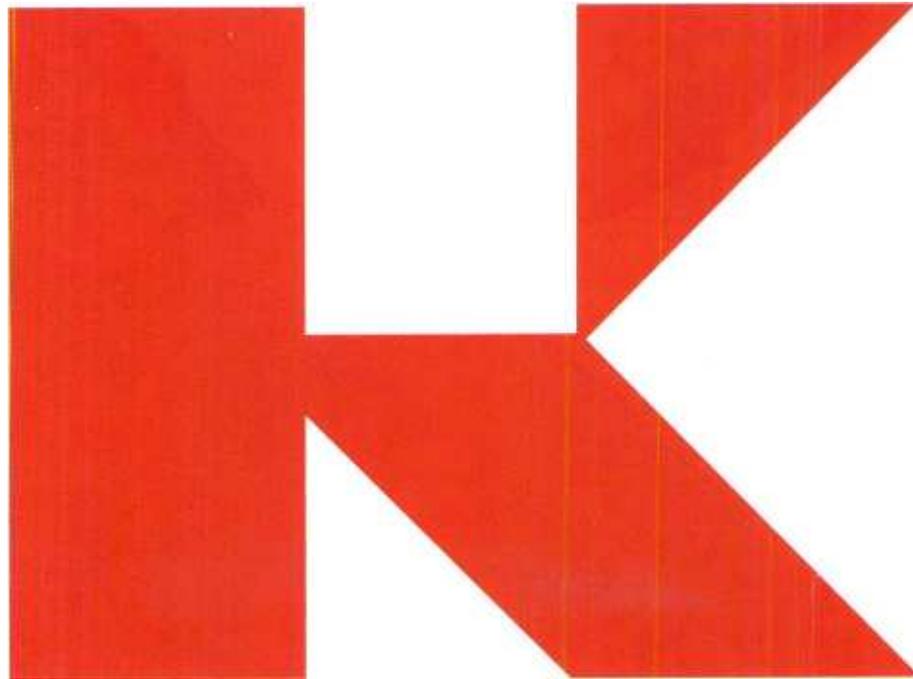


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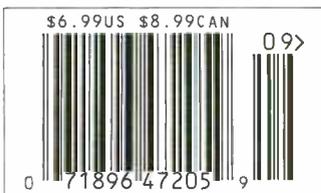
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**BITTORRENT,  
JOOST LEAD  
VIDEO P2P  
REVOLUTION**

>P.16

**EUROPE'S  
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MOBILE  
LABEL**

>P.12

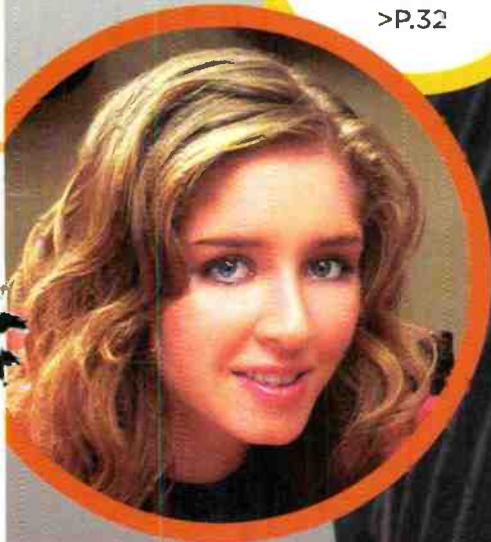
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**MERGER MADNESS**

>P.3

**YouTube  
Phenom  
Has Labels  
Drooling**

>P.32



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OF THE  
BEATS**

**Timbaland Bounces Back  
With Hits For Justin,  
Nelly—And Himself** >P.28

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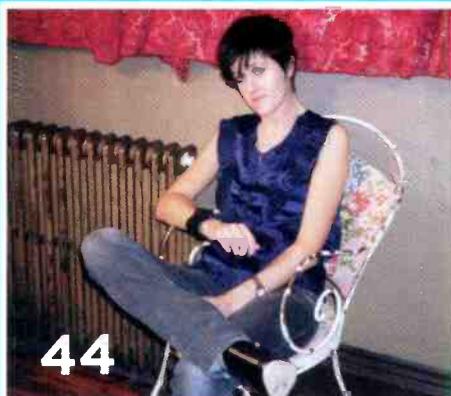
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ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	48	NORAH JONES / NOT TOO LATE	
TOP BLUEGRASS	58	NICKEL CREEK / REASONS WHY (THE VERY BEST)	
TOP CLASSICAL	63	YO-YO MA / APPASSIONATO	
TOP CLASSICAL CROSSOVER	63	JOSH GROBAN / AWAKE	
TOP COUNTRY	58	DIXIE CHICKS / TAKING THE LONG WAY	
TOP DIGITAL	64	DIXIE CHICKS / TAKING THE LONG WAY	
TOP ELECTRONIC	61	GNARKS BARKLEY / ST. ELSEWHERE	
TOP HEATSEEKERS	65	SILVERSN PICKUPS / CARNIVAS	
TOP INTERNET	64	NORAH JONES / NOT TOO LATE	
TOP JAZZ	63	HARRY CONNICK, JR. / OH, MY NOLA	
TOP CONTEMPORARY JAZZ	63	KENNY G / I'M IN THE MOOD FOR LOVE...	
TOP LATIN	60	VALENTIN ELIZALDE / VENCEDOR	
TOP POP CATALOG	64	NORAH JONES / COME AWAY WITH ME	
TOP R&B/HIP-HOP	55	GERALD LEVERT / IN MY SONGS	
TOP REGGAE	55	BOB MARLEY / FOREVER BOB MARLEY	
SINGLES		PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	53	NATASHA BEDINGFIELD / UNWRITTEN	
ADULT TOP 40	53	DAUGHTRY / IT'S NOT OVER	
HOT COUNTRY	59	GEORGE STRAIT / IT JUST COMES NATURAL	
HOT DANCE CLUB PLAY	61	JAMIROQUAI / RUNAWAY	
HOT DANCE AIRPLAY	61	ERIC PRYDZ VS. PINK FLOYD / PROPER EDUCATION (THE WALL)	
HOT DIGITAL SONGS	53	JUSTIN TIMBERLAKE / WHAT GOES AROUND... COMES AROUND	
HOT 100	52	JUSTIN TIMBERLAKE / WHAT GOES AROUND... COMES AROUND	
HOT 100 AIRPLAY	53	LUDACRIS FEATURING MARY J. BLIGE / RUNAWAY LOVE	
HOT SINGLES SALES	54	BEYONCE / LISTEN	
HOT LATIN SONGS	60	MANA / MANDA UNA SENAL	
MODERN ROCK	53	THREE DAYS GRACE / PAIN	
POP 100	54	JUSTIN TIMBERLAKE / WHAT GOES AROUND... COMES AROUND	
POP 100 AIRPLAY	54	NELLY FURTADO / SAY IT RIGHT	
HOT R&B/HIP-HOP	57	ROBIN THICKE / LOST WITHOUT U	
HOT R&B/HIP-HOP AIRPLAY	56	ROBIN THICKE / LOST WITHOUT U	
R&B HIP-HOP SINGLES SALES	56	BEYONCE / LISTEN	
R&B/ADULT	56	ROBIN THICKE / LOST WITHOUT U	
RHYTHMIC	56	LLOYD FEATURING LIL' WAYNE / YOU	
HOT RINGMASTERS	16	MIMS / THIS IS WHY I'M HOT	
VIDEOS		PAGE	TITLE
TOP DVD SALES	65	CINDERELLA III: A TWIST IN TIME	
TOP TV DVD SALES	65	EDDIE MURPHY: DELIRIOUS	
VIDEO RENTALS	65	FLAGS OF OUR FATHER	
GAME RENTALS	65	X360: LOST PLANET: EXTREME CONDITION	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP BLUES	#1	KENNY WAYNE SHEPHERD / 10 DAYS OUT: BLUES FROM THE BACKROADS	
TOP CHRISTIAN	#1	VARIOUS ARTISTS / WOW HITS 2007	
HOT DANCE SINGLES SALES	#1	NINE INCH NAILS / EVERY DAY IS EXACTLY THE SAME	
TOP GOSPEL	#1	VARIOUS ARTISTS / WOW GOSPEL 2007	
TOP INDEPENDENT	#1	THE SHINS / WINNING THE NIGHT AWAY	
TASTEMAKERS	#1	LUCINDA WILLIAMS / WEST	
TOP WORLD	#1	CELTIC WOMAN / A NEW JOURNEY	
TOP MUSIC VIDEO SALES	#1	ANDREA BOCELLI / UNDER THE DESERT SKY	
TOP VIDEO CLIPS	#1	LUDACRIS FEATURING MARY J. BLIGE / RUNAWAY LOVE	

# CONTENTS

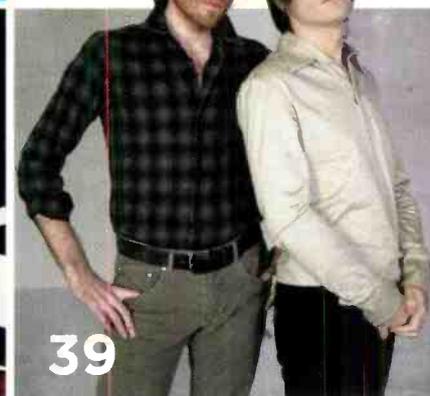
VOLUME 119, NO. 9



44



40



39



42

## UPFRONT

- 7 **WORLD PARTY** Like Live 8 before it, Live Earth seeks to raise awareness more than funds.
- 12 Global
- 16 Digital Entertainment
- 18 On The Road
- 20 Garage Rock, Touring
- 21 The Indies
- 22 Latin
- 23 Making The Brand
- 24 The Publishers Place
- 25 Retail Track
- 26 Q&A: Ian Ralfini

## FEATURES

- COVER STORY**
- 28 **THE BEAT GOES ON** Super-producer Timbaland on why he took some time off, his Nelly and Justin-fueled comeback and working on a hit record all his own.
- 30 **MONEY MAKERS** Who is getting the bucks based on their Billboard charts bang? We crunch the numbers to deliver the 20 artists whose bottom lines were brightest in 2006.
- 32 **THE YOUTUBE CONUNDRUM** Esmee Denters is the latest YouTube phenom, but says she may not want a record deal. Should labels be running to sign her—or running away?
- 35 **HOT FORECAST** Music and media deals on investor lists.

## MUSIC

- 39 **A BREATH OF FRESH AIR** Guest singers, Japanese instruments enliven new album.
- 41 Rhythm & Blues, Classical Score
- 42 Nashville Scene
- 43 Global Pulse
- 44 Higher Ground, 6 Questions: Tracey Thorn
- 45 Reviews

## IN EVERY ISSUE

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

ON THE COVER: Timbaland photographed by Albert Watson; ESMEE PHOTOGRAPHED BY JUSTIN MURPHY

360 DEGREES OF BILLBOARD

## HOME FRONT

### Conferences

**MUSIC & MONEY**  
Walt Disney president of music and soundtracks Mitchell Leib will keynote at the sixth annual **Billboard Music & Money Symposium** March 1 at the St. Regis in New York. For more information, visit [billboardevents.com](http://billboardevents.com).

**JUANES Q&A**  
Latin Grammy Award winner Juanes will be keynoting this year's Q&A at the **Billboard Latin Music Conference & Awards**, set for April 23-26 in Miami. For more info, go to [billboardevents.com](http://billboardevents.com).

**MOBILE ENT. LIVE**  
**Billboard's Mobile Entertainment Live**—the official conference at CTIA—takes place March 26 at the Orange County Convention Center in Orlando, Fla. For more info, visit [billboardevents.com](http://billboardevents.com).

### Blogging

**THE JADED INSIDER**  
Which "American Idol" contestants have a modicum of talent? Who is bearable on "The White Rapper Show"? Get an honest take on these shows and more at the Billboard blog, [jadedinsider.com](http://jadedinsider.com).

# OPINION

EDITORIALS | COMMENTARY | LETTERS

## The Grammys Respond

The Recording Academy Addresses Concerns From Nashville

BY NEIL PORTNOW

In a 2004 Billboard article regarding the Recording Academy's then transition of leadership, the following observation was given with respect to my style and tone: "He's done a tremendous job of reaching out to people," said Joe Galante, chairman of Bertelsmann AG's country music division. "He goes out there and asks people about their issues. It's friendlier than in the past." In 2007, our attitude and our approach to good will in every facet of the music industry and beyond represent that same philosophy more than ever. So, it is unfortunate that we are forced to respond to what can best be described as an uninformed and emotional rant here in the press, as opposed to having had an opportunity to discuss differences with our colleagues and friends in a more mature and productive environment—face-to-face or by phone. This is because nobody ever contacted me prior to last week's op-ed piece, "Grammy Whammy: The Recording Academy Disrespects Nashville?"

Let's begin by stating that the academy has no obligation nor requirement to showcase any particular genre or style of music in any given year—we consider each Grammy Awards telecast a fresh canvas on which to paint and use our collective creative judgment to deliver the most compelling and unique music broadcast in the world. And this year's stunning almost 21% increase in ratings points to the fact that we continue to accomplish that challenging goal. With 108 categories, we do the best job possible to serve many masters. That said, contrary to the many incorrect assertions in last week's piece, let's look at the facts in terms of country music's participation and presence during the past five telecasts within my tenure:

■ **45th Grammy Awards:** Dixie Chicks performance (and they were unequivocally country at that time); Faith Hill performance; Martina McBride, presenter.

■ **46th:** McBride performance; Vince Gill performance in Beatles tribute segment with Sting, Pharrell, Dave Matthews; Allison Krauss and Sarah McLachlan performance; Emmylou Harris and Dwight

Yoakam performance in tribute to Warren Zevon; Faith Hill, presenter.

■ **47th:** Tim McGraw performance and also performance in tsunami relief segment; Gretchen Wilson, Keith Urban and McGraw performance in Southern rock tribute; Krauss performance in tsunami relief segment and presenter.

■ **48th:** Keith Urban performance; Hill performance; Sugarland performance; Big & Rich and Jennifer Nettles, presenters.

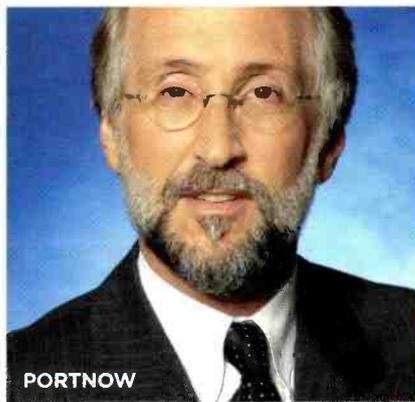
■ **49th:** Dixie Chicks, Rascal Flatts, Carrie Underwood perform (more than 15 minutes of country spotlight); Reba McEntire, LeAnn Rimes presenters. Also, country sweeps all four major categories that are included on the telecast.

Clearly, many country music artists have graced our stage performing their own material or joining in with what has become the signature and trademark of what we do—our highly regarded Grammy moments, creating unique and different pairings, crossing genres, musically connecting the present to the past and ultimately creating the most challenging, exciting and sometimes career-defining moments in an act's career. To ask an artist to participate in these segments is frankly the ultimate compliment, because the academy's interest is always to present acts in the most flattering light, and we only ask the brightest and the best because we know how much skill and versatility is required. (By the way, every act always has the option of declining performances that they don't feel are appropriate or of interest to them.)

And what amazing performances we've seen. Whether it's Christina Aguilera tipping the hat to James Brown this year (not her own material), Joss Stone and Melissa Etheridge bringing down the house in tribute to Janis Joplin, jazz great Chick Corea joining the Foo Fighters or Aretha Franklin singing opera in a last-minute rescue of a segment—these are just a few examples of the magic created on our stage. It's easy to simply have an artist perform their latest single or hit, but in an environment where that is so readily available, we strive to do something better, more unique and compelling. Both Rascal Flatts and Underwood are fine acts and decided to venture beyond the predictable and even their own comfort zones to give our—and their—audiences a musical treat, and we thank them for that. I suspect they will have found new fans and friends, and by the time this is published, I'd be surprised if each didn't see bene-

fits to the sales of their own music.

Finally, and critically, the perception of the academy's respect and admiration for the Nashville community cannot be based solely on one TV show, but instead should be based on what we do within and throughout the community on a year-round basis. The academy's Nashville chapter, one of 12 across the country, is a vibrant and credible presence in the local and country music communities. I would like to thank the Nashville community for its continued support of and participation in our programs, including Grammy in the Schools that has reached thousands of Nashville high school students; Grammy U made up of more than 2,000 college students; MusiCares, which has given millions to those in need, including people in our Nashville music community; as well as the Grammy Foundation, which has distributed tens of thou-



PORTNOW

sands of dollars to underwrite initiatives for archiving and preserving country music. In fact, this year's Grammy Week event spotlighted country music for the first time and funded the restoration of historic at-risk film footage of the last performance of the Grand Old Opry at the Ryman Auditorium and the first one at the then-new Opryland. Our members tell us that these missions resonate loudly and clearly, and those are the voices that are most important to our future.

I am hopeful that this sets the record straight, but at the same time, I invite our friends and colleagues to join us on the high road where we can sit and talk about their issues and what might be on their minds in a forum more likely to yield results and benefits to all of us who treasure and value our industry and its future well-being.

Neil Portnow is president of the Recording Academy.

### FOR THE RECORD

Both the Upfront story "Relocating Rick Rubin" in the Feb. 17 issue and a chart reference to Neil Diamond's "12 Songs" album in his Stars feature in the Dec. 9, 2006, issue erroneously identified Diamond as an American Recordings artist. He is signed to Columbia Records, which distributed "12 Songs."

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**ACQUIRING KOCH**  
James Corsellis on the Entertainment One deal



**SATELLITE DISHING**  
Music biz ponders a Sirius-XM merger



**VIVA LAS VENUE**  
Pearl concert theater set to open in Vegas



**INDIE INNOVATION**  
Asian Man, Touch & Go try some new tricks



**BEAR MARKET**  
Sweden's Teddybears hit the synch jackpot

**>>>EMI CUTS CONTINUE**

EMI has laid off an undisclosed number of employees in its EMI Canada unit, sources familiar with the situation confirm. The layoffs in Canada affected label staff as well as manufacturing and distribution employees. A first wave of notifications went out last week; additional pink slips were handed out Feb. 22.

**>>>CISCO, APPLE SETTLE DISPUTE**

Cisco Systems and Apple reached an agreement Feb. 21 that allows both to use the "iPhone" name, after Cisco sued the iPod maker for using it for a new multimedia phone. Financial terms of the agreement were not disclosed, and each side will dismiss any pending actions regarding the trademark. Both companies will also explore opportunities to work together in the areas of security and consumer and institutional communications.

**>>>TOMLIN LEADS DOVE NODS**

Chris Tomlin leads the list of nominees for the 38th annual Gospel Music Assn. Dove Awards. Tomlin earned nine nominations, including nods in the artist and male vocalist categories. Jars of Clay received six nominations, and the Crabb Family earned five. Newcomers Aaron Shust and Leeland each garnered five nominations. The Dove Awards will be held April 25 at Nashville's Grand Ole Opry House and will air in syndication. Brian Littrell, Natalie Grant and Donnie McClurkin will co-host.

# UP FRONT

**TOURING** BY RAY WADDELL

## WORLD PARTY

**Like Live 8 Before It, Live Earth Seeks To Raise Awareness More Than Funds**

While the mega benefit concert has been around since George Harrison's Concert for Bangladesh in 1971, today such events—notably Live 8 in 2005 and Live Earth coming in July—are frequently more about capturing the public's hearts and minds than their dollars and cents.

Plans for Live Earth—The Concert for a Climate in Crisis, a series of seven concerts set to take place around the world July 7 (or 7-7-07) were unveiled Feb. 14 by former Vice President Al Gore and executive producer Kevin Wall, CEO of live digital content provider/producer Control Room. The initiative stems from Gore's global-warming awareness campaign Save Our Selves. And where Bangladesh, 1985's Live Aid, Farm Aid and benefits for disaster victims have set financial support as their objective, Live

Earth is more about triggering behavioral and political change.

"In this case, there isn't a solution to identify for this problem, and raising money isn't enough," Control Room GM Nina Guralnick says. "In order to slow down or create any change that will really affect this problem, we need to raise awareness, educate people and inspire people to make personal changes."

According to Live Earth communications director Yusef Robb, "The music is a hook to get people engaged. And once they're engaged, we're going to reel them in with a call to action."

Already onboard for the concerts are Red Hot Chili Peppers, Bon Jovi, John Mayer, Corinne Bailey Rae, the Black Eyed Peas, Fall Out Boy, Kelly Clarkson, Faith Hill and Tim McGraw. Up to 100 international and regional acts are expected to perform at concerts in China, Africa,

England, Australia, Brazil, Japan and the United States.

Orchestrated by Wall and Control Room via their partnership with MSN, the concerts will be broadcast across the globe to approximately 2 billion viewers via TV, radio and the Internet. Media partners include NBC, the BBC, XM and Sirius Satellite Radio, and other international broadcasters.

Much as Wall raised the digital delivery bar with AOL for Live 8 in 2005 (Wall estimates that more than 1 billion people worldwide tapped into that event either in person or via broadcast), MSN will take the Live Earth message to the world. "MSN is a global network," Guralnick says, "and we reach 42 countries in 21 languages, really an unparalleled broadband distribution."

Part of the goal is "to pressure corporations and governments to make changes," Guralnick says.

In that regard, the objective is similar to, if more long-term, than Live 8, which "had a very direct goal to affect the G8 vote several days following the event," Guralnick says. "It did and was successful in a very immediate sense in doing that, creating a priority among those eight leaders."

As concerns raised by benefit events broaden, persuading audiences to affect change seems to have become more realistic than raising funds. And for an event to gain cachet in the artist community, whether it directly solicits funds can make a difference. "When you're asking for money it requires a lot more conversation and explanation of exactly what's going to be done with that money," Guralnick says.

For artists, who are constantly asked to participate in charitable events, several factors are weighed. "There are practical limits to the number of charitable or goodwill shows any single artist can do, and trust me, it's hard to turn down so many worthwhile causes and efforts," says Scott Siman, Tim McGraw's manager. "But first and foremost, it is always the artist's connection to the cause that is paramount."

And everyone is connected to the planet. "We can all agree that

global warming is a huge issue that is only now getting the recognition it deserves," Siman says. "For Tim, so many charitable efforts relate to children and making the world a better place for them, and Live Earth fits that mission perfectly."

Another factor that sets Live Earth apart is the breadth of its potential audience. "This isn't about raising a few bucks; this is about getting people on a mass scale to take action, because only a mass movement can even begin to address a problem as vast as climate crisis," Robb says.

That said, Live Earth is charging for tickets and does seek to gain financial support from corporate sponsors. Robb says the bulk of this income will go to underwriting the massive expense of staging the concerts, easily in the multi-millions of dollars.

Beyond paying for the event, "all proceeds will go to the Alliance for Climate Protection, chaired by Al Gore, which is going to start a new global program to combat our climate crisis," Robb says.

The endgame, Robb says, is to make Live Earth more than a one-day event. "We want to make sure the message we issue on 7-7-07 echoes for the weeks, months, years and decades to come." ■■■



From left, FAITH HILL and TIM MCGRAW, CORINNE BAILEY RAE and RED HOT CHILI PEPPERS are among the acts onboard for Live Earth. Inset: AL GORE.

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MCGRAW & HILL: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; GORE: GREGG DECIURE/WIREIMAGE.COM; RAE: LESLIE MCGHIE/WIREIMAGE.COM; RHCP: KEVIN C. COX/WIREIMAGE.COM

**RADIO** BY BRIAN GARRITY

## Splicing The Satellites

If XM And Sirius Merge, Will Record Companies Benefit?

### >>> AEG LINKS WITH HARD ROCK

AEG Live has inked a deal, revealed Feb. 21, in which it will be the exclusive booker and promoter for live entertainment at the Joint, located inside Las Vegas' Hard Rock Hotel & Casino. The pact is with the Morgans Hotel Group, which owns the Hard Rock Hotel & Casino. No further details were released.

### >>> COLLEGE CRACKDOWN

The music industry has tripled the number of copyright infringement complaints sent to colleges and universities this year over last, with some schools receiving more than 1,000 notices naming individual students since the beginning of the school year this fall, according to an AP report. The top five schools targeted are Ohio University, Purdue University, University of Nebraska-Lincoln, University of Tennessee and University of South Carolina. In total, the RIAA has identified 15,000 students at 25 universities this year, according to the report.

### >>> OCTONE HEADS TO UMG

New York-based label Octone, home to such acts as Maroon 5 and Flyleaf, will shift to Universal Music Group and be rebranded A&M/Octone. Sony BMG previously handled the label's releases. UMG has acquired Sony BMG's stake in Octone, a joint venture between Sony BMG and Octone for upstreamed acts.

### >>> NAS PREPS SHOE LINE

Rapper Nas has joined forces with 310 Global Brands—the marketing and merchandising arm of 310 Motoring—to create a footwear line. The Disciple Footwear Collection, named after the artist's signature ID and album ("Street's Disciple"), is scheduled to debut in June in specialty shops.

Would a merger between XM Satellite Radio and Sirius Satellite Radio be good or bad for the music business?

That's the question industry executives have been wrestling with since the two companies announced plans to combine in a \$13 billion deal that creates a single satellite radio behemoth.

Officially, label executives are taking a wait-and-see approach. But privately, they are debating the ramifications of the tie-up on everything from promotion opportunities to licensing revenue to existing litigation strategies.

Some of the biggest question marks surround the impact of consolidation on satellite radio's role as a promotion and exposure platform.

XM claimed 7.6 million subscribers at the end of 2006, while Sirius had 6 million. In the integration of the two companies, redundant channels figure to be eliminated, giving the labels fewer outlets to promote new artists to.

Label sources say that support from XM and Sirius in terms of spins for baby bands can oftentimes be a key early component in building momentum to take budding acts to terrestrial radio and MTV. Such strategies have worked effectively, particularly in the rock genre with bands like Panic! at the Disco and Hellogoodbye.

"Anytime you take away airplay it hurts," says Mike Easterlin, senior VP

of promotion for Lava/Atlantic. "There's less and less places to go to break new music, and this is one place where we had a couple outlets that were aggressive about it. Now we're losing one."

That's not to say that a merger of the satellite radio rivals is going to be immediately felt in terms of sales.

Radio promo executives note that exposure via XM and Sirius is tough to gauge in terms of CD and download purchasing.

"When MTV is really spinning a video you see the sales," Easterlin says. "I don't know you necessarily get a sense from satellite radio whether it turns into sales. It is difficult to quantify what is happening there."

But not everyone is convinced that

consolidation among satellite radio players is going to negatively affect the music industry's ability to find early champions for developing artists.

Edison Media Research analyst Sean Ross suggests that airplay from the combined entity will have a greater impact on the artists it plays due to its increased size and reach of more than 13 million subscribers combined.

If a merger is allowed to go through—far from a certainty, according to analysts like Maurice McKenzie of Signal Hill Capital, who calls the prospects of the deal clearing regulatory hurdles a "low probability"—the merger could also hit the labels on the bottom line.

Record companies currently collect licensing fees of a few million dollars

each from the two satellite operators. Income the labels take in from satellite is expected to increase meaningfully when the Copyright Royalty Board announces new rates for noninteractive performance rates for sound recordings. An opinion is expected to be delivered by March 5.

Labels are also trying to determine just how a merger would affect a copyright infringement lawsuit filed by the four major record companies against XM last May over the Inno, a handheld device that allows for downloading of satellite programming. A federal judge in January denied XM's attempt to dismiss the lawsuit. Some industry sources have suggested the merger could force XM to settle the deal.



## 6 QUESTIONS

by ED CHRISTMAN

A private equity firm wants to buy Koch's parent company. Here's why.

Marwyn Investment Management has agreed to buy Entertainment One Income Fund, the company that owns Koch Entertainment. The deal, which is subject to regulatory and shareholder approval, calls for the London-based private equity firm to pay \$3.60 Canadian (\$3.08) per unit of the income fund as well as assume Entertainment One debt.

In addition to Koch, Entertainment One consists of its Canadian wholesale operation, formed out of the merger of Record on Wheels and Video One, which operates under the parent company name, and its Canadian retail chain, CD Plus.

In its most recent fiscal filing, Entertainment One reported earnings before interest, taxes, depreciation and amortization of \$13.6 million Canadian (\$11.7 million) and a net loss of \$2.3 million (\$2 million) on sales of \$365.5 million Canadian (\$313.7 million) for the nine-month period ended Sept. 30, 2006. Billboard chatted with Marwyn managing partner **JAMES CORSELLIS** (right) to see why the Entertainment One investment is attractive to Marwyn.

**In light of the way the stock markets are treating publicly traded music companies, why buy Entertainment One now?** The distribution model underneath Entertainment One is where our excitement lies. Koch is highly efficient and profitable. Koch is not going after blockbuster hits,

they are doing niche music and half of their revenue comes from its catalog. [Catalog] is a stable business even in the current environment.

**What about the uncertainty of how digital will unfold?** Even if you look at the distribution business, Koch has

resigned a lot of their labels and are doing it for digital delivery as well. If you roll forward a number of years ahead, digital is just another media and it requires the same kind of sophistication in dealing with retailers. Koch will be able to leverage the same strength they have in the physical form to sell through the digital market.

**You will also own some record stores, which some would see as a cause for concern.** These stores make money. They are basically located in secondary markets where the nearest retail is 200 miles away.

**What about Entertainment One's Canadian wholesale business?** Most distribution companies have two major clients and they lose one and bang, they are in trouble. Entertainment One has 3,000 clients. No one account has more than 5%. They also distribute most labels exclusively. Only 8% of their turnover is in CDs. DVDs and videogame is their overwhelming business in Canada.

**You are quoted as saying you expect Entertainment One to double its**

**business and do so quickly.** We want to expand significantly in music and film content. Where we see opportunity in both visual and audio is to acquire companies and [catalogs] and exploit the content more effectively and through digital. The priority would be growing catalog.

**How are you financing the acquisition and will it still be publicly traded when the deal is done?** We are paying about \$110 million U.S. and will put in another \$50 million in cash so we will put in \$160 million in equity. We will also have another \$60 million in debt on top of that. That is debt that will replace the company's current debt [which includes a \$50 million Canadian term loan and \$23 million Canadian revolver].

We are paying for it along with three other hedge funds who will remain secret. We are bidding it through a U.K. vehicle called Earl Street Capital, which will be renamed Entertainment One and trade on AIM on the London Stock Exchange. It will be an accelerated IPO which we will sell down to other institutions.



HELLOGOODBYE: JEFF GROS



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**BUSINESS** BY BRIAN GARRITY

## Verging On Merger

Before Warner And EMI Join, They Need To Jump Some Hurdles

Warner and EMI are back at it again: Both companies acknowledged Feb. 20 that they are exploring a possible merger.

But as the two sides head back to the table to try to hammer out a deal, an attempted tie-up—now seven years in the making and counting—poses just as many problems for the two companies as it ever has.

Here, Billboard breaks down the issues to watch in the latest installment of the merger saga—sure to be a hot topic at the Billboard Music & Money Symposium March 1 at the St. Regis Hotel in New York (see story, below).

### VALUATION

Warner Music Group is the would-be buyer in the current incarnation of the deal. And while the two sides say they there is no formal bid in place yet, current thinking from Wall Street analysts has EMI selling around a 15% premium to its existing share price of 240p (\$4.68) (roughly 275p, or \$5.37, per share). That would put the purchase price somewhere around £2 billion (\$3.9 billion)—decidedly lower than what Warner was said to offer last summer. In June WMG reportedly bid 320p per share for EMI putting a total value of the company around £2.5 billion (\$4.8 billion). EMI rejected that offer for being too low. Likewise in December

EMI broke off talks with an unnamed private equity bidder believed to be Permira Advisers after it failed to meet EMI's reported asking range of 320p-350p (\$6.25-\$6.80) per share.

However, since then EMI has radically restructured its

North American recorded music operations, issued a pair of warnings that profits and revenue for its current fiscal year would come in below expectations and seen its stock price drop from a July 2006 high of 313p (\$6.11). Most recently, WMG reportedly offered £2.4 billion (\$4.7 billion), or 300p (\$5.86) per share, for EMI in January, but rescinded the bid after EMI's profit warning.

### STREET REACTION

Given the poor overall conditions of the music business coupled with the struggling financial performances of WMG and EMI, the financial analyst community's reaction to the latest merger talk has been tepid—even as stocks in both companies are up on the news of renewed talks.

In fact, some analysts like Rich Greenfield at Pali Capital are bearish on a WMG-EMI combination. "We simply do not believe that a combined WMG/EMI would be an attractive stock," Greenfield wrote in a Feb. 21 note to investors. "While there are significant synergy benefits, we believe the merged entity would be overvalued at current levels."

Bishop Cheen, an analyst with Wachovia Securities, projects that the combined entity would carry a debt between \$4.5 billion and \$8.5 bil-

lion, depending how WMG would opt to pay for EMI. Published reports suggest WMG is lining up financing from investment banks Goldman Sachs and Lehman Brothers to help fund the bid.

Greenfield says he is concerned that WMG is feeling pressure to overpay for EMI in light of its own soft financial performance in its most recent quarter and the prospect of private equity competition. One Equity Partners, a unit of JPMorgan Chase, is among the financial sponsors reportedly sniffing around EMI.

### INDIES ONBOARD

In an unprecedented move to clear regulatory hurdles, WMG has struck a deal with trade group Impala to gain indie music support for a possible acquisition of EMI. This arrangement pre-empts formal objections the group could have made to the European Commission (EC) post-acquisition.

If WMG makes an offer for EMI, WMG would sell off certain recorded music assets, provide funding for the indie labels' Merlin digital rights licensing platform without taking an equity interest and take other measures to ensure competition and broad licensing.

"Warners has accepted that the independent sector needs strengthening, that we need resources and market strength to compete with the majors, and that it's actually good for them," says Martin Mills, chairman of Impala and president of Beggars Group.

### EC SUPPORT

Still unknown is whether support from Impala will be enough to pacify European regulators. The specter of a WMG-EMI deal comes as the EC is busy reviewing the Sony-BMG union and Vivendi's purchase of BMG Music Publishing. Cheen says that the Impala deal is nice, but doesn't guarantee European support. "The EC is anything but a rubber stamp," he says.

Additional reporting by Susan Butler.

### >>> AEROSMITH HEADS TO HYDE PARK

Aerosmith played its first U.K. gig in eight years Feb. 19 at London's Hard Rock Cafe as a precursor to being a headliner at this year's Hyde Park Calling festival June 23-24. Aerosmith will anchor the event June 24 before an estimated 50,000 spectators. The event, which Live Nation produces in association with Hard Rock Cafe, is held at London's Hyde Park (location of Live 8 in 2005). Hyde Park Calling will also represent the start of Aerosmith's first European tour in several years.

### >>> STUDY: COMPANIES NEED TO LOOSEN CONTENT CONTROL

IBM's media consulting division issued a report suggesting that media companies loosen their control over content so they can best take advantage of today's new media distribution platforms. The report, "Navigating the Media Divide," points out that young, tech-savvy consumers are migrating to YouTube-like services at a far greater rate than to traditional media and suggests embracing such services. New media is expected to grow 20% from 2006 to 2010, while traditional media will grow only 6%. The company recommends content companies embrace activities like mashups, remakes and even the simple sharing of copyrighted work, and in fact should release content created specifically for that purpose to maximize the advantage of this growth.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Brian Garrity, Juliana Koranteng, Todd Martens, Michael Paoletta, Mitchell Peters, Deborah Evans Price, Ken Tucker and Reuters.

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Could Warner's GREEN DAY and EMI's LILY ALLEN wind up working for the same company?

## HOME FRONT

360 DEGREES OF BILLBOARD

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### MUSIC AND MONEY

Dealmakers will be front and center March 1 at the sixth annual Billboard Music & Money Symposium at the St. Regis Hotel in New York. The one-day event, sponsored in association with Loeb & Loeb, connects executives looking to invest in the music industry with companies

seeking financial resources.

This year's programming slate includes keynotes from Electronic Arts worldwide executive of music and marketing Steve Schnur; Mitchell Leib, Walt Disney Pictures president of music and soundtracks and Buena Vista Music Group president of TV; and Starbucks Entertainment president Ken Lombard. Also on tap:

- Loeb & Loeb co-chairman John Frankenheimer will lead a discussion on the state of the publishing business with BMG Music Publishing chairman/CEO Nicholas Firth, Windswept Holdings CEO Evan Medow, Universal Music Publishing Group chairman/CEO David Renzer and BUG Music CEO John Rudolph.
- Venture capitalists Ronald Conway, managing partner

of Angel Investors; Jeff Fagnan, a partner in Atlas Venture; Bill Helman, partner in Greylock Partners; and Geoff Yang, partner in Redpoint Ventures, will examine investment trends in music-related startups.

■ RealNetworks chairman/CEO Rob Glaser, Nielsen BuzzMetrics VP of marketing Max Kalehoff, Digital Media Assn. executive director Jonathan Potter and EMI head of digital Barney Wragg will discuss the state of the digital music business.

■ Gold Village Entertainment president Danny Goldberg and ATO Records co-founder Michael McDonald will headline a panel on music management while panelists Ticketmaster president/CEO Sean Moriarty and Metropolitan Talent co-

CEO/manager John Scher will look at investment opportunities in touring.

### CUN, BILLBOARD UNITE

Children Uniting Nations and Billboard have joined to host a series of events during Oscar Week. The celebration kicks off Feb. 23 with rapper Lil' Kim and CUN founder Daphna Ziman hosting a press conference and luncheon at the former Warner Bros. estate in Los Angeles.

Lil' Kim and Ziman will discuss a newly formed partnership to help foster children and announce the list of 2007 honorees for the Inspiring Our Children to Dream Awards, which will be presented Feb. 25 at the CUN viewing celebration. That event will include a formal dinner, a musical performance and an auction. All proceeds will benefit CUN.



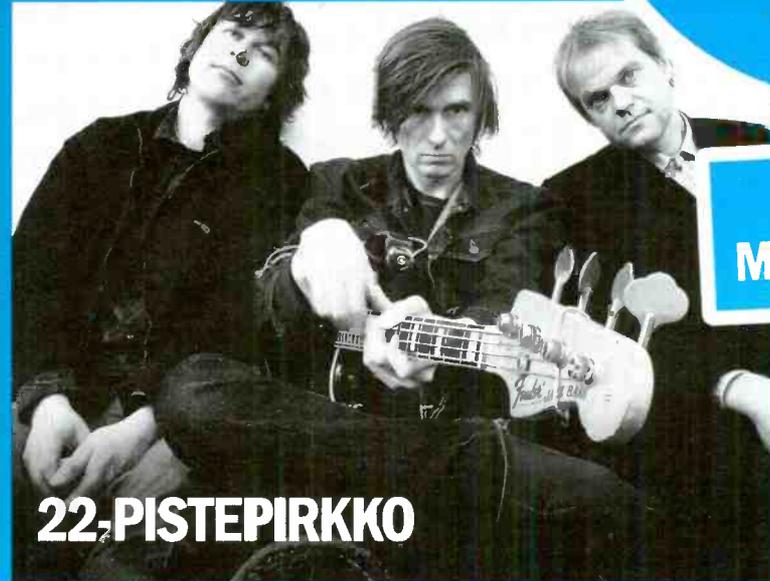
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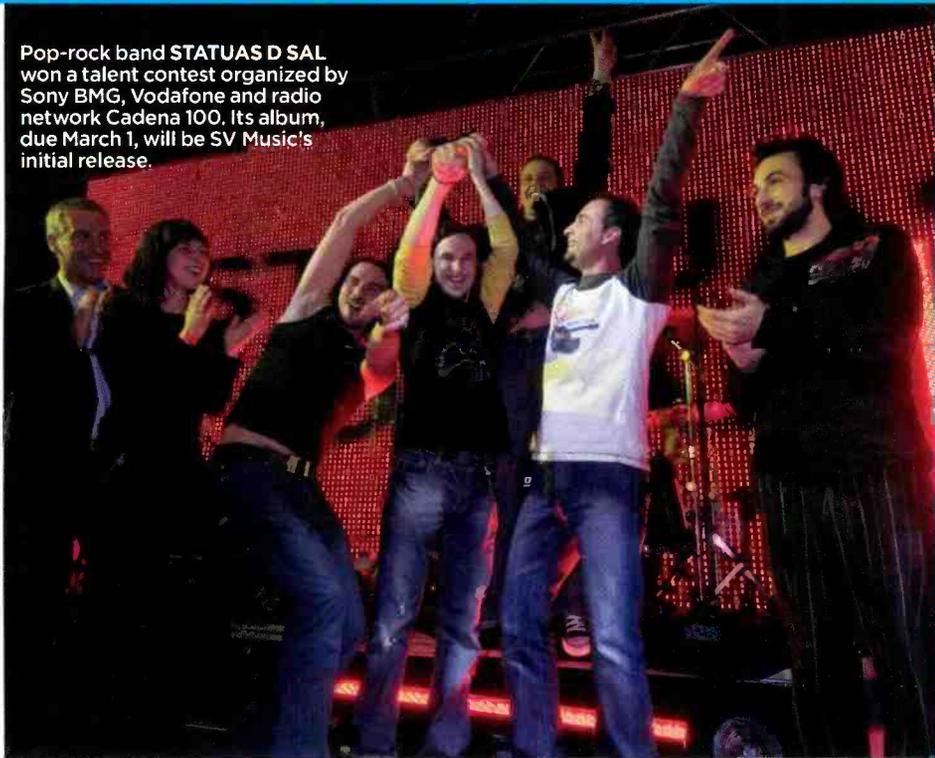
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With kind support from:



Pop-rock band **STATUAS D SAL** won a talent contest organized by Sony BMG, Vodafone and radio network Cadena 100. Its album, due March 1, will be SV Music's initial release.



GLOBAL BY HOWELL LLEWELLYN

## Virtual Reality

Sony BMG, Vodafone Unite To Spark Spanish Mobile Sales

MADRID—Sony BMG Spain and Vodafone España have joined forces in an attempt to ignite Spain's struggling mobile music market.

The two global brands will launch digital-only SV Music—which they say is the first “virtual” record label to be set up anywhere by a major label and a mobile phone operator—on March 1 with an album by pop-rock band Statuas d Sal. The band won an SV Music talent contest organized by Sony BMG, Vodafone and national rock-AC radio network Cadena 100.

The move comes despite Spain's digital music market being much smaller than in other leading European territories. Labels body Promusicae says 2006 digital retail sales were worth just €22 million (\$28.6 million), barely 6% of the total market. No stand-alone mobile figures are available, but Promusicae president Antonio Guisasola estimates that up to 95% of digital purchases were made via mobile phone. He says the mobile music market has tripled in value since 2005.

“We have taken the first step in the right direction, which is bringing new music closer to the fans,” says Carlos López, president of Sony BMG Spain. “Other traditional channels such as radio just aren't working anymore. I want SV Music to give the public what it wants—the easy and cheap digital distribution of new music.”

Sony BMG was the No. 1 label in Spain in 2006, with a 27.5% market share of the physical music market, according to Promusicae. Vodafone says it is the second-biggest operator in Spain (after Telefonica's Movistar), with 14.4 million clients at the end of 2006, and the market leader in third-generation, with 2.3 million clients (70% of the market). All clients have access to Vodafone's music service, which offers more than 600,000 MP3s.

Some 120,000 third-generation customers participated in the inaugural talent contest via a dedicated SV Music Web site, choosing

their favorite songs from around 2,000 entries. Sony BMG and Vodafone experts then selected the winner. The label is likely to A&R through additional talent contests, while an online promo campaign will also start in late spring, inviting artists to send in new MP3 material for possible signing.

SV Music director Alvaro Rebollo says the label will also sell merchandising and concert tickets and plans to sign artists “with a higher risk factor” than those signed to Sony BMG. He expects to make three signings a year, each recording three or four songs, although Statuas d Sal is on a three-album deal as part of the talent contest prize. The band will also headline an SV Music summer tour of Spain organized by Cadena 100. Rebollo expects signed songs will be offered to all digital platforms, rather than being locked in to the Vodafone service.

Statuas d Sal bassist Joan Barbé says the band is proud to be a pioneer of a digital label. “Afraid it will flop?” he says with a laugh. “On the contrary—we'll get more visibility as Spain's first digital album band.”

Vodafone, meanwhile, hopes to strengthen its digital music sales leadership, according to head of music content Federico Aldasoro. “We accounted for 60% of all digital music sales including tones and full tracks in Spain last year,” he says. “While piracy has all but killed off online music sales, it does not affect mobile sales. The way the public gets to know new artists is going to change totally, and we want to be in the vanguard of that change.”

Others in the industry welcome the new venture. EMI Spain president Manolo Diaz describes it as “a good initiative,” as does Mario Rigote, marketing director of SDAE, the digital division of authors and publishers society SGAE.

“It could work,” he says. “because mobile operators will be central to music sales, as they already have millions of clients.”

GLOBAL BY LARS BRANDLE

## GRABBING THE LONG TAIL

Majors' Digital Catalog Sales Lift Off In Europe

LONDON—The major labels' efforts to boost digital catalog sales in Europe are finally starting to pay off.

In January, Warner Music International (WMI) became the latest major to invest in the sector when it launched its U.S.-based Rhino reissues and compilations brand on mobile and online platforms worldwide.

European markets, including the United Kingdom, France and Germany, are the focus of the first rollout, which will make much of Rhino's library digitally available outside the United States for the first time.

WMI vice chairman of music, marketing and content John Reid declines to discuss sales targets but says, “Digital makes the ‘Long Tail’ easier to monetize.”

“The digital platform is the opportunity right now,” he says, “and the Rhino brand is very, very strong.”

Universal Music Group International (UMGI) already reports great success in its digital catalog ventures. London-based VP of strategic marketing Oliver Robert-Murphy says that since the February 2006 launch of the digital revival program, the project has accounted for more than 500,000 download sales in Europe, breathing new life into the back catalog of artists including Greek singer Nana Mouskouri, Irish singer/songwriter Chris De Burgh, Belgian singer/songwriter Jacques Brel and French icon Brigitte Bardot.

“Over a period of three years we want to make available 100,000 tracks that were previously unavailable [digitally],” Robert-Murphy says. “We are, to date, 12,000 tracks through this initiative, which is quite significant.”

UMGI's next batch of European digital-only reissues is due Feb. 26, adding a further 250 albums (3,000 tracks).

Sony BMG Music Entertainment VP Richard Connell declines to reveal figures for its digital catalog business, but says its goal is to have the “combined archive digitized, cleared and online as soon as we can.”

“We have set ambitious benchmarks,” Connell adds, “which we are meeting ahead of schedule.” He says Sony is starting with a list of the top 100 artists whose catalogs have been partially digitized so far and plans to make all their archival material available.

“Once we're through the top 100, which we nearly are,” Connell says, “we move on to the next 100.”

EMI Group, meanwhile, has brought in Barney Wragg—instrumental in setting out Universal's digital catalog revival program—as its head of digital. The company, which issued a profit warning just hours ahead of the annual BRIT Awards, did not respond to interview requests for this story.

The majors are trying to tap into a burgeoning downloads market. In 2006, 111 million single-track downloads were sold in Europe—up 80% from the previous year—according to the IFPI. This compares with 582 million single track downloads in the United States, up 25% from the previous year. Europe accounts for around 20% of global digital sales.

The IFPI does not break out catalog sales from its European digital figures but, as a pointer, it says the U.S. paid download market is heavily weighted toward catalog, which accounts for 64% of total unit sales. In the physical market, catalog accounts for just 42% of unit sales.

Execs report a similar hunger for digital catalog in Europe. David Pakman, CEO of digital music store eMusic, says around 50% of its unit sales are of tracks more than six months old. Ben Drury, founder of London-based digital distributor 7digital.com, says catalog accounts for roughly 65% of sales across the firm's business on a typical day.

Scott Cohen, London-based founder and VP of international for digital music distributor the Orchard, believes the majors have actually been slow off the mark in Europe. “The indies are leading the charge,” he says, citing U.K. labels including Acrobat, One Media and Sanctuary. Top labels sell in the “tens of thousands” each week in Europe, he says.

But Cohen agrees that digital catalog sales represent “a significant revenue source” for the Orchard's European business.

“As much as we work the new stuff, the hot new artist, the big new label,” he says, “our biggest seller for I don't know how many weeks in a row has been Don McLean's ‘American Pie.’”

The catalog of **NANA MOUSKOURI**, shown here circa the 1970s, is now available digitally.



STATUAS: JOSÉ A. ROJO/ROJO FOTOS; MOUSKOURI: PETER MAZEL/SUNSHINE/RETNA

DREAMGIRLS IS A WORK OF FICTION. IT IS ALSO AN HOMAGE TO MOTOWN. WE USED MANY WONDERFUL ACCOMPLISHMENTS THAT BELONG TO THE RICH MOTOWN HISTORY. FOR ANY CONFUSION THAT HAS RESULTED FROM OUR FICTIONAL WORK, WE APOLOGIZE TO MR. GORDY AND ALL OF THE INCREDIBLE PEOPLE WHO WERE A PART OF THAT GREAT LEGACY. IT IS VITAL THAT THE PUBLIC UNDERSTAND THAT THE REAL MOTOWN STORY HAS YET TO BE TOLD.

# DREAMGIRLS



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GLOBAL BY LARRY LeBLANC

## A BAD RAP

Hip-Hop Acts Face Bureaucratic Entanglements At Canadian Border

TORONTO—Welcome to Canada—unless you're a rapper. Indeed, according to Canadian concert booker Chris McKee, U.S. hip-hop acts are facing harassment from immigration officials when attempting to enter America's northern neighbor.

On Jan. 23, hip-hop specialist McKee of Oakville, Ontario-based Live Tour Artists sent an industrywide e-mail to fellow Canadian agents and promoters raising the issue.

During the past year, McKee cites "countless" situations where his acts have been delayed for hours or turned back at the Canadian border. "You get sick to your stomach," he says, "waiting for that phone call saying, 'We didn't get through' even though the paperwork was filed properly."

He claims Ludacris, Tha Dogg Pound and Young Buck were all held up prior to 2005 club dates despite having correct paperwork. Those shows went on, but in May 2005, McKee says Wu Tang Clan member Inspectah Deck was turned back, resulting in the cancellation of a nine-date tour with Planet Asia and Afru-Ra.

The issue attracted Canadian media attention Jan. 12, when Detroit-based Murdercap Records CEO Jerome Almon filed a lawsuit in the U.S. District Court in Michigan. Almon—who records as SlikkforDays—is seeking \$900 million in damages and an order prohibiting Canadian officials from obstructing his entry to Canada. The suit names two former ministers of citizenship and immigration and 95 Canadian border officers.

The Canada Border Services Agency declines to comment on individual cases. An Ottawa-based spokesman points out that convicted criminals may be prohibited from entering Canada, but insists border officers "don't discriminate against race, nationality or religion."

Rap producer Almon—arrested twice in the United States



Murdercap Records CEO JEROME ALMON is seeking \$900 million in damages.

but never charged—has family and business interests in Toronto. His label boasts an eight-act-strong roster including Blakkattak and the Northsiders. Almon says he was delayed more than 200 times while crossing into Canada between 1998 and 2003 and turned back "two or three" times.

The last time he was refused entry was in January 2003 while traveling to Toronto for a national club tour setting up the Canadian release of the SlikkforDays album "Porn Star."

"I was told, 'You are barred permanently,'" Almon recalls. The tour, booked through Murdercap, was canceled, and the album remains unreleased in Canada.

Almon previously unsuccessfully appealed his ban through various Canadian provincial and federal channels. He says his suit is "under review" by the Detroit court, which he claims has jurisdiction under the U.S. Foreign Sovereign Immunities Act.

Traditionally, it has been easy for U.S. acts to play Canada providing they are American Federation of Musicians-affiliated, had a signed contract and their identification/criminal records checked out.

"There are laws," McKee says. "We can't let criminals enter. But we provide immigration with the information and they have the opportunity to look up artists' records. They should let us know before the act drives up to the border."

While McKee admits his e-mail only drew "a handful" of responses, live music insiders concur that border hassles have increased lately.

The result is limiting Canadian opportunities for U.S. rappers, as Live Nation Canada president Shane Bourbonnais concedes. "I don't do many hip-hop shows," he says. "I'd always be concerned whether the artists would get in the country."

Toronto-based hip-hop promoter Jeff Brandman, who is VP of operations at REMG Entertainment, recalls cross-border problems causing last-minute cancellations by Dead Prez, the Roots, Ghostface Killah, Nas and Common in recent years, while Method Man was delayed twice in the past 18 months ahead of club shows in Toronto. "And when we work with Snoop Dogg," he adds, "we have a terrible time getting him in because of his criminal history."

Brandman says Snoop Dogg obtained a temporary resident's permit in January, allowing him to play Canadian dates.

Canada's border strictures have affected other major hip-hop names. In 2005, 50 Cent was barred from entering due to his criminal record. However, in late November that year, he also obtained a temporary resident's permit and played a William Morris Agency-booked seven-city tour.

## GLOBAL NEWSLINE

### >>>AMG ADDS 12TH U.K. VENUE

U.K. live music venue group Academy Music Group has acquired the Brighton Hippodrome from Southampton, England-based property developer Urbanfirst for an undisclosed sum.

The purchase of the lease brings AMG's venue portfolio to 12, including London's 2,000-capacity Shepherd Bush Empire and 4,920-capacity Carling Academy Brixton. The company says development and investment details for the Hippodrome will be announced "in due course."

The 1,400-capacity Hippodrome was a key feature on the local live entertainment scene in Brighton, on England's south coast, between 1901 and 1964. The last live show at the venue was the Beatles on Oct. 25, 1964, after which it became a bingo hall until it closed in August 2006. —Ian Watson

### >>>HANDLIN WINS NINTH ARIA TERM

Sony BMG Music Entertainment Australia and New Zealand chairman/CEO Denis Handlin has been re-elected as chairman of the Australian Recording Industry Assn. for a record ninth consecutive annual term.

The election took place Feb. 15 at ARIA's offices in Sydney. Also re-elected to the ARIA board were George Ash, managing director of Universal Music Australia; Marcus Seal, CEO of Shock Records; Ed St. John, president/CEO of Warner Music Australasia; Philip Mortlock, managing director of Origin Recordings; John O'Donnell, managing director of EMI Music; and Ken Outch, COO of Rajon. —Christie Eliezer

### >>>JEFF SMITH BACK AT BBC

BBC Radio 2 has hired Napster's U.K. and international

programming director Jeff Smith as its new head of music.

Smith takes on the role at the British public broadcaster March 26. He succeeds Colin Martin, who announced his retirement in December 2006.

Smith had worked in radio for some 18 years before joining Napster. He is a former head of music policy at national top 40 station Radio 1 and programming controller at London commercial top 40 station Capital FM. In 2004, he left Capital and joined Napster, where he was responsible for sourcing content and commissioning new programming initiatives and streamcasts.

AC-formatted Radio 2 is the United Kingdom's most listened-to radio station, with a weekly audience reach in excess of 13 million people. —Ian Watson

### >>>DANES HAND OUT PIRATES' CASH

The Danish Anti-Pirate Group plans to distribute 700,000 kroner (\$123,000), recouped from compensation cases involving pirated materials, in the form of grants to 50 local artists.

The group has not named the recipients or the amounts, but says the acts involved include established and lesser-known names. APG plans to issue grants again next year "as we collect more compensation fees from the many cases pending," APG manager Niels Bo Jørgensen says.

The APG represents the members of IFPI Denmark, Danish Video Distributors Assn., Danish Film Distributors Assn., KODA (Composers, Publishers and Songwriters in Denmark), Nordic Copyright Bureau, the Danish Musicians' Union and the Danish Artists Assn. —Charles Ferro



### >>>DOVER DOMINATES PREMIOS

With six nods, rock group Dover heads the nominees for the 11th annual Spanish music industry awards, Premios de la Música.

Among the EMI Spain act's nominations are best album for "Follow the City Lights" (EMI) and best song for "Let Me Out."

Miami-based Spanish vocalist Alejandro Sanz has five nominations, including best album with "El Tren de los Momentos" (Warner).

This year, the awards gala is to be held outside Madrid for the first time, in Córdoba in the southern region of Andalucía on March 29. In total, 28 Spanish music-only categories will be honored. The Premios gala is organized by the Academy of Music Arts and Sciences, which is run jointly by authors' and publishers' society SGAE and artists' association AIE.

Voting is by an industry panel that includes more than 5,000 members. —Howell Llewellyn

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DIGITAL BY ANTONY BRUNO

## P2P: Too Legit To Quit

BitTorrent And Joost Put Notorious Download Technology To Legal Use

There was a time when the phrase "peer-to-peer" (P2P) was practically a curse word in the music industry.

But in the last month, two new services have emerged to utilize the technology for the legal, protected distribution of content—specifically video.

One of them is BitTorrent, which developed the technology that at one point was used for one-third of all P2P traffic on the Internet. The other is Joost—formerly known as the Venice Project—which was founded by the same developers that created the notorious Kazaa music-swapping community and later the Skype Internet telephone service.

Despite their history with unauthorized digital content distribution, both services are setting themselves up to provide some of the better digital entertainment services available today. The question is: Will their tech-cred be sufficient to lure into a more legitimate environment the millions of downloaders who have previously used their technology to steal content?

### BITTORRENT

More than 135 million people have downloaded the BitTorrent technology worldwide. It basically lets people publish content to the Internet in a way that enables multiple users to

quickly download large files by sharing the distribution load. While it has several legitimate uses—game publishers use it to distribute software updates—it also is used by such sites as Pirate Bay to allow illegal downloads of Hollywood movies.

The company hopes to convert these users into legitimate

**“You never saw an ad that says, ‘Use iTunes because it’s legal.’”**

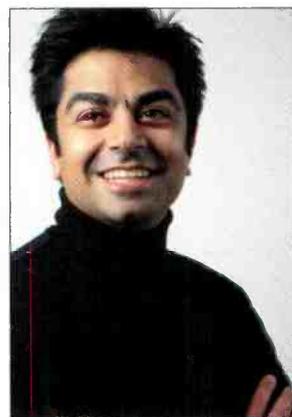
—ASHWIN NAVIN, BITTORRENT

customers through the BitTorrent Entertainment Network—launching Feb. 26. The new service has compiled the rights to more than 3,000 movies, 1,000 games and 1,000 music videos from 34 participating content providers.

The move makes BitTorrent a distributor—connecting content owners to the technology’s users in an attempt to monetize their interest in digital entertainment. Like any author-

ized digital music service, the challenge is to entice consumers away from a free, pirated environment into a paid, legal one. The strategy aims to offer a better experience than the chaotic pirate sites.

“You never saw an ad that says, ‘Use iTunes because it’s legal,’” BitTorrent COO Ashwin



Navin says. “What users care about is getting their favorite content in a digital format. Only a very small percentage of our users are pirating content because they are anti-establishment or want to fight the man.”

Users can rent movies at \$4 each, download-to-own TV shows and music videos for \$2 and get user-generated content free. The company also plans to add a digital rights management-free music download service in the near future.

### JOOST

While BitTorrent works a rental download model, Joost is an ad-supported streaming video service currently in beta testing. Of the many sources providing video at this time, Warner Music Group (WVG), Netwerk, MusicNation, Voy and now Viacom are all contributing music videos and other music-themed programming.

Joost takes streaming video to a new level, with TiVo-like user controls and a high-quality full-screen display that immediately captured the attention of content partners. Like BitTorrent, it uses P2P technology to optimize the streaming process.

But what really sets Joost apart is its ability to add wid-

ets or plug-ins—small applications that run atop the streaming video screen, enabling a degree of interactivity with both other users and the content provider.

For instance, a chat tool allows users viewing the same video to discuss it with each other in real time. Joost not only allows, but encourages content providers to create their own plug-ins customized for their video.

MusicNation is one such provider. The company conducts an online battle-of-the-bands competition on its Web site and will be providing exclusive content to Joost. It plans to create a live voting plug-in as part of that process.

“It wasn’t just about the display,” MusicNation founder and chief marketing officer Lucas Mann says, “it was about building a dynamic experience.”

Both BitTorrent and Joost rely on P2P technology to enhance the user experience. The more popular a file is on either network, the easier and faster it will be to download. Whereas the iTunes store shut down last Christmas due to overwhelming demand, services like BitTorrent and Joost will only improve as demand increases.

And while that translates to a cheaper and more robust viewing experience—assuming they attract the necessary critical mass of customers—for the content owners, it’s all about interacting better with fans.

“We’ve seen the business end of disruption in the digital age, but this is the kind of disruption around distribution channels that really favors people that own content,” says Michael Nash, senior VP of digital strategy and business development for WVG. “The fact that they can directly leverage community and provide interaction between consumers while they’re experiencing video will change the dynamic in terms of how content is consumed over time. We are definitely looking to figure out how to [use] that. This will be an interesting creative arena for entertainment companies to explore.”

## BITS & BRIEFS

### PLAYING THE GAME

Game publisher Electronic Arts and MySpace have joined forces to host an online talent contest called Burnout Bandslam. Unsigned acts are invited to use the contest entry form on MySpace and upload their best track. MySpace members will select the finalists, and the winner will get a Virgin Records recording contract, as well as a chance for the song to be included in a videogame. Earlier this year, EA purchased online karaoke competition site SingShot, and is expected to announce other such deals in the near future.

### JUMPING INTO ‘THE RIVER’

Good Charlotte is inviting fans to create a customized music video for “The River,” the first song off the group’s “Good Morning Revival” album, due March 27. Fans will be able to upload up to 10 personal photos on the Web site [beintheriver.com](http://beintheriver.com). The site then incorporates those photos into the video

by displaying them on two big screens set up behind the band. Fans can then send the video to friends and use a customized link to embed it on their MySpace for YouTube pages, as well as get a co-directing credit.

### CARTOON TAKEOVER

In the ever-expanding world of mobile entertainment content, the Cartoon Network has introduced a new product called CallToons. The bundled package allows users to select various Cartoon Network characters that will virtually take over their mobile phone—from ringtone to wallpaper image to audio and text alerts. Rather than search for and buy each application separately, the CallToons product is bundled in one sale and assigned to the appropriate mobile phone function. The company is consulting with Ericsson on the concept and content-delivery options. They are not expected to become available for sale until late 2007.

## HOT RINGMASTERS™ MAR 3 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	4	#1 THIS IS WHY I'M HOT	MIMS
2	2	11	ON THE HOTLINE	PRETTY RICKY
3	14	14	WE FLY HIGH	JIM JONES
4	3	6	THROW SOME D'S	RICH BOY FEATURING POLDW DA DON
5	9	4	DON'T MATTER	AKON
6	5	14	IRREPLACEABLE	BEYONCE
7	6	14	WALK IT OUT	UNK
8	7	14	MAKE IT RAIN	FAT JOE FEATURING LIL WAYNE
9	12	14	GO GETTA	YOUNG JEEZY FEATURING R. KELLY
10	10	4	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEATURING PATRICK STUMP
11	8	14	I WANNA LOVE YOU	AKON FEATURING SNOOP DOGG
12	25	8	ROCK STAR	NICKELBACK
13	28	7	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE
14	11	14	CRAZY BITCH	BUCKCHERRY
15	14	14	PROMISE	DIARA
16	26	6	LOST WITHOUT U	ROBIN THICKE
17	20	6	THE WAY I LIVE	BABY BOY DA PRINCE FEATURING LIL BOOSIE
18	15	11	SAY IT RIGHT	NELLY FURTADO
19	13	14	LIPS OF AN ANGEL	HINDER
20	-	1	YOU	LLOYD FEATURING LIL WAYNE

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



### GOOD VIBRATIONS, TOUCH-SENSITIVE

Apple's pending iPhone mobile device is becoming less unique by the week. Rival Samsung has introduced yet another mobile phone that looks and acts much like the combo phone/iPod introduced by Steve Jobs in February.

Unlike the iPhone, Samsung's F700 doesn't have a sexy name. But it does have a full-screen display with touch-sensitive controls. But Samsung's model ups the ante with an optional slide out Qwerty keyboard and VibeTonz—a technology that lets a phone vibrate to the rhythm of its ringtone, as well as provide a more “tactile” experience when using touch-screen controls.

Additionally, the F700 features a third-generation connection, Bluetooth and a 5 megapixel camera. It also has a full HTML browser and e-mail capabilities. What it doesn't have is support for iTunes.

So for those keeping score, this is the third iPhone-like device to be announced. Should make for an interesting summer. Price and availability of the Samsung F700 have not yet been announced.

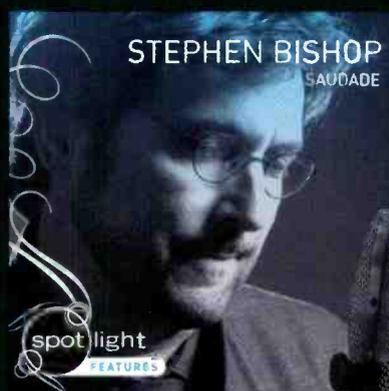
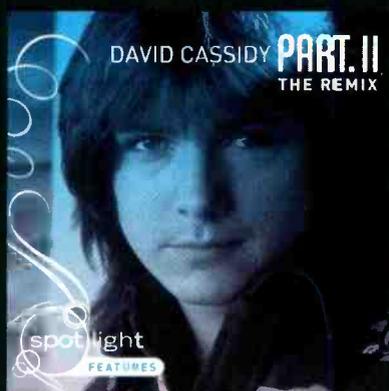
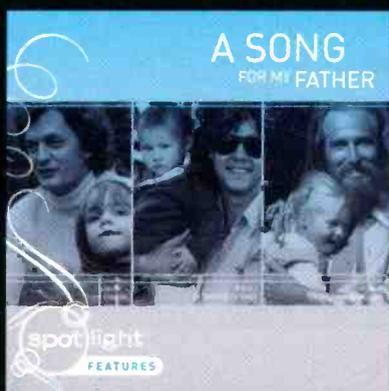
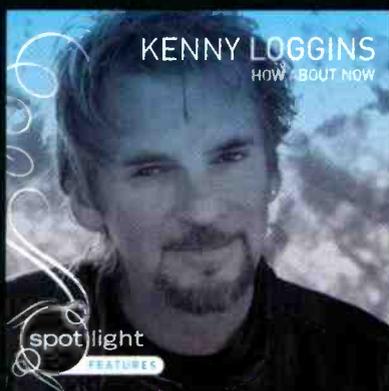
—Antony Bruno



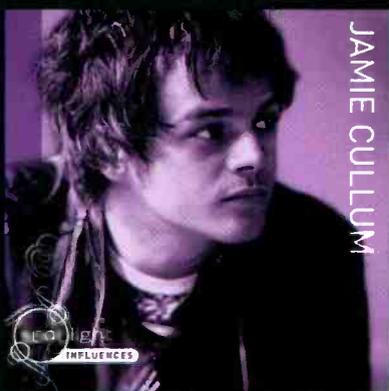
DO A 180.



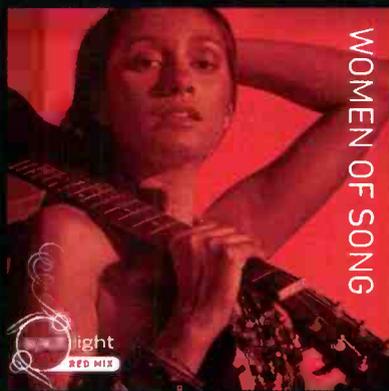
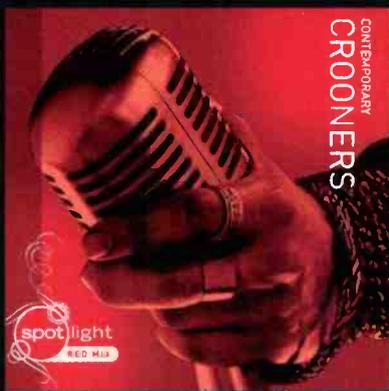
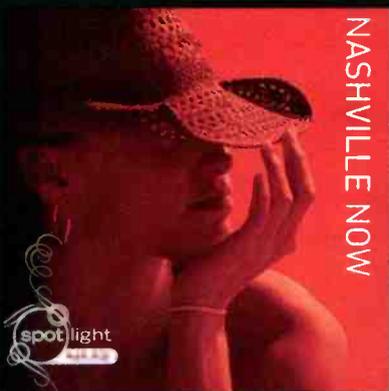
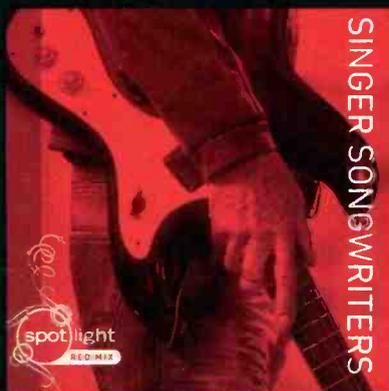
LET'S GET BACK TO MUSIC.



FEATURES SERIES



INFLUENCES SERIES

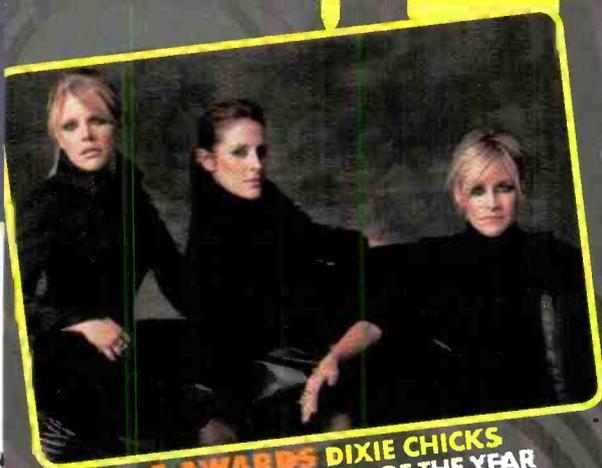


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**5 AWARDS DIXIE CHICKS**  
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ALBUM OF THE YEAR • SONG OF THE YEAR



JOHN LEGEND



JOHN WILLIAMS



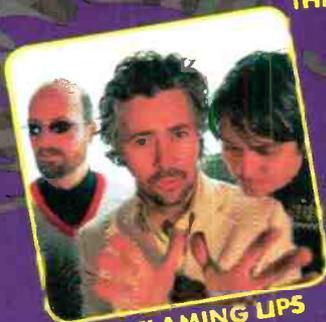
**4 AWARDS RED HOT CHILI PEPPERS**



THE BLACK EYED PEAS



CARRIE UNDERWOOD



THE FLAMING LIPS



CHRISTINA AGUILERA



PHARRELL WILLIAMS

**CHENTE BARRERA  
Y TACONAZO**

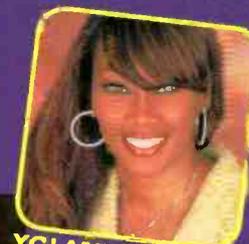


GNARLS BARKLEY



T.I.

BROADCAST MUSIC, INC.  
SEE THE DIGITAL SALUTE TO OUR  
**GRAMMY WINNERS** AT  
**BMI.COM/GRAMMY**



YCLANDA ADAMS



LOS TIGRES DEL NORTE



IKE TURNER



CHICK COREA

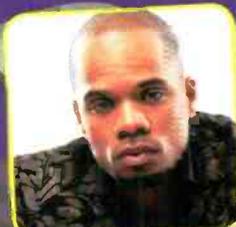


JULIETA VENEGAS (SGAE)

*Lifetime Achievement Award*  
**BOOKER T  
& THE MG'S**



VAN HUNT



KIRK FRANKLIN



T BONE BURNETT



OK Go

**ISRAEL & NEW BREED**



PEPE AGUILAR



AL JARREAU

**KLEZMATICS**



MICHAEL BRECKER



CSVALDO GOLIJOV



VINCE GILL

**KRAYZIE BONE**



BÉLA FLECK



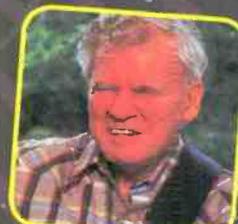
RANDY BRECKER



JOSS STONE (PRS)



JIMMY STURR &  
HIS ORCHESTRA



DOC WATSON



MANA



GEORGE BENSON



WOLF MOTHER (APRA)

**PETER ERSKINE**



ENYA (PRS)



BCB GAUDIN



IRMA THOMAS



THE BRIAN  
LYNCH/EDDIE  
PALMIERI PROJECT

# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,641,383 (\$938,153 Canadian) \$206.50/\$55.89	<b>JUSTIN TIMBERLAKE, PINK</b> Air Canada Centre, Toronto, Jan. 30	19,041 sellout	Concerts West/AEG Live
2	\$1,525,583 \$39.50/\$56	<b>JUSTIN TIMBERLAKE, PINK</b> Madison Square Garden, New York, Feb. 7	18,377 sellout	Concerts West/AEG Live
3	\$1,453,547 \$37.50/\$56	<b>JUSTIN TIMBERLAKE, PINK</b> Staples Center, Los Angeles, Jan. 16	16,827 sellout	Concerts West/AEG Live
4	\$1,388,830 \$35/\$56	<b>JUSTIN TIMBERLAKE, PINK</b> Verizon Center, Washington, D.C., Feb. 2	17,595 sellout	Concerts West/AEG Live
5	\$1,309,494 \$128/\$56	<b>ROD STEWART</b> Wachovia Center, Philadelphia, Jan. 31	13,297 sellout	Concerts West/AEG Live
6	\$1,271,590 \$95/\$56	<b>JUSTIN TIMBERLAKE, PINK</b> TD Banknorth Garden, Boston, Feb. 6	16,668 sellout	Concerts West/AEG Live
7	\$1,208,423 \$128/\$55	<b>ROD STEWART</b> Verizon Center, Washington, D.C., Jan. 26	12,445 sellout	Concerts West/AEG Live
8	\$1,182,051 \$86/\$50.50	<b>BILLY JOEL</b> Amway Arena, Orlando, Fla., Feb. 10	15,555 sellout	Live Nation
9	\$1,150,358 \$100.80/\$79.80	<b>JUSTIN TIMBERLAKE, PINK</b> MGM Grand Garden, Las Vegas, Jan. 19	12,162 sellout	Concerts West/AEG Live, Fantasma Productions
10	\$1,017,966 \$84.50/\$56/\$37	<b>JUSTIN TIMBERLAKE, PINK</b> Xcel Energy Center, St. Paul, Minn., Jan. 27	13,199 sellout	Concerts West/AEG Live
11	\$913,049 \$79/\$56/\$39.50	<b>JUSTIN TIMBERLAKE, PINK</b> Save Mart Center, Fresno, Calif., Jan. 17	12,541 sellout	Concerts West/AEG Live
12	\$911,542 \$97.75/\$33.75	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> Target Center, Minneapolis, Feb. 9-10 includes matinee	12,101 16,278 three shows	Live Nation, Cirque du Soleil
13	\$892,141 \$75/\$56	<b>JUSTIN TIMBERLAKE, PINK</b> Quicken Loans Arena, Cleveland, Feb. 3	13,467 sellout	Concerts West/AEG Live
14	\$878,527 \$86/\$50.50	<b>BILLY JOEL</b> Veterans Memorial Arena, Jacksonville, Fla., Feb. 7	13,048 sellout	Live Nation
15	\$746,335 \$125/\$70	<b>ROD STEWART</b> Mohegan Sun Arena, Uncasville, Conn., Feb. 2	9,399 sellout	Live Nation
16	\$650,833 (\$769,752 Canadian) \$63.41/\$33.40	<b>THE TRAGICALLY HIP, BUCK 65</b> Air Canada Centre, Toronto, Feb. 8	14,346 sellout	House of Blues Canada
17	\$563,605 \$55.25/\$45.25	<b>LARRY THE CABLE GUY, RENO COLLIER, PJ WALSH</b> Radio City Music Hall, New York, Feb. 9-10	10,618 two sellouts	Outback Concerts, MSG Entertainment, Live Nation
18	\$553,720 \$99.50/\$39.50	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> Mark of the Quad Cities, Moline, Ill., Feb. 7-8	7,403 8,360 two shows	Live Nation, Cirque du Soleil
19	\$528,200 \$45/\$35	<b>JOHN MAYER, MAT KEARNEY</b> Xcel Energy Center, St. Paul, Minn., Feb. 13	12,542 sellout	Jam Productions
20	\$521,909 (\$617,958 Canadian) \$41.81	<b>LARRY THE CABLE GUY, RENO COLLIER</b> Scotiabank Place, Ottawa, Feb. 6-7	12,484 two sellouts	Outback Concerts, House of Blues Canada
21	\$472,262 (\$555,799 Canadian) \$33.56/\$20.82	<b>BILLY TALENT RISE AGAINST, ANTI-FLAG, MONEEN</b> Air Canada Centre, Toronto, Feb. 2	14,770 sellout	House of Blues Canada
22	\$447,502 (\$529,858 Canadian) \$63.34/\$33.36	<b>THE TRAGICALLY HIP, BUCK 65</b> Coppes Coliseum, Hamilton Ontario, Feb. 6	10,382 sellout	House of Blues Canada
23	\$411,726 (\$311,850) \$65.35	<b>CHRISTY MOORE</b> Vicar Street, Dublin, Jan. 2-3, 6-7, 12-13	6,300 six sellouts	Aiken Promotions
24	\$399,264 \$59.77	<b>TOBY KEITH, MIRANDA LAMBERT, LINDSEY HAUN</b> Cumberland County Civic Center, Portland, Maine, Jan. 27	6,680 sellout	Live Nation
25	\$390,475 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> Verizon Center, Washington, D.C., Jan. 28	7,112 10,591	AEG Live, Frontline Management
26	\$387,132 \$46/\$40	<b>JOHN MAYER, JOSH ROUSE</b> Amway Arena, Orlando, Fla., Jan. 27	9,150 10,227	Live Nation
27	\$374,723 (\$441,006 Canadian) \$59.05/\$42.06	<b>THE TRAGICALLY HIP, THE CONSTANTINES</b> Scotiabank Place, Ottawa, Feb. 2	8,774 sellout	House of Blues Canada
28	\$373,897 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> Arena at Gwinnett Center, Duluth, Ga., Jan. 26	6,484 sellout	AEG Live, Frontline Management
29	\$370,825 \$39.50/\$29.50	<b>THE CHEETAH GIRLS, EVERLIFE</b> The Cajundome, Lafayette, La., Jan. 25	9,911 10,312	AEG Live
30	\$365,117 \$42.50	<b>JOHN MAYER, MAT KEARNEY</b> Qwest Center, Omaha, Neb., Feb. 18	8,591 sellout	Jam Productions
31	\$364,879 \$45.50/\$35.50	<b>JOHN MAYER, SOULIVE</b> Colonial Center, Columbia, S.C., Feb. 8	8,960 10,001	Live Nation, in-house
32	\$364,444 \$95/\$38.50	<b>DANCING WITH THE STARS - THE TOUR</b> BankAtlantic Center, Sunrise, Fla., Jan. 24	6,322 10,107	AEG Live, Frontline Management
33	\$358,153 (\$417,915 Canadian) \$60.85/\$26.57	<b>BARENAKED LADIES, TOMI SWICK</b> John Labatt Centre, London, Ontario, Feb. 15	8,098 8,204	Live Nation
34	\$352,419 \$95/\$38.50	<b>DANCING WITH THE STARS - THE TOUR</b> DCU Center, Worcester, Mass., Feb. 5	6,506 7,316	AEG Live, Frontline Management
35	\$348,749 \$87/\$42	<b>RBD, DIEGO</b> Don Haskins Center, El Paso, Texas, Feb. 2	5,961 sellout	Roptus

# UPFRONT



## On The Road

RAY WADDELL rwaddell@billboard.com

# Starwood, 1985-2007

## A Farewell Toast To A Nashville Shed Where Great Stories Were Born

Venues are not just brick and mortar, grass, plastic and wood. They are more than revenue generators or a place to hang a telcom sponsorship. Venues are, or should be, living, breathing personal histories. And when one shutter, even if it's for logical reasons, a community loses part of its collective soul.

The concert venue is where

maximize its holdings, surely its right. The plug has been pulled on the 2007 season.

But I can't just let Starwood drift away without some kind of sendoff. Because I seriously threw down in that place.

Opened in 1985, Starwood was the prototype amphitheater in the PACE Concerts portfolio, a 17,000-capacity venue that ignited the late-'80s shed boom. The venue became part of the Live Nation portfolio in the wake of industry consolidation.

**Louis Messina**

was president of PACE and was instrumental in that company entering the shed business. Messina, now president of TMG/AEG Live, says that "Starwood was never one of the best investments we made. We had good years, but it wasn't like Dallas, Atlanta or

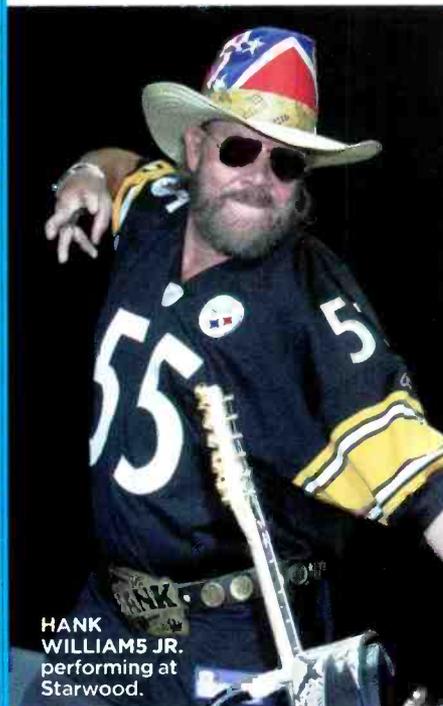
wood stage. But the two defining Starwood performers for me will always be **Lynyrd Skynyrd** and **Bocephus**.

I saw Skynyrd many times at Starwood and was memorably pick-pocketed on the '87 reunion tour. Another classic was a few years later when, as Skynyrd was winding down its set with a searing three-guitar rampage on "Simple Man," power abruptly shut down. I heard one scholar proclaim, "Skynyrd blew out the power, man," but we later learned someone had nailed a telephone pole in the area.

Skynyrd and Bocephus were money at Starwood, packing the venue and ringing up monstrous beer per caps. The latter's shows were notable not only for wild, intensely personal performances from Bocephus, but for how his late, great manager **Merle Kilgore**, the Boogie King, would hold court in the dressing room area. A sign on the door read "Kilgore's Court," and this was the place to be before a Bocephus show, a swirling, good-natured mass of country music history, Southern rock royalty, young rockers, bizarre guests, assorted family members, Bocephus' **Bama Band** and Kilgore himself at the center of it all, reeling off bawdy stories and generally playing the magnanimous host. Mighty Merle, how we all miss him.

As the years passed, I enjoyed the schlep out to Starwood less and less. Now it looks like the 65-acre site will be a neighborhood. So here's a farewell toast to Starwood, the good times, "Freebird," Bocephus and the Boogie King.

And when somebody's grilling in their Antioch backyard 50 years from now, perhaps they'll catch a whiff of Bud on the evening breeze and hear the ghost of Kilgore calling, "Bocephus is heee-aaahhh."



HANK WILLIAMS JR. performing at Starwood.

great stories are born. The doobie passed around on the way to the show, the killer parking spot, the bottle of whisky you sneak in, the choice seat you snag, the guy you see throw up and then bounce back in time for "Freebird," the exuberant post-show trek through the parking lot. The shared experience. The drama. When stories are told about great concerts—then, now and forever—the venue plays a starring role.

With many such memories in place (and some lost forever), I tip my hat to Starwood. The wheels are in motion for Live Nation to shutter the Nashville market's shed, nestled outside of town in nearby Antioch, Tenn. As has been reported, the land is worth more than the venue, and Live Nation is looking to

Pittsburgh. But [Starwood] served its purpose for us."

It certainly served its purpose for me. From my first experience as a long-haired construction worker on the lawn for **Hank Williams Jr.** in 1986 to last year's Vans Warped tour, I heard lots of loud music at the 'wood.

In the early '90s, I was a regular at Starwood, both backstage and in da house. In a time now referred to as the **Steve Hauser** era, there were many legendary Saturday nights. As president of PACE Southeast, Hauser, now a VP at the William Morris Agency, had Starwood shutter the Nashville market's shed, backstage and on-stage. The Ray Waddell Ceremonial Cooler of Budweiser was a fixture.

Through the years, I saw dozens of acts cross the Star-

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

WILLIAMS: RANDI RADCLIFF

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## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

Will indie retail be the last guys to feel the download competition? Why is Newbury Comics doing so good? Twenty-seven stores in Boston and beyond. CD sales may be down 50 million or so but there were still more than 550 million bought last year, right?

It's human nature to want to interact with other humans. That will never change. The more knowledgeable the store clerk, the more colorful the atmosphere, the more selection, the better. And that's why Newbury is successful. If customers feel like they're in a sterilized hospital corridor when they enter a record store, they're going to stay home and download. Record stores should be like the old candy stores of the '50s and '60s, a place to hang out. If it's fun to be there, a physical store will always have a reason to exist.

Meanwhile, the coolest movie ever, "Performance," is finally coming to DVD. It was co-

directed by **Donald Cammell** and **Nicholas Roeg**. Roeg gets most of the credit because he went on to do other things while Cammell committed suicide, but it was mostly Cammell's vision: He wrote it. **Mick Jagger** went into the film a shy, blues-loving local boy and came out . . . Mick Jagger. The film's style was extraordinarily influential and **Jack Nitzsche's** soundtrack is the greatest. The first half alone is one of the great gangster flicks, then it gets psychedelically cooler. An absolute must-own for indie filmmakers, up-and-coming directors and fans who like to mix their gangsters and rock stars.

And staying surreal for a moment . . . North Dakota lawmakers rejected a resolution to honor **U2** frontman **Bono**. One legislator said he thought it was for **Sonny Bono**. But what's wrong with honoring Sonny Bono? Aren't these guys Republicans? See you on the radio. ●●●

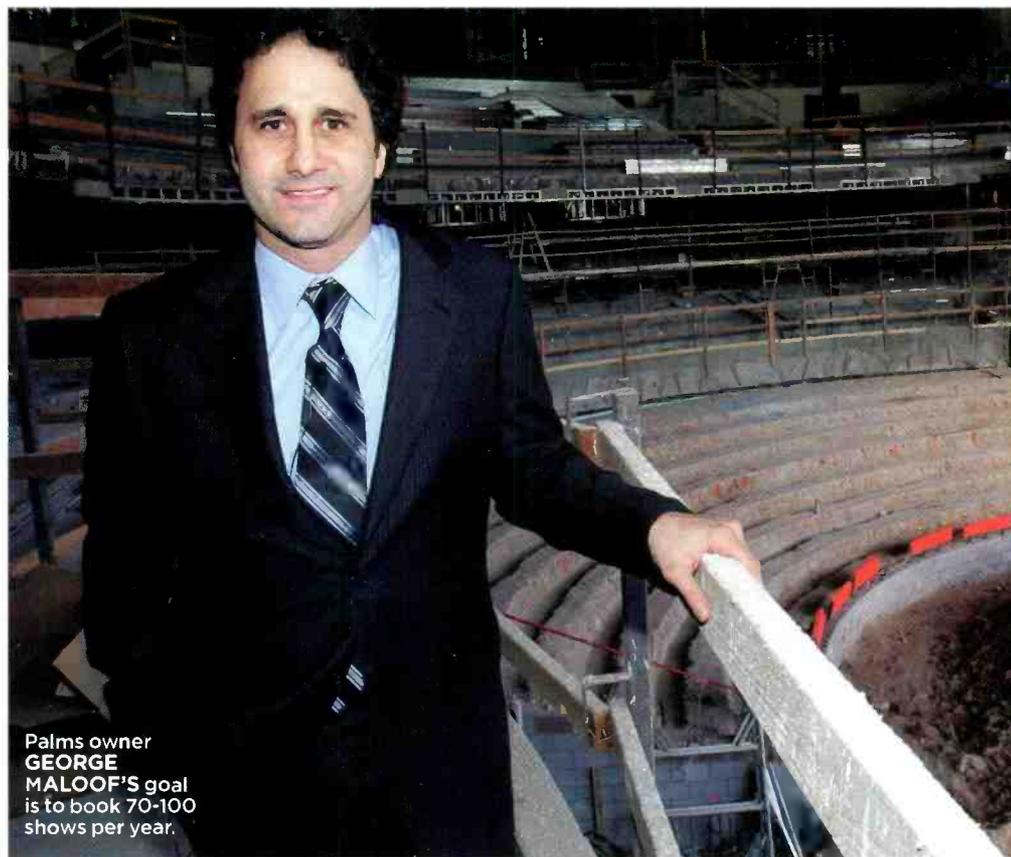
## COOLEST GARAGE SONGS

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

## COOLEST GARAGE ALBUMS

1 <b>STRANGE MAGIC</b> <small>Wicked Cool</small>	THE CHARMS
2 <b>CBGB FOREVER</b> <small>CBGB Forever</small>	VARIOUS ARTISTS
3 <b>BROKEN BOY SOLDIERS</b> <small>V2</small>	THE RACONTEURS
4 <b>STATE OF EMERGENCY</b> <small>Adeline</small>	THE LIVING END
5 <b>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</b> <small>Roadrunner</small>	NEW YORK DOLLS
6 <b>SHINE ON</b> <small>Atlantic</small>	JET
7 <b>ROCK AND ROLL BACKLASH</b> <small>Wicked Cool</small>	THE WOGGLES
8 <b>LOVE, NOT REASON</b> <small>Savage Jams</small>	THE PAYBACKS
9 <b>SINNER</b> <small>Blackheart</small>	JOAN JETT & THE BLACKHEARTS
10 <b>LAST MAN STANDING</b> <small>Art1st</small>	JERRY LEE LEWIS

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to [UNDERGROUNDGARAGE.COM](http://UNDERGROUNDGARAGE.COM)



Palms owner **GEORGE MALOOF'S** goal is to book 70-100 shows per year.

**TOURING** BY MOLLY BROWN

# DIAMONDS AND PEARLS

The Palms Ups The Live-Music Ante With New Venue

It's where Paris, Britney and Leo go to party, the L.A. moneyed roll in for a weekend of sin and the locals go to blow off some steam—and cash. Since the Palms Casino Resort opened in 2001, it's become a major player in Las Vegas' entertainment scene, housing some of the city's most popular nightclubs and restaurants, which, in turn, have attracted a diverse crowd. But it was missing one thing.

"People were going off the property to go to shows," Palms owner George Maloof says. "There were always acts interested in coming [to Vegas], and there have been some really cool little venues; the House of Blues, the Joint. After going to enough shows, I was interested in creating something at the next level that was comfortable for artists and fans."

Enter the Pearl, the Palms' concert theater set to open this spring. Maloof, a lifelong music fan, didn't want a bad view in the house, so the venue has three levels of seating—the farthest 120 feet from the stage—wrapped around the room. Capacity can also be adjusted to fit 1,100-2,500 people with scalable curtains. Two 14-foot-by-16-foot video screens will frame the stage and plasma screens throughout will provide additional views. For VIPs, there are 18 sky boxes with bars, bathrooms and lounges. It all comes at a cost Maloof won't disclose but admits with a sigh is "a significant, significant amount of money."

In addition, the Pearl will be wired to the Studio at the Palms, where the Killers, Timba-

land and Pink have laid down tracks, so that acts can produce live recordings without dragging in additional equipment. The Palms also has an exclusive three-year arrangement with Apple's iTunes to sell shows online. "It's a major deal for us," Maloof says. "I want to build a major catalog, our own page in iTunes: 'Live From the Palms.'"

Maloof's goal is to book 70-100 shows per year. Acts already scheduled include Tool (March 15-16), Evanescence (March 17) and Gwen Stefani for the Pearl's grand opening on April 21.

Live Nation and Andrew Hewitt, who booked the Joint at the Hard Rock Hotel and Casino during the last decade, are the Pearl's booking agents. Hewitt says while the market is tough, the Pearl will be a great addition to the city's concert scene.

"You have casinos to contend with and the influx of several hundred thousand different people every week coming to town, and you have to take care of a very healthy local clientele," Hewitt says. "It's a balancing act. Every show hopefully appeals to all three. And thankfully, with George doing the recording studio and his close association with the entertainment business, the Palms' audience is waiting for it."

To be sure, the House of Blues and the Joint already cater to an audience the Pearl is gunning for, but Maloof is confident that his venue's modern design and ability to draw top names will attract fans. "There really are no other venues like it," he enthuses. "The time has come for one venue [and] this town to do something for live music." ●●●



## The Indies

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

# Everything And Nothing

Indie Labels Finding Success With Unconventional Ideas

Retail shelf space isn't getting any cheaper, but some labels are adjusting better than others.

**Mike Park** was on the verge of having to shut down his punk label Asian Man Records. The Bay Area imprint has worked with the likes of **Alkaline Trio**, **Screeching Weasel** and **Let's Go Bowling** during the past decade, but after a steady couple of years posting major losses, the label he's run

Line that he wanted. A fan of the label apparently works for the studio and was willing to offer some DVDs for CDs.

Asian Man is releasing more records in 2007 than it ever has, led by reissues of pop-punk vets **the Queers** and **the Riverdales**, but not because Park is doing well. He says business pretty much stinks.

But the label, distributed by the Lumberjack Mordam Music Group, just isn't spending any money on marketing or promotion. "Nothing," Park says. "I do nothing."

Yet the bands keep coming.

"I tell bands it will do them nothing, but they just like to have something to stand under," Park says. "I need to sell 260 copies to break even. After that, it's profit. It's made things pretty easy."

Park says he gets the occasional call from his distributor to buy into a retail co-op program, but he isn't interested. And retail space isn't generally available for

Best Buy and Target got two songs each, eMusic snared one, iTunes received one, and Insound.com and the indie coalitions each received a vinyl 7-inch. And sometime down the road, the label now has an opportunity to compile a disc of rarities and B-sides for fans not willing to go on a retail treasure hunt.

Touch & Go struggled with the concept for the March 20 release from **Ted Leo & the Pharmacists**, "Living With the Living." Head of sales **Leslie Ransom** says the label had some material from its 25th-anniversary concert last summer, but Leo didn't like the quality.

So he went back into the studio and cut five more songs, including one that will now serve as the title track of the album.

"I'm used to bonus discs being whatever material you have lying around," Ransom says. "But this one is cool. It was recorded specifically for the first pressing of the CD."

And in a move that will please brick-and-mortar retailers, Touch & Go will not be making the bonus disc available to iTunes or eMusic.

"It's a way to try and keep my job," Ransom says with a laugh. "I'm totally kidding. We're still fans of the CD. The album finally leaked, so if you have the leaked album, here is something that is not available digitally, at least for the first day the record comes out."

Ransom says all retailers pushed for their own exclusive bonus material, but the label wasn't willing to dole out extra content one-by-one.

"We're trying not to play favorites," she says. "These days everyone wants something special and exclusive for their store and their chain. We weren't going to have Ted make 12 different bonus discs for us."

trade these days.

That doesn't mean labels aren't finding more affordable ways to win over their retail partners. One of our least-favorite trends of the past few years is the increase in value-added content on initial pressings of new albums. Too often the so-called bonus material means a label has compiled some leftover tracks.

Apparently, artists are starting to notice. Chicago's Touch & Go and New York's Vice Records have found acts willing to spend a little more time in the studio to play by the new rules.

For the release of **Bloc Party's** "A Weekend in the City," Vice GM **Adam Shore** says the act turned in an additional 11 finished tracks. "So they give us almost a free album," he says.

out of his mother's garage since 1996 was at a crossroads.

Park ultimately decided not to sell or close Asian Man. After all, the perks of running a label are too great.

In the label's recent e-mail blast, Park asked fans if they had anything to trade him for CDs, be it goods or services. So at a time when most labels are struggling with ways to survive in the digital economy, Park just wants to barter.

"The first five years of the label, from 1996 to 2001, I felt like I could get anything," he says. "If I needed a lawyer, I would ask if anyone's father would work pro bono, and I got it. If I needed Disneyland tickets in Tokyo, I got them."

Reached on a recent Thursday afternoon, Park was making a list of DVDs from New

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Latin Notas

LEILA COBO lcobo@billboard.com

# Ratings Aren't Sales

Latin Reality Music Shows' Viewer Success Rarely Translates In Stores

Earlier this month, the Telefutura Network announced the 20 contestants who will compete in the fourth edition of TV music reality contest "Objetivo Fama" (Objective Fame).

The competition, which originates in Puerto Rico and broadcasts Mondays from 8 p.m. to 10 p.m. EST, is the only man standing in what was formerly a sea of Spanish-language music reality TV shows whose objective was to find and launch new talent.

It's not a question of viewership. Most of these shows—including Telemundo's "Protagonistas de la Música" in 2003 and "Nuevas Voces de America" in 2005—garnered decent ratings, although the biggest longstanding ratings success belongs to "Objetivo Fama."

But when it comes to actually selling albums from the

"discovered" acts, the track record is not good.

The big exception is **Anais**, winner of the 2006 edition of "Objetivo." She will release her sophomore album in a few months after selling nearly 50,000 copies of her debut, "Así Soy Yo," according to Nielsen SoundScan.

Not quite as buoyant, but definitely still in the game is 2005 winner **Janina**, who is in the midst of promoting her second album, "Contra la Corriente."

As part of their winning booty, both Anais and Janina are signed to Univision Music Group, which has heavily supported these two artists.

But by and large, the discrepancy between show ratings and sales suggest that in the U.S. Latin market there is a big disconnect between what makes for good TV and



Contestants for the fourth edition of 'Objetivo Fama.'

what finally compels someone to buy an album.

Part of the problem is the complex U.S. Latin market, fragmented by regions, and divided by country of origin.

Music reality shows have yielded major commercial music releases in most every Latin country, primarily Spain, whose "Operación Triunfo" brought us **David Bisbal**; Mexico, whose "La Academia" brought us **Yuridia** and **Yahir**; and Argentina, with **Popstars** and **Erreway**.

In those cases, shows became national phenomena—as "American Idol" is in the States—but the focus was still predominantly the music.

But stateside, the focus is the stories, the backstabbing, the in-fighting, replicated again and again on Web sites and in tabloids.

On Mexico's "La Academia" Web site, for example, every headline deals with performances, shows or tours. There is no doubt that this position has helped in the artistic devel-

opment of alumni like Yuridia, **Victor García** and Yahir, who have gone beyond one album to become lasting artists.

In contrast, the "Objetivo Fama" site at univision.com is all about gossip, with the main headline reading "Inside Gossip From the Home Studio."

A similar stance has been taken in handling other Latin reality shows in the States.

In the end, fans don't see these artists as singers but as passing celebrities.

At least one TV show—is looking to focus on new artists via their music rather than tabloid possibilities. On Feb. 20, Telemundo taped its first edition of "Música Pa' Tí" (Music for You), a show that features performances by debut acts already signed to labels. Competitors are **Fanny Lu**, **La Sista**, **Raymond Castellón**, **Alicastro** and **Latin Fresh**. Winners are voted upon by fans and viewers, with the two top vote-getters performing on a music special titled "Primera Fila."

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

## THE BILLBOARD Q&A?

A Forrester Research study released Feb. 2 shows that U.S. Latinos are more than twice as likely as non-Latinos to stream or download music to their mobile phones, and three times more likely to download videos. Creating original mobile content is the mission of Viva Vision TV, a Latin entertainment channel that launched on Verizon's VCast service in October 2006. Billboard spoke to VP/GM Nicholas Montes as the channel prepared to roll out on aggregator Amp'd Mobile, Sprint TV, Mexican carrier TelCel and Cingular, all between February and May.

Why is mobile entertainment so popular in the Latin market?



The mobile phone for the Hispanic community is an aspirational product. To a lot

of us, getting the latest phone with the latest content is a way we can make a statement that we're connected to technology and a way to say that we're hip and cool.

How does Viva Vision's music content distinguish itself?

We're out there covering the top Latin events, the club scene. We've got producers working on our behalf in some of the key markets already like Miami, L.A. and New York. We're looking at bringing on a couple of Viva Vision VJs to introduce the content. On the music side, I would say 60% of it is unsigned [artists] and 40% is indies that we've signed. Most of it is reggaetón and Latin hip-hop, and some Mexican regional. Instead of shopping around for six to 12 months for a label to pick them up, they can upload their own content, do a deal with us and see how it goes for them. Sometimes we just pay them an upfront fee, sometimes it's a revenue share, depending on the carrier. There are [some] artists who say, just give me the exposure. We're talking to all four labels, but in the meantime... we don't have to pay any money out to big labels.

—Ayala Ben-Yehuda

LATIN BY LEILA COBO

# Regional Mexican's Digital Move

Musart/Balboa's Deal With The Orchard Helps Push Lagging Genre Forward

Regional Mexican music, the strongest-selling Latin music genre by far in the United States, has long lagged in sales in the digital realm. The low numbers have been attributed to many reasons, from consumer habits to lack of available digitized catalog.

Now the genre will gain an important digital push via an exclusive, worldwide deal that Mexican indie label Musart/Balboa and its publishing arm Edimusa Publishing Group/Vander Music Group has signed with distributor and marketer of independent music the Orchard.



Musart/Balboa is home to current hot sellers like Grammy Award winner Joan Sebastian and Paquita la del Barrio. Edimusa/Vander has a catalog of more than 50,000 titles, dating back to the 1920s, which comprise not only regional Mexican classics, but also vast tropical catalogs like those of Sonolux in Colombia, which Vander owns in full.

Musart's deal with the Orchard is significant because it marks the first time ever that the Musart/Edimusa catalogs will be distributed digitally. It is also the Or-

chard's first major deal in the regional Mexican realm. In addition, the Orchard will actively work the Musart catalog for synch placements, an elective service it offers nonexclusively and that labels have to opt into. This marks the first time the distributor works a Latin catalog for synch purposes. Musart, which sells ringtones and mastertones via its own Web site in Mexico, musikfun.com.mx, has long explored digital sales but hadn't previously taken the plunge.

Eduardo Baptista, CEO of Musart/Edimusa, says he had been approached by multiple stores and distributors, but wanted to give the business to a single

agent. A key factor in his decision to go with the Orchard, he says, was the fact that aside from merely distributing the tracks, it also heavily promotes and markets them.

"That's what we're going to bring to this relationship," Orchard CEO Greg Scholl says. "The way we're structured is focused on marketing and promoting digitally on new media, on engaging social networking sites, on engaging blogs."

Release of the Musart/Edimusa catalog will take place in stages, with the current top-selling albums and tracks to be made

available within the next month. The full catalog should be available within the next 18 months.

Already finalized marketing plans include exclusive programs that will initially run on iTunes Latino, eMusic and one of the major mobile operators. These programs should be up and running in six weeks, Scholl says.

"There's a smart way to bring this music into the market for the first time to make full value," Scholl says. "One of our roles is what can we do to increase the asset value of our label's catalog."

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



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# Synch Kings

### Teddybears Live Up To Their Licensing Promise

Swedish trio **Teddybears** is receiving next to no support from commercial radio. And their debut U.S. album, "Soft Machine," has sold a scant 10,000 units, according to Nielsen SoundScan.

No worries, though. The band—**Joakim Ahlund** (the **Caesars'** guitarist), his brother **Klas** and **Patrik Arve**—has earned its stateside label, Big Beat/Atlantic, a hefty amount of money in synch licenses.

In an age when albums aren't selling quite the way they once did, more and more labels, artist managers and the artists themselves are turning to film and TV music supervisors and ad agency creatives for assistance. Can you say **Moby** and **Goldfrapp**?

But unlike with those two dance-electronic artists, synch potential was part of what made

Teddybears appealing to Big Beat/Atlantic—which licensed them from Sony Sweden, which has the act worldwide—in the first place. Consider it a new model for signing and/or licensing artists.

Atlantic Records Group senior VP **Kevin Weaver** points to a conversation he had with Atlantic chairman/CEO **Craig Kallman** about 18 months ago.

"Craig identified this project as a synch licensing dream," Weaver says, shortly after the Teddybears were brought into the Atlantic fold by director of A&R **Sam Riback**. "So, I ran with it."

Color Weaver proactive. Within days, he was "putting the music of the Teddybears in front of creatives" in the worlds of advertising, film and TV. "The response was immediate," Weaver says. "And once

a couple of [synch] uses kicked in, others quickly followed."

In this scenario, everyone makes money, Weaver adds. "Our foreign affiliate, the band, the music publishers and Atlantic. Everyone's happy."

With 40-or-so Teddybears synch licenses under its belt (and counting), Atlantic has created a "mini Moby situation," Riback says. "We were looking at a profitable situation from the get-go. We've never been in the hole with this act."

The band's manager, **Thaddeus Rudd** of New York-based Rebel Rebel, puts the Teddybears' synch licensing earnings, to date, in the ballpark of \$1 million each for master recording and publishing. "The label has definitely made its money back," Rudd adds.

Indeed. "All this synch li-



TEDDYBEARS

censing," Weaver says, "has provided us with additional marketing dollars."

Initially, it was Hollywood that opened its doors to the Teddybears' music. "Cobrastyle" was used in the film "The Honeymooners"; "Different Sound" was heard in "How to Eat Fried Worms"; and "Hey Boy" was featured in "Benchwarmers."

"Hey Boy" was also heard in an ad for Captain Morgan Rum, while "Cobrastyle" was used in a worldwide Heineken campaign, two of the first brands to champion the band.

These days, the group's music is heard in campaigns for Intel, Chase, Cadillac and others.

"We needed music with a sufficient beats-per-minute—as well as minimal lyrical content. 'Different Sound' fit the bill," says **Bill Oberlander**, the McCann executive creative director on the Intel account. Plus, it's a nice cross-breed between alternative rock and techno-pop.

Now, it's time for the label and management to connect the dots between band and fans. A fast-approaching U.S. trek, which includes an April 29 gig

at the Coachella Valley Music & Arts Festival, may help.

It also helps that, as of Feb. 5, "Soft Machine" is available in chain stores. (Last fall, it was released solely to indie stores, as well as digitally.)

Additionally, album track "Punkrock" (featuring **Iggy Pop**) is being promoted to alternative radio.

"With each synch license we are gaining traction and building a fan base," Rudd says. "We just need a combination of everything hitting at once for that moment of critical mass to occur." Riback concurs, adding, "We're hoping for an iTunes-type moment where everything clicks."

The Teddybears themselves, meanwhile, are content to focus on their music. "We put effort into creating our songs, and you guys are hearing it somehow," Klas Ahlund says. "That's cool."

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## Billboard Dance Music Summit

September 2007, TBD, Las Vegas

## The Hollywood Reporter/ Billboard Film and TV Music Conference

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# UPFRONT



## The Publishers Place

SUSAN BUTLER sbutler@billboard.com

# A New Synergy

## Bug Music's Joint Venture With Foxx King Is Unique

There's nothing new about a music publisher forming a joint venture with someone who can help find promising songwriters to sign and develop. Major and indie publishers, just like record companies, can always use some extra A&R help. But the joint venture that Bug Music and Foxx King Entertainment recently formed is likely to produce an incomparable synergy in music publishing.

Again, it's the production arm that opens the door to these projects.

As a development or promotion tool, Foxx King also sets up live performances. Foxx's Unpredictable tour, supporting his Grammy Award-nominated album of the same name, opens with the stand-up comedy of Foxx and his friends. Developing songwriter/artist **Lonny Bereal**, whom Foxx has been mentoring for about five years, sings backup for Foxx to gain experience on the road.

Touring opportunities also include live TV show appearances. Bereal performed as backup for Foxx on "The Tonight Show With Jay Leno" and "Good Morning America."

This experience is all part of Foxx King's development process for Bereal. "When it's his turn, he can just walk right into place," Sutton says.

There is also a new radio outlet for the songwriters. Sirius Satellite Radio is launching "The Foxxhole" this spring, an urban comedy, entertainment and lifestyle channel. Marcus King and Foxx will executive-produce, while Foxx will be on-air host and contributor for the channel.

"Jamie is a mentor to a lot of young musicians," Sutton says. "He always wants to give them the opportunity to shine."

Still, not every facet of the venture personally involves Foxx. "It's really about developing urban songwriting," Rudolph says. And developing songwriters is nothing new to Sutton. She has worked in publishing for 16 years, starting the urban music division at Chrysalis; she and Rudolph have known each other for years. She says that with Bug's great reputation in the administration and collection process and Rudolph recently acquiring the company, the publisher was a good fit for Foxx King.

Finally, the joint venture will typically offer co-publishing deals to the songwriters, sharing rights in the copyrights. As Rudolph notes, joint ventures with major companies in the 1990s were more of a "land grab." Companies tied up all rights, either by making songwriters' music a work-made-for-hire or by requiring songwriters and artists to assign all copyright interests to the joint venture. Many ventures still do this today.

"We want to be partners with the songwriter," Sutton says. "We're trying to build a great business for Foxx King Music, but also help that writer build their own great business."

The joint venture is in the process of signing two writers and looking to sign more. But songwriters who just want the biggest check need not apply, Rudolph and Sutton say.

"We want to be involved with songwriters who understand what it is that we do, who believe in versatility and who know the value of their content and its many uses," Sutton says.

## TOP 10 PUBLISHER AIRPLAY CHART

### Fourth Quarter 2006 Market Share

1. EMI Music Publishing	21.26%
2. Warner/Chappell Music	12.67%
3. Sony/ATV Music Publishing	10.25%
4. Universal Music Publishing	10.23%
5. BMG Music Publishing	6.32%
6. Famous Music Publishing	5.00%
7. Windswept Holdings	3.44%
8. Dwight Frye Music	1.63%
9. Jerk Awake	1.31%
10. Arthouse Entertainment	1.30%

Percentage calculations are based on the overall top 100 detecting songs from 1,290 radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period April 1-June 30. Publisher information for compositions has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Bug CEO **John Rudolph** and Foxx King senior VP of music development and production **LaRonda Sutton** forged the deal. Rudolph joined Bug last summer after Crossroads Media, the private-equity firm headed by former Viacom COO **Tom McGrath**, and Spectrum Equity Investors acquired a controlling interest in the publisher—a deal Rudolph helped to orchestrate. Foxx King is owned by Academy Award winner **Jamie Foxx** and his managers, **Marcus King** and **Jaime Rucker King**.

"What we do really well is administration and creative exploitation," Rudolph says. "What Foxx King does really well is development."

But this venture, called Foxx King Music, is not just an A&R funnel. Several factors make the venture unique, offering songwriters a multitude of avenues to achieve extraordinary success.

Songwriters who sign with the venture have an inside track to write for major motion picture soundtracks and scores. As executive producer or producer, film and TV credits of the Foxx King owners include "Ray" (featuring Foxx's Oscar-winning performance), "Laffapalooza," "Redemption: The Stan Tookie Williams Story" and "Hangin' With Mr. Cooper." The company also acts as a music supervisor, most recently on its production of "Life Support" with **Queen Latifah**. Most publishing companies and their joint ventures don't have this direct, high-level connection with a film and TV production company.

Songwriters who have the talent for acting, comedy or even script writing will also have an avenue to develop their art through Foxx King.

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## Retail Track

ED CHRISTMAN echristman@billboard.com

# Out Of Business

## Shuttered Stores And CD Sales' Downward Slide

When you stop to think about it, the U.S. music industry was really behind the eight ball from the get-go when this year began.

If you're wondering what I am talking about, then refer back to earlier Retail Track columns from this year. But just to mix it up a little, instead of talking about album sales being down 15% yet again, I'll begin this time by pointing out that so far this year CD sales are down 20%.

While most industry pundits tout this as a sign that we are now moving rapidly toward digital and away from the CD, there are other inter-related reasons for this downturn. Outside the music industry, one forgotten factor for the downward slide is the shuttering of record stores.

Remember, Musicland began 2006 with about 900 stores and had a music market share of about 6.6%. After filing for Chapter 11 protection on Jan. 12, the company ran going out of business sales for about 500 stores last January. Of the remaining 400, Trans World bought 335, and a liquidator partner, which immediately began GOB sales, bought 65. I estimate that a 4% music market share disappeared with the 565 closures.

In February of last year, Tower Records, which had a 3% market share, was still considered healthy, but of course that chain disappeared by Dec. 21. Then, after Christmas, Trans World began shuttering 134 stores, of which 85 are Sam Goody's and FYE outlets, and the remainder are Suncoast Motion Picture locations, which are mainly movie DVD stores. So I estimate another nearly 0.8% of music market share disappeared by mid-January.

Add it up, and you'll find that stores that accounted for nearly 8% of the U.S. music market share that were operating last January and February are gone.

Now you may say, "Not so fast, Christman: Other stores will pick up the business lost

by those shuttered stores." But I would remind you that one plus one never equals two, when stores are closed: It equals 1.35, if you are lucky.

**COMEBACK:** Though then again, what if some stores reopen? That's starting to happen: Now, as many as 15 of the shuttered Tower Records stores may get a new lease

kept it that way," Grant says.

Finally, the five-unit, Sacramento-based Dimple Records chain has picked up the Tower store in the Citrus Heights area of that city, and may also take on two other Tower stores on Watt Avenue and Broadway, if it can reach agreements with the landlords.

So there you have it: Indie retail stepping up to the plate



Silver Platters' reopened Tower store in Seattle's Queen Anne neighborhood.

on life after the chain's liquidation. As was previously reported, Trans World acquired six stores in the lease auction and opened stores in Tower's Nashville, Philadelphia and Torrance, Calif., locations, with plans to operate three other stores from the liquidated chain, all in California—Also, Tower founder Russ Solomon signed a lease to open a store in his original Sacramento location.

In addition, the seven-unit, Berkeley, Calif.-based Rasputin chain has signed leases for former Tower stores in California, which will bring the chain's total store count to 11. So far, two of them have opened.

Meanwhile, in Seattle the Silver Platters chain now has four outlets altogether, as it opened Tower's downtown store in the city's Queen Anne neighborhood at the end of January. According to Silver Platters president Paul Grant, that 14,000-square-foot store had been refurbished by the defunct chain, and was going to serve as the model for the chain's look going forward. "It has a great indie feel, and we

to fill some pretty big shoes. What's more, Rasputin, Silver Platters and Dimple are part of the Music Monitor Network, so these new stores will give that retail coalition even more firepower. And to return to the point made above, if you consider that Tower's stores do at least triple the business of typical mall stores, I estimate the industry is getting to reclaim at least half of the nearly 0.8% in market share it lost in the latest Trans World record-store closings.

**ALL HANDS ON DECK:** Come ye, come ye, to fete the retirement of Trans World's Vinnie Birbiglia. On March 13, we will convene at 7 p.m. to roast him at the Hawaiian Tropic Zone at 729 Seventh Ave. at 49th Street in New York. There will be a buffet dinner and a cash bar, and the cost is \$75 per person. Checks can be mailed to veteran industry sales executive Jeff Brody at 18 Torrey Pines Drive, Monroe, N.J. 08831.

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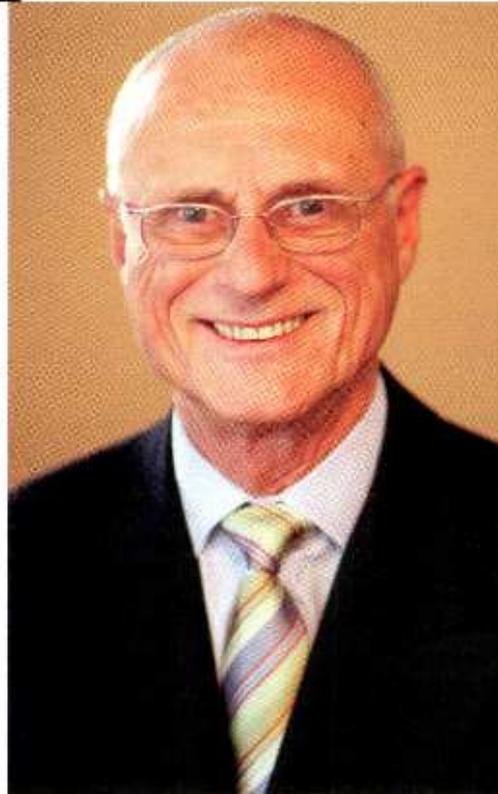
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## Ian Ralfini

Industry veteran Ian Ralfini discusses the adult music marketplace, classical crossover artists and the power of PBS.



Though there is much turbulence within the EMI Music family, industry veteran Ian Ralfini—GM of Manhattan Records, which includes Back Porch Records—is relaxed and smiling. Beaming, in fact. Ralfini, who reports to Blue Note Label Group president/CEO Bruce Lundvall, is excited about new Manhattan albums by Celtic Woman and Diana Ross.

Celtic Woman's "A New Journey" entered The Billboard 200 at No. 4 in the Feb. 17 issue. In this issue, the disc spends its third consecutive week at No. 1 on the Top World Albums chart. Veteran artist Ross recently returned to The Billboard 200 with "I Love You," which debuted at No. 32. It is her highest chart entry in the Nielsen SoundScan era.

In addition to Celtic Woman—which has a new member (Hayley Westenra)—and Ross, Ralfini oversees a Manhattan artist roster that includes Sarah Brightman, Raul Midón, Van Morrison and Lila Downs. His Back Porch artists include Alejandro Escovedo, John Hammond and Carrie Rodriguez.

In its quest to remain a leader in the adult music marketplace, Manhattan will introduce four new acts in the coming months via two label-produced specials on PBS. "Heavenly Voices" featuring classical crossover newcomers Giorgia Fumanti, Ryland Angel and Sasha & Shawna airs throughout March (a big pledge drive month for PBS). This will be followed, in June, by a special spotlighting the Twelve Girls Band from China.

On March 6, Manhattan will issue albums by Fumanti ("From My Heart"), Angel ("Ryland Angel") and Sasha & Shawna ("Siren"). Ambitious, for sure. But Ralfini—with the help of his Manhattan colleagues and PBS—hopes to have these "heavenly voices" follow in the successful footsteps of Celtic Woman and Brightman.

**You're releasing three albums by three new classical crossover hopefuls on the same day. Are you crazy?**

We asked ourselves, "How do we market three acts?" We decided we would come up with a campaign to market the three of them separately but somehow together. Of course, the question remained: How do we approach that?

I remember thinking, Well, we've been really successful with Celtic Woman, and the formula for Celtic Woman worked really well—take four separate singers to create one entity—with PBS playing a major role. And while we couldn't put Giorgia, Ryland and Sasha & Shawna together as one group, we could somehow create an umbrella package.

So I went to PBS and we came up with the idea of "Heavenly Voices." They'll have separate spots on the show, followed by one song at the end where they come together to sing "Amazing Grace." The song fits with the "Heavenly Voices" banner and is a song that perfectly fits with the audience we're targeting. A "Heavenly Voices" tour will begin following PBS' March pledge month.

**The first PBS "Celtic Woman" special aired in March 2004. You've worked with the public**

**broadcasting network since. How do you ensure that most PBS stations get onboard?**

It's very important to get all PBS people involved. With "Heavenly Voices," we've taken the artists around the country. We've gone to every major market where there's a PBS affiliate for meet-and-greets with the three featured acts. In this way, they've built up a rapport with the stations and the station managers. This creates a genuine feeling that there are three artists with individual abilities. Throughout the PBS airings, the three acts will go on the road again, visiting all the stations, taking pledges, as well as performing live. This has the potential to reach 60 million households in the course of one month.

**Is there any concern on the label's part that the three acts might be perceived by some in TV land as one entity, "Heavenly Voices"? Might this be confusing for many consumers?**

Well, it is a concern and PBS is selling a boxed set containing each artist's CD. We've wrapped it, too, so if someone goes into a Barnes & Noble or Borders and asks for "Heavenly Voices," they'll be able to purchase something. But hopefully, what we want is for each person to say, "I want Giorgia Fumanti. I want Ryland Angel. I want Sasha & Shawna." The

whole point of this is to sell these three artists.

**What did you learn from that first "Celtic Woman" PBS special?**

The campaign launched March 1, days before St. Patrick's Day. That first week, the CD sold between 3,000 and 4,000 units, nothing spectacular—but it kept on going. Each time the show aired, pledges rolled in. The show worked. People were watching. Because of this, other PBS stations then picked up the show.

We hired an independent promotion guy to follow the stations—to get feedback and then use the feedback to work within each marketplace.

**How has the label kept the Celtic Woman brand in front of people?**

For two years, we concentrated on promotion and marketing around the tour. And it kept going for two years. We then dropped a Christmas album. I thought we'd sell around 150,000 [copies]. We did 450,000 on an act that had had, up to that point, about 18 months to gain traction. There was a brand already building.

**Manhattan has had success with classical crossover artists. How do you see this genre moving forward?**

The record business is going through difficult times... We have to keep up with how people want their music delivered.

First, I think the record companies are so focused on having that hot and very hip and current flavor. And maybe there wasn't enough time devoted to this genre of music in the past. But we did it with Sarah [Brightman] and Universal did it with [Andrea] Bocelli.

The whole point, in creating Manhattan as an adult label, is to promote these artists as pop artists and not solely as classical artists. Because if you are a classical writer and I send you Ryland Angel, you're going to throw it out. But if I go to a pop writer and make him sit down and listen, and meet Giorgia or one of our other new artists, there is the possibility for acceptance. You're never going to get that acceptance if you go the classical route because they're not classical singers.

**Diana Ross' latest album, "I Love You," recently debuted at No. 32 on The Billboard 200, with first-week sales of 21,000. For an iconic artist like Ross, are these good numbers?**

Let's put it in context: The No. 1 record that week sold 65,000 copies. The record business is going through difficult times. Let's revisit her numbers after her upcoming TV appearances, including a two-hour "Inside the Actors Studio" on Bravo [which aired Feb. 19].

**What can you tell us about her forthcoming appearances on "American Idol"?**

She mentors and coaches contestants [in pre-taped segments] and then she'll perform live on the March 14 episode.

**How do you see the music industry moving forward?**

We're always going to need new music, new artists. And the record companies will always be the places to nurture and develop the talent. What's changed is how we get and deliver the music. As an industry, we have to keep up with how the people want their music delivered. We must make it work for them—and us.

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THE

BEAT GOES

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Timbaland is gearing up for an all-nighter. It's late afternoon on the Friday kickoff to the three-day Presidents Day weekend. While get-away traffic buzzes past Los Angeles' Chalice Recording Studio, the hot producer (born Timothy Mosley) is inside fighting allergies—and fast approaching deadlines to finish his solo album, "Shock Value."

Also factored into his tight schedule: a flight to Buffalo, N.Y., the next day to resume his special guest stint ("This is fun to the 10th power" Timbaland says) on Justin Timberlake's FutureSex/LoveShow World Tour. On March 27, "Shock Value" (Mosley Music Group/Blackground/Interscope) signals Timbaland's re-entry into the producer-artist club. It's a club whose clientele—Jermaine Dupri, Kanye West, Pharrell, Diddy, to name a few—have met with varying degrees of success. This is Timbaland's second solo album. Before his first, "Tim's Bio," was released in 1998, he teamed with Magoo on three others: "Welcome to Our World," "Indecent Proposal" and "Under Construction, Pt. 1." For a man who has produced platinum albums and No. 1 singles aplenty for other artists, it's notable that, since his '97 debut sold a million, none of his ensuing albums have sold more than 500,000 according to Nielsen SoundScan.

**In a 2001 Billboard interview, you said you wouldn't record another solo album as an artist. What prompted you to make the producer-to-artist transition again?** I had some of this album in mind before I hit with Justin and Nelly. But Justin solidified it for me. He said I needed to do something for myself.

**I've never been this anticipated in my whole life when it comes to my own record. It's like a Jay-Z, Kanye West or Young Jeezy. But I'd really rather people like me as an entertainer versus an artist. I just like to entertain.**

**How would you describe "Shock Value"?**

The songs are matched up like a story, taking you through different emotions. It flows like a movie with different parts: horror, comedy and drama. My mission is to blow up boundaries, taking my music outside the box. It will shock the system.

**Speaking of outside the box, you work with a diverse guest lineup.**

I worked with a lot of people who I normally wouldn't work such as Elton John, Fall Out Boy and The Hives.

**Did they come to you first or did you reach out first?** They wanted to work with me on their records and I said, "I'm doing an album, too and I'd like you to be on my project."

The Hives were in Sweden so I sent the material to them. But I was in the studio with everyone else and we had a great experience. I should have taken pictures but I'm really not into that. I just enjoyed the moment and the music we did together.

**In "Give It to Me," you posture: "I'm a real producer and you just a piano man." Is that aimed at anyone?**

To be honest, I'm not [laughs]. People are saying it's directed toward Scott Storch... I've left it alone. It's not that I'm getting at Scott but more so talking about every producer I'm just being competitive, saying I'm the best; a real producer while others are just beat makers. But that didn't rhyme so I simplified it.

**Do you plan to do another solo album?**

If the fans want me to do another one, I'll do "Shock Value, Part II." I want the fans to tell me who they want to see me with and I'll try to accommodate them. Maybe I'll take a tally on the Internet to see which artists they'd like.

**After your success with Aaliyah, Missy and others, you took a timeout. Was that a conscious decision?**

It's more that I got tired of people. I wanted to train and lose all the weight I had gained. And I knew I wanted to do something different musically. I got criticized for that. Labels wouldn't give me a shot. They were saying, "He's lost it; he's over."

That's why I'm talking so cocky now. I got tired of people smiling in my face and then talking behind my back.

Greatness can never be over because you can lay it down for a minute. If you're able to bring something else and keep up with the times, I mean, how can you stop it? I'm humble but I'll still call people out. You have to.

You have a job like I have a job and you shouldn't put me down because I'm not doing what you think I should. It hurts when people put you down. But I came back with a vengeance.

## I got tired of people smiling in my face and then talking behind my back.

**Was teaming again with Timberlake a calculated move?** It just fell into place. When we did "Good Foot" for the "Stark Tale" soundtrack, he wasn't himself. People were talking bad about him after Janet Jackson. He also didn't like how he was sounding so he started doing movies. I boosted him up, saying, "Don't think that way; I'm here for you. Let's go back and do it."

We both got our confidence back at the same time and that makes a lot of difference. We knocked the negativity out and surrounded ourselves with positive stuff. We just kept it moving.

**Why do you think you're clicking right now?**

It's prayer. I had a lot of people praying for me. They saw me in my crisis stage when stuff was just going downhill for me. I'd do something, it wouldn't work and I couldn't understand why. But I kept my faith and belief in God.

I didn't have a plan. I was in a cool place and Nelly was in a great place, and it worked. The same way with Justin. And the same thing now with my record.

I do music for the fans. I want to lift fans up. That's why "Shock Value" talks so much about me being just like you. That's why I come here dressed in a T-shirt, sweat pants and canvas shoes. I don't come here trying to be Hollywood. I try to be as normal as I can. Money doesn't make me a man.

People will tell me they're surprised I would even talk to them, which is funny to me. I tell them I'm blessed to have a nice job but I also tell them: You can fire me from that job. All you have to say is, "We're tired and don't like that sound anymore."

**Is there a Timbaland sound?**

I'm made of lots of sounds. I have different flavors that I can pick and choose from with an artist. It's like a candy shop.

Most producers don't or can't do that and that's why they stick to hip-hop. I don't just do one genre. I bring in that hard-core beat and put it with other music. It could be country or rock. And I'm really inspired by Indian music. I just love music.

**How big do you want to grow your label?**

I want a small, boutique label like a Geffen or LaFace. Besides Nelly and singer/songwriter Keri Hilson—whose album is coming next—I have a rock group called One Republic.

**Who else is on your production docket?**

There's Eve, M.I.A., Chris Brown, 50 Cent, Missy Elliott and Madonna.

Missy and I still talk. She's like a sister to me and I'm with her till death do us part. I haven't gone into the studio yet with Madonna. I need to call someone now to talk about that further.

**Who do you want to work with that would surprise people?**

The Rolling Stones because they make classic records, and I need one of those classic, Titanic records. I also want to work with Sade. And for personal reasons I'd like to work again with Ginuwine.

**How do you go about balancing your vision with that of the artist's?**

I always sit down first and talk with the artist so I can get to know his or her personality. Then we come together and do music. We don't think about it. We just do it until it sounds good.

**Do you worry about overexposing yourself?**

Oh, yeah. I'm pulled back now. If you notice, I haven't done very much recently. I'm very selective. It's what I feel like doing. I also tell the team of producers I have under me, "Yo, I want you to go out and get work but don't kill the sound."

**Finnish musician Janne Suni claims you ripped off one of his tracks for Furtado's "Do It."**

I could talk about that all day, but my lawyer is like, "Don't say too much." All I can say is why would I all of a sudden steal his music? People try to claim these things but they don't have any publishing.

**Given your current wave of success, do you feel pressured that another crisis stage could return?**

I don't ever want to go through that kind of pressure again. Somebody just told me I had another No. 1 record [Furtado's "Say It Right"]. That's great but I said, "Let me go back in here and do what I got to do." That's how I keep going now.

My music consumes me but right now I'm just enjoying life. I've never been this happy since Aaliyah. That pressure stuff—you can kick that shit out the door.

SON

**Super-producer Timbaland On Why He Took Some Time Off, His Nelly And Justin-Fueled Comeback And Working On A Hit Record All His Own**  
By Gail Mitchell • Photograph by Albert Watson

# 2007 BILLBOARD

Who is getting the bucks based on their Billboard charts bang? We crunch the numbers to deliver the 20 artists whose bottom lines were brightest in 2006.

# MONETIZERS

## THE ROLLING STONES \$234,064,920.00

When it comes to the global touring business model, the Rolling Stones raised the bar right through the glass ceiling and never stopped. With their radio and album-selling heyday behind them (the band's 2005 release "A Bigger Bang" spent only three weeks on The Billboard 200 last year), the Stones rake in more dough than ever by taking their reputation as the world's greatest rock'n'roll band on the road. In 2006 the band brushed aside brain surgery and rehab to again reign as the world's top-grossing band. Their Bigger Bang tour has taken in more than \$450 million—the top-grossing tour ever—with more dates possible. And the Stones' estimated 2006 income omits their merchandising fees (see sidebar). The band routinely generates per capita spending between \$16 and \$20 at its shows, and the band's retail, online, direct-to-consumer and third-party licensing worldwide make them far and away the world's top-grossing merch band.

ALBUM SALES 94 // DIGITAL TRACKS 33 // BOXSCORE 1 // BDS 68



RANKINGS

## MADONNA \$175,143,644.85

Madonna delivered her 10th studio album, the Grammy Award-winning "Confessions on a Dance Floor," in late 2005. The disc debuted in the pole position of The Billboard 200 and went on to spend 30 weeks on the chart in 2006. According to Nielsen SoundScan, "Confessions" has sold 1.6 million units. In May 2006, Madonna kicked off the Confessions tour, which was the second top-grossing trek of 2006—and the top-grossing tour ever by a female artist. The trek grossed slightly less than \$195 million, according to Billboard Boxscore. Shortly after the tour commenced, Madonna became the worldwide spokesmodel for global retailer H&M. Her own women's clothing line, M by Madonna, debuts March 22 in all H&M stores that carry women's clothing.

ALBUM SALES — // DIGITAL TRACKS 29 // BOXSCORE 2 // BDS 89



RANKINGS

## BON JOVI \$103,246,971.05

Aided by a crossover country hit with the track "Who Says You Can't Go Home" Jersey rock band Bon Jovi enjoyed a banner year in 2006, selling more than 1.4 million total albums, an additional 1.6 million digital tracks and raking in more than \$10.4 million in touring receipts. The group's 2005 release "Have a Nice Day" spent 39 weeks on The Billboard 200 in 2006 and reached as high as No. 36. Bon Jovi also picked up its first CMT Award for the video for "Who Says You Can't Go Home." The track also topped Billboard's Hot Country Songs chart—the first time a rock act has done that since Billboard began tracking country singles in 1944.

ALBUM SALES 44 // DIGITAL TRACKS 40 // BOXSCORE 3 // BDS 43



RANKINGS

## TIM MCGRAW \$102,622,682.45

Not only was McGraw's 2006 co-headlining tour with wife Faith Hill the No. 1 country tour and No. 5 overall—almost \$89 million in ticket sales according to Billboard Boxscore—his "Greatest Hits Vol. 2" spent 40 weeks on The Billboard 200 in 2006, and his albums sold 2.6 million copies last year. He also found time to star on the big screen in "Flicka," a remake of the 1943 classic "My Friend Flicka." McGraw and producer Byron Gallimore launched their own label in September, StyleSonic, on which the "Flicka" soundtrack was released. Among his three top 10 airplay singles last year, "My Little Girl" from the "Flicka" soundtrack peaked at No. 3 on Billboard's Hot Country Songs.

ALBUM SALES 67 // DIGITAL TRACKS 25 // BOXSCORE 6 // BDS 5



RANKINGS

## U2 \$94,507,679.15

U2 never goes about its business in anything but grand fashion, and in 2006 that meant box-office grosses of \$389 million for its Vertigo tour, the second-highest of all time. More than 4.6 million fans filled venues worldwide to see the spectacle, which wrapped in Honolulu. U2 also released two new songs on the compilation "U218 Singles," which sold more than 500,000 copies in the United States in '06, according to Nielsen SoundScan. Proceeds from one of the tracks, a cover of Scottish punk band the Skids' "The Saints Are Coming," were donated to the instrument replacement fund Music Rising.



RANKINGS

## NICKELBACK \$60,127,755.05

The Canadian rock act had a breakthrough year in the world of touring. Still in its first decade on the road, the Canadian quartet broke into Billboard's top 25 tours for the first time, grossing \$31.6 million for 80 gigs, according to Billboard Boxscore. Nickelback toured behind 2005's mega-selling Roadrunner Records album "All the Right Reasons," which spawned such mainstream rock radio hits as "Far Away," "Savin' Me" and "Photograph." The album didn't crack the top five of The Billboard 200 in '06 (it debuted at No. 1 in 2005), but managed to stay on the chart all 52 weeks.

ALBUM SALES 3 // DIGITAL TRACKS 2 // BOXSCORE 22 // BDS 1



RANKINGS

## BILLY JOEL \$58,834,906.50

Billy Joel lived up to the title of Piano Man after last year's run of 12 sellouts at New York's 20,000-capacity Madison Square Garden. The record-selling concerts grossed nearly \$20 million and drew 226,038 fans, according to Billboard Boxscore. The Garden run—which broke Bruce Springsteen's previous record of 10 sellouts—was enough to jolt Joel into Billboard's top 25 tours tally. He followed up with the two-disc release of "12 Gardens Live," which dropped in June on Columbia. The album has sold 121,000 copies in the United States, according to Nielsen SoundScan. Including the Garden success, Joel's 2006 touring—his first solo dates since '98—grossed \$49.4 million from 37 shows.

ALBUM SALES — // DIGITAL TRACKS 66 // BOXSCORE 11 // BDS —



RANKINGS

## AEROSMITH \$53,979,673.60

Boston's finest, and seemingly ageless, rockers continue to put up big numbers on the road. The group's 2006 tour with Mötley Crüe was No. 10 on Billboard's year-end Boxscore chart, grossing \$57.9 million. With a new studio album not due until later this year, the group penned two new tunes for the fall '06 retrospective "Devil's Got a New Disguise," which shifted 121,000 units before the year was out. Two older hits packages sold even better: the '70s Columbia set "Aerosmith's Greatest Hits" (188,000) and 2004's "O, Yeah! Ultimate Aerosmith Hits" (209,000).

ALBUM SALES — // DIGITAL TRACKS 76 // BOXSCORE 17 // BDS 54



RANKINGS

## ELTON JOHN \$49,382,891.40

Sir Elton John was named a Legend of Live at the 2006 Billboard Touring Awards, recognizing his 30-plus years of box-office achievement and killer shows. In accepting, John said the award "means a helluva lot, because of all the things I do musically, playing live is definitely the most rewarding thing." It certainly has been rewarding. In 2006, John grossed nearly \$30 million selling out arenas, 13th among all touring acts. He grossed another \$22.5 million from 33 performances of his acclaimed, sold-out "Red Piano" residency at the Colosseum at Caesars Palace. Additionally, John released the critically acclaimed "Captain and the Kid" album last year, which peaked on The Billboard 200 at No. 18.

## MERCH MOOLAH

While some higher priced concert tickets may make fans feel like the shirt is being taken right off their back, bands actually count on the opposite—fans buying band shirts. And caps. And jackets. And pens. And anything else that might hold a logo.

Take our No. 1 band the Rolling Stones. Their estimated 2006 income omits their merchandising fees. The band routinely generates per capita spending between \$16 and \$20 at its shows, and the band's retail, online, direct-to-consumer and third-party licensing world-



wide makes it far and away the world's top-grossing merch band. And when it comes to merch, the revenue equation is tilted very solidly toward the artist, who typically keeps more than 50% of gross revenue.

Once the stepchild of tour revenue, merchandising has earned respect as an artist cash stream. In fact, online and third-party retail distribution has made merch a "favorite son" profit center for many bands.

According to industry sources, teen pop is the best revenue generator, by genre, in the concert mer-



RANKINGS 6

**RASCAL FLATTS** \$87,102,659.25

Not only did Rascal Flatts sell 722,000 copies of its "Me and My Gang" album upon release—making it the biggest first-week sales tally for all genres in 2006—the band ended the year as the top album seller, peaking at No. 1. The band had an impressive year on the road, selling right at 1 million tickets and chalking up \$42.6 million in ticket sales, up from \$26 million the previous year. Rascal Flatts had two No. 1 country airplay singles last year, "What Hurts the Most," which spent four weeks atop that chart as well as the AC chart, and "My Wish."

ALBUM SALES 1 // DIGITAL TRACKS 1 // BOXSCORE 15 // BDS 7

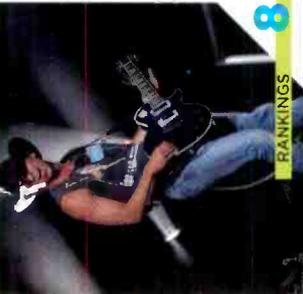


RANKINGS 7

**FAITH HILL** \$83,061,209.45

In April 2006, country music superstars and husband-and-wife team Faith Hill and Tim McGraw embarked on their Soul2Soul II tour. According to Billboard Boxscore, the trek grossed nearly \$89 million, earning it the distinction of being the highest-grossing country music tour. The fifth top-grossing trek of the year, Soul2Soul II arrived after the release of Hill's return-to-form album, "Fireflies," which debuted at No. 1 on The Billboard 200 and Top Country Albums. It logged 42 weeks on The Billboard 200 in 2006 and has sold 2.1 million copies, according to Nielsen SoundScan. If all goes as planned, Soul2Soul 2007 will begin in June and tour throughout the summer.

ALBUM SALES 5 // BDS 24



RANKINGS 8

**KENNY CHESNEY** \$75,886,655.30

The reigning Academy of Country Music and Country Music Assn. entertainer of the year, Chesney raked in \$66 million on his "The Road & Radio" tour and was the top ticket seller among country artists, moving more than 1.1 million ducats. Meanwhile, his album of the same name, released in late 2005, spent all 52 weeks of 2006 on The Billboard 200 and spawned two No. 1 singles—"Livin' in Fast Forward" and "Summertime"—which spent a combined eight weeks atop the country airplay chart. A live album, "Live Those Songs Again," debuted at No. 1 on the country tally in September and spent the remaining 15 weeks of 2006 on The Billboard 200.

ALBUM SALES 20 // DIGITAL TRACKS 38 // BOXSCORE 10 // BDS 3

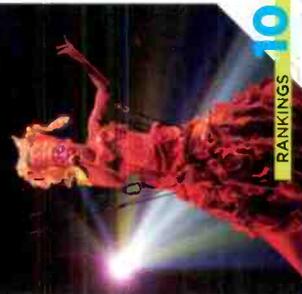


RANKINGS 9

**CELINE DION** \$69,951,309.70

Celine Dion's heart-pounding reign as a top 10 Money Maker will go on—as the entertainer's Las Vegas residency at Caesars Palace with "A New Day" endures through December. Since launching in March 2003, the show is a persistent sellout, typically grossing \$2.5 million per week. At year-end 2005, Dion topped French and Canadian charts with greatest-hits double-disc "On Ne Change Pas." She continues a lucrative relationship with Coty, launching third fragrance Enchanting in late 2006. Last month, Dion filmed "A New Day" for an upcoming DVD. In addition, she is releasing a new French album, "D'elles," in May 2007, and in December, her first English-language pop set since 2003.

ALBUM SALES 9 // BOXSCORE 9 // BDS 5

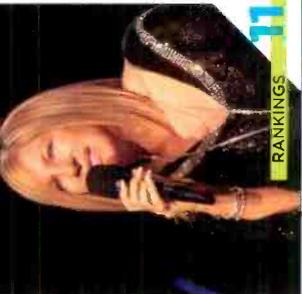


RANKINGS 10

**CIRQUE DU SOLEIL'S 'DELIRIUM'** \$69,906,793.40

"Delirium" is not a traditional Cirque du Soleil production. Instead of extended runs, playing multiple weeks in a city under Cirque's signature big top tent, it tours from city to city, playing arenas for one or a few nights. A multimedia production, "Delirium" is an amalgamation of existing Cirque music and performances—remixed and reinterpreted. In 2006, the "Delirium" trek performed well, city to city, grossing \$78.5 million, according to Billboard Boxscore. The troupe was the sixth top-grossing act of the year. A soundtrack, issued in June 2006, has not fared as well. It has sold 8,000 units, according to Nielsen SoundScan, and peaked at No. 9 on the Top World Albums chart.

ALBUM SALES 7 // BOXSCORE 7 // BDS 5

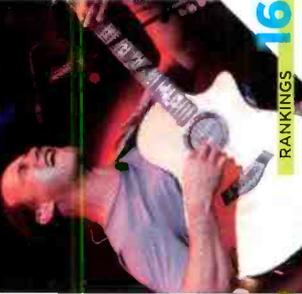


RANKINGS 11

**BARBRA STREISAND** \$67,216,708.70

The veteran vocalist was every bit the top draw for her first live performance in six years. Despite early reports of slow ticket sales, the tour grossed more than \$92 million from 20 shows, setting house gross records in 14 of the 16 arenas it played. "I say 'may' to the naysayers," tour producer Michael Cohl told Billboard in December. "That was probably one of the most satisfying parts of the whole thing." Streisand had only four weeks of chart action in '06, with her album from the previous year, "Guilty Pleasures." However, a live set from the tour originally due in time for the fourth quarter will now arrive May 8 via Columbia.

ALBUM SALES 8 // BOXSCORE 8 // BDS 5



RANKINGS 16

**DAVE MATTHEWS BAND** \$48,416,815.25

Dave Matthews had a light year for music sales in 2006. Best-of collection "Best of What's Around" spent just eight weeks on The Billboard 200, peaking at No. 10. But another big touring year helped push DMB into the ranks of the year's top Money Makers for the second straight year. DMB generated more than \$47 million in touring revenue versus 717,000 albums sold and 964,000 digital tracks sold. However, the lack of a new studio album in 2006 drags down DMB from its position of No. 11 on last year's chart.

ALBUM SALES 87 // DIGITAL TRACKS 87 // BOXSCORE 14 // BDS 1



RANKINGS 17

**JOHNNY CASH** \$47,933,428.70

Cash, who died in 2003, may be gone but is not forgotten. His more than 4.8 million albums sold in 2006 was the second-best total on this year's chart. Cash's Columbia career retrospective "The Legend of Johnny Cash" spent all 52 weeks on The Billboard 200, peaking at No. 5. Cash also generated buzz when "American V: A Hundred Highways," the last of his collaborations with producer Rick Rubin, debuted at No. 1 on the chart. Actually, Cash enjoyed one of his most high-profile years ever in 2006, still propelled by the Academy Award-nominated film "Walk the Line." The movie, released on DVD last February, drew attention to the Cash catalog, including classics like "At Folsom Prison" and "At San Quentin."

ALBUM SALES 2 // DIGITAL TRACKS 45 // BOXSCORE N/A // BDS 5



RANKINGS 18

**DIXIE CHICKS** \$46,921,290.15

The Texas trio weathered an almost total lack of airplay in any genre to sweep the Grammys and make "Taking the Long Way" the ninth best-selling album of 2006. The group's album and ticket sales may never return to the country radio-fueled heights it achieved before singer Natalie Maines' 2003 anti-Bush remarks. But the critically acclaimed release shifted nearly 1.9 million copies last year, and the Dixies grossed more than \$29 million on the road despite an absence of country radio promotion and some canceled dates. Thanks to sellouts in big-city markets and likely support from first-time country buyers reeled in by the controversy, 2006 was a lucrative year in the band's transition to a new audience.

ALBUM SALES 16 // DIGITAL TRACKS 61 // BOXSCORE 25 // BDS 1



RANKINGS 19

**RED HOT CHILI PEPPERS** \$46,033,766.35

Alt-rock heroes Red Hot Chili Peppers enjoyed one of 2006's biggest commercial and critical smashes with its Grammy-winning double album "Stadium Arcadium." The album, which sold 1.7 million copies in 2006, spent 34 weeks on The Billboard 200 including two weeks at No. 1. The album's opening-week sales of 442,000 units marked the best single sales week of the band's career. RHCP titles (both front-line and catalog) sold more than 2.3 million albums, 3.2 million digital tracks last year. The band also generated more than \$24 million in touring revenue.

ALBUM SALES 13 // DIGITAL TRACKS 6 // BOXSCORE 33 // BDS 21



RANKINGS 20

**ANDREA BOCELLI** \$42,078,024.05

The romantic Italian singer brought his older fan base to the register to the tune of more than \$24 million in 2006. Multilingual standards album "Amore" arrived just in time for Valentine's Day and for single "Because We Believe" to be the theme song of the Winter Olympics. Bocelli performed at the closing ceremonies in Turin and on ratings powerhouse "American Idol," where he was a guest coach. "Amore" sold 1.4 million copies and stayed on The Billboard 200 for 48 weeks, peaking at No. 3. An all-Spanish version, "Amor," hit a month later, and a live CD/DVD recording of Bocelli's PBS special "Under the Desert Sky" was released during the singer's traditionally strong holiday season. Bocelli also netted more than \$17 million on tour.

ALBUM SALES 7 // DIGITAL TRACKS 1 // BOXSCORE 37 // BDS 1

chاندising world, with tours like High School Musical and Cheetah Girls running up per capita spending of \$15 and gross revenue of as much as \$250,000 per show.

Beyond that, superstar arena attractions like U2, Madonna or Paul McCartney generally net in the \$12-\$15 range. The longer an act has been out of the market—i.e., the Police—the bigger the per capita spend.

Arena-level hard rock and country acts typically bring in between \$8 and \$10 a head. Boomer, adult-contemporary acts are known for being in the \$3-\$5 range, and urban/R&B acts between \$2 and \$6.

"Concert merchandise now plays that much more important of a role and probably, in many ways, replaces the cash flow that bands used to get from records," says Norman Perry, president of Anhill Trading, which oversees merchandising and licensing for such bands as the Rolling Stones, the Police, AC/DC and David Bowie.

Merch is now available in a wider distribution channel than ever before. "You've got the online stores that virtually every band has got," Perry says. "And the traditional retail that historically was limited to places like Hot Topic or Spencer's Gifts or a record shop here or there now runs the gamut from Wal-Mart and Target all the way up to Barney's and Bloomingdale's."

And spending at concerts is strong as ever. As such, the status of tour merch pros has gone up.

"In the early days, your road staff wasn't necessarily perceived as part of the touring party," Perry says. "Now it's totally different, the merchandising representative on the road is treated as well as the lighting representative or the sound representative." —Ray Waddell

Box-office totals and album sales for Cirque du Soleil are confined to the specific "Delirium" tour and album and do not factor ticket or album sales for any other Cirque du Soleil troupe or events.

For point of reference, we have included a column that shows how artists fared in terms of radio play, utilizing Nielsen BDS tracking from all stations of all formats—including those that do not belong to Billboard or Radio & Records chart panels—for the same 12-month window.

However, since artists are not compensated for radio play, and because there is no industry standard that can be applied to the performance rights that publishers and writers receive for radio airplay, we have not assigned a monetary value to the Nielsen BDS detections. Thus, radio play does not have any bearing on Money Makers' standings.

The Money Makers list was compiled by Billboard Research manager Gordon Murray. It utilizes proprietary data provided by Nielsen Music, as well as Boxscore data compiled by chart manager Bob Allen. —GEOFF MAYFIELD

**HOW WE DID IT**  
This table calculates aggregate album and digital track sales computed by Nielsen SoundScan during the 2006 calendar year and marries that with Boxscore data compiled by Billboard Information Group that reflects the same tracking period.

Album sales data are not just for an act's current titles, but for all titles—including catalog—tracked throughout that year. Digital data, likewise, includes all tracks available via paid downloads in 2006.

The album units for each artist are multiplied by \$9.70, a blended wholesale price for front-line CDs and catalog, although Billboard acknowledges that albums, particularly catalog fare or new sets by developing artists, are sold at varying price points. Album totals include not only CD sales, but also those sold in other physical configurations or through digital distribution.

Digital track sales for each act are multiplied by \$0.70, which assumes the commonly charged price point of \$0.99, less the merchant's margin. Our treatment of Boxscore data gives each artist credit for 85% of

# THE YouTube CONUN



The Dutch village of Oosterbeek is not a very big place—population 31,944. \\\\\ So it must have been quite a shock when a local hotel received a phone call from Atlantic Records' A&R department looking for assistance in tracking down an 18-year-old resident named Esmee Denters. \\\\\ The label rep had the astonished hotel clerk provide phone numbers for every Denters listing in the local phone book and then called each one until he reached Esmee's very surprised mom. \\\\\ That call was just one of many Denters has received from A&R reps during the last five months to discuss a potential recording contract. \\\\\ Never heard of her? Well, hundreds of thousands of YouTube members have. The doe-eyed girl-next-door with a soulful voice and shy smile has become a bona fide Internet sensation. She's posted videos of herself singing Beyoncé, Monica and Natalie Imbruglia covers—using nothing but a karaoke machine and her sister's low-tech webcam—that have been streamed almost 8 million times. Nearly 20,000 fans have subscribed to her YouTube channel to receive automatic updates, with about 200 added a day, putting her at No. 22 on the all-time most-popular list. \\\\\ Denters has since traveled to the United States and met a veritable who's who of the music industry, from Jason Flom to Antonio "L.A." Reid to Tommy Motolla. She has recorded demo tracks with Kelly Rowland and is fielding TV deals with Sony Pictures Entertainment. \\\\\ The obvious logical next step, then, is a record-label deal, right? \\\\\ Not so fast.

"We may decide not to get together with a label," Denters says via phone, waiting for a flight from Los Angeles to New York for another round of meetings and recording sessions. "We may try new stuff. I've already accomplished so much on my own, we'd like to see what we can do with that."

Artists like Denters, emerging from the user-generated space, have learned to tap the viral power of the Internet to do what acts a generation ago could only dream of—build a grass-roots following numbering in the thousands at very little cost or effort.

But being talented and building a fan base is only part of the equation. Artists who decide to go it alone must bear the full financial weight of the various aspects of a music career—record-

ing and production fees, distribution costs, marketing and promotion expenses and more.

These costs are falling in the digital age. Recording and production fees can run extraordinarily cheap, depending on the level of sophistication

desired. Tech-savvy artists can further cut costs with a good laptop and Pro Tools.

Distribution can be done digitally through such firms as the Orchard or INgrooves, which take a flat percentage of each sale for their efforts. Physical sales can be handled by CD Baby at \$4 a pop.

There are a gaggle of online services designed to host commerce and promotional sites for unsigned acts as part of a "music social network," most notably PureVolume and Sellaband.com. Companies like Musictoday can serve as a one-stop shop for artists for Web site hosting and design, digital downloads, concert ticket sales, CD replication, fan club management, and merchandise sales and fulfillment.

For synch licensing, digital services like Rumblefish, PumpAudio and even some digital distribution firms like the Orchard promote their clients' work to advertising firms and film producers, and only charge a percentage of the licensing fee in return. And since



**'WE MAY DECIDE NOT TO SIGN WITH A LABEL . . . I'VE ALREADY ACCOMPLISHED SO MUCH ON MY OWN. WE'D LIKE TO SEE WHAT WE CAN DO WITH THAT.'**

—ESMEE DENTERS

ital services like Rumblefish, PumpAudio and even some digital distribution firms like the Orchard promote their clients' work to advertising firms and film producers, and only charge a percentage of the licensing fee in return. And since

they've taken no recoupable advance, these artists get to keep all the proceeds.

Yet reality is that no act has carved out a lucrative career doing it on its own. Many point to Clap Your Hands Say Yeah as a DIY success story. And while it's true that the band declined to sign to a label for either its 2005 self-titled debut or its sophomore album, "Some Loud Thunder," released Jan. 30, the band secured major-label affiliated distribution through the Alternative Distribution Alliance. Meanwhile, after capitalizing on blog buzz the first time around and selling more than 125,000 copies, according to Nielsen SoundScan, the band has sold only 29,000 copies of its follow-up so far.

The hard part for DIY bands is mass retail and radio promotion, an area where record labels still hold tremendous sway.

"There are relationships and leverage that labels have with retail and radio placement," says Ryan Leslie, a producer, manager, artist and head of new-media marketing firm NextSelection. The company was behind the MySpace marketing of

newcomer Cassie and is now working with another YouTube star, Mia Rose. Leslie also was the first to bring Denters to the United States for her initial round of industry meetings. "The majority of CDs is bought in

the major chains, [and] radio is still one of the greatest outlets to discover music," he says.

Denters' producer/manager Billy Mann says that label meetings so far have been thought-provoking. "It's been really interesting hearing their point of view on how they would harness all this YouTube activity that she'd created on her own," says Mann, who has also written hit songs for Pink and Jessica Simpson, and runs his own management company, Stealth Entertainment. "There's so much thought and time and money and creative energy spent to do what she was able to do on a webcam in her bedroom in a tiny village in Amsterdam with nobody's help. How does the music business then link arms with that and help move it forward?"

While Mann ponders these questions, labels are busy trying to decide just how much value to place on the kind of fan base that Denters has accrued. A number of Internet sensations have found their way to major label deals, with varying degrees of success. Sandi Thom supposedly created a fervor with self-produced webcasts, but later reports indicated she had worked with some experienced music business executives. She landed a deal with Columbia Records, who rere-



The business is still waiting to see how grass-roots artists such as **TERRA NAOMI** do via the label route.

# DRUM



leased her album "Smile . . . It Confuses People." It sold more than 300,000 copies in the United Kingdom, but sold only 11,000 stateside. Leslie's protégé (and Diddy's Bad Boy signee) Cassie followed her MySpace stardom with top five single "Me & You" and sold more than 300,000 copies of her self-titled debut, which came out in August. But again, Cassie had Leslie and Diddy's help in transitioning from unknown MySpace artist to top seller.

The success rate is less documented for true grass-roots stories. Island Def Jam last year discovered Terra Naomi, who rocketed to YouTube stardom after posting a series of "virtual tour" videos from her bedroom. Her previous self-produced debut album, "Terranaomi," sold less than 1,000 copies on CD Baby, and her major-label debut remains pending.

A&R reps are unsure exactly how metrics like 20,000 YouTube subscribers or MySpace friends relate to potential customers. "Strong online popularity doesn't necessarily translate to real sales," says Steve Yegelwel, senior VP of A&R at Columbia Records.

Yegelwel cites OK Go to support his point. The act's famous "treadmill" video for the single "Here It Goes Again" was an Internet viral smash, viewed more than 1 million times on Yahoo Music and more than 11 million times on YouTube. But the album "Oh No" has sold slightly more than 200,000 copies, and the single was downloaded a little more than 450,000 times. Many of those sales came after the song was added to more traditional promotional outlets such as MTV.

In the past, an artist's potential could be measured by how many people attended their shows or bought their CDs. But with the convenience factor of the Internet, it's easy to sign up to support the artist without the two points of sacrifice used to judge their true attachment—time and money.

"They don't have to wait in the cold for a ticket," says Jordy Trachtenberg, VP of content acquisition and A&R for the Orchard and former owner of indie label Gammon Records. "They're just sitting in their bedroom. The biggest effort is their finger pressing down."

Yegelwel adds: "Everybody wishes there was some formula you could just plug in and determine whether there's more of a likelihood that that band will do well."

MySpace hopes to address that concern by giving artists the ability to sell music directly from their MySpace profiles or through the profiles

Such artists as **SANDI THOM** appeared to get guidance from seasoned industry executives early, to mixed results.

## Esmee Denters Is The Latest YouTube Phenom, But Says She May Not Want A Record Deal. Should Labels Be Running To Sign Her—Or Running Away? **By Antony Bruno**

of their fans, called the MyStore. This will give A&R reps a more tangible metric by which to judge an artist—downloads sold, rather than streams or friends.

"Anytime someone actually spends money, it's a much stronger indicator," Yegelwel says.

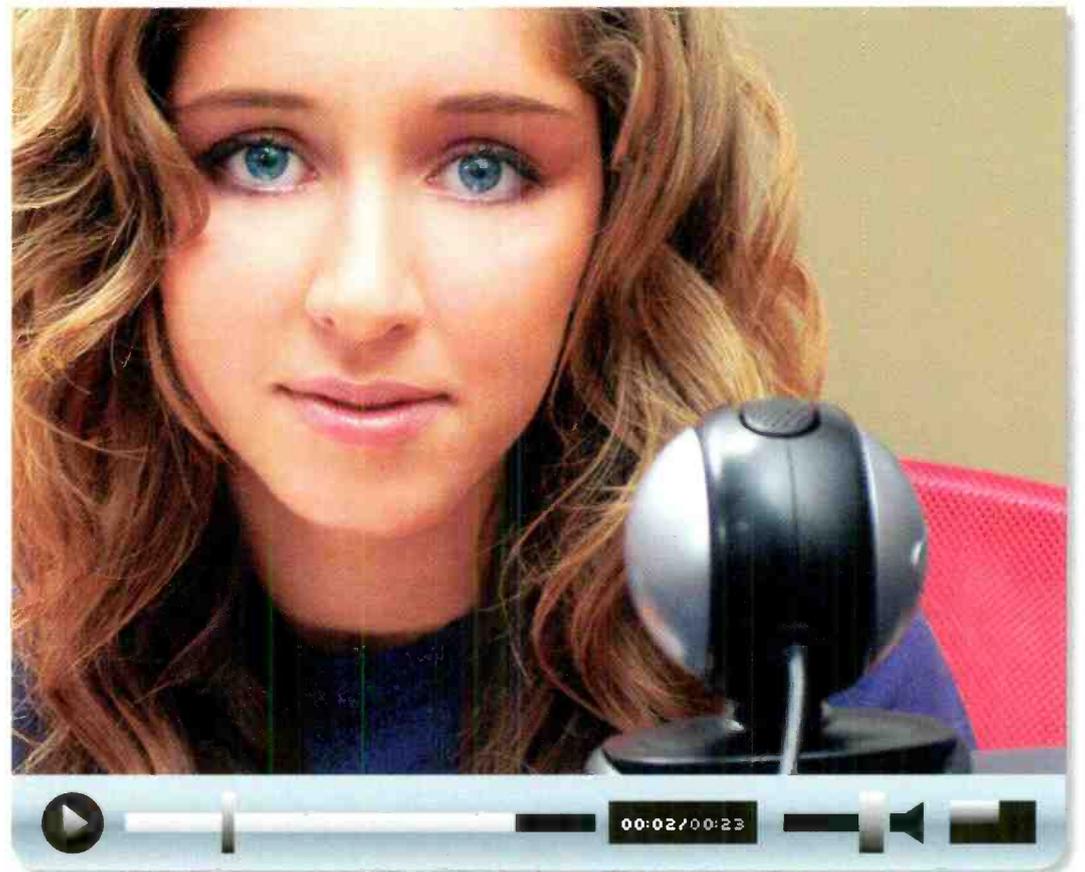
But since MySpace began offering the service as a "soft launch" in December, few artists have adopted it. None of the top 20 unsigned acts on MySpace have a MyStore module on their profile page. SnoCap, the company that operates the service, in late January lowered its per-track commission from 45 cents to 39 cents to spur more adoption.

Denters, for one, has her fans—both virtual and real. Two YouTube fans, who have posted multiple videos of themselves singing along to her songs, took the time and effort to meet her at the airport in New York when she arrived in the United

States in early February. Despite having no idea what flight she was on, they showed up at John F. Kennedy International Airport with "Welcome Esmee" signs, waiting as passengers from virtually every flight from Europe arrived until Denters appeared.

And Denters has quickly made fans out of industry veterans as well. Rowland, formerly of Destiny's Child and also represented by Mann, recorded several tracks with Denters in Los Angeles recently. Denters' personality, professionalism and voice left a good impression.

Fans these days want to feel engaged—and to a degree responsible—for the success of their heroes, Rowland says. "They basically make their own star, and that has to feel so good for young kids to do," Rowland says. "She doesn't know what a blessing that is. I just want her to win." . . .



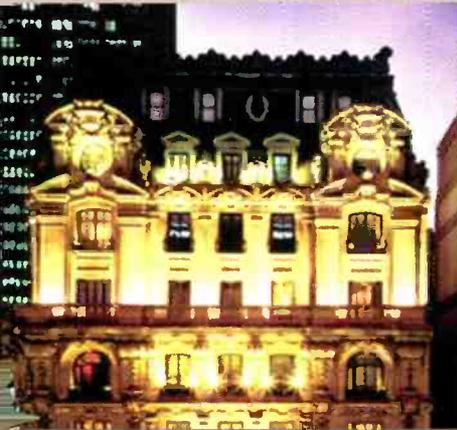
Using little more than her voice, some cheap video equipment and YouTube, Dutch teen **ESMEE DENTERS** has landed herself experienced management, a recording session with Kelly Rowland and loads of label interest.

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**STEVE SCHNUR**  
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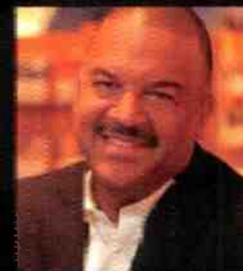
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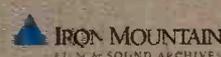
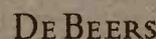
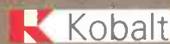
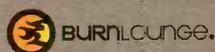
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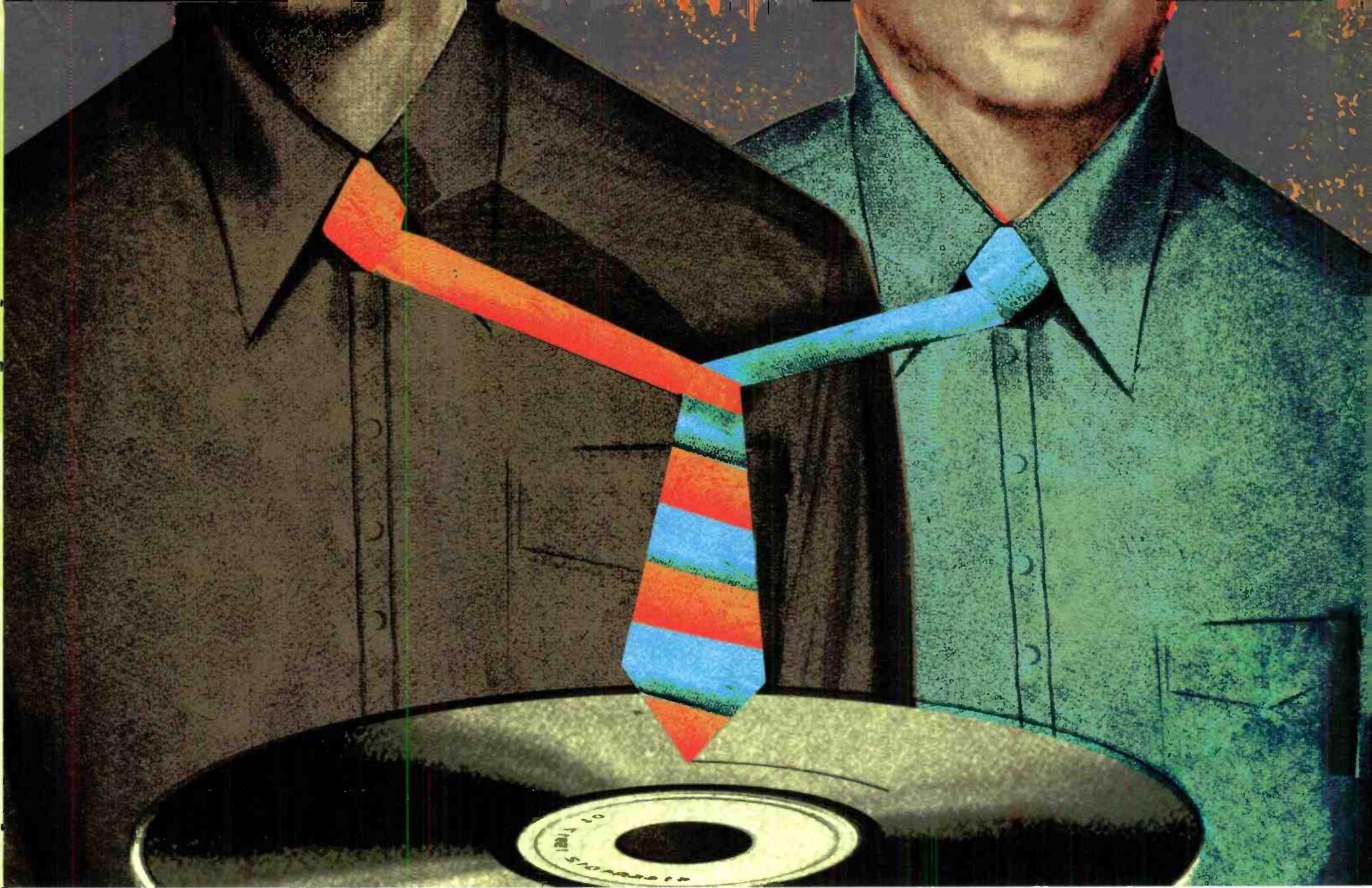


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# HOT FORECAST

## MUSIC AND MEDIA DEALS ON INVESTOR LISTS

BY BRIAN GARRITY  
ILLUSTRATIONS BY  
BRIAN STAUFFER

After a busy year of deal-making in 2006, music and media-related transactions figure to be hot again in 2007. ■ Once more, some of the biggest speculation will concern the prospects of a merger deal between Warner Music Group (WMG) and EMI. ■ In January, EMI—home to Norah Jones, Robbie Williams and Coldplay—radically realigned its management and recorded-music operations in a series of moves that analysts say anticipates a possible sale of the company. ■ As part of the restructuring, recorded-music executives Alain Levy and David Munns exited the company, and Eric Nicoli, executive chairman of EMI Group since July 1999, assumed control of EMI Music in the new role of EMI Group CEO.

Less than two weeks later he merged the operations of Capitol and Virgin Records, and put Virgin CEO Jason Flom in charge of the new organization called the Capitol Music Group.

The moves are designed to generate £110 million (\$213 million) in incremental cost savings each year. But reaction from the analyst community has been tepid thus far.

"We view the announcement as a cause for concern for the entire industry, which continues to struggle with the transition to digital distribution," says Jessica Reif Cohen, a media analyst with Merrill Lynch

Whether the Edgar Bronfman Jr.-led WMG, which claims Green Day, T.I., Linkin Park and James Blunt among its top-selling acts, will link with EMI remains to be seen.

The two major labels backed away from hot and heavy merger talks last year after the European Union (EU) reopened its review of the Sony-BMG combination.

With the EMI and Sony-BMG review expected to wrap in the third quarter, an EMI-WMG tie-up will be well-positioned for unwrapping in time for Christmas, if not sooner.

While the EU may still be cool **continued on >>p36**

from >>p35 to a deal at that time, the private-equity investors behind WMG may want to push the issue. Reducing costs from consolidation remains at the heart of their investment strategy in the music business.

The possibility also exists that private equity firms could make another run at EMI.

To be sure, there is no shortage of potential suitors. Permira, Goldman Sachs Group, Kohlberg Kravis Roberts & Co. (KKR) and Apollo Management all reportedly expressed interest in making a play for EMI last year. But whether the parties can create a deal that makes sense for everyone involved is another story.

The major label broke off talks with one unnamed private equity group (widely believed to be Permira) in mid-December, noting that it "has not received an offer that fully reflects the prospects for and value of the company, and which it could recommend to shareholders."

Any justification for a private equity company buying EMI at a high price likely will be predicated on eventually merging EMI's recorded-music arm with WMG.

Critics of a private equity-led buyout of EMI argue that it won't be any easier for a third party to ultimately merge EMI with WMG than it would be for the two companies to do a direct deal. But with private equity firms having so much money to put to work and EMI long searching for either a buyer or merger partner, many sources think a deal is inevitable.

Media analyst Harold Vogel says that the situation plays into a larger trend of private equity firms being flush with cash that they need to invest and public companies seeking valuations higher than what their stock price implies.

Indeed, EMI isn't the only music-related company that may receive interest from private equity in the year ahead.

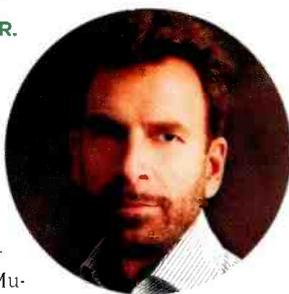
KKR bid \$50 billion for Universal Music Group parent company Vivendi last October. The French entertainment, pay-TV and telecom conglomerate is under pressure from shareholders to maximize value.

HMV was likewise the focus of a reported Permira bid in January 2006.

But private equity's greatest interest in the music business will remain focused on music publishing assets.

Financial sponsors played a big role in driving the purchase price of BMG Music Publishing, which Vivendi bought in September for €1.63 billion (\$2.05 billion). KKR, Bear Stearns, GTCR Goldner Rauner and BC Partners all were backing different management groups bidding on the company.

Will WMG chief EDGAR BRONFMAN JR. link with EMI?



While private equity was left out in the cold in that deal, Vivendi's acquisition of BMG Music Publishing may yet free new publishing assets onto the market in the year ahead.

A combined Universal Music Publishing and BMG Music Publishing would rank as the world's biggest publishing company.

For the deal, which is still under review in the EU, to get the OK from regulators, Vivendi may have to pledge to sell off select assets of the two publishing companies. No decisions are expected until at least June.

Likewise, any potential merger of EMI and WMG promises to include unloading one of the two corresponding publishing companies.

In keeping with the trend of escalating publishing prices in recent years, few properties are going to be moving on the cheap.

Private equity firms bidding on music-related assets often makes them more expensive in the process. "Private equity is holding prices up, and in some cases, pushing them higher," Vogel says.

Deal-making in the larger media sector also has the chance to affect the music business.

Merrill's Cohen says to watch out for a possible merger between music promotion powerhouses AOL and Yahoo in the coming 12-24 months.

"Time Warner appears open to exploring strategic options for AOL, and its overlapping businesses with Yahoo make this one of the easier transactions to justify from a pure cost-cutting perspective," she said in a recent note to investors.

Fueling the prospects of a deal in Cohen's eyes: AOL's shift to an advertising-supported model isn't yielding meaningful gains in search traffic. Google's dominance in search is also dragging on Yahoo's revenue and stock performance. If the trends don't reverse themselves soon, the two companies could need partners.

If Yahoo and AOL don't do a deal, a third party like Microsoft acquiring one or both companies is also a possibility, Cohen says. Comcast or MySpace giant News Corp. could also make a play for Yahoo, though they are longer shots.

She says, "Internet acquisitions could be increasingly tempting for traditional media companies, as multiple compression [in particular Yahoo], success from previous investments [i.e., MySpace] and increased confidence that consumption of media on the Internet is 'steadily growing' is ratcheting up the interest in the sector."

#### FACT FILE

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EMI under ERIC NICOLI may be seeking a new partner.

EMI under ERIC NICOLI may be seeking a new partner.

# WHEELING & DEALING

## A REVIEW OF SOME OF THE MOST NOTEWORTHY MUSIC AND ENTERTAINMENT TRANSACTIONS DURING THE PAST 12 MONTHS

eBay in **January 2007** agrees to acquire privately held StubHub, a leading online secondary-ticketing site, for an estimated **\$310 million**. The acquisition will enable eBay to expand its presence in the online ticketing world, while allowing StubHub to continue to scale its business with the e-commerce resources of eBay.

Investment powerhouses Thomas H. Lee and Bain Capital in **November 2006** announce a deal to acquire a majority stake in radio giant Clear Channel Communications for **\$18.7 billion**, beating out a competing bid from Providence Equity Partners, Kohlberg Kravis Roberts & Co. and Blackstone Group. The pact ranks as the fourth-biggest buyout in U.S. history.

MTV Networks in **August 2006** acquires Atom Entertainment, a developer of casual games, short films and video, for **\$200 million**. Atom is home to shockwave.com and addictinggames.com, a pair of leading casual gaming Web sites that offer nearly 1,500 free and downloadable games. The acquisition is the latest in a string of Web content purchases by MTV Networks, which in the last year has also included XFIRE, Y2M, gametrailers.com, iFilm and Neopets.

In **June 2006**, a consortium led by Texas Pacific Group and Thomas H. Lee Partners and including Madison Dearborn Partners, Providence Equity Partners and Haim Saban enters a deal to acquire Spanish-language media giant Univision Communications for **\$12.3 billion**.

WMG in **April 2006** acquires Rykodisc for **\$67.5 million**. Under the agreement, Rykodisc, which has annual revenue of about \$80 million, continues to operate as a stand-alone entity, but under the banner of WEA, the major-label distribution arm for WMG. The acquisition makes WMG the only major that owns and operates two independent distributors. WMG also owns Alternative Distribution Alliance, the largest U.S. indie distributor.

Ticketmaster in **December 2006** buys a 25% stake in ilike.com, a music-oriented networking site, for **\$13.3 million**. The deal aims to expose Ticketmaster customers to new music, while giving iLike users information on upcoming concerts. iLike is an offshoot of garageband.com, a site devoted to providing independent acts a forum to attract listeners and record contracts.

Warner Music Group in **December 2006** enters a deal to acquire a 73.5% stake in Roadrunner Music Group, parent company of hard rock and heavy metal label Roadrunner Records, for **\$73.5 million**. The label, home to rock act Nickelback, will be housed within WMG's Atlantic Records Group in the United States and within Warner Music International for the rest of the world. The transaction closed in January.

Vivendi, parent of Universal Music Group, enters a deal in **September 2006** to buy BMG Music Publishing for **€1.63 billion (\$2.05 billion)**, beating out competing bids from groups led by KKR, Bear Stearns, GTCR Goldner Rauner and BC Partners. The deal, if completed, will make the combined Universal Music Publishing-BMG Music Publishing the world's biggest publishing company.

Live Nation in **July 2006** enters a deal to acquire HOB Entertainment for **\$350 million**. HOB operates 10 venues under the House of Blues brand in such cities as Las Vegas, Los Angeles, Chicago and Orlando, Fla., and eight amphitheatres in cities including Atlanta, Toronto, San Diego and Dallas. Live Nation, the largest venue operator and concert promoter/producer in the world, reported \$1.3 billion in grosses in 2005, while HOB reported \$245 million. At the time of the deal, Live Nation had reported \$623 million in 2006 grosses and HOB \$126 million.

Emmis Communications in **May 2006** announces a proposal to take the company private. ECC Acquisition—a company owned by Jeff Smulyan, chairman/CEO and controlling shareholder of Emmis—offers to acquire the outstanding publicly held shares of the company for **\$1.4 billion**. Smulyan withdraws the offer in August.

In **March 2006**, Alpinvest Partners, the Blackstone Group, the Carlyle Group, Hellman & Friedman, Kohlberg Kravis Roberts and Thomas H. Lee Partners enter a deal to acquire VNU, parent company of Billboard and Nielsen SoundScan, for **\$8.9 billion**. The company is rebranded as the Nielsen Co. following the deal's completion.

—Brian Garrity

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42

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44

# MUSIC

**ROCK** BY MICHAEL PAOLETTA

## A Breath Of Fresh Air

Guest Singers, Japanese Instruments Enliven New Album

**A**ir's fourth studio album, "Pocket Symphony," finds the French duo having a love affair with the very concept of love. "It became a cycle of songwriting, like a loop," band member Nicolas Godin says.

It was also a way for Godin and his musical partner, Jean-Benoit Dunckel, to sonically find themselves again. The twosome had just completed working with Charlotte Gainsbourg on her album "5:55," when they began creating a foundation for "Pocket Symphony."

After working with Gainsbourg, Godin says he and Dunckel were more at peace with themselves musically, "And we were excited about songwriting again."

Pausing for a moment, he continues, "With Charlotte, we had to do a lot of songs. For our own album, we were fed up with songs. Which is why it's more instrumental, more like a soundtrack, more atmospheric. It's what I like doing best."

Due March 6 from Astralwerks, "Pocket Symphony" revels in sweet, at times melancholic, instrumentation, harking back to the duo's seminal debut, "Moon Safari." Vocals are kept to a minimum, except on "One Hell of a Party" and "Somewhere Between Waking and Sleeping," which feature guest turns from Pulp's Jarvis Cocker and the Divine Comedy's Neil Hannon, respectively. Air worked with Cocker and Hannon on Gainsbourg's album.

Godin acknowledges that these artists add something special to Air's music. "They bring with them a culture of songwriting from England," Godin says. "As French guys, we have a different background. They are so British, with a pop culture that comes through in their songwriting."

While "Pocket Symphony" is decidedly Air, it does offer surprises in the form of Eastern musical elements. Thanks to a chat with a Parisian woman—a specialist in Japanese art—Godin became excited about infusing this culture into Air's music. So, he found a Japanese music teacher and learned to play the koto and shamisen, classical instruments from the Far East. "We developed an Asian way to making music," Godin says. Still, "It's very Western."

Air's new West-meets-East sound will likely attract music supervisors in Hollywood and creatives on Madison Avenue, who have championed the duo's songs in the past and secured usage in campaigns for Levi Strauss, Nissan and Heineken, as well as "Sex and the City," "The OC," "Six Feet Under" and "Lost in Translation." Such synch licenses are fine by Air—as long as they make sense, Godin says.



AIR

"We get requests every day from people around the world who want to license our music. We say 'yes' about every couple of months," says Godin, a fan of "The Sopranos," "24" and "70s shows like "Starsky and Hutch." "We take each request one by one. We look at the creative and commercial aspects. But there are some songs we have written, songs that come from such a personal place, that we would never license them."

Nic Harcourt, music director of noncommercial KCRW Los Angeles and host of its daily music show "Morning Becomes Eclectic," finds Air's music tailor-made for Hollywood and Madison Avenue. "There's a lot of room in Air's music," says Harcourt, who has added the new album's single, "Once Upon a Time," to the station's playlist. "Very often lyrics will battle something, but Air's lyrics are generally sparse. Most of the music heard in TV and movies is ambient and atmospheric. Music shouldn't interfere with the action on the screen."

Josh Rabinowitz, senior VP/director of music at Grey Worldwide, quotes Brian Eno to explain why the music of Air resonates with creative folks in the visual medium. "It's about a soundscape that is 'as ignorable as it is interesting.' Air's sonic qualities allow their music to meld and become one with the aura of the visual."

This is not lost on Astralwerks, which is courting music supervisors and agency creatives with the new album. "We're anticipating a flurry of activity with this album," outgoing Astralwerks GM Errol Kolosine says. That said, the label has a high standard for what it considers acceptable synch licenses for Air's music. "It must represent the band in a way that is comfortable for them," he says.

The label is also aggressively marketing the album online, working with several terrestrial video outlets, including MySpace, YouTube and Second Life. "These are places where people are saying, 'I can choose for myself what I want to watch,'" Kolosine says. "There is no need for hype."

Ringtones will play a major role, too. Five tracks from the new album will initially be made available—with more to follow. Previous Air videos are also scheduled for digital release. This will be followed by a retrospective digital video collection later this year.

In mid-March, Air commences a tour in Europe, followed by U.S. shows in April and May, including a date with the Coachella Valley Music & Arts Festival in Indio, Calif. "We're looking forward to getting on the road again," Godin says. "We want to see what our fans are up to."

### >>>'NEW MOON' ON MONDAY

As first reported by *Billboard* last November, a collection of unreleased music from the late Elliott Smith will arrive this spring. "New Moon" rounds up 24 tracks recorded between 1994 and 1997. They include an early version of the Academy Award-nominated "Miss Misery," as well as an alternate take of "Pretty Mary K," which was first released on the 2000 album "Figure 8." The project is due May 8 via *Kill Rock Stars*.

### >>>A RUSH AND A PUSH

"Snakes & Arrows," Rush's first album since 2002's "Vapor Trails," is penciled in for a May 1 release via *Anthem/Atlantic*. The single "Far Cry" goes to radio in mid-March. Drummer Neil Peart previously told *Billboard.com* some of his lyrics for the new songs were inspired by his motorcycle journeys throughout the United States, chronicled in his book "Roadshow: Landscape With Drums."

### >>>'STARS' ARE BLIND

Crooner Rufus Wainwright is eyeing a May release for his next *Geffen* album, "Release the Stars." The 12-song set was executive-produced by *Pet Shop Boys* principal Neil Tennant and features appearances by folk legend Richard Thompson, Joan Wasser and actress Sian Phillips. A live album chronicling his reproduction of Judy Garland's famed 1961 comeback concert at New York's *Carnegie Hall* is due later this year.

### >>>SEEING THE 'LIGHT'

After an unexpected acoustic detour with last year's "Union Street," veteran synth-pop duo *Erasure* is back in familiar territory for "Light at the End of the World," due May 22 via *Mute*. The 10-track set was recorded last fall at a converted studio in Portland, Maine. *Erasure* will debut new material this summer during the *True Colors* tour, which will also feature *Cyndi Lauper*, *Blondie's Debbie Harry* and *the Gossip*.

Written by Jonathan Cohen.

ROCK BY TODD MARTENS

# Back From Extinction

Dinosaur Jr.'s Quarrelsome Original Lineup Returns With First Album In Nearly Two Decades

When alt-rock pioneer *Dinosaur Jr.* reunited with its original lineup in 2005, principals Lou Barlow and J. Mascis were asked about recording new material. Both brushed the idea aside. Barlow, who has had post-*Dinosaur Jr.* success with *Sebadoh* and *the Folk Implosion*, went so far as to tell *The Village Voice* that the idea of *Dinosaur Jr.* recording new material was "ridiculous." Mascis concurred, joking that *Aerosmith* should have stopped recording 20 years ago.

Yet on May 1, *Dinosaur Jr.* will release "Beyond" via indie *Fat Possum Records*. The album is its first of new material with the original lineup of guitarist Mascis, bassist Barlow and drummer Emmett "Patrick" Murphy since 1988's "Bug." And it marks a turning point for *Fat Possum*, as well.

As to what inspired a change of heart,

Barlow points to Brian Schwartz of *Bleemusic*, who co-manages *Dinosaur Jr.* with Barton Dahl of *Madison House*. Schwartz, Barlow says, is a quasi-member these days.

"At first, he was like, 'Come on, guys, you got to do a new album,'" Barlow says. "We told him to shut up. But he was so comically insistent about it that it had a way of taking the tension away from what would be a monumental decision for us. We realized it's not that monumental at all. It's kind of a lark."

Mascis plays down the influence of the management team. "I'm not listening to them so much," Mascis says. "It goes in one ear and out the other."

Instead, he says the band ultimately decided that if it were to keep touring, it would be wise to have some new songs. *Dinosaur Jr.* recorded three albums in the

late '80s with the original lineup, bringing a classic rock sensibility (read: extended guitar solos) to a masterfully loud hardcore sound. The band's loud/soft dynamic would foreshadow the grunge and alt-rock era of the '90s, during which Mascis led a Barlow-less *Dinosaur Jr.* through myriad lineup changes.

It's not surprising that Mascis and Barlow have different takes on what brought the band back to the studio, as *Dinosaur Jr.* is infamous for being unable to communicate. The period before and after Barlow was kicked out in 1989 is well-documented in Michael Azerrad's book, "Our Band Could Be Your Life: Scenes From the American Indie Underground 1981-1991."

The two may be older and wiser, but old habits die hard, Schwartz says. "I don't think they're at a point where they will actually pick up the phone and call one another," the manager says. "They sometimes communicate through e-mail to one another. It's comic because it's one line, and their e-mails are cryptic. I have to break the code on what they're trying to say and make sure everyone's on the same page."

"Beyond" has not yet been serviced to press, but two songs previewed on the band's *MySpace* page don't show the band diverging too much from its signature sound. The band recorded the album in Mascis' home studio in Amherst, Mass.

"In a lot of ways, J's just bringing the sound he's been developing over the years—this really textured, heavy rock guitar," Barlow says. "It's extraordinarily dynamic."

Aside from marking a new beginning for *Dinosaur Jr.*, "Beyond" puts an ex-

clamation point on the rebirth of *Fat Possum*. The label was started in 1992 in Oxford, Miss., by Matthew Johnson, and gave a recording home to a number of elder Mississippi bluesmen (R.L. Burnside, T-Model Ford).

But now, having survived a legal wrangling with former distributor *Epitaph Records*, *Fat Possum* has started to turn its focus away from the blues. The label has been steadily rebranding itself as more of an indie-rock imprint, and its releases are now handled by *Sony BMG's RED Distribution* (see story, below).

*Fat Possum's* Johnson admits to being skeptical when the prospect of signing *Dinosaur Jr.* was first presented. Despite the band's commitment to tour at the end of the year and its alt-rock legacy, Johnson wasn't interested in leftover songs from the '80s and '90s. *Dinosaur Jr.'s* last album for *Blanco Y Negro/Sire*, 1997's "Hand It Over," sold 34,000 units in the United States, according to *Nielsen SoundScan*, but the act peaked with 263,000 units for 1993's "Where You Been."

He insisted on hearing new songs, and Mascis, Barlow and Murphy delivered. "Otherwise I would have walked," Johnson says.

And despite the massive success of reunited bands like the *Pixies*, Barlow notes *Dinosaur Jr.'s* goals are relatively modest.

"We're just fighting being swept away," he says. "It's not really capitalizing on anything. That means such a grandiose thing, like a band is stepping forward to claim its legacy. No, we're just fighting to survive and preserve the good name of the music we made. Anything more than that is asking too much."



DINOSAUR JR.

## BEYOND THE BLUES

Andrew Bird Helps Redefine *Fat Possum Records*

When Mississippi blues label *Fat Possum* last made major headlines, it was suing its former joint-venture partner, *Epitaph Records*, in 2004.

*Epitaph* head Brett Gurewitz and *Fat Possum* founder Matthew Johnson say confidentiality agreements prevent them from directly discussing the proceedings. But Johnson says the label survived, in part, due to the success of bluesy garage rock duo the *Black Keys*.

Now signed to Warner imprint *Nonesuch*, the *Black Keys* are often cited as *Fat Possum's* first major foray outside Mississippi blues and into the world of indie rock.

In addition to *Dinosaur Jr.*, *Fat Possum* is now home to oddball indie pop act the *Fiery Furnaces*, acclaimed singer/songwriter Andrew Bird and garage rockers *Deadboy* and *Elephantman*. Addi-

tionally, the label recently acquired the rights to a number of early releases from Texas singer *Townes Van Zandt*.

"Everyone thinks it was a thought-out process from the *Black Keys*," Johnson says. "But all of the guys I really wanted to work with were dead. I think someone who likes some of our blues stuff would like some of our indie rock stuff. I don't think that's crazy, but everyone else thinks that's just nuts."

Indie star Bird struck a joint venture with *Fat Possum* for his "Armchair Apocrypha," due March 20. He notes he could have gone to a larger label, but cites Johnson's

"single-minded persistence" as winning him over. His 2005 effort for *Righteous Babe*, "The Mysterious Production of Eggs," has sold 55,000 units in the United States, according to *Nielsen SoundScan*.

"They're not a label that can afford to not work their asses off and make this work," Bird says. "With

larger labels, there's so much turnover and so much unknown. I've worked this hard for so long, so I couldn't put my career in a 9-5, punch-in, punch-out company."

And while it may be a bit removed from the label's blues roots, *Fat Possum's* new roster is still one built on mutual respect.

"I saw him once, and it was really depressing," *Dinosaur Jr.'s* Lou Barlow says of Bird. "He's just so massively talented. Afterwards, I was like, 'God, I have to wake up and stop drinking immediately.'" —TM



BIRD



## Rhythm & Blues

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# 'Good' To The Last Drop

Sample, Crawford Reconnect For Tasty Jazz/Soul Hybrid

The beginner's ski slope at Mammoth Mountain in central California. That was the inspiration for the Crusaders' biggest R&B/pop hit, 1979's "Street Life."

"I saw people falling, running into each other . . . it was absolute chaos," recalls keyboardist Joe Sample, the song's co-writer and a founding member of the Crusaders. "It looked like a boulevard of madness. And I said, 'That's what street life is.'"

Tapped to flesh out writer Will Jennings' lyrics was then-Warner Bros. recording artist Randy Crawford. She and Sample had first met when he played on her debut album, "Everything Must Change."

"I've always felt that jazz with vocals is like sugar in your coffee," Sample says. "You don't need it, but a lot of people like it. Sarah Vaughan and Joe Williams with Duke Ellington and Count Basie . . . that's pure magic."

Which is what happened when Crawford teamed with the Crusaders on "Street Life." Sample continued to play and write songs on Crawford's subsequent albums through the early '80s. But now nearly 30 years after "Street Life," Sample and Crawford have recorded a full album together. And the magic is still there.

"Feeling Good," initially released last August in Europe, bowed Feb. 20 stateside. It's on PRA Records, headed by Sample's manager Patrick Rains of Patrick Rains & Associates, and distributed by Rykodisc.

Joining Sample and Crawford is a skeleton crew: production veteran Tommy LiPuma, engineering whiz Al Schmitt, drummer Steve Gadd and bassist Christian McBride. This sparse contingent is all the muscle needed to deliver a skillful mix of jazz and soul that accentuates the album's eclectic song selection. Flowing delectably over each cut is Crawford's unique voice, at once sweet and tangy like honey mustard sauce.

Recorded live and all first takes, the tracks include Peter Gabriel's "Lovetown," Harry Nilsson's "Everybody's Talking," "Save Your Love for Me" (recorded in the '60s by Nancy Wilson and Cannonball Adderley) and the title track. In fact, that song, also the project's lead single, was chosen by NASA as one of the official songs used to wake the Space Shuttle STS 116 astronauts dur-

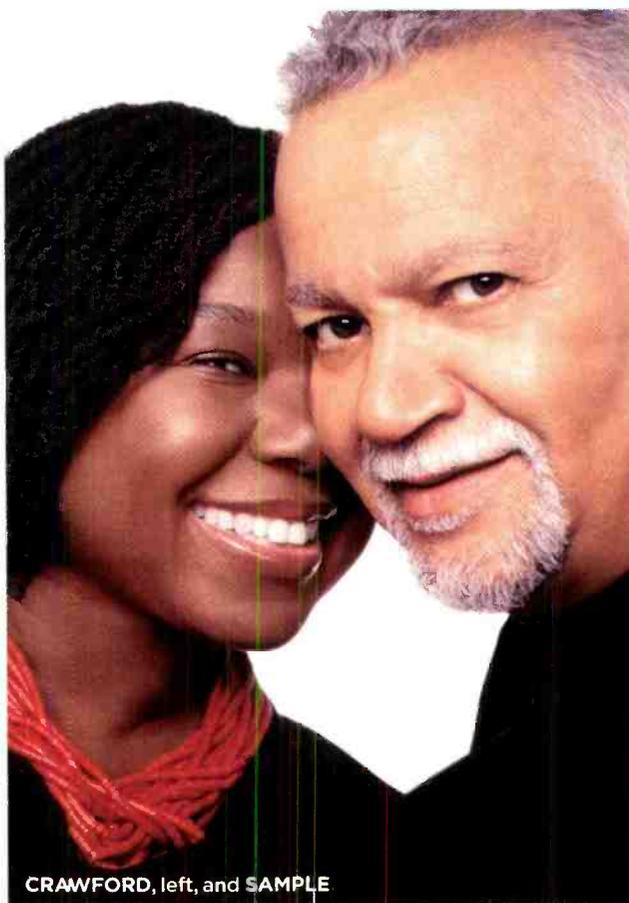
ing last December's 12-day mission.

"We weren't aiming to record another great American soundtrack, which is the trend today," Sample says. "And these weren't the kinds of songs where you need to overdub or 'production-ize.' We wanted songs that rendered themselves to live performances."

With Crawford and crew on a creative roll, the recording took a whirlwind three-and-a-half days. "What really got us excited about this project was the space because there wasn't a lot of production," Sample adds. "Eventually in Los Angeles we added a few instruments, but the space remains."

With this project wrapped, Sample hopes to do another album with Crawford and to also finally reteam with Donny Hathaway's daughter Lalah. The duo first worked together in 1999 on the album "The Song Lives On." One of its signature tracks is "When Your Life Was Low," written by Sample for Crawford in the '80s. He is also at work on a stage musical he'd like to present on the life of Henriette Delille, a native-born African-American who established an order of nuns called the Sisters of the Holy Family.

And what of his original group, the Crusaders? "I would love to do it, but I don't know if everyone's state of mind and what's going on in their lives will allow it to be done again," Sample says. "But wow, when I hear the old music on XM . . . it was powerful." . . .



CRAWFORD, left, and SAMPLE



## Classical Score

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# Marin Alsop's Hat Trick

Conductor Interprets Orff, Glass And Brahms On Trio Of New Naxos Releases

ALSOP



It takes a great deal of faith for a label to release multiple new recordings by the same artist simultaneously. So it makes quite a statement that Naxos issued not one, not two, but three albums featuring conductor **Marin Alsop** on Jan. 30.

The repertoire couldn't be more different. One is a recording of the gargantuan "Carmina Burana" by **Carl Orff** with the **Bournemouth Symphony Orchestra** as well as adult and children's choruses. Another is **Philip Glass'** mesmerizing "Heroes" symphony and his piece "The Light," also with the Bournemouth players. And an eagerly anticipated recording of **Brahms'** Symphony No. 3, which is the second-to-last volume in a complete Brahms cycle Alsop is making with the **London Philharmonic Orchestra**.

"We felt that these recordings were different enough to warrant releasing together," says **Jim Sturgeon**, CEO of Naxos North America. "We also believed that there would be strong enough interest in hearing Marin conduct this diverse repertoire." That faith has been borne out by strong sales thus far; all three albums have landed within the top 10 on Billboard's Classical Midline chart.

"As I do more and more recording," Alsop says, "and especially these days as there is a new recording agreement with many American orchestras, we end up doing a lot more live recordings. In doing live work, there's something about getting the bigger picture and not focusing on small sections at a time that's really revelatory. As I've progressed through the Brahms cycle, I've realized that I wanted to play bigger sections anyway."

Those kinds of changes have helped Alsop shift her own thinking about recording. "Historically," the 50-year-old says, "we wanted things to be absolutely perfect, and then suddenly we had the technology to actually make things perfect. And then, at least for me, and

maybe that was a phase in my own personal development, I wanted every detail to be absolutely right. While I still strive for that, of course, for me it's far more important to have an emotional impact—and that's a far more challenging thing to achieve on a recording."

This onrush of Alsop discs is still gathering steam as the conductor ticks off new projects. "We have the last of the Brahms discs, the Fourth Symphony, coming along. And between now and June, I have three—no, four, that's amazing—more recordings to work on. One includes three of **Copland's** lesser-known symphonies. I'm also doing two **Bartok** discs: 'Bluebeard's Castle' is one of them, and 'The Wooden Prince and Four Orchestral Pieces' is the other. And then I'm doing **Dvorak's** Symphony No. 9 and the Symphonic Variations, which will be the first entry in a Dvorak cycle" with the **Baltimore Symphony Orchestra**.

Alsop serves as music director of Baltimore, conductor of the United Kingdom's Bournemouth Symphony, conductor laureate of the **Colorado Symphony** and music director of California's Cabrillo Festival of Contemporary Music. She says that working with orchestras with different levels of experience in recording is invigorating.

"Some orchestras that are so facile with recordings are great fun for that reason," Alsop says. "They know the drill. Yet when I go to an orchestra like Baltimore, which has a good recording history but hasn't recorded really in years—they're so hungry for it that they're fun to work with for that reason."

"I think that musicians tend to love to record, even though it's really hard work," she adds, "because they feel that everything we do is so ephemeral and transitional, that finally they have something that they can take home and play for their friends. I think that really makes people happy." . . .

ROCK BY CHRISTA TITUS

## Monsters Of Rock

Eurovision Song Contest Winner Lordi Sinks Its Metal Fangs Into America

It took 10 years for metal band Lordi to get a record deal and another four for it to make international headlines as Finland's contender for the 2006 Eurovision Song Contest. But when the band won the competition in a landslide, its fortunes reversed overnight.

Some people were so horrified that a band of musicians dressed as monsters was representing Finland that they petitioned their country's leader to force the act to withdraw. Instead, president Tarja Halonen presented Lordi with an award for exemplary work when the band held a victory concert in Helsinki.

The group's latest album, "The Arockalypse," charted in 11 European countries last year, peaking at No. 1 in Finland, Greece and Sweden. European sales of the album are nearing 500,000, according to the band's management. Its merchandising has also taken wing. Now Finns can drink Lordi Cola, read Lordi comic books and, soon, see a Lordi movie after dining at Lordi's Roctaurant, the horror-themed eatery band leader Mr. Lordi opened in December. (Patrons can even charge their meals to a Lordi-branded credit card.)

Winning Eurovision is giving Lordi a chance

to captivate another country: the United States. Brooklyn, N.Y.-based the End Records is releasing "The Arockalypse" March 20 stateside for the first time with bonus tracks and a DVD. To support the album, Lordi will commence its first North American tour in late April, playing approximately 12 markets in venues with 700-1,500 seats, according to Justin Hirschman at Artists Group International. Lordi will cap the tour by playing the Bamboozle festival (May 5-6) in East Rutherford, N.J., alongside such rock stars as My Chemical Romance and Linkin Park.

It's a lot to be excited about, but Mr. Lordi knows America isn't being handed to him on a silver platter. "We have to start from scratch, because nobody knows about us—well, I hope somebody knows," he says with a laugh. "It's going to be, in a way, really good for us to be humble again, to play at the clubs and not take things for granted, and we have to work for our audience."

The End Records founder Andreas Katsambas says he became interested in working with Lordi four years ago. Seeing the band perform live after Eurovision convinced him to move on the idea.

"Every song [on "The Arockalypse"] stands



In Finland, LORDI even has a cola named after it.

out, but watching them live really sold the band to me, and it was just amazing," he says. "I think bringing them over to the U.S. and having the U.S. crowd see them live will make the biggest difference."

Lordi has already drawn comparisons to American shock band Gwar simply because both groups sport over-the-top costumes. But there are enough differences between them that Lordi—whose shouted, hook-laden anthems draw musical inspiration from Kiss, Twisted Sister and Alice Cooper—has a better chance of hitting the mainstream, a place that Gwar's outrageous outfits, onstage antics and lyrics have never penetrated.

"I think the costumes are cool," says Kevin Kash, PD of XM channel Boneyard, which features '80s metal and arena rock. "It looks like, 'Let's dress up in creepy costumes and

play heavy metal.' "

While Lordi moves on to what it hopes is greater fame and fortune, its impact on Eurovision has resonated. Executive director Svante Stockselius doubts a batch of Lordi look-alikes will enter the competition, but it's too soon to tell since the entry deadline is in March. (The contest will be held May 9-12.) However, the band did introduce Eurovision to a new generation.

"We never before had the winner of the contest to appear on the MTV Awards in Europe, which was the case this year," he says. "So Lordi as the winner of the Eurovision Song Contest were one of the opening acts on this more youth-oriented TV show than ours, which I think is a very good sign. It shows also that Eurovision, which by some is considered to be a little old-fashioned, also now proves to be quite attractive to a younger audience."

LORDI: PETRI HAGGREN; LAMBERT: JACK GUY



## Nashville Scene

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## Country's TV Boot Camp

'Nashville Star' Produces A Few Stars And Plenty Of Other Acts That Do Just Fine

While it hasn't produced the rising country stars that "American Idol" has in **Carrie Underwood**, **Josh Gracin** and **Kellie Pickler**, country cousin "Nashville Star" has had a positive impact on the country landscape. And Warner Bros. Records, home to this year's winner, is pushing for that impact to hit even quicker.

Currently nearing the end of its fifth season, the Nashville-based show, which airs on USA Network, has produced two artists that might be categorized as "stars": **Buddy Jewell**, who won the first season in 2003, and **Miranda Lambert**, who finished third that same year. While

Jewell's debut was strong—he scored two top five singles and more than 560,000 in album sales, according to Nielsen SoundScan—his sophomore effort didn't do as well and he's currently looking for a new deal.

Meanwhile, Lambert has scored just one top 15 radio hit, "Kerosene," but thanks to over-the-top awards show performances, video exposure and all-star touring with **George Strait**, **Dierks Bentley** and now **Toby Keith**, her debut album "Kerosene" has sold more than 844,000 copies. She'll release her second album May 1.

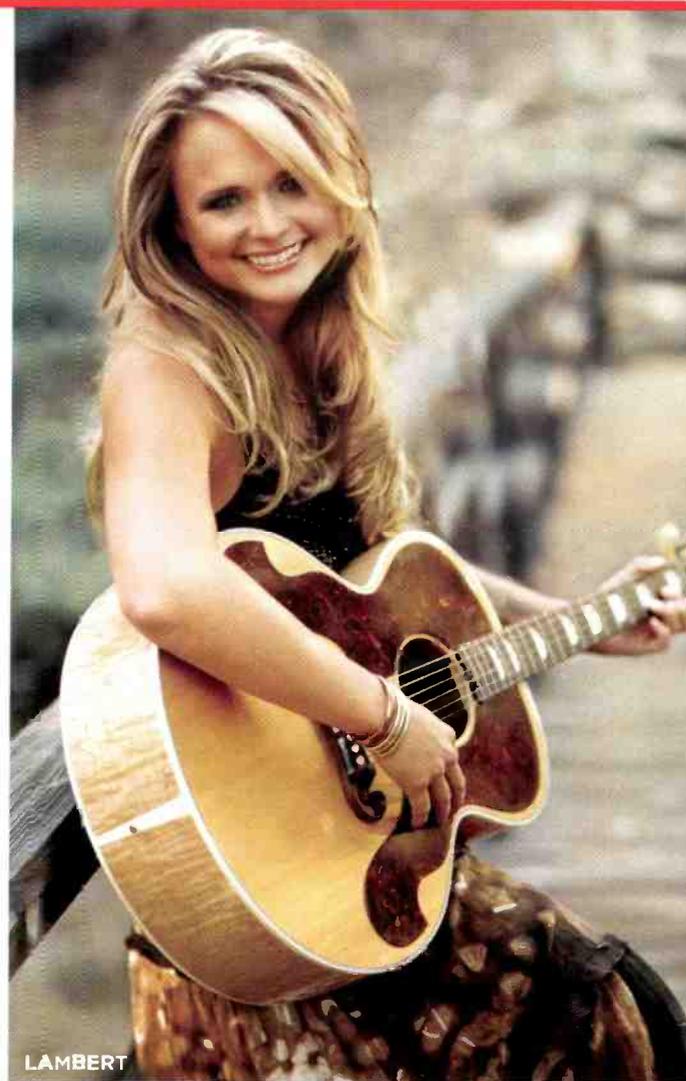
Season two, three and four winners have not fared

so well. **Brad Cotter** released three Epic Nashville singles, with the best reaching No. 35. **Erika Jo** won the third season, but charted only one single, "I Break Things," which peaked at No. 53 in 2005. Given the relative lack of airplay, her Universal South album has sold well at 122,000 units. Erika Jo is no longer on Universal South, and Cotter recently signed with upstart Adobe Road Records.

**Chris Young** (season four) has released one single on RCA Nashville, "Drinkin' Me Lonely," which reached No. 42 on Billboard's Hot Country Songs, and his album has sold 131,000 copies.

Another fan favorite, **George Canyon**, released one album on Universal South that has sold 37,000 copies in the United States. However, the Canadian has fared much better up north, with 115,000 albums sold on five releases, according to Nielsen SoundScan Canada.

Warner Bros., meanwhile, is taking a faster-to-market approach than has been used in the past. (Past winners' albums have on average been released four to six months after they won.) This year, contestants each week record the song that they perform on the show. The following Tuesday the songs are available on iTunes. And when the winner



LAMBERT



## Global Pulse

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## Obita Opening Doors

Pack-Leading African Hip-Hopper Focuses On Festival, Sets Sites On Sales

With a clever clip clocking up views on YouTube and a hot track racking up radio airplay, **Obita** is leading Africa's hip-hop pack in 2007.

The South Africa-based artist was born in Uganda and raised in Botswana. His debut album, "Warrior" (released by Johannesburg-based independent Music With Character in August 2006), is creating a buzz thanks to a remix of its title track. The song features a sample of the theme song to the TV series "Shaka Zulu," originally sung by **Margaret Singana**.

The track's incendiary energy has opened some doors for Obita (full name **Edward Castro Oola Obita**), including a slot performing at the 2006 Opiikoppi festival and being chosen for the 2006 Levis Young Guns project. Obita is pub-

lished by Sheer Publishing and is booked in South Africa by manager **Trevor Ndhlovu**, who is looking to consolidate Obita's fan base at home before seeking an international deal.

"We want to sell 100,000 copies this year," he says. "It's a high benchmark, we know, but with the buzz that is currently surrounding Obita and the interest we have from some major [South African] labels, we know we can do it."

—Diane Coetzer

**CARMODY'S SOUL:** Indigenous Australian troubadour **Kev Carmody** is as popular, it seems, as he is prolific.

The veteran musician is the focus of an all-star tribute that has been spearheaded by veteran Australian singer/songwriter **Paul Kelly**.

The two-CD set, "Cannot

Buy My Soul," was released Feb. 17 in Australia through Virgin. The first disc contains covers of his works by the likes of **Powderfinger** frontman **Bernard Fanning**, **John Butler Trio**, the **Church** singer **Steve Kilbey**, **Tex Perkins**, **the Drones** and **the Waifs**. The second CD comprises Carmody's originals.

Hopeful that the star power on the double album might gain Carmody mainstream media attention, Kelly says discussions are under way to stage live shows featuring some of the contributors.

Despite being afflicted with arthritis, the 60-year-old Carmody continues to perform his politically charged works. His own company Songcycles handles his publishing, record label and management. He books his own performances.

Carmody has recorded five previous albums on the Larrikin and Festival labels, covering such topics as racism and police brutality.

"I've got enough songs to make 10 albums," he says, and plans to start work on a folk album in late 2007.

—Christie Eliezer

**EGG HEADS:** Quirky Danish rock trio **Powersolo** will be the first of Copenhagen indie Crunchy Frog's roster to receive a U.S. release through a new deal with Ryko USA, which will issue the band's third album "EGG" April 24. "Ryko releases and distributes," Crunchy Frog director/co-founder **Jesper Reginal** says. "We handle A&R and the creative side."

"EGG" was released last May in Denmark. Releases in Scandinavia, Germany, Switzerland,



OBITA

Austria and France are being lined up.

Powersolo's distinctively twisted take on Americana arrived on the self-released debut album "Lemon Half Moon" (2001). Crunchy Frog released the Aarhus, Denmark-based band's follow-up "It's Race Day . . . And Your Pussy Is Gut" (2004), which Reginal says has shipped 9,000 units, including 3,000 in France on indie Corn Flake Zoo.

Crunchy Frog is hoping the current use of "Race Day" track "You Ain't Looking Right" in an

international TV ad campaign for automaker Renault may act as the band's calling card in other territories.

Powersolo has toured Scandinavia, Germany, the United Kingdom and France. It visits Toronto for Canadian Music Week (March 7-10) then Austin for South by Southwest. European booking is through Copenhagen-based Gearbox (Scandinavia), Hamburg-based Scorpio (Germany) and Bordeaux-based 3C (France). Publishing is by Crunchy Tunes.

—Charles Ferro



MILLER

is announced March 1, WB will already have seven songs recorded—six covers and one original.

Almost immediately after winning, the show's champ will head to the studio with WB Nashville VP of A&R **Tracy Gershon** and record three more tracks. Barely a month after the winner is announced, WB will have product in stores.

Warner Bros. senior VP of sales and marketing **Peter Strickland** hopes the fast turnaround will take even better advantage of the show's built-in following. And with an April 3 release date, Strickland says the album will come out in "a pretty good shopping period, Easter." It won't hurt that albums by **Tim McGraw**, **Martina McBride** and **Larry the Cable Guy** are also due

then. "Those consumers are 'Nashville Star' consumers," Strickland says.

The fact that artists like Cotter, Erika Jo and Young have sold more than 100,000 units with very little airplay is important to Strickland. "If you do it right, you make money," he says. "In today's environment, who wouldn't want 100,000 units?"

Gershon, who was at Sony Nashville when that label group teamed with "Star" for its first two seasons, sees the show as an A&R vehicle. "It's a great opportunity for us to go across the country to look at talent," she says. "It widens the scope of the search."

It's also a marketing vehicle. "You've got eight performances on television for one of your potential new artists, which is more than most new

acts get ever.

"Plus, it's a boot camp," she adds. "It's the greatest preparation that these new artists can get, to be on a television show."

In the case of **Lance Miller**, who was on the second season of "Star," Gershon says not winning likely helped in the long run. "He probably wasn't ready to make a record," says Gershon, who was a judge on the show that season. "He's really had time to hone his songwriting and get everything else together."

Three years later, Miller's first single—"She Really Loves Me," on Warner Bros.—is due at radio March 26. So he recently appeared again on the show "to reconnect with the fan base," Gershon says. "It's a really loyal fan base."

Executive producer **H.T.**

**Owens** says "Star" doesn't compete with systems already in place. "In true success, we're finding someone who should get success but doesn't because of the way the machinery works," he says. "That is in no way an insult to country radio or the country music business . . . their job is to find stars and present them and package them in a specific way that's appetizing to the consumer. They know what works."

"If once a year we can present a diamond in the rough or a 42-year-old guy who sings a song about his daughter or a person that doesn't have the exact look, but sings great and plays the hell out of a guitar . . . that will help us resonate. Then we're the only place that you're getting that person from." ♦♦♦



## Higher Ground

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# It's A 'Miracle'

Armstrong Breaks Five-Year Hiatus With New Studio Album

**W**ith the Feb. 20 release of "Walking Miracle," one of gospel music's most acclaimed voices once again takes center stage. **Vanessa Bell Armstrong** teams with noted producer **Rodney Jerkins** on the title track of her new EMI Gospel set and also enlists **Smokie Norful** and **J. Moss'** production expertise. The result is a collection that is contemporary and classic Armstrong.

"I'm where God wants me to be at the moment," she says. "I just wanted to regroup again—to get back out here."

She made her bow in the gospel community with 1983's "Peace Be Still" and followed with another chart-topping album, 1984's "Chosen." Her career gained momentum with her 1991 appearance on Broadway in "Don't Get God Started" and in **Oprah Winfrey's** "The Women of Brewster Place." She could also be heard performing the theme song for the popular TV show "Amen."

However, for the past five years, she has been out of the limelight, spending time with her family. "I have four girls and one boy. They are all grown. I have eight grandkids and two more on the way. My life is full," Armstrong says. "My son was stricken with [multiple sclerosis]. There comes a time when you have to minister to your own family, and that's what I was doing. I have ministered to thousands of people in my lifetime. I've been out here for 35 years."

When she decided to record again, she found her recent life experiences informing her new music. "'It's Over Now' is a song that I wrote about my son and daughter," she says. "It's real special to me and my family, but everybody has something that they want to be over. I thank God for such a powerful song—a real personal song that has ministered to my family and then grabbed other people."

Armstrong says working with Jerkins, Norful and such young talents as J. Moss eased the stress of returning to the studio. "He has something that I haven't heard in a long time, which is kind of jazzy, but kind of hip-hop, and it's beautiful," she says of J. Moss. "And getting to work with Smokie was such a pleasure. I had such a wonderful team, and they all worked together. What I loved about it was the collaboration about the whole thing."

**COMINGS AND GOINGS:** **Troy VanLiere** is leaving VanLiere-Wilcox, the management company he founded with business partner **Vince Wilcox**. VanLiere will exit May 1, the company's seventh anniversary. Wilcox will become the sole principal, and the company will be renamed VLW. The company's client roster includes **NewSong**, **Todd Agnew**, **Nate Sallie** and **John Morgan**. VanLiere's plans include a new business venture with his father and increased involvement in the career of his wife, author/speaker **Donna VanLiere**.

In other management news, **David Huffman** and **Stephanie Waldrop** are exiting Nashville-based Creative Trust. Waldrop has taken an artist relations post with Compassion International, a nonprofit children's aid organization. No word yet on Huffman's next move. ♦♦♦



ARMSTRONG

# 6 QUESTIONS

with TRACEY THORN

by MICHAEL PAOLETTA



THORN

It's been a hot minute since *Everything but the Girl's* last studio album (1999's "Temperamental") and an even hotter minute since *Girl* frontwoman Tracey Thorn's solo debut (1982's mini-album "A Distant Shore"). In the past few years, Thorn has been featured on tracks from *Massive Attack* and *Deep Dish*, but it's never been enough to truly satisfy hardcore fans.

Two years ago, after a long break from recording, Thorn worked with German duo *Tiefschwarz* ("Damage"), an experience that got her thinking about the possibility of a new solo album. After giving it major thought, the mother of three—and wife of *Everything but the Girl* partner, DJ/producer/label owner *Ben Watt*—decided to give it a go. On March 20, *Astralwerks* issues Thorn's sophomore solo album, "Out of the Woods." Working with producers *Ewan Pearson*, *Alex Santos* and *Charles Webster*, Thorn has created a collection of songs evenly split between acoustic ("Hands up to the Ceiling") and dance/electronic (lead single "It's All True"). Throughout, a beautiful pop sensibility—with some winks and nods to the '80s—reigns supreme.

**How did this collection of songs change and evolve during the recording process?**

When I started this album, I was thinking, "Well, alright, I want to make a quirky little record, a little bit acoustic, a little bit dance." I also thought I was going to do a lot of covers, because I hadn't written anything in a long time. But once I started, I found myself writing more songs and collaborating with people. When the record was finished, I was quite startled. I thought, "Wow, I made a pop record without really meaning to."

**Do you believe your family life has given you a new perspective with regard to making music?**

Yeah. Maybe it's because my time is a bit more scarce and more precious. I'm very aware of how incredibly lucky and fortunate I am to be able to do this, to be able to go back and make music.

**Do you have any personal expectations for "Out of the Woods"?**

I don't, really. If I was being more ambitious about it and was planning to tour—which I'm not—and heavily promote it, then I think, tentatively, I have a record here that could be quite commercial and could do well. I'm doing what I can, but I'm not going to be holding this record's hand as much as I might have in the past. It's going to have to cross the road by itself.

**How and why did you select the producers for this album?**

Well, first, they're all very much from the world of dance music. But that's where the nice surprise comes in. Look at *Charles Webster*, who does mostly house music. He did the arrangement on "Nowhere Near," which uses amazing pastoral flutes and flugels. I like when people take the music somewhere else completely.

**There seems to be one element missing from the album: Ben Watt. What gives?**

There is an enormous amount of pressure when you live and work together. We did that for a lot of years, and we made it work. Now, we have this successful and wonderful balance that works very well. Plus, with this record, I felt I had something to prove to myself, that I needed to assert myself. For me, the danger of working with Ben was that he hadn't had a break from music. I think he might have taken the idea of the record and run with it, and I would have been in the slow lane trying to catch up.

**Of course, talk of Watt begs the question: Are there any conversations being had regarding a new *Everything but the Girl* album?**

Yeah, we talk about such things. But I know it won't happen until we have a really strong idea of what we want to do. We could do it tomorrow, really, but we'd need a reason. ♦♦♦

# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### NAOMI STRIEMER

##### Images

**Producers:** Narada Michael Walden, Mario Winans  
**S Records**

**Release Date:** Feb. 20

★ Naomi Striemer's indie S debut topped charts in her native Canada in December, thanks to a free msn.ca.com download of poetic single "Cars." The song sketches an allegory of counting passing vehicles in the search for unremitting love, featuring a solo from Carlos Santana. Through the heft of 17 tracks, the stunning 23-year-old delivers a triptych of consummate ballads and authoritative midtempo pop-rockers, most of which she wrote, produced by Narada Michael Walden. Dominating the set are towering title track grieving lost love, the Evanescence-esque pained rocker "Fall Behind" and tome of fragility "Derailed." Striemer possesses a vanguard voice—comparisons to Celine, Mariah and Whitney are equitable but not literal. Simply, she is a peerless presence destined to seduce starved enthusiasts of melodic mastery.—CT

### ROCK

#### MONEY MARK

##### Brand New by Tomorrow

**Producer:** Mario Caldato Jr.  
**Brushfire**

**Release Date:** Feb. 27

Money Mark Ramos-Nishita helped orchestrate the renaissance of the Beastie Boys in 1992 with "Check Your Head," outfitting the group's evolving rhyme schemes with dirty funk, trashy garage sounds, Cuban twists and whatever else happened to be lying around. This solo disc, however, finds him taking the singer/songwriter road, with decidedly less adventurous results. The well-chilled "Brand New by Tomorrow," released appropriately on surfmeister Jack Johnson's Brushfire label, finds Mark indulging his inner Beatle ("Color of Your Blues"), revisiting the funk-lounge ("Pick Up the Pieces") and resorting to piano-laden balladry ("Pretend to Sleep"). Mark's sound here is cohesive and unified, though a pervasive midtempo vibe and downer subject matter (it's mostly a breakup album) tend to blur together. Not quite the reinvention he might have been aspiring to, but it has its moments.—JV

### JESU

#### Conqueror

**Producer:** Justin Broaderick  
**Hydra Head**

**Release Date:** Feb. 20

★ Here's a news flash—Jesu's second full-length album actually has a few songs that come in under six minutes, albeit just barely. That hardly means that British rock auteur Justin Broaderick has lost his edge,

#### JENNIFER PEÑA

##### Dicen Que El Tiempo

**Producers:** Jennifer Peña, Sebastian Krysz  
**Univision**

**Release Date:** Feb. 27

Jennifer Peña knows what a catchy hook sounds like. At just 23, the singer/actress has already been on a musical odyssey on the Tejano circuit, as a pop star and now writer and producer of her own material. With the help of her Latin Grammy Award-winning singer/songwriter boyfriend Obie Bermudez and pop-rock hitmaker Sebastian Krysz, she adds a personal touch to generally sunny fare (she even lets her dog sing an interlude). It's more girl-next-door earnest than deep or cheeky, but the album is full of radio-friendly, musically varied singles. From well-crafted power ballads (first single "Como Entender," "Tuya") fun synth- and accordion-driven uptempo numbers and even a Gwen Stefani-like ska number ("Tus Besos"), Peña embraces her newest role with audible relish.—ABY



however. "Conqueror," like his other album and EPs under the Jesu name, is a thick, gauzy noisefest, a (my) bloody valentine with Nine Inch Nails cajones and textured arrangements that spiral into distorted crescendos. But Broaderick and co. also expand on the melodic qualities they slipped into the Jesu mix on last year's "Silver" EP, with shimmering keyboards providing tonal colors to "Weightless & Horizontal" and tuneful vocals enriching "Old Year" and "Transfigure." "Medicine" also has more pronounced dynamic shifts, while "Mother Earth" is a chunky hard-rock anthem. "Conqueror" will slay those with a taste for the dense and distorted.—GG

#### DO MAKE SAY THINK

**You, You're a History in Rust**  
**Producer:** Do Make Say Think

**Constellation**

**Release Date:** Feb. 27

★ Instrumentalist act Do Make Say Think explore a broad range of sonic territory on its fifth full-length. The set opens with sparse drumming and a mellow jazz tempo of "Bound to Be That Way" before moving into the nine-minute "A With Living," which crescendos into a wash of horns and layered vocals. The sharp, guitar-heavy "The Universe!" is propelled by an off-kilter rhythm courtesy of

DMST's two-drummer arsenal, and "A Tender History of Rust" has a twangy, folk feel replete with finger-picked guitar. Set closer "In Mind" rounds out the album with all the elements in place, building from pleasant acoustic guitar into a swell of horns, vocals and drums with a dash of distorted feedback. The dabbling in different sounds and textures results in a surprisingly cohesive effort for DMST, and one that successfully sustains interest throughout.—JM

### JAZZ

#### JOE ZAWINUL

##### Brown Street

**Producers:** Joe Zawinul, Joachim Becker

**Heads Up International**  
**Release Date:** Feb. 27

★ For sheer engagement live jazz nearly always trumps studio recordings. Yet too often in-concert discs suffer, either due to self-consciousness or pretension. Neither mars Zawinul's triumphant "Brown Street," recorded live at his Birdland club in Vienna with his crack quartet augmented by the WDR Big Band. Zawinul re-examines electric jazz-rock classics from his seminal fusion supergroup Weather Report, but it's the degree by which the band gusts a refreshed exuberance into the 30-year-old tunes that bears praise. Most numbers speed with high-

octane locomotion, such as the spirited title track, the funk-inflected "Black Market" and the rollicking "Carnavalito." But Zawinul and co. also swing, especially on the jaunty journey tune "Night Passage." While brio reigns, one of the highlights is a hushed, moving take on "In a Silent Way," Zawinul's gem that Miles Davis famously rendered.—DO

### HIP-HOP

#### RJD2

##### The Third Hand

**Producer:** RJD2

**XL**

**Release Date:** March 6

★ Recently relocated to XL, ex-Def Jux-er RJD2 trades in his icy indie production for what's being pitched as a more pop-oriented record, but ends up still sounding light years removed from what most folks would call pop. "The Third Hand" does find RJD2 indulging a newfound interest in cinematic melody, especially on the vaguely creepy "Murs Beat," which co-stars a church choir and an undulating string section; "Work It Out," which conjures up, of all people, Steely Dan; and "Get It," a hard, direct descendant of RJ's recent DVD and video game-scoring work. The melodies aren't always there, and the restrained production makes for an occasionally nagging sense of meandering. Still

RJD2 scores points not only for making a cohesive and accessible disc, but for hatching and adhering to a plan of comprehensive career reinvention.—JV

### FOLK

#### DAVID BROMBERG

##### Try Me One More Time

**Producer:** Nancy Josephson  
**Appleseed Recordings**

**Release Date:** Feb. 27

★ It's been 17 years since Bromberg's last new album, during which time he's been comfortable with his violin shop in Delaware and his occasional gigs with the Angel Band. The veteran Dylan sideman sounds plenty comfortable on "Try Me One More Time," too, a true solo outing that showcases Bromberg's subtly virtuosic acoustic guitar playing and rich vocals. The slide-soaked, rootsy title track is the lone Bromberg original on the 16-song set; the rest are stirring interpretations of songs by mentor Reverend Gary Davis, influences such as Robert Johnson and Blind Willie McTell and a muscular, blues-styled reinvention of Dylan's "It Takes a Lot to Laugh, It Takes a Train to Cry." Bromberg also offers up a few quick instrumentals, dips deep into a well of traditional tunes and even goes a cappella for "Moonshiner."—GG

continued on >>p46

#### DARYLE SINGLETARY

##### Straight From the Heart

**Producers:** Greg Cole, Chuck Rhodes  
**Shanachie**

**Release Date:** Feb. 27

★ Cover albums can go wonderfully right or horribly wrong—there's rarely any middle ground. Thankfully, Singletary's hand-picked collection of country classics is the former. He chose some songs that are so closely linked to stars of yesteryear that they're tough to do justice to—but Singletary isn't trying to top the originals. He's merely paying tribute, and in that respect he succeeds. Highlights include his duet with Ricky Skaggs on Buck Owens' "Tiger by the Tail," and his take on Mel Street's "Lovin' on Back Streets" and Conway Twitty's "Fifteen Years Ago." The whole album is on target, but he sounds most at ease on Keith Whitley's "Miami, My Amy." The lone original tune, "I Still Sing This Way," is no classic, but as a tale of an artist who resists the temptation to abandon his roots, it fits right in.—KT



#### JAMES MORRISON

##### Undiscovered

**Producer:** Martin Terefe  
**Interscope**

**Release Date:** March 13

**Another week, another hopeful.**

British singer/songwriter—but newcomer James Morrison boasts a grit and edge that puts contemporaries like James Blunt and Paolo Nutini in the shade. A BRIT Award-winning sensation back home—where "Undiscovered" is certified triple-platinum (900,000 units)—Morrison may lack a surefire "You're Beautiful"-style radio hit, but his voice is strong enough to make even the occasional mundane tune sound palatable. And when he has a great song to work with, as on "You Give Me Something," "Wonderful World" and the title track, it's enough to have you reaching for the phrase "pop-soul classic." Purists may demand more lyrical angst, but that will surely come in time. As it is, debuts don't come much more promising than this.—MS



# THE BILLBOARD REVIEWS

## SINGLES

from >>p45

### BLUES

#### OTIS TAYLOR

**Definition of a Circle**

**Producer:** Otis Taylor  
Telarc

**Release Date:** Feb. 27

★ Taylor continues his extraordinary string of recordings with "Definition of a Circle," his seventh album in as many years. His music grows from a distinctively personal vision that is at once mindful of the blues tradition and thoroughly unencumbered by it. He's returned the banjo to the blues idiom—he plays the instrument on almost every track on the record—and he's created a body of original work that sounds like nothing else. Here he adds such instruments as coronet, cello and piano, artfully embellishing a sound that's always been rich and shadowy. Make note of the exquisite arrangement on "Few Feet Away" and the mighty groove of "Little Betty" and "Something in Your Back Pocket." Also check out daughter Cassie Taylor, who's come of age on bass guitar and vocals.—*PVV*

### LATIN

#### RICARDO MONTANER

**Las Mejores Canciones del Mundo**

**Producer:** Adrian Posse  
EMI Televisa

**Release Date:** Feb. 6

▶ This collection of popular contemporary Latin songs marks Montaner's first covers album. But instead of reaching into the deep recesses of the Latin pop catalog, Montaner revisits tracks from the '60s onward. They include dramatic ballads, like the single "Hoy Tengo Ganas de Ti" (originally recorded by Miguel Gallardo) and "Procura Olvidarte," along with Lionel

Richie's "Lady," songwriter fare like Joan Manuel Serrat's "Lucía" and Chico Buarque's fabled "Oh, Que Será." The unifying thread is lush arrangements that bring touches of electronica together with symphonic strings and guitars, as well as a traditional tango ensemble on "Nostalgias." The choice of repertoire is challenging because so much of it is known by its original interpretation. But in Montaner's hands, they acquire new meaning, credibility and beauty.—*LC*

### HIP-HOP

#### SLIM THUG PRESENTS BOSS HOGG OUTLAWZ

**Serve and Collect**

**Producers:** various

Koch

**Release Date:** Feb. 27

▶ No one can ever say that Slim Thug isn't a hustler. With several businesses, including his own record label and group, Boss Hogg Outlawz, Slim does not miss any opportunity to make money. "Serve and Collect," out via hip-hop's favorite indie Koch, will serve local fans while he preps his sophomore album. From a business perspective, the joint's just a legal mixtape. The songs introduce Killa Kyleon, Chris Ward, PJ, Young Black, Rob Smallz and Sir Daily to the world over chopped-and-screwed, tuba-laden tracks, led by "Wood Wheel" and "Badge on my Neck"—two standout pieces. Rob Smallz is the crew's hook king and the melodic "Cheating" is a refreshing change from the braggadocio "candy girl" lyrics. Overall, this compilation advances Slim's notorious industriousness, creating buzz for he and his crew.—*HC*

### POP

#### MARIO VAZQUEZ

**One Shot (4:24)**

**Producer:** Lester Mendez

**Writers:** L. Mendez, J. Austin

**Publishers:** various

Arista

★ It took a dogged 18 weeks for "American Idol" fourth-season fugitive Mario Vazquez's debut "Gallery" to reach its No. 6 destination at mainstream top 40, confirming that the soulful singer had legs beyond his (limited) standing with America's top-rated TV show. Second single "One Shot" is reminiscent of the previous effort, but this time Vazquez's vocal is looser, wrapped around a less exacting instrumental track, allowing him to improvise more than within the tight production of Ne-Yo's co-written/produced "Gallery." Pop producer Lester Mendez (Wyclef Jean, Nelly Furtado, Jewel) gives the singer plenty of room to be himself. End result: Vazquez proves to the masses what he appears to have recognized by the time he quit "Idol" some time ago... With a little help from his friends at a major label, cream ultimately rises to the top.—*CT*

### COUNTRY

#### LUKE BRYAN

**All My Friends Say (3:46)**

**Producer:** Jeff Stevens

**Writers:** L. Bryan, J. Stevens,

L. Wilson

**Publisher:** not listed

Capitol

▶ Modeling one of the most dazzling smiles in music biz history—Crest White Strips, sign this man up—is an intriguing enough entry point for country newcomer Luke Bryan, but that would be shallow now, wouldn't it? Behind the pretty mug is debut "All My Friends Say," a consummate twang anthem about imbibing a bit too ebulliently to distract from facing a lost lover. Sounding like a youthful John Anderson, Bryan sings, "Ain't got a clue what went down/So I started calling around/And all my friends say I started shooting doubles when you walked in/You know I don't remember a thing." This working-class meets frat-party hand-clapper is itching for its own dance and destined to be a club staple. It's also got the

melodic immediacy to launch one of the format's first new stars of the year—something to smile about, yes?—*CT*

### ROCK

#### ANBERLIN

**Godspeed (3:03)**

**Producer:** Aaron Sprinkle

**Writers:** J. Milligan, S. Christian

**Publishers:** Noise in National/

Thirsty Moon, ASCAP

Tooth & Nail

▶ Now that the airwaves are rife with pop-rock bands, the stage is set for Florida's Anberlin to make a dramatic entrance with upcoming album "Cities." Single "Godspeed," as its name suggests, is a fevered, headlong rush that glories in spiraling production and exhilarating chorus. Imagine spinning in delirious circles under a vast, clear sky, reveling in the dizzying velocity. The three-guitar attack of Joseph Milligan, Nathan Strayer and Stephen Christian, who handles vocals, flings you into a whirlwind, while drummer Nathan Young and bassist Deon Rexroat pound rhythm into the ground. We don't know whether to call it post-emo or turbo-charged pop rock, but no doubt, Anberlin is in the final countdown to stardom.—*CLT*

### AC

#### EDDIE MONEY

**You Don't Know Me (3:45)**

#### CHRISTINA AGUILERA

**Candyman (3:14)**

**Producer:** Linda Perry

**Writers:** C. Aguilera, L. Perry

**Publishers:** various

RCA/BMG

Christina Aguilera's original concept for CD "Back to Basics" was a jazzy Andrews Sisters' resuscitation, but she ultimately released a double disc brewing tempo with her retro shoutout. Grammy Award-winning first single "Ain't No Other Man" was a savvy blend of the styles, while ballad second release "Hurt" was timeless pop. Third in line, "Candyman" was unquestionably inspired by the original theme, with a raucous Kid Creole meets Brian Setzer Orchestra smackdown. Top 40's reception to a staple singing big band will be a provocative programming study, since the track is not remixed as anything it ain't. Few popular vocalists could pull off such a laudable feat—and it's a pleasure to hear Aguilera's fave producer Linda Perry also reinvent herself. The lyric is hardly stuff of the '40s—it's right raunchy—but the performance commands such irresistible tempo that radio will have no choice but to sweeten airwaves with "Candyman."—*CT*

#### KT TUNSTALL

**Other Side of the World (3:33)**

**Producers:** Steve Osborne, Andy Green, Martin Terefe

**Writers:** KT Tunstall, M. Terefe

**Publisher:** Sony/ATV UK

Relentless/Virgin

Thanks to the surprise runaway success of KT Tunstall's debut "Black Horse & the Cherry Tree"—originally launched as a setup for "real" hit "Suddenly I See"—Virgin found itself in the enviable position of starting the new year with a platinum Grammy Award-nominated artist. Third single "Other Side of the World" is less-polished vocally, yet delivers a handsome, relaxed acoustic performance, spit-shined with Don Henley-esque guitars, atmospheric midtempo sway and an imminently singable chorus that gently lifts the song to the clouds. "Other Side" has already spent 20 weeks at triple-A, but without a doubt will click at mainstream radio. Kunstall's greatest gift: three hit songs, all with thoroughly distinctive signatures. Such versatility is a rarity—and a supreme gift for all.—*CT*



**Producers:** Eddie Money, Randy Forrester

**Writers:** E. Arnold, C. Walker

**Publisher:** UniChappel

Big Deal/Warrior

Eddie Money is the latest artist to bound on the bygone bandwagon on "Wanna Go Back," a collection of '60s classics—his first album of the decade. Cover of standard "You Don't Know Me"—which charted for Jerry Vale, Ray Charles and Elvis Presley, among others—is earning adds at AC, obviously cashing in on name recognition at adult-driven radio. The well-known

rocker delivers an appreciably novel approach, though, man, it's a far cry from 1978 signature "Baby Hold On." While it sounds on the surface like a sellout copycat of Rod Stewart's success within the rekindling ranks, should he rekindle a relationship with longtime fans, then Money's mission is accomplished.—*CT*

### DANCE

#### DANIELLE BOLLINGER

**You'll Always Have Me (3:38)**

**Producers:** Mike Rizzo, Mike G.

**Writers:** M. Rizzo,

M. Guerriero, A. Skye

**Publishers:** various

**Remixers:** Mike Rizzo, Junior Vasquez

EsNtion Silver

▶ Beat heiress Danielle Bollinger established solid reputation as a signature dance siren with "Kiss the Sky" and "When the Broken Hearted Love Again." Third release "You'll Always Have Me" is not as instant, but Junior Vasquez's radio mix adds urgency to the original that will drive a beeline to the dancefloor. Mike Rizzo's mix is ideal for (the few) stations that remain a slave to the beat. Still, we stand by Vasquez's rerub to maintain Bollinger's rep as the Amber of the millennium. Vocally she remains a genre champ, while melodically there is no question: She is emitting the best mainstream dance music (OK, with Reina) since Cher's heyday.—*CT*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Hillary Crosley, Gail Mitchell, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Jeff Vrabel, Ray Waddell

**PICK ▶:** A new release predicted to hit the top half of the chart in the corresponding format.

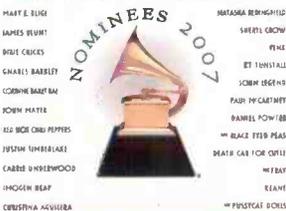
**CRITICS' CHOICE ★:** A new release, regardless of chart potential, highly recommended for musical merit.

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

## GRAMMY



### BEST IN SHOW

>>> "Grammy Nominees 2007" not only outsells every other Grammy Awards-boosted album this issue, the sampler earns the best Billboard 200 rank and best weekly sum of any entry in the line that launched in 1995. Sales more than double to 131,000 (up 116%) as it rises 7-3.

### CASTING A SPELL

>>> The Top Kid DVD chart has six debuts in the top 10 on billboard.biz, as "Cinderella II: A Twist in Time" debuts at No. 1, also leading Top DVD Sales. It marks the best debut sum since the Kid chart switched from VHS to DVD in June.



### 'COMES AROUND'

>>> "What Goes Around . . . Comes Around" goes 8-1 on The Billboard Hot 100. Justin Timberlake is only the fourth male artist in the last 20 years with at least three No. 1 hits from one album; he is in the rare company of Michael Jackson, George Michael and Usher.

## CHART BEAT

>>> The Dixie Chicks tie the record that LL Cool J and Jennifer Lopez set for the highest re-entry in the history of The Billboard Hot 100, as "Not Ready to Make Nice" returns to the chart at a lofty No. 4, a vast improvement on the song's original peak position of No. 23. "Nice" is now the trio's highest-ranking song on this chart, besting the No. 7 peaks of "Long Time Gone" and "Landslide."

>>> Fred Bronson also reports on how Justin Timberlake is the first artist to score three No. 1s on the Hot 100 from one album since Usher did so with four singles in 2004. Plus, the advance of Daughtry's "It's Not Over" on the Adult Top 40 chart gives the "American Idol" franchise its 111th No. 1.

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

TIMBERLAKE: TERRY RICHARDSON/ON JIVE RECORDS

Billboard

# CHARTS

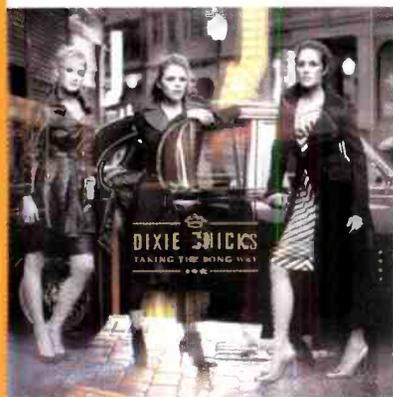


## Over the Counter

Geoff Mayfield [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## Weatherman Chills Grammy, Valentine's Day Heat

The welcome juxtaposition of the Grammy Awards telecast and Valentine's Day shopping warmed sales for lots of albums and picked up volume in The Billboard 200's top 10. Yet despite those advances and chart history made by Dixie Chicks, Old Man Winter conspired with the winds of change for a chill that continues the year's downward trend.



This issue's 10.4% decline from album numbers in the comparable 2006 week is particularly confounding, because this week's top 10 shows a 21.5% gain from a year ago.

Beyond that, 147 titles on The Billboard 200 show improvement over prior-week sales, compared with 124 in

last year's comparable stanza, when the impact of Grammy and Valentine shopping fell into different frames. That market condition prompts us to lift the chart's bullet criteria by 5% over normal earmarks.

Despite those positive indicators, total scans between Nos. 11 and 200 are down by 13.9%, dragging the chart's overall volume down by 5.7% against the comparable 2006 week. File under weird but true.

This is the first time since 2004 that Valentine's Day and the Grammy telecast nestled into the same week, a possibility owed in part to where the Super Bowl falls in a given year. That glorious week, current chart champ Norah Jones saw her sophomore album start at 1 million units, which helped industrywide sales reach 18 million for the frame, the largest stanza outside of a November or December in the Nielsen SoundScan era.

The calendar played an extra favor in 2004, because Valentine's Day fell a week and a day after the Grammy telecast, which guaranteed gift shopping in the weekend that closed the tracking period. This time, there was only a two-day window between the awards show and Valentine's Day.

One major distribution president

notes that business tracked briskly until the weekend arrived, when a severe cold snap enveloped much of the country, including big markets in the Northeast and mid-Atlantic regions.

**POST-AWARDS WINNERS:** We've seen larger unit increases than the pop of 91,000 that Dixie Chicks enjoy after sweeping five Grammy Award categories.

Norah Jones' first album, for example, swelled from 144,000 copies to 621,000 after she dominated the 2002 awards. Santana's "Supernatural" soared from 219,000 to 583,000 when the band carted home a boatload of trophies in 1999.

But never in the history of The Billboard 200 has a Grammy telecast inspired a bigger jump to the top 10 than the 72-8 vault "Taking the Long Way" has posted, literally allowing the album to live up to its title.

The Chicks sold a bunch of song downloads, too, as digital tracks from "Long Way" post more than 136,000 transactions in the tracking week (see Between the Bullets, page 52). They did 27,000 in the week that ended with the Grammys and less than 8,000 in the week that ended Feb. 4.

Grammy fans know winning isn't everything, as contenders get to deliver

a winning performance. Corinne Bailey Rae, who did not win any of her nominations, and Justin Timberlake, whose two wins were announced before the telecast, offer the latest proof, as both outsell the Chicks. She moves 120,000 copies of her self-titled album (7-3, up 132%). His two turns onstage bring an uptick of 123% (10-7, 108,000).

Mary J. Blige—who also had two performances and made two acceptance speeches—completes the theme with a pair of spikes. "The Breakthrough," for which she was honored, gets a 161% lift; her newer hits set gains 62% (57-21 and 37-24, respectively).

Also parlaying wins and performance slots are Recording Academy fave John Mayer (29-10) and Red Hot Chili Peppers (39-12)—both almost triple their prior-week sales. Carrie Underwood rides a 60% bump (19-13). John Legend, who shared the stage with Mayer and Rae, gains 138% for his biggest sales week since Christmas week (51-23, 51,000).

Above the Grammy pack stand two albums that benefited from Valentine's shopping, where a modest 10.5% decline allows Jones to reclaim No. 1, while a posthumous release by Gerald Levert nets the biggest Nielsen SoundScan week of his career (No. 2, 165,000).

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	11,073,000	940,000	17,883,000
Last Week	9,821,000	908,000	16,891,000
Change	12.7%	3.5%	5.9%
This Week Last Year	12,370,000	606,000	11,611,000
Change	-10.5%	55.1%	54.0%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2006	2007	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	75,670,000	64,387,000	-14.9%
Digital Tracks	79,582,000	124,859,000	56.9%
Store Singles	465,000	319,000	-31.4%
<b>Total</b>	<b>155,717,000</b>	<b>189,565,000</b>	<b>21.7%</b>
Albums w/TEA*	83,628,200	76,872,900	-8.1%

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

### DIGITAL TRACKS SALES

'06	79.6 million
'07	124.9 million

### SALES BY ALBUM FORMAT

CD	71,323,000	57,752,000	-19.0%
Digital	3,983,000	6,448,000	61.9%
Cassette	226,000	61,000	-73.0%
Other	138,000	126,000	-8.7%

For week ending Feb. 18, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2006	2007	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	45,769,000	38,482,000	-15.9%
Catalog	29,901,000	25,906,000	-13.4%
Deep Catalog	20,670,000	18,496,000	-10.5%

### CURRENT ALBUM SALES

'06	45.8 million
'07	38.5 million

### CATALOG ALBUM SALES

'06	29.9 million
'07	25.9 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

MAR 3 2007 **THE Billboard 200**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	3	<b>#1 NORAH JONES</b> BLUE NOTE 74516/BLG (18.98) ⊕	Not Too Late		1
2	1	1	1	<b>GERALD LEVERT</b> ATLANTIC 100341/AG (18.98)	In My Songs		2
3	7	10	4	<b>VARIOUS ARTISTS</b> GRAMMY 01927/SONY BMG CMG (18.98)	Grammy Nominees 2007		3
4	9	17	35	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae		4
5	1	-	2	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High		1
6	6	9	20	<b>ROBIN THICKE</b> STAR TRAK 006146* INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
7	10	16	23	<b>JUSTIN TIMBERLAKE</b> JIVE 88062* ZOMBA (18.98)	FutureSex/LoveSounds		3
8	72	146	39	<b>GREATEST GAINER DIXIE CHICKS</b> COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way		2
9	3	3	13	<b>DAUGHTRY</b> RCA 88860/RMG (18.98)	Daughtry		1
10	29	39	23	<b>JOHN MAYER</b> AWARE/COLUMBIA 79019* SONY MUSIC (18.98)	Continuum		2
11	4	6	14	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
12	39	51	41	<b>PAGE SETTER RED HOT CHILI PEPPERS</b> WARNER BROS. 49996* (22.98) ⊕	Stadium Arcadium		1
13	19	24	66	<b>CARRIE UNDERWOOD</b> ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		5
14	NEW	1	1	<b>LUCINDA WILLIAMS</b> LOST HIGHWAY 006938* (13.98)	West		14
15	15	14	72	<b>NICKELBACK</b> ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons		5
16	16	19	35	<b>NELLY FURTADO</b> MOSLEY GEFEN 006210* INTERSCOPE (13.98)	Loose		1
17	21	22	46	<b>RASCAL FLATTS</b> LYRIC STREET 165073/HOLLYWOOD (18.98)	Me And My Gang		4
18	14	7	11	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
19	17	33	15	<b>JOSH GROBAN</b> 143 REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake		1
20	26	28	22	<b>FERGIE</b> WILL I AM A&M 007490/INTERSCOPE (13.98)	The Dutchess		1
21	57	75	61	<b>MARY J. BLIGE</b> MTRIA/RCH/GEFFEN 005722* INTERSCOPE (13.98/8.98)	The Breakthrough		2
22	13	5	4	<b>PRETTY RICKY</b> BLUESTAR/ATLANTIC 94603 AG (18.98)	Late Night Special		1
23	51	58	17	<b>JOHN LEGEND</b> G.O.D. COLUMBIA 80323 SONY MUSIC (18.98)	Once Again		1
24	37	34	10	<b>MARY J. BLIGE</b> MTRIA/RCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		9
25	25	23	24	<b>BEYONCE</b> COLUMBIA 90920* SONY MUSIC (18.98)	B'Day		2
26	27	29	11	<b>GWEN STEFANI</b> INTERSCOPE 008099 (13.98)	The Sweet Escape		1
27	36	38	15	<b>KEITH URBAN</b> CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing		1
28	24	13	6	<b>SOUNDTRACK</b> WALT DISNEY 000117 (18.98)	Jump In!		1
29	11	2	3	<b>KATHARINE MCPHEE</b> RCA 87983/RMG (18.98)	Katharine McPhee		1
30	20	8	4	<b>THE SHINS</b> SUB POP 705* (15.98)	Wincing The Night Away		1
31	18	4	3	<b>CELTIC WOMAN</b> MANHATTAN 75110 BLG (18.98)	A New Journey		1
32	28	25	15	<b>VARIOUS ARTISTS</b> SONY BMG STRATEGIC MARKETING GROUP EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		2
33	5	-	2	<b>ASHLEY TISDALE</b> WARNER BROS. 44425 (18.98)	Headstrong		1
34	33	30	17	<b>SOUNDTRACK</b> WALT DISNEY 661699 (18.98) ⊕	Hannah Montana		2
35	NEW	1	1	<b>VAN MORRISON</b> MANHATTAN 83224/BLG (18.98)	Van Morrison At The Movies		35
36	41	35	13	<b>THE BEATLES</b> APPLE 79808 CAPITOL (18.98) ⊕	Love		1
37	32	26	10	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 007277*/DJMG (13.98)	The Inspiration		1
38	35	27	31	<b>RODNEY ATKINS</b> CURB 78945 (13.98)	If You're Going Through Hell		1
39	23	20	3	<b>LILY ALLEN</b> CAPITOL 75466 (12.98)	Alright, Still...		20
40	30	40	59	<b>THE FRAY</b> EPIC 91931/SONY MUSIC (18.98) ⊕	How To Save A Life		2
41	58	72	27	<b>CHRISTINA AGUILERA</b> RCA 82639/RMG (22.98)	Back To Basics		1
42	31	32	55	<b>HINDER</b> UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		2
43	70	88	5	<b>SOUNDTRACK</b> ATLANTIC 94676 AG (18.98)	Tyler Perry's Daddy's Little Girls		43
44	111	137	41	<b>GNARLS BARKLEY</b> DOWNTOWN 70003* ATLANTIC (13.98) ⊕	St. Elsewhere		1
45	95	100	21	<b>TONY BENNETT</b> RPM COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		3
46	46	55	17	<b>TAYLOR SWIFT</b> BIG MACHINE 120702 (11.98)	Taylor Swift		19
47	108	115	72	<b>JAMES BLUNT</b> CUSTARD ATLANTIC 97250* AG (18.98) ⊕	Back To Bedlam		2
48	65	70	21	<b>LUDACRIS</b> DTP DEF JAM 007224/DJMG (13.98)	Release Therapy		1
49	47	56	79	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		2
50	22	11	3	<b>HARRY CONNICK, JR.</b> COLUMBIA 88851/SONY MUSIC (18.98)	Oh, My Nola		11



His 90% increase comes from deluxe versions. An iTunes edition has three bonus tracks while a CD came with ringtone, poster and more.



Her best sales week (57,000) tops the No. 18 bow (and 54,000 start) of "World Without Tears" in 2003.



Though Rascal Flatts didn't win any Grammys, a performance on the show yields a 27% rise (No. 17).



Revered singer's 37th charting album compiles his best-known hits from movies. Starts with 29,000.

\$13 million bow at U.S. and Canadian box office pushes 109% gain for soundtrack album. Set includes Whitney Houston, R. Kelly, Eeyonce and others.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
51	44	43	17	<b>MY CHEMICAL ROMANCE</b> REPRISE 44427/WARNER BROS. (18.98)	The Black Parade		2
52	52	59	86	<b>JOSH TURNER</b> MCA NASHVILLE 004734/UMGN (13.98)	Your Man		2
53	45	42	20	<b>EVANESCENCE</b> WIND-UP 13120 (18.98)	The Open Door		1
54	42	36	11	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
55	8	-	2	<b>JASON MICHAEL CARROLL</b> ARISTA NASHVILLE 01487/SBN (11.98)	Waitin' In The Country		8
56	49	57	44	<b>30 SECONDS TO MARS</b> IMMORTAL 90992*/RGIN (12.98) ⊕	A Beautiful Lie		36
57	38	18	3	<b>VARIOUS ARTISTS</b> SONY BMG CMG 03828 (18.98)	Totally Country 6		18
58	43	37	4	<b>JOHN MELLENCAMP</b> UNIVERSAL REPUBLIC 008249/UME (13.98)	Freedom's Road		5
59	40	21	3	<b>VARIOUS ARTISTS</b> VERITY WORD/CORB EMI CMG 02499/ZOMBA (19.98)	WOW Gospel 2007		21
60	48	41	11	<b>VARIOUS ARTISTS</b> SHADY 00786* INTERSCOPE (13.98)	Eminem Presents: The Re-Up		2
61	62	63	15	<b>SUGARLAND</b> MERCURY 007411/UMGN (13.98)	Enjoy The Ride		1
62	53	50	8	<b>NAS</b> DEF JAM/COLUMBIA 007229*/DJMG (13.98)	Hip Hop Is Dead		1
63	60	46	15	<b>REGINA SPEKTOR</b> SIRE 44112/WARNER BROS. (15.98)	Begin To Hope		20
64	78	68	13	<b>U2</b> ISLAND 008027/INTERSCOPE (13.98) ⊕	U218: Singles		12
65	50	12	3	<b>JILL SCOTT</b> HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		12
66	34	-	2	<b>PATTY GRIFFIN</b> ATO 0036 (15.98)	Children Running Through		34
67	56	54	13	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 008045*/DJMG (19.98) ⊕	Kingdom Come		2
68	12	-	2	<b>BLOC PARTY</b> VICE 94598* (15.98)	A Weekend In The City		12
69	55	96	10	<b>GYM CLASS HEROES</b> DECAYDANCE 086 FUELED BY RAMEN (13.98)	As Cruel As School Children		55
70	54	52	16	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		3
71	61	45	8	<b>OMARION</b> TUG F/EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
72	81	108	20	<b>GEORGE STRAIT</b> MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural		1
73	59	49	13	<b>SNOOP DOGG</b> DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		1
74	77	79	46	<b>BLUE OCTOBER</b> UNIVERSAL MOTOWN 006262 UMRG (9.98)	Foiled		29
75	67	62	58	<b>SOUNDTRACK</b> WALT DISNEY 951426 (12.98)	High School Musical		4
76	79	82	14	<b>THE GAME</b> GEFFEN 007953*/INTERSCOPE (13.98)	Doctor's Advocate		1
77	97	98	15	<b>ANDREA BOCELLI</b> SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕	Under The Desert Sky		1
78	68	65	36	<b>THREE DAYS GRACE</b> JIVE 83504/ZOMBA (18.98)	One - X		5
79	88	74	4	<b>VALENTIN ELIZALDE</b> UNIVERSAL LATIN 006611 (9.98) ⊕	Vencedor		70
80	89	95	64	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
81	82	78	31	<b>THE RED JUMPSUIT APPARATUS</b> VIRGIN 62829 (12.98)	Don't You Fake It		25
82	83	83	20	<b>THE KILLERS</b> ISLAND 007026*/DJMG (13.98)	Sam's Town		1
83	90	105	47	<b>TIM MCGRAW</b> CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		1
84	NEW	1	1	<b>JR WRITER</b> DIPLOMATIC MAN 100461 ASYLUM (18.98)	Diplomat Records And DukeDaGod Present: Writer's Block 4		84
85	80	77	10	<b>TYRESE (AKA BLACK-TY)</b> J 78963/RMG (18.98)	Alter Ego		23
86	86	71	9	<b>BOW WOW</b> COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		6
87	93	102	77	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 69946 SBN (18.98)	Hillbilly Deluxe		1
88	91	93	41	<b>SNOW PATROL</b> POLYDOR A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		27
89	92	61	23	<b>BOB SEGER</b> HIDEOUT 54506 CAPITOL (15.98) ⊕	Face The Promise		1
90	63	60	7	<b>CARLY SIMON</b> COLUMBIA 86138/SONY MUSIC (18.98)	Into White		13
91	69	69	13	<b>IL DIVO</b> SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre		1
92	85	81	54	<b>KT TUNSTALL</b> RELENTLESS 50729/VIRGIN (12.98) ⊕	Eye To The Telescope		33
93	84	87	16	<b>KELLIE PICKLER</b> BNA 0797/SBN (18.98)	Small Town Girl		1
94	99	73	21	<b>VANESSA HUDGENS</b> HOLLYWOOD 162638 (13.98)	V		24
95	98	103	26	<b>HELLOGOODBYE</b> DRIVE THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!		13
96	87	76	10	<b>TAYLOR HICKS</b> ARISTA 87984/RMG (18.98)	Taylor Hicks		1
97	94	92	12	<b>INCUBUS</b> IMMORTAL/EPIC 83852/SONY MUSIC (18.98)	Light Grenades		1
98	100	112	27	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man		1
99	66	15	3	<b>MADONNA</b> WARNER BROS. 44489 (25.98 CD/DVD) ⊕	The Confessions Tour		15
100	118	116	18	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play		1

**THE BILLBOARD 200 ARTIST INDEX**

2PAC	159	REJECTS	102	BAYSIDE	179	JAMES BLUNT	47	LOS CAMINANTES	174	DANE COOK	172	BDB DYLAN	128	KIRK FRANKLIN	168	PATTY GRIFFIN	66	IL DIVO	91	NORAH JONES	1	GERALD LEVERT	2
30 SECONDS TO MARS	56	LILY ALLEN	39	THE BEATLES	36	ANDREA BOCELLI	77	JEREMY CAMP	195	LOS DREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	108	VALENTIN ELIZALDE	79	NELLY FURTADO	16	JOSH GROBAN	19	INCUBUS	97	MAT KEARNEY	188	LITTLE BIG TOWN	125
TRACE ADKINS	98	LIL BOOSIE	86	BECK	165	LIL' BOOSIE	200	JASON MICHAEL CARROLL	55	EMINEM	177	KENNY G	116	EVANESCENCE	53	GYM CLASS HEROES	69	THE KILLERS	82	KIDZ BOP KIDS	192	LUDACRIS	48
AFI	194	BREAKING BENJAMIN	126	TONY BENNETT	45	BOW WOW	86	JOHNNY CASH	127	KENNY G	116	IMOGEN HEAP	184	ALAN JACKSON	114	JAY-Z	67	KILLSWITCH ENGAGE	189	THE KILLERS	82	YD-YO MA	99
CHRISTINA AGUILERA	41	BROOKS & DUNN	87	DIERKS BENTLEY	103	YOUNG JEEZY	37	CASTING CROWNS	156	VINCE GILL	136	HELLOGOODBYE	95	JAY-Z	67	JIBBS	147	DAVE KOZ	141	THE KILLERS	82	MADONNA	99
AKON	11	CHRIS BROWN	80	BEYONCE	25	CHRIS BROWN	80	CELTIC WOMAN	31	FALL OUT BOY	5	TAYLOR HICKS	96	JAY-Z	67	JOHN MELLENCAMP	182	JOHN MAYER	10	THE KILLERS	82	MANA	133
ASIN	115	BUCKCHERRY	129	MARY J. BLIGE	21	DAUGHTRY	9	CIARA	54	FANTASIA	117	HINDER	42	JACK JOHNSON	186								

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# MAR 3 2007 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
101	105	101	5	FRANK SINATRA	Romance: Songs From The Heart		36
102	96	91	84	THE ALL-AMERICAN REJECTS	Move Along		1
103	113	118	10	DIERKS BENTLEY	Long Trip Alone		1
104	107	99	20	VARIOUS ARTISTS	WOW Hits 2007		38
105	103	84	75	THE PUSSYCAT DOLLS	PCD		1
106	74	44	3	VALENTIN ELIZALDE	Lobo Domesticado		44
107	106	109	39	THE WRECKERS	Stand Still, Look Pretty		14
108	73	31	3	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	Recio, Recio Mis Creadores		31
109	104	80	82	CELTIC WOMAN	Celtic Woman		53
110	76	66	4	SALIVA	Blood Stained Love Story		19
111	NEW	1	1	SOUNDTRACK	Music And Lyrics		111
112	101	67	18	SOUNDTRACK	Broken Bridges		35
113	114	106	15	J.J. CALE & ERIC CLAPTON	The Road To Escondido		23
114	139	155	21	ALAN JACKSON	Like Red On A Rose		1
115	120	119	82	JASON ALDEAN	Jason Aldean		37
116	123	136	14	KENNY G	I'm In The Mood For Love... The Most Romantic Melodies Of All Time		37
117	110	90	10	FANTASIA	Fantasia		19
118	116	104	27	SOUNDTRACK	The Cheetah Girls 2		5
119	115	85	11	SOUNDTRACK	Dreamgirls: Deluxe Edition		39
120	131	120	19	ROD STEWART	Still The Same... Great Rock Classics Of Our Time		1
121	126	122	37	SOUNDTRACK	Cars		1
122	125	138	72	LITTLE BIG TOWN	The Road To Here		51
123	185	186	23	LIONEL RICHIE	Coming Home		6
124	121	111	29	STONE SOUR	Come What(ever) May		1
125	122	113	11	LIL SCRAPPY	Bred 2 Die - Born 2 Live		24
126	137	142	28	BREAKING BENJAMIN	Phobia		1
127	128	114	68	JOHNNY CASH	The Legend Of Johnny Cash		5
128	156	157	28	BOB DYLAN	Modern Times		1
129	127	131	45	BUCKCHERRY	15		41
130	129	121	11	PAULA DEANDA	Paula DeAnda		54
131	150	123	11	BRIAN MCKNIGHT	Ten		32
132	112	97	9	TRICK DADDY	Back By Thug Demand		48
133	173	-	22	MANA	Amar Es Combatir		4
134	64	-	2	JORDAN PRUITT	No Ordinary Girl		64
135	124	160	43	JOE NICHOLS	III		1
136	161	177	16	VINCE GILL	These Days		17
137	152	194	43	T.I.	King		1
138	133	130	5	AL GREEN	The Definitive Greatest Hits		48
139	138	143	51	ALAN JACKSON	Precious Memories		1
140	154	172	21	MUSE	Black Holes And Revelations		1
141	144	86	3	DAVE KOZ	At The Movies		86
142	132	126	15	JIM JONES	Hustler's P.O.M.E. (Product Of My Environment)		15
143	140	128	13	RBD	Celestial		15
144	RE-ENTRY	95	95	SHAKIRA	Oral Fixation Vol. 2		1
145	151	150	9	AVENTURA	K.O.B.: Live		127
146	155	175	28	HANK WILLIAMS JR.	That's How They Do It In Dixie: The Essential Collection		16
147	141	144	17	JIBBS	Jibbs Feat. Jibbs		11
148	200	190	21	SOUNDTRACK	Grey's Anatomy: Volume 2		14
149	119	53	3	TRACY LAWRENCE	For The Love		53
150	130	94	3	DIANA REYES	Te Voy A Mostrar		94



Even one big Grammy nod is powerful. Just ask best new artist nominee Imogen Heap (No. 184, up 37%).



Consists mostly of songs written by Adam Schlesinger and performed by the film's Hugh Grant (pictured).



A Grammy performance combined with a Valentine's Day gig on "Ellen" helps push a 71% jump.



Its "Starlight" single spends a second week at No. 3 on Modern Rock, the band's biggest hit ever.



A 122% increase can be attributed to her energetic "Hips Don't Lie" Grammy performance with Wyclef Jean.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
151	148	167	5	SILVERSUN PICKUPS	Carnavas		148
152	143	147	6	AUGUSTANA	All The Stars And Boulevards		96
153	157	154	42	TOOL	10,000 Days		1
154	109	48	3	PAOLO NUTINI	These Streets		48
155	146	141	81	IL DIVO	Il Divo		1
156	RE-ENTRY	64	64	CASTING CROWNS	Lifesong		1
157	145	148	63	PANIC! AT THE DISCO	A Fever You Can't Sweat Out		13
158	136	140	35	ANDREA BOCELLI	Amore		3
159	142	134	13	2PAC	Pac's Life		9
160	134	107	4	THE GOOD, THE BAD & THE QUEEN	The Good, The Bad & The Queen		49
161	RE-ENTRY	5	5	YO-YO MA	Appassionato		79
162	162	139	8	SWITCHFOOT	Oh! Gravity		18
163	147	117	16	THE DECEMBERISTS	The Crane Wife		35
164	178	187	31	PINK	I'm Not Dead		1
165	193	191	20	BECK	The Information		1
166	184	184	20	CHRIS TOMLIN	See The Morning		1
167	179	171	43	RIHANNA	A Girl Like Me		1
168	176	183	55	KIRK FRANKLIN	Hero		13
169	163	161	21	WEIRD AL YANKOVIC	Straight Outta Lynwood		10
170	177	174	64	SOUNDTRACK	Walk The Line		1
171	191	-	65	KENNY CHESNEY	The Road And The Radio		3
172	189	179	82	DANE COOK	Retaliation		2
173	135	89	3	CONJUNTO PRIMAVERA	El Amor Que Nunca Fue		83
174	117	-	2	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo, Chulo		117
175	167	164	52	FLYLEAF	Flyleaf		68
176	102	-	2	BARENAKED LADIES	Bareknaked Ladies Are Men		102
177	180	169	63	EMINEM	Curtain Call: The Hits		2
178	160	152	25	VARIOUS ARTISTS	Three Wooden Crosses		74
179	75	-	2	BAYSIDE	The Walking Wounded		75
180	RE-ENTRY	3	3	LOS TUCANES DE TIJUANA	El Papa De Los Pollitos		118
181	170	166	10	TRENT TOMLINSON	Country Is My Rock		95
182	198	198	101	JACK JOHNSON	In Between Dreams		2
183	166	133	9	RBD	Rebels		40
184	RE-ENTRY	9	9	IMOGEN HEAP	Speak For Yourself		145
185	183	197	73	DISTURBED	Ten Thousand Fists		1
186	174	165	17	JOJO	The High Road		3
187	165	125	5	DIANA ROSS	I Love You		32
188	RE-ENTRY	11	11	MAT KEARNEY	Nothing Left To Lose		135
189	186	163	13	KILLSWITCH ENGAGE	As Daylight Dies		32
190	153	145	3	VARIOUS ARTISTS	Goin' South: Platinum Edition		145
191	171	135	14	DAMIEN RICE	9		22
192	190	-	28	KIDZ BOP KIDS	Kidz Bop 10		1
193	RE-ENTRY	20	20	MERCYME	Coming Up To Breathe		13
194	187	151	37	AFI	Decemberunderground		1
195	RE-ENTRY	9	9	JEREMY CAMP	Beyond Measure		29
196	175	170	15	SOUNDTRACK	Happy Feet		51
197	182	-	19	RISE AGAINST	The Sufferer & The Witness		10
198	RE-ENTRY	9	9	NEWSBOYS	Go		51
199	196	181	10	TAMIA	Between Friends		66
200	RE-ENTRY	13	13	LIL' BOOSIE	Bad Azz		18

KATHARINE MCPHEE	29	JOE NICHOLS	135	PINK	164	THE RED JUMPSUIT	63	SOUNDTRACK	112	HIGH SCHOOL MUSICAL	75	JUSTIN TIMBERLAKE	7	EDITION	190	HANK WILLIAMS JR.	146
JOHN MELLENCAMP	58	NICKELBACK	15	PRETTY RICKY	22	APPARATUS	81	BROKEN BRIDGES	112	JUMP 'N'	28	ASHLEY TISDALE	33	GRAMMY	64	LUCINDA WILLIAMS	14
MERCYME	193	PAOLO NUTINI	154	JORDAN PRUITT	134	DIANA REYES	150	CARS	121	MUSIC AND LYR CS	111	CHRIS TOMLIN	166	CARRIE UNDERWOOD	13	THE WRECKERS	107
VAN MORRISON	35	THE PUSSYCAT DOLLS	105	STONE SOUR	124	OAMEN RICE	191	THE CHEETAH GIRLS 2	118	TYLER PERRY'S DADDY'S	181	TRENT TOMLINSON	181	KEITH URBAN	27	JR WRITER	84
MUSE	140	LIAM NEESON	105	THE WRECKERS	107	LIONEL RICHIE	123	DREAMGIRLS	18	LITTLE GIRLS	43	TOOL	153	THREE WOODEN	178	WOW HITS 2007	104
MY CHEMICAL	140	THE WRECKERS	107	THE WRECKERS	107	RIHANNA	167	DREAMGIRLS: OELUXE	18	TRICK DADDY	132	THE WRECKERS	107	CROSSES	178	WOW HITS 2007	104
ROMANCE	51	THE WRECKERS	107	THE WRECKERS	107	SHAKIRA	144	EDITION	119	GREYS ANATOMY:	119	THE WRECKERS	107	TOTALLY COUNTRY 6	57	WOW HITS 2007	104
		THE WRECKERS	107	THE WRECKERS	107	HANNAH MCNTANA	167	THE WRECKERS	107	THE WRECKERS	107	THE WRECKERS	107	WOW HITS 2007	104	WOW HITS 2007	104
		THE WRECKERS	107	THE WRECKERS	107	FRANK SINATRA	101	THE WRECKERS	107	THE WRECKERS	107	THE WRECKERS	107	WOW HITS 2007	104	WOW HITS 2007	104
		THE WRECKERS	107	THE WRECKERS	107	SNOOP DOGG	73	THE WRECKERS	107	THE WRECKERS	107	THE WRECKERS	107	WOW HITS 2007	104	WOW HITS 2007	104
		THE WRECKERS	107	THE WRECKERS	107	SNOW PATROL	88	THE WRECKERS	107	THE WRECKERS	107	THE WRECKERS	107	WOW HITS 2007	104	WOW HITS 2007	104

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

MAR 3 2007

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	<b>#1</b> RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
2	1	18	IRREPLACEABLE BEYONCÉ (COLUMBIA)
3	3	17	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
4	4	13	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
5	7	12	ICE BOX OMARION (T.U.G./COLUMBIA)
6	11	6	THIS IS WHY I'M HOT MIMS (CAPITOL)
7	6	11	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	8	11	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)
9	13	9	IT'S NOT OVER DAUGHTRY (RCA/RMG)
10	5	22	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
11	10	12	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
12	9	16	PROMISE CIARA (LAFACE/ZOMBA)
13	14	14	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
14	12	20	WE FLY HIGH JIM JONES (KOCH)
15	19	10	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
16	20	13	POPPIN' CHRIS BROWN FEATURING JAY BIZ (JIVE/ZOMBA)
17	15	25	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
18	26	4	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
19	17	23	HOW TO SAVE A LIFE THE FRAY (EPIC)
20	16	14	MAKE IT RAIN FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
21	21	20	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
22	24	9	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
23	18	23	WALK IT OUT UNK (BIG DOP/P/KOCH)
24	31	5	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
25	23	22	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)

1,054 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	12	<b>#1</b> IT'S NOT OVER DAUGHTRY (RCA/RMG)
2	1	37	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
3	2	36	HOW TO SAVE A LIFE THE FRAY (EPIC)
4	4	35	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
5	6	27	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
6	8	13	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)
7	5	30	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
8	7	37	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
9	10	15	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
10	9	23	STREETCORNER SYMPHONY ROB THOMAS (MELISSA/ATLANTIC)
11	14	10	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
12	11	20	LET LOVE IN GODDOLLS (WARNER BROS.)
13	12	43	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
14	15	17	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
15	17	9	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
16	16	14	WORLD FIVE FOR FIGHTING (AWARE/COLUMBIA)
17	13	19	THROUGH GLASS STONE SOUR (ROADRUNNER/ATLANTIC/LAVA)
18	18	11	IRREPLACEABLE BEYONCÉ (COLUMBIA)
19	19	3	LITTLE WONDERS ROB THOMAS (MELISSA/ATLANTIC)
20	21	15	LEAVE THE PIECES THE WRECKERS (MAVERICK/WARNER BROS.)
21	24	4	LOOK AFTER YOU THE FRAY (EPIC)
22	22	12	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)
23	25	4	GRAVITY JOHN MAYER (AWARE/COLUMBIA)
24	23	11	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
25	26	6	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	51	<b>#1</b> UNWRITTEN NATASHA BEDINGFIELD (EPIC)
2	1	25	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
3	3	43	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
4	6	18	HOW TO SAVE A LIFE THE FRAY (EPIC)
5	4	40	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
6	5	60	BAD DAY DANIEL POWTER (WARNER BROS.)
7	8	35	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
8	7	19	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
9	10	42	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
10	9	26	HAVE YOU EVER SEEN THE RAIN ROD STEWART (J/RMG)
11	11	30	CRAZY GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
12	12	23	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN (143/REPRISE)
13	15	19	HURT CHRISTINA AGUILERA (RCA/RMG)
14	13	25	FAR AWAY NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
15	14	20	STREETCORNER SYMPHONY ROB THOMAS (MELISSA/ATLANTIC)
16	16	7	OUR COUNTRY JOHN McLELLAN (UNIVERSAL REPUBLIC/UMG)
17	17	7	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
18	18	5	CHANGE KIMBERLEY LOCKE (CURB/REPRISE)
19	20	4	ORDINARY MIRACLE SARAH McLACHLAN (SONY CLASSICAL)
20	22	6	IRREPLACEABLE BEYONCÉ (COLUMBIA)
21	23	4	RAINCOAT KELLY SWEET (RAZOR & TIE)
22	28	3	MY LITTLE GIRL TIM MCGRAW (CURB/REPRISE)
23	19	11	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
24	24	3	SO NOT OVER YOU SIMPLY RED (SIMPLY RED CDM)
25	21	7	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	9	10	<b>#1</b> WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	43	23	NOT READY TO MAKE NICE DIXIE CHICKS (COLUMBIA)
3	2	5	CUPID'S CHOKEHOLD DYN CLASS HEROES FEAT. PATRICK STUMP (DECA/UNIVERSAL/ATLANTIC/LAVA)
4	3	7	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON (INTERSCOPE)
5	7	4	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
6	1	5	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
7	5	14	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
8	6	13	IT'S NOT OVER DAUGHTRY (RCA/RMG)
9	11	10	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
10	8	17	HERE (IN YOUR ARMS) HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
11	23	32	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
12	10	17	IRREPLACEABLE BEYONCÉ (COLUMBIA)
13	21	12	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)
14	12	19	WALK IT OUT UNK (BIG DOP/P/KOCH)
15	33	41	CRAZY GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
16	13	22	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
17	14	16	MAKE IT RAIN FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
18	22	26	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
19	15	19	WE FLY HIGH JIM JONES (KOCH)
20	16	14	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
21	18	21	SMACK THAT AKON FEAT. EMINEM (SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN)
22	39	5	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
23	17	22	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
24	27	23	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
25	-	24	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	25	20	BOSTON AUGUSTANA (EPIC)
27	28	6	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)
28	24	8	ICE BOX OMARION (T.U.G./COLUMBIA)
29	19	4	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)
30	41	10	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
31	26	45	HOW TO SAVE A LIFE THE FRAY (EPIC)
32	35	41	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
33	32	22	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
34	36	23	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
35	34	12	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)
36	56	36	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
37	4	4	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
38	30	31	LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)
39	-	2	YEAR 3000 JONAS BROTHERS (DAYLIGHT/COLUMBIA)
40	38	4	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL' BOOSIE (TARE FOUR/UNIVERSAL MOTOWN)
41	20	32	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
42	31	21	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
43	72	44	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
44	-	1	LIKE A STAR CORINNE BAILEY RAE (CAPITOL)
45	35	7	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
46	40	40	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
47	50	3	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
48	46	5	FIDELITY REGINA SPEKTO (SIRE/WARNER BROS.)
49	46	3	KING KONG JIBBS (BEASTA/GEFFEN)
50	25	3	SMILE LILY ALLEN (CAPITOL)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	<b>#1</b> PAIN THREE DAYS GRACE (JIVE/ZOMBA)
2	1	17	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)
3	3	17	STARLIGHT MUSE (WARNER BROS.)
4	5	18	FROM YESTERDAY 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
5	4	31	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
6	6	11	FAMOUS LAST WORDS MY CHEMICAL ROMANCE (REPRISE)
7	7	7	DASHBOARD MODEST MUZZE (EPIC)
8	8	13	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
9	10	7	READ MY MIND THE KILLERS (ISLAND/IDJMG)
10	9	20	ANNA-MOLLY INCUBUS (IMMORTAL/EPIC)
11	11	24	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
12	12	6	BREATH BREAKING BENJAMIN (HOLLYWOOD)
13	13	6	DIG INCUBUS (IMMORTAL/EPIC)
14	14	12	PRAYER OF THE REFUGEE RISE AGAINST (GEFFEN)
15	18	5	FOREVER PAPA ROACH (E! TONAL/GEFFEN)
16	16	37	THROUGH GLASS STONE SOUR (ROADRUNNER)
17	19	11	PHANTOM LIMB THE SHINS (SUB POP)
18	15	22	LOVE LIKE WINTER AFI (TINY EVIL/INTERSCOPE)
19	21	3	WELL ENOUGH ALONE CHEVELLE (EPIC)
20	20	37	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
21	24	6	LAZY EYE SILVERSTAR PICKUPS (DANGERBIRD)
22	23	11	THINK I'M IN LOVE BECK (INTERSCOPE)
23	26	9	IT'S NOT OVER DAUGHTRY (RCA/RMG)
24	27	5	SILYWORLD STONE SOUR (ROADRUNNER)
25	22	6	NAIVE THE KOOKS (ASTRALWERKS)

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	1	16	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
3	3	3	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
4	4	13	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
5	8	12	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
6	-	23	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
7	5	18	IRREPLACEABLE	BEYONCE (COLUMBIA)
8	4	5	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	9	9	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (OTD/DEF JAM/IDJMG)
10	6	9	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	11	23	HELLO GOODBYE	(DRIVE-THRU/SANCTUARY)
12	10	16	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
13	12	22	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
14	22	32	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
15	14	22	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
16	16	25	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
17	15	23	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
18	18	48	HOW TO SAVE A LIFE	THE FRAY (EPIC)
19	17	22	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
20	30	6	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
21	21	19	WE FLY HIGH	JIM JONES (KOCH)
22	7	6	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
23	19	19	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
24	25	33	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
25	22	22	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
26	23	20	WALK IT OUT	UNK (BIG DUMP/KOCH)
27	12	12	ICE BOX	OMARION (T.U.G./COLUMBIA)
28	36	17	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
29	27	16	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
30	31	12	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
31	28	28	YOU	LIDYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
32	35	20	BOSTON	AUGUSTANA (EPIC)
33	34	30	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
34	33	18	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
35	29	19	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA)
36	32	4	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
37	37	6	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
38	38	24	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
39	41	9	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)
40	42	24	MONEY MAKER	LUDACRIS FEAT. PHARRELL (OTD/DEF JAM/IDJMG)
41	44	7	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (TAKE FOL/UNIVERSAL REPUBLIC)
42	50	3	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
43	39	3	OVER IT	KATHARINE MCPHEE (RCA/RMG)
44	40	22	HURT	CHRISTINA AGUILERA (RCA/RMG)
45	3	3	YEAR 3000	JONAS BROTHERS (OXYLIGHT/COLUMBIA)
46	55	4	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
47	-	1	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)
48	48	13	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
49	54	11	FIDELITY	REGINA SPEKTOR (SIRE/WARNER BROS.)
50	49	15	PROMISE	CIARA (LAFACE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	6	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)
52	43	4	SMILE	LILY ALLEN (CAPITOL)
53	66	6	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
54	47	3	SAY OK	VANESSA HUDGENS (HOLLYWOOD)
55	45	30	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
56	52	10	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
57	-	1	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
58	57	7	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
59	51	17	WIND IT UP	GWEN STEFANI (INTERSCOPE)
60	64	3	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
61	46	18	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
62	79	2	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
63	56	27	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
64	84	2	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
65	74	4	GRACE KELLY	MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
66	-	1	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)
67	61	9	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
68	60	21	WHITE & NERDY	*WEIRD AL* YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
69	71	13	U + UR HAND	PINK (LAFACE/ZOMBA)
70	67	17	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)
71	59	28	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
72	62	2	OUTSIDE LOOKING IN	JORDAN PRUITT (HOLLYWOOD)
73	58	5	PUSH IT TO THE LIMIT	COBBIN BLEU (WALT DISNEY)
74	72	24	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
75	70	14	WATCHING YOU	RODNEY ATKINS (CURBS)
76	-	1	THIS IS WHY I'M HOT	MIMS (CAPITOL)
77	65	28	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
78	75	4	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
79	73	26	MY WISH	RASCAL FLATTS (LYRIC STREET)
80	69	28	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
81	81	2	LOOK AFTER YOU	THE FRAY (EPIC)
82	90	9	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
83	-	1	HIGH MAINTENANCE WOMAN	TOBY KEITH (SHOW DOG NASHVILLE)
84	-	1	READ MY MIND	THE KILLERS (ISLAND/IDJMG)
85	6	6	SAVE ROOM	JOHN LEGEND (G.O.O./COLUMBIA)
86	97	2	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
87	100	4	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)
88	80	12	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)
89	76	10	RED HIGH HEELS	KELLIE PICKLER (BNA)
90	77	12	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
91	88	28	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
92	90	20	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
93	-	1	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)
94	-	24	LEAVE THE PIECES	THE WRECKERS (IMMERX/WARNER BROS. NASHVILLE/WARNER BROS./MFR)
95	-	1	GET BUCK	YOUNG BUCK (G-UNIT/INTERSCOPE)
96	86	3	CRAZY CAR	THE MURDER BROTHERS BAND (MICKSONRY BAG STRATEGIC MARKETING GROUP)
97	68	3	BE GOOD TO ME	ASHLEY TISDALE (WARNER BROS.)
98	93	6	ALYSSA LIES	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
99	43	3	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
100	83	13	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	<b>#1</b> SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	★
2	2	12	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
3	3	16	IRREPLACEABLE	BEYONCE (COLUMBIA)	★
4	4	18	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	★
5	6	12	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
6	5	21	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	★
7	7	9	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (OTD/DEF JAM/IDJMG)	★
8	8	11	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	★
9	9	18	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
10	13	7	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	★
11	11	24	HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
12	10	25	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	★
13	12	19	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	★
14	18	4	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★
15	15	20	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
16	14	14	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	★
17	11	13	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
18	-	4	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
19	-	10	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	★
20	24	9	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	★
21	25	5	YOU	LIDYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	★
22	17	15	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	★
23	16	23	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
24	22	10	HERE (IN YOUR ARMS)	HELLO GOODBYE (DRIVE-THRU/SANCTUARY)	★
25	26	8	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	★

123 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	1	1	<b>#1</b> LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
2	1	3	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
3	3	7	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
4	2	8	MADE TO LOVE	TOBYMAC (FOREFRONT)
5	-	1	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
6	4	34	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
7	42	12	IRREPLACEABLE	BEYONCE (COLUMBIA)
8	25	4	UNTIL YOU COME BACK TO ME	CRYSTAL ODOE STARRING DICE GABLE (KINGS MOUNTAIN)
9	15	2	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
10	24	30	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
11	5	1	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)
12	12	3	COME CLOSE	3D (BODY HEAD)
13	7	10	MAGIC TRICKS	ADRIENNE (GLOBAL VILLAGE)
14	9	37	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
15	6	46	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
16	13	27	CALL ON ME	JANET & NELLY (VIRGIN)
17	10	6	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)
18	11	4	IF LOOKS COULD KILL	CAMERA OBSCURA (MERGE)
19	17	16	JUMP	MADONNA (WARNER BROS.)
20	21	106	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	14	13	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
22	18	4	PLEASE HEAT THIS EVENTUALLY	OMAR RODRIGUEZ-LOPEZ & DAMO SUZUKI (GOLDSTANDARD/LABS)
23	8	3	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
24	19	19	RING THE ALARM	BEYONCE (COLUMBIA)
25	7	55	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	34	3	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	★
27	27	11	ICE BOX	OMARION (T.U.G./COLUMBIA)	★
28	23	19	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
29	28	10	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	★
30	33	6	WE FLY HIGH	JIM JONES (KOCH)	★
31	31	23	MONEY MAKER	LUDACRIS FEAT. PHARRELL (OTD/DEF JAM/IDJMG)	★
32	36	1	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
33	29	33	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
34	32	32	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	★
35	33	6	PROMISE	CIARA (LAFACE/ZOMBA)	★
36	35	22	HURT	CHRISTINA AGUILERA (RCA/RMG)	★
37	45	2	THIS IS WHY I'M HOT	MIMS (CAPITOL)	★
38	40	3	OVER IT	KATHARINE MCPHEE (RCA/RMG)	★
39	37	29	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	★
40	33	3	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	★
41	24	4	BOSTON	AUGUSTANA (EPIC)	★
42	3	3	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	★
43	24	2	U + UR HAND	PINK (LAFACE/ZOMBA)	★
44	10	3	LOOK AFTER YOU	THE FRAY (EPIC)	★
45	26	8	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	★
46	47	3	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	★
47	41	22	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	★
48	-	1	WITH LOVE	HILARY DUFF (HOLLYWOOD)	★
49	-	1	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	★
50	43	15	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)	★

**HITPREDICTOR**

DATA PROVIDED BY promosquad

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

ARTIST\* (L) (S) (Score) Chart Rank

**POP 100 AIRPLAY**

AVRIL LAVIGNE Keep Holding On RMG (69.0) 29

THE RED JUMPSUIT APPARATUS Face Down VIRGIN (65.1) 32

KATHARINE MCPHEE Over It RMG (69.7) 38

AUGUSTANA Boston EPIC (68.9) 41

CHRISTINA AGUILERA Candyman RMG (66.8) 42

PINK U + Ur Hand ZOMBA (65.1) 43</

# Billboard R&B/HIP-HOP

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**2007**

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>GERALD LEVERT</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	In My Songs	1	1
2	1	21	<b>GREATEST GAINER</b> <b>ROBIN THICKE</b> STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	1	1
3	7	16	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae	3	3
4	2	23	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
5	2	4	<b>PRETTY RICKY</b> BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	1
6	15	18	<b>SOUNDTRACK</b> ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	6	6
7	4	11	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
8	1	7	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	2	2
9	2	13	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
10	5	6	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 007227*/DJMGM (13.98)	The Inspiration	1	1
11	19	11	<b>JOHN LEGEND</b> G.O.O./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
12	22	12	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
13	10	5	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	1
14	3	3	<b>JILL SCOTT</b> HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations	3	3
15	5	15	<b>TYRESE (AKA BLACK-TY)</b> J 78963/RMG (18.98)	Alter Ego	4	4
16	3	9	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	1	1
17	4	13	<b>NAS</b> DEF JAM/COLUMBIA 007229*/DJMGM (13.98)	Hip Hop Is Dead	1	1
18	1	12	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007553*/UMRG (13.98)	Like Father, Like Son	1	1
19	NEW	1	<b>JR WRITER</b> DIPLOMATIC MAN 100461/ASYLUM (18.98)	Diplomat Records And DukeDaGod Present: Writer's Block 4	19	19
20	12	14	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 008045*/DJMGM (19.98) ⊕	Kingdom Come	2	1
21	4	24	<b>LUDACRIS</b> DTP/DEF JAM 007224*/DJMGM (13.98)	Release Therapy	2	2
22	17	10	<b>OMARION</b> T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	1	1
23	46	81	<b>PACE SETTER</b> <b>GNARLS BARKLEY</b> DOWNTOWN 70003*/ATLANTIC (13.98) ⊕	St. Elsewhere	4	4
24	25	23	<b>THE GAME</b> GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	1	1
25	20	17	<b>SNOOP DOGG</b> DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	2	2
26	2	19	<b>FANTASIA</b> J 78962/RMG (18.98)	Fantasia	3	3
27	6	64	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	1
28	29	27	<b>BRIAN MCKNIGHT</b> WARNER BROS. 44468 (18.98)	Ten	4	4
29	40	51	<b>CHRISTINA AGUILERA</b> RCA 82639/RMG (22.98)	Back To Basics	2	2
30	31	7	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play	1	1
31	18	1	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	10	10
32	23	21	<b>VARIOUS ARTISTS</b> SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	2	2
33	27	26	<b>BOW WOW</b> COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	2	2
34	43	44	<b>LIONEL RICHIE</b> ISLAND 006484*/DJMGM (13.98) ⊕	Coming Home	3	3
35	28	29	<b>LIL SCRAPPY</b> BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	5	5
36	32	31	<b>LIL' BOOSIE</b> TRILL 68587/ASYLUM (18.98)	Bad Azz	2	2
37	33	33	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends	9	9
38	30	30	<b>JIM JONES</b> KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	1
39	36	54	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	1
40	35	37	<b>LYFE JENNINGS</b> COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1	1
41	41	32	<b>ELISABETH WITHERS</b> BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone	32	32
42	42	49	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
43	39	34	<b>VARIOUS ARTISTS</b> SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	2	3
44	34	40	<b>MONICA</b> J 78960*/RMG (18.98)	The Makings Of Me	1	1
45	48	35	<b>SUNSHINE ANDERSON</b> MUSIC WORLD 010 (15.98)	Sunshine At Midnight	16	16
46	45	39	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition	22	22
47	37	38	<b>PROJECT PAT</b> HYPNOTIZE MINOS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story	10	10
48	44	42	<b>JIBBS</b> BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs	8	8
49	38	41	<b>2PAC</b> AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	3	3
50	NEW	1	<b>GINUWINE</b> SICCNES.NET 21 (16.98)	I Apologize	50	50
51	47	50	<b>FAT JOE</b> TERROR SQUAD 78122*/IMPERIAL (16.98)	Me, Myself & I	3	3
52	50	43	<b>AL GREEN</b> HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits	19	19
53	53	52	<b>PATTI LABELLE</b> UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle	11	11
54	49	42	<b>RICK ROSS</b> SLIP-N-SLIDE/DEF JAM 006984*/DJMGM (13.98)	Port Of Miami	1	1
55	55	20	<b>UNK</b> BIG DOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	21	21

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	71	59	<b>JAMIE FOXX</b> J 71779*/RMG (18.98) ⊕	Unpredictable	2	1
57	57	79	<b>LUTHER VANDROSS</b> LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	3	3
58	52	45	<b>KELLY PRICE</b> GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am	9	9
59	58	61	<b>YUNG JOC</b> BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1	1
60	92	14	<b>KENNY G</b> ARISTA 82690/RMG (18.98)	I'm In The Mood For Love...The Most Romantic Melodies Of All Time	22	22
61	62	63	<b>MARY MARY</b> MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
62	76	85	<b>NE-YO</b> DEF JAM 004934*/DJMGM (13.98)	In My Own Words	1	1
63	54	46	<b>STYLES P</b> RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money	19	19
64	60	62	<b>RUBEN STUDDARD</b> J 78961/RMG (18.98)	The Return	2	2
65	56	47	<b>DJ CLUE</b> ROC-A-FELLA/DEF JAM 006163*/DJMGM (13.98)	DJ Clue?: The Professional 3	18	18
66	51	59	<b>YOUNG DRO</b> GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	1	1
67	NEW ENTRY	15	<b>GERALD LEVERT</b> ATLANTIC 73214/RHINO (18.98)	Voices	27	27
68	63	58	<b>MOS DEF</b> GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic	25	25
69	65	52	<b>J XAVIER</b> NOODAY 007/MUSIC WORLD (12.98)	Young Prince Of Tha South	52	52
70	61	57	<b>DIANA ROSS</b> MANHATTAN 82654/BLG (18.98) ⊕	I Love You	16	16
71	59	56	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume I	9	9
72	68	55	<b>CHERISH</b> SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	4	4
73	69	70	<b>SAMMIE</b> ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)	Sammie	8	8
74	NEW	1	<b>INDIA.ARIE</b> UNIVERSAL MOTOWN 007651/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	74	74
75	84	84	<b>LUPE FIASCO</b> 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor	2	2

▶ 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.
1	1	1E	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	1
2	2	7	<b>DAMIAN "JR. GONG" MARLEY</b> BHEITTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	1
3	3	7	<b>SEAN PAUL</b> P/ATLANTIC 83788*/AG	The Trinity	1
4	4	E	<b>MATISYAHU</b> ONE HAVEN/EPIC 03374/SONY MUSIC ⊕	No Place To Be	1
5	5	5	<b>MATISYAHU</b> JR/EPIC 97695*/SONY MUSIC	Youth	1
6	6	9	<b>MATISYAHU</b> JR/EPIC 96484/SONY MUSIC	Live At Stubb's	1
7	7	6	<b>BOB MARLEY AND THE WAILERS</b> ISLAND/TUFF GONG 005723/UMR/DJMG	Africa Unite: The Singles Collection	1
8	8	2	<b>BUJU BANTON</b> JARGAMEL 10014*	Too Bad	1
9	9	3	<b>VARIOUS ARTISTS</b> J/P 1759* ⊕	Reggae Gold 2006	1
10	11	15	<b>VARIOUS ARTISTS</b> V/P 1770*	Strictly The Best Vol. 36	1
11	13	2	<b>CHAM</b> MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	1
12	10	2	<b>BEENIE MAN</b> SHOCKING VIBES 11742*/VIRGIN	Undisputed	1
13	15	3	<b>VARIOUS ARTISTS</b> V/P 1769*	Strictly The Best Vol. 55	1
14	14	30	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	1
15	12	16	<b>EASY STAR ALL-STARS</b> EASY STAR 1014	Radiodread	1

BETWEEN THE BULLETS rgeorge@billboard.com

## LEVERT SHINES; GRAMMYS GLOW

"In My Songs" earns the late Gerald Levert the No. 1 slot on Top R&B/Hip-Hop Albums and his best Billboard 200 week, as 165,000 sold puts him at No. 2 on the big chart.

Prior to this week, Levert's album high mark was "G" with 122,000 units in 2000.

On R&B Albums, "Songs" proves superior to Robin Thicke's fifth straight Greatest Gainer medal (No.

2) and the increases of Grammy Award performers Corinne Bailey Rae (up 135%) and Justin Timberlake (up 119%).

Grammy wildfire also helps Mary J. Blige become the first artist to place two albums inside the top 15 (Nos. 8, 12) since Ray Charles in the post-Grammy week of 2005.

Gnarls Barkley zips 46-23, up 211% to earn the Pacesetter.

—Raphael George





AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard COUNTRY

MAR 3 2007

## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	21	<b>#1 IT JUST COMES NATURAL</b> 2 WKS T. BROWN, G. STRAIT (M. GREEN, J. CO. LINS)	George Strait MCA NASHVILLE		1
2	2	1	<b>WATCHING YOU</b> T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB		1
3	3	4	<b>LADIES LOVE COUNTRY BOYS</b> F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE		3
4	4	6	<b>STUPID BOY</b> D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BE RG)	Keith Urban CAPITOL NASHVILLE		4
5	6	8	<b>ALYSSA LIES</b> D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE		5
6	9	10	<b>BEER IN MEXICO</b> B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA		6
7	7	9	<b>ANYWAY</b> M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA		7
8	8	7	<b>LITTLE BIT OF LIFE</b> K. STEGALL, P. O'DONNELL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW		7
9	0	12	<b>LAST DOLLAR (FLY AWAY)</b> B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALP-HIN)	Tim McGraw CURB		9
10	1	14	<b>WASTED</b> M. BRIGHT (T. VERGES, M. GREEN, H. LINSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		10
11	2	13	<b>I'LL WAIT FOR YOU</b> B. CANNON, H. ALLEN, B. ANDERSON	Joe Nichols UNIVERSAL SOUTH		11
12	3	15	<b>SETTLIN'</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUE, T. OWENS)	Sugarland MERCURY		12
13	4	22	<b>STAND</b> D. HUFF, R. ASCAL, FLATTS (B. DALY, D. ORTON)	Rascal Flatts LYRIC STREET		13
14	5	16	<b>YOU'LL ALWAYS BE MY BABY</b> S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA		14
15	7	19	<b>LONG TRIP ALONE</b> B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		15
16	6	17	<b>HILLBILLY DELUXE</b> T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		16
17	8	21	<b>A FEELIN' LIKE THAT</b> M. WRIGHT (D. L. MURPHY, I. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE		17
18	22	37	<b>GREATEST GAINER HIGH MAINTENANCE WOMAN</b> T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE		18
19	9	23	<b>LIPS OF AN ANGEL</b> J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, K. KING, J. RODDEN, B. HOWES)	Jack Ingram BIG MACHINE		19
20	10	24	<b>A WOMAN'S LOVE</b> A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		20
21	13	26	<b>GOOD DIRECTIONS</b> C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		21
22	11	25	<b>FORE SHE WAS MAMA</b> K. STEGALL (C. BEATHARD, P. O'DONNELL)	Clay Walker ASYLUM-CURB		21
23	24	27	<b>ME AND GOD</b> F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		23
24	25	29	<b>DON'T MAKE ME</b> B. ROWAN (M. CANNON, GOODMAN, D. BRYANT, D. BERG)	Blake Shelton WARNER BROS./WRN		24
25	26	28	<b>MOMENTS</b> J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		25
26	27	32	<b>FIND OUT WHO YOUR FRIENDS ARE</b> T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5		26
27	28	31	<b>STARTIN' WITH ME</b> J. RITCHEY (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen RCA		27
28	29	30	<b>I KEEP COMING BACK</b> M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin LYRIC STREET		28
29	30	33	<b>DIXIE LULLABY</b> D. GEHMAN, J. POLLARD (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green BNA		29
30	31	34	<b>ISN'T THAT EVERYTHING</b> T. L. JAMES (D. PECK, T. L. JAMES, B. DALY)	Danielle Peck BIG MACHINE		30

At No. 53, fourth single from "The Road to Here" arrives with 433,000 impressions at 22 monitored stations.

Fifth single from "Some Hearts" is singer's fourth top 10, with 23 million audience impressions in its 13th chart week.

Second single from "Like Red on a Rose" nets 11 million impressions. Song first appeared on singer's 1998 "High Mileage" set.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	33	39	<b>LUCKY MAN</b> M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		31
2	39	44	<b>JOHNNY CASH</b> M. KNOX (J. RICH, V. MCGEE, R. CLAWSON)	Jason Aldean BROKEN BOW		32
3	41	-	<b>LOST IN THIS MOMENT</b> J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN		32
4	32	36	<b>COME TO BED</b> M. WRIGHT, J. RICH, G. WILSON (V. MCGEE, H. J. RICH)	Gretchen Wilson COLUMBIA		32
5	37	41	<b>A DIFFERENT WORLD</b> M. A. MILLER, D. OLIVER (M. NESLER, J. JANSON, T. MARTIN)	Bucky Covington LYRIC STREET		35
6	34	35	<b>MISSING YOU 2007</b> J. WAITE, S. BAGGETT (J. WAITE, M. LECNARD, C. SANFORD)	Alison Krauss And John Waite ROUNDER		34
7	36	40	<b>ISN'T SHE</b> C. BLACK, CAROLINA RAIN (R. BOYER, F. OUGLAS, R. HARBIN)	Carolina Rain EQUITY		36
8	35	38	<b>COME ON RAIN</b> D. JOHNSON (D. JOHNSON, P. BUNCH)	Steve Holy CURB		35
9	38	42	<b>GUYS LIKE ME</b> J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE		38
10	40	43	<b>I GOT MORE</b> M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		40
11	46	-	<b>TEARDROPS ON MY GUITAR</b> N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		41
12	43	46	<b>HOUSE LIKE THAT</b> R. TERMINI, B. J. WALKER, JR. (D. JOHNSON)	Donovan Chapman CATEGORY 5		42
13	49	60	<b>I WONDER</b> B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		43
14	44	47	<b>SAY YES</b> D. ORAKE, B. DECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake BIG MACHINE		44
15	42	48	<b>SPOKEN LIKE A MAN</b> T. JOHNSON, R. L. FEEK (D. FRASIER, E. HILL, J. KEAR)	Blaine Larsen GIANTS LAYER/BNA		42
16	45	51	<b>WHAT I DID LAST NIGHT</b> B. BEAVERS (C. BRITT, B. PINSON)	Catherine Britt RCA		45
17	47	50	<b>TAKE IT ALL OUT ON ME</b> B. JAMES (J. COLLINS, W. MOBLEY)	Mark Willis EQUITY		47
18	52	59	<b>THAT KIND OF DAY</b> D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET		48
19	48	53	<b>MORE</b> B. CHANCEY (R. LYNNE, D. MORGAN)	Rockie Lynne UNIVERSAL SOUTH		48
20	51	54	<b>ALL MY FRIENDS SAY</b> J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		50
21	56	-	<b>NOTHING TO PROVE</b> M. BRIGHT (J. COLLINS, W. MOBLEY)	Lonestar BNA		51
22	55	56	<b>MISSING MISSOURI</b> M. BRIGHT, S. EVANS (M. KERR, T. TOWNSON, D. WELLS)	Sara Evans RCA		52
23	<b>HOT SHOT DEBUT</b>	1	<b>A LITTLE MORE YOU</b> W. KIRKPATRICK, LITTLE BIG TOWN, V. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK	Little Big Town EQUITY		53
24	53	55	<b>I GET TO</b> B. PINSON, BLUE COUNTY (S. AUSTIN, E. J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB		51
25	57	52	<b>BOMSHEL STOMP</b> C. HOWARD, E. PITTARELLI (B. KRISTY, O. E. PITTARELLI, C. CLARK)	Bomshel CURB		52
26	58	59	<b>ONE MORE GOODBYE</b> R. FOSTER (R. ROGERS, C. INGERSOLL)	Randy Rogers Band MERCURY		56
27	<b>NEW</b>	1	<b>FLAT ON THE FLOOR</b> T. BROWN, J. L. SLOAS (B. JAMES, A. MOBROE)	Katrina Elam UNIVERSAL SOUTH		57
28	<b>RE-ENTRY</b>	2	<b>HE BELIEVED</b> A. TIPPIN (A. TIPPIN, T. TIPPIN)	Aaron Tippin NIPPITRUST		57
29	<b>NEW</b>	1	<b>I LOVE WOMEN (MY MOMMA CAN'T STAND)</b> B. J. WALKER, JR., R. TERMINI (R. AKIN, S. D. DAVIDSON)	Jerrold Niemann CATEGORY 5		59
30	<b>NEW</b>	1	<b>LIVIN' OUR LOVE SONG</b> D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		50

## HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
<b>COUNTRY</b>		<b>SUGARLAND</b> Settin' MERCURY (89.5)	12	<b>JAKE OWEN</b> Startin' With Me RCA (88.2)	27
<b>TRACE ADKINS</b> Ladies Love Country Boys CAPITOL (90.4)	3	<b>RASCAL FLATTS</b> Stand LYRIC STREET (87.9)	13	<b>GRETCHEN WILSON</b> Come To Bed COLUMBIA (82.5)	34
<b>KEITH URBAN</b> Stupid Boy CAPITOL (79.5)	4	<b>SARA EVANS</b> You'll Always Be My Baby RCA (89.5)	14	<b>BUCKY COVINGTON</b> A Different World LYRIC STREET (76.7)	35
<b>JASON MICHAEL CARROLL</b> Alyssa Lies ARISTA NASHVILLE (85.4)	5	<b>DIERKS BENTLEY</b> Long Trip Alone CAPITOL (82.6)	15	<b>STEVE HOLY</b> Come On Rain CURB (77.0)	38
<b>KENNY CHESNEY</b> Beer In Mexico BNA (79.9)	6	<b>GARY ALLAN</b> A Feelin' Like That MCA NASHVILLE (81.8)	17	<b>LONESTAR</b> Nothing To Prove BNA (85.1)	51
<b>MARTINA MCBRIDE</b> Anyway RCA (80.7)	7	<b>ALAN JACKSON</b> A Woman's Love ARISTA NASHVILLE (88.4)	20		
<b>TIM MCGRAW</b> Last Dollar (Fly Away) CURB (82.7)	9	<b>BILLY CURRINGTON</b> Good Directions MERCURY (90.7)	21		
<b>CARRIE UNDERWOOD</b> Wasted ARISTA NASHVILLE (81.9)	10	<b>BLAKE SHELTON</b> Don't Make Me WARNER BROS. (87.7)	24		
<b>JOE NICHOLS</b> I'll Wait For You UNIVERSAL (91.5)	11	<b>TRACY LAWRENCE</b> Find Out Who Your Friends Are CO5 (88.2)	26		

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## R&R COUNTRY DAILY UPDATE

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**HOT COUNTRY SONGS:** 120 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.  
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BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## HIGH SPEED FOR KEITH'S 'HIGH MAINTENANCE'

Toby Keith commands attention on Hot Country Songs with the chart's biggest gain. His "High Maintenance Woman" sweetens the deal with Airpower stripes by reaching the top 20 in detections and audience rankings.

Up more than 5 million audience impressions, Keith's track aggregates 13.7 million impressions during the tracking week and jumps 22-18. The lead single from the Oklahoma's June 12 release titled "Big Dog Dad-



dy" cracks the top 20 in its third chart week, a feat only fully appreciated when one considers that you have to look toward the lower end of the top 40 to find other tracks that young. Only Jason Aldean's "Johnny Cash" (No. 32) and Big & Rich's "Lost in This Moment" (No. 33) have had similarly fast starts. Only five tracks in the upper half of the chart have posted fewer than 10 chart weeks, a pack led by 8-week-old Tim McGraw's "Last Dollar (Fly Away)" at No. 9. —Wade Jessen

MAR 3 2007 **LATIN Billboard**

**HOT LATIN SONGS**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	22	37	4	<b>#1 GREATEST GAINER</b> MANDA UNA SENAL FOLVERA, A. GONZALEZ (FOLVERA)	Mana WARNER LATINA	1
2	2	4	1	ESE J. GUILLEN (G. GLESS)	Conjunto Primavera FONOVISA	2
3	3	1	13	SOLA H. DELGADO (G. C. PADILLA, H. L. DELGADO)	Hector "El Father" VI / MACHETE	1
4	5	3	14	SHORTY SHORTY S. TEJADA (S. TEJADA)	Xtreme LA CALLE / UNIVISION	3
5	4	2	14	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	1
6	6	5	14	PAM PAM LUNY TUNES, TAINY (J. L. MOREIRA, L. VEGUILLA, F. SALOANA, M. E. MASIS)	Wisn & Yandel MACHETE	1
7	8	8	17	BENDITA TU LUZ FOLVERA, A. GONZALEZ (FOLVERA, S. VALLIN)	Mana WARNER LATINA	1
8	10	14	1	TE LO AGRADEZCO, PERO NO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz Featuring Shakira WARNER LATINA	8
9	1	11	13	TU AMOR S. KRYS (JEREMIAS)	Luis Fonsi UNIVERSAL LATINO	1
10	11	6	13	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	6
11	12	18	6	LA NOCHE PERFECTA E. PEREZ (R. RUBIO)	El Chapo De Sinaloa DISA	11
12	7	7	13	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	3
13	17	13	11	ME MUERO A. AVILA (N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	13
14	13	19	11	DON'T CRY E. PEREZ (M. DE JESUS BAEZ, M. JHAVIS, J. DE JESUS PINEDA RAMOS, E. PEREZ, NEW WRITER)	Toby Love SONY BMG NORTE	13
15	9	9	10	IRREEMPLAZABLE STARGATE, B. KNOWLES, NE-YO (S. SMITH, B. KNOWLES, M. S. ERIKSEN, T. HERMENSEN, E. LIND, A. BJORKLUND, R. PEREZ)	Beyonce COLUMBIA	4
16	20	16	11	COMO YO NADIE TE HA AMADO J. CALDERON (J. BON JOVI, R. SAMBORA, D. CHILD)	Yuridia SONY BMG NORTE	16
17	16	29	11	CADA VEZ QUE PIENSO EN TI Los Creadores Del Pasito Duraguense De Alfredo Ramirez A. RAMIREZ CORRAL (E. RODARTE)	DISA / EDIMONSA	16
13	14	10	11	PEGAO WISIN & YANDEL (J. L. MOREIRA, L. VEGUILLA)	Wisn & Yandel Featuring Los Vaqueros WY / MACHETE	10
19	18	28	11	IGUAL QUE AYER LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	18
20	29	22	11	I WANNA LOVE YOU A. THIAM (A. THIAM, C. BROADUS)	Akon Featuring Snoop Dogg KONVICT, UPFRONT / SRC / UNIVERSAL MOTOWN	16
21	25	24	11	NO SE DE ELLA (MY SPACE) W. O. LANDRON, NELLY (W. O. LANDRON, E. LIND)	Don Omar Featuring Wisn & Yandel VI / MACHETE	20
22	46	-	1	QUE HICISTE M. ANTHONY, J. REYES (J. JEVES, J. ROMERO, M. ANTHONY)	Jennifer Lopez EPIC / SONY BMG NORTE	22
23	24	-	1	QUE LLOREN NOT LISTED (M. P. PESANTE)	Ivy Queen UNIVISION	23
24	21	23	11	NADA PUEDE CAMBIARME A. BAQUEIRO (I. MONTESINOS)	Paulina Rubio UNIVERSAL LATINO	21
25	43	-	1	LA LLAVE DE MI CORAZON J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra 440 EMI TELEVISIA	25

Band takes the largest position jump to No. 1 in the chart's nearly 21-year history.

It's the trio's best debut since 2001 and first charting single since 2003.

Youthful quartet sees its first chart ink. Song is not the same as Ricky Martin's No. 1 of 2003.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	27	21	11	SI TU NO ESTAS A. BAQUEIRO (R. ARBELCO)	Sin Bandera SONY BMG NORTE	18
27	37	38	5	LOBO DOMESTICADO V. ELIZALDE (J. SEBASTIAN)	Valentin Elizalde UNIVERSAL LATINO	27
28	41	45	6	PEGATE T. TORRES, C. SINGER, J. TILLAN (R. MARTIN, R. TAVARE, T. TORRES)	Ricky Martin SONY BMG NORTE	28
29	30	30	6	TUS PALABRAS LGA ENTERTAINMENT GROUP (L. L. DIAZ)	Banda El Recodo FONOVISA	29
30	26	25	11	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE (N. QUINTANILLA)	Los Tigres Del Norte FONOVISA	23
31	31	43	11	COMO ENTENDER S. KRYS, J. PEÑA (J. PEÑA, D. BERMUDEZ)	Jennifer Pena UNIVISION	31
32	32	32	5	CUANDO BAJA LA MAREA G. MORENO (C. ASRANGO, M. CYRE)	Diana Reyes MUSIMEX / UNIVERSAL LATINO	32
33	15	15	10	DIME (TELL ME) J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y FAMOUS ARTISTS / TVT	4
34	35	39	11	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	34
35	36	26	11	INVIERNO K. GIBRIAN (C. BRANT, M. PORTMANN)	Reik SONY BMG NORTE	11
36	23	20	11	AMAR ES LO QUE QUIERO S. KRYS (D. DE MARIA)	David Bisbal UNIVERSAL LATINO	20
37	33	36	11	Y SI VOLVIERA A NACER NOT LISTED (P. SOSA)	Alegres De La Sierra EDIMAL AVIVA	33
38	39	42	11	DAME C. LARA (C. LARA)	RBD EMI TELEVISIA	38
39	38	35	11	POR TU AMOR D. URBINA JR., R. AVITIA, J. LUGARDO DEL TORO (E. IRPINA, J. LUGARDO DEL TORO)	Alacranes Musical UNIVISION	17
40	HOT SHOT DEBUT	1	1	LA OTRA NOT LISTED (NOT LISTED)	Ilegales Featuring Monchy Y Alexandra UNIVERSAL LATINO	40
41	34	31	11	SER O PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISIA	1
42	42	47	11	TODO SE DERRUMBO PAGUILAR (M. ALEJANDRO A. MAGDALENA)	Pepe Aguilar EMI TELEVISIA	42
43	28	34	11	FANTASMA DJ WALDE, JUNITO, LADEN (F. ORTIZ)	Zion BABY	22
44	44	-	1	ME ENCANTARIA R. GARCIA (J. R. RODRIGUEZ)	Banda Pequenos Musical FONOVISA	42
45	50	-	1	LA MAESTRA NOT LISTED (E. PAZ)	Sergio Vega SONY BMG NORTE	45
46	48	-	1	PARA IMPRESIONARTE J. A. LEDEZMA (E. PAZ)	El Coyote Y Su Banda Tierra Santa UNIVISION	40
47	RE-ENTRY	18	18	DESILUSIONAME B. BENOZZO, S. GEORGE (D. BETANCOURT, C. J. FRANCO)	Olga Tanon UNIVISION	4
48	47	33	17	MIA NELLY (TITO EL BAMBINO, R. AYALA, J. DE LA CRUZ)	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISIA	12
49	NEW	1	1	TAL VEZ NOT LISTED (NOT LISTED)	Los Primos De Durango MAR INTERNACIONAL	49
50	49	-	1	UN IDIOTA COMO YO D. I. TREVINO, D. LOPEZ JR. (M. A. PEREZ, R. TREVIZO)	Duelo UNIVISION	49

**TOP LATIN ALBUMS**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	3	19	<b>#1 GREATEST GAINER</b> VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) ⊕	Vencedor	1	1
2	2	2	11	VALENTIN ELIZALDE UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado	2	2
3	1	1	3	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Recio, Recio Me Creadores	1	1
4	10	9	26	<b>GREATEST GAINER</b> MANA WARNER LATINA 83661 (18.98)	Amar Es Combatir	2	1
5	7	6	3	RBD EMI TELEVISIA 75852 (13.98)	Celestial	1	1
6	8	7	11	AVENTURA PREMIUM LATIN 20560 / SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	3	3
7	5	5	3	DIANA REYES UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar	5	5
8	6	4	11	CONJUNTO PRIMAVERA FONOVISA 352971 / UG (12.98)	El Amor Que Nunca Fue	4	4
9	4	-	1	LOS CAMINANTES SONY BMG NORTE 05303 (12.98) ⊕	La Historia... Lo Mas Chulo, Chulo, Chulo	4	4
10	12	12	11	LOS TUCANES DE TIJUANA UNIVISION 310947 / UG (13.98)	El Papa De Los Pollitos	3	3
11	11	14	11	MARCO ANTONIO SOLIS FONOVISA 352490 / UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
12	9	8	11	DON OMAR VI 007662 / MACHETE (15.98)	King Of Kings	1	1
13	18	24	11	RICKY MARTIN SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged	1	1
14	17	19	11	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	14	14
15	14	22	11	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia	8	8
16	31	37	11	ANDREA BOCELLI SUGAR VENEZUELA 006144 / UNIVERSAL LATINO (18.98)	Amor	2	2
17	15	17	11	VARIOUS ARTISTS WY 008010 / MACHETE (13.98) ⊕	Los Vaqueros	2	2
18	13	13	11	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP / UNIVERSAL 008093 / UNIVERSAL LATINO (18.98)	NOW Latino 2	2	2
19	24	25	11	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352712 / UG (10.98)	BBT	7	7
20	16	15	11	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	1	1
21	26	29	11	VALENTIN ELIZALDE UNIVERSAL LATINO 004333 (9.98)	En Vivo Vol. II	21	21
22	19	23	11	LUNY TUNES & TAINY MAS FLOW 230013 / MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
23	29	-	1	RICARDO MONTANER EMI TELEVISIA 84317 (15.98)	Las Mejores Canciones Del Mundo	23	23
24	21	18	11	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	9
25	20	11	20	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS EMI TELEVISIA 73597 (15.98)	From Kumbia Kings To Kumbia All Stars	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	16	4	GYPSY KINGS NONESUCH 79959 / WARNER BROS. (18.98)	Pasajero	12	12
27	23	21	13	HECTOR "EL FATHER" VI 008043 / MACHETE (14.98)	The Bad Boy	2	2
28	37	39	15	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	3	3
29	48	50	14	<b>PAGE SETTER</b> SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	12	12
30	HOT SHOT DEBUT	1	1	KINTO SOL UNIVISION 311038 / UG (12.98)	Los Hijos Del Maiz	30	30
31	27	27	29	LOS BUKIS FONOVISA 352638 / UG (11.98)	30 Recuerdos	6	6
32	34	44	9	VALENTIN ELIZALDE CINCIAS ACUARO 704 (6.98)	16 Exitos	32	32
33	25	10	3	VARIOUS ARTISTS DURANGUENSES DE CORAZON: MI AMOR POR TI DISA 721005 (10.98)	Duranguenses De Corazon: Mi Amor Por Ti	10	10
34	41	36	9	XTREME LA CALLE 340011 / UG (13.98)	Haciendo Historia	34	34
35	33	20	3	JOSE LUIS RODRIGUEZ SONY BMG NORTE 04581 (18.98)	La Historia Del Puma	20	20
36	32	33	13	VICENTE FERNANDEZ SONY BMG NORTE (13.98)	La Tragedia Del Vaquero	1	1
37	28	30	19	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Comidos: Historias Nortenas	16	16
38	51	-	1	LUIS FONSI UNIVERSAL LATINO 008070 (13.98)	Exitos: 98.06	11	11
39	38	34	25	MONCHY & ALEXANDRA J & N 50191 / SONY BMG NORTE (13.98)	Exitos	11	11
40	49	-	1	JOSE FELICIANO SIENTE 653452 / UNIVERSAL LATINO (14.98)	Jose Feliciano Y Amigos	33	33
41	30	26	14	K-PAZ DE LA SIERRA DISA 720970 (11.98)	Conquistando Corazones	6	6
42	36	31	4	LA AUTORIDAD DE LA SIERRA DISA 720978 (11.98)	Momentos Inolvidables	16	16
43	40	41	17	INCOCABLE EMI TELEVISIA 58875 (15.98)	Crossroads: Cruce De Caminos	1	1
44	35	32	53	RAKIM & KEN-Y PINA 270183 / UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
45	39	28	6	LOS BUKIS FONOVISA 352962 / UG (10.98)	La Mejor... Coleccion	23	23
46	53	54	24	LOS ORIGINALES DE SAN JUAN UNIVISION 310996 / UG (5.98)	Linea De Oro	37	37
47	64	61	13	REIK SONY BMG NORTE 70213 (14.98)	Seuencia	31	31
48	42	38	42	CALLE 13 WHITE LION 96875 / SONY BMG NORTE (15.98)	Calle 13	5	5
49	44	45	81	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
50	46	46	16	ALACRANES MUSICAL UNIVISION 311029 / UG (5.98)	Linea De Oro	33	33

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	66	66	16	OLGA TANON UNIVISION 330023 / UG (14.98)	Soy Como Tu	5	5
52	47	42	16	LOS TIGRES DEL NORTE FONOVISA 352922 / UG (15.98)	La Muerte Del Soplon	11	11
53	43	40	25	CONJUNTO PRIMAVERA FONOVISA 352698 / UG (10.98)	Para Ti... Nuestra Historia	6	6
54	57	53	16	LOS BUKIS FONOVISA 352697 / UG (5.98)	Linea De Oro	26	26
55	56	43	10	R.K.M. & KEN-Y PINA PR 008074 / UNIVERSAL LATINO (12.98) ⊕	Masterpiece: Sold Out	7	7
56	71	73	11	LA 5A ESTACION FONOVISA 352922 / UG (15.98) ⊕	El Mundo Se Equivoca	13	13
57	54	49	24	JAVIER SOLIS SONY BMG NORTE 88292 (14.98) ⊕	La Historia De Javier Solis	4	4
58	52	56	23	LOS RIELEROS DEL NORTE FONOVISA 352698 / UG (5.98)	Linea De Oro	4	4
59	RE-ENTRY	8	8	SHAKIRA EPIC 76189 / SONY BMG NORTE (25.98 CD/DVD) ⊕	Fijacion Oral: Vol. 1 / Oral Fixation: Vol. 2	27	27
60	61	55	17	LOS HOROSCOPOS DE DURANGO DISA 720955 (11.98)	Desatados	4	4
61	74	-	1	MARCO ANTONIO SOLIS FONOVISA 352490 / UG (13.98) ⊕	La Historia Continua... Parte II	2	2
62	65	62	15	AVENTURA PREMIUM LATIN 44082 / SONY BMG NORTE (13.98)	God's Project	5	5
63	50	-	1	TITO "EL BAMBINO" EMI TELEVISIA 74417 (17.98)	Top Of The Line: El Internacional	50	50
64	60	63	11	VALENTIN ELIZALDE UNIVERSAL LATINO 004663 (9.98) ⊕	Soy Asi	53	53
65	RE-ENTRY	31	31	JULIETA VENEGAS SONY BMG NORTE 83425 (14.98) ⊕	Limon Y Sal	8	8
66	72	70	31	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	1	1

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# LATIN

# Billboard DANCE

MAR 3 2007

POP		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
THIS WEEK	LAST WEEK				
1	2	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)		
2	12	MANDA UNA SENAL	MANA (WARNER LATINA)		
3	4	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)		
4	7	BENDITA TU LUZ	MANA (WARNER LATINA)		
5	3	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)		
6	5	COMO YO NADIE TE HA AMADO	YURIIDA (SONY BMG NORTE)		
7	1	TU AMOR	LUIS FONSI (UNIVERSAL LATINO)		
8	17	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)		
9	6	NADA PUEDE CAMBIARME	PAULINA RUBIO (UNIVERSAL LATINO)		
10	8	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)		
11	16	PEGATE	RICKY MARTIN (SONY BMG NORTE)		
12	11	INVIERNO	REIK (SONY BMG NORTE)		
13	15	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISIA)		
14	18	DAME	RBD (EMI TELEVISIA)		
15	13	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)		

POP		TITLE		ARTIST (IMPRINT / DISTRIBUTING LABEL)	
THIS WEEK	LAST WEEK				
1	2	MANA	AMAR ES COMBATIR (WARNER LATINA)		
2	1	RBD	CELESTIAL (EMI TELEVISIA)		
3	3	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)		
4	4	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)		
5	6	YURIIDA	HABLA EL CORAZON (SONY BMG NORTE)		
6	5	LEO DAN	LA HISTORIA (SONY BMG NORTE)		
7	11	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)		
8	4	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMUNIVERSAL/UNIVERSAL LATINO)		
9	10	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISIA)		
10	8	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISIA)		
11	9	GIPSY KINGS	PASAJERO (NONESUCH/WARNER BROS.)		
12	13	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)		
13	15	SIN BANDERA	PASADO (SONY BMG NORTE)		
14	12	JOSE LUIS RODRIGUEZ	LA HISTORIA DEL PUMA (SONY BMG NORTE)		
15	17	LUIS FONSI	EXITOS: 98-06 (UNIVERSAL LATINO)		

TROPICAL		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
THIS WEEK	LAST WEEK				
1	1	SHORTY SHORTY	XTRME (LA CALLE/UNIVISION)		
2	6	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA 440 (EMI TELEVISIA)		
3	2	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)		
4	4	PAM PAM	WISIN & YANDEL (MACHETE)		
5	5	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)		
6	34	MANDA UNA SENAL	MANA (WARNER LATINA)		
7	12	LA OTRA	ILEGALES FEAT. MONCHY Y ALEXANDRA (UNIVERSAL LATINO)		
8	15	MAS QUE TU AMIGO	TITO NIEVES (LA CALLE/UNIVISION)		
9	10	SOLA	HECTOR "EL FATHER" (VIVA/MACHETE)		
10	11	NO VUELVO CONTIGO	FRANKIE NEGRON (LA CALLE/UNIVISION)		
11	7	ELLA VOLVIO	NKLABE (SONY BMG NORTE)		
12	28	LOS INFIELES	AVENTURA (PREMIUM LATIN)		
13	23	ARROZ CON HABICHUELA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)		
14	18	MIA	TITO "EL BAMBINO" FEATURING DADDY YANKEE (EMI TELEVISIA)		
15	9	VALE LA PENNA	YOSKAR SARANTE (J & N)		

TROPICAL		TITLE		ARTIST (IMPRINT / DISTRIBUTING LABEL)	
THIS WEEK	LAST WEEK				
1	1	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)		
2	3	XTRME	HACIENDO HISTORIA (LA CALLE/UG)		
3	2	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)		
4	5	OLGA TANON	SOY COMO TU (UNIVISION/UG)		
5	4	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)		
6	6	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)		
7	11	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)		
8	8	VARIOUS ARTISTS	BACHATAS 2007 (J & N)		
9	9	MONCHY & ALEXANDRA	EXITOS Y MAS (J & N/SONY BMG NORTE)		
10	10	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)		
11	7	VARIOUS ARTISTS	LOS COCORCOS (SMG/SRC/UNIVERSAL MOTOWN/UMRG)		
12	12	ISMAEL MIRANDA	CON SABOR Y SENTIMIENTO (LA CALLE/UG)		
13	14	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)		
14	-	VARIOUS ARTISTS	40 BACHATAS PAL PUEBLO (UNION)		
15	13	FONSECA	CORAZON (EMI TELEVISIA)		

REGIONAL MEXICAN		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
THIS WEEK	LAST WEEK				
1	1	ESE	CONJUNTO PRIMAVERA (FONOVISIA)		
2	2	DIME QUIEN ES	LOS TIGRES DEL NORTE (FONOVISIA)		
3	3	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)		
4	4	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)		
5	6	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)		
6	11	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATINO)		
7	8	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)		
8	7	TUS PALABRAS	BANDA EL RECORDO (FONOVISIA)		
9	5	LE COMPRE LA MUERTE A MI HIJO	LOS TIGRES DEL NORTE (FONOVISIA)		
10	9	CUANDO BAJA LA MAREA	DIANA REYES (MUSIMEX/UNIVERSAL LATINO)		
11	10	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)		
12	12	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)		
13	13	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)		
14	15	ME ENCANTARIA	BANDA PEQUENOS MUSICAL (FONOVISIA)		
15	21	LA MAESTRA	SERGIO VEGA (SONY BMG NORTE)		

REGIONAL MEXICAN		TITLE		ARTIST (IMPRINT / DISTRIBUTING LABEL)	
THIS WEEK	LAST WEEK				
1	3	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)		
2	2	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)		
3	4	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MIS CREADORES (DISA)		
4	5	DIANA REYES	TE VOY A MOSTRAR (UNIVERSAL LATINO)		
5	6	CONJUNTO PRIMAVERA	EL AMOR QUE NUNCA FUE (FONOVISIA/UG)		
6	4	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)		
7	7	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)		
8	9	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISIA/UG)		
9	11	VALENTIN ELIZALDE	EN VIVO VOL. II (UNIVERSAL LATINO)		
10	8	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)		
11	12	LOS BUKIS	30 RECUERDOS (FONOVISIA/UG)		
12	16	VALENTIN ELIZALDE	16 EXITOS (CINTAS ACUARIO)		
13	10	VARIOUS ARTISTS	DURAGUENSES DE CORAZON: MI AMOR POR TI (DISA)		
14	15	VICENTE FERNANDEZ	LA TRAGEDIA DEL VAQUERO (SONY BMG NORTE)		
15	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTENAS (FREDDIE)		

HOT DANCE CLUB PLAY		TITLE		ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)	
THIS WEEK	LAST WEEK				
1	2	11	#1 RUNAWAY	JAMIROQUAI COLUMBIA PROMO	
2	6	5	IRREPLACEABLE	BEYONCE COLUMBIA PROMO	
3	3	12	MINIMAL	PET SHOP BOYS RHINO PROMO	
4	4	12	I NEED SOMEONE	RALPH FALCON NERVOUS 20613	
5	7	5	SAY IT RIGHT	NELLY FURTADO MOSLEY PROMO/GEFFEN	
6	15	4	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON MUSIC WORLD PROMO/COLUMBIA	
7	1	14	ROCK THIS PARTY (EVERYBODY DANCE NOW)	NOB SINCLAIR FEAT. BIG ALI & DOLLARMAN YELLOW SILVER LABEL 25017/IMP/IMP	
8	5	11	SEX 'N' MONEY	DAKEMO FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE	
9	8	9	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE OC	
10	12	9	IT'S JUST SEX	BILLIE MYERS FRUITLOOP PROMO	
11	14	6	ANGELICUS	DELETERIUM FEAT. ISABEL BARYKADARIAN NETTWERK PROM	
12	10	11	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO	
13	6	6	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLIDAY WITH ROSABEL SILVER LABEL PROMO/TOMMY BOY	
14	11	9	STARS ALIGN	KASKADE ULTRA 1477	
15	19	4	LOVE ME OR HATE ME (F**K YOU!!)	LADY SOVEREIGN DEF. JAM PROMO/DJMG	
16	20	7	PUMP	CHRIS THE GREEK PANAGHI SUB DEEP HAVEN PROMO	
17	22	3	U SPIN ME	INAYA DAY SILVER LABEL PROMO/TOMMY BOY	
18	18	14	BELIEVE IN US	JOI CARDWELL LIZA PROMO	
19	9	11	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIDE PROMO	
20	17	12	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO	
21	32	2	POWER PICK	YOUNG LOVE ISLAND PROMO/DJMG	
22	24	4	YOU ARE WHY	DAWN TALLMAN SLAAG PROMO	
23	29	4	EMBRACE ME	LEANA SWEDISH DIVA PROMO	
24	34	3	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN COROLESS PFCM	
25	21	9	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER PROMO	

TCP ELECTRONIC ALBUMS		TITLE		ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	
THIS WEEK	LAST WEEK				
1	1	42	#1 GNARLS BARKLEY	37 WEEKS AT #1	
2	2	4	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/WKMG	
3	5	68	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
4	3	4	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485	
5	4	3	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 09147	
6	8	14	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 (SIRE/AUTEREPRISE 4625/WARNER BROS)	
7	9	91	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	
8	12	67	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 48460*	
9	7	3	YOUNG LOVE	TOO YOUNG TO FIGHT IT ISLAND 008101/DJMG	
10	6	15	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 5239/MADACY	
11	10	3	SKINNY PUPPY	MYTHMAKER HELL-O DEATHDAY 63982/SPV	
12	14	21	SCISSOR SISTERS	TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	
13	17	21	ENIGMA	A POSTERIORI VIRGIN 69994	
14	15	5	DJ SKRIBBLE / VIC LATINO	THRIVEMIX03 THRIVE/DANCE 90758/THRIVE	
15	19	52	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
16	16	8	THE STARLITE SINGERS	BEST OF DISCO/MADACY SPECIAL PRODUCTS 52228/MADACY	
17	13	5	TEDDYBEARS	SOFT MACHINE BIG BEAT/ATLANTIC 83979/AG	
18	20	20	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	
19	18	2	JOHN DIGWEED	RENAISSANCE PRESENTS: TRANSITIONS, VOL. 2 THRIVE 9C767	
20	11	2	ONO	YES, I'M A WITCH ASTRALWERKS 79287	
21	21	29	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	
22	22	54	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/ISS/FLAWLESS/GEFFEN 00569*/INTERSCOPE	
23	24	17	MOBY	GO-THE VERY BEST OF MOBY V2 27347	
24	23	48	GOLDFRAPP	SUPERNATURE MUTE 9296*©	
25	25	6	THE RAPTURE	PIECES OF THE PEOPLE WE LOVE UNIVERSAL MOTOWN 007438/UMRG	

HGT DANCE AIRPLAY		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
THIS WEEK	LAST WEEK				
1	1	9	#1 PROPER EDUCATION (THE WALL)	2 WEEKS AT #1	
2	3	6	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	
3	2	13	U + UR HAND	PINK LAFACE/ZOMBA	
4	4	10	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE	
5	7	3	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	
6	5	5	IRREPLACEABLE	BEYONCE COLUMBIA	
7	6	10	BY MY SIDE	FLANDERS ULTRA	
8	14	5	JUST A GIRL	IAN VAN DAHL ROBBINS	
9	11	5	RUNAWAY	JAMIROQUAI COLUMBIA	
10	12	5	BY THE WAY	JENNA DREY ROBBINS	
11	8	21	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE/THRU/SANCTUARY	
12	10	10	SEX 'N' MONEY	DAKEMO FEAT. PHARELL WILLIAMS MAVERICK/REPRISE	
13	9	17	I GO CRAZY	D.H.T. FEATURING EMMEE ROBBINS	
14	16	3	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN DEF. JAM/DJMG	
15	15	7	TAKE IT	TOM NOBY & LIMA ULTRA	
16	19	7	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER	
17	NEW	NEW	GHOST	DEEPSKY AND JES BLACK HOLE	
18	RE-ENTRY	RE-ENTRY	RIDING THE WAVE (COUNTING DOWN THE DAYS)	SUNFREAKZ FEATURING ANDREA BRITTON OXYO	
19	18	16	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA	
20	17	11	PUT YOUR HANDS UP 4 DETROIT	FEDE LE GRAND FLAMINGO/ULTRA	
21	20	13	HURT	CHRISTINA AGUILERA RCA/RMG	
22	RE-ENTRY	RE-ENTRY	WITHOUT BREAKING	DA BUZZ BONNIER/AIRIS	
23	RE-ENTRY	RE-ENTRY	CURIOS	4 STRINGS ULTRA	
24	24	18	JUMP	MADONNA WARNER BROS.	
25	22	6	YEAH YEAH	FULL INTENTION PRESENTS BODYROX FEAT. LUCIANA ULTRA	

# HITS OF THE WORLD THE Billboard

MAR 3 2007

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN)		FEBRUARY 20, 2007	
1	1			KAELA KIMURA	SCRATCH (FIRST LIMITED VERSION CD+DVD)	COLUMBIA	
2	3			YUNA ITO	HEART	SONY	
3	NEW			EVERY LITTLE THING	14 MESSAGE EVERY BALLAD SONGS 2	AVEX TRAX	
4	7			KAELA KIMURA	SCRATCH	COLUMBIA	
5	2			MISIA	ASCENSION	AVEX TRAX	
6	NEW			EVERY LITTLE THING	14 MESSAGE EVERY BALLAD SONGS 2 (LTD. EDITION)	AVEX TRAX	
7	4			SUGASHIKAO	ALL SINGLES BEST	BMG FUNHOUSE	
8	NEW			YUKO ANDO	SHABON SONGS (FIRST LTD VERSION/DVD)	CUTTING EDGE	
9	NEW			PUFFY	HITS & FUN KIDON		
10	12			KOBUKURO	ALL SINGLES BEST (FIRST LTD EDITION)	WARNER	

THIS WEEK		LAST WEEK		(SNEP/IFOP/TITE-LIVE)		FEBRUARY 20, 2007	
1	NEW			ZAZIE	TOTEM	MERCURY	
2	1			VITTA	A FLEUR DE TOI	MOTOWN	
3	2			NORAH JONES	NOT TOO LATE	BLUE NOTE	
4	13			EDITH PIAF	LA MOME	CAPITOL	
5	4			YANNICK NOAH	CHARANGO	SAINT GEORGE	
6	12			MIKA	LIFE IN CARTOON MOTION	CASABLANCA/ISLAND	
7	5			BENABAR	REPRISE DES NEGOCIATIONS	JIVE	
8	3			MADONNA	THE CONFESSIONS TOUR	WARNER BROS.	
9	NEW			SOUNDTRACK	TAXI 4 UP		
10	7			MICHEL DELPECH	MICHEL DELPECH AZ		

THIS WEEK		LAST WEEK		(FIMI/NIELSEN)		FEBRUARY 19, 2007	
1	NEW			FRANCO BATTIATO	IL VUOTO	MERCURY	
2	2			ELISA	SOUNDTRACK'96-'06	SUGAR	
3	1			MADONNA	THE CONFESSIONS TOUR	WARNER BROS.	
4	4			MARIO BIONDI	HANDFUL OF SOUL	SCHEMA	
5	3			LAURA PAUSINI	IO CANTO	ATLANTIC	
6	5			NORAH JONES	NOT TOO LATE	BLUE NOTE	
7	6			AVION TRAVEL	DANSON	METROPOLLOLI SUGAR	
8	9			GIANNA NANNINI	GRAZIE	POLYDOR	
9	7			ZUCCHERO	FLY	POLYDOR	
10	11			TIZIANO FERRO	NESSUNO E SOLO	CAPITOL	

THIS WEEK		LAST WEEK		(VERDENS GANG NORWAY)		FEBRUARY 20, 2007	
1	1			REHAB	AMY WINEHOUSE ISLAND		
2	3			ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN		
3	2			TAKE IT EASY	WILLIAM HUT	MERCURY	
4	4			SMACK THAT	AKON FT. EMINEM KÖNIGT/UPFRONT/SRC UNIVERSAL MOTOWN		
5	5			I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS	POLYDOR	

THIS WEEK		LAST WEEK		(ALBUMS)		FEBRUARY 20, 2007	
1	1			AMY WINEHOUSE	BACK TO BLACK	ISLAND	
2	3			HOLM ASKIL	HARMONY	HOTEL MERCURY	
3	6			LASSE STEFANZ	40 LJUVA ARI	MARIANN	
4	2			WESTLIFE	THE LOVE ALBUM	RCA	
5	4			NORAH JONES	NOT TOO LATE	BLUE NOTE	

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		FEBRUARY 18, 2007	
1	1			MIKA	LIFE IN CARTOON MOTION	CASABLANCA/ISLAND	
2	5			AMY WINEHOUSE	BACK TO BLACK	ISLAND	
3	8			SNOW PATROL	EYES OPEN	FICTION/POLYDOR	
4	4			NORAH JONES	NOT TOO LATE	BLUE NOTE	
5	16			TAKE THAT	BEAUTIFUL WORLD	POLYDOR	
6	3			FALL OUT BOY	INFINITY ON HIGH	MERCURY	
7	19			PHIL COLLINS	LOVE SONGS, A COMPILATION	DLD & NEW ATLANTIC	
8	2			BLOC PARTY	A WEEKEND IN THE CITY	WICHITA	
9	12			RAZORLIGHT	RAZORLIGHT	VERTIGO	
10	10			JAMES MORRISON	UNDISCOVERED	POLYDOR	

THIS WEEK		LAST WEEK		(ARIA)		FEBRUARY 18, 2007	
1	1			SNOW PATROL	EYES OPEN	FICTION/POLYDOR	
2	NEW			HINDER	EXTREME BEHAVIOUR	UNIVERSAL	
3	3			NORAH JONES	NOT TOO LATE	BLUE NOTE	
4	NEW			FALL OUT BOY	INFINITY ON HIGH	INTERSCOPE	
5	10			THE FRAY	HOW TO SAVE A LIFE	EPIC	
6	2			BLOC PARTY	A WEEKEND IN THE CITY	WICHITA	
7	8			EVERMORE	REAL LIFE	WEA	
8	4			PINK	I'M NOT DEAD	LAFACE/ZOMBA	
9	5			NELLY FURTADO	LOOSE	MOSLEY/GEFFEN	
10	6			THE KILLERS	SAM'S TOWN	ISLAND	

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA)		FEBRUARY 21, 2007	
1	2			IL DIVO	SIEMPRE	SYCO	
2	1			SHAILA DURCAL	RECORDANDO	CAPITOL	
3	5			LA OREJA DE VAN GOGH	GUAPA	SONY BMG	
4	7			LA QUINTA ESTACION	EL MUNDO SE EQUIVOCA	SONY BMG	
5	3			LEO	LO MEJOR DE LEO VALE		
6	4			DANIEL	LO MEJOR DE DANIEL VALE		
7	8			NORAH JONES	NOT TOO LATE	BLUE NOTE	
8	12			ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS	WARNER	
9	6			MADONNA	THE CONFESSIONS TOUR	WARNER BROS.	
10	10			ABBA	THE COMPLETE SINGLES COLLECTION	POLYDOR	

THIS WEEK		LAST WEEK		(IFPI/NIELSEN MARKETING RESEARCH)		FEBRUARY 20, 2007	
1	2			PATIENCE	TAKE THAT	POLYDOR	
2	1			ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN		
3	3			FIBS (LOGN & LATIN)	KNA CONNECTED	PHATPHASE	
4	NEW			DRAMA QUEEN	OO MY WAY		
5	7			10,000 NIGHTS OF THUNDER	ALPHABET	COPENHAGEN	

THIS WEEK		LAST WEEK		(ALBUMS)		FEBRUARY 20, 2007	
1	5			VARIOUS ARTISTS	DANSK MELODIE GRAND PRIX 2007	CMC	
2	1			NORAH JONES	NOT TOO LATE	BLUE NOTE	
3	23			TAKE THAT	BEAUTIFUL WORLD	POLYDOR	
4	12			NELLY FURTADO	LOOSE	MOSLEY/GEFFEN	
5	3			NEPHEW	INTERKOM	KOM INO COPENHAGEN	

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		FEBRUARY 20, 2007	
1	1			NORAH JONES	NOT TOO LATE	BLUE NOTE	
2	2			FALCO	HOCH WIE NIE	SONY BMG	
3	4			NELLY FURTADO	LOOSE	MOSLEY/GEFFEN	
4	3			KATIE MELUA	PIECE BY PIECE	DRAMATICO	
5	6			ROSENSTOLZ	DAS GROSSE LEBEN	ISLAND	
6	NEW			SCOOTER	THE ULTIMATE AURAL ORGASM	EDEL	
7	9			PINK	I'M NOT DEAD	LAFACE/ZOMBA	
8	8			MADONNA	THE CONFESSIONS TOUR	WARNER BROS.	
9	7			2RAUMWOHNUNG	36 GRAD	VIRGIN	
10	12			SASHA	GREATEST HITS	WARNER	

THIS WEEK		LAST WEEK		(SOUNDSCAN)		MARCH 3, 2007	
1	1			NORAH JONES	NOT TOO LATE	BLUE NOTE/EMI	
2	4			VARIOUS ARTISTS	GRAMMY NOMINEES 2007	GRAMMY/SONY BMG CMG/SONY BMG	
3	3			JANN ARDEN	UNCOVER ME	UNIVERSAL	
4	2			FALL OUT BOY	INFINITY ON HIGH	FUELED BY RAMEN/ISLAND/UNIVERSAL	
5	RE			DIXIE CHICKS	TAKING THE LONG WAY	OPEN WIDE/COLUMBIA/SONY BMG	
6	6			JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	JIVE/SONY BMG	
7	5			NELLY FURTADO	LOOSE	MOSLEY/GEFFEN/UNIVERSAL	
8	RE			CORINNE BAILEY RAE	CORINNE BAILEY RAE	GOOD GROOVE/CAPITOL/EMI	
9	8			GWEN STEFANI	THE SWEET ESCAPE	INTERSCOPE/UNIVERSAL	
10	RE			JOHN MAYER	CONTINUUM	AWARE/COLUMBIA/SONY BMG	

THIS WEEK		LAST WEEK		(MEGA CHARTS BV)		FEBRUARY 16, 2007	
1	4			LAUWE PIS	THEO MACKENZIE	PIAS	
2	1			ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN		
3	2			BODY TO BODY	XYP	9BALL MUSIC	
4	3			HET HUIS ANUBIS	NIENKE	STUDIO 100	
5	5			CHELSEA DAGGER	THE FRATELLI	FALLOUT	

THIS WEEK		LAST WEEK		(ALBUMS)		FEBRUARY 16, 2007	
1	1			NORAH JONES	NOT TOO LATE	BLUE NOTE	
2	38			THE MOODY BLUES	COLLECTED	UNIVERSAL	
3	2			BOUDEWIJN DE GROOT/MPO	LAGE	LANDEN UNIVERSAL	
4	9			AMY WINEHOUSE	BACK TO BLACK	ISLAND	
5	3			MADONNA	THE CONFESSIONS TOUR	WARNER BROS.	

THIS WEEK		LAST WEEK		(RIM)		FEBRUARY 20, 2007	
1	1			MADONNA	THE CONFESSIONS TOUR	WARNER BROS.	
2	2			TONY CARREIRA	A VIDA QUE EU ESCOLHI	ESPAACIAL	
3	3			ANDRE SARDET	ACUSTICO	FAROL	
4	7			NELLY FURTADO	LOOSE	MOSLEY/GEFFEN	
5	5			NORAH JONES	NOT TOO LATE	BLUE NOTE	
6	4			4 TASTE	4 TASTE	FAROL	
7	6			IL DIVO	SIEMPRE	SYCO	
8	10			MICKAEL CARREIRA	MICKAEL	VIRGSO	
9	8			OS PINTAINHOS	OS PINTAINHOS	FAROL	
10	24			ROBERTO CARLOS	OUETOS	SONY BMG	

THIS WEEK		LAST WEEK		(NIELSEN SOUNDSCAN INTERNATIONAL)		MARCH 3, 2007	
1	1			RUBY	KAISER CHIEFS	B-UNIQUE/POLYDOR	
2	2			GRACE KELLY	MIKA	CASABLANCA/ISLAND	
3	6			THE SWEET ESCAPE	GWEN STEFANI FT. AKON	INTERSCOPE	
4	3			HOW TO SAVE A LIFE	THE FRAY	EPIC	
5	10			SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN		
6	5			STARZ IN THEIR EYES	JUST JACK	MERCURY	
7	9			CHASING CARS	SNOW PATROL	POLYDOR/A&M/INTERSCOPE	
8	NEW			WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE	JIVE/ZOMBA	
9	18			SHINE	TAKE THAT	POLYDOR	
10	4			THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY	FUELED BY RAMEN/ISLAND	
11	7			ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN		
12	15			PATIENCE	TAKE THAT	POLYDOR	
13	8			SAME JEANS	THE VIEW	1965	
14	NEW			STANDING IN THE WAY OF CONTROL	THE GOSSIP	KILL ROCK STARS	
15	17			AMERICA	RAZORLIGHT	VERTIGO	
16	11			PERFECT (EXCEEDER) (RADIO EDIT)	MASON VS PRINCESS	SUPERSTAR DATA	
17	12			I WANNA LOVE YOU	AKON FT. SHOOP DOGG	KOM MACT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL	
18	20			SNOW ((HEY OH))	REG HOT CHILI PEPPERS	WARNER BROS.	
19	13			TOO LITTLE TOO LATE	JOJO DA FAMILY	BLACKGROUND UNIVERSAL MOTOWN	
20	NEW			ICE BOX (ALBUM VERSION)	OMARION	T.U.G./COLUMBIA	

THIS WEEK		LAST WEEK		(AUSTRIAN IFPI/AUSTRIA TOP 40)		FEBRUARY 19, 2007	
1	1			EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZ/NIK P	POLYDOR	
2	8			GENIE AUF DIE SKI	FRITZ STROBL & THE DOWNHILL GANG	PREISER	
3	2			BOTEN ANNA	BASSHUNTER	WARNER	
4	6			FAIRYTALE GONE BAD	SUNRISE AVENUE	CAPITOL	
5	4			LE PAPA PINGOUIN	PIGLOO	SCORPIO/M6 INTERACTIONS	

THIS WEEK		LAST WEEK		(ALBUMS)		FEBRUARY 19, 2007	
1	1			FALCO	HOCH WIE NIE	SONY BMG	
2	2			NORAH JONES	NOT TOO LATE	BLUE NOTE	
3	6			NELLY FURTADO	LOOSE	MOSLEY/GEFFEN	
4	3			STARMANIA	THE VERY BEST OF	UNIVERSAL	
5	4			AMIGOS	DIE GROSSEN ERFOLGE	MCP	

THIS WEEK		LAST WEEK	
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## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	3
2	5	GRACE KELLY	MIKA CASABLANCA/ISLAND	22
3	1B	AKON FT. SNOOP DOGG	I WANNA LOVE YOU	23
4	NEW	YANMICK NOAH SAINT GEORGE	AUX ARBRES CITOYENS	1
5	4	KAMINI	MARLY-GOMONT	16
6	3	CHRISTINA AGUILERA	HURT	20
7	2	ERIC PRYDZ VS. PINK FLOYD	PROPER EDUCATION	5
8	9	KAISER CHIEFS B-UNIQUE/POLYDOR	RUBY	3
28		HOEHNER	WENN NICHT JETZT WANN DANN?	1
10	15	VILLE VALO/NATALIA AVELON WARNER	SUMMER WINE	3
NEW		MEDHY CUSTOS	ELLES DEMANDANT	1
12	12	D.J. OETZI/NIK P POLYDOR	EIN STERN (DER DEINEN NAMEN TRAGT)	1
7		AKON FT. EMINEM	SMACK THAT	1
14	10	JUST JACK MERCURY	STARZ IN THEIR EYES	1
18		TAKE THAT	PATIENCE	1

### ALBUMS

FEBRUARY 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	NORAH JONES	NOT TOO LATE	1
4	4	LOOSE MOSLEY/GEFFEN	NELLY FURTADO	1
2	2	MADONNA	THE CONFESSIONS TOUR	1
4	5	MIKA	LIFE IN CARTOON MOTION	1
7	7	AMY WINEHOUSE	BACK TO BLACK	1
6	13	EYES OPEN FICTION/POLYDOR	SNOW PATROL	1
3	3	A WEEKEND IN THE CITY WICHITA	BLOC PARTY	1
6	6	HOCH WIE NIE SONY BMG	FALCO	1
20	20	BEAUTIFUL WORLD POLYDOR	TAKE THAT	1
10	11	I'M NOT DEAD LAFACE/ZOMBA	PINK	1
9	9	PIECE BY PIECE DRAMATIC	KATIE MELUA	1
12	15	FUTURESEX LOVESOUNDS JIVE/ZOMBA	JUSTIN TIMBERLAKE	1
13	12	U218 SINGLES MERCURY	U2	1
NEW		TOTEM MERCURY	ZAZIE	1
15	17	SIEMPRE SYCO	IL DIVO	1

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. FEBRUARY 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	3
2	2	BEYONCE KNOWLES	IRREPLACEABLE	22
5	5	RED HOT CHILI PEPPERS	SNOW (HEY OH)	23
4	3	AKON FT. SNOOP DOGG	I WANNA LOVE YOU	23
4	4	PINK LAFACE/ZOMBA	U + UR HAND	1
7	7	MIKA CASABLANCA/ISLAND	GRACE KELLY	22
13	13	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	1
8	11	RAZORLIGHT VERTIGO	AMERICA	1
9	6	CHRISTINA AGUILERA	HURT	20
9	9	SNOW PATROL	CHASING CARS	1
8	8	TAKE THAT	PATIENCE	1
12	14	THE PUSSYCAT DOLLS	I DON'T NEED A MAN	1
19	19	GWEN STEFANI FT. AKON	THE SWEET ESCAPE	1
14	15	KAISER CHIEFS B-UNIQUE/POLYDOR	RUBY	3
15	16	ROBBIE WILLIAMS	SHE'S MADONNA	1

SALES DATA COMPILED BY



## TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	3	HARRY CONNICK, JR.	OH, MY NOLA	3 WKS
2	2	22	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG
3	3	3	HARRY CONNICK, JR.	CHANSON DU VIEUX CARRE	MARSALIS 460006/ROUNDER
4	4	23	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252
5	5	1	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS	COLUMBIA 77505/SONY MUSIC
6	6	16	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY
7	8	20	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS	HEAR 30026/CONCORD
8	7	3	TONY DESARE	LAST FIRST KISS	TELARC JAZZ 83651/TELARC
9	11	5	MICHAEL BUBLE	CAUGHT IN THE ACT	143/REPRISE 49444/WARNER BROS.
10	10	42	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324
11	9	1	GLADYS KNIGHT	BEFORE ME	VERVE 006225/VG
12	17	73	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL	THELONIOUS/BLUE NOTE 35173/BLG
13	14	3	SOUNDTRACK	BILLY STRAYHORN: LUSH LIFE	BLUE NOTE 73550/BLG
14	14	1	NANCY WILSON	TURNED TO BLUE	MCS JAZZ 10222/TELARC
15	22	36	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE	VERVE FORECAST 006660/VG
16	18	51	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O/VERVE/CHRONICLES 004893/UME
17	16	23	PAT METHENY / BRAD MEHLDAU	METHANY MEHLDAU	NONESUCH 79964/WARNER BROS.
18	24	25	TONY BENNETT	GREATEST HITS OF THE '60S	RPM/COLUMBIA 84779/SONY MUSIC
19	13	2	THE TIERNEY SUTTON BAND	ON THE OTHER SIDE	TELARC 83650
20	12	4	SONNY ROLLINS	SONNY, PLEASE	EMARCY 71690
21	15	21	JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA	DEAR MR. SINATRA	TELARC 83638
22	21	21	KEITH JARRETT	THE CARNEGIE HALL CONCERT	ECM 007362/UNIVERSAL CLASSICS GROUP
23	20	23	MILES DAVIS	COOL & COLLECTED	LEGACY/COLUMBIA 84784/SONY MUSIC
24	25	26	CHRIS BOTTI	LIVE: WITH ORCHESTRA & SPECIAL GUESTS	COLUMBIA 80458/SONY MUSIC
25	23	37	KATIE MELUA	PIECE BY PIECE	DRAMATIC/UNIVERSAL MOTOWN 006868/UMRG

## TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	6	YO-YO MA	APPASSIONATO	SONY CLASSICAL 02668/SONY BMG MASTERWORKS
2	NEW		STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND	DG 008448/UNIVERSAL CLASSICS GROUP
3	2	20	STING	SONGS FROM THE LABYRINTH	DG 007220/UNIVERSAL CLASSICS GROUP
4	3	24	JOSHUA BELL	VOICE OF THE VIOLIN	SONY CLASSICAL 97779/SONY BMG MASTERWORKS
5	5	6	ANNA NETREBKO	RUSSIAN ALBUM	DG 008153/UNIVERSAL CLASSICS GROUP
6	4	9	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NEERUDA SONGS	NONESUCH 79964/WARNER BROS.
7	6	6	LANG LANG	DRAGON SONGS	DG 008233/UNIVERSAL CLASSICS GROUP
8	13	46	THE 5 BROWNS	NO BOUNDARIES	RCA RED SEAL 78719/SONY BMG MASTERWORKS
9	7	6	SOUNDTRACK	THE PAINTED VEIL	DG 008254/UNIVERSAL CLASSICS GROUP
10	10	2	ROLANDO VILLAZON & PLACIDO DOMINGO	GITANO: ZARZUELA ARIAS	VIRGIN CLASSICS 65474/BLG
11	NEW		JEAN-YVES THIBAUDET	ARIA: OPERA WITHOUT WORDS	DECCA 008431/UNIVERSAL CLASSICS GROUP
12	8	21	ANDRE RIEU	THE HOME COMING!	DENON 17613/SLG
13	RE-ENTRY		SAN FRANCISCO SYMPHONY (THOMAS)	MAHLER: SYMPHONY NO. 7	SAN FRANCISCO SYMPHONY MUSIC 60009
14	14	98	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY BMG MASTERWORKS
15	RE-ENTRY		ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	PART: DA PACEM	HARMONIA MUNDI 907401
16	9	18	RENEE FLEMING	HOMAGE: THE AGE OF THE DIVA	DECCA 007405/UNIVERSAL CLASSICS GROUP
17	16	23	GABRIELA MONTERO	BACH & BEYOND	EMI CLASSICS 64647/BLG
18	11	33	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS	HYPERION 67543/HARMONIA MUNDI
19	NEW		YUNDI LI/PHILHARMONIA ORCHESTRA (DAVIS)	CHOPIN/LISZT: PIANO CONCERTO NO. 1	DG 008236/UNIVERSAL CLASSICS GROUP
20	24	2	VARIOUS ARTISTS (KEILBERTH)	WAGNER: GOTTERDAMMERUNG	TESTAMENT 1393/HARMONIA MUNDI
21	17	5	LIBERA	ANGEL VOICES	EMI CLASSICS 70523/BLG
22	19	1E	HILARY HAHN	PAGANINI/SPHON: VIOLIN CONCERTOS	DG 007188/UNIVERSAL CLASSICS GROUP
23	15	21	VARIOUS ARTISTS	PAUL MCCARTNEY'S ECCE COR MEUM	EMI CLASSICS 70424/BLG
24	12	23	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND	HARMONIA MUNDI 907400
25	NEW		OLIVIER LATRY/THE PHILADELPHIA ORCHESTRA (ESCHENBACH)	SAINT-SAENS: SYMPHONY NO. 3	"ORGAN" ONDINE 1094

## TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	14	KENNY G	IM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME	ARISTA 82630/RMG
2	2	3	DAVE KOZ	AT THE MOVIES	CAPITOL 11405
3	3	18	GEORGE BENSON & AL JARREAU	GIVIN' IT UP	MONSTER 2316/CONCORD
4	4	21	BONEY JAMES	SHINE	CONCORD 30049
5	7	56	KENNY G	THE ESSENTIAL KENNY G	LEGACY/ARISTA 75487/RMG
6	5	13	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II	RENOEZVOUS 5122
7	6		WALTER BEASLEY	READY FOR LOVE	HEADS UP 3116
8	14	71	JAMIE CULLUM	CATCHING TALES	VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG
9	9	28	FOURPLAY	X	BLUEBIRD 86399/RCA VICTOR
10	11	34	WAYMAN TISDALE	WAY UP!	RENOEZVOUS 5118
11	13	34	PETER WHITE	PLAYIN' FAVORITES	LEGACY/COLUMBIA 94992/SONY MUSIC
12	20	44	MINDI ABAIR	LIFE LESS ORDINARY	GRP 006222/VG
13	10	21	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER	INOIRECTO 01
14	RE-ENTRY		BELA FLECK & THE FLECKTONES	THE HIDDEN LAND	COLUMBIA 96417/SONY MUSIC
15	15	30	JAZZMASTERS	JAZZMASTERS V	TRIPPIN' N' RHYTHM 90522/N2
16	19	4	CHUCK LOEB	PRESERVE HEADS UP	3117
17	16	30	THE RIPPINGTONS	20TH ANNIVERSARY PEAK	30000/CONCORD
18	12	16	NINA SIMONE	REMIXED & REIMAGINED	LEGACY/RCA 01280/RMG
19	17	36	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION	HIP-O 004869/UME
20	8	2	DOWN TO THE BONE	THE BEST OF DOWN TO THE BONE	NARADA JAZZ 82164/BLG
21	25	77	HERBIE HANCOCK	POSSIBILITIES	HEAR/HANCOCK 70013/VECTOR
22	21	4	WAYMAN TISDALE	THE VERY BEST OF WAYMAN TISDALE	GRP 008197/VG
23	23	23	ROB WHITE	LET IT RIDE	EP 90953/ORPHEUS
24	18	8	INCOGNITO	BEES + THINGS + FLOWERS	RICE/NARADA JAZZ 70179/BLG
25	22	34	PIECES OF A DREAM	PILLOW TALK	HEADS UP 3105

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	
1	1	15	JOSH GROBAN	AWAKE	143/REPRISE 44435/WARNER BROS.	
2	3	15	ANDREA BOCELLI	UNDER THE DESERT SKY	SUGAR/OCCA 007831/UNIVERSAL CLASSICS GROUP	
3	2	13	IL DIVO	SIEMPRE SYCO	COLUMBIA 02673/SONY MUSIC	
4	5	96	IL DIVO	IL DIVO SYCO	COLUMBIA 93963/SONY MUSIC	
5	5	55	ANDREA BOCELLI	AMORE SUGAR/DECCA	006069/UNIVERSAL CLASSICS GROUP	
6	6	57	IL DIVO	ANCORA SYCO	COLUMBIA 76914/SONY MUSIC	
7	8	52	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC	006144/UNIVERSAL LATINO	
8	12	2	MORMON TABERNACLE CHOIR	ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973011	
9	7	18	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL	FLOW 1894/MARANATHA!	
10	9	20	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION	NEMO STUDIO/ANGEL 73671/BLG	
11	10	67	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005620/UNIVERSAL CLASSICS GROUP	
12	11	23	VITTORIO	VITTORIO POLYDOR/DECCA	MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	
13	13	58	CHLOE	WALKING IN THE AIR	MANHATTAN 42961/BLG	
14	14	65	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK)	SONY CLASSICAL 74709/SONY BMG MASTERWORKS	
15	15	48	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL	MORMON TABERNACLE CHOIR 70036	
16	16	7	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER	VITAMIN 9449	
17	RE-ENTRY		THE CELTIC TENORS	REMEMBER ME	TELARC 80667	
18	20	94	SOUNDTRACK	STAR WARS: EPISODE III	REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY BMG MASTERWORKS
19	18	4	VARIOUS ARTISTS	IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE	VITAMIN 9432	
20	17	73	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN	HERE MORMON TABERNACLE CHOIR 0017	
21	23	15	GLENN DANZIG	BLACK ARIA II	EVILIVE 2097/MEGAFORCE	
22	22	69	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING	THE ANDREW LLOYD WEBBER COLLECTION VOL. 2	DECCA 005570/UNIVERSAL CLASSICS GROUP
23	9	68	HAYLEY WESTENRA	ODYSSEY	DECCA 005440/UNIVERSAL CLASSICS GROUP	
24	21	21	RONAN TYNAN	THE DAWNING OF THE DAY	DECCA 007339/UNIVERSAL CLASSICS GROUP	
25	24	40	SOUNDTRACK	THE DA VINCI CODE	DECCA 006479/UNIVERSAL CLASSICS GROUP	

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# MAR 3 2007 ALBUMS

SALES DATA COMPILED BY



## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** **GG** Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** 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](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). **Ⓢ** RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). **Ⓢ** Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	3	256	<b>#1 GREATEST GAINER</b> NORAH JONES	COME AWAY WITH ME	BLUE NOTE 32088*/BLG (17.98)	Ⓢ
2	1	24	SELAH	HIDING PLACE	CURB 78834 (18.98)	Ⓢ
3	5	145	JOSH GROBAN	CLOSER	143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	Ⓢ
4	4	152	GUNS N' ROSES	GREATEST HITS	GEFFEN 001714/INTERSCOPE (16.98)	Ⓢ
5	6	639	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	CAPITOL 30334 (16.98)	Ⓢ
6	7	15	RASCAL FLATTS	FEELS LIKE TODAY	LYRIC STREET 165049/HOLLYWOOD (18.98)	Ⓢ
7	41	73	JOHN LEGEND	GET LIFTED	G.O.O.D. COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ	Ⓢ
8	8	100	MICHAEL BUBLE	IT'S TIME	143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	Ⓢ
9	12	322	TIM MCGRAW	GREATEST HITS	CURB 77978 (18.98/12.98)	Ⓢ
10	47	111	JOHN MAYER	HEAVIER THINGS	AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) Ⓢ	Ⓢ
11	9	330	THE DOORS	BEST OF THE DOORS	ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	Ⓢ
12	19	156	STEVIE WONDER	THE DEFINITIVE COLLECTION	UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	Ⓢ
13	35	75	NORAH JONES	FEELS LIKE HOME	BLUE NOTE 84800*/BLG (18.98)	Ⓢ
14	20	126	KEITH URBAN	BE HERE	CAPITOL NASHVILLE 77489 (18.98)	Ⓢ
15	48	100	LIONEL RICHIE	THE DEFINITIVE COLLECTION	UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	Ⓢ
16	2	62	PRINCE	THE VERY BEST OF PRINCE	WARNER BROS. 74272 (18.98)	Ⓢ
17	18	171	EVANESCENCE	FALLEN	WIND-UP 13063 (18.98)	Ⓢ
18	11	87	CREED	GREATEST HITS	WIND-UP 13103 (18.98 CD/DVD) Ⓢ	Ⓢ
19	14	1542	PINK FLOYD	DARK SIDE OF THE MOON	CAPITOL 46001* (18.98/10.98)	Ⓢ
20	10	173	JOHNNY CASH	16 BIGGEST HITS	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	Ⓢ
21	16	181	JOSH GROBAN	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. (18.98)	Ⓢ
22	15	140	MICHAEL BUBLE	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. (18.98)	Ⓢ
23	17	300	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS	TJ/F GONG/ISLAND 548904/UME (13.98/8.98) Ⓢ	Ⓢ
24	22	97	GEORGE STRAIT	50 NUMBER ONES	MCA NASHVILLE 000459/UMGN (25.98)	Ⓢ
25	26	96	ORIGINAL BROADWAY CAST RECORDING	WICKED	DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	Ⓢ
26	24	634	JOURNEY	JOURNEY'S GREATEST HITS	LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	Ⓢ
27	33	327	SOUNDTRACK	GREASE	POLYDOR/UNIVERSAL 825095/UME (18.98)	Ⓢ
28	45	6	JAMES BROWN	20 ALL-TIME GREATEST HITS!	POLYDOR 511326/UME (13.98)	Ⓢ
29	25	119	TOBY KEITH	GREATEST HITS 2	DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Ⓢ
30	29	327	THE BEATLES	1 APPLE	29325/CAPITOL (18.98/12.98)	Ⓢ
31	3	73	DANE COOK	HARMFUL IF SWALLOWED	COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	Ⓢ
32	21	109	SUGARLAND	TWICE THE SPEED OF LIFE	MERCURY 002172/UMGN (13.98)	Ⓢ
33	32	766	AC/DC	BACK IN BLACK	LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	Ⓢ
34	RE-ENTRY		RED HOT CHILI PEPPERS	GREATEST HITS	WARNER BROS. 48545 (18.98)	Ⓢ
35	23	526	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS	FANTASY 2*/CONCORD (17.98/12.98)	Ⓢ
36	36	201	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	EXPERIENCE HENDRIX 116711*/UME (18.98/12.98)	Ⓢ
37	27	422	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995	MERCURY 528718/UME (18.98/11.98)	Ⓢ
38	40	13	ERIC CLAPTON	THE BEST OF ERIC CLAPTON: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION	CHRONICLES/POLYDOR 002759/UME (11.98)	Ⓢ
39	RE-ENTRY		THE POLICE	EVERY BREATH YOU TAKE: THE CLASSICS	A&M/CHRONICLES 003765/UME (18.98)	Ⓢ
40	37	129	LYNYRD SKYNYRD	THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION	MCA 11941/UME (11.98/5.98)	Ⓢ
41	30	782	METALLICA	METALLICA	ELEKTRA 61113*/AG (18.98/11.98)	Ⓢ
42	RE-ENTRY		EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING	73971 (25.98)	Ⓢ
43	38	670	QUEEN	GREATEST HITS	HOLLYWOOD 161265 (18.98/11.98)	Ⓢ
44	42	114	LYNYRD SKYNYRD	ALL TIME GREATEST HITS	MCA 112229/UME (18.98/12.98)	Ⓢ
45	RE-ENTRY		ROD STEWART	THE VERY BEST OF ROD STEWART	WARNER BROS. 76328 (18.98/12.98)	Ⓢ
46	39	581	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS	MCA 110813/UME (18.98/12.98)	Ⓢ
47	34	10	TOBYMAC	MOMENTUM	FOREFRONT 25924 (17.98 CD)	Ⓢ
48	RE-ENTRY		CHRISTINA AGUILERA	STRIPPED	RCA 68037*/RMG (18.98/12.98)	Ⓢ
49	28	58	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	THE BABY EINSTEIN: LULLABY CLASSICS	BUENA VISTA 861085/WALT DISNEY (7.98)	Ⓢ
50	44	113	KELLY CLARKSON	BREAKAWAY	RCA 64491*/RMG (18.98)	Ⓢ

**TOP POP CATALOG:** Catalog Albums are 2-year old titles that have fallen below No. 100 or The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	13	14	<b>#1</b> DIXIE CHICKS	Taking The Long Way	COLUMBIA /SONY MUSIC Ⓢ	8	Ⓢ
2	3	26	CORINNE BAILEY RAE	Corinne Bailey Rae	CAPITOL	4	Ⓢ
3	9	23	JOHN MAYER	Continuum	AWARE/COLUMBIA /SONY MUSIC	10	Ⓢ
4	1	2	FALL OUT BOY	Infinity On High	FUELED BY RAMEN/ISLAND /DJMG	5	Ⓢ
5	2	3	NORAH JONES	Not Too Late	BLUE NOTE /BLG Ⓢ	1	Ⓢ
6	10	22	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	JIVE /ZOMBA	7	Ⓢ
7	NEW		LUCINDA WILLIAMS	West	LOST HIGHWAY	14	Ⓢ
8	NEW		SOUNDTRACK	Music And Lyrics	WARNER SUNSET/ATLANTIC /AG	11	Ⓢ
9	15	2	VARIOUS ARTISTS	Grammy Nominees 2007	GRAMMY /SONY BMG CMG	3	Ⓢ
10	7	13	DAUGHTRY	Daughtry	RCA 88860/RMG	9	Ⓢ
11	4	2	LILY ALLEN	Alright, Still...	CAPITOL	39	Ⓢ
12	8	4	THE SHINS	Wincing The Night Away	SUB POP	30	Ⓢ
13	NEW		BORNE	Loss Of Signal (iTunes Exclusive)	JELLYFISH	—	Ⓢ
14	NEW		VAN MORRISON	Van Morrison At The Movies	MANHATTAN /BLG	35	Ⓢ
15	RE-ENTRY		FERGIE	The Dutchess	WILLIAMS/A&M /INTERSCOPE	20	Ⓢ

## TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	1	3	<b>#1</b> NORAH JONES	Not Too Late	BLUE NOTE 84800*/BLG Ⓢ	1	Ⓢ
2	NEW		LUCINDA WILLIAMS	West	LOST HIGHWAY 006938*	14	Ⓢ
3	RE-ENTRY		DIXIE CHICKS	Taking The Long Way	COLUMBIA 80739/SONY MUSIC Ⓢ	8	Ⓢ
4	18	23	JOHN MAYER	Continuum	AWARE/COLUMBIA 79019*/SONY MUSIC	10	Ⓢ
5	22	4	VARIOUS ARTISTS	Grammy Nominees 2007	GRAMMY 03827/SONY BMG CMG	3	Ⓢ
6	3	2	PATTY GRIFFIN	Children Running Through	A10 0036	66	Ⓢ
7	2	2	FALL OUT BOY	Infinity On High	FUELED BY RAMEN/ISLAND 008109/DJMG	5	Ⓢ
8	NEW		VAN MORRISON	Van Morrison At The Movies	MANHATTAN 84224/BLG	35	Ⓢ
9	5	2	CORINNE BAILEY RAE	Corinne Bailey Rae	CAPITOL 66361	4	Ⓢ
10	4	2	THE SHINS	Wincing The Night Away	SUB POP 705*	30	Ⓢ
11	7	13	DAUGHTRY	Daughtry	RCA 88860/RMG	9	Ⓢ
12	8	13	THE BEATLES	Love	APPLE 79808/CAPITOL Ⓢ	36	Ⓢ
13	13	4	REGINA SPEKTOR	Begin To Hope	SIRE 44112/WARNER BROS.	63	Ⓢ
14	20	19	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	JIVE 88062*/ZOMBA	7	Ⓢ
15	NEW		GERALD LEVERT	In My Songs	ATLANTIC 100341/AG	2	Ⓢ

## TOP KID DVD

THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	TITLE (DISTRIBUTOR)
1	1	1	<b>#1</b> CINDERELLA III: A TWIST IN TIME	(ANIMATED)
2	1	3	THE INVINCIBLE IRON MAN	(ANIMATED)
3	1	1	DRAGON BALL Z: SEASON ONE	(ANIMATED)
4	1	1	BEN 10: THE COMPLETE SEASON 1	(ANIMATED)
5	3	9	AIR BUDDIES	(PATRICK CRANSHAW/RICHARD KARN)
6	1	1	STRAWBERRY SHORTCAKE: THE SWEET DREAMS MOVIE	(ANIMATED)
7	1	1	ELMO'S WORLD: WHAT MAKES YOU HAPPY?	(SESAME STREET MUPPETS)
8	6	37	TOM AND JERRY'S GREATEST CHASES	WARNER HOME VIDEO (ANIMATED)
9	2	4	THAT'S SO SUITE LIFE OF HANNAH MONTANA	(RAVEN SYMONÉ/MILEY CYRUS)
10	1	1	THE BACKYARDIGANS: THE LEGEND OF THE VOLCANO SISTERS	(ANIMATED)
11	1	1	MY LITTLE PONY: A VERY PONY PLACE	(ANIMATED)
12	19	7	BARBIE AS RAPUNZEL	(ANIMATED)
13	1	1	THOMAS & FRIENDS: MILKSHAKE MUDDLE	(ANIMATED)
14	5	9	THE FOX AND THE HOUND 2	(ANIMATED)
15	20	7	BARBIE OF SWAN LAKE	(ANIMATED)

# VIDEO

## TOP DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	DEPT.	RATING
1	NEW	<b>#1 CINDERELLA III: A TWIST IN TIME</b> WALT DISNEY HOME ENTERTAINMENT/EUENA VISTA HOME ENTERTAINMENT 29623 (29.98)	Animated	G	
2	NEW	<b>FLAGS OF OUR FATHERS</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 11782 (29.98)	Ryan Phillippe/Jesse Bradford	R	
3	1	<b>OPEN SEASON</b> SONY PICTURES HOME ENTERTAINMENT 15694 (28.98)	Animated	PG	
4	NEW	<b>FLICKA</b> 20TH CENTURY FOX 40665 (29.98)	Alison Lohman/Tim McGraw	PG	
5	NEW	<b>THE GRUDGE 2</b> SONY PICTURES HOME ENTERTAINMENT 15091 (28.98)	Amber Tamblyn/Arielle Kebbel	PG-13	
6	2	<b>THE MARINE</b> WWE HOME VIDEO/20TH CENTURY FOX 40677 (29.98)	John Cena/Kelly Carlson	PG-13	
7	3	<b>FLYBOYS</b> MGM HOME ENTERTAINMENT/20TH CENTURY FOX 06212 (29.98)	James Franco/Martin Henderson	PG-13	
8	NEW	<b>HOLLYWOODLAND</b> MIRAMAX HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 48462 (28.98)	Adrien Brody/Diane Lane	R	
9	4	<b>THE GUARDIAN</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53388 (29.98)	Kevin Costner/Ashton Kutcher	PG-13	
10	5	<b>SAW III</b> LIONS GATE HOME ENTERTAINMENT 20732 (29.98)	Tobin Bell/Shawnee Smith	R	
11	NEW	<b>EDDIE MURPHY: DELIRIOUS</b> ANCHOR BAY ENTERTAINMENT 70073 (19.98)	Eddie Murphy	NR	
12	NEW	<b>CHARMED: THE COMPLETE SEVENTH SEASON</b> PARAMOUNT HOME ENTERTAINMENT 70704 (49.98)	Holly Marie Combs/Alyssa Milano	NR	
13	39	<b>THE LAKE HOUSE</b> WARNER HOME VIDEO 73672 (19.98)	Keanu Reeves/Sandra Bullock	PG	
14	RE-ENTRY	<b>WALK THE LINE</b> 20TH CENTURY FOX 32422 (29.98)	Joaquin Phoenix/Reese Witherspoon	PG-13	
15	8	<b>LITTLE MISS SUNSHINE</b> 20TH CENTURY FOX 40331 (29.98)	Greg Kinnear/Steve Carell	R	
16	NEW	<b>RUNNING WITH SCISSORS</b> SONY PICTURES HOME ENTERTAINMENT 15913 (26.98)	Annette Bening/Brian Cox	R	
17	38	<b>THE NOTEBOOK</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7497 (19.98)	Ryan Gosling/Rachel McAdams	PG-13	
18	22	<b>HITCH</b> COLUMBIA TRISTAR HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 11235 (14.98)	Will Smith/Eva Mendes	PG-13	
19	7	<b>PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29297 (29.98)	Johnny Depp/Orlando Bloom	PG-13	
20	6	<b>GRIDIRON GANG</b> COLUMBIA PICTURES/SONY PICTURES HOME ENTERTAINMENT 14846 (28.98)	Dwayne "The Rock" Johnson/Xzibit	PG-13	
21	9	<b>THE ILLUSIONIST</b> 20TH CENTURY FOX 40237 (29.98)	Edward Norton/Paul Giamatti	PG-13	
22	14	<b>CARS</b> WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 27189 (19.98)	Animated	G	
23	16	<b>BARNYARD</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 43124 (29.98)	Animated	PG	
24	18	<b>THE DEVIL WEARS PRADA</b> 20TH CENTURY FOX 37440 (29.98)	Meryl Streep/Anne Hathaway	PG-13	
25	RE-ENTRY	<b>THE FAST AND THE FURIOUS: TOKYO DRIFT</b> UNIVERSAL STUDIOS HOME VIDEO 30649 (19.93)	Lucas Black/Bow Wow	PG-13	

## TOP TV DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	DEPT.	RATING
1	NEW	<b>#1 EDDIE MURPHY: DELIRIOUS</b> ANCHOR BAY 70073 (19.98)	Eddie Murphy	NR	
2	NEW	<b>CHARMED: THE COMPLETE SEVENTH SEASON</b> PARAMOUNT 70704 (49.98)	Holly Marie Combs/Alyssa Milano	NR	
3	1	<b>HIGH SCHOOL MUSICAL: ENCORE EDITION</b> WALT DISNEY/BUENA VISTA 49549 (26.98)	Animated	G	
4	NEW	<b>DRAGON BALL Z: SEASON ONE</b> FUNIMATION 02242 (49.98)	Animated	PG	
5	NEW	<b>BEN 10: THE COMPLETE SEASON 1</b> WARNER 78082 (19.98)	Animated	PG	
6	5	<b>FAMILY GUY: VOLUME FOUR</b> 20TH CENTURY FOX 38209 (39.98)	Animated	PG	
7	4	<b>24: SEASON ONE</b> 20TH CENTURY FOX 05416 (59.98)	Animated	PG	
8	15	<b>GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCLUT</b> TOUCHSTONE TELEVISION/BUENA VISTA 70093 (59.98)	Animated	PG	
9	7	<b>THE OFFICE: SEASON ONE</b> NBC/UNIVERSAL STUDIOS 28506 (29.98)	Animated	PG	
10	NEW	<b>ELMO'S WORLD: WHAT MAKES YOU HAPPY?</b> SONY WONDER 40012 (12.98)	Animated	PG	
11	12	<b>TOM AND JERRY'S GREATEST CHASES</b> WARNER 65306 (9.98)	Animated	PG	
12	2	<b>THAT'S SO SUITE LIFE OF HANNAH MONTANA</b> WALT DISNEY/BUENA VISTA 72980 (19.98)	Animated	PG	
13	6	<b>MARTIN: THE COMPLETE FIRST SEASON</b> HBO 36012 (29.98)	Animated	PG	
14	10	<b>GREY'S ANATOMY: SEASON ONE</b> TOUCHSTONE TELEVISION/BUENA VISTA 4173503 (29.98)	Animated	PG	
15	NEW	<b>THE BACKYARDIGANS: THE LEGEND OF THE VOLCANO SISTERS</b> NICK JR./PARAMOUNT 51264 (16.98)	Animated	PG	
16	RE-ENTRY	<b>CHARMED: THE COMPLETE SIXTH SEASON</b> PARAMOUNT 048484 (49.98)	Animated	PG	
17	NEW	<b>SEX AND THE CITY: SEASON SIX: PART TWO</b> HBO 92329 (29.98)	Animated	PG	
18	NEW	<b>SEX AND THE CITY: THE COMPLETE FOURTH SEASON</b> HBO 99208 (49.98)	Animated	PG	
19	11	<b>THE OFFICE: SEASON TWO</b> NBC/UNIVERSAL STUDIOS 30378 (49.98)	Animated	PG	
20	NEW	<b>SEX AND THE CITY: THE COMPLETE THIRD SEASON</b> HBO 99232 (49.98)	Animated	PG	
21	NEW	<b>SEX AND THE CITY: THE COMPLETE FIFTH SEASON</b> HBO 98925 (49.98)	Animated	PG	
22	NEW	<b>SEX AND THE CITY: THE COMPLETE SECOND SEASON</b> HBO 99248 (49.98)	Animated	PG	
23	NEW	<b>THOMAS &amp; FRIENDS: MILKSHAKE Muddle</b> HIT/20TH CENTURY FOX 31184 (14.98)	Animated	PG	
24	NEW	<b>SEX AND THE CITY: SIXTH SEASON PART ONE</b> HBO 98904 (49.98)	Animated	PG	
25	19	<b>WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD</b> WARNER 02390 (9.98)	Animated	PG	

## TOP VIDEO RENTALS™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	DEPT.	RATING
1	NEW	<b>#1 FLAGS OF OUR FATHERS</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 11782 (29.98)	Ryan Phillippe/Jesse Bradford	R	
2	2	<b>THE GUARDIAN</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53388 (29.98)	Kevin Costner/Ashton Kutcher	PG-13	
3	1	<b>OPEN SEASON</b> SONY PICTURES HOME ENTERTAINMENT 15694 (28.98)	Animated	PG	
4	3	<b>THE MARINE</b> WWE HOME VIDEO/20TH CENTURY FOX 40677 (29.98)	John Cena/Kelly Carlson	PG-13	
5	NEW	<b>THE GRUDGE 2</b> SONY PICTURES HOME ENTERTAINMENT 15091 (28.98)	Amber Tamblyn/Arielle Kebbel	PG-13	
6	NEW	<b>FLICKA</b> 20TH CENTURY FOX 40665 (29.98)	Alison Lohman/Tim McGraw	PG	
7	4	<b>FLYBOYS</b> MGM HOME ENTERTAINMENT/20TH CENTURY FOX 06212 (29.98)	James Franco/Martin Henderson	PG-13	
8	NEW	<b>HOLLYWOODLAND</b> MIRAMAX HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 48462 (28.98)	Adrien Brody/Diane Lane	R	
9	8	<b>THE ILLUSIONIST</b> 20TH CENTURY FOX 40237 (29.98)	Edward Norton/Paul Giamatti	PG-13	
10	7	<b>EMPLOYEE OF THE MONTH</b> LIONS GATE HOME ENTERTAINMENT 20732 (29.98)	Tobin Bell/Shawnee Smith	R	

## TOP VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	TITLE	MANUFACTURER	DEPT.	RATING
1	1	<b>X360: LOST PLANET: EXTREME CONDITION</b> CAPCOM	EA SPORTS	E	
2	4	<b>PS2: NEED FOR SPEED: CARBON</b>	EA SPORTS	E	
3	3	<b>X360: GEARS OF WARS</b> MICROSOFT	EA SPORTS	E	
4	5	<b>X360: TOM CLANCY'S RAINBOW SIX: VEGAS</b> UBI SOFT	EA SPORTS	E	
5	2	<b>PS2: MADDEN NFL 07</b>	EA SPORTS	E	
6	7	<b>PS2: BULLY</b> ROCKSTAR GAMES	EA SPORTS	E	
7	8	<b>X360: CALL OF DUTY 3</b> ACTIVISION	EA SPORTS	E	
8	6	<b>PS2: WWE SMACKDOWN VS. RAW 2007</b> THQ	EA SPORTS	E	
9	10	<b>X360: NEED FOR SPEED: CARBON</b> EA SPORTS	EA SPORTS	E	
10	RE-ENTRY	<b>PS2: SCARFACE: THE WORLD IS YOURS</b> VIVENDI UNIVERSAL	EA SPORTS	M	

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2007

## TOP HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEPT.
1	1	11	<b>#1 SILVERSON PICKUPS</b> DANGERBIRD 009 (11.98)	Carnavas	
2	7	68	<b>GREATEST GAINER IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
3	3	20	<b>UNK</b> BIG DIMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
4	6	45	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	The Poison	
5	8	11	<b>YURIDIA</b> SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
6	5	12	<b>RODRIGO Y GABRIELA</b> ATO 21557 (13.98)	Rodrigo Y Gabriela	
7	2	2	<b>PETER BJORN AND JOHN</b> ALMOST GOLD 001 (12.98)	Writer's Block	
8	10	9	<b>ROCCO DELUCA &amp; THE BURDEN</b> IRONWORKS 165 (12.98)	I Trust You To Kill Me	
9	15	3	<b>ELISABETH WITHERS</b> BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone	
10	HOT SHOT DEBUT		<b>KINTO SOL</b> UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	
11	24	4	<b>XTREME</b> LA CALLE 340011/UG (13.98)	Haciendo Historia	
12	NEW		<b>P.S.D. THA DRIVAH, KEAK DA SNEAK &amp; MESSY MARV</b> GATEWAY 165/SMC (15.98)	Da Bidness	
13	19	11	<b>BOYS LIKE GIRLS</b> COLUMBIA 76283/RED INK (11.98)	Boys Like Girls	
14	25	1*	<b>RED</b> ESSENTIAL 10807 (12.98)	End Of Silence	
15	20	9	<b>COLD WAR KIDS</b> DOWNTOWN 70009 (13.98)	Robbers & Cowards	
16	16	2	<b>SECONDHAND SERENADE</b> GLASSNOTE 63020/EAST WEST (13.98)	Awake	
17	5	2	<b>APPLES IN STEREO</b> SIMIAN 213/YEP ROC (15.98)	New Magnetic Wonder	
18	11	4	<b>DEERHOOF</b> KILL ROCK STARS 472 (15.98)	Friend Opportunity	
19	43	11	<b>REIK</b> SONY BMG NORTE 70213 (14.98)	Seuencia	
20	4	2	<b>KELLER WILLIAMS</b> SCI FIDELITY 1058 (16.98)	Dream	
21	12	3	<b>YOUNG LOVE</b> ISLAND 008101/IDJWG (10.98)	Too Young To Fight It	
22	31	6	<b>THE KOOKS</b> VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
23	RE-ENTRY		<b>TOMMY CASTRO</b> BLIND PIG 5111 (16.98)	Painkiller	
24	23	19	<b>CHIODOS</b> EQUAL VISION 136 (14.98 CD/DVD) ⊕	All's Well That Ends Well	
25	25	7	<b>EMERSON DRIVE</b> MONTAGE 90088/MIDAS (13.98)	Countrified	
26	23	4	<b>DUSTIN KENSRUE</b> EQUAL VISION 133 (11.98)	Please Come Home	
27	17	3	<b>SEAN PRICE</b> DUCK DOWN 2045* (16.98)	Jesus Price Supastar	
28	27	37	<b>CARTEL</b> THE MILITIA GROUP/EPIC 83850/SONY MUS C (15.98)	Chroma	
29	21	4	<b>MOE.</b> FATBOY 6645 (13.98)	The Conch	
30	13	4	<b>BEVERLEY MITCHELL</b> DAYWIND/WORD-CURB 15117/WARNER BROS. (13.98)	Beverley Mitchell	
31	33	22	<b>SAY ANYTHING</b> DOGHOUSE J 71805/RMG (11.98)	...Is A Real Boy	
32	34	34	<b>DRAGONFORCE</b> SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	Inhuman Rampage	
33	23	4	<b>MENOMENA</b> BARSUK 60 (11.98)	Friend And foe	
34	22	3	<b>SKINNY PUPPY</b> HELL-O DEATHDAY 63982/SPV (17.98)	Mythmaker	
35	41	5	<b>J XAVIER</b> NOODY 007/MUSIC WORLD (12.98)	Young Prince Of Tha South	
36	32	5	<b>COBRA STARSHIP</b> DECADANCE 089/FUELED BY RAMEN (13.93)	While The City Sleeps, We Rule The Streets	
37	RE-ENTRY		<b>MARIANO BARBA</b> THREE SOUND 10423 (15.98)	Aliado Del Tiempo	
38	RE-ENTRY		<b>RAUL MALO</b> SANCTUARY 84752 (18.98)	You're Only Lonely	
39	42	2	<b>MICKEY AVALON</b> MYSpace 007853/INTERSCOPE (11.98)	Mickey Avalon	
40	37	21	<b>GEORGE LOPEZ</b> OGLIO 89140 (16.98)	El Mas Chingon	
41	44	11	<b>LEELAND</b> ESSENTIAL 10812 (13.98)	Sound Of Melodies	
42	RE-ENTRY		<b>LEWIS BLACK</b> COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	
43	RE-ENTRY		<b>MIGUELITO</b> W&D/EL CARTEL 001348/MACHETE (11.98)	Mas Grande Que Tu	
44	36	3	<b>ECHOING ANGELS</b> INO/COLUMBIA 87891/SONY MUSIC (12.98)	You Alone	
45	38	13	<b>JIM GAFFIGAN</b> COMEDY CENTRAL 0039 (13.98)	Beyond The Pale	
46	18	2	<b>SONDRE LERCHE AND THE FACES DOWN</b> ASTRALWERKS 82620 (15.98)	Phantom Punch	
47	40	1	<b>ROCK STAR SUPERNOVA</b> BURNETT/EPIC 88414/SONY MUSIC (18.98)	Rock Star Supernova	
48	50	17	<b>HILLSONG</b> HILLSONG AUSTRALIA/COLUMBIA 88310/SCNY MUSIC (17.98) ⊕	Mighty To Save: Live	
49	NEW		<b>THE CAT EMPIRE</b> VELOUR 0701 (11.98)	Two Shoes	
50	RE-ENTRY		<b>JOSHUA RADIN</b> COLUMBIA 83851/SONY MUSIC (11.98)	We Were Here	

### BREAKING & ENTERING

The Cat Empire—which serves up an intoxicating mix of rock, ska, R&B and other genres—gets frisky with its latest album, "Two Shoes," which debuts this week at No. 49 on the Top Heatseekers chart. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.



The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# SINGLES & TRACKS

MAR 3 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, BM/Mark-Mehr Music, BM/Ressence/Fat Sauce Music, ASCAP) RBH 24  
24 STEP (Top Quality, BM) H100 87; RBH 29  
30 SOMETHING (Carier Boys Publishing, ASCAP/WB Music, ASCAP/Ant Nuthr' Gon On But Funking, ASCAP/Bat Future Music, BM/Songs Of Universal, BM/Palm 144:1 Music, BM/EMI April, ASCAP) HL/WBM, RBH 21

## A

AIN'T NO LOVE SONG (CoryLavi Music Group, BM/Copyright Control) RBH 76  
ALL MY FRIENDS SAY (Murrah Music Corporation, BM/House Of Full Circle, BM/Full Circle, BM/Back In The Saddle, ASCAP/Pony Puppy Music, ASCAP) CS 50  
ALYSSA LIES (Careers-BMG Music Publishing, BM/More Than Rhymer, BM) CS 5; H100 65; POP 98  
AMIR ES LO QUE QUIERO (Mi Trocito De Mi Vida, S.L./Ediciones Musicales Clippers, S.L./Luzania Music, S.L.) LT 36  
AMARILLO SKY (Rich Tean Music, ASCAP/Bound For Sound Music, ASCAP/WB Music, ASCAP/Big Love Music, BM/Carol Vincent And Associates, SESAC/Grimm Girl Music, BM/Bar Two Beat One Music, ASCAP) WBM, H100 80  
AND I AM TELLING YOU I'M NOT GONING (Dreamjays, ASCAP/Universal, Gellen Music, BM/Dreemates, BM) HL, H100 93; RBH 18  
ANTES DE QUE TE VAYAS (Promociones Musicales HR, S.A./Fermusica II, BM) LT 12  
ANYWAY (Delemnava, BM/Life Des Autiers, ASCAP/Bucky And Clyde, ASCAP) CS 7; H100 48; POP 57

## B

BECAUSE OF YOU (Super Sayn Publishing, BM/Zomba Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, RBH 41  
BEER IN MEXICO (Sony/ATV Milene, ASCAP/Standout, ASCAP) HL, CS 6; H100 85  
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL, H100 35; POP 98  
BE GOOD TO ME (K'Stuff, BM/ArtHouse, BM/Predly Music, BM) RBH 40  
BENIGNITA TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Vallinotto Songs, BM/Careers-BMG Music Publishing, BM) LT 7  
BETTER THAN ME (EMI Blackwood, BM/Hinder Music, BM/High Buck Publishing, BM) HL, POP 86  
BET THAT (Trick N' Rick, BM/First N' Gold, BM/Gold Rush Publishing, BM/Y A Daddy, ASCAP/Trac-N-Field Entertainment, BM/Chamillany Camp Music, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 93  
BE WITH ME (Young Malcolm Publishing, ASCAP/EMI Blackwood, BM/Phenix Ave. Music Publishing, ASCAP/EMI April, ASCAP/Justin Combs Publishing, ASCAP/Rodney Jerkins Productions, BM) HL, RBH 99  
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal MCA, ASCAP/WB Music, SESAC/Baby's Only Publishing Company, SESAC/Noonime South, SESAC/Lada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Lyrical Music, ASCAP/Reach Global Tunes, SESAC) HL/WBM, RBH 42  
BE WITH YOU (Gad Songs, ASCAP/Cherry Lane, ASCAP/Sweet Giggles, ASCAP) CLM, RBH 44  
BOMSHÉ! STOMP (Midas Magic, ASCAP/Midas Music, ASCAP/Dimensional Songs Of The Knoll, BM/K Idaho Music, BM/Cherry River, BM/Big Blue Diamonds Music, BM) CLM, CS 55  
BOSTON (EMI April, ASCAP/Augustana Music, ASCAP) HL, H100 34; POP 32  
BREAK 'EM OFF (Paul Wall, ASCAP/Compass Publishing, BM/Modular Publishing, BM/2K Kingspin Publishing, ASCAP) RBH 62  
BREAK IT UP (Itaiari, ASCAP/Greensleeves, PRS/Dirty Rock, PRS/EMI April, ASCAP/Copyright Control/Antarhi Music, BM/EMI Blackwood, BM) HL, H100 52; POP 31  
BUOY (Soultrich, ASCAP/Universal Music Corporation, ASCAP/1030 Publishing, ASCAP/Karl Ginn, BM/Guinn Style, BM/Ruby Music, ASCAP/Kane, BM/Sugar Biscuit, ASCAP) H100 64; RBH 10  
BUY U A ORANK (SHAWTY SNAPPIN') (Naggy Boy Publishing, BM/Zomba Songs, BM/Granny Man Publishing, BM/Meht Music, BM/Basement Funk South, ASCAP) WBM, RBH 65

## C

CADA VEZ QUE PIENSO EN TI (Sony/ATV Discos, ASCAP) LT 17  
CALL ME WHEN YOU'RE SOBER (Professor Screweye Publishing, BM/Dwight Frye Music, BM/Sweet T 666 Music, ASCAP) WBM, POP 71  
CANDYMAN (Oria Music, BM/Careers-BMG Music Publishing, BM/Sluck In The Throat, ASCAP/Famous, ASCAP) HL/WBM, H100 78; POP 53  
CAN'T FORGET ABOUT YOU (Ill Will, ASCAP/Zomba Enterprises, ASCAP/My I am Music, BM/Cherry River, BM/Foray Music, SESAC/Christelle Michele Music, SESAC/Bourne Co., ASCAP) CLM/WB, RBH 46  
CAN'T GET ENOUGH (Rodney Jerkins Productions, BM/EMI Blackwood, BM/Ensign Music, BM/Fred Jerkins II, BM/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP) HL, RBH 38  
CHANGE ME (BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs Music, ASCAP/Almo Music, ASCAP/Rank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Ocares' Muzik, ASCAP/Anthony Nance Music, ASCAP/EMI Blackwood, BM/First N' Gold, BM/Copyright Control, HL/WBM, RBH 22  
CHASING CARS (Big Life, BM) WBM, H100 36  
CIRCLE (Bryan-Mitchell Cox, SESAC/BMG Music Publishing, SESAC/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/Noting Hill Songs, SESAC/Pal H Down Music, SESAC/Adone's Showplace, ASCAP/Phenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Kendrick Dean Publishing Designee, SESAC/The Clean List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP) RBH 48  
COME AROUND (Harper Digital Publishing, SOCAN/Music, ASCAP/Pink-Kam Music, ASCAP/SIB Music, ASCAP/Pantheon, ASCAP/Pow, ASCAP/Farwest Music USA, BM/Sony Music, BM) RBH 64  
COME CLOSE (Ten Count Publishing, BM/Shortia Music, BM) RBH 70  
COME ON RAIN (Mike Curb Music, BM/Sweet Radical Music, BM/Pat Peco, BM) WBM, CS 38  
COME TO BED (EMI Blackwood, BM/Oklahoma Girl Music, BM/WB Music, ASCAP/Rich Tean Music, ASCAP) HL/WBM, CS 34  
COME WITH ME (WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/Kassie Lee Music, SESAC/Phenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP) HL/WBM, RBH 52  
COMO ENTENDER (Blus Tunes, ASCAP/EMI April, ASCAP/Gunhill Music, ASCAP) LT 31  
COMO YO NADIE TE HA AMADO (Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Son Joe, ASCAP/Universal-PolyGram International, ASCAP/Desmote, ASCAP/EMI April, ASCAP) LT 16  
CRAZY CAR (Honey G, BM) POP 96  
CRY NO MORE (Rodney Jerkins Productions, BM/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Midwest Publishing, BM/23, 000 Music, BM/Music Sales Corporation, BM/EMI Blackwood, BM) HL, RBH 97  
CUANDO BAJA LA MAREA (Colognes, EM) ASCAP LT 32  
CUPIDS GUNNIBOLD (Fremont-Casper Music, ASCAP/EMI April, ASCAP/Maryland Music, ASCAP/Dimensional Music Of

2091, ASCAP/Reptilian Music, BM/EMI Blackwood, BM/Almo Music, ASCAP/Delicate Music, ASCAP) HL, H100 8; POP 5  
DANCE, DANCE, DANCE (Tanger Tunes Publishing, ASCAP) RBH 71  
DESOLUTIONARIE (Famous, ASCAP/Santander Melodies, ASCAP/Universal Music, inc., ASCAP) LT 47  
A DIFFERENT WORLD (Nashville, BM/NEZ, BM/Sony/ATV Acful Rose, BM/Chayim, BM/Sony/ATV Tree, BM/Gold Watch, BM) HL, CS 35  
DIME QUEYES (Pacific Latin, ASCAP/Mauro Aguirre, BM/Enneco, ASCAP) LT 10  
DIME (TELL ME) (Manbrro Music, ASCAP/11 Jazze! Music Publishing, BM/Sony/ATV Discos, ASCAP/Malar, ASCAP/BMG Songs, ASCAP) HL/WBM, LT 33  
DIXIE LULLABY (EMI Blackwood, BM/Greenhouse Music, BM/Patrick Davis, BM/Drum Groove, SESAC/Catnon Enterprises, SESAC) HL, CS 29  
DÖ BE YOU FRESH (Tanger Publishing, BM/Music Resources, BM/Chamillany Camp Music, ASCAP/Songs Of Universal, BM) HL, RBH 86  
DOIT CRY (EZ Vida, ASCAP/Scarito, ASCAP) LT 14  
DON'T MAKE ME (Cal IV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 24  
DON'T MATTER (Byetell Music, ASCAP/Famous, ASCAP/Lawson's, BM) HL, H100 5; POP 8; RBH 72  
DRIVER A (Gargale Music, BM/EMI Blackwood, BM/Warner Chappell, BM) HL/WBM, RBH 82

## D

DAME (Editora San Angel, SESAC) LT 38  
DANCE, DANCE, DANCE (Tanger Tunes Publishing, ASCAP) RBH 71  
DESOLUTIONARIE (Famous, ASCAP/Santander Melodies, ASCAP/Universal Music, inc., ASCAP) LT 47  
A DIFFERENT WORLD (Nashville, BM/NEZ, BM/Sony/ATV Acful Rose, BM/Chayim, BM/Sony/ATV Tree, BM/Gold Watch, BM) HL, CS 35  
DIME QUEYES (Pacific Latin, ASCAP/Mauro Aguirre, BM/Enneco, ASCAP) LT 10  
DIME (TELL ME) (Manbrro Music, ASCAP/11 Jazze! Music Publishing, BM/Sony/ATV Discos, ASCAP/Malar, ASCAP/BMG Songs, ASCAP) HL/WBM, LT 33  
DIXIE LULLABY (EMI Blackwood, BM/Greenhouse Music, BM/Patrick Davis, BM/Drum Groove, SESAC/Catnon Enterprises, SESAC) HL, CS 29  
DÖ BE YOU FRESH (Tanger Publishing, BM/Music Resources, BM/Chamillany Camp Music, ASCAP/Songs Of Universal, BM) HL, RBH 86  
DOIT CRY (EZ Vida, ASCAP/Scarito, ASCAP) LT 14  
DON'T MAKE ME (Cal IV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 24  
DON'T MATTER (Byetell Music, ASCAP/Famous, ASCAP/Lawson's, BM) HL, H100 5; POP 8; RBH 72  
DRIVER A (Gargale Music, BM/EMI Blackwood, BM/Warner Chappell, BM) HL/WBM, RBH 82

## E

ESE (Primavera Worldwide Music, ASCAP) LT 2

## F

FACE DOWN (The Red Jumpstart Apparatus Publishing Designee, BM/Songs Of Universal, BM/Gold Goodbye Music, BM) HL, H100 40; POP 33  
FAMOUS LAST WORDS (Blow The Doors Off The Jersey Shore Music, BM) H100 94; POP 87  
FANTASIA (Universal Music Group, BM/Baby Records, BM) LT 43  
A FEELIN' LIKE THAT (White Monkey, BM/Rainy Graham, BM/Category 5, ASCAP/Music Of RPM, ASCAP/Old Desperado, ASCAP/N2D, ASCAP) CS 17  
FERGALICIOUS (Will I am Music, BM/Cherry River, BM/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Pulse Attack, ASCAP/Pink Passion Music, ASCAP/Two Bad Music, ASCAP/Mercur Music, BM/Bughouse, ASCAP) CLM, HL, H100 21; POP 13  
FIDELITY (Soviet Kitch Music, BM/EMI Blackwood, BM) HL, H100 61; POP 49  
FINO OUT WHO YOUR FRIENDS ARE (Sony/ATV Acful Rose, BM/Lavender Zoo Music, BM/Careers-BMG Music Publishing, BM/Sagabaux Songs, BM) HL/WBM, CS 26  
FLATHEAD (EMI Blackwood, BM) HL, H100 75; POP 64  
FLAT IN THE FLOOR (Not Listed) CS 57  
FORE SHE WAS MAMA (Sony/ATV Acful Rose, BM/Lavender Zoo, BM/ImmoKee Music, BM/Dapini Music, BM) HL, CS 7  
FROM YESTERDAY (Apocraphex Music, ASCAP) H100 77; POP 78

## G

GET BUCK (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/My-Dot Start, Tomorrow, BM/Songs Of Universal, BM/Star Im Stoned, ASCAP) POP 95  
GET ME BOODIE (B-Day, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team D Dot Publishing, BM/Rico Music, BM/Songs Of Windswept Pacific, BM/Makabe Ya Yoga Flares, BM/Janice Combs Publishing, BM/EMI Blackwood, BM/Angela Beyince, ASCAP/EMI April, ASCAP/Solange MWP, ASCAP) HL, RBH 47  
GET TO THE MONEY (Gordon Maurice Swiney, ASCAP/REEC Wear Publishing, ASCAP/Sunday Delivery Music Publishing, ASCAP) RBH 84  
GET UP (Gubba Gee Music, BM/Noonime Tunes, BM/Warner-Tamela Publishing, BM/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Chamillany Camp Music, ASCAP) HL/WBM, POP 81  
GHETTO MINOSTATE (CAN'T GET AWAY) (Careers-BMG Music Publishing, BM/Cliver G, BM/Carlos Hassan Publishing, BM/Sandy La Music, BM/Life In, ASCAP/Sony/ATV Tunes, ASCAP) HL, RBH 88  
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Ten-Ten Music, BM/Zomba Enterprises, ASCAP/Nesta Publishing, ASCAP/EMI April, ASCAP/Six Im Stoned, ASCAP/Universal Music Corporation, ASCAP/Mil Lam Music, BM/Cherry River, BM/Chris Lee Music, BM/Ludians Music Publishing, ASCAP/EMI Blackwood, BM) CLM/HL, H100 33; POP 22  
GO GETTA (EMI Blackwood, BM/Young Jazzy Music, Inc., BM/EMI April, ASCAP/No Question Entertainment, ASCAP/First N' Gold, BM/Rick Kelly, BM/Zomba Songs, BM/Golden Fields, BM/Warner-Tamela Publishing, BM/Noting Date Music, ASCAP/J. Brasco, ASCAP) HL/WBM, H100 46; POP 62; RBH 14  
GOOD DIRECTIONS (Murrah Music Corporation, BM/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP) CS 21  
GRACE KELLY (Mia Furch, BM/Sony/ATV Tunes, ASCAP/Jedi Matt Music, ASCAP/Philly Me White Im Happy Songs, ASCAP/Daniel L. Warner Music Publishing, ASCAP) HL, H100 76; POP 65  
GRAVITY (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP) HL, H100 71; POP 66  
GUYS LIKE ME (Sony/ATV Tree, BM/Sony/ATV Cross Keys, ASCAP) HL, CS 39

## H

HEAVEN (John Legend Publishing, BM/Cherry River, BM/Prease Games Music Publishing, BM/EMI Blackwood, BM/Vaughn Street Music, ASCAP/Pessyca Wilson Publishing, BM/Unl Unl Catalog, BM/Gambi, BM/Special Agent, BM) CLM/HL, RBH 58  
HE BELIEVED (Kicking Bird, BM/Songs Of Windswept Pacific, BM/TTT Wind, BM/Thea Later, BM) CS 58  
HERE (IN YOUR ARMS) (Gordie Is A Prince, ASCAP) H100 19; POP 17  
HIGH MAINTENANCE WOMAN (SKS3 Music, BM/Timothy White Music, ASCAP/Simpson, BM) HL, H100 73; POP 83  
HILLBILLY DELUXE (EMI April, ASCAP/Bret To The Bone, ASCAP/Big Loud Shirt Industries, ASCAP/ACG, ASCAP) HL, CS 16; H100 96  
HOLLYWOOD (Carier Boys Publishing, ASCAP/Reggie Perry Music, ASCAP/Super Sayn Publishing, BM/Zomba Songs, BM) HL, RBH 56  
HOOD BOY (Mellenverse, SOCAN/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Grant Booth, ASCAP/Jobete Music, ASCAP/Stone Agate Music, BM) HL, RBH 60  
HOW TO LIVE THAT (Mike Curb Music, BM/Sweet Radical Music, WBM) CS 42  
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP) HL, H100 25; POP 18  
HURT (Kina Music, BM/Careers-BMG Music Publishing, BM/Sluck In The Throat, ASCAP/Famous, ASCAP/Mark Ronson, BM/EMI Blackwood, BM/Innoye, BM) HL, POP 44

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Warner Music Publishing, ASCAP/EMI Blackwood, BM/Foray Music, BM/EMI PRS) HL, RBH 45  
ICE BOX (M. Grandberry's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BM/Hico Music, BM/Zeke International Music, BM/Mercury Music, ASCAP/Universal Music Corporation, ASCAP/Foray Music, ASCAP/WBM, H100 13; POP 27; RBH 8  
IF EVERYONE CARED (Warner-Tamela Publishing, BM/Arm Your Dillo, SOCAN/Zeno-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, H100 27; POP 20  
IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Star Songs, ASCAP/Water Music Publishing, ASCAP) HL, RBH 85  
I GET TO (Migic Mustang, BM/Arm Wilson, BM/Wilboms, ASCAP) CS 54  
I GOT MORE (Hope-N-Cal, BM/Say Tractor, BM/Cal V Entertainment, BM/Sony/ATV Music Corporation, ASCAP/Merchandise, ASCAP) HL, CS 40  
IGUAL QUE AYER (Malar, ASCAP/Sony/ATV Discos, ASCAP) LT 19  
I KEEPER COMING BACK (V2, ASCAP/Diver Dann, ASCAP/Jeffrey Steele, BM/Songs Of Windswept Pacific, BM) CS 28  
LIT, WAIT FOR YOU (Colum, BM/Harley Allen Music, BM/Sony/ATV Tree, BM) HL/WBM, CS 11; H100 95  
I LOVE WOMEN (MY MOMMA CAN'T STAND) (Phettrick Music, BM/EMI blackwood, BM/Big Bossa Music, BM) HL, CS 59  
LUVU IT (EMI Blackwood, BM/Young Jazzy Music, Inc., BM/Comstone Publishing, BM) HL, H100 84; POP 90; RBH 37  
I'M A FLIRT (Shago, SESAC/Ennor, ASCAP/R Kelly, BM/Zomba Songs, BM/Warner-Tamela Publishing, BM/Crown Club Publishing, BM/NappyPub, BM) WBM, H100 90; RBH 15  
IN MY SONES (BM/Ramal, BM/Nay Publishing Company, BM/Warner-Tamela Publishing, BM/Songs Of Universal, BM) HL/WBM, RBH 28  
IN THA HOOD (Losing Conscious, BM/Skill-N-The-Water, BM/First N' Gold Publishing, BM) RBH 50  
INTO THE OCEAN (Paris On Paper Publishing, ASCAP) H100 57; POP 82  
INVERNO (Nana Meluca, SESAC/Mauro Aguirre, BM/Alvaru Music, SESAC/Mark Portman, BM) LT 35  
IRREPLACEABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day, ASCAP/Sony/ATV Tunes, ASCAP/Super Sayn Publishing, BM/Zomba Songs, BM/EMI Blackwood, BM/EMI PRS) HL/WBM, H100 9; POP 7; RBH 12  
ISN'T SHE (Juarez, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Oren Carmel, ASCAP/Harmonicon, ASCAP) CS 37  
ISN'T THAT EVERYTHING (Belladiva Music, BM/CMG Songs, BM/Tommy Lee James, BM/Still Working For The Man, BM/Music Of Combustion, BM/Songs Of Windswept Pacific, BM) CS 30  
IT ENDS TONIGHT (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) WBM, H100 37; POP 25  
IT JUST COMES NATURAL (Warner-Tamela Publishing, BM/Sicamore Canyon, BM) WBM, CS 1; H100 68  
IT'S ME SWITCHES (Universal Tunes, SESAC/Songs Of Universal, SESAC/Ricci's Songs, SESAC) HL/WBM, RBH 63  
IT'S NOT OVER (Gordon Maurice Swiney, BM/Gold Watt Music, ASCAP/Warner-Tamela Publishing, BM/Feeling Left, BM/EMI April, ASCAP) HL/WBM, H100 7; POP 4  
I WANNA LOVE YOU (Beykell Music, ASCAP/Famous, ASCAP/My Own Chat Music, BM/EMI Blackwood, BM) HL, H100 11; POP 12; RBH 19  
I WONDER (Pickle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BM/BP, BM/Sony/ATV Tree, BM/All Mighty Dog Music, BM) HL/WBM, CS 43

## I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Warner Music Publishing, ASCAP/EMI Blackwood, BM/Foray Music, BM/EMI PRS) HL, RBH 45  
ICE BOX (M. Grandberry's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BM/Hico Music, BM/Zeke International Music, BM/Mercury Music, ASCAP/Universal Music Corporation, ASCAP/Foray Music, ASCAP/WBM, H100 13; POP 27; RBH 8  
IF EVERYONE CARED (Warner-Tamela Publishing, BM/Arm Your Dillo, SOCAN/Zeno-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, H100 27; POP 20  
IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Star Songs, ASCAP/Water Music Publishing, ASCAP) HL, RBH 85  
I GET TO (Migic Mustang, BM/Arm Wilson, BM/Wilboms, ASCAP) CS 54  
I GOT MORE (Hope-N-Cal, BM/Say Tractor, BM/Cal V Entertainment, BM/Sony/ATV Music Corporation, ASCAP/Merchandise, ASCAP) HL, CS 40  
IGUAL QUE AYER (Malar, ASCAP/Sony/ATV Discos, ASCAP) LT 19  
I KEEPER COMING BACK (V2, ASCAP/Diver Dann, ASCAP/Jeffrey Steele, BM/Songs Of Windswept Pacific, BM) CS 28  
LIT, WAIT FOR YOU (Colum, BM/Harley Allen Music, BM/Sony/ATV Tree, BM) HL/WBM, CS 11; H100 95  
I LOVE WOMEN (MY MOMMA CAN'T STAND) (Phettrick Music, BM/EMI blackwood, BM/Big Bossa Music, BM) HL, CS 59  
LUVU IT (EMI Blackwood, BM/Young Jazzy Music, Inc., BM/Comstone Publishing, BM) HL, H100 84; POP 90; RBH 37  
I'M A FLIRT (Shago, SESAC/Ennor, ASCAP/R Kelly, BM/Zomba Songs, BM/Warner-Tamela Publishing, BM/Crown Club Publishing, BM/NappyPub, BM) WBM, H100 90; RBH 15  
IN MY SONES (BM/Ramal, BM/Nay Publishing Company, BM/Warner-Tamela Publishing, BM/Songs Of Universal, BM) HL/WBM, RBH 28  
IN THA HOOD (Losing Conscious, BM/Skill-N-The-Water, BM/First N' Gold Publishing, BM) RBH 50  
INTO THE OCEAN (Paris On Paper Publishing, ASCAP) H100 57; POP 82  
INVERNO (Nana Meluca, SESAC/Mauro Aguirre, BM/Alvaru Music, SESAC/Mark Portman, BM) LT 35  
IRREPLACEABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day, ASCAP/Sony/ATV Tunes, ASCAP/Super Sayn Publishing, BM/Zomba Songs, BM/EMI Blackwood, BM/EMI PRS) HL/WBM, H100 9; POP 7; RBH 12  
ISN'T SHE (Juarez, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Oren Carmel, ASCAP/Harmonicon, ASCAP) CS 37  
ISN'T THAT EVERYTHING (Belladiva Music, BM/CMG Songs, BM/Tommy Lee James, BM/Still Working For The Man, BM/Music Of Combustion, BM/Songs Of Windswept Pacific, BM) CS 30  
IT ENDS TONIGHT (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) WBM, H100 37; POP 25  
IT JUST COMES NATURAL (Warner-Tamela Publishing, BM/Sicamore Canyon, BM) WBM, CS 1; H100 68  
IT'S ME SWITCHES (Universal Tunes, SESAC/Songs Of Universal, SESAC/Ricci's Songs, SESAC) HL/WBM, RBH 63  
IT'S NOT OVER (Gordon Maurice Swiney, BM/Gold Watt Music, ASCAP/Warner-Tamela Publishing, BM/Feeling Left, BM/EMI April, ASCAP) HL/WBM, H100 7; POP 4  
I WANNA LOVE YOU (Beykell Music, ASCAP/Famous, ASCAP/My Own Chat Music, BM/EMI Blackwood, BM) HL, H100 11; POP 12; RBH 19  
I WONDER (Pickle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BM/BP, BM/Sony/ATV Tree, BM/All Mighty Dog Music, BM) HL/WBM, CS 43

## J

JOHNNY CASH (WB Music, ASCAP/Warner-Tamela Publishing, BM/Writers Extreme, BM) CS 32  
JUMP OFF (Crowns Tree Publishing, BM/My Blood Sweat Tears Publishing, ASCAP/Gimme Dat Publishing, BM) RBH 66  
JUST ANOTHER BOOTY SONG (SGR Music Group, ASCAP) RBH 89

## K

KEEP HOLDING ON (Ami Lavigne, SOCAN/Almo Music, ASCAP/Kast Music Publishing, ASCAP/Kobalt Music, ASCAP/TC, ASCAP) H100 38; POP 30  
KING KONG (Big Kid, ASCAP/Universal Music Corporation, ASCAP/LTJ, ASCAP/LTJ Reace, ASCAP/Tyreece Publishing, ASCAP/NVLA Publishing, ASCAP) HL, H100 54; POP 51; RBH 80  
KNOW WHAT I'M DOIN' (Money Mack, BM/Young Music Publishing, BM/Warner Chappell, BM/Rick Ross Publishing Designee, BM/NappyPub, BM/Zomba Songs, BM) WBM, RBH 67

## L

LADIES LOVE COUNTRY BOYS (EMI Blackwood, BM/House Of Full Circle, BM/Universal Music Corporation, ASCAP/Merchandise, ASCAP/Full Circle, BM) HL, CS 3; H100 62  
LA LAVE DE MI CORAZON (El Conuco, BM/Reborn, BM) LT 25  
LA MAESTRA (Aya, BM) LT 45  
LA NOCHE PERFECTA (Ti Ediciones, BM) LT 11  
LA OTRA (Not Listed) LT 40  
LAST DOLLAR (FLY AWAY) (Big Love Music, BM) CS 9  
LAST NIGHT (Juglin Combs Publishing, ASCAP/EMI April, Mizee, BM/Hico Music, BM/Zeke International Music, BM/Revolutionsary Jazz Grant, BM/Grass, BM) HL, RBH 75  
LIKE A STAR (Global Talent Publishing, PRS) H100 56; POP 47; RBH 87  
LIPS OF AN ANGEL (EMI Blackwood, BM/Under Music, BM/High Buck Publishing, BM) HL, CS 19  
LIPS OF AN ANGEL (EMI Blackwood, BM/Under Music, BM) HL, RBH 56  
LISTEN (B-Day, ASCAP/Almo Music, ASCAP/Williamson Music, ASCAP/ScooterRock Music, ASCAP/Kobalt Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Shogbit Music, BM/Songs Of SG, BM/Cherry River, BM/EMI April, ASCAP) CLM/HL, H100 81; POP 82; RBH 23  
LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP/Gangs Of Springfield, BM/Gimme Them Gimme Them Songs, BM) HL, CS 8; H100 82  
A LITTLE MORE YOU (Warner-Tamela Publishing, BM/Seil The Cow, BM/Tower One Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP) WBM, CS 53

## L

KEEP HOLDING ON (Ami Lavigne, SOCAN/Almo Music, ASCAP/Kast Music Publishing, ASCAP/Kobalt Music, ASCAP/TC, ASCAP) H100 38; POP 30  
KING KONG (Big Kid, ASCAP/Universal Music Corporation, ASCAP/LTJ, ASCAP/LTJ Reace, ASCAP/Tyreece Publishing, ASCAP/NVLA Publishing, ASCAP) HL, H100 54; POP 51; RBH 80  
KNOW WHAT I'M DOIN' (Money Mack, BM/Young Music Publishing, BM/Warner Chappell, BM/Rick Ross Publishing Designee, BM/NappyPub, BM/Zomba Songs, BM) WBM, RBH 67  
LADIES LOVE COUNTRY BOYS (EMI Blackwood, BM/House Of Full Circle, BM/Universal Music Corporation, ASCAP/Merchandise, ASCAP/Full Circle, BM) HL, CS 3; H100 62  
LA LAVE DE MI CORAZON (El Conuco, BM/Reborn, BM) LT 25  
LA MAESTRA (Aya, BM) LT 45  
LA NOCHE PERFECTA (Ti Ediciones, BM) LT 11  
LA OTRA (Not Listed) LT 40  
LAST DOLLAR (FLY AWAY) (Big Love Music, BM) CS 9  
LAST NIGHT (Juglin Combs Publishing, ASCAP/EMI April, Mizee, BM/Hico Music, BM/Zeke International Music, BM/Revolutionsary Jazz Grant, BM/Grass, BM) HL, RBH 75  
LIKE A STAR (Global Talent Publishing, PRS) H100 56; POP 47; RBH 87  
LIPS OF AN ANGEL (EMI Blackwood, BM/Under Music, BM/High Buck Publishing, BM) HL, CS 19  
LIPS OF AN ANGEL (EMI Blackwood, BM/Under Music, BM) HL, RBH 56  
LISTEN (B-Day, ASCAP/Almo Music, ASCAP/Williamson Music, ASCAP/ScooterRock Music, ASCAP/Kobalt Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Shogbit Music, BM/Songs Of SG, BM/Cherry River, BM/EMI April, ASCAP) CLM/HL, H100 81; POP 82; RBH 23  
LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP/Gangs Of Springfield, BM/Gimme Them Gimme Them Songs, BM) HL, CS 8; H100 82  
A LITTLE MORE YOU (Warner-Tamela Publishing, BM/Seil The Cow, BM/Tower One Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP) WBM, CS 53

## M

MAK E IT RAIN (Josep Cartagena, ASCAP/Reach Global, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Fame Money Publishing, BM/Joey & Ryan Music, BM/Warner-Tamela Publishing, BM) WBM, H100 16; POP 29; RBH 11  
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Sayn Publishing, BM/Zomba Songs, BM) HL/WBM, RBH 77  
MANDA UNA SENAL (Tulum, ASCAP/WB Music, ASCAP) LT 17  
MATEHER (Nesta Publishing, ASCAP/Virginia Beach, ASCAP/Dana Handz Music, SESAC/Multitone Kid Music Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP) HL/WBM, POP 63  
ME AND GOD (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP) HL, CS 23  
ME ENCANTARIA (Arpa, BM) LT 44  
ME MUERO (EMI April, ASCAP) LT 13  
MIA (Sony/ATV Discos, ASCAP/Los Cangris, ASCAP/Universal Music Uiva, BM) LT 48  
MI CORAZONITO (Premium Latin, ASCAP) LT 34  
MISSING MISSOURI (Songs Of Springfield, BM/WKA, BM/Hope-N-Cal, BM/Gimme Them Gimme Them Songs, BM) CS 36  
MISSING YOU 2007 (Aley Music Corporation, BM/Carlin America, BM/Quart, ASCAP/Songs Of Windswept, ASCAP/Markem Music, ASCAP) CS 38  
MOMENTS (Gravton Music, SESAC/Carnival Music Group, SESAC/WB Music, ASCAP) WBM, CS 25  
MONEY IN THE BANK (Prince Of Crunk Publishing, BM/Swize Music, BM/EMI Blackwood, BM/Isaac Hayes III Music, BM/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP) HL, POP 36; RBH 49  
MONEY MAKER (Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BM/EMI Blackwood, BM) HL, POP 40  
MORE (Carolina Blue Sky Music, BM/Little Shop Of Morgan-Songs, BM) WBM, CS 49  
MR. JONES (Who Is Mike Jones Music, BM/My Plays Publishing, BM/Warner-Tamela Publishing, BM/EMI Blackwood, ASCAP/N-The-Water, ASCAP) WBM, RBH 59  
MY LOVE (Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/Warner-Tamela Publishing, BM/Dana Handz Music, SESAC/WB Music, SESAC/Royalty Rights, ASCAP/Crown Club Publishing, BM) WBM, H100 20; POP 16; RBH 25  
MY WISH (V2 Music Publishing, BM/Diver Dann, ASCAP/Jeffrey Jasta, BM/Sony/ATV Tree, BM) HL/WBM, POP 79

## M

MAK E IT RAIN (Josep Cartagena, ASCAP/Reach Global, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Fame Money Publishing, BM/Joey & Ryan Music, BM/Warner-Tamela Publishing, BM) WBM, H100 16; POP 29; RBH 11  
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Sayn Publishing, BM/Zomba Songs, BM) HL/WBM, RBH 77  
MANDA UNA SENAL (Tulum, ASCAP/WB Music, ASCAP) LT 17  
MATEHER (Nesta Publishing, ASCAP/Virginia Beach, ASCAP/Dana Handz Music, SESAC/Multitone Kid Music Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP) HL/WBM, POP 63  
ME AND GOD (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP) HL, CS 23  
ME ENCANTARIA (Arpa, BM) LT 44  
ME MUERO (EMI April, ASCAP) LT 13  
MIA (Sony/ATV Discos, ASCAP/Los Cangris, ASCAP/Universal Music Uiva, BM) LT 48  
MI CORAZONITO (Premium Latin, ASCAP) LT 34  
MISSING MISSOURI (Songs Of Springfield, BM/WKA, BM/Hope-N-Cal, BM/Gimme Them Gimme Them Songs, BM) CS 36  
MISSING YOU 2007 (Aley Music Corporation, BM/Carlin America, BM/Quart, ASCAP/Songs Of Windswept, ASCAP/Markem Music, ASCAP) CS 38  
MOMENTS (Gravton Music, SESAC/Carnival Music Group, SESAC/WB Music, ASCAP) WBM, CS 25  
MONEY IN THE BANK (Prince Of Crunk Publishing, BM/Swize Music, BM/EMI Blackwood, BM/Isaac Hayes III Music, BM/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP) HL, POP 36; RBH 49  
MONEY MAKER (Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BM/EMI Blackwood, BM) HL, POP 40  
MORE (Carolina Blue Sky Music, BM/Little Shop Of Morgan-Songs, BM) WBM, CS 49  
MR. JONES (Who Is Mike Jones Music, BM/My Plays Publishing, BM/Warner-Tamela Publishing, BM/EMI Blackwood, ASCAP/N-The-Water, ASCAP) WBM, RBH 59  
MY LOVE (Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/Warner-Tamela Publishing, BM/Dana Handz Music, SESAC/WB Music, SESAC/Royalty Rights, ASCAP/Crown Club Publishing, BM) WBM, H100 20; POP 16; RBH 25  
MY WISH (V2 Music Publishing, BM/Diver Dann, ASCAP/Jeffrey Jasta, BM/Sony/ATV Tree, BM) HL/WBM, POP 79

LVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BM/More Than Rhyms Music, BM/Lit Ninja Time-Me, ASCAP/Amerba, ASCAP) CS 60  
LOBO DOMESTICADO (Edmorsia, ASCAP) LT 27  
LONG TRIP ALONE (Enigma Music, BM/Rancho Paka Music, BM/Home With The Armadillo, BM/White Traps, ASCAP/Flood, Burnstead, McCready & McCarthy, ASCAP) CS 15  
LOOK AFTER YOU (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP) HL, POP 81  
LOST IN THIS MOMENT (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/WB Music, ASCAP) HL/WBM, CS 33  
LOST ONE (Carier Boys Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Ant Nuthr' Gon On But Funking, ASCAP/Bat Future Music, WBM, H100 27; POP 20  
BM/Christelle Michele Music, SESAC/Foray Music, SESAC/Four Kings Production, Inc., SESAC) HL/WBM, RBH 55  
LOST WITHOUT U (Like Em Thicke, ASCAP/DosQuettes Music, ASCAP) H100 23; POP 46; RBH 1  
LUCKY MAN (Careers-BMG Music Publishing, BM/Novus Warm Music, BM/EMI April, ASCAP/New Sea Gayle, ASCAP) HL/WBM, CS 31

## N

MAKE IT RAIN (Josep Cartagena, ASCAP/Reach Global, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Fame Money Publishing, BM/Joey & Ryan Music, BM/Warner-Tamela Publishing, BM) WBM, H100 16; POP 29; RBH 11  
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Sayn Publishing, BM/Zomba Songs, BM) HL/WBM, RBH 77  
MANDA UNA SENAL (Tulum, ASCAP/WB Music, ASCAP) LT 17  
MATEHER (Nesta Publishing, ASCAP/Virginia Beach, ASCAP/Dana Handz Music, SESAC/Multitone Kid Music Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP) HL/WBM, POP 63  
ME AND GOD (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP) HL, CS 23  
ME ENCANTARIA (Arpa, BM) LT 44  
ME MUERO (EMI April, ASCAP) LT 13  
MIA (Sony/ATV Discos, ASCAP/Los Cangris, ASCAP/Universal Music Uiva

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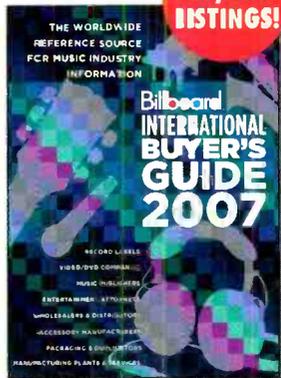
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# MILEPOSTS

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

## Sal Bonafede, 74

The touring industry is mourning the death of veteran tour producer Sal Bonafede, 74, who passed away Feb. 14 at his home in Los Angeles.

Bonafede worked as Neil Diamond's tour director for more than 30 years, the last several in partnership with Jeff Apregan, who calls Bonafede a "friend and mentor." Early in his career, Bonafede managed Dion; it was during that period that he first met Diamond, who was then a fledgling songwriter.



BONAFEDE

In the 1960s, Bonafede managed Rod McKuen and the Doors. As part of Management III, he was involved in the careers of John Denver, Bob Dylan, Frank Sinatra and others. After he began focusing on the live entertainment business in the 1970s, Bonafede played

a key role in producing Michael Jackson's international "Bad" tour. He was also a booking consultant for the United Center in Chicago; HP Pavilion in San Jose, Calif.; and Xcel Energy Center in St. Paul, Minn.

Following Bonafede's funeral Feb. 19 in Los Angeles, Diamond told Billboard: "Sal Bonafede was a class act and larger than life. I was incredibly lucky to have had him in my corner for over 30 years and was always proud to call him my manager, my consigliere and, most of all, my friend."

AEG Live CEO Randy Phillips worked with Bonafede on Diamond's North American tours. "Sal was both excruciatingly relentless if he wanted something and wonderful if you needed a friend," Phillips says. "Having survived three Neil Diamond tours, countless lunches and dinners, and a thousand hours of phone calls, his passing has left a giant—like the man himself—hole in my life. The industry has lost a brilliant and passionate executive."

Last year in a Billboard special on Diamond, Bonafede spoke of working with the artist. "We've all been doing this together for a long time," Bonafede said. "We have a great working relationship, and we know what it takes to get the job done."

Bonafede said he found working on Diamond's tours rewarding personally and professionally. "How many artists have had the type of career Neil has had?" he asked rhetorically. "I'm very proud to have headed up his team all these years."

He is survived by his wife, Suzanne, sons Jeff and Chris and four grandchildren. Memorial donations can be made in Bonafede's name to the Lange Foundation ([langefoundation.com](http://langefoundation.com)).  
—Ray Waddell

### BIRTHS

**TWIN GIRLS:** Grace Ana Herms and Isabella Noelle Herms, to **Natalie Grant** and **Bernie Herms** Feb. 16 in Tennessee. Mother is a Curb recording artist and the Gospel Music Assn.'s reigning female vocalist of the year.

established for Priesnitz and Anna Lazzari. Contributions may be made to College America FBO Frederick Priesnitz and Anna Lazzari, c/o Raymond James & Associates, 221 West 6th St., Suite 1210, Austin, TX 78701, or to the charity of your choice.

**BOY:** Evan Mathew to **Jeffrey** and **Judy Zakim** Jan. 29 in New Haven, Conn. Father is senior director of e-commerce and Internet marketing for Blue Note Label Group.

**Mike Clark**, 63, co-owner and manager of Southern Tracks Recording, died Feb. 1 at his home after an eight-month battle with cancer. Under Clark's direction, Southern Tracks has become one of the most successful recording facilities in Atlanta's history.

### DEATHS

**Cindi C. Lazzari**, 52, attorney for several country and rock acts, died Jan. 30 at her home in Austin after a long battle with breast cancer. Local and national recording artists represented by Lazzari included Pat Green, Eric Johnson, the Gourds, Kelly Willis, Bruce Robison, Charlie Robison, Spoon, Shawn Colvin and Cross Canadian Ragweed. She also represented many radio and TV personalities.

Southern Tracks has contributed to the combined sales of more than 40 million albums.

Last summer, Texas Gov. Rick Perry signed legislation Lazzari sponsored that protected a musician's recordings from claims of other parties.

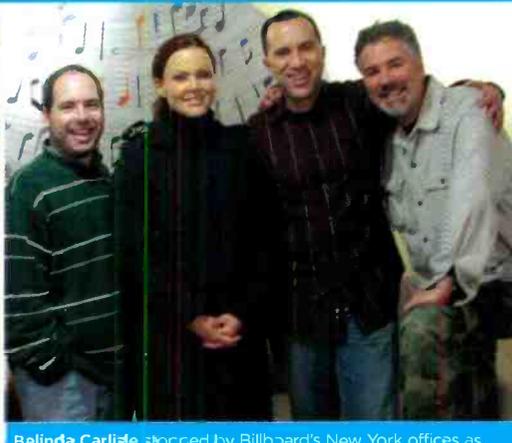
Clark was inducted into the Georgia Music Hall of Fame in 1999. He is scheduled to become a 2007 Recording Academy Honors Award recipient from the Recording Academy, to be presented April 26 by the academy's Atlanta Chapter. Clark also managed and produced contemporary Christian band Newsong, whose "Arise, My Love" has become a standard in contemporary Christian music.

Lazzari is survived by her husband, Joe Priesnitz, and her children, Harrison Carter Watkins, Frederick Enzo Priesnitz and Anna Copeland Lazzari. Educational trusts have been es-

He is survived by his wife, Melissa; his children, Courtney, Chris, Payton, Robyn and Travis; and his brother, Randy.



Sean "Diddy" Combs with RM Records dance/pop artist Erika Jayne backstage at the Zac Posen fashion show during New York's Fashion Week. PHOTO: COURTESY OF KAYEMEE PHOTOGRAPHY



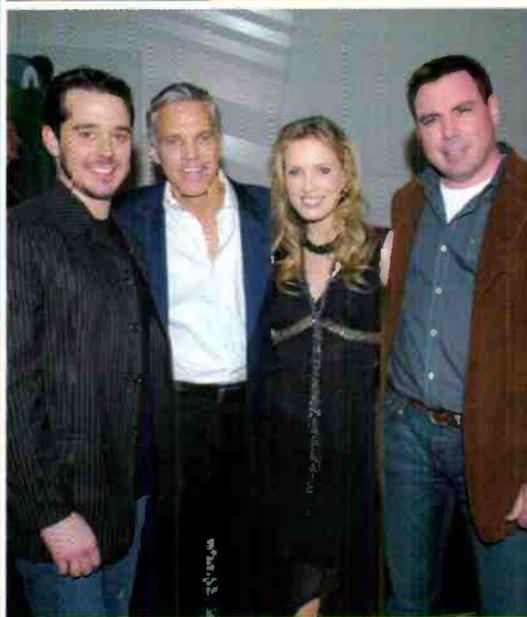
Belinda Carlisle stopped by Billboard's New York offices as she promotes new French-language chanteuse album "Voilà." Pictured, from left, are AC/hot AC chart manager Gary Trust, Carlisle, director of charts Silvio Pietroluongo and senior correspondent/pcp Chuck Taylor.



Arista Nashville superstar Alan Jackson, center, recently filmed the video for current single "A Woman's Love," from his Grammy Award-nominated album "Lize Red on a Rose." Pictured with Jackson is directional team Honey: Laura Kelly, left, and Nick Brooks, right. PHOTO: COURTESY OF TONY PHIPPS



Legendary producers Phil Ramone, left and Quincy Jones, right, with designer Maria Snyder Jan. 25 at the National Mentoring Partnership's gala. Jones presented Ramone with an Excellence in Mentoring in the Arts Award. PHOTO: COURTESY OF TERRIS OTKIN



**BILLBOARD UNDERGROUND:** Core Music Billboard Underground presented Finnish sensation Janita Jan. 29 at the Core Club in New York. PHOTO: COURTESY OF DAMILA COCH/FAN/WIREIMAGE.COM

**ABOVE:** From left are artist manager Will Hunt, Los Angeles Times marketing director Douglas Trueblood, Janita and Billboard editorial director Scott McKenzie.

**RIGHT:** Janita performs to an audience of music industry executives and tastemakers.



Cherry Lane Publishing, which just signed an agreement with Sanrio Inc. to exclusively write and perform music for all characters in the Sanrio family, held a breakfast for fashion editors as well as Hello Kitty licensees at the Palace Hotel during New York Fashion Week. Pictured, from left, are Cherry Lane Music Publishing director of film and TV music Brooke Primont, Cherry Lane Music Publishing VP of advertising music Dan Rosenbaum, Sanrio president/COO Mas Imai, Cherry Lane Music Publishing CEO Peter Primont, and Cherry Lane Music Publishing creative and marketing coordinator Brigitte Green. PHOTO: COURTESY OF JENNIFER GREYLOCK



On the eve of its own Grammy Award nominations, the Fray was presented by RIAA GM of West Coast affairs Joel Flatow with a double-platinum award for the album "How to Save a Life" Feb. 9 at the House of Blues in West Hollywood. From left are RIAA manager of artist and industry relations West Coast operations Ceci Vasconcelos; Ben Golombek, communications director for Los Angeles city council member Wendy Greuel; Flatow; the Fray's Isaac Slade and Joe King; Billboard executive editor/associate publisher Tamara Conruff; the Fray's Dave Welsh and Ben Wysocki; and RIAA representative Samantha Martinez.

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

## BEDINGFIELD BACK ON TOP

"Unwritten" by Epic artist Natasha Bedingfield sets two records by returning to the top of the AC chart for an 11th week with a 2-1 rise, displacing John Mayer's "Waiting On the World to Change" after a week at No. 1. Bedingfield's track has now held the No. 1 spot in an unprecedented five separate stints, an up-and-down run that passes the four individual advances to the top made by Shania Twain's "Forever and for Always" and Uncle Kracker's "Drift Away," both in 2003 and 2004.

"Unwritten" also rewrites a second mark: The song revisits the summit in its 51st week, the latest in its chart life a title has ever led at AC. Two weeks ago, Bedingfield passed Rob Thomas' "Lonely No More" (No. 1 in its 47th week in January 2006) when "Unwritten" reclaimed No. 1 status in its 49th week on the chart.

During the course of its stays at No. 1, which began last September, "Unwritten" has been interrupted by Daniel Powter's "Bad Day," Rascal Flatts' "What Hurts the Most" (twice), Kimberley Locke's "Jingle Bells" and Hall & Oates' "It Came Upon a Midnight Clear."

## A BRAZILIAN TRIBUTE TO IGLESIAS

With caipirinha in hand, Track recently stumbled onto Brazilian star Alexandre Pires at Del Angel Music Studios in Miami Beach. Pires was putting the finishing touches to his vocals for his new album, "Homenaje . . . A Un Idolo," due this spring from EMI Televisa.

The album is a tribute to Julio Iglesias and includes songs popularized by the Spanish star. Pires, the only Brazilian artist since Roberto Carlos to gain entry into the Spanish-language pop realm, was previously signed to Sony BMG. "Homenaje," produced by Adrian Posse, will be his first Spanish-language album in three years.

## CHART FLIRTATIONS

Eagle-eyed readers of Billboard's charts will surely have cocked eyebrows when they come across hip-hop track "I'm a Flirt." The song has been recorded by both Bow Wow and R. Kelly. Bow Wow's version features Kelly, who co-penned the track, while Kelly's version features T.I. and T-Pain. Due to the similar characteristics of each song, the plays for both versions will be totaled under one chart listing.

"I'm a Flirt" first appeared on Bow Wow's Columbia/Sony Music album "The Price of Fame" as a bonus hidden track. iTunes shoppers, though, can purchase the track as a single, as Columbia has download rights—but not the singles rights to promote it to radio. Kelly, meanwhile, is recording his as-yet-untitled new album (due May 29) for Jive; it will include his version of the song.

## THEY WRITE THE SONGS

New and veteran songwriters were in the spotlight at BMI's "Who's Next? Writers on the Rise" reception, held Feb. 20 at New York's Redeye Grill. The industry con-fab delved into the personalities of several songwriters, ranging from the feisty and festive attitudes of 17-year-old rapper Tanz and New York singer Lady GaGa to "old hands" like Dave Katz (who most recently contributed to Gym Class Heroes' "Cupid's Chokehold") and songwriter Duncan Sheik.

"I never really 'got' music until I met Duncan. I was always a theater guy, a stage man, until we started working together," lyricist Steven

Sater said of Sheik. The pair worked extensively together on the score to the new Broadway musical revival of "Spring Awakening." Now that he's gotten the bug, Sater is considering writing for R&B artists. "Sometimes I feel like that genre is really behind, that lyrics come so secondary to everything else," he said. "They could use an update." (Track likes this guy.)

The 37-year-old Sheik, who produced Brooklyn, N.Y., singer/songwriter Chris Garneau's debut album "Music for Tourists," spoke about his initial rise to fame (with the 1996 hit "Barely Breathing"). "After that, it was hard not equating album sales with what I thought of as a successful album," Sheik noted. "But now the fans that buy the record are clearly the ones who were in it for the long haul. Maybe 100,000 out of the 600,000 that bought [the self-titled debut album] bought the last one [2006's "White Limousine"]. But maybe that's a testament to those people's good taste."

## FINISH WHAT YA STARTED

A planned Van Halen reunion tour featuring original frontman David Lee Roth with brothers Alex and Eddie Van Halen, and Eddie's son Wolfie on bass, has been postponed. But sources say the tour will likely still be a go. According to the source, the delay is not due to any internal strife among band members. Live Nation had been tapped to promote the 40-date amphitheater tour, first tipped Jan. 24 on Billboard.com.

## ROBERTS SIGNS WITH KEITH'S NASHVILLE LABEL

Track hears that veteran background vocalist Mica Roberts is signing with Toby Keith's Show Dog Nashville label. Roberts, who has toured with Faith Hill, Martina McBride and Billy Bob Thornton, among others, is a member of Keith's Easy Money Band.

## BROWN RETURNS TO APOLLO

James Brown will be inducted posthumously into the Apollo Legends Hall of Fame at the Apollo Theater Foundation's third annual Spring Benefit. The fund-raising event, held June 11, will feature an all-star tribute concert to Brown, who was also recently honored at the Grammy Awards.

NATASHA BEDINGFIELD



# Executive TURNTABLE

EDITED BY MITCHELL PETERS

**RECORD COMPANIES:** Epic Records taps **Andy Gershon** as executive VP. He was president at **V2 Records**.

**J/Arista Records** in New York names **Jaha Johnson** VP of A&R. He held the same title at **Interscope/Geffen/A&M**.

**Columbia Nashville** names **David Friedman** national director of promotion. He was director of regional promotion at **Arista Nashville**.

**Razor & Tie** in New York ups **Michael Anderson** to senior VP of creative development. He was VP of project development.

**Koch Records** names **Chuck Mitchell** VP of jazz/adult music. He previously served as a consultant to a variety of record labels, and has supervised video/film projects for many artists.

**PUBLISHING:** EMI CMG Publishing promotes **Casey McGinty** to senior VP. He was VP.

**Sunset Records** names **Rejean Germain** Southeast regional A&R manager. He worked in A&R at **Envision Music Group**.

**Provident Music Group** appoints **Jason McArthur** to VP of A&R. He was senior director.

**Manhattan/Back Porch Records** names **Evan Adler** product manager. He was a marketing manager at **Blue Note/Manhattan Records**.



**TOURING:** Live Nation in London names **Tony Robinson** senior VP of international marketing partnerships, effective April 9. He was VP of Viacom brand solutions at **MTV Networks International**.

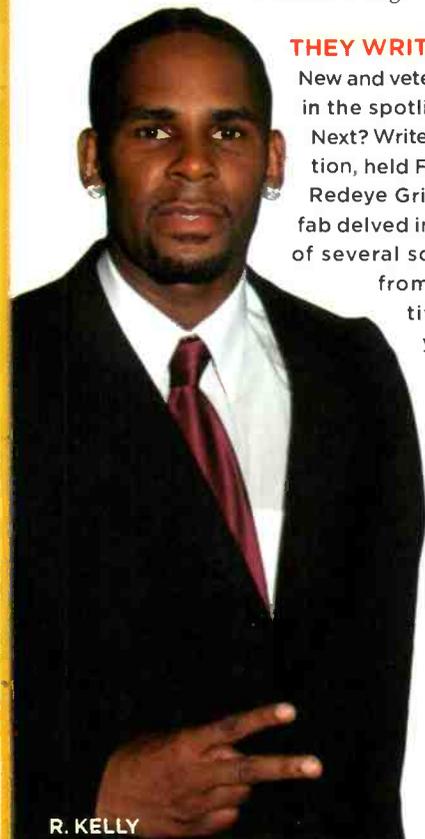
**BRANDING:** DMI Music & Media Solutions promotes **Jody Friedericks** to the newly created position of VP of creative. She was executive creative director.

**RELATED FIELDS:** UltraStar Entertainment names **Steve Machin** VP of international business development. He was head of European music services at **Ticketmaster**.

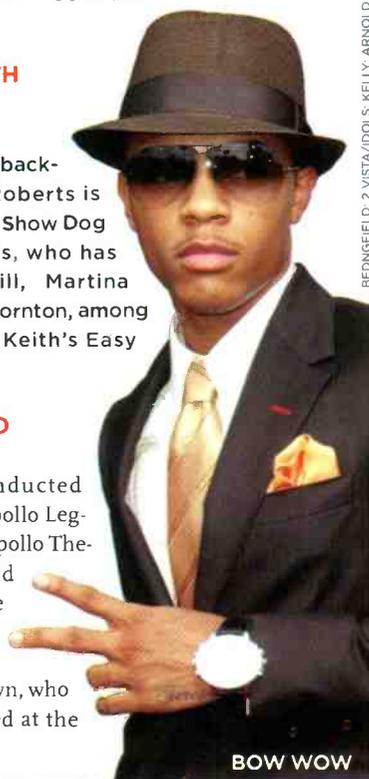
The **Mitch Schneider Organization** promotes **Shazila Mohammed** to national publicist. She was tour press director.

The **Americana Music Assn.** names **Jed Hilly** executive director, as of March 1. He was VP at **Orbison Records**.

Send submissions to [exec@billboard.com](mailto:exec@billboard.com).



R. KELLY



BOW WOW

# GOODWORKS

## READY FOR THE 'WORLD'

"World," a track featured on Five for Fighting's new CD, "Two Lights," has spawned a charity-driven Web site, [whatkindofworlddoyouwant.com](http://whatkindofworlddoyouwant.com). Launching Feb. 26, the site will raise awareness and funds for several charities, hand-picked by Five for Fighting singer/songwriter John Ondrasik, including Save the Children, Fisher House and VH1's Save the Music. "World" will also be featured in a national TV campaign for the multicity breast cancer three-day walk benefiting Susan G. Komen for the Cure and the National Philanthropic Trust.

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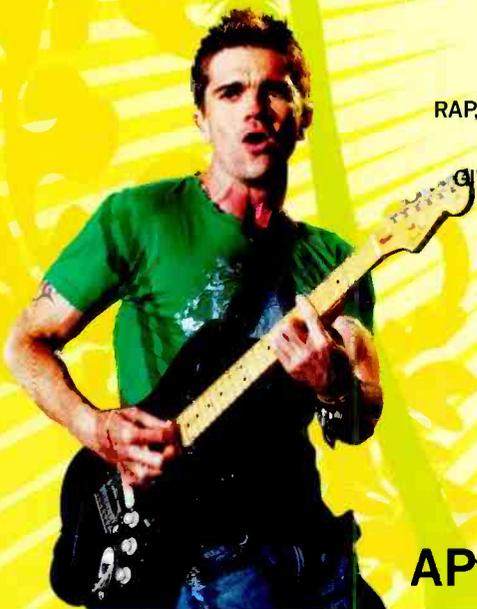
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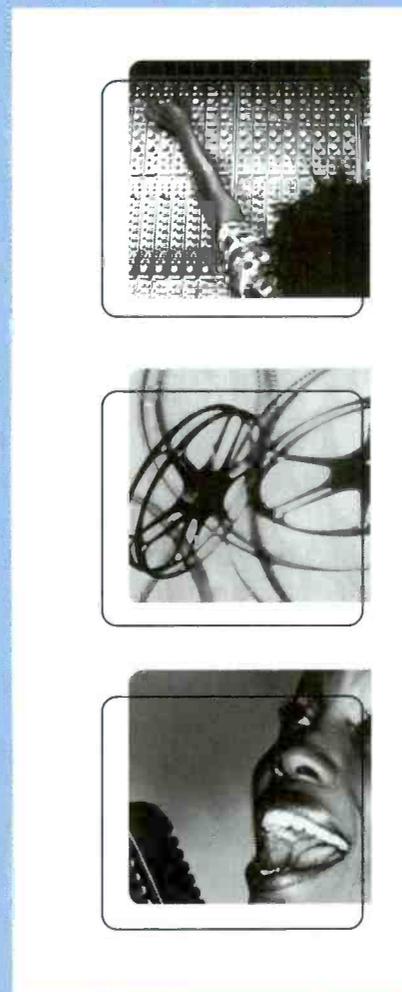


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