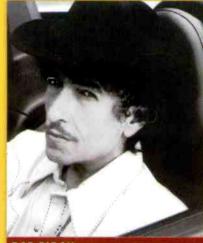


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BRYAN-MICHAEL COX BEST R&B SCNG, "BE WITHOUT YOU" RECORDED BY MARY J ELIGE // BEST R&B ALBUM, THE

BREAKTHROUGH BY MARY J. BLIGE



BEST CONTEMPORARY R&B ALBUM, B'DAY, RECOFDED #Y BEYONCE



BEST GOSPEL PERFORMANCE, "VICTORY", RECORDED BY YOLANDA ADAMS



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GREG CURTIS

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STING /

EASONS WHY (THE VERY BEST)
STING / SONGS FROM THE LABYRINTH
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DIXIE CHICKS / AKING THE LONG WAY
FALL OUT BOY / NFINITY ON HIGH
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JNK / BEAT'N DOWN YO BLOCK
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ARTIST / TITLE

	ARTIST / TITLE
	JOHN MAYER / Waiting on the world to change
Į	DAUGHTRY /
ĺ	TRACE ADKINS / LADIES LOVE COUNTRY BOYS
	NELLY FURTADD / Say IT Right
	NELLY FURTADD / Say IT Right
	MIMS / This is why i'm hot
	MIMS / THIS IS WHY I'M HOT
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	JUSTIN TIMBERLAKE / WHAT GOES AROUND COMES ARDUND
	NELLY FURTADO / = Say It Right
	ROBIN THICKE / LOST WITHOUT U
	ROBIN THICKE / LOST WITHOUT U
	CRYSTAL DOVE STARRING DICE GAMBLE / UNTIL YOU COME BACK TO ME
	ROBIN THICKE / LOST WITHOUT U
	MIMS / THIS IS WHY EM HOT
	MIMS / THIS IS WHY EM HOT
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Toby Love, DJ Nelson, Calle 13 and Mariano Barba are confirmed to participate in the **Billboard Latin Music** Conference & Awards, set for April 23-26 in Miami. For more info, go to billboardevents.com.

R&B/HIP-HOP

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

MELIVE

360 DEGREES OF BILLBOARD

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

HOMEFRONT

Blogging THE JADED INSIDER

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

Goldberg, The Indies

'Double Dip' Dilemma?

Digital Download Not A Public Performance

BY JONATHAN POTTER

In a November 2000 joint hearing of the U.S. Copyright Office and the Department of Commerce, BMI general counsel Marvin Berenson, speaking for ASCAP and BMI, made an eye-popping claim-that a digital song file e-mailed from one person to another but not opened by the recipient or ever heard by human ears is a "public performance" under the law and may require a royalty to music publishers. A senior Copyright Office official responded quizzically, "You realize how intuitively that seems to be absolutely wrong?"

The idea that an unperformed musical work could somehow qualify as a public performance surprised most observers then, and it still seems absurd today. On Feb. 28, in federal court in New York, music industry stakeholders filed briefs in a case that will finally determine whether Berenson was right. A ruling is likely by May.

This court case is significant for producers, distributors and retailers of all media that involve music, including motion pictures, TV programs and videogames. ASCAP's biggest concern and its greatest opportunity is not the performance right in distributed sound recordings, but rather the phantom public performance right in the aforementioned formats. ASCAP is not entitled to a public performance payment when a movie is rented at a Blockbuster or received from Netflix, but is maneuvering for payment when that movie or a TV program is delivered over the Internet for the same purpose.

Since the Digital Media Assn. (DiMA) formed in mid-1998, we have challenged the idea that digital downloads of musical works-in addition to being reproductions and distributions that our member companies license and pay royalties onare also public performances. "Double dipping," we claimed, makes no sense. Surely the law must reflect logic and parties' intentions-that a download delivers a possessory experience (and therefore implicates reproduction and distribution rights like those in a CD and a DVD), and a stream is a fleeting listening experience that implicates only the public performance right. It matters not if the download is permanent or temporary, or if the stream is preprogrammed or on demand.

Nonetheless, unsophisticated companies fearful of potential infringement lawsuits agreed to pay ASCAP and BMI for "public performances" that purportedly

FOR THE RECORD

In the March 10 issue, the Upfront piece "Patent Impact" should have identified eMusic's CEO as David Pakman

exist in song downloads. Some ringtone providers reportedly pay 4% or more of their revenue for a license to exploit phantom performance rights. Even after the U.S. Copyright Office ruled in 2006 that ringtones are distributions, ASCAP and BMI insist that ringtones are also public performances, and some companies continue paving.

Finally, and thankfully, a federal court will decide this issue, and stakeholders have presented their definitive legal arguments, which are worthy of examination.

DiMA—along with the RIAA; the cell phone industry; music, videogame and game store associations; and the consumer electronics industry-make a simple argument: to qualify as a public performance the song must at least actually be performed. And a song is performed only when it is actually heard by human ears, or at least rendered perceptible to human ears if there is anyone in proximity capable of hearing the song.

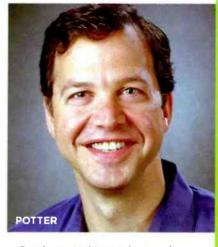
In contrast, ASCAP, BMI, songwriter groups and their Canadian friends at SOCAN offer tortured legal interpretations and policy arguments to justify their bold legal claims: "A download is intended to be performed, so of course it creates a performance right obligation."

But if this were true, then CDs and DVDs would implicate the performance right, because packaged media (like downloads) are acquired with the intention of future performance. Moreover, postpurchase performances are private, and copyright extends only to public performances, so this argument fails completely.

It is not the download itself that is considered the public performance, rather it is the transmission of the download, because the Copyright Act defines performances as including all transmissions of performances regardless of the means of transmission or means of receiving the transmission.

Here the performing rights organizations argue that the transmission is itself a performance regardless of whether the transmission is of a performance. Likewise, performing rights organizations claim that every transmission of the work is a transmission of a performance. But if a distribution of a work is itself a performance, how does this differ from when the bits are embedded physically on a plastic disc and the disc is transmitted by U.S. mail from a retailer to a consumer? Again, this suggests that performance occurs even if the work is never performed, which defies logic.

Alternatively, the performing rights organizations and SOCAN argue that the U.S. performance right is equivalent to the Canadian "right of communication," which has been interpreted to be a right of transmission that justifies a royalty when downloads are transmitted.



But the United States does not have a Canadian-style right of communication, just as we do not have European-style moral rights or artistic rights, or a "making available" right. The Copyright Act defines very explicitly the six rights within copyright, and if the Harry Fox Agency or the publisher has licensed the right of reproduction and distribution, there is no additionally imputed transmission right or making-available right in U.S. law that justifies imposing a second royalty just because the distribution is electronic.

As broadcast, cable and satellite distribution decreases and direct-to-consumer digital distribution of media increases, true public performances occur less frequently, and private distribution and private performances increase. For consumers this is a great opportunity to personalize media consumption, which they have proved willing to pay for.

For music publishers this transition should be positive or neutral, as lost public performance royalties will be offset by increased synchronization revenue. For ASCAP and BMI, however, disruptive and dynamic business models are quite threatening. But law rather than fear will prevail if the judge remembers two simple propositions: Performances must actually occur, and they must actually be public performances to justify a royalty.

Jonathan Potter is executive director of DiMA (digmedia.org).

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EDITORIAL DEPUTY EDITOR: Bill Werde 646-654-4680 SENIOR EDITORS: Jonathan Cohen 646-654-5582. Chuck Eddy 646-654-4708 INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6159

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Tom Ferguson (Debuty Global Editor) 011-44-207-420-5059 CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293, Mike Boyle (Rock) 646-654-4727. Hillary Crosley (R&B/Hp-Hop) 646-654-4647: Todd Martens (Indies) 323-525-2292. Mitchell Peters 323-525-2322. Ken Tucker (Radio) 615-321-4286

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COPY CHIEF: Chris Woods COPY EDITORS: Molly Brown, Wayne Robins

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

DESIGN & PHOTOGRAPHY

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BILLBOARD OFFICES LOS ANGELES: 5055 Wilshire Blvd., Lds Angeles, CA 90036 NEW YORK: 770 Broadway, New York, NY, 10003 New York, N.Y. 10003 Phone: 646-654-4500 Edit. Fax: 646-654-4681 Adv. Fax: 646-654-4799

Phone: 323-525-2300 Fax: 323-525-2394/2395 WASHINGTON, D.C.: 910 17th St. N.W. Suite 215, Wash, D.C. 20006 Phone. 202-833-8692 Fax. 202-833-8672

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

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189 Shartesbury Ave., London WC2H 8TJ: Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014

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



>>>UNIVERSAL FRANCE TESTS DRM-FREE MUSIC

Universal Music France is quietly testing the sale of digital rights management-free digital music with "L'Olympia," the first live album of French singer/composer **Emilie Simon.** The album was issued digitally Feb. 28 and at physical retail March 5 through Universal France's **Barclay imprint. The** albu<mark>m is available in</mark> MP3 and WMA formats for €9.99 (\$13.12) on Simon's Web site

>>STRAIT LEADS ACM NODS

George Strait, whose first single hit **Billboard's Hot Country Songs chart** in 1981, leads all nominees for the Academy of Country **Music Awards with** eight, including entertainer of the year. Brooks & Dunn earned seven nominations. including entertainer and album of the year, while the duo's **Ronnie Dunn picked** up an additional nod in the vocal event category for "I Don't Want To," on which he appeared with Ashley Monroe. The 42nd annual awards will be held May 15 in Las Vegas and will air on CBS.

>>PROMO ONLY, DESTINY MEDIA SPLIT

Promo Only and **Destiny Media have** ended their partnership to deliver digital versions of promotional singles to radio DJs and other industry professionals. **Destiny Media will** continue to operate a service under its own brand, now calling it Play MPE and has signed Universal Music Group, which had been testing the Play MPE system in a pilot program for the last two years.



INDIE AIRTIME FCC ruling could get small labels on the radio

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WAKIN' WHOOPI Goldberg discusses her morning radio success





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Jamie's tour innovative three times over

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HIP-HOP IN THE HALL Rap legends Mele Mel and Grandmaster Flash

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LINING UP THE LINEUPS

Summer Rock Festivals Wind Down Their Talent Search

After a feverish run of talent buying, this summer's major U.S. rock festivals are finding the acts they're looking for.

The headliners alone are impressive. Coachella (April 27-29, Iridio, Calif.), has Red Hot Chili Peppers and a reunited Rage Against the Machine. Bonnaroo (June 14-17, Manchester, Tenn.) boasts the Police, Tool and Widespread Panic. Lollapalooza (Aug. 3-5, Chicago) doesn't announce its lineup until April, but published reports already put Pearl Jam on the bill. The Austin City Limits fest (Sept. 14-17) won't be announced until this summer.

It's a process that begins before Christmas. "Lolla is over in August, and we start booking the next one in October," says Charles Attal, president of Charles Attal Presents (with Capital Sports & Entertainment), and talent buyer for Lolla and ACL. "About this time of year we're pretty much finished."

The festival market is arguably the healthiest part of the U.S. concert business, a trend that has held forth in Europe for years. "The festival marketplace is extremely robust around the globe," says William Morris agent Kirk Sommer, who works for such acts as the Killers and Paolo Nutini. "Many of them are blowing out on onsale, some even without a disclosed lineup."

So when the heavy buying begins, the heavyweight buyers start bumping into each other. "This year more than years past there were more conflicts with scheduling with European festivals that happen in May and June," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with A C. Entertainment "Between us, Coachella, Lollapalooza and ACL, we're spaced out enough where you can have your own unique lineups."

With nearly 400 acts among the four festivals, though, some overlap is unavoidable. "Exclusivity is always preferred, but it's probably just promoter ego," says Paul Tollett, president of Goldenvoice, producer of Coachella. "Lolla and Bonnaroo are thousands of miles away [from Coachella], the exclusivity doesn't matter much to the fans."

Each festival is relatively aware of what the others are doing via the concert-biz grapevine. "This is such a small business, so through the agents, managers and other promoters you get a sense of key acts playing other events," Mayers says.

There have been instances where bands have played all four festivals. So far, though, there hasn't been much duplication of headliners. "There are only so many bands, so we may end up overlapping headliners one day," Attal says.

Attal adds that the producers of the "big four" are friendly, "even more than most concert promoters are friendly." But that doesn't mean they tip their hands about who's doing what. "We talk all the time on the phone about strategy and projects, but we don't talk about what we're doing with our own festivals. After it's done and booked, then we get on the horn and laugh at who was playing the poker hand and what they were trying to book.

"If the festivals weren't doing well, it might be a different story," Attal says. "But all of them sell out."

Each festival strives-and so far has managed—to keep its own musical identity. For Coachella and particularly Lollapalooza, that means being as cutting edge as possible. "We have to keep to our model, the core of the music festival, which is the niche-ier bands." Attal says. "If we start chasing headliners, then we're going to be in trouble.

"We don't build from the top down, we build from the middle up," he says. "So by the time we've got our headliners, we have 30 or 40 bands in the guts of it."

Bonnaroo, now in its sixth year, has gradually shifted away from what began as a jam/roots bill. With a growing softness in the jam-band scene in 2005, Bonnaroo went with a more mainstream/indie-rock bill. It was a calculated risk that paid off with an advance sellout in 2006. "We felt we took a really good step last year, and we wanted to continue to open up the lineup, so yeah, that was a conscious decision," Mayers says. "We set out to create a music festival, not any one particular genre of festival."

And, as with the other big fests, the lineup is being rewarded at the box office. Bonnaroo tickets are selling strong out of the gate, up 20% over this time last year, and the Police seem to have added real juice to the bill.

Coachella added another day to its run this year and is already sold out. "This is the fourth year in a row of selling out, but it's usually the week of the show," Tollett says. "We've never sold out two-anda-half months in advance."

At Austin's Zilker park, ACL is a perennial sellout. And in Chicago, Lollapalooza the rock festival has supplanted Lollapalooza the failed tour in consumers' minds. The event drew more than 166,000 in its second year, up from 60,000 the first year.

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AUSTIN



>>>HAWTHORNE **HEIGHTS WINS** PARTIAL VICTORY

A federal judge in Chicago handed Hawthorne Heights a partial victory over Victory Records March 1. Judge James Moran held that Victory Records does not hold exclusive rights for the band's recording services. Simply put, it means the band could record for any label. **Band members sued** Victory last August. asking the court, among other things, to declare that their recording contract with Victory was nonexclusive.

>>LABELS SUE **YAHOO CHINA**

Eleven record companies, including the four international majors, are suing **Beijing-based Yahoo** China operator Alibaba for violating copyrights. The lawsuit, which seeks damages of 5.5 million yuan (\$711,288), was filed in Beijing No. 2 **Intermediate People's** Court in early January, according to IFPI Asia regional director Mayseey Leong. She says the IFPI, which is representing the 11 companies, waited for the court's official decision this week to hear the case before going public with the labels' decision to sue Alibaba, Yahoo China is accused of providing "deep links" to Web sites offering such unauthorized content as MP3 downloads, lyrics and ringtones.

>>>VIDEOGAME CONSOLES **FLOOD HOMES**

The number of U.S. households with videogame consoles has jumped 18.5% since 2004, according to research from Nielsen Wireless and Interactive Services. In fourthquarter 2006, there were 45.7 million homes with videogame consoles, a penetration of 41.1%, compared with 39.1% from the same period in 2005 and 35.2% in 2004.



More Airplay For Indies?

Labels Cautiously Optimistic About FCC Radio Agreement

Top independent labels are expressing optimism, albeit skeptically, in reaction to news that the nation's largest radio chains may now be required to devote thousands of hours to independent content. The ruling is part of a tentative March 5 pavola settlement between the FCC and the broadcast companies, which also agreed to a \$12.5 million penalty.

The American Assn. of Independent Music helped broker an agreement with the four major radio chains-Clear Channel Communications, CBS Radio, Entercom Communications and Citadel Broadcasting-in which indie label content would be showcased on stations in 8,400 30-minute segments between the hours of 6 p.m. and midnight. The compromise is part an eight-point "Rules of Engagement," which the AAIM developed with the support of other music industry lobbying groups such as the Future of Music Coalition and the Recording Artists' Coalition.

A statement from Clear Channel executive VP/chief legal officer Andy Levin says the company is "reaffirming our commitment to new and emerging artists by committing a significant amount of airtime to music performed by unsigned artists," but did not refer directly to the Rules of Engagement. The other three companies did not return calls for comment.

At press time, the Rules of Engagement

executives say will put them out of business.

guys," says Robert Kimball, senior

VP/general counsel for RealNet-

works. "For small webcasters and

companies that have built their mod-

els around free ad-based radio, it's

going to be an absolutely massive in-

Under copyright law, owners of

and simulcasts. Webcasters and broadcasters may

negotiate an individual rate directly with copyright

owners or they may obtain the statutory compulsory

license from government-designated agency Sound-

Exchange at a set rate. SoundExchange must pay

50% of the royalties to the copyright owners (typically

labels), 45% to featured artists and 5% to a union fund

sound recordings must license their

music for noninteractive webcasts

6 BILLBOARD MARCH 17, 2007

crease in royalties owed."

had not yet been signed by the broadcast companies, but AAIM board member Peter Gordon assures that such a development would happen in the coming days. A March 7 press release from the AAIM outlined the Rules of Engagement, and AAIM president Richard Bengloff said the statement had been approved by the four broadcast companies prior to being distributed to the media. Gordon says the document has been agreed to in principle, and it will be largely up to the broadcast companies to determine the stations, times and formats for the inde-

Time will tell whether you'll hear Merge Records ARCADE FIRE on your local rock station.

pendent-focused segments.

"Right now, 8,400 is a starting point," Gordon says. "We have to see where it goes from there."

Indie labels reacted positively to the news, but expressed some hesitation. Brent "Siddiq" Sayers, co-founder of indie hip-hop label Rhymesayers Entertainment, says the company has learned to survive without the support of radio and isn't counting on the 30-minute blocks to break the formulaic constraints of commercial radio.

"Major radio stations blocking out

time for independent play? Everyone will find that interesting," he says. "How it gets implemented and how it all plays out is another thing."

At Merge Records, which is working an anticipated album from the Arcade Fire, head of radio promotion Christina Rentz says she doubts the time commitments will make scoring airplay easier. "It will be really hard to cut through the number of indie labels and indie bands trying to get these slots," she says. "Then it comes down to whether our bands sound like they could go on that station."

Future of Music Coalition policy director Michael Bracy is focusing on the Rules of Engagement themselves. The agreement, he says, is a reaction to radio consolidation and accusations of payola, and will force stations to publicly acknowledge that there is no economic barrier to receive airplay. For instance, the document states that an act will not have to appear at a radio station concert to receive airplay.

"A lot of this is stuff that the broadcasters probably argue is already their policy," Bracy says. "Assuming it gets signed, what you have is a public statement from these radio heads saying, 'This is the way our companies operate.' So if you work for a record label and you don't feel the broadcasters are playing by those rules, you'll know what to do. You can call the FCC or call the AAIM."

DIGITAL BY SUSAN BUTLER and ANTONY BRUNO

WEBCAST WOES

New Royalty Rates Could Put Small Internet Radio In Jeopardy

set up to pay background musicians and singers. Small webcasters are crying foul over new royalty The last time rates were set in 2002 by the Librarrates they must pay for streaming recordings. After

ian of Congress, broadcasters and the RIAA privately a two-year proceeding, the Copyright Royalty Board agreed that ad-based commercial services had the (CRB) has set rates for commercial and noncommeroption to pay a fraction of a penny per stream or per cial webcasts and Internet simulcasts, which some aggregate tuning hour (the average number of songs played per hour, or ATH), multiplied by the number of "This is going to be a major problem for the little

> users. Noncommercial broadcasters, like National Public Radio (NPR), would pay an annual flat fee between \$500 and \$2,500.

Meanwhile, Congress enacted the Small Webcasters Settlement Act, which essentially let the little guys pay a percentage of revenue. That law expired in 2005. With the CRB now deciding new rates for 2006-

2010, commercial webcast and simulcast rates are \$0,0008 per stream (up from about \$0,0007), with a minimum of \$500 annually per channel or station.

The hardest hit by the decision may be aggregators. SoundExchange reports that Live365 aggregates up to 5,000 stations, which may mean a minimum payment of \$500 for each station. Boston-based Loud City, with two full-time employees, offers 500 channels, according to its Web site.

"It kills off opportunities for artists and small broadcasters to be heard," says Mark Lam, CEO of Live365. "It's a very onerous decision that will impact our business and would take out most of our stations."

In the 115-page opinion released March 5, the judges emphasized that they cannot guarantee a profit to everyone who enters the market. "To allow inefficient market participants to continue to use as much music as they want and for as long a time period as they want without compensating copyright owners on the same basis as more efficient market participants trivializes the property rights of copyright owners."

The judges found that, though noncommercial broadcasters used to have limited geographic reach, on the Internet, they can compete with commercial services. So above the average NPR ATH, they must pay commercial rates.

Ruth Seymour, GM of NPR-member station KCRW in Santa Monica, Calif., estimates the station will be on the hook for \$216,000 in payments this year under the new rates, "We operate in the basement of a community college, so this is a big bite," she says.

The bargaining table seems like the next stop for webcasters. "We are discussing with our member companies direct licensing alternatives," says Jonathan Potter, executive director of the Digital Media Assn.



New royalty rate per stream for commercial webcasts and simulcasts



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>>>MTV **EMBRACES NEW** WEB STRATEGY

MTV Networks is pushing a new Web strategy to win back young viewers from the likes of YouTube and MySpace. The network, which already has 150 Web sites in 162 countries, plans to build literally thousands more, hoping to draw viewers by letting them watch, contribute and even reedit its TV shows. It aims to build Web sites related to every personality and aspect of its shows, hoping to catch viewers on the Internet and on mobile phones.

>>>ASCAP REPORTS RECORD REVENUE

ASCAP has reported record revenue of \$785 million for 2006, royalty payments to members of \$680 million and an alltime low operating expense ratio of 12%, the performing rights organization revealed March 6. Revenue exceeded 2005's by \$37 million, showing a 5% growth. Total royalty distributions to members also increased from the prior year by \$34 million. Overall in 2006, revenue from Internet and wireless license agreements grew more than 70% to \$13.8 million

>>McGRAW, **HILL REVISE** SOUL2SOUL

Country superstar couple **Tim McGraw and Faith Hill** will reprise their Soul2Soul tour on a 33date summer trek beginning June 6 in Omaha, Neb., and wrapping Aug. 10 in Anaheim, Calif. This year's arena jaunt includes firstever Soul2Soul performances throughout Canada. Tickets for Jeep Presents Soul2Soul Tour 2007 will go on sale March 16 in Canada and March 17 in the United States.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Steve McClure, Mitchell Peters, Avmeric Pichevin and Ken Tucker.



MILEPOSTS BY SUSAN VISAKOWITZ

UPFRONT

Joel **Brodsky**

Music Photographer, 1939-2007, Shot Some Of **Rock's Most Iconic Images**

Music photographer Joel Brodsky, 67, whose sexy, shirtless images of Doors lead singer Jim Morrison have taken on iconic status, died March 1 of an apparent heart attack at his home in Stamford, Conn.

Brodsky shot more than 400 album covers throughout his career, including Van Morrison's "Astral Weeks," Isaac Hayes' "Black Moses" and Kiss' self-titled 1974 debut. His images of the Doors graced the group's first two albums, 1967's "The Doors" and "Strange Days," as well as 1969's "The Soft Parade."

Brodsky, born Oct. 7, 1939, in Brooklyn, N.Y., followed his graduation from Syra-



cuse University with service in the U.S. Army in the early 1960s. In 1966, he opened a photo studio in New York,

where he would soon take the famous photographs of Morrison, Images from this

session are among the most widely circulated photos of the Doors and have been used on a plethora of releases including 1985's "The Best of the Doors."

In a 1981 interview, Brodsky said of that first encounter with the Doors: "I always thought it was sort of funny that the pictures of Morrison from that session were the most used. Jim was totally plastered."

The shoot was later re-created by director Oliver Stone for "The Doors," though the photographer character was based on Sixteen magazine editor Gloria Stavers.

Other artists that sat for Brodsky's camera include Joan Baez, James Brown, Harry Chapin, Judy Collins, Aretha Franklin, Buddy Guy, John Lee Hooker, Iggy Pop and the Stooges, the MC5 and Tom Waits.

Later in his career, Brodsky photographed advertisements for Avon, Revlon, Bloomingdale's and Paul Stuart. He also directed TV commercials for Revlon.

Brodsky is survived by his wife Valerie, three daughters, a sister and three granddaughters. In lieu of flowers, the family requests donations be made to the American Diabetes Assn.









Clockwise, from top: JIM MORRISON, 1968; THE DOORS, 1966; ISAAC HAYES, 'Black Moses' photo session, 1971; VAN MORRISON, 'Astral Weeks' photo session, 1968; JUNIOR WELLS, 1966.

HOME FRONT

360 DEGREES OF BILLBOARD

MATA MOVES UP

Cindy Mata has been named director of business development/Eastern sales for Billboard. In her new role, she will develop new and strategic business partnerships for the Bill-

board brand. Mata will also continue to serve as East Coast advertising director for Billboard, handling endemic business for Billboard's print. online and event sales including record labels, music publishing, music TV and radio.

Mata is based in New York and reports to Billboard VP/associate publisher Brian Kennedy.

Prior to joining Billboard, Mata was regional marketing/promotion manager for Elektra Entertainment Group in Miami, where she managed radio promotion and marketing of

artists. She began her career at Columbia Records in New York.

"Since joining Billboard, Cindy has had a stellar track record as a leader in advertising sales handling a wide variety of clients," Kennedy says. "Cindy's skills, experience and knowledge of the business make her an industry leader."

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Yolanda Adams South by Southwes: co-four ders Nick Barbaro, Louis Black and Roland Swenson SWISHAHOUSE ZZ Top

UPFRONT



Whoopi Goldberg surrounds herself with little formality, so the conversational, down-toearth bent of her nationally syndicated radio morning show, "Wake Up With Whoopi," is what fans have come to expect. The show, distributed by Clear Channel-owned Premiere Radio Networks, airs in 12 markets, including four of the top five.

The Grammy, Academy, Tony, Emmy and Golden Globe Award winner has been a public figure for more than 20 years, but she obviously regards her new gig as seriously as anything she has ever taken on. Since the show launched last August, individual stations have seen overall audience growth of more than 30%, while the total number of listeners 12+ has swelled 30% to 1.55 million, according to Arbitron.

During a face-to-face interview, she guided this reporter into the cement stairwell 20 paces from her radio studio on the 18th floor of a midtown Manhattan skyscraper, where she could steal the occasional smoke.

Who do you aim to reach with your show?

I don't listen to talk about demographics. It doesn't have anything to do with the reality of the moment. I don't know who the audience is, but somebody's listening because people keep calling. That's all I depend on. My job is to talk for four hours and try to be amusing.

What sort of reaction have you gotten from listeners?

People stop me on the street and say it's nice to hear a show their kids can listen to. They know now that I'm not going to bamboozle them and throw something in that's going to make them uncomfortable driving with their kids

How has the radio industry perceived you, as one of few women taking on the mediumand a celebrity-dipping into broadcasting? I know that there's been very little faith, except with [Clear Channel senior VP] Jim Ryan

[who hired Goldberg and placed her on WKTU New York] and the folks at Clear Channel. People have their idea of what celebrities are and, unfortunately, I'm kind of painted with a celebrity brush.

Obviously, your extemporaneous skill as a comedian must lend itself to broadcasting.

I don't come from just the world of films. I'm from the stage, where I communicate as one person to a group of people out there. I'm writing my stuff, and if things go wrong, you handle it.

Tell me about your history with the radio business, as well as the competitive landscape that you've already come face to face with. I've always held radio people in very high esteem. Back in the day you listened to [R&B] WWRL [New York] and then went over to [top 40 WINS] 1010 before they went to news. Everybody listened to music because we all carried a transistor.

There's this small contingent out there that feels I've infringed on their space. I've been a star for 20 fucking years. I don't need to prove that or compete with anybody. I wasn't prepared for the negative, the nastiness. I've loved Howard Stern for years, but he made a comment on his show, and I wrote him and said, "I haven't worked in three years. Do you realize there is no safety net for me? You have satellite, but I didn't have anybody, so, yeah, I am glad to have a job, honey. What's the matter with you?" And he went on-air the next day and said, "You know what? I got a note from Whoopi, and I'm really glad she's doing this."

What's your response to those who question your long-term commitment to getting up at 4 a.m and sitting in the studio all morning? This is my job. Why would I take it any less

seriously than anything else I have done? I have to prove myself over again, and that's fine. That's what I signed on to do. There's no other singular female voice in the morning, so we have our niche. Hopefully, we'll be able to make it last a little while.

GOI DBERG



TalkingItOut

Labels Set To Compare Notes On New Biz Models At SXSW

On March 14, more than 15 independent labels are having showcases on the first night of the South by Southwest music conference in Austin (see story, page 33). By the time SXSW is scheduled to conclude March 19, about 80 indies will have sponsored an evening showcase.

Judging from that lineup, and taking into account the first few months of 2007, it would be easy for even the most casual music fan to conclude that all independent labels are alive and well. Explosions in the Sky, Menomena, the Shins, Jesu, the Arcade Fire: Indie acts are all over the Billboard charts. But business is far from rosy for everyone.

"If it were five to 10 years ago, we would have sold three times the amount of records



we're selling today," says David Katznelson, president of Birdman Recording Group, "I really do believe that—100%—based on the press we get today. But maybe the indies doing well are doing something I'm not doing, which is why we're having this talk."

The talk that Katznelson is referring to is the "Idiots Unite!" panel he's leading at SXSW on March 15, He's hoping that with the likes of Jeff Castelaz, president of Dangerbird Recordings, home of indie band of the moment Silversun Pickups, and Scott Booker, Flaming Lips manager and co-founder of management/marketing firm/label group World's Fair, alternate business models for indie labels will be discussed.

Booker already has some polarizing opinions. "I take a view that many managers argue is probably not so good, like the idea of streaming records and flat-out giving them away," Booker says. "I see it as a way of promotion. I was trying to talk to Warner Bros. to give away the last Flaming Lips record. It's not that they weren't agreeing with me, but they just cannot do it. I think we need to give away 20 million Flaming Lips records online in order to sell 1 million physical copies."

For a Flaming Lips fan, such a concept must sound delightful. But it views the album as a promotional tool to expand the brand of an artist, a concept indie labels may not yet be ready to embrace as it requires a slightly altered business structure

Booker also manages some developing acts. including British Sea Power, signed to Rough Trade, and Colourmusic, an irresistibly melodic psychedelic pop band signed to World's Fair's newly formed indie, Great Society. (The band is performing March 16 at the Co-Op Bar.)

Indie labels that cringed at the idea of giving away 20 million records will be relieved to know that Booker's ideas for developing acts are not so extreme. In fact, as much as he supports the streaming of music and the subscription model, he admits they probably wouldn't work on a smaller, more indie scale.

"On the other side of it, a subscription service would make no sense for a band that no one knows about," he says. "Who is going to want

> to subscribe to that? You do need someone along the lines of a Flaming Lips, or an EI-P or an Arcade Fire-someone who's at a level where people will go out of their way to try something new"

And Booker has theories on how to create that interest.

"Colourmusic are in a position where we can do some interesting things," he says. "We've aotten some stuff on YouTube, but bands have to be creative and not just in their music. They have to put together some resources that are not just a bio, a photo and

a CD. The resources today have to include hilarious or thoughtful videos and ideas and concepts. We need something visual that makes people identify with them as a group."

Booker notes that World's Fair, which manages such artists as indie rapper EI-P and indie rock act Pela, aims to specialize in taking bands from zero units sold to 50,000 units. But the word "units" is open to interpretation in the new Web-driven economy.

"The Web might not make things easier to get from zero to 50.000 CDs sold," Booker says. "It might get you closer from zero to 50,000 things sold, you see what I'm saving? The Web may not be the thing that helps people sell CDs as much as it is the thing that helps brand the band as an entity. But then maybe a band that sells 30,000 records can make a great living, if you throw in ticket sales and merch sales and those things."

It's a line of thinking that sees the indie label of the future looking more like a management firm of today, and with Nettwerk CEO Terry McBride—an outspoken proponent of such a concept—also speaking at SXSW, it's a theory sure to be heartily debated. And for those who worry that such a direction entails giving away too much content. Booker offers the following advice: "For the baby bands," he says, "you're lucky if someone pays attention at all."



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UPFRONT

RETAIL BY STEVE TRAIMAN

Disc Manufacture Confronts The Digital Age Heading Into IRMA Conference, Replication Exect Are Bullish About Their Business

The 37th annual International Recording Media Assn. (IRMA) Conference, to be held March 12-14 in Indian Wells, Calif., will focus on the future of disc manufacturing in the age of digital entertainment downloads.

Following a keynote address on "the evolution of DVD to next-generation formats and the rise of digitally distributed content" from Warren Lieberfarb, chairman of Los Angelesbased consulting/investment firm Warren Lieberfarb & Associates, scheduled programs will concentrate on challenges companies face and opportunities available in digital delivery and with high-definition (HD) discs. The forum's second day will kick off with a presentation by special guest Mick Fleetwood, who will discuss maintaining the Fleetwood Mac brand for more than 40 years.

The conference is being held in an environment where the face of disc manufacture is rapidly shifting, judging from research by Understanding and Solutions. Worldwide CD production in 2006 was 12.5 billion units, off nearly 5% from 13.18 billion the year before. And global CD output is expected to decline nearly 18%, from 12.5 billion to 10.2 billion discs, between the end of 2006 and the end of 2008.

But meanwhile, last year's 7.9 billion DVD replication total represented a global increase of more than 11%. The North America region, hardest hit by digital music downloads, couldn't offset its 9% CD production decline with its 4% increase in DVDs; overall, discs manufactured last year in North America dipped 2.3% to 5.943 billion. But during the next two years, the North American industry is expected to receive most of the initial production activity for the new HD Blu-ray (BD) and HD DVD formats. And the long-range forecast for HD digital optical discs looks bright: A new research report from Informa Telecoms & Media forecasts 151 million HDTV homes worldwide by the end of 2011, more than tripling the 48.2 million at the end of 2006.

Leading North American replicators express optimism about the new HD discs' role in the music, movie and game business. "We clearly have a strong position in BD with our launch of [PlayStation 3] last year," says Geoff Campbell, VP of strategic business development for Sony DADC. "Most important, consumers see this as a multimedia entertainment device." "We see a lot of people buying Blu-ray players for movies, not games," adds JVC America senior VP Brad Springer, whose company manufactures HD DVD product in Tuscaloosa. Ala. "We have accounts that will use HD going forward and expect to take advantage of the opportunities that BD and HD DVD will present."

Disc manufacturers have been responding proactively to meet the digital challenge as well. "We're heavily into R&D on the disc itself as an acquisition medium for digital services," Campbell says. "When American Eagle Outfitters offered 10 music downloads with a \$75 purchase, they used our disc for the download access."

"Obviously downloads are here to stay and will probably increase, with music most afNORTH AMERICA 29.1% REST OF HE WORD 4.2%

DISC PRODUCTION, 2006

North America's slice represents 5.943 billion discs, which breaks down to 2.625 billion CDs and 3.318 billion DVDs.

fected," Springer says. "We're focused more on games today as one of three official Xbox replicators, and with PC we see a definite swing to DVD. We don't see a major download impact on software or games."

Ultimately, disc replication executives are confident their field will survive. "Some physical product features will always appeal to the consumer, like package graphics or a Web-enabled disc that gives you first crack at getting concert tickets," says Andrew Da-Puzzo, VP of the audio and digital services marketing unit at Sonopress. "And the gift benefit of a physical album or movie will always be there."

"Consumers still want the highest quality level you only get from a CD album or DVD movie," Cinram CEO/IRMA chairman Dave Rubenstein says. "All these downloading, video-on-demand experiences are not that great, and we'll be replicating for a long time."----

GLOBAL BY NYAY BHUSHAN

ROBBIE GOES TO BOLLYWOOD

International Acts Target Indian Market

NEW DELHI, India—More bhangra means more bucks—that's the mantra for a growing number of international acts targeting the emerging Indian market via associations with the country's dominant Bollywood scene.

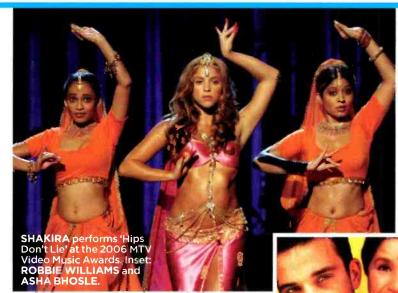
Robbie Williams—a global superstar everywhere outside the United States—is the latest international artist to boost his profile on the subcontinent via a remix project featuring iconic Bollywood vocalist Asha Bhosle. Two tracks from Williams' back catalog—"Rock DJ" and "Better Man"—were released exclusively as mobile downloads in late January, priced at 20 rupees (45 cents) each.

The tracks are also being used in TV commercials for Sony Ericsson's new Walkman mobile phones, which come with the tracks preloaded, and EMI India says the remixes may end up on a Bollywood soundtrack.

No sales figures are yet available, but insiders expect the TV exposure to fuel sales. Leading Mumbai-based Bollywood soundtrack composer Shameer Tandon, who composed and produced Bhosle's contribution, says, "This meeting of cultures definitely widens the audience for a foreign artist."

Mumbai-based EMI Records India managing director Suresh Thangiah expects the remixes to also boost Williams' album sales. The tracks' original versions were included on Williams' 2000 album "Sing When You're Winning," which the label says has sold close to 20,000 copies in India. Williams' latest album, "Rudebox," is certified gold in India, topping 10,000 sales since its October 2006 release.

Traditionally, international acts have found it difficult to make headway in India. Local repertoire accounted for 93% of



sales in 2005, according to the IFPI, the last year for which figures are available. Bollywood dominates sales, with best-selling soundtracks regularly shifting in excess of 500,000 units.

Experts say the current trend of foreign artists working with Bollywood started in 2004 when British boy band Blue collaborated with Indian male pop vocalist Shaan on a remix of their "One Love" track, which was used on the soundtrack to Bollywood film "Rakht" (T-Series). Industry sources estimate the album has sold 200,000 copies.

Another Indian success story is Sony BMG artist Shakira, whose Bollywood-inspired performance of "Hips Don't Lie" at the 2006 MTV Video Music Awards in New York was produced by leading Bollywood choreographer/director Farah Khan, and attracted huge publicity in India after a broadcast on VH1.

Mumbai-based wholesaler Pritam Music director Aslam Lilani says demand from regional retailers rose 2S% for Shakira's album "Oral Fixation: Vol. 2" as a result, with a further boost expected from her similar performance at the Grammy Awards, broadcast in India on the Star World channel. The album has now sold 80,000 units, according to Sony BMG India.

Nelly Furtado recently appeared in Mumbai with Bollywood stars at a 15,000-capacity, Nokia-sponsored New Year's Eve gig, and has long targeted the Indian market via remix collaborations with Montreal-based Indian duo Josh.

Mumbai-based Universal Music India VP of associate marketing Sunil D'Sa attributes Furtado's Indian success to her re-edits of

> videos for "Powerless" and "Maneater" that feature Josh's remixed versions. He notes that Indian radio stations seldom feature international repertoire, "so having a video is very important, since television has a much bigger impact."

New artists are also getting in on the act. Thailand-based Sony BMG

artist Tata Young was introduced to the Indian audience via the 2004 soundtrack to hit Bollywood movie "Dhoom" (YashRaj Music), which has sold an estimated 800,000 copies.

" 'Dhoom' definitely helped Tata," Mumbai-based Sony BMG Entertainment deputy GM Arjun Sankalia says, "which was reflected in her 2004 English [language] debut album, 'I Believe,' going gold."

Young's latest album, "Temperature Rising," released March 8 in India, features a track, "Mila Mila," produced by leading Indian composer Sandeep Chowta.

Meanwhile, Bollywood execs are giving a cautious welcome to the influx of international talent. T-Series VP of marketing and promotions Vinod Bhanusha says the trend offers "no cause for concern" to the local business.

"Whether these collaborations are a temporary phase or here to stay," he says, "will always be determined by their acceptance, both commercially and artistically."

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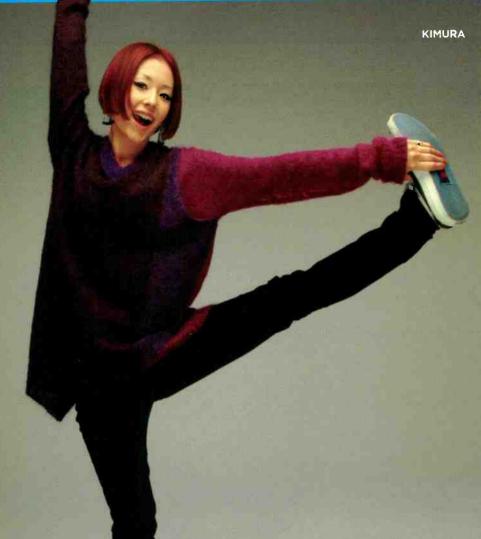
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UN FRONT



GLOBAL BY STEVE MCCLURE

Filtering The Files Social Networking Sites Reach Out To Japanese Labels

TOKYO—Despite an ongoing beef with YouTube, Japanese rights holders are receiving early encouragement from unexpected sources over regulating music video file-sharing on social networking sites (SNS).

Who are these apparent new allies? The networking sites themselves.

The country's most popular SNS, Mixi (mixi.jp), recently launched a video file-sharing service for its claimed 8 million users. And Mixi

president Kenji Kasahara insists the company continually vets for copyright-infringing material. "We can't check all the uploaded content," Kasahara says, "but we do patrol it."

Mixi automatically deletes content it believes infringes copyright, as another leading Japanese service, Gree (gree.jp), also claims to do. Kasahara says Mixi additionally encourages users to report unauthorized content.

Mixi claims to account for 87% of all SNS traf-

fic in Japan, with an average monthly total of nearly 10 billion page views. It claims to have some 132,000 music-based "communities" registered. The Japanese Society for Rights of Authors,

Composers and Publishers (Jasrac) is among the rights holders negotiating with YouTube over unauthorized uploading of Japanese copyrighted content (billboard.biz, Dec. 5, 2006). However, Jasrac transmission rights department manager Satoshi Watanabe confirms it has already held discussions with several Japan-based services about filtering content.

"Some have started screening for unauthorized content manually," he says. "And some

have even stopped offering file-sharing services. 'We can't check all the

Watanabe says Jasrac closely monitors SNS pages for possible copyright infringement, issuing removal notices where appropriate. But despite the claims

by Japanese SNS operators that they police their own sites and independently remove copyright-

infringing material, none of the Japanese rights holders contacted by Billboard were able to cite examples of cases where this had actually happened. "We do not know the details of [Mixi's] system of checking and removing illegal content," Watanabe admits.

According to a Mixi representative, the most popular acts among its music communities during February included pop acts Namie Amuro (Avex), Kaela Kimura (Columbia Music Entertainment) and Exile (Avex). Established Japanese artists with dedicated pages on the Japanese version of MySpace, meanwhile, range from metal band Dir En Grey (Fire Wall Division) to female pop vocalist Mika Nakashima (Sony Music Entertainment [Japan]).

However, Japanese labels seem slow to appreciate the promotional potential of the country's SNS operations. Insiders suggest labels are reluctant to cede any control over their artists' repertoire or image to outside operators.

Tokyo-based leading independent label Avex launched its own SNS, Mu-Mo Friends (sns.mu-mo.net) in October 2006. "We believe it can be a powerful promotion tool," a representative says. But he adds, "It's hard to imagine how much of a positive effect other SNS services can have for artists at the present time.' The local arms of BMG, Warner, EMI and Universal have not invested in their own SNS operations as vet

Enju Tanahashi owns Tokyo-based independent label Inoxia Records, whose roster includes drone-metal band Boris. "I hear that many people talk about Boris on Mixi," Tanahashi says. "That is good for [any] band, as long as no sound or videos are uploaded illegally." However, Tanahashi admits he has personally never logged on to Mixi to observe his act's exposure.

A BMG Japan spokesman says the company

is reluctant to clear content for these sites because no agreements on neighboring rights rovalties are yet in place.

Also, he adds,

"SNS operators

-KENJI KASAHARA, MIXI

uploaded Content.

But we do patrol it.

[want] our artists to open dedicated pages in order to secure more views, generating more income from ads there. However, never once have we-or our artistsbeen offered a share of that increased revenue."

A notable exception to the ambivalence is Japanese music market-leader Sony Music Entertainment (Japan), whose domestic pop roster includes such names as Yui and Yuna Ito. The label launched its own music-oriented SNS, Playlog (playlog.jp), in July 2006, allowing users to exchange information about music and recommend songs and videos by acts on SMEJ and other labels

Industry observers concede that the music business' relationship with these sites in Japan is at an early stage. However, positive developments are expected. "Japanese SNS services should be able to cut deals with content owners based on a share of revenues," says one industry source, who anticipates this resulting in the "same opportunities for new talent to emerge as SNS services have provided in the U.S. and the U.K.

Using such sites to showcase creative work directly to consumers, he suggests, could provide "an interesting alternative to the extremely standardized A&R process that currently exists in Japan.

>>>COMPOSERS CHASE SNS CASH

European copyright societies have asked YouTube and MySpace to speed up their efforts regarding back payments the bodies say are due for unauthorized online use of copyright works.

The International Confederation of Societies of Authors and Composers (CISAC) and European authors' rights body BIEMboth French-based—have written to the social networking sites (SNS) calling on them to swiftly reach conclusions on content licensing and remuneration to copyright owners.

In a Feb. 27 statement, CISAC and BIEM said that the removal of works from the SNS services does not represent the "best long-term solution" for rights holders or the digital firms. According to CISAC director general Eric Baptiste, the societies' goal is "to initiate licensing partnerships that will enable continued growth for these platforms." MySpace and YouTube had not responded by press time.

CISAC represents 217 authors' bodies from 114 countries.

BIEM represents 46 mechanical rights collecting societies from 43 countries. -Lars Brandle

>>>EC ORDERS TAIWANESE CD PROBE

The European Commission has launched an investigation into Taiwan's alleged copying of CD technology and says it may initiate a World Trade Organization (WTO) suit to stop what it calls unlicensed abuse of patents.

Taiwan makes an estimated 80% of the world's blank CDs and DVDs, but local legislation allows domestic producers to use patents without negotiating a licensing agreement with patent holders like Philips.

Netherlands-based Philips claims Taiwanese regulators acted illegally by issuing "compulsory" licenses allowing local producers to make CD-Rs for export that Philips said are covered by its exclusive patents. A compulsory license allows a company to make a product without negotiating with the patent owner for

permission to use the technology. But under WTO rules, those -Leo Cendrowicz products cannot be exported.

>>>CORBETT EXITS WOOLWORTHS

Gerald Corbett, chairman of British retail giant Woolworths Group, is exiting after six years in the role.

In 2005 (the last year for which figures are available), Woolworths' 819 stores accounted for 28.5% of British consumer spending on singles and 11.2% of albums, according to BPI figures based on research by TNS.

Effective June 6, the date of the company's annual general meeting, Corbett will hand over the reins to Richard North. Until 2004, North was CEO of Intercontinental Hotels Group. Previously he had been group finance director at U.K. brewer Bass and clothing retail chain Burton, During Corbett's tenure, he oversaw Woolworths' August 2001 de-merger from parent group Kingfisher and its flotation on the London Stock Exchange. -Lars Brandle



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UPFRONT LATIN



AboveTheBorder,AboveTheRadar

Valentín Elizalde Posthumously Tops The Charts

The video of Valentín Elizalde's single "Vencedor" depicts him as a ghostly, dead lover modeled after the character in "Ghost," a movie Elizalde loved. At the end of the video, he visits his own grave, marked by a tombstone that visibly reads: Valentín Elizalde, 1971-2006.

After the shoot, Elizalde asked that the tombstone be broken in pieces, deeming it too creepy.

A few months later, on Nov. 25, he was shot dead by a band of gunmen after playing a gig in Mexico.

If you were a follower of new banda music, you would have known Elizalde as an upand-comer with huge possibilities. On the live music circuit. he was a star, known for his dynamic performances and charismatic persona.

But he had never broken the 100,000 mark or cracked the top 20 with any of his albums.

Now, he has 2007's topselling Latin album so far, "Vencedor," out on Universal

Music Latino.

Since his death, six other Elizalde albums have debuted on the chart, culminating

with his albums occupying the No. 1 and No. 2 spots in the March 3 issue.

That feat has been accomplished by only three other artists: Grupo Bryndis in 2001 and the late Celia Cruz and Selena, who both climbed those heights after their deaths as well. (Selena actually had the top four titles after she was killed.) While Elizalde's

new success is directly connected with his death, there's more to him than that, as the longevity of his sales spurt clearly indicates.

"He was on the verge," says John Echevarria, president of Universal Music Latino. "We saw steady, steady sales,

and a large part was the great appeal he had playing live. He was a man who was very entrenched with his people.



"He was one of those few acts that could gain men's respect and women's adoration," adds Pepe Garza, PD for radio station KBUE (La Que Buena) Los Angeles.

Elizalde had a rabid following that often fell below the radar of mass media. But he enjoyed heavy airplay on regional Mexican stations and was a phenomenon among a younger generation of regional Mexican fans.

Elizalde's MySpace page, for example, has nearly 1.5 million views and Universal reports more than 300,000 ringtones sold since his death.

On YouTube, he has dozens of videos, with several notching nearly 2 million views.

Elizalde's Nielsen Sound-Scan history had never been stellar before, since much of his product is sold in mom-and-pop stores that imported it from Mexico and he never did national TV promotion. Once he died, attention from massmerchant accounts kicked

in big-time.

The sales have persisted, although Universal has taken a respectful stance and maintained a tasteful, lowkey promotion.

But audiences remain avid. Future plans call for a TV homage and the release of a new album timed with the anniversary of his death, as Elizalde left a hefty catalog of recorded, unreleased material hehind

And since December, La Que Buena has been airing a daily, one-hour show titled "Los Inmortales" (The Immortals), playing only the music of Elizalde, his father "El Gallo" Elizalde. Adan Chalino Sánchez and his father Chalino Sánchez.

All suffered young deaths. For a generation that straddles two cultures that still vearns for men as brave as they are romantic, they remain relevant.



Mun2 Gets Fresh In The Fishbowl

Latin Youth Culture Hotbed Orbits Channel's New L.A. Locale

When bilingual entertainment channel mun2 moved from Miami to Los Angeles in 2005, its goal was to place itself at the center of Latin youth culture.

Now it has literally done that, with the opening of its new fishbowl studio bridging the main thoroughfare of CityWalk, a shopping and dining district packed with Spanglish-speaking teens and families

The 16,000-square-foot, glass-walled production space seats up to 60 audience members and will house several programs including flagship live performance/variety show "Vivo," which

spent its last season on the NBC lot in Burbank.

The new space "gives us the opportunity to interact with a lot of passing audience that we can invite for different shows," mun2 GM Alex Pels says, adding that the location allows for manon-the-street interviews and shots from inside and out. "We can make them part of the show and make them interact with it."

The new digs near Universal Studios were made possible by NBC Universal, which owns mun2 parent network Telemundo, Though the studio raises mun2's profile in the country's top Latin media market, it is New York where the channel has greater penetration. Until the recent increased consolidation of the L.A. cable market under Time Warner, a patchwork of cable operators covered the area, each distributing NBC Universal channels under separately negotiated agreements.

"It changes all the time, and we are obviously constantly trying to increase and improve our distribution," says Lynette Pinto, marketing VP of NBC Universal TV Networks Distribution.

Pinto would not reveal figures showing mun2's L.A. reach, but said it is seen on



cable and satellite in 11.4 million homes

Competitor MTV Tr3s, which relaunched in September, broadcasts over the air from local affiliates in some markets and reaches 28.1 million TV households.

The move to CityWalk caps a year of milestones for mun2, which added more than 300.000 subscribers in Puerto Rico last summer and pulled in 14 new advertisers. including Procter & Gamble and Mercedes-Benz. The

channel launched a TV campaign last month on sister NBC Universal channels like Bravo and had "Vivo" picked up for rebroadcast on L.A. affiliate KNBC.

Pels couldn't name any product or brand placements associated with the new studio yet, but mun2 is working with City Walk on promoting the channel's new home on the strip. Right now, Pels says, "the main idea is to brand mun2."

—Ayala Ben-Yehuda

CHILEAN MUSIC FEST **MAKES MARK IN** SOUTH AMERICAN MARKET

VINA DEL MAR, Chile-The 48th edition of Chile's Viña del Mar Music Festival consolidated Latin America's longestrunning music fest not just as a week of good shows, but as a major platform in the TV and Latin music industry.

The festival, which took place Feb 21-26 in the seaside resort of Viña del Mar, brought together 15,000 people every night to the Quinta Vergara amphitheater to see 16 acts

Viña was also the anchor for several major South American tours, including those by Tom Jones and Bryan Adams. According to festival CEO Ricardo de la Fuente, Viña's rising importance as a destination for international artists is linked to the coverage it gets throughout the region.

Outside Chile, the show aired in 25 countries, up from 13 in 2006. When reruns are taken into account, some 35 million people are estimated to have watched the show.

Damián Amato, director of Sony BMG Chile, which brought five artists to the event, thinks success in Viña influences the South American market in general, leading to bigger record sales and more shows.

"For many years now, Viña del Mar is not just another concert," Amato says. "The fact that it is broadcast and gets so much attention from the media, makes it the most important musical event in South America.

This year's edition divided applause equally between Latin artists like Ricky Martin and Gustavo Cerati and mainstream acts like Jones—possibly the biggest success of the fest—and Adams. As is traditional, performers received gold and silver Gaviotas and Antorchas (seagulls and torches), awarded according to the applause received.

The winner in Viña's longstanding songwriting competition for up-and-coming writers was Spanish trio Materia Prima for "Cuando Quieras Volver."

—Claudio Vergara

EN'S UNDERGROUND G

As we welcome in 1962, it looks like another banner year for singles sales so the record business will just keep hummin' along. Of course we can't help but feel a little bit sorry for those companies still based on the albumsales business model, but . . . wait a tick . . . that would be . . . everybody!

Whoops. Sorry. Never mind.

All seriousness aside, it is fun for us oldschool cats to see our most recent two Coolest Songs in the World artists actually interested in the ancient art of album making.

Robert Schneider from the Apples in Stereo has 24 tracks on the bands "New Magnetic Wonder" but 11 of them are either instrumental or occasional vocal bits and pieces obviously intended to serve as a bridge from track to track.

All right, it's not quite "Tommy" yet, or even "The Who Sell Out," but we're getting there. Schneider is obviously channeling his artistic ambitions through the band, as Pete Townshend mostly does. So hopefully, with this new lineup, Horton has found his Who.

Jesse Malin, on the other hand, has de-



TITLE/LABE

at the perfectly wrong time (D-Generation in the '90s) he has decided to live the life of the singer/songwriter-which does seem like good timing, the genre enjoying its biggest commercial resurgence since the '70s.

As such, the album seems the appropriate form to explore a more complex individual identity that, more often than not, cannot be revealed or explained in one three-minute song (communicating the common ground of a band), but needs a collection of emotional vigneties, cumulative storytelling if you will, to begin to paint the more personal picture.

That is not to say singer/songwriters can't have hits. Bob Dylan, James Taylor, Jackson Browne and Bruce Springsteen (who has a fabulous duet on Malin's album) have all done it.

Anyway, we don't like to make a habit of encouraging this sort of behavior (we should be boycotting Malin until the D-Generation reunion) but he's outfoxed us, a la Willie Nile, by sneaking in a few marvelous rock tracks that we must reluctantly admit are undeniably great.

In other album news, the White Stripes have a new album done called "Icky Thump"; Ian Gillian, lead singer of Deep Purple, has demanded Sony BMG withdraw a justreleased live album of one of Purple's last gigs, stating, "It was one of our worst concerts ever"; and the new Todd Haynes flick ("Velvet Goldmine," "Far From Heaven") will be based on Dylan's life and will include new covers as well as source material on the soundtrack and Dylan will be played by, wait for it, Richard Gere, Christian Bale, Heath Ledger and Cate Blanchett.

Holy Lennon on Broadway, Batman! See you on the radio.

COOLEST GARAGE SONGS

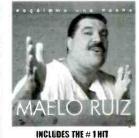
	COOLEST SONG IN THE WORLD THIS WEEK Adeline	JESSE MALIN
2	OPEN EYES Simian	THE APPLES IN STEREO
3	BECAUSE I'M AWESOME Blackheart	THE DOLLYROTS
4	RUBY Universal	KAISER CHIEFS
5	BROKEN HEART Wicked Cool	THE CHARMS
6	GOODBYE ROCK AND ROLL BAND	THE NOVAKS
7	LONG LIVE THE WEEKEND	THE LIVING END
8	AIN'T NO KING OF ROCK AND ROLL	THE NOMADS
9	TEENAGE HEAD Olde Haat	THE MORLOCKS
10	LOVE LETTER Savage Jams	THE PAYBACKS
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DIGITAL BY ANTONY BRUNO

Charting The Course

By Helping The Digital Market, Record Labels Could Help Themselves

Record labels need the digital music market to take off. So why aren't they helping it any? Physical CD sales have been

in decline for the last five years. and according to various estimates are expected to fall another 15%-20% again this year. And while digital revenue is on the rise, it is not yet reversing the trend. Sony BMG global digital business president Thomas Hesse says that if physical revenue drops by 15%, digital revenue must rise by 60% to compensate. This year, he expects net revenue to fall.

So what are labels doing other than licensing their music to digital services that they hope will become successful? According to many service providers and industry analysts, the answer is—nothing.

"There's no plan, no sense of direction," one digital retailer executive says. "They're just hoping somebody is going to figure all this out for them."

To date, that somebody has been Apple-its iTunes store commands 70% of all digital music sales and the iPod around 80% of all digital music devices. Yet, record labels are the first to point out that Apple can't reverse their falling fortunes on its own. They need more services selling more music to more people. And although labels have tried to support potential competitors to iTunes, such as Microsoft's Zune bid, these services are merely limping along.

The reason, operators of such services and digital music industry analysts say, is the

LIVE OFFSTAGE

Since live events seem to be the only part of the music business making any money these days, the digital extension of the concert is ramping up. Virtual Venues Network has introduced the ClubLync set-top box that allows venues like nightclubs, theaters and college dining halls to project high-resolution video of live concert performances in a legal/licensed fashion. Both artist and presenter share in the gross box-office receipts.

Venues can either buy or lease the projector, which connects to the Virtual Venues Network through a proprietary secure link via the Limelight Net-

works content deliver network. The ClubLync is provided free with any subscription to the Virtual Venues Network, which runs \$100 per month. -Antony Bruno music industry is not taking an active-enough role. "They're not directly hurting services," one former digital service provider says, "but they're not directly helping either."

MARKETING

Record labels are marketing and promotion machines, and could flex that muscle to help drive more users to digital outlets. Yet most of their advertising directs buyers to either big-box CD retailers or iTunes. Even some label execs think

this needs to change. "[We need to] take more re-

sponsibility for driving awareness and consumption from our own ad dollars and impressions rather than relying on others to do it for us," Universal Music Mobile GM Rio Caraeff says. "We're not doing enough in my opinion. Most of our marketing goes towards selling CDs."

As digital revenue contributes more to labels' bottom lines, he says, that will change.

SLICING THE PIE

Of course, digital service providers could spend much more of their own marketing dollars if they didn't have to pay labels and publishers so much in licensing fees. This is an old argument, but one that isn't going away anytime soon.

Gabriel Levy, VP of labels relations at Rhapsody, says satellite radio providers were able to amass millions of subscribers in a relatively short period of time because they didn't have to pay the same licensing rates that subscription music services do, and as such were able to devote more money to advertising.

And that's just the existing services. A host of new technologies and business models are waiting to license music to go public, but are left waiting in the wings as labels work to evaluate the risk potential rather than the business opportunity.

"The people in charge of these deals are very riskaverse," Music Choice CEO David Del Beccaro says. "They're a bunch of lawyers."

Label sources say that they make deals as quickly as they can and prioritize their efforts based on which deals will result in

the most immediate revenue. But even industry insiders agree that, for the

long term, the dealmaking process needs to be addressed. "If we don't retrofit our busi-

ness to accommodate, we're going to miss out," says Richard Blackstone senior adviser to the chairman for Warner Music Group.

INTEROPERABILITY

Perhaps the greatest obstacle to the digital market's growth, though, is that music acquired from any "legal" service other than iTunes won't work with the iPod.

Apple famously encouraged the labels to sell without DRM to solve the problem, while labels put the onus on Apple to license its FairPlay DRM system to other retailers.

"This is a technical problem with a technical solution," says Thomas Gewecke, senior VP of Sony BMG's Digital Business Group. "The only people that have a problem with it are technology companies who benefit from the situation being closed."

Yet if labels are serious about forcing Apple to open up its technology, some question why they don't just pull their music from iTunes until Apple complies. "If you don't like the way [Apple] is protecting your property, take it away," dares Jon Potter, executive director of the Digital Media Assn.

Most digital music services are run by executives hailing from either the software or consumer electronics world, where it is not uncommon for the major companies involved to jointly set the technological standards and other rules governing the sale and distribution of their products. The music industry, by contrast, so far seems satisfied to simply license its content and let the technology industry figure out the rest-a source of increasing frustration among those in the digital space.

How the music industry responds should prove an interesting barometer for how far along the convergence of digital and music has come, and how much further it has to go.

Coming March 26: Billboard's Mobile Entertainment Live! conference in Orlando, Fla., part of the CTIA Wireless 2007 conference. Visit billboardevents.com for more information and registration.

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ILLUSTRATION BY THOMAS FUCHS

www.americanradiohistory.com

BITS&BRIEFS

TONES FOR EVERYBODY

FunMobility has launched a series of ringtone categories aimed at a variety of niche markets and users based on music genre. They include RockTones, RetroTones, LatinTones and ChristianTones The company says the rock and Christian music categories have been selling particularly well as ringtones of late, and led to their development as a specific sales channel. The ChristianTones feature was developed in partnership with EMI Christian Music Group

HANG 'EM HIGH

Mobile game distribution firm Player X is teaming with game developer Hollywood Gaming and EMI Music Publishing to create the "Lyric EMI" game. The game features a "hangman" style theme where players attempt to fill in the lyrics of popular songs in the EMI catalog. Player X

will distribute the title through its network of 90 wireless operators worldwide. Additional games based on EMI's publishing catalog are expected to be developed over time.

KEEPING SCORE

Microsoft is inviting unsigned artists to create music-inspired Xbox 360 videogames, Participating artists in the Xbox Soundtracks program will be able to download and score music to a variety of game trailers in May. Completed works will be uploaded to a dedicated Web site and rated by fans. Winners from different countries will receive studio recording time with Universal Music Group. Although the contest does not officially start until May, Scissor Sisters kicked off its promotion by reworking their song "She's My Man" as inspired by the trailer for the much-anticipated videogame "Halo Wars."

HOT RINGMASTERS	MAR 17 2007	Billbear
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THIS WEEK	LAST WEEK	WEEKS ON CHT	COMPILED BY NIElsen DRIGINAL ARTIST			
1	1	6	#1 THIS IS WHY I'M HOT			
2	2	6	DON'T MATTER			
3	4	3	YOU LLOYD FEATURING LK' WAYNE			
4	5	6	CUPID'S CHOKEHOLD GYM CLASS HEROES FEATURING PATRICK STUMP			
5	14		POP, LOCK AND DROP IT			
	6	16	WALK IT OUT			
a	3	13	ON THE HOTLINE PRETTY RICKY			
8	8	16	WE FLY HIGH JIM JONES			
9	15	8	THE WAY I LIVE BABY BOY DA PRINCE FEATURING LIL BOOSIE			
10	7	16	IRREPLACEABLE BEYONCE			
	Bert	5	"Outta My System" by Bow Wow soars 28-13 on the strength of a 60% increase, the greatest among all titles in the top 20. The song also enters the top 40 on Hot R&B/Hip-Hop Songs (41-37).			
11	9	15	MAKE IT RAIN			
12	10	10	ROCK STAR NICKELBACK			
13	28	2	OUTTA MY SYSTEM BOW WOW FEATURING T-PAIN & JOHNTA AUSTIN			
14	11	8	THROW SOME D'S RICH BOY FEATURING POLOW DA DON			
15	11z	15	CRAZY BITCH BUCKCHERBY			
16	22	4	GLAMOROUS FERGIE FEATURING LUDACRIS			
17	13	5	GO GETTA YOUNG JEEZY FEATURING R. KELLY			

LAST NIGHT

WHAT GOES AROUND ... COMES AROUND

MEF CTIA

2 STEP

ased on master ringtones sales data reported by Nielsen IngScan, a service of Nielsen Mobile. Chart endorsed by T.0. - The Wirgless Association and Markin Schott



Service By The Cup Starbucks Expands Its Music Strategy

t Billboard's Music & Money Symposium, Starbucks president of entertainment Ken Lombard began his keynote address by reminding audience members why the merchant has a unique status as a retailer. Not only does the chain have 12,000 locations worldwide, but it has 44 million customers, averaging 18 visits per month, he said.

In its most recent fiscal year, Starbucks' revenue totaled \$7.8 billion. While music is a small percentage of that total-in 2006 Starbucks sold 3.6 million album units, which by rough estimation is about \$65 million in music revenue-it's an imbucks Hear Music titles. Starbucks plans to continue

sticking to its strategy of coffee shops carrying 20 music titles or fewer, Lombard said. But it has expanded its offering to include DVDs and books. The chain is selective in carrying those product lines and takes chances on titles because "our customers expect that we will put things in front of them that are a little unique."

Since the selection focuses on discovery, all titles are merchandised with signage that allows customers to learn about the music being carried. In contrast, Lombard noted that at most other merchants music is sold merely as a commodity, labels and distributors are scrambling every which way they can to find new outlets. But one wholesaler is taking that approach to the next level, arranging for a distributor outside the music realm to work for it.

In Portland, Ore., independent distributor Allegro has partnered with Charlotte, N.C.based TSC Group, a sales company that sells to regional and national chains that collectively run more than 100,000 stores. The agreement, which is in the form of a 10-year strategic partnership, has TSC pitching Allegro's CDs, DVDs and audiobooks to its account base. But in addition to the independent labels Allegro distributes,

'Our customers expect that we will put things in front of them that are a little unique.

-KEN LOMBARD, STARBUCKS

portant ingredient in the experience the chain offers its customers, Lombard said.

That's a far cry from Starbucks' beginnings in music when Seattle store managers merely made compilations for customers. And the company continues to expand its presence in music, Lombard said during his keynote, which was in the form of a Q&A with Billboard executive editor/associate publisher Tamara Conniff. The session took place March 1 at the St. Regis Hotel.

The chain's idea of music programming can now be heard 24 hours a day on Starbucks Hear Music digital music channel 75 on XM Satellite Radio. Starbucks also enables its customers to participate in the digital consumption of music and movies through a deal with iTunes, where its Hear Music makes it the only merchant to have a branded location within the Apple site, Lombard said. In turn, iTunes customers have the ability to preview, buy and download a wide variety of popular Starwith little in the way of service. Another thing that differen-

tiates Starbucks from other merchants that carry music as a smaller component of their overall business, is that the Seattle-based chain does not use its music, books and movies as a loss leader. "We have to achieve margin," he said. "It has to answer to the [profit] criteria."

Consequently, Starbucks has stopped plans to roll out CDburning kiosks to its main stores. Instead, it will limit those plans to the media bars it has installed in its Starbucks Hear Music Coffeehouse outletswhich are music specialty stores, combined with the coffee chain's usual snack assortment. Currently, the chain has four such locations in Miami; San Antonio; Bellevue, Wash.; and Santa Monica, Calif., which carry about 5,000 titles.

NEW SECTORS: With music specialty retailers disappearing, nowadays the game's all about getting your music and video into other types of stores. Sure,



the deal can include major label and studio product, too, which the distributor carries through its rack division.

Since it was formed in the '70s, TSC has sold and marketed hundreds of brands in general merchandise, telecommunications, consumer electronics, computers, videogames, housewares, furniture, hardware and office products to a broad range of retailers, including big-box merchants, grocers, electronics specialists and travel centers. The agreement between TSC and Allegro grew out of a test with the Pilot Travel Centers, which caters to the trucking industry.

The latest deal comes on top of Allegro's past efforts to diversify beyond the traditional music and video account base. Even before this deal, Allegro sells 50% of its product to libraries and other special-market accounts, according to Allegro chairman/ CEO Joe Micallef.



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BOXSCORE Concert Gross

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	research and pricing, call Bob Allen FOR MORE BOXSCORES GO TO: BILLBOARD.8IZ
1	\$2,844,928 \$225/\$175/ \$127.50/\$87.50	CEL:NE DION Colosseum at Caesars Palace, Las Vegas, Feb. 28-March 4	20,733 five sellou s	Concerts	West/AEG Live
2	\$1,463,554 (\$732,898 Canadian) \$107.05/\$46,45	ROD STEWART	5 15,289	Concerts	West/AEG Live
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	\$100/\$60 \$1.044.435	American Airlines Center, Dallas Feb 23 ERIC CLAPTON, ROBER	siefiqut	Beaver Pro	oductions
4	\$100/\$60	Toyeta Centler, Houston, Narch 2		Beaver Pro	oductions
5	\$1,022,956 \$99.75/\$55	ROD STEWART Mellan Arena, Pittsburgh, Feb. 1	7 13,116 seliout	Concerts	West/AEG Live
6	\$988,006 \$37.50/\$52	BILLY JOEL Gaylerd Entertainment Center, Nashville, Feb. 21	11,895 sellaut	Live Natio	n <u>1997 (1997) (1997)</u> In
7	\$968,836	RED HOT CHILI PEPPER Allstate Arena, Rosemont, III., Feb. 27			
8	\$947,390	ERIC CLAPTON, ROBER	Seliout	Jam Produ	
	\$85/\$65	Ford: Center, Oklahoma City, March 5 JCS I GROBAN, ANIGEL	12,510 13,000	Beaver Pro	oductions
9	\$919,473 \$88/\$53	Quicken Loans Arena, Cleveland Feb. 18		Live Natio	n, in-house
0	\$910,280 \$87/\$51.50	BI-LY . OEL Bi-Lo Center, Greenville, S.C., Feb. 17	10,783 se lout	Live Natio	n
11	\$889,035 \$90/\$55	ERIC CLAPTON, RCBER	12,090	Beaver Pro	oductions
2	\$788,845	PUSSYCAT DOLLS, RIH	ANNA		
	£401.115) \$54.08	M.E.N. Arena, Manchester, England, Feb. 4 JOSH GROBAN, ANGEL	14,586 sellout	Live Natio	n-U.K.
13	\$781,425 \$85/\$50	Nationwide Arena, Columbus, Ohio, Feb. 21	1 0,618 16,209	Live Natio	'n
4	\$725,779 \$96.50/\$56 50	RCD STEWART HSBC Arena, Buffalo, N.Y., Feb. 16	13,180 Sellou'	Concerts	West/AEG Live
15	\$661,485 (£337,510) \$ 5782	PUSSYCAT DOLLS, RIH. Wembley Arena, London, Jan. 28	11,441	Live Natio	л-U.K.
16	\$612,172 \$55	RED HOT CHILI PEPPER Bradley Center, Milwausee,	sellou RS, GNAFLS BA 10,822		
17	\$604,758	Feb. 28	14.000	Firank Pro	ductions
7	\$79.50/\$49.50 \$528,255	Van Andel Arena, Grand Rapda, Mich., Feb. 20 PUSSYCAT DOLLS R H	1.820	Live Natio	'n
8	(£268,620) \$54.08	Hallum FM Arena, Sheffie d England: Feb. 5	£,768 ⊜ilo. t	Live Natio	n-U.K.
19	\$478,710 (£243,953) \$53.96	PUSSYCAT DOLLS Rill. Metro Radio Arena, Newcaste England, Feb. 6	8,871 sellout	Live Natio	n-U.K.
20	\$457,756 \$45 50/\$39.50	JOHN MAYER, MAT KEA Van Andel Arena, Grand Rapics, Mich., Feb. 22		"ive Natio	on, SMG
21	\$419,427 \$86/\$56	BLUE MAN GROUP Amway Arena, Orlando, Fla. Feb. 22	5,633	Jan en v Fast	
22	\$384,399	PUSSYCAT DOLLS, FIH.	0.633	amery En	tertainment
	(£196.130) \$53.90	Nottinghem Arena, Nottingham, England, Jan. 29 DANCING WITH THE ST	7,500	Live Natio	n-U.K.
23	\$318,924 \$95/\$48.50	Verizon Wireless Arena, Manchester, N.H., Feb. 7	5,822 5,933		Frontline Management
24	\$318,384 \$44	JOHN MAYER, JOSH RO River Center Arena, Baton Rouge, La., Jan. 30	3USE 7,236 selicu	Beaver Pr	oductions
25	\$318,070 (\$376,530 Canadian) \$33,37/\$20,70	BILLY TALENT, RISE AG	10,541	Gillett Ent	NEEN ertainment Group, House of Blues
26	\$317,703	2LUE MAN GROUP	10.946 5,500	Canada	
27	\$75/\$49.50 \$317,594	March 2	6.093	-	tertainment
-/	\$80.50/\$20.50	Radio City Music Hall, New York Jan. 31 DANCING WITH THE ST	5.961	Live Natio	on
28	\$304,551 \$95/\$48.50	Arena at Harbor Yard, Bindgeport, Conn., Feb. 8	5,266 5.301		Frontilne Management
29	\$304,372 \$45/\$40/\$35	Mullin: Center, Amherst, Mass., Feb 25	8,130 8,735	AEG Live	
sc	\$303,110 \$42.50	JOHN MAYER, MAT KE	7,132	Jam Prod	uctions, Jay Goldberg Co.
31	\$302,042	Bibomington, III., Feb. 17 RON WHITE	5ello 11		
	\$45.75 \$300,740	Bob Carr Performing Arts Centre, Orlando, Fla., Feb. 22-23 DANCING WITH THE S	the second se	Live Natio	
52	\$95/\$48.50	The Mark of the Quad Cities, Moline, III., Jan. 13	5,438 7.248	AEG Live,	Frontline Management
33	\$296,300 \$42.75	LARRY THE CABLE GU Rosemont Theatre, Rosemont, III., Jan. 27	7,066 two selouts	ER Outback (Concerts
54	\$295,873 (\$350,324 Canadiar) \$33.36/\$20.69	BILLY TALENT, RISE AG Colisee Pepsi, Quebec City, Feb. 6	0.157		DNEEN tertainment Group, House of Blues
35	\$295,227 (\$346.661 Canadian)	ROCK STAR SUPERNO	3,04,2	CHANN	
	\$6770/\$5067	Bell Centre, Montreal, Jan. 23	A	Live Natio	

Bell Centre, Montreal, Jan. 23 5,762

\$67.70/\$50,67

UPFRONT

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ACut-Up, CutDown

Jamie Foxx Flexes His Versatile Touring Muscles, Flex Seating And All

It's likely that no one would describe **Jamie Foxx** as a quiet guy, but the actor/comedian/singer has rather quietly put together what **Mike Evans**, executive VP of sports and entertainment for Philadelphia-based venue management firm SMG, calls "the most positive tour of the year."

Evans points out that while the industry frequently talks about flex pricing, the Foxx tour is an example of flex seating. It's playing a lot of arenas with curtaining systems that can move capacity up or down to suit demand. "Everyone tried to figure out a way to make this work, and in reality what it took was a producer that wasn't locked into the old way of doing things," Evans says.

Foxx's Unpredictable tour, which began last December and runs through the spring, is produced by Another Planet Entertainment and Bay Area Productions. The tour is innovative in at least three ways: It's the first national production for Another Planet; it's the most successful arena theater configuration tour since



Bruce Springsteen's Devils and Dust tour in 2005; and it makes full use of Foxx's talents by showcasing his singing and comedic skills.

Another Planet Entertainment president **Gregg Perloff** cut his teeth in the San Francisco Bay Area under legendary promoter Bill Graham Presents (now under Live Nation), and eventually went independent, forming Another Planet with longtime VP **Sherry Wasserman**.

APE has been successful as an independent—ninth among all promoters in gross in 2006, according to Billboard Boxscore. Perloff says he had been looking for a national touring opportunity when the Foxx tour came along.

But the tour was tough to peg, even though Foxx's "Unpredictable" album has moved 1.9 million units, according to Nielsen SoundScan. The tour made cautious sense in theaters, but the five-truck production—and ultimately demand—seemed to call for larger venues.

"The amazing thing with the Jamie Foxx tour and why it's set up the way it is is that Jamie can basically do 6,000 tickets or more in virtually any market that has an urban population," Perloff says. "In fact, what has occurred, this is a tour that has really been a signature tour for cut-down arenas, and the

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buildings have done a phenomenal job with these curtaining systems."

Perloff says the tour is consistently doing 6,000 or more per night, when capacity allows. "There's so much more money for the artists than going into a theater, with none of the expense of a full arena," he says. "It has really been a very enlightening experience for us."

Perloff says that since arena capacities were misleading there seems to have been a general misconception in the business that the tour was doing less-than-expected business.

"We were setting up these buildings for 4,500 to 5,000 capacity, and we were doing 5,500 to 6,000, selling out our original intent and adding seats," Perloff says. "But people were thinking the tour was not doing well at first. Now everyone realizes just the opposite, the tour is doing like 1,000 more tickets [per night] than it was intended to, day in and day out."

There are still theaters on the route. Foxx sold out two Aladdins in Las Vegas for a total of 13,500 people, and "in Atlanta we decided to do multiples at the Fox because it's such a fabulous building. We'll probably do 13,000 people there in three shows," Perloff says.

> Evans says Foxx has proved a big draw in diverse markets, including Seattle; Fort Lauderdale, Fla.; Orlando, Fla.; and San Antonio. "By having the ability to do these shows in the cutdown situation, we were constantly monitoring sales and being able to expand in some places," Evans says.

"I give Gregg and Sherry credit, they picked up the slack and came up with a way to not only make it work but make it work in a spectacular fashion "

The performance itself is "unpredictable," with Foxx doing 35 minutes of comedy followed by more than an hour of music, including his own hits and songs from the movie "Ray."

"In addition to his Oscar, all the awards and the stand-up comedy, a lot of people don't realize Jamie Foxx is an accomplished musician," Perloff says, adding that touring dollars for an actor of Foxx's stature hardly compare with what can be made playing to 6,000-7,000 people per night.

"He's absolutely doing this [tour] for the love of doing it," Perloff says. "The rewards financially are nowhere near his film stuff or his TV comedy stuff." Foxx is managed by **Marcus King** and booked by **Rick Greenstein** at the Gersh Agency, whom Perloff calls "quick, great with numbers, a good guy who works for his client."

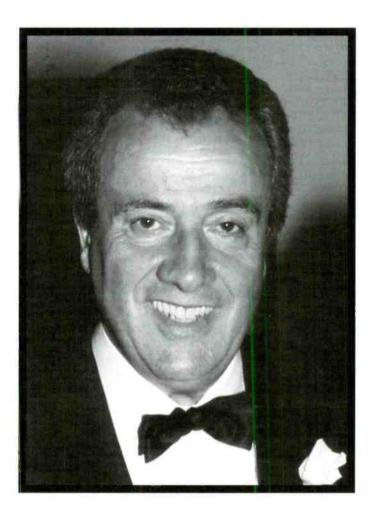
Perloff had similar praise for Bay Area Productions president Lionel Bea, King and Foxx. "It sounds like a press release, but these guys are the most honorable people I've ever met," he says. "What we call in our business the 'greed factor' basically doesn't come into play."



FOXX ANTHONY PIDGEON/RETNA

www.americanradiohistory.com

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From Dion & the Belmonts in the 1950s to Neil Diamond in the present, Sal left an indelible stamp on each of us. Everyone who knew him has a few favorite stories. Sal was a man who cared deeply about what he did and the people he worked with. A man with an unmatched sense of humor and stories, oh yes, Sal had stories...

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Sal, we miss you.



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We will treasure the memories.

Paul and Donna

AINIT

UPFRONT



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Are Downloads Performances?

ASCAP Wants A Federal Court To Say Yes

The federal court case in New York seemed like business as usual at first: The court periodically resolves disputes over ASCAP rates for performance licenses. AOL, RealNetworks and Yahoo were expecting rates to be set for the right to stream compositions by ASCAP members.

Then in February, ASCAP made a surprise move. It asked the court to declare that downloads also require a performance license. Currently, digital services pay

a performance royalty for streams and a digital phonorecord delivery (DPD) royalty for downloads. The performance license covers the right to "publicly perform" the recorded composition, while the DPD license covers the right to "reproduce" a copy of a recorded song and to "distribute" it digitally. But there's a distinct differ-

ence between digital performance and DPD licenses. The former are negotiable, so publishers have the right to say "no" to a license request. The latter are often compulsory, so publishers must grant the license if the song has been previously recorded and released in the United States. Requiring both licenses for one type of use could increase the cost to companies that want to offer downloads.

So the move by ASCAP, under the leadership of CEO **John LoFrumento**, is causing quite a stir. Several interested parties filed amicus (friend of the court) briefs in the matter on Feb. 28.

The decision will not be easy. It will require a first-time interpretation of copyright law on this issue and an understanding of technology.

Under the Copyright Act, to perform a work means to recite, render, play, dance or act it, either directly or by means of any device or process. To perform a work publicly means to transmit or otherwise communicate a performance of the work to the public, by means of any device or process,

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lic receive it in the same place or in separate places, at the same time (e.g., in a public theater) or at different times (e.g., delayed broadcasts).

whether members of the pub-

Courts have already held that streaming is a public performance. ASCAP argues that there is little difference between a stream and a download today. For both, the "client" com-

puter establishes an Internet connection with the "server" computer. The client or server specifies the digital information to be transmitted from



the server to the client, and the client plays or possibly stores the information on the client computer.

Protocols govern how the client and the server communicate to each other. The protocol for downloads delivers information as quickly as possible while correcting any errors that result from the transmission. The protocol for streams attempts real-time delivery, skipping the step of correcting errors. Though they are not identical. ASCAP argues that there is software today that allows music to be played as it's being downloaded or automatically played when the download has completed.

Ultimately, ASCAP argues, there is no other reason to download music than to play the music—so when a service first transmits a download, that transmission is a public performance of the music. AOL, RealNetworks and Yahoo argue that transmitting a download is more akin to sending a CD to the recipient's home—the download delivers a copy rather than performs the music. They say this is a distribution, not a performance.

The RIAA is aligned with the digital services, arguing in an amicus brief that a transmission is not a performance unless it's capable of being heard during transmission. The group refers to the court decision in the original Napster case that indicated that users who upload files violate the distribution right, while users who download violate the reproduction right. There was no mention of a performance right.

In its amicus brief, the Digital Media Assn., NARM and others argue that ASCAP's position would give CD and DVD distributors an unfair advantage over digital services since they do not pay a performance royalty.

But the Assn. of Independent Music Publishers, Church Music Publishers Assn., Nashville Songwriters Assn. International and the National Music Publishers' Assn. are aligned with ASCAP, emphasizing that rights holders may license each right (distribution, reproduction, performance) separately—and generate revenue from each right—under copyright law.

And BMI explains in a brief that separate licenses are not unusual. For example, music for a TV broadcast requires two licenses: a synch license to reproduce the song in synchronization with a visual image plus a public performance license for broadcasting it to the public.

As more TV programs are offered as downloads, a performance fee for those deliveries would certainly ensure continuing revenue streams to the societies.



LOFRUMENTO: LESTER COHEN/WIBFIN

BY JEFF VRABEL

THE BILLBOARD Grandmaster Flash & Mele Mel

Two of hip-hop's founding fathers on the eve of becoming part of the first rap act in the Rock and Roll Hall of Fame.

You could spend the better part of a day listing the things Grandmaster Flash & the Furious Five did first: In the embryonic days of the New York rap scene, they were among its first superstars, they helped pioneer the freestyle battle and Grandmaster Flash was instrumental in inventing the art of break-beat DJ'ing. Legend also has it rapper Mele Mel was the first to dub himself an "MC"; fellow rapper Cowboy is credited with coining the term "hip-hop." So it makes perfect sense to add another first to the list: On March 12, Grandmaster Flash & the Furious Five will become the first hip-hop act inducted into the Rock and Roll Hall of Fame. It was 25 years ago that their groundbreaking single "The Message" helped hip-hop kick down the door into a world of bigger audiences, and in their third year of eligibility, the act-comprising Grandmaster Flash, Kid Creole, Mele Mel, Scorpio, Raheim and the late Cowboy-will join a class that includes R.E.M., Van Halen, Patti Smith and the Ronettes.

And though the Hall of Fame has traditionally played around with the definition of "rock-'n'roll"—just last vear, Miles Davis became a member—it's yet to embrace hip-hop. Part of that is strictly timing: Artists become eligible 25 years after their first recording, which, in the case of Flash & the Five, was 1979's "Superrappin'." But there's a satisfying time element to the 25year anniversary of "The Message," the group's seminal track, which, with its dark, ingratiating hook—"It's like a jungle sometimes/It makes me wonder how I keep from going under"sold half a million copies in a month and established hip-hop as a commercial and cultural force in the mainstream.

Billboard spoke with Grandmaster Flash and rapper Mele Mel on the eve of their induction.

How did you hear about the induction?

Mele Mel: I sleep with the TV on, so actually in my sleep I heard the woman reporting it. She announced Van Halen and R.E.M. while I was dreaming, and then I woke up to hear her saying, "Rap group Grandmaster Flash & the Furious Five also made the cut." Grandmaster Flash: There had been two false alarms on it, so when somebody called my house, I didn't take it too serious, to be honest. But when they told me, I just looked at the phone, hung up and went on my merry way. The next morning I started getting a lot of calls, so I just said, "Note to self: This is it." But it's wonderful, wonderful, wonderful, Later than sooner still beats never. [laughs]

What does it mean to be the first hip-hop artists inducted?

Mele Mel: It validates all we put in as far as pioneering rap music and making it a global thing. We're overlooked because we started so early in the game, before it got corporate and commercial, but being inducted makes people take a second look at who we are. People still know our music, but for some reason these young rap cats and the industry don't really think we're as important as we are. The Rock Hall solidifies it.

The main thing that the induction would do for the industry is force it to grow up. They're trying to make it a little too juvenile, a lot too ghetto. Everybody understands the dope part of it, the violent part of it, so now let's get back to the music part. This forces everybody to put a different face on hip-hop as a music-driven culture: It can be a teacher, a star of the community, instead of just an act on the corner.

Grandmaster Flash: So many of the other prestigious associations have embraced hip-hop, but this had been one that sort of hadn't. And as a DJ, it's pretty important. I go in with some of the greatest keyboard players, drummers, guitarists, bass players, horn players, and I go in with my instrument, which is the turntable. So although on one side it's sort of a sore thumb, on the other I'm going in as a special situation. This isn't just Flash & the Furious Five; this is hip-hop going in, the breakdancers, the MCs, the graffiti artists. So it's cool. It's kind of nifty.

Does this lend a validation or acclaim to hip-hop music that it maybe didn't have before? Mele Mel: It does, but I'm not going to say it's for "hip-hop music." What we could call hiphop and what it is now is not actually the same music. I think it validates the fact that pioneering groups, traditional groups are the most important ones, the ones that to this day can move hip-hop forward.

Today's music is more stagnant—they've been doing the same thing, saying the same thing, for years. It's not going anywhere. 50 Cent may be in the Rock and Roll Hall of Fame one day, but he won't deserve it. All he did was just make records, and the records made money. He wasn't as influential as Grandmaster Flash & the Furious Five or Run-D.M.C., or Kurtis Blow or Public Enemy. These are the influential groups in hip-hop. That's the bigger movement and the bigger story about what hiphop is.

Grandmaster Flash: Let's just say that it's the cherry to the validation. I can remember when you couldn't see a hip-hop video anywhere, when other music organizations thought [hip-hop] was just a ship passing through the night. It makes me go back to

GRANDMASTER FLASH & THE FURIOUS FIVE in ove) including MELE MEL (lower left) and GRANDMASTER FLASH (center) GRANDMASTER FLASH today (inset).

> 50 Cent may be in theRock and Roll Hallof Fame one day, buthe won't deserve it.

my humble beginnings. As an inventor, sometimes you invent something and the people say, "No." So thank God they said, "OK, maybe this could be something."

What lessons have you learned from your years in music?

Mele Mel: That the business is the

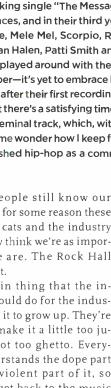
major part of it. We lost a lot of opportunities and chances because we weren't as well-versed in the business side. We were just too busy being the creators and living the life of stars. It never got in the way of my talent, but it got in the way of moving forward as a group.

Grandmaster Flash: That I continue to love this. In some cases, I'm called an icon, but I look at myself as a servant. It's allowed me to go from this little candy store that I made to a huge Wal-Mart-type of candy store, where I've got so much music to play and so many audiences to play in front of—whites, blacks, people overseas, audiences half my age. The lesson is that when you love what you do and you stick with it, it will take care of you. Hip-hop has taken care of me all my life.

What are you working on now?

Mele Mel: "We're doing promotion on ["Muscles," his first solo record]. [Wrestling's] always had that hip-hop twist to it, and I'm a part of that.

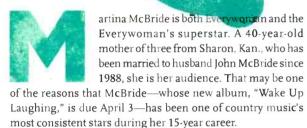
Grandmaster Flash: I have an album deal I'm just about to close on. And I'm writing the story of my life, with the guy who wrote the Ray Charles biography, David Ritz. I'm really into these digital DI applications, these sounds that used to be on the keyboard but are now on CDs. I'm a technology fiend.



She's Every Woman

Martina McBride is a mom, a wife and a homemaker. She has also sold 12 million records, and has a new set of hits on the way.

BY KEN TUCKER



Sony BMG Nashville chairman Joe Galante, who signed McBride to RCA Records Nashville and calls her "the best singer in the format," says she has a unique connection with her fans. "She's the wife, she's the mom, she's the executive, she's the star, she's the homemaker. She's very much the audience, and I do think that grounds her, but it also keeps her in touch with everything," he says.

Jon Elliot, VP of marketing and artist development for RCA Nashville, says McBride's median demo is females in their late 30s. "She probably skews higher female than any other artist on our roster and probably any other artist in the format. She very much is her demo, and I think that's why she's able to do what she does, because she knows how to relate to those people who buy her records."

McBride also has a "laser focus," Galante says. "Even though she's surrounded by all the stuff that she's dealing with, she's able to focus on what she needs to do. She could have been a mom five seconds ago, but when she's onstage, she's the star, and she's giving it all to her audience.'

There are few artists in any genre who can claim a career as consistent as McBride's. Every one of her albums, except for her first, has been certified either platinum or multiplatinum by the RIAA. She has sold 12 million records, according to Nielsen SoundScan

In an amazing testament to her career growth, every album she has released—save one, a Christmas project—has outperformed the last when it comes to first-week SoundScan sales. Her most recent, "Timeless," sold 185,000 copies in its first week. By contrast, "The Time Has Come," her first record, sold 1,000 units the week of release.

She's won multiple awards from the Country Music Assn. and the Academy of Country Music, as well as from the Recording Academy. From an airplay standpoint, she's scored 19 top 10 singles, including five No. 1s on Billboard's Hot Country Songs chart. She's also had crossover success. "Valentine," with [im Brickman, was her first AC hit in 1997 (see chart, right), and she's reached the top 10 four times in the format. Her last proper album, "Martina," released in 2003 on RCA ("Timeless" was an album of cover songs), spawned her biggest crossover success to date, including a nine-week run at No. 1 with "This One's for the Girls," and "In My Daughter's Eyes," which spent 50 weeks on the chart.

"Martina McBride is highly relatable to a country listener," says Beverlee Brannigan, PD for country KFDI Wichita, Kan. "She's an amazing balance of artist, business savvy, mom, smarts and beauty-and never in a threatening sort of way for

the female andience. And with all that going to the she cona agree that she's right where she wants and needs tinues to grow as a partist."

Radio has embraced the first release from "Wake Up hat ing." "Anyway"-the inst song and McBride has written or cowritten in her career-is No. 6 on Hot Country Songs and is simmering below the AC radio chart, though the song has yet to be actively worked at the format. McBride co-wrote three songs on her new project.

Gregg Swedberg, PD for country KEEY Minneapolis, is an admirer. "You get the impression that she is in complete control, she knows what she wants to do and she doesn't compromise doing it."

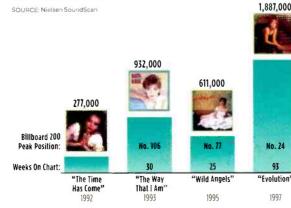
There's major media push around the release of the new record. McBride will appear on NBC's "Today," ABC's "The View," Fox's "American Idol" and the 2007 CMT Music Awards, among other outlets. "We're going to have three solid weeks on Martina before we even get going," RCA's Elliot says, noting that her album is in stores during a prime buying period, Easter week, and that Mother's Day is not far behind.

Brian Smith, VP of store operations for Value Music Concepts, expects big things from McBride's new record. "The buzz is certainly there for her upcoming CD. The single impacted very quickly, and we've had fans asking about a release date earlier than most new projects I have seen lately," he says

Although McBride has had AC radio success in the past, she

Platinum Plated

McBride's upcoming album follows six straight million-sellers.



The Billboard Hot 100

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART
Valentine	21	2/1/97	3	3/29/97	28
Chances Are	30	6/27/98	23	8/1/98	9
I Love You	25	9/11/99	21	10/9/99	14
There You Are	27	8/5/00	15	9/23/00	19
This One's For The Girls	22	1/31/04	1	7/3/04	45
In My Daughter's Eyes	23	9/18/04	3	1/15/05	50
Baby, It's Cold Outside	25	12/16/06	7	1/6/07	5

1,205,000

No 68

'White

Christmas'

1.069.000

No. 19

37

Emotio

1999

Maybe getting a little additional exposure at AC radio il help us generate awareness for who Martina is and remind people that she's had some success at the AC format, but at the end of the day she's a core country artist," Elliot says. "That's what she believes, and that's where her heart is, and she has no intent of doing anything else."

McBride, who had the No. 10 grossing country tour in 2006, according to Billboard Boxscore, will kick off a headlining arena tour with rising stars Little Big Town and Rodney Atkins April 12 in Kansas City. The show will feature state-of-the-art technology and a stage setup that allows McBride to be closer to her fans than ever before. McBride and her team believe the show's production is a big step forward. "I think people that come see the show will really feel that," she says.

While McBride laughingly says that she wanted to call the tour "A Guy, a Band and a Chick," it will likely incorporate the name of her new album, although a final decision hasn't been made.

Keeping in line with her role as a wife and mother, McBride will tour only on the weekends so that she can be home with her family during the week.

On the sunny March day that Billboard talked with McBride, she was in mom mode—winding her way through the streets of Nashville to pick up two of her three daughters at school. She spoke of her long career, producing her own records and trying her hand at songwriting.

No. 5

104

Greatest Hits

2001

.847.000

No. 7

89

'Martina

2003

1,209,000

No. 3

25

Timeless

2005

During her
15-year
career, every
album
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THE BILLBOARD Q&A Martina Martina Martina

On Her First Attempt At Songwriting, 'American Idol' And The Importance—Or I Not—Of Crossing Over



You've won a ton of awards, you've had No. 1 songs, every one of your nine albums except the first one has gone platinum or multiplatinum—what's still out there that you want to achieve?

I have never been one to set goals—I've kind of been one who's just really happy and content to just take things as they come, and I just sort of feel like if it's meant to be it will happen. But this year, we are going to be touring for more people than ever, which is exciting to me. I hate to be greedy because I have had such an amazing career, but I would love for these singles to come out and do well at radio, and I would love to have a great year at the [Country Music Assn. Awards]... but that's kind of what you hope for with every record that you put out. I feel really grateful that 15 years into a career I still feel like it's really growing. I think anybody who starts a career hopes they have 10 strong years and that's a really big career, and the fact that this far into it we are still growing... that's exciting for me.

What do you credit your longevity to?

Song selection, obviously, has played a big part in that. I also think that this career has been really slow and steady. I don't think we have had peaks over the years. We didn't really have that exploding-out-of-the-box kind of thing. That is, in my opinion, so hard to keep going for a long period of time. While sometimes it's been frustrating to not achieve something as quickly as you think you should or whatever . . . it's just been the best way. That slow and steady build we have had has allowed us to have longevity when a lot of people have gotten burnt out.

I think when we have done press, we have done it really smart. I think it's been little bursts of really great press and great television, but not the "everywhere all the time in your face, until everybody is sick of you" kind of thing. And we have built our touring career really slowly. We have had some really smart opening spots and then made the decision last year to really go for it and headline with the "Timeless" tour.

Above it all I think I've always really stayed true to myself, which I think people can sense.

Your new album is the second one that you've produced by yourself. What was it like producing the "Timeless" album, and were there things that you learned through that process that you brought forward to the new album? The "Timeless" album was the perfect record for me to produce first, because I had that great blueprint with all the music. There were original versions of the songs, and I wanted to stay really true and authentic to those versions. I learned a lot about production on that record, but I kind of had the safety net [because I had] the blueprint of the originals. But this record started from scratch. It was a blank canvas. You can paint this picture any color you want, you can paint any shape or form or whatever. So it was more challenging than "Timeless" for me. Especially with songs that I wrote like "Anyway," which didn't even have a demo to base it off of. It was just guitar/vocal. I thought "My gosh, how do I build this record? What instruments do I to use? What tempo does it need to be? What feel does it need to have?"

You have made some great records through the years with Paul Worley. What was it within you that said, "I want to go this alone"?

It just really felt right. I've made all my records with Paul Worley, who I adore. He is a mentor to me. I'm sure we will work together again in the future. It just felt like it was time for me to get in there and do it on my own. Probably the thing that's been easiest for me about that is—or just the thing that has been most beneficial to me is—just working on my own schedule, at my own pace and not worrying about somebody else's time. If I want to take the time to do things three or four different ways, or if I want to just put it away for three weeks and think about it later . . . [I can]. It's just a blast. I love it.

You mentioned one of the songs that you co-wrote for this album, but you have three on the record. Why is it that you've never written a song, let alone recorded it, before now?

For so long people have been saying to me, "You should write, you should write." And I keep saying, "I'm not a songwriter. I don't want to write." I respect the art of songwriting so much that I have never really wanted to attempt it. The Warren Brothers were out touring with me and . . . they said, "We are here every day, we don't have anything to do all day long. Let's write a song." And I said, "I'm not a songwriter. I don't write

songs." They came to me in catering one night with this idea for "Anyway." "We started this idea for a song. Will you finish it with us?" And I said, "I love that. I want that song. It's my song." And they said, "Well, you have to finish it with us." So we sat down in the dressing room and in an hour we finished it up.

I love the process of being able to, on the front end, really make the words fit me and kind of put my thoughts into the song. I still don't have a desire to go to songwriting appointments every day. This is not my passion, but when you get something right and when you hit upon a line and it's finished and you can all look at each other and go, "Wow, that's really great," it is a great feeling, I have to say.

You've had crossover success in the past. How important is it to you to have your songs played at other radio formats?

It's nothing I take into consideration when I record at all. I never think about producing a song or choosing a song because I think it would cross over. Ever. But if song does cross over, I wouldn't be truthful if I said I wasn't excited about more people hearing my music. [When] you make music you want as many people as possible to hear it.

Last year you worked with some of the contestants on "Canadian Idol" and performed on the show, and this year you're doing the same thing with "American Idol." Have you been a fan of the show all along? I actually, honestly, have not watched the show up until, crazily enough, this year. The "Canadian Idol" thing really changed my opinion of the show. I kind of had mixed feelings about it, like a lot of people do in the industry. [But] I was not really basing that on facts, because I hadn't even watched the show. When I went to do "Canadian Idol," it really turned me around. They were kids, I think the oldest one was 20 or 21 years old. Their excitement and their passion, their willingness to learn and their heart was really moving to me. I thought, "You know what? This is great that there is a place where people can go to have this kind of opportunity." So then this year I started watching "American Idol" before I was asked to be on it. Me and the kids started watching it together.

As someone who went through the whole artist development and A&R process in a more traditional way, what do you think of "American Idol" as an A&R vehicle?

I feel like it's tough for them. I don't know, because I've never been an "American Idol" contestant, but I feel like there's a lot of scrutiny, and I don't know how much control they have artistically over the first few things they do. It's going from zero to 100 in no time at all. One day you are nobody, and the next day you are basically a huge star via this television show. And at the end of the day, they have to have the talent or whatever to be able to sustain that shot that they get at the beginning from "American Idol." They go out there in the real world and compete with everybody else. It's a mixed blessing.

What about being an artist or about your business keeps you up at night? Or does anything?

Yeah, yeah, certain things do. Like when I put a song out that I believe in, and I think it's really great and it doesn't do as well at radio as I had hoped. That's hard for me. When I put "Time-less" out and radio wouldn't play it, that was hard for me. I mean, they played it, but as a general rule, they weren't that accepting of the album. Little things like that. When you do things you believe in you want everyone to embrace it, and then you have to realize that's not going to happen. So you just have to let it go. Little things like that. . . . get under my skin, but I think they do with every artist.

Inever think about producing or choosing a song because I think it would cross over.



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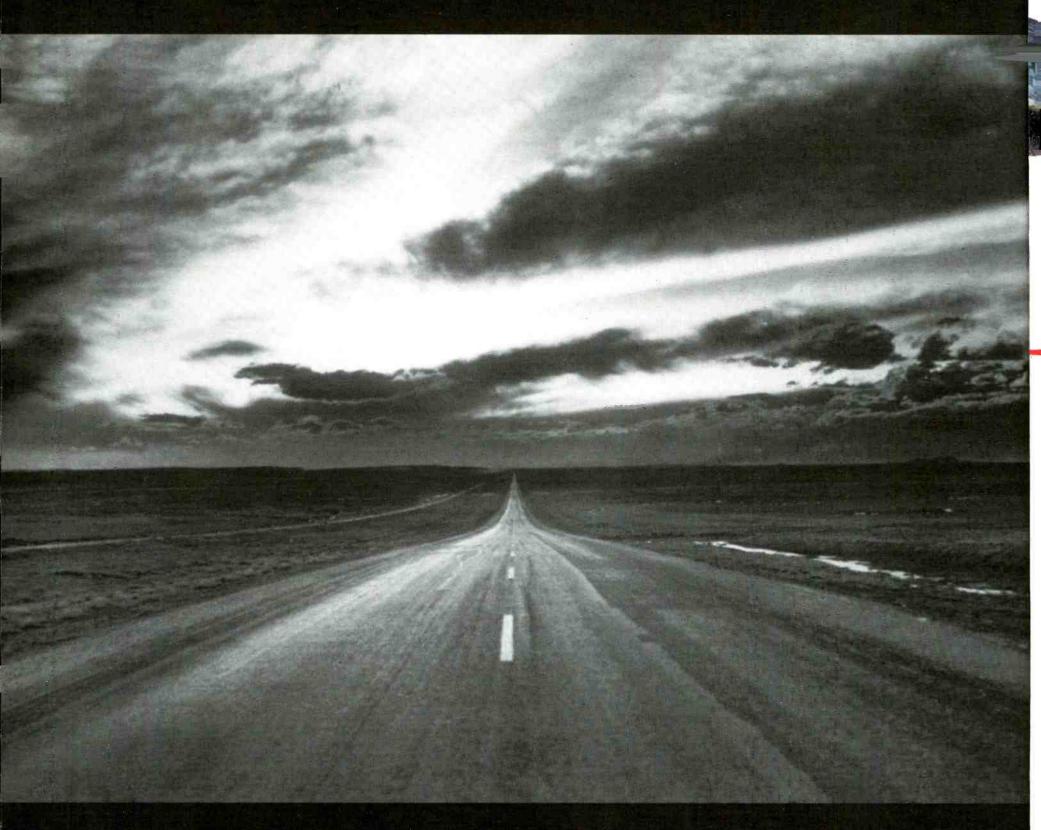




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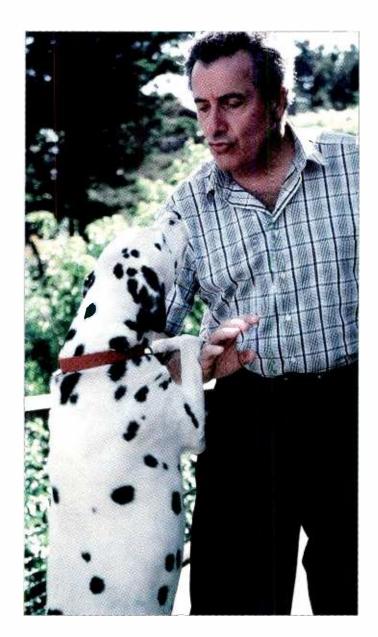
The road may go on forever, but it won't be the same without you.



I'll miss you.

Jeff Apregan

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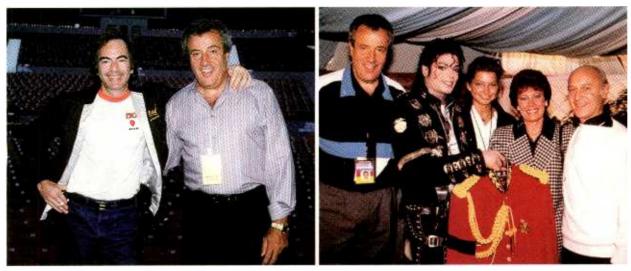
Sal Bonafede

THE TOURING BUSINESS LOSES A LONGTIME FRIEND

BY RAY WADDELL

1932-200Though he directed the highest-profile tours, Sal Bonafede was never a guy who sought the limelight. Photos of him are hard to find, no definitive press bios exist, certainly there is no MySpace page. ¶ Hell, it's not even easy to find out the guy's full name and date of birth. For the record, it's Salvatore I. Bonafede Jr., born July 31, 1932, in Brooklyn, N.Y. The music business knew Bonafede as Neil Diamond's tour director for more than 30 years. Prior to that, Bonafede managed Rod McKuen, the Doors and Dion. ¶ In speaking with friends and business associates of Bonafede, who died at 74 on Feb. 15 at his home in Los Angeles, a picture starts to emerge. It is the portrait of a razor-sharp businessman, a tough as nails negotiator and a fiercely loyal friend. ¶ He was also a rare executive. "Sal was probably in some ways the original renaissance man," says Rob Light, managing partner/head of music at Creative Artists Agency. "He was part manager, part promoter, part marketer, part building manager. As a touring executive, he really wore every hat at one point or another in the role he played." \P Diamond says that he first met Bonafede in the early 1960s: "I was a staff writer in Tin Pan Alley and Sal was knocking on doors for his clients to find material for them." >>>

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Left: With NEIL DIAMOND in August 1986 at the Greek Theatre in Los Angeles. Right: With MICHAEL JACKSON and Live Nation UK's BARRY CLAYMAN, far right, and Clayman's daughter SARAH and wife LINDA.

Diamond was impressed by that first meeting. "He was very serious, very intent on doing a good job for his clients, and I made a mental note to see this guy again," he says.

By the early 1970s, Bonafede joined Management III where, under its founder Jerry Weintraub, he was involved in the careers of John Denver, Elvis Presley, Bob Dylan, Frank Sinatra and others.

"Because Jerry Weintraub relied, to put it politely, on Sal having the answers, he was methodical on details to the point of severe repetition," says Randy Phillips, CEO of AEG Live. "That Management III training stuck with him throughout his career. The word 'no' did not exist in Sal Bonafede's vocabulary."

Diamond says that while he and Bonafede's paths had crossed, "we didn't start working together until I signed with Jerry Weintraub as a manager in the mid-1970s. Sal... did touring for Elvis, Sinatra and Dylan, so I was elated to find I'd be working with him on the tours. From that point on, Sal oversaw every live performing tour that I did."

Longtime Bonafede associate Jeff Apregan, president of Apregan Group, met Bonafede in 1980 as a fledgling hire in the accounting department of Concerts West, the touring arm of Management III. Apregan says Bonafede was an imposing presence. "He was a guy that had been around," he says. "Being involved with the Doors, for example, and some of the experiences that he'd had, he was a very seasoned guy. Especially for someone young, it was great to be around someone like that." Even after he left Management III, Bonafede remained the director on any Diamond tour. "He organized them, he planned the dates, he worked with the promoters and venues, not only in the States, but all over the world," Diamond says.

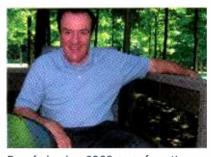
"It was definitely more than just business," Diamond continues. "First of all, Sal was a top guy, he was experienced, he was savvy and smart, but he was a hands-on manager, he was always in the trenches with me. You don't forget things like that."

Bonafede was a meticulous tour planner. "Sal was involved in all of the deal structures and routing and trying to figure out what

was best at any point in time," Apregan says. "He was a perfectionist. He cared very deeply about doing things right. I learned more from working with him than anyone I ever worked with."

Apregan agrees that Bonafede was a hands-on manager. "He was a very sharp guy, he had a great memory, he had certainly had lots of experience in a lot of different markets and buildings," he says. "He knew where to look to be able to anticipate problems, head things off at the pass."

Last year in a Billboard special on Diamond, Bonafede spoke of finding his work on Diamond's tours rewarding personally and professionally. "How many artists have had the type of ca-



Bonafede, circa 2002, away from the daily grind.

people in Dublin, and Sal was the guiding force behind the whole thing. From a professional point of view, you can't underestimate his loss."

reer Neil has had?" he asked rhetorically. "I'm very proud to

In addition to Diamond, 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.

Bill Wirtz, CEO of Wirtz Corp., which owns the Chicago Blackhawks and co-owns the United Center, was the first to forge such a relationship with Bonafede. "In 1994 we operated an open building for all concerts, and he represented us until the day he died," Wirtz says. "He knew what kind of person I was, he knew what we wanted. We put a price on his

services, and it was worth every penny of it. We had great concerts, and we negotiated fair and equitable deals through Sal."

As the live business consolidated and changed, Bonafede

adapted, Apregan says. "Arenas started wanting to be more proac-

tive and competitive, and Sal was a natural guy for those kinds of

people to want to work with because he had such deep relation-

ships with managers, promoters, artists and so on," Apregan says.

"Certainly as the business evolved and venues became more com-

of larger-than-life executives who built the business, and Phillips agrees. "Sal grew up in the business when you built a career

Light points out that Bonafede was one of a shrinking pool

painstakingly, one live show at a time," Phillips says, "before MTV, the consoli-

dation and rigid formatting at radio and

the Internet forever changed and, as he

Diamond is thankful for "30 incred-

ible years" with Bonafede. "He did some

amazing runs for me. We did 11 nights

at Madison Square Garden [in New

York], 10 nights at the Forum [in Los

Angeles]. Just this last tour a couple of

years ago we did 70,000 people at

Woburn Abbey in England and 80,000

used to vocalize, 'ruined the business,'

petitive, he was actively engaged to help consult venues."

have headed up his team all these years."

Paul, Minn.

Lighters Raised

In a business that requires passion and tenacity, Sal Bonafede had both in spades for more than three decades. Here, friends and associates of Bonafede weigh in on the career, the life and the man.

BILL WIRTZ, Wirtz Corp. CEO

"After the funeral there were 10 of us at dinner...we were all telling Sal Bonafede stories as a way to get over the grief of losing a friend like that," says Wirtz, who rarely gives interviews.

Wirtz says he met Bonafede more than 30 years ago through their mutual friendship with Frank Sinatra. "They had this relationship, they were friends," Wirtz says. "With Frank, he either liked you or he didn't, there was no in between. And Sal was his friend."

A notoriously tough businessman himself, Wirtz also respected Bonafede's business acumen and hired him as a consultant when the United Center in Chicago opened. "I think intuitively Sal was one of the smartest men I've ever known, a great businessman, and he knew every penny about the concert business," he says. "Personally, he was like a brother. Our relationship was built on trust. He trusted me and I trusted him."

JEFF APREGAN, The Apregan Group president

As a longtime partner with Bonafede on Neil Diamond tours, Jeff Apregan had an inside look at how the man operated. "He was relentless. He just wouldn't take no for an answer," Apregan says. "If it was the right thing to do, Sal would absolutely just go to the mat to try and accomplish it. He was a pretty tenacious guy."

Apregan says Bonafede was a perfectionist. "He was passionate about what he did and didn't believe in doing anything badly," he recalls. "He really was an amazing friend. He was a great mentor. If he cared about you, he made sure you knew it. There's no better guy to have in your corner than Sal."

ROB LIGHT, Creative Artists Agency managing director/music head

Rob Light knew Bonafede practically from birth. "I've known him since I was 6 months old. He was one of my dad's good friends," Light says. He chuckles when told Bonafede was described by several of his associates as "relentless."

"He would come off as a grizzly bear who was actually really in some ways a bit of a teddy bear," Light says. "He came off very loud and demanding and relentless, but if you showed him respect and dealt with him, he was really a sweet, kind sort of guy. I saw a different side of him because I knew him so long." That said, Light concedes Bonafede was "in many ways a paradox. There wasn't anybody he didn't have a bad word to say about, and I say that with a smile on my face. He was one of the most fiercely loyal people I ever knew, [but] he always had a hip check for everyone. Sal was as loyal to his friends as anybody in the music space, that's what made him so unique. And he was a friend on a whole different level, very special to me."

TERRY BARNES, Ticketmaster chairman When asked to comment on Bonafede, Barnes says, "Sal Bonafede was a dear friend to me and my family as well as a respected colleague. I will miss him very much as will those who had the great fortune to know him."

RANDY PHILLIPS, AEG Live president/CEO

Phillips says he and Bonafede were friends for many years, well before AEG Live began promoting Neil Diamond tours. "When I became the CEO of AEG Live, he was completely supportive of my efforts to build this company as an alternative to Clear Channel Entertainment [now Live Nation] at the time," Phillips says. "To say Sal was loyal to the few industryites he liked is an understatement. To quote Rob Light to me on the morning of Sal's passing: 'He had the capacity to be the greatest pain in the ass you never wanted out of your life.' And nobody but Sal could throw a golf club farther than he could ever hit the ball."

NEIL DIAMOND, singer/songwriter

Diamond's professional and personal relationship with Bonafede lasted more than 30 years, and the artist says he was lucky and proud to call Bonafede "my manager, my consigliore and, most of all, my friend."

The huge business they did together notwithstanding, Diamond says of Bonafede, "I liked him as a person. He had an incredible marriage, it settled him down and kept his feet on the ground. I was pretty impressed by that."

Now Diamond has lost a devoted advocate. "He was a beautiful guy, unless you were on the other side of the table from him. Then he was tough," Diamond says. "Although he was tough, he never burned bridges behind him. We were always welcomed back at any of these venues that we played.

"Personally, it's a heartbreaking thing losing Sal unexpectedly," Diamond concludes. "Right now, I'm writing, but when the time comes I'll call Jeff Apregan and we'll start planning to tour again. I will be without one of my favorite people in the world, but the show will go on, even if there's a tear in the eye when it does. We're going to dedicate the next tour to him, and hopefully he'll be up there in heaven, counting seats."



You are a tough act to follow. Thanks for all the great years, we'll miss you.



www.americanradiohistory.com

Sal Bonafede Respected by all who knew him

Irreplaceable, he will always be remembered with great affection - a true friend.

Barry Clayman, Michael Cohl, Arthur Fogel, Michael Rapino, Phil Bowdery and all at Live Nation

LIVE NATION



South By Southwest Confab Tests The Marketing Mettle Of Independent Labels

BY TODD MARTENS ILLUSTRATION BY ANDREW BANNECKER Last a mmer in Chicago, Vice Records GM Adam Shore helped orchestrate the Intonation Music Festival, a two-day affair featuring the likes of Bloc Party, Lady E-overzign and the Streets, among many others.

Shore has had plenty of experience putting on shows, thanks largely to the South by Southwest Music and Media Conference and Festival (SXSW) in Austin, which takes place this year March 14-13. (The music conference overlaps with the South by Southwest Interactive and Film Conferences that begin March 9.)

The Vice Records name has been hard to miss at SXSW, and this year will be not different. Vice will stage a Thursday-right showcase and two unofficial SXSW parties large y featuring acts not on Vice. But Shore quickly learned that booking bands for SXSW does not necessarily prepare one for orchestrating a festive. in another city. SXSW, after all, plays by different rules.

"When I booked Intonation. it was so difficult to get the bands we wanted because everyor e wanted top dollar to play, and it was a low-price festival," Shore says. "But at SXSW, all the bands are there, and everyone is dying to play shows. Bends aren't even asking us for money. They're just asking for beer."

These's no doubt SXSW has spring break-like qualities: the late nights, the bose the barbecue and the rock'n'roll. The festive-like atmosphere persists even through the music business hasn't had much to celebrate during the past few years. So far, 2007 is no different.

Overall U.S. alb im sales are down about 15% from the same period last year, and sales at the top of the chart are dwindling, according to Nielsen ScundScan. It used to be a rare occurrence fir an album to top The Billboard 200 by selling fewer than 100,000 units, but in 2007 it has already happened three times.

Yet SXSW continues to grow

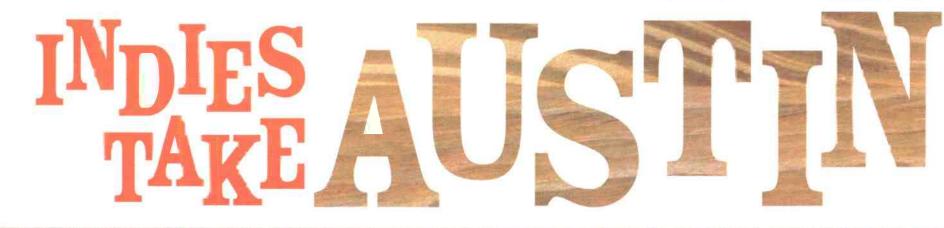
Last year SXSW had its largest music attendance to date with more than 10,000 registrants and 12,000 attendees who purchased wristbands for club access only. And there's no shortage of labels lining up to stage showcases.

This year alone, more than 90 labels, many independent: have committed to hosting official SXSW showcases. Billboard's showcase March 15 at Bourbon Rocks will feature LoneLady, Georgie James, Christian Scott, Gruff Fhys, Ron Sexsmith and the Redwalls.

"It's a great opportunity for us to knock about 20 birds out of the sky with one stone " says Glenn Dicker, label manager for Yep Roc and Bedeye Distribution.

His companies are celebrating their 10-year anniversaries at this year's SXSW, and Dicker says the promotional aspects of SXSW are invaluable, citing the amount of press, retail buyers and international partners in attendance.

Barsuk Records head Josh Rosenfeld says SXSW makes it easy "to have lots of meetings without flying all over the earth, and over much better Mexican food than can be found [at MIDEM] in Cannes " continued on >>p34



from >>p33

Yet as SXSW's size has swelled, some are starting to wonder if there will ever again be a pure breakout band for the Austin gathering. With every genre and its subgenres now healthily represented, the buzz is spread more evenly among more acts.

"I think it's harder to be the band that comes out of nowhere and breaks out of SXSW," says Leslie Ransom, head of sales for label/distributor Touch & Go.

"It's indicative of what's happening to the industry as a whole. The No. 1 record used to sell 1 million copies, but that does not happen anymore. There's just so much more out there, and so much more access to so many different things."

These days, in-demand acts such as modern girl group the Pipettes and psychedelic garage rockers the Black Lips play multiple shows throughout the week, sometimes as many as three per day. With the constantly growing crowds making it difficult to get into any notable nightly showcase, Shore says he has to keep his bands—the Black Lips among them—working. "There's so much competition," he says, "the only way to even be seen is to play a lot."

Things have changed quickly.

When Domino Records brought over Franz Ferdinand from the United Kingdom, the act played one SXSW showcase at Buffalo Billiards. The band's buzz turned into a deafening roar, and Domino, which struck a deal with Epic in the United States, ended up with one of the hottest rock records of the year.

Domino U.S. label manager Kris Gillespie hoped to repeat such events in 2006 when he brought the Arctic Monkeys to Austin. While it was one of the most

In-demand acts play multiple shows throughout the week for attention.

talked-about acts before and after SXSW, the band's music had been widely available on the Web weeks prior to the February release of the group's debut.

The Internet fandom, coupled with its chart hits in the United Kingdom, likely stole some thunder from one of the Arctic Monkeys' first major U.S. shows.

"It just came down to timing," Gillespie says. "The band's success just got out well ahead of us by the time March rolled around. It was still a great show, but it wasn't quite as propulsive as the Franz show two years earlier."

Touch & Go's Ransom says SXSW performances rarely translate into an increase in sales. To her, the benefit of bringing a band to Austin or arranging a tour around SXSW is to help secure press for later in the year. For that reason, the label opted to have Ted Leo skip SXSW since his new album comes out in March and most press would have already been secured.

And it's a positive, Ransom says, even if the overcrowded nature of SXSW prevents a journalist from checking out a band.

Memphis Industries co-founder Ollie Jacob witnessed that effect two years ago, when hundreds of attendees lined up and were shut out of a performance by dance-pop ensemble the Go Team. He's anticipating—even hoping for—a similar reaction with the Pipettes, one of the most sought-after bands going into SXSW, who have just signed with Interscope imprint Cherrytree Records.

"The Pipettes is going to be a little bit like the Go Team show, I hope," Jacob says. "People aren't going to be able to see it. It's a bit shitty, really, but that's kind of what you're there for. You want that general buzz and excitement, and it's the show that you can't get into where you say, 'I bet that was amazing.'"

Billboard Highlights 10 Acts To Watch At SXSW

 $\star \star \star \star \star \star \star \star$

Among the legions of acts booked for this year's South by Southwest Music and Media Conference and Festival March 14-18 in Austin, here are 10 that people will talk about, as profiled by Ayala Ben-Yehuda, Jonathan Cohen, Todd Martens and Michael Paoletta.

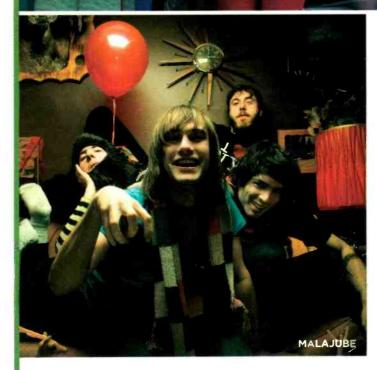
THE PIPETTES

Sure, the Pipettes revel in the '60s girl group sounds of the Ronettes and the Shangri-Las. And yes, they even conjure up cool memories of British sister-in-song, the beehived Mari Wilson, who covered similar musical ground in the '80s.

BUZ7

Still, the trio, who hail from the British seaside town of Brighton, manages to make songs like "Pull Shapes," "Your Kisses Are Wasted on Me" and "Dirty Mind" sourd positively modern. In fact, this of-the-day sensibility

permeates "We Are the Pipettes" (Memphis Industries), due for a U.S. release on Interscope imprint Cherrytree Records.



GIRL TALK

At 25, Gregg Gillis has become the hipster party soundtrack du jour as Girl Talk, whose albums, particularly last year's "Night Ripper," and live shows are stitched together with hundreds of samples from all corners of pop music's recent past.

Girl Talk concerts inevitably become a mass of sweaty, halfnaked bodies, a place where Beyoncé, Wu-Tang Clan and Biggie collide joyously with the Pixies, Kansas and Wings.

The samples on the Gillis' releases aren't cleared by copyright owners, but that hasn't stopped this Pittsburgh artist from continually reaching a wider audience.

MALAJUBE

Montreal's post-Arcade Fire music scene remains red hot thanks to bands like Malajube. The group's latest Day to Care album, "Trompe-l'Oeil," crowns intense yet supremely melodic tracks with singer Julien Mineau's French-only lamentations.

"After Arcade Fire, a lot of Montreal bands got the idea that they, too, could make it big outside Quebec," Mineau recently told Billboard, "but thought the only way of doing it was by singing in English. That's lame."

The group's South by Southwest stop comes as part of a 26date North American tour. continued on >>p36

BATTERBANDS

IS UP FOR GRABS IN THE BATTLE TO END ALL BATTLES

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

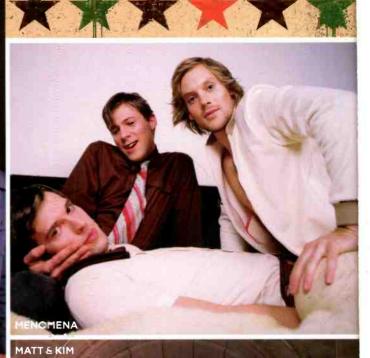
The winning band will be awarded a One Million Dollar recording agreement that includes international distribution, touring, videos, radio promotions, and marketing services.

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LIVE SHOWS STARTING MAY 2007

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MARGOT & THE NUCLEAR SO AND SO'S This Indianapolis-reared, eight-piece outfit pricked up ears with its 2005

indie label debut, "The Dust of Retreat," which was then picked up and resequenced last year by Artemis.

However, the group is now a free agent in the wake of Artemis' dissolution and will head to Austin on the back of a short Midwest tour.

References to Neutral Milk Hotel and the Decemberists seep through the crannies of Margot's evocative chamber pop, brought home by frontman Richard Edwards' rich voice.

THE WATSON TWINS

The twin sisters brought a dose of Southern soul to last year's elegant solo debut from Jenny Lewis, "Rabbit Fur Coat."

Now they're striking it out on their own, bringing some California twang and twilight melodies to their transfixing harmonies

Still unsigned, the Los Angeles-based duo has been too busy backing up their pal Lewis to settle on a label deal.

AIR TRAFFIC

Expect a blast of hard-rocking Britpop from these newcomers from Southern England

If an early EP is any indication, arena-prepped guitars crisscross their way around swanky piano melodies, all of it building to giant vocal cord-straining choruses.

Air Traffic will release its debut on EMI U.K. imprint Tiny Consumer later this year, a label headed by electronic DJ David Kosten, aka Faultline.

MENOMENA

The Portland, Ore.-based act's recent debut for Barsuk, "Friend & Foe," is a collection of enticingly oddball arrangements, brimming with melodies drawn from a wild assortment of noises and tape loops

At times, Menomena sounds like a younger Flaming Lips, with scatterbrain rhythms, gospel crescendos and all sorts of indefinable sounds.

Live, the band is a must-see, swapping instruments and pasting together samples to reconstruct songs from the ground up.

MATT & KIM

To catch a glimpse of what pure exuberance looks and sounds like, head to see Brooklyn, N.Y., indie duo Matt & Kim.

Drummer Kim Schifino is all smiles as she hammers her way through geeky yet danceable power-pop ditties.

Her giddy rhythms chase the frenetic, videogame-worthy keyboard melodies etched out by her beau Matt Johnson, and the kids don't know whether to find a partner or throw their fists in the air.

GHOSTLAND OBSERVATORY

Austin's own Ghostland Observatory has one foot planted in dingy rock clubs and the other firmly on the dancefloor.

The duo of Aaron Behrens and Thomas Ross Turner has kept the indie kids up and moving with its 2006 album "Paparazzi



Lightning," released on Turner's own Trashy Moped Recordings imprint.

Songs like "Sad Sad City" and "Piano Man" revel in retro synth leads, programmed beats and Behrens' yelped vocals, an addictive blend that is even more invigorating live.

CECI BASTIDA

Bastida is a former member of pioneering '90s punk group Tijuana No and currently a keyboardist and backup singer in Mexican alt-pop star Julieta Venegas' band.

Now she strikes her own musical path as a solo artist, collaborating on demos with producer Jason Roberts (Plastilina Mosh, Control Machete) and Ozomatli bassist Wil-Dog Abers, among others.

Bastida's brainy grooves layer vocals, keyboards, electronic samples, acoustic and synthetic percussion in a modern kind of folk that traverses language and borders.

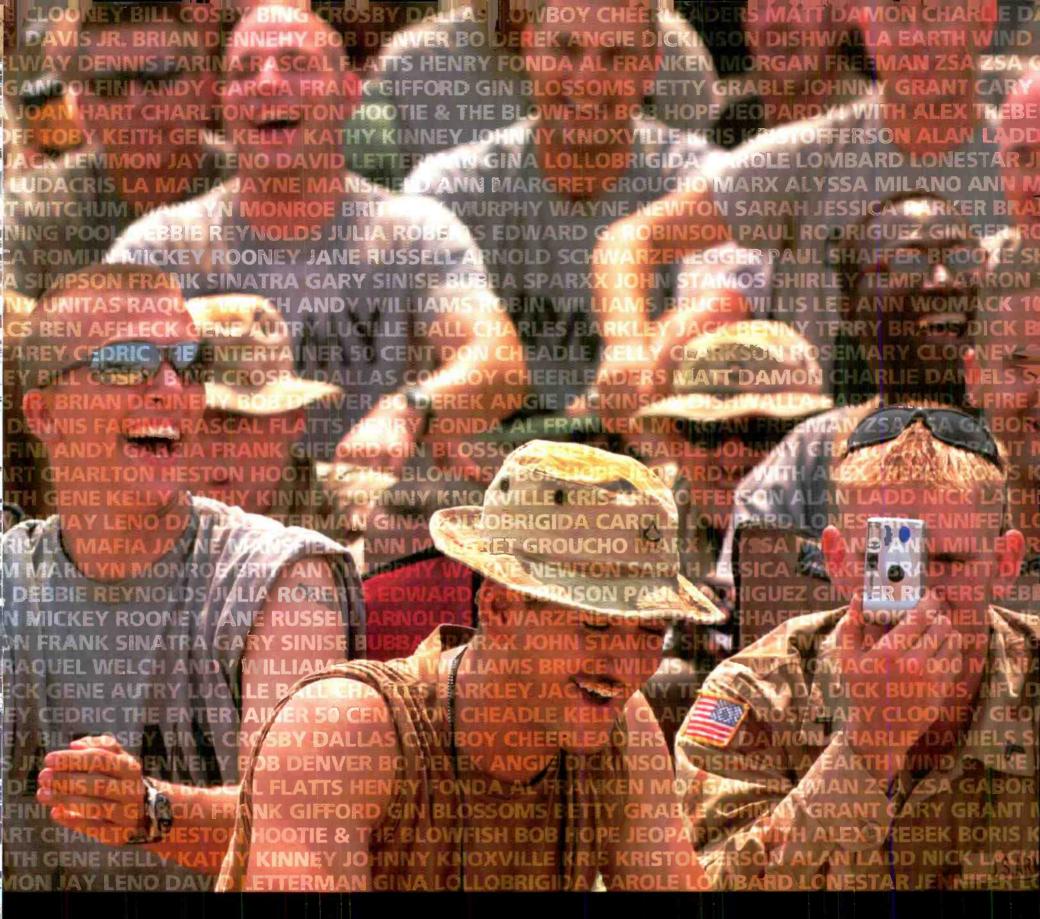
FACT FILE

South By Southwest Music & Media Conference What: An annual international gathering of the music industry with a focus or artist development, featuring panel discussions, key speakers, a trade show and an extensive live music fractivat

Where: Austin

When: March 14-8 When, Harch 1970 Who: An estimated 10,000 attendees representing all facets of the music business participate in the conference and trade show, with as many as 12,000 expected for the music festival events. Web: sksw.com

ROSE, MENOMENA: ALICIA J MARGOT & THE NUCLEAR SO AND SO'S: COURTESY OF ARTEMIS RECORDS; MATT & KIM: NICK TAYLOR-CHATFIELD; THE WATSON TWINS: DARIN NOBLE



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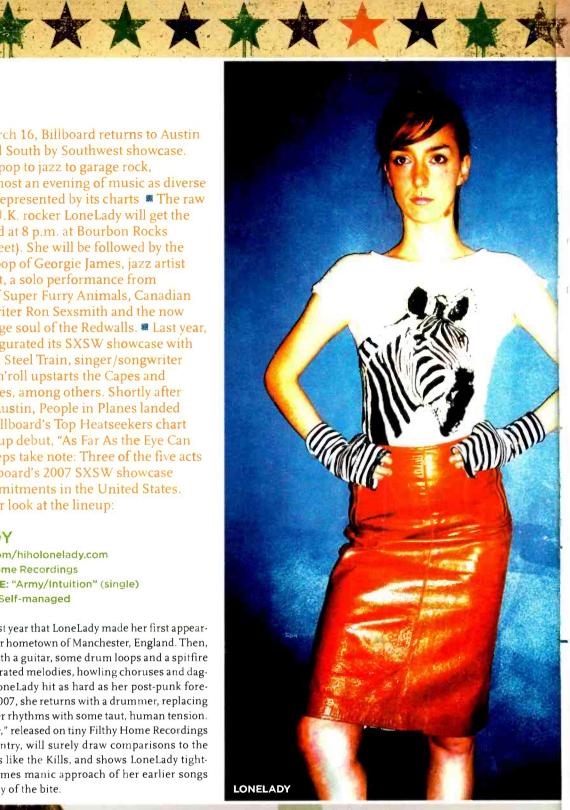


On Friday, March 16, Billboard returns to Austin with its second South by Southwest showcase. From punk to pop to jazz to garage rock, Billboard will host an evening of music as diverse as the genres represented by its charts . The raw post-punk of U.K. rocker LoneLady will get the evening started at 8 p.m. at Bourbon Rocks (508 E. 6th Street). She will be followed by the catchy dance-pop of Georgie James, jazz artist Christian Scott, a solo performance from Grugg Rhys of Super Furry Animals, Canadian singer/songwriter Ron Sexsmith and the now unsigned garage soul of the Redwalls. # Last year, Billboard inaugurated its SXSW showcase with Drive-Thru act Steel Train, singer/songwriter Jont and rock'n'roll upstarts the Capes and People in Planes, among others. Shortly after appearing in Austin, People in Planes landed at No. 40 on Billboard's Top Heatseekers chart with its Wind-up debut, "As Far As the Eye Can See." A&R reps take note: Three of the five acts playing in Billboard's 2007 SXSW showcase lack label commitments in the United States. Here is a closer look at the lineup:

LONELADY

URL: myspace.com/hiholonelady.com LABEL: Filthy Home Recordings LATEST RELEASE: "Army/Intuition" (single) MANAGEMENT: Self-managed SET TIME: 8 p.m.

It was at SXSW last year that LoneLady made her first appearance outside of her hometown of Manchester, England. Then, she was armed with a guitar, some drum loops and a spitfire attitude. With serrated melodies, howling choruses and dagger-sharp riffs, LoneLady hit as hard as her post-punk forebear the Fall. In 2007, she returns with a drummer, replacing the coldness of her rhythms with some taut, human tension. New single "Army," released on tiny Filthy Home Recordings in her native country, will surely draw comparisons to the raw garage of acts like the Kills, and shows LoneLady tightening the sometimes manic approach of her earlier songs without losing any of the bite.





GEORGIE JAMES

URL: georgiejames.com LABEL: Unsigned LATEST RELEASE: "Helio" MANAGEMENT: Self-managed ed debut sin tly grabbing. "(bening moments melody, classic p ht dance groov h the sun-shiny e enn sings of the wa suburban imagery othe sings, slid flourishes. rhenn and John Davis h from, as the th, "Hello," that it is sh he at SXSW. The sing a completed ping for a labe eb shop for famed available from th ington, D.C.-based for D which was the labe dancey-pop act, Q and Not U.



CHRISTIAN SCOTT

URL: christianscott.net LABEL: Concord LATEST RELEASE: "Rewind Thet" MANAGEMENT: The Regime SET TIME: 10 p.m.

SET TIME: 10 p.m. Young trumpeter Christian Scott is in the midst of recording his sophomore album for Concord, which a label rep says should be released this summer. The New Orleans native and Berklee College of Music grad earned a Grammy Award nod for best contemporary jazz album for last year's "Rewind That," which has sold 10,000 units in the United States, according to Nielsen SoundScan. Scott's contemporary sextet is known to throw n the occasional Miles Davis tune among its set of largely original compositions, and Scott brings a heavy dose of hip-hop and R&B influences to his soloing. Fun fact, Scott is the nephew of veteran alto saxophonist Donald Harrison.

GRUFF RHYS





GRUFF RHYS

URL: myspace.com/candylionmusic LABEL: Team Love LATEST RELEASE: "Candylion" MANAGEMENT: Alun Llwyd, Sanctuary Group SET TIME: 11 p.m.

Super Furry Animals frontman Gruff Rhys arrives in Austin fresh from releasing his second solo effort, "Canylion," and first for Conor Oberst's Saddle Creek-distributed Team Love imprint. "Candylion" begins with a declaration, announcing that it is "an album of 11 songs for acoustic guitar." But nothing in Rhys' world is ever that simple, as space age sounds, bouncy violins and playful vocal melodies adorn his cartoonish psychedelics. On the new album, Rhys toys with country ("Beacon in the Darkness") and jazz ("Now That the Feeling Has Gone"). His Austin performance comes in the midst of a U.K. tour. On the horizon, Rhys is working with turntablist Boom Bip on a project dubbed Neon Neon, and slated to be released by the end of the year.



RON SEXSMITH

URL: ronsexsmith.com LABEL: fronworks LATEST RELEASE: "Time Being" MANAGEMENT: Michael Dixon Management SET TIME: Midnight

With a 15-year career that has thus far produced eight albums, Sexsmith is coming to SXSW in the midst of supporting "Time Being," an album released last year in the United Kingdom and in January in the States. The Canadian singer/songwriter has earned a reputation for possessing a novelist's eye for detail and an elegant approach to songcraft. "Time Flies" sees the artist moving closer to the stark, folksy work of his earlier days, and he'll continue to support the album throughout the year. The artist will tour Canada in the spring, and hopes to get started on a new album for release in 2008 this summer. In the meantime, Sexsmith co-wrote a song on the new set from Cherrytree/Interscope artist Feist, "The Reminder," due May 1.

THE REDWALLS

URL: theredwalls.com LABEL: Unsigned LATEST RELEASE: "De Nova" (Capitol) MANAGEMENT: Mitch Marlow Management SET TIME: 1 a.m.

Retro rockers the Redwalls arrive at SXSW as recent casualties of the Capitol/Virgin merger. Before the Chicago-based act was dropped, however, it had completed a new album, which manager Mitch Marlow says sees the soulful garage rockers bringing a little bit more of a hard edge to its tunes. "It's grittier," he says, "but not a forced grittiness." The group will bring Billboard's showcase to a close with a smattering of new songs. Has the recent major label dramatics turned off the act from dealing with majors? "They're probably too pop for indie, but they're not really a pop band," Marlow says. "They're going to have to forge their own path wherever they're at. Maybe a major label is still the way to go."



The Who has already scheduled a number of 2007 tour dates in support of "Endless Wire," the first studio album by the sur-

 $\star \star \star \star \star \star \star$

viving band members since they released "It's Hard" in 1982. But the band's songwriter/guitarist Pete Townshend didn't agree to keynote this year's South By Southwest Music and Media Conference just to hawk his band's new album or revel in past glories.

Townshend and the Who continue to embrace the newmedia opportunities presented by an ever-evolving music business. He maintains an active Web site at petetownshend.com, with regularly airings of live footage and the online sale of exclusive products.

Meanwhile, Sirius Satellite Radio has been airing the act's current tour on a Who-themed station. Additionally, Townshend has hinted of a solo project in the works dubbed "Method," which he promises will utilize technology to inspire new forms of audience/performer interaction.

South by Southwest (SXSW) takes place March 14-18 in Austin, overlapping with its film and interactive conference counterparts that begin March 9.

Townshend's keynote is slated for 6:30 p.m. March 14. Here are some other notable highlights from SXSW's broad range of panelists and speakers:

The Internet era has allowed management firms to more closely resemble record labels, and perhaps no company works both angles as effectively as the Canadian management company Nettwerk, run by Terry McBride.

McBride has been vocal in his belief that artists should shirk the major-label system and start their own enterprise, and he's vehemently opposed to many of the industry's attempts to thwart file-sharing. He'll share his opinions in an interview on March 15. For a different, more artist-focused position on some of the topics McBride will likely hit on, be sure to catch David Byrne, who has dubbed his address "Record Labels: Who Needs Them?"

The former Talking Heads frontman isn't out to attack the industry. Rather, his presentation, which was first delivered last October at the Future of Music conference, breaks down which artists do and do not need a label. His presentation takes place March 15.

Brazilian music legend Gilberto Gil comes to Austin with a new album and as a political ambassador of sorts. A pioneer of Brazil's "Tropicalia" movement, Gil now serves as Brazil's minister of culture. The musically adventurous/ politically outspoken artist is in a unique position to discuss the intersection of government and culture. He'll speak March 14.

For those in need of a quick break from music and barbecue during the week, hit the "Comedy on the Music Circuit" panel with David Cross ("Mr. Show," "Arrested Development") and Patton Oswalt ("King of Queens"), two comedians who have won over the indie-rock set. Cross has recorded for Sub Pop, and Oswalt will be performing at this year's Coachella Valley Music and Arts Festival in Indio, Calif.

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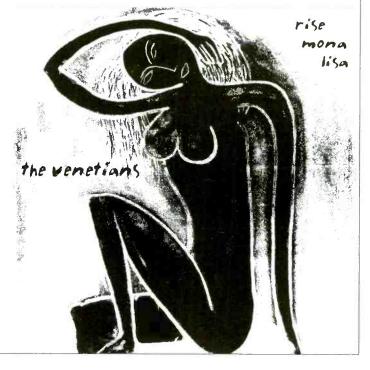
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ON THE CHARTS Recaps Reveal Leading Indie Albums, Labels

This special feature includes year-to-date recaps of the Top Independent Albums, Top Independently Distributed Labels and Top Independently Owned Labels.

The recaps cover the 12-month period starting with the March 4, 2006, issue through the issue of Feb. 24.

The Independent Album and Top Independently Distributed Label recaps are based on weekly results on Billboard's Top Independent Albums chart.

Those lists are limited to titles that are not sold by a major distributor. Ownership ties to a major do not disqualify a title from consideration nor do pick-and-pack arrangements. The only criterion for inclusion is whether the title is sold by independent labels or distributors, as opposed to one of the four major

Top Independent Albums Titles

Pos. TITLE - Artist Imprint/Label

- THE ROAD TO HERE Little Big Town-Equity
- 2 JASON ALDEAN Jason Aldean-Broken Bow
- 3 RETALIATION Dane Cook-Comedy Central
- 4 IF ONLY YOU WERE LONELY Hawthorne Heights-Victory
- 5 A FEVER YOU CAN'T SWEAT OUT Panic! At The Disco-Decaydance/Fueled By Ramen
- 6 HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) Jim Jones-Koch
- 7 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT Arctic Monkeys-Domino
- 8 ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! Hellogoodbye-Drive-thru
- 9 I LOVED HER FIRST Heartland-Lofton Creek
- 10 THE ERASER Thom Yorke-XL/Beggars Group
- 11 A PIECE OF MY PASSION Juanita Bynum-Flow
- 12 WINCING THE NIGHT AWAY The Shins-Sub Pop
- 13 A DEATH-GRIP ON YESTERDAY Atreyu-Victory
- 14 YOU CAN'T FIX STUPID Ron White-Image
- 15 GREATEST HITS Bone Thugs-N-Harmony-Ruthless
 16 THE POISON Rullat For My Valantii
- 16 THE POISON Bullet For My Valentine-Trustkill
- 17 EL MARIEL *Pitbull*-Famous Artists/TVT
 18 THE HEART OF THA STREETZ, VOL. 2 (I AM WHAT I AM) *B.G.*-Choppa City/Koch
- 19 STILL SEARCHING Senses Fail-Drivethru/Vagrant
- 20 LAST MAN STANDING: THE DUETS Jerry Lee Lewis–Artists First/Shangri-La
- 21 A MATTER OF LIFE AND DEATH Iron Maiden-Sanctuary
- 22 LISTENNN: THE ALBUM DJ Khaled-Terror Squad/Koch

distribution companies.

The recap of Top Independently Owned Labels does include labels that have distribution through majors. Labels that are not owned by one of the four major conglomerates—Universal, Sony BMG, Warner Music or EMI—are eligible to be included, even if they are sold via major distributors. This list is based on weekly performance on The Billboard 200.

All three recaps reflect point-of-sale information compiled by Nielsen SoundScan. Titles receive credit for sales registered during each week they appear on the pertinent chart.

In some instances, titles are originally released independently and are later picked up by major distributors. In those cases, titles receive credit for points only for the period of time when they were sold independently.

- 23 VANS WARPED TOUR 2006 COMPILATION Various Artists
- SideOneDummy 24 THE LAST KISS Soundtrack-Lakeshore
- 25 KARMACODE Lacuna Coil-Century Media
- 26 FOX CONFESSOR BRINGS THE FLOOD Neko Case-Anti-/Epitaph
- 27 ORPHANS: BRAWLERS, BAWLERS & BASTARDS Tom Waits-Anti-/Epitaph
- 28 U.S.A. STILL UNITED Ying Yang Twins-ColliPark/TVT
 29 UNDISCOVERED Brooke Hogan
- SMC/Sobe
- **30 CHEMICALLY IMBALANCED** Ying Yang Twins-ColliPark/TVT

Top Independent Albums Labels

- Pos. LABEL (No. Charted Titles)
- 1 косн (19)
- 2 VICTORY (17)
- 3 TVT (13)
- 4 BROKEN BOW (3) 5 EQUITY (1)
- 6 COMEDY CENTRAL (5)
- 7 EPITAPH (17)
- 8 FUELED BY RAMEN (7)
- 9 IMAGE (5)
- 10 MADACY (24)
- IO MADACT (24)

Top Independently Owned Labels

Pos. LABEL (No. Charted Titles)

- WALT DISNEY (18)
- 2 HOLLYWOOD (22)
- 3 CURB (11)
- 4 WIND-UP (4)
- 5 RAZOR & TIE (12)6 SHOW DOG NASHVILLE (2)
- 7 FUELED BY RAMEN (4)
- 8 KOCH (12)
- 9 VICTORY (9)
- 10 EQUITY (1)

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GIMMICK GIRLS The Pipettes update an earlier era's concept

46



FUELING HIS FIRE Young Buck aims to revive G-Unit fortunes

47



PLAN B'S PLAM A U.K. rapper introcuced to the States, digitally

48



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MARRED MICE Isaac Brock on Modest Mouse and coffee



TEQUILA SUNRISE Tila conquers iTunes by way of MySpace

49



Introducing

On Her Third Album, A Young Old-School Singer Comes Into Her Own

"Introducing Joss Stone" seems like an odd title for the third outing by an artist who has sold 7.5 million albums worldwide.

But the 19-year-old British R&B singer feels like the 14-track set, which comes out March 20 on Virgin, really does mark a r.ew beginning for her.

"People get confused by it—understandably," Stone says with a laugh. "They're like, 'Hang on, were we hearing, like, a fake Joss before?' And I'm like, 'No, no, no... You just weren't hearing my vision. It was somebody else's vision that I just happened to be singing or.'

"So when I say, 'Introducing Joss Stone,' it's like, 'Finally, now they've given me the chance to actually create a piece of art, to create an album that has a start, a middle and a finish.' "

Stone—who was born Joscelyn Stoker in Dover, Kent says that her age had much to do with the three-album evolution to this point. Signed by S-Curve Records at 14, Stone debuted with the 2003 covers collection "The Soul Sessions," which sold nearly 1 million copies in the United States, hit No. 39 on The Billboard 200 and gave her two U.K. hits, including her languid version of the White Stripes' "Fell in Love With a Boy."

2004's "Mind Body & Scul" topped the charts in Stone's homeland and peaked at No. 11 on The Billboard 200, selling 1.2 million copies, according to Nielsen SoundScan. But, she says, it felt rushed and, in hindsight, "I don't even think it's a good album. I think it's a CD with a bunch of songs on it."

So despite such high-profile gigs as Live 8 and a Grammy Awards salute to Janis Joplin with Melissa Etheridge, Stone felt she still had something to prove with "Introducing," her debut for Virgin. which absorbed S-Curve. Early in 2006, she began writing songs, including the Jackson 5-influenced "Baby Baby" and "In the Arms of My Baby," both of which made the final cut. Stone estimates she penned about 60 songs, recording 20 with producer Raphael Saadiq in the Bahamas and finishing at Electric Lady Studios in New York. Rapper Common and the Fugees' notoriously

Joss' Vision

reclusive Lauryn Hill each appear on a track.

Saadiq "gets me on a level I don't think anybody else does," Stone says of the former Tony! Toni! Toné! leader. "I've never had anybody care that much about what I think. Not so far."

While his main focus was "not to overshadow her," Saadiq, who played bass on the album, felt it was important for Stone to be surrounded by the energy of a live band, not unlike the way some of her heroes recorded.

"It wasn't like I tried to reinvent the wheel," Saadiq says. "I just went back and said, 'If I was producing for Al Green or Aretha Franklin, this is the production I'd put forth with a person that sings like that.' "

Capitol Music Group president Lee Trink, meanwhile, believes the label is in a solid position to raise Stone's profile even further. "She's had the level of success she's had without really a 'hit' record, which really tends to be an anomaly these days," Trink says. "So the way we're approaching it is we're trying to expand on that. We want to present her as an artist and not just say, 'Look at this great hit song we have. Don't you want this song?' "

Stone has already shot a video for "Tell Me 'Bout It," which is being promoted to adult top 40 and triple-A outlets. Trink says Virgin will work the track with Common, "Tell Me What You Gonna Do Now," to adult R&B, and may attack additional formats with other songs from the album.

Trink adds that "when you have an artist like Joss you can sit at the table with almost everybody who wants to get involved," and to that end promotions and exclusive tracks are being set up with Wal-Mart, Amazon, iTunes and Sound Check. Target will carry a special tour edition of "Introducing Joss Stone" that allows fans early access to her tour, which begins April 27. She will be a featured artist at Starbucks stores, and she will also do AOL Sessions and Yahoo Live sets.

"This is just music I hope will make people feel—that's all it is." Stone says. "I just hope it will make an emotion happen in someone's body when they hear it, and that's it. It's a piece of music—an album that is hopefully good." ••••

MUSIC



>>>DOG BITES MAN

After recording an EP and touring with Calexico and taking time off to rear his infant daughter, Iron & Wine principal Sam Beam has wrapped his next studio album, "The Shepherd's Dog." The 12-track set is due in late September via Sub Pop and will be supported with a twomonth fall tour of North America and Europe. **Guests** include Califone's Brian Deck and Tin Hat Trio's Rob Burger.

—Jonathan Cohen

>>>HIGH VOLTAGE LFO's Mark Bell, drummer Chris Corsano (Sonic Youth, Six Organs

of Admittance) and Chinese pipa player Min Xiao-Fen join Timbaland, Antony Hegarty of Antony & the Johnsons and Lightning **Bolt's Brian** Chippendale on the new Björk album, "Volta.' The Atlantic effort, due May 7, also boasts a 10piece all-female brass section, formed of musicians from Björk's home country of —Katie Hasty Iceland.

>>>DOWN TO THE BONE

Veteran urban outfit Bone Thugs-N-Harmony has linked with Interscope for the April 17 release of a new album, "Strength & Loyalty." First single ") Tried" features Akon, while Mariah Carey and Bow Wow are featured on the Jermaine Dupriproduced intended second single, "Lil L.O.V.E." The Game. Twista and Yolanda Adams are among the other quests on the project

—Jonathan Cohen

>>>DON'T KNOCK

THE PROG Jazz trio the Bad Plus covers Rush ("Tom Sawyer"), Tears for Fears ("Everybody Wants to Rule the World"), Burt Bacharach ("This Guy's in Love With You") and David Bowie ("Life on Mars?") on its next album. "Prog," due May 8. The set is the first release on the band's own label, Do the Math, after three albums for Columbia. -Jonathan Cohen

NOWHEARTHIS

YOUR GUIDE TO UNSIGNED BANDS

>>>THE ENVY CORPS

When the Envy Corps stopped by its nearby Clear Channel-owned radio station last year, the rock quartet had designs on hearing its music on a Sundayevening local music show. The act didn't dream it would become one of the station's top songs of 2006. After all, the band's single "Rhinemaidens" is a delicately breezy slice of indie pop, with a slight touch of strings, whispy vocals and a slow-burning guitar melody.

The cut would fit comfortably alongside a Death Cab for Cutie or Shins song, but Ames, Iowa, station KCCQ (105.1) is more accustomed to rocking with such acts as Nickelback and Red Hot Chili Peppers. As guitarist Brandon Darner notes, to the college town of Ames—about 25 miles outside of Des Moines local music is largely centered around metal act Slipknot. (Darner himself played in a band called To My Surprise with Slipknot founder Shawn Crahan.)



"Slipknot certainly gave some people the idea that they could do this, too," Darner says. "There's a lot of bands that spawned from them, but they're mostly heavy bands. There aren't many bands doing what we are doing, at least not with any kind of success."

Success is starting to come quickly to the Envy Corps. "Rhinemaidens" graduated from KCCQ's Sunday program to heavy rotation in a matter of days.

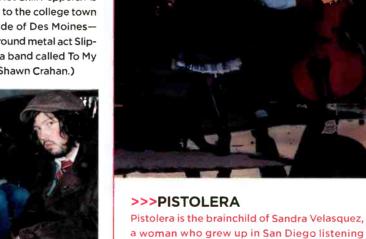
"We put that on, and it sounded different than a lot of the other hard rock we put on," operations manager Jamie Marchiori says. "Things just kind of snowballed from there. For such a long time, we would have listeners call the station and ask where they could get this, where they could find this in the stores."

A full-length should be done in May, but the band's local fans will have to buy it as an import. The Envy Corps are signed to U.K. label Vertigo Records home to the Rapture, Dirty Pretty Things and Boy Kill Boy, among others—for every territory minus the United States.

Darner is hoping the band will have a better idea of its U.S. plans after the South by Southwest music conference in Austin (see story, page 33), where the Envy Corps will be playing multiple shows. "For us, it was just about finding a label interested in working with the band on our terms," Darner says. "We didn't have amazing specifics. Getting signed is hard, and we wanted a label that was really into the music."

Indeed, Darner attributes the Envy Corps signing first with an overseas label to the simple fact that Vertigo flew from England to Des Moines to see the band. "There were a lot of labels in New York or L.A. who contacted us, but we couldn't get them to fly to Des Moines," Darner says. "We were told there were no direct flights to Des Moines, just excuses like that."

Contact: Brandon Darner, theevnycorps@gmail.com. —Todd Martens



a woman who grew up in San Diego listening to the music of Led Zeppelin, Jimi Hendrix, Nirvana and Sonic Youth. But her childhood wasn't all about the rock'n'roll.

"In the living room," she says, "my mother was pumping cumbia, merengue and Mexican pop music." And the result of such a diverse crop of influences can be heard in her music. Pistolera melds the sass of indie rock with traditional Latin sounds to create compelling pop melodies, all of it sung entirely in Spanish. As the band's booking agent, Alexandra Casazza of Trouble Worldwide, says, "Pistolera's music is the crossover between the old and the contemporary."

The quartet's self-released debut album, "Siempre Hay Salida," streeted Nov. 7, 2006, and Pistolera sold out New York's Joe's Pub three days later. The band is playing a showcase March 16 at this year's South by Southwest festival, and a short European trek is set for April.

When asked what she'd be looking for in a potential label, Velasquez says, "Creative control that's always the big one. I'm not interested in labels that demand that we sing in English... I really believe the emotion needs no translation."

Contact: Sandra Velasquez, info@pistolera.net -Susan Visakowitz

>>>RADEMACHER

While steadily belting out hometown gigs to keep local hipsters happy and its live show sharp, Fresno, Calif.-based Rademacher has been busy touring the nation and self-releasing EPs since 2004. Getting write-ups in blogs and weeklies has been great for the indie-rock quartet, frontman Malcolm Sosa says, but even more thrilling was an e-mailed invitation



from Billions Corp. booking agent Adam Voith to open a recent concert for his hot Los Angeles act Silversun Pickups.

"It was really cool someone [at Billions Corp.] even knew us," Sosa says with a laugh. After playing a few sets at this year's South by Southwest, Rademacher will spend the summer promoting its full-length debut, "Stunts," due in June. The

> album was recorded in an L.A. suburb with the help of Earlimart's Aaron Espinoza.

Although Rademacher will release "Stunts" independently, the band has already received inquiries from labels. "There's always someone who's interested," Sosa says. "We're planning on releasing it independently. It would be nice if someone gave us a bunch of money—or even a little—so we can market it. But I'm pretty confident we can recoup the money we invested and then some."

Contact: Malcolm Sosa, rademacher1@hotmail.com

-Mitchell Peters

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MUSIC



ImprovingWithAge Rodney Atkins Perseveres And Prospers

In an era when many labels have abandoned true artist development—blame consolidation and Wall Street expectations—**Rodney Atkins** stands out as an example of what can happen when an artist is given the time and resources to find his voice.

Atkins joined Curb Records 11 years ago the same week that a then-unknown **LeAnn Rimes** signed with the label. While Rimes' success began almost immediately—her first single, "Blue," was a top 10 airplay hit in 1996, and her album of the same name sold 6 million copies—Atkins has followed a slower track.

Released over a period of six years, Atkins' first three singles barely made a dent in the airplay charts. His fourth release, "Honesty (Write Me a List)," was the breakthrough he and the label had hoped for---peaking at No. 4 in early 2004. But his next single, "Someone to Share It With," reached only No. 41.

Atkins' story easily could have ended there. There are dozens of recent examples of labels dropping artists with more success than him. But thanks to perseverance, things turned out differently.

Curb chairman **Mike Curb** believes in artist development, Atkins and other Curb artists say. "Mike Curb encouraged me to learn about songwriting, how to write songs, how to go in and produce those songs," Atkins says. "He allowed me to get in the studio and experiment and learn the process."

While his first album found him working with various producers, Atkins co-produced his latest release with **Ted Hewitt**, largely at Atkins' house outside Nashville. "I took a lot of ownership in the songwriting and the production," he says. "I became accountable. I said, 'I want this to be authentic, I want it to be me.'"

In addition to working on the album, Atkins took various side jobs to help pay the bills, including delivering firewood. One of his customers was superstar **Alan Jackson**. While too strapped for cash to simply keep the check as a memento—"We needed it for Christmas money"—Atkins did make a copy of it with Jackson's signature on it.

Despite the tough times, Atkins soldiered on. The past 12 months have made all the hard work, frustration and sacrifice worthwhile.

"If You're Going Through Hell (Before the Devil Even Knows)," a (fittingly) rollicking recommendation to persevere, spent four weeks at No. 1 on Billboard's Hot Country Songs chart in 2006 and was also Billboard's most-played country song for the year. Atkins' next single, "Watching You," which he co-wrote with **Steve Dean** and **Brian White**, is about his son **Elijah**. It topped the airplay charts for four weeks earlier this year.

His album "If You're Going Through Hell" debuted at No. 1 on Billboard's Top Country Albums chart last August and has sold more than 780,000 units, according to Nielsen SoundScan.

And less than a year after delivering firewood to his house, Atkins got to open concerts for Jackson.

"I've never been a guy who quits," Atkins says. Perhaps some of that resolve comes from his early days on this planet. As an infant up for adoption at an East Tennessee children's home, he was so sick that two couples who took him home returned him just a few days later. A third couple from Cumberland Gap, Tenn., adopted him as well and, even though his ailments worsened, refused to give him up.

While Atkins admits to more than occasional frustration that his career didn't take off quicker, he says the process, though slow, made a difference. "There's a lot that you have to learn to become a well-rounded artist—so that you're not just out here, 'Woo-woo, we had a hit, I don't know how that happened, I don't know how we got to this point.' "

Success has meant a move from clubs to arenas for Atkins, who will go out with **Martina McBride** in the spring. His next single, "These Are My People," a tribute to small-town America and the stereotypical country lifestyle, is at radio now.

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Allee Willis, Adoption Agent

Songwriter Finds Homes For Some Of Black History's Treasured Recordings

Before co-writing the score for Broadway's "The Color Purple," Allee Willis penned memorable R&B and pop hits for Patti LaBelle ("Stir It Up"), the Pointer Sisters ("Neutron Dance") and Earth, Wind & Fire ("September," "Boogie Wonderland") plus one of TV's most popular theme songs, "I'll Be There for You" from the comedy series "Friends."

Lately, however, Willis has been devoting time to recordings of a different kind—but with no less of an impact. Stored in the Pacifica Radio Archives in Los Angeles is an amazing cache of taped con-

ROCK BY TODD MARTENS

versations, interviews and readings featuring noted African-Americans whose names are benchmarks in civil rights and black history.

There's just one caveat. Dating from the '50s through the mid-'90s, these tapes are rapidly decaying. Thus, a week after the Grammy Awards, Willis and PRA co-hosted an adopt-a-tape fund-raiser dubbed the Sound of Soul. "In terms of finding a cause

I can seriously go to bat for, this is a dream from heaven," Willis says. She was drawn to the cause following an interview she did at Pacifica's L.A. outlet, KPFK. "They took me into a vault and I saw this long row of 24-track tapes with names on them like Malcolm X, Martin Luther King, Dorothy Dandridge, W.E.B. DuBois, Langston Hughes. It was absolutely staggering."

Some 228 tapes gathered by archivist Brian DeShazor were annotated in catalogs that guests perused at the songwriter's home, Willis Wonderland. Basic adoption (\$250) ensured the digital preservation of a chosen tape, the adopter's name on the new master and future copies plus a CD copy of his own. To the tune of \$1,000, adopters secured the above

Leaders Of The Pack

Girl-Group Revivalists The Pipettes Bring Their Concept Stateside

The opening number on the debut album from the Pipettes is a theme song. It's a fitting introduction to an act that is as much a concept as a band. Originally released last

summer in the United Kingdom on indie Memphis Industries, "We Are the Pipettes" will receive a proper U.S. release in June courtesy of Interscope imprint Cherrytree Records. With matching, polka-dotted vintage dresses and some retro dance choreography, the Pipettes are girlgroup revivalists who put a modern bohemian spin on the Phil Spector-produced sound of the early '60s.

Marketed largely as a three-piece, the Pipettes are, in fact, a seven-piece, with an all-male quartet dubbed the Cassettes backing the girls. If the sound of the Pipettes is rooted in the music of the Shangri-Las with a bit of lighthearted disco thrown in—the lyrics lean Th



among the guests attending the adopt-a-tape fund-raiser co-hosted by ALLEE WILLIS.

plus distribution of 10 CD copies to institutions of their choice, such as schools, colleges and public libraries.

"Pacifica in the '60s was virtually the only place where people of color like Malcolm X could speak freely," DeShazor says. "You couldn't hear them on mainstream media."

One of DeShazor's favorite recordings is a 90minute conversation among writer/poet Hughes, author James Baldwin and play-

wright Lorraine Hansberry, the first black woman to have a play produced on Broadway ("A Raisin in the Sun"). A quick glance at the tape catalog yields other such resonating personages as boxer Muhammad Ali (from 1968), Black Panther Eldridge Cleaver (1969), singer Esther Phillips interviewed by Angela Davis (1977), civil rights activist Fannie Lou Hamer (1965) and composer/musician Duke Ellington (1964).

Guests including producer Narada Michael Walden, "The Color Purple" co-composer Brenda Russell and its Tony Awardwinning actress LaChanze, singer Deborah Cox and comedian Lily Tomlin adopted 52 tapes, raising \$37,000. DeShazor plans to expand the list and hold another Sound of Soul fundraiser this summer.

The value of such a collection is priceless. Producer/ composer Ry Cooder recently derived creative impetus from a tape he listened to of Coretta Scott King talking before a peace rally three weeks after her husband's assassination. It no doubt helped Cooder with his latest project: teaming with Mavis Staples on the singer's civil rights movement-inspired Antidebut, "We'll Never Turn Back" (Billboard, Feb. 3).

And that's not counting the preservation of pivotal chapters in African-American history that remain largely untaught.

"For many kids, it's a culture that you never hear or learn about," says Willis, a Detroit native who cut her musical teeth hanging outside Motown and listening to legendary radio personality Martha Jean "the Queen" Steinberg. "That's one of the things that hit me most while writing for 'The Color Purple.' All white people know about is King. It's a travesty I'll yell about from the mountaintops."

HIP-HOP/R&B BY GAIL MITCHELL

BUCKING EXPECTATIONS

With G-Unit Riding On His Shoulders, Young Buck Gets Versatile

LOS ANGELES—Kicked back behind a publicist's desk at the Interscope Geffen A&M offices, Young Buck dismisses talk of chinks in the G-Unit armor.

"As a crew we've seen record sales fall off," the rapper—born David Brown—admits. Attired in a G-Unit T-shirt and jacket, topped off by a backward-facing green cap and pendant sporting the logo of his 615 crew, the Nashville native is referring to the lower-than-anticipated sales of 2006 releases by Lloyd Eanks (321,000, according to Nielsen SoundScan) and Mobb Deep (267,000).

"But hip-hop sales overall have fallen," he continues. "This just fuels my fire."

So much so that fans and label executives alike contend the 25-year-old will be the one to reignite the fire under the brand when his sophomore set, "Buck the World" (G-Unit/Interscope), drops March 27. Current single "Get Buck" is No. 55 on Billboard's Hot R&B/Hip-Hop Songs chart.

"G-Unit is still strong," Interscope co-head of marketing Chris Clancy says. "With anything that's been on top, it inevitably rides the roller coaster and goes through growing pains. Buck is proud to put the brand on his back. And he's the guy who can put the energy back into it before 50 Cent comes out."

Gauging by the tracks Billboard heard as Young Buck previewed the album, Clancy's comments aren't simply hype. With production by Dr. Dre, 50 Cent, Eminem, Polow Da Don and Jazze Pha that surrounds guest stints by the G-Unit crew, Buck's crew 615, Young Jeezy, T.I., Pimp C, Trey Songz and others, Young Buck has crafted a strong album.

And Young Buck will also buck expectations with his versatility. "Slow Ya Roll," for instance, teams him with rock act Linkin Park. Addressing AIDS and other life situations, the rapper calls the song "the realest record I've ever done in my life. Every word here is true. He takes the rock'n'rollmeets-hip-hop vibe further on "Lose My Mind," produced by Eminem. Then there's the moving "Buck the World" with Lyfe Jennings about childcustody issues.

Making the songs as "real life as possible" was Young Buck's goal. One song, however, may have been rooted in too much reality. Borne out of Young Buck's various problems (a 2004 Vibe Awards melee, an alleged altercation with Lil Jon's DJ Will, a recent arrest in Nashville), "Fuck Tha Police" ultimately didn't make the cut, although Young Buck offered to clean up the lyrics after the label voiced concern.

Young Buck's first solo outing, 2004's "Straight Outta Cashville," has sold 1.1 million copies, according to Nielsen SoundScan. Though he hates first-week predictions, key G-Unit executive Michael "Sha Money XL" Clervoix says 300,000 is the number he has in mind when "Buck the World" bows. "It's so fickle in this day and age. But the South has consistency when it comes to sales."

Clervoix and Interscope's Clancy are also banking that people will gravitate to several realitybased ventures that will complement the new album's marketing campaign. The first is a labelcommissioned series of two- to five-minute webisodes, chronicling several days in the rapper's life. Those were due to roll out to all major hiphop sites on March 1. There is also talk of a Young Buck reality show for MTV. The proposed series would end each installment with narrator Young Buck rapping new verses he's written that tie in to what happened just before. In mid-April he will begin a three-week shoot on a straight-to-DVD biographical film.

Young Buck is also determined to stay out of trouble. "I slowed down from selling

drugs in the street to just hustling myself with the music," he says. "When 50 Cent met me, he knew from day one that I'm my own man and artist with my own direction. But I also believe that if you're going to be a leader, you've got to be a good follower too. I'm playing my position to the fullest."

more toward "Sex and the City," with sly put-downs to clueless one-night stands and hopeless romantics: "I don't want to be wined and dined/I just want to bump and grind."

If all this is starting to sound a bit like a schtick, Gwenno Pipette (aka Gwenno Saunders) says that's by design.

"It's absolutely a concept," she says. "There's a real trend at the moment for real musicians—baring your soul and being a songwriter. I think that takes away from people actually listening to whether the song is good or not."

So when it came to establishing the sound and look for the Pipettes, Gwenno, who in her pre-Pipette life was a Wales-based singer/songwriter and Las Vegas dancer ("Irish dancing, not pole dancing"), says the act set about creating its own myth. The band's bio offers no personal information about the members, and instead provides a sort of treatise on popular music, pinpointing Spector and post-WWII songwriting factory the Brill Building as defining music's "golden age."

"The thing with those '60s girl bands is that there is myth around them," Gwenno says. "It's just the songs you listen to. That's the reason we have polka-dot dresses and the boys remain in the background. The whole idea is that we can all lose ourselves in this big idea."

Whether it all transcends gimmick status will depend on the strength of the tunes and the Pipettes, who will play their first U.S. shows at the South by Southwest music conference in Austin (see story, page 33), but they have found plenty of early champions. Most notable is fellow Brighton, England, act the Go Team, which introduced the Pipettes to Memphis Industries.

Since the label released the act's debut "We Are the Pipettes" last August, a fan base has been budding in America. With limited import distribution in the States via San Francisco-based Revolver, "We Are the Pipettes" has sold about 2,000 units, according to Nielsen SoundScan.

Tours with the Magic Numbers and the Go Team gar-

nered adoration from bloggers the world over, and Cherrytree founder Martin Kierszenbaum says he discovered the band online.

"The first thing I saw was the 'Your Kisses Are Wasted on Me' video, and I loved it," he says. "I thought they were perfect for us. I want something slightly off, something that can bring the center toward them. The Pipettes are exactly that."

Cherrytree will release "We Are the Pipettes" in June, and a full U.S. tour will follow. The major will have rights to "We Are the Pipettes" for every territory outside the United Kingdom and Europe, but the subsequent two albums will be released on Cherrytree/Interscope worldwide.

Gwenno assures that leaving an indie for a major won't result in any significant changes. "The whole point of us being a concept and being fully formed is so nobody else could mess with us," she says. "It's a way to protect ourselves. And the thing about us is we're really instant. You instantly like or dislike us."

YOUNG



HIP-HOP BY MARK SUTHERLAND

LET IT B

Eclectic U.K. Rapper Targets U.S. College Crowd With Digital Release

Plan B knows how to get your attention.

Billboard meets the rapper from east London-where his Mum knows him better as Ben Drew—in a Soho private members club where, within minutes, he has reduced the idle media chatter to aghast silence simply by ranting at graphic length in rather too loud a voice about a pornographic Internet clip he'd recently seen

Plan B himself doesn't even seem to notice that everyone's shut up-but then his "Who Needs Actions When You Got Words" album had much the same hushing effect on Britain's liberal intelligentsia when it was released last July by 679 Recordings. The record paints a bleak picture of life at the margins of British society, full of joyless underage sex and casual, pointless violence, despite a worldview that Drew himself describes as "the exact opposite of glamorizing gangsta culture,"

This may be the reason his album ultimately appealed more to U.K. broadsheet newspaper criticswho lined up to dub him "the hip-hop Arctic Monkeys" or "the English Eminem"-than it did to traditional hip-hop fans, but it still peaked at No. 30 on the Official U.K. Charts Co.'s albums survey.

His brutal-yet-moral lyrical stance, alongside his tendency to play acoustic guitar onstage and sample Radiohead, sets Plan B apart from even the eclectic U.K. rap pack and means a more cautious campaign

in the United States, where the album will receive a digital-only release April 17 on Warner imprint Cordless

"Historically, it's been nearly impossible for British rappers to break over here," says New York-based Jonathan Hull, director of marketing and business development for Cordless. "Lady Sovereign, Dizzee Rascal, even the Streets haven't really broken through to the mainstream "

Accordingly, Hull says Cordless will target college and alternative tastemakers with pre-South by Southwest acoustic showcases in New York and Los Angeles on March 12 and 13 respectively, four shows at SXSW itself (see story, page 33) and by pushing Plan B's altrock-friendly underground mixtapes, before targeting the more traditional hip-hop scene later this year. "His lyrical depth and pure musicianship will speak to both hip-hop and rock fans in the U.S.," Hull says.

Plan B is less circumspect—"No kids in the ghettos are going to be buying my shit, that's for sure," he says with a shrug-but declares he won't compromise his musical eclecticism for U.S. success.

"I want to go to America and be respected for my skills as a rapper and a musician," he says. "But I didn't abide by laws when I sold weed to make my money. So I'm not gonna give a fuck about some unwritten hip-hop laws."



Global Pulse TOM FERGUSON tferguson@eu.billboard.com

WalkOnThe **Idlewild Side**

Scot Alt-Rock **Band Back On Familiar Ground**

Scottish alternative rock quintet Idlewild returns to its roots for sixth album "Make Another World.'

After the more melodic "Warnings/Promises" (Parlophone/EMI) in 2004, the new set-released March 5 in the United Kingdom on Sanctuary Records' Sequel imprint-harks back to Idlewild's trademark angular rock. It also sees the band return to an independent label-its earliest releases prior to its 1997 signing with EMI were on U.K. indies Human Condition and Fierce Panda. "Make Another World" appears globally through Sanctuary during March.

Band manager Bruce Craigie

credits the presence of U.K. A&R veteran Malcolm Dunbar (ex-Island Records, Warner Music) as Sequel's head of A&R: Several years ago, Craigie says, Dunbar was interested in signing Idlewild when he headed **U2's** short-lived label Mother Records. This time around, Craigie says, "the band met and liked the people at Sanctuary, and a deal was struck. I told Malcolm good things come to those that wait." Craigie particularly praises

Sanctuary's enthusiasm for reestablishing the band in the United States, after "disappointing" stateside shipments of 10,000 units for "Warnings/ Promises" when its predecessor. "The Remote Part" (2003), had topped 30,000.

Idlewild, currently without a publishing deal, will launch an 11-date U.K. tour March 12, booked by the Agency. European shows and U.S. dates (through Billions Corp.) will follow. -Steve Adams

DETROIT, PARIS: The latest

chapter in the history of the Motown label is written in French.

Universal Music France's local arm of the legendary Detroit imprint launched in July 2006, and has scored with its first album release. "A Fleur de Toi," the solo debut by R&B vocalist Vitaa, topped the IFOP/ Tite Live chart one week after its Feb. 5 release, selling more than 60,000 copies domestically, according to the label. Motown France managing director Oliver Nusse says that easily outstripped initial expectations. 'We sold more copies in the first week than we had initially shipped," he says. The album appeared simultaneously in Belgium and Switzerland, with a Canadian release to follow.

The 23-year-old Vitaa first came to attention as a featured vocalist with local hip-hop artists, most notably Diam's on her 2006 set "Dans Ma Bulle"



(Hostile/EMI). Their duet. "Confessions Nocturnes," will be released March 12 in France as the new single by Diam's.

Nusse says "A Fleur de Toi" has shipped more than 200,000 units domestically. Vitaa has "a huge schedule of French TV shows booked from March to June," he says, with a 30-date tour in France through Paris-based agency Olympic set for October.

Vitaa's publishing is with Because Editions. —Aymeric Pichevin

YIELDING TO TEMPTATION: Dutch hard rock band Within Temptation is targeting a trans-Atlantic breakthrough with fourth album "The Heart of Everything" (Gun Records). Bochum, Germany-based

Gun is owned by Sony BMG. but has licensed the album globally outside Germany. Switzerland and Austria (G/S/A) to Warner Music Group-owned Dutch label Roadrunner. The album will be rolled out across Europe March 9-12; international releases follow in April.

Gun product manager Lothar Landt says Within Temptation's core markets are G/S/A, Belgium, Luxembourg, the Netherlands, Sweden, Spain and France. But he hopes to crack the United Kingdom with what he calls a "world-class" album. "In addition," he says, "the focus is on the U.S. and Latin America, where the band will be spending a lot of time this year."

Within Temptation's Celtic-

influenced rock emerged on 1997 debut album "Enter" for Dutch indie DSFA. A domestic breakthrough came with sophomore album "Mother Earth" (2000), a top five hit in the Netherlands and in Flanders. In 2003, the band signed to Gun, which rereleased "Mother Earth" across Europe, hitting the top 10 of Germany's Media Control chart. The 2004 follow-up "The Silent Force" charted in 11 European countries and topped the Netherlands' Mega Charts listing.

Within Temptation's publishing is split between EMI and BMG Music Publishing. The band is on a 31-date European tour, booked through German agency FKP Scorpio. -Wolfgang Spahr

MUSIC

QUESTIONS with ISAAC BROCK by JONATHAN COHEN

odest Mouse had been an indie rock standard-bearer for more than a decade when its single "Float On" suddenly became a mainstream hit in 2004. The Epic album from which it was drawn, "Good News for People Who Love Bad News," went on to sell a whopping 1.5 million copies in the United States, according to Nielsen SoundScan. It was a surprising turn of events for the unassuming rock outfit, but according to frontman Isaac Brock (location in pictk), it didn't change Modest Mouse much at all. What actually had the most impact was the arrival of second drummer Joe Plummer and former Smiths guitarist Johnny Marr, who Brock thought would bring a fresh creative perspective to "We Were Dead Before the Ship Even Sank," due March 20.

Marr's signature chiming fretwork is indeed apparent on the album, and first single "Dashboa d" is already a modern rock hit. But there are no "Float On" part twos on the record. Instead, Brock anc company forge ahead with idiosyncratic rockers featuring ukulele and violin and work up a psychedelic lather on the near y nine-minute jam "Spitting Venom." The Shins' James Mercer, whom Brock has known for years, guests on three songs.

Brock spoke to Billboard about the addition of Marr, the contributions of Mercer and the cangers of morning coffee.

For some bands, having their first hit really changes their day-to-day experience. Did that happen with you and "Float On"?

I don't actually ever remember there being a moment when the audience was way focused on that song. The songs that were yelled for the most were ones that we still weren't playing from old records, like "Shit Luck" or something. ["Float On"] was on the set list quite a bit. The nights that it wasn't, I don't remember anyone giving me too much grief.

Sorry if I sounded slightly agitated. Coffee has become an important part of my day. Today, I got halfway through it and it smelled. It was like, holy shit. It wasn't just sort of sour milk, it was like they were pouring it through mold. I've been pissed off ever since.

If Johnny had said, "Sorry, I can't work with you guys right now . . . "

There would have been someone else. It would have been a very different record. He was my first choice. It worked out, so I didn't have to pursue it too much farther.

So you didn't seek him out because you were a big Smiths fan?

I like the Smiths, don't get me wrong. But I wasn't all that boisterous about them. One of the reasons I thought he'd be a good person to work with in the first place was that he plays entirely differently than me. He has a much more liquid, fluid style, which I thought would be an interesting contrast to how jagged-y I play. I hate to break it to you, man, but I've never been fuckin' starstruck.

Is he staying on indefinitely or will you just see what happens?

Yeah. Just like everyone. Shit, I'm only in the band until we see what happens [laughs]. Indefinitely is kind of the status of everyone in the band and whatnot. That's about as good as you can get.

Why did you turn to James Mercer for backing vocals?

I kept trying to layer vocals and do different things to make the parts more interesting, but it really just required a different voice. James has a fucking beautiful set of pipes on him. We live walking distance from each other [in Portland, Ore.], not that we ever see much of each other because we're always touring.

It seems to me like there are characters that appear throughout the songs on the new album. Is there an overarching concept?

You saw it right. I had this idea of writing a short book that could go with the CD. All the songs would be about these five people who worked on a fishing boat. Every time they docked in a town or in one way or another, they'd somehow get killed in every song and then start alive again. As much fun as that sounded, actually making an entire record about that limited the emotional scope, so I chose not to pursue it.

POP BY MOLLY BROWN

Tequila Rising?

In Her First Song's First Week, 1.7 Million Friends Don't Yet Translate Into Significant Sales For The Queen Of MySpace

Tila Tequila's song may be called "I Love U," but it's anything but an affectionate nod to the music biz.

The self-proclaimed queen of MySpacethanks to her 1.7 million "friends," more than anyone else has on the site-says her first single is meant to be "like a big 'F you' to the entire industry."

"I plan to make history," the 25-year-old Tequila, born Tila Nguyen, said the week her song went up on iTunes. "I wanted to break all the rules in every single way for the first song."

Breaking rules, though, hasn't yet meant breaking the bank: The 13,000 copies that Nielsen SoundScan says her song sold in its first week weren't enough to place it on Billboard's 75-position Hot Digital Songs chart. "I Love U" was released Feb. 27 as a limitad-time package deal: the track and an exclusive video for 99 cents on iTunes, where, as of press time, it was the No. 1 music video downlcad. On March 13, "I Love U"—a rough-and-tumble bump and grind produced by Lil Jon—will be available on other digital platforms.

For Tequila, who says she rejected record deals from Jive and Interscope, it was imperative to launch the single using her MySpace network without a label's support. "I really wanted to become a pioneer and not fall into a category like everyone else, so I decided to take a gamble on myself. And if I win, I win big."

Neither Jive nor Interscope returned calls for comment at press time.

To jump-start the song's movement, Tequila's team at Strategic Artist Management serviced copies of "I Love U" to DJs, clubs and some radio stations, and purchased online banner ads. A snippet of the video was posted Feb. 14 on YouTube—it was viewed 750,000 times its first week—and made available for download to cell phones. Representatives from her digital label/distributor INgrooves say the mobile initiative resulted in "thousands" of downloads.

"It's something we as a company have been talking about for a while, how to do business differently to change the model," says Gayle Boulware, one of Tequila's managers. "After we signed Tila, we had conversations with her that she would probably be the perfect person to give this a shot based on her online fan base already in existence and our ability to market this."

Tequila, a former model for Playboy.com, spends about eight hours per day on My-Space and says personal interaction is a major factor in her popularity. She started build ng her online empire on Friendster, but says she was kicked off about three years ago because "I had too many friends. I was too controversial." When MySpace founder Tom Anderson invited her to come on over, she brought approximately 40,000 online friends, she says, andit just snowballed from there. "I'm starting a whole new cool movement," she says. "Fans picking who they want to see famous."

Fans can expect to see more from Tequila soon. While she says that she wants to see an album released by summer, Boulware says they may continue rolling out smaller bundles of music. "Her being a digital artist and fans wanting more music, more often, it seems the direction to go [is] to release multiple EPs or singles more often than putting out one I2-song album and working it for a year," Boulware says. "We can make decisions on the fly based on what's happening in the market."

EST MOUSE: WENDY LYNCH, TILA TEQUILA: COURTESY OF TII ASHMTSDMT

MUSIC



Opera's Offensive Guard

From Football To The Footlights, Morris D. Robinson Scores Big

ass Morris D. Robinson took a bit of a meandering path to the stage of the Metropolitan Opera. Twice named an All-American while playing football at the Citadel in South Carolina before moving on to stints in marketing and as a bouncer, the 6-foot-3-inch, 300-plus-pound offensive guard-turned-bass began singing professionally only in 1999. Since then, however, his profoundly rich and assured tone on the operatic stage is attracting as much attention as his moves on the field once did.

"The very first operal heard was the first one I sang in," Robinson says, chuckling, However, it didn't take long for him to fall in love with the genre, or for the opera world to take note of his talents. Currently appearing at the Met as Sarastro in Mozart's "The Magic Flute" and slated to perform in the Mozart Requiem at New York's Mostly Mozart Festival in August, the 38-year-old. Atlanta-born Robinson is now signed to Decca—and billed as the first male African-American opera singer to have a contract with a major classical label in more than a half-century.

Robinson has just released "Going Home" (Feb. 20), an album that harks back to the spirituals and gospel hymns with which he grew up as the son of a Baptist minister, from an exuberant "Wade

in the Water" to a tender "His Eye Is on the Sparrow."

As Robinson observes, "My iPod is all over the place-opera, R&B, some hip-hop, gospel, smooth jazz, and I'm getting into house music these days too." He wants young people in the black community to similarly embrace a panoply of styles. "I do a lot of outreach in schools," he says. "There's a small contingent of kids in the community who are already interested in opera, but I want to give all of them an example of someone who looks like them, dresses like them, acts like them, and yet does something in music that isn't necessarily hip-hop or R&B."

NEW (AND NOT SO NEW) FACES: With the announcement that 70-year-old Charles Dutoit will step up as chief conductor and artistic adviser of the Philadelphia Orchestra for a fourseason contract beginning in September 2008, it will be fascinating to watch whether the orchestra's current deal with Finland's Ondine label will continue. It began during Christoph Eschenbach's tenure in 2005 for a three-year term, with a yearly extension option thereafter... After several years of identifying strongly as a crossover imprint with such acts as Havley Westenra, Bond, the East Village Opera Company and Russell



Watson (not to mention Morris D. Robinson), Decca has announced that it has signed rising American operatic soprano Danielle de Niese to an exclusive contract. Born in Australia to parents of Dutch and Sri Lankan heritage, the 26-year-old singer-whom The Times of London recently called an "allsinging, all-dancing superstar sex bomb"—will record a debut album of Handel arias with celebrated early music specialist conductor William Christie and his ensemble Les Arts Florissants. Does Decca yearn to reclaim its legacy as a vocal music powerhouse, or is it seeking out a new source of looks-plustalent mainstream appeal that sister label Deutsche Grammophon has found in Anna Netrebko?

Higher Ground DEBORAH EVANS PRICE dprice@billboard.com

Ingram Shines At **SESACAwards**

Wordspring Music, Christian Pop-Rock **Songwriters Honored**

Pop/rock tunes dominated the SESAC Christian honors at the performing rights organization's annual awards dinner March 5 in Nashville. At the top of the list were Jason Ingram, named SESAC's Christian songwriter of the year, and Wordspring Music, a division of Word Music Publishing, named Christian publisher of the year.

When Word Publishing's Cindy Wilt and Chad Segura took the stage to accept the accolade, it was Wilt's swan song as a publisher. She's exiting Word after nine years to join True Artist Management and manage Sparrow Records singer/songwriter Matthew West.

Ingram—who penned "Shine," a major hit for the group Salvador, and Bebo Norman's hit "I Will Lift My Eyes" was surprised by his win. "I had no idea," he told Higher Ground after collecting his songwriter of the year honor. "It never crossed my mind. I am so thrilled. You write and you hope the songs affect people and get out there. It's cool when you see that really happens." In addition to being one of the Christian music community's most sought-after writers and producers, Ingram is also frontman for the Longing. He has also been busy in his Nashville studio producing the debut album for **Rush of Fools**, a new band on Midas Records gaining steam at Christian radio with the debut single "Undo." Ingram says he also plans to work with Norman on his next album as a co-writer and producer.

"Most of the time when I'm writing, I'm usually writing with an artist for their project," he says. "I try to hear from them where their heart is and what they want to say and help them communicate that the best they can. I get a lot of gratification out of hearing other people sing."

This is Ingram's second year with SESAC. "I like how focused they are and how much attention they give their writers and their artists," Ingram says. "I'm happy and proud to be a part of the SESAC family and plan to be here a long time.

The Christian community is an important part of SESAC's business. "We have a royalty department that makes Christian music a priority," SESAC's John Mullins says. "We're tracking so many Christian stations that no matter what your format is, you're going to get paid. That's what keeps people coming and keeps people referring others. We give great service and we pay well."

The event, held at Nashville restaurant Sambuca, also recognized writers who have hit the top of the charts this past year. Stellar Kart's Adam Agee was honored for the band's hit "Me and Jesus"; Curb artist Tiffany Arbuckle Lee aka Plumb for "Better"; and Decyfer Down's Christopher Clonts for the group's hit "Break Free " Singer/songwriter Michael O'Brien was honored for "Psalm 40" and "Before the Day," both recorded by NewSong.

> SESAC writers Krystal Meyers, Timothy Skipper, Aaron Babcock, Colin Rigsby, Steve Taylor, Randy Torres, Alexander Albert, Steven Dail, Andrew Schwab, Jordan Messer, Cody Pellerin, Jack Mooring, Nate Sallie and Taylor Sitera each received National Performance Activity Awards.

ULTIMATE CASH: On March 6, Columbia/Legacy issued "Cash—Ultimate Gospel," a 24-track collection featuring some of Johnny Cash's most memorable gospel performances. The project boasts more than 67 minutes of music spanning 1957-1981. Among the hits included are such classics as "Daddy Sang Bass," "Peace in the Valley" and "Children Go Where I Send Thee."

"Cash—Ultimate Gospel" also includes "The Preacher Said 'Jesus Said,' " featuring the Rev. Billy Graham; "Far Side Banks of Jordan" with June Carter Cash; and eight tracks recorded with the Carter Family. Fans will hear three previously unreleased tracks—"My Ship Will Sail," "It Is No Secret (What God Can Do)" and "How Great Thou Art"—as well. The project was compiled and produced by Greg Geller, previously responsible for 2005's Grammy Award-winning, six-disc boxed set "Johnny Cash-The Legend" and the 2006 release *Personal File '

THE BILLBOARD REVIEWS

ALBUMS

Eddie Money's music. "Wanna

Go Back," an all-covers set, re-

turns him to those roots-and

even features a black-and-

white photo of a 15-year-old

Money (then Mahoney) and

his teen band, the Grapes of

Wrath, in the CD booklet.

Money's weathered voice

sounds comfortable working

its way through such favorites

as "Higher and Higher," "Good

Lovin'," "Jenny Take a Ride'

and "Build Me Up Buttercup."

and he closes the set with a

timely tribute to James Brown

on the medley "Please Please

Please" and "Oh Baby Don't

You Weep." None of these 12

performances supersedes the

originals, but as a veteran

whose path to the charts

these days is hardly right on

the money, this is an appro-

priate gambit to throw into

ALBERT HAMMOND

Producer: Greg Lattimer

Release Date: March 6

On his solo debut,

Strokes guitarist Albert

Hammond Jr doesn't stray far

from his main band's aes-

thetic. With help from Sean

Lennon, Ben Kweller and

Strokes frontman Julian

Casablancas "Yours to Keen"

oozes with Strokes-ian urban

coolness, though Hammond

tones down a bit of the swag-

ger and adds a touch of

sweetness. "Cartoon Music for

New Line/Scratchie

the mix.-GG

Yours to Keep

JR.

ROCK **RELIENT K** Five Score and Seven Years Ago Producer: Howard Benson

Gotee/Capitol Release Date: March 6 This talented Ohio outfit finally broke through to major mainstream success with its last studio album. 2004's "MMHHMM." Relient K now delivers on that promise with the most vibrant, inventive album of its career. "I Need You" is a hard-driving number that showcases the energy and passion in frontman Matt Thiessen's lead vocals. "The Best Thing" is pure pop/rock delight with a great melody, and first single "Must Have Done Something Right" is immediately engaging, showcasing the cheeky charm at the heart of the band's appeal. In contrast, "Deathbed" is a look at a man's life as his final hour approaches. Skilled musicianship and insightful songwriting have earned this band a place in the national spotlight and this terrific album shows it has the goods to shine for a long, long time.-DEP

EDDIE MONEY Wanna Go Back

Producers: Eddie Money. Randy Forrester Big Deal/Warrior

Release Date: March 13 Within the carefully crafted fare of his 30 years of recording, there's always been a bar band kind of sensibility to

> LLOYD Street Love Producers: various Inc./Universal

Release Date: March 13 Watching the rest of the youthful

crooners run R&B while he sat on the sidelines wasn't exactly Lloyd's plan when he dropped his debut release, "Southside," three years ago. Today, with his sophomore project spawning his biggest hit single to date, "You," the 21-year-old ATLien seems to be done with kid's play. He's "in need of love" on that Spandau Ballet-sampling track and pursuing a female at a club over a thumping bassline on "Get It Shawty," produced by Usher's little brother J-Lack. But it is songs like the WvI-E-produced "Valentine," where Lloyd professes his love to his lady, and "Incredible" ("You're the missing link in my life," he pleads) that prove he's going about his business like a grown man should .-- MC

AMY WINEHOUSE Back to Black Producers: Mark Ronson, Salaam

Remi Universal Motown

Release Date: March 13

An international smash finally seeing U.S. release, "Back to Black" is a guileless, brutal breakup album that can sit with the best of them, set to the sounds of music's finest early rock moments. Producers Ronson and Remi capture Winehouse's '60s girl group vibe expertly, all piano arpeggios and punchy horns, with one foot in theatrical doo-wop and another in soulful Motown. But Winehouse is an entirely new creature, a product of hip-hop and jazz, experience, not innocence. She confesses like Liz Phair, accuses like Mary J. Blige and aches like Nina Simone in a controlled alto that can wring emotion out of a low C. "Rehab," an intervention rejection, sounds like a gospel work song. "You Know I'm No Good" is as hip-hop as it is blues with a chomping breakbeat and Ghostface Killah cameo. By album's end, you're left just like Winehouse-spent but wanting more.-KM

piano, is a dream-like lullaby; the ukulele and whistling on "Call an Ambulance" are fitting for a stroll in the park; and the sing-songy "Bright Young Things" is pleasantly hazy and catchy. There are a handful of cuts that would have worked on a Strokes album, including first single "101" and "In Transit." Hammond has found the middle ground between hip edginess and pop playfulness. Hopefully this is an area he keeps exploring.-JM

KEN ANDREWS Secrets of the Lost Satellite

Producers: Ken Andrews, Justin Meldal-Johnsen. Jordon Zadorozny Dinosaur Fight Records Release Date: March 13 Ken Andrews is nothing if not consistent. Both his own projects (Failure, ON, Year of the Rabbit) and his work as a producer/mixer boast an immaculate sonic sheen instantly recognizable to those who have been following his career since the early '90s. His first solo album initially doesn't sound much different from his other work. with his pleasant voice and sterling production anchoring midtempo songs, several of which never really take off. But the album opens up with repeated listens, perhaps due to his collaboration with the majority of Beck's live band

plaving alongside Andrews' mostly finished demos. Some of the album's best tracks, like "Secret Things" and "Write Your Story," combine electronic undercurrents with a live feel for something that both deviates from and expands on his sound.-BT

HIP-HOP **RICH BOY**

Rich Bov Producers: various Zone 4/Interscope Release Date: March 13 "Throw Some D's" has

catapulted Alabama's Rich Boy into the hip-hop spotlight, but often on his selftitled debut, the infectious beats wind up overshadowing his lyrics. Still, there are some standout tracks that display Rich's ideas, which transcend the drug-slinging norm. "Ghetto Rich," produced by Polow Da Don, features John Legend on the hook and Rich rhyming about folks not using their money wisely. Mase strangely pops up on "Get This Paper," chiding listeners to choose the right path while Rich mulls whether to push drugs or just sav no. On "Lost Girls." Rich's country twang slides over a reggae beat, rhyming about young girls chasing money instead of a better life. Ultimately, the beats by Polow. Brian Kidd and Lil Jon make this a keeper.-HC

JA77 PAT METHENY AND BRAD MEHLDAU Quartet

Producer: Pat Metheny Nonesuch

Release Date: March 13 Recorded in the same all-originals sessions as last October's triumphant "Metheny Mehldau" collaborative debut from guitarist Pat Metheny and pianist Brad Mehldau, "Quartet" picks up where the first disc left off, albeit on a slightly quieter note. While M/M No. 1 focused on the duo chemistry of the co-leaders (only two of 10 tracks featured Mehldau's trio teammates, bassist Larry Grenadier and drummer Jeff Ballard), the new set tips the scales in favor of the foursome (seven of 11). Again, simpatico chemistry is on exhibit as Metheny and Mehldau converse with intuitive sensitivity on such passionate dialoques as "Long Before." "So Much Music in the Air" and "Sound of Water," the last of which an impressionistic beauty graced by Metheny's 42-string guitar. Highlights include the easy-going, oblique "Santa Cruz Slacker" and "Towards the Light," charged with Metheny's synth guitar dynamics and a surging rhythmic chug in the midsection.-DO

> **NEIL YOUNG** Live at Massey Hall Producer: Neil Young Reprise Release Date: March 13



Portable Sounds Producers: Toby McKeehan, Christopher Stevens, David Wyatt ForeFront Records Release Date: Feb. 20

There is a reason toby-Mac is one of the Christian industry's top artists. He continually creates music that is fresh, innovative and absolutely irresistible. He does so once again on "Portable Sounds," mixing pop, funk, hip-hop and rap into a tasty concoction that is lyrically substantive and musically inventive. Lead single "Made to Love" is a sonic feast that is already a hit at Christian radio and has the potential to cross over to mainstream. "One World" is a buoyant anthem about unity impossible to sit still through. "Hype Man (tru-Dog '07)" features his son Truett and shows the apple doesn't fall far from the tree. This album should thrill longtime tobyMac fans and bring new revelers to the party.-DEP

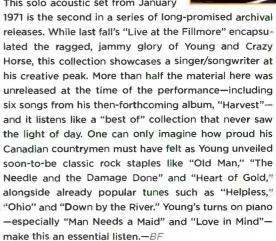
FOLK

JORMA KAUKONEN Stars in My Crown

Producer: Byron House Red House Records Release Date: March 13 Jorma Kaukonen has quite possibly never been further removed from continued on >>p52



This solo acoustic set from January





THE BILLBOARD REVIEWS SINGLES

from >>p51

his Jefferson Airplane days than he is on "Stars in My Crown." This new disc is ruled by an acoustic consciousness in the service of mainly spiritual tunes, including a fine rendition of the Rev. Gary Davis' "There's a Table Sitting in Heaven" and "Will There Be Any Stars in My Crown." Kaukonen also takes a pleasing plunge on the reggae gem "By the Rivers of Babylon." When not tracking spirituals, Kaukonen offers excellent covers of Joe Kroker's "Mighty Hard Pleasure" and Lightnin' Hopkins' "Come Back Baby." The project is also notable for an abundance of good pickin', courtesy of Kaukonen, Rob Ickes, Barry Mitterhoff, Sally Van Meter and Tim Stafford.-PVV

NEW & NOTEWORTHY

DR. DOG We All Belong Producer: Dr. Dog Park the Van

Release Date: Feb. 27 It's not hard to pin down the '60s pop and '70s classic rock influences coursing through Philadelphia-based quintet Dr. Dog. The band's latest album, "We All Belong," is heavily indebted to the Beach Boys, the Beatles and the Band, yet Dr. Dog manages to borrow from these musical greats to create a sound all its own. There is gritty, fuzzed-out guitars and vocals on the cowbell-laden "That Girl": "Alaska" has a soulful, rootsrock feel; and the rustic, stripped-down "Die Die Die" sounds like a chain-smoker's death wish. At times the band borders on psych-pop (the Flaming Lips-ish "Ain't It Strange"), but the most appealing thing about Dr. Dog's music is its unwavering knack

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Mariel

Concepcion, Hillary Crosley, Ben French, Gary Graff, Kerri Mason, Jill Menze, Gail Mitchell, Dan Ouellette, Charles Perez, Sven Philipp Deborah Evans Price, Chuck Taylor, Bram Teitelman, Philip Van Vleck

PICK ▶: A new release predicted to hit the top half of the chart in the

for harmonies and hook-filled choruses, which are best evidenced on album standout "Worst Trip."-JM

VITAL REISSUES VARIOUS ARTISTS Stax 50: A 50th

Anniversary Celebration Producers: Chervl Pawelski, Rob Bowman

Stax/Concord Music Group Release Date: March 13

Created in 1957 as Satellite Records, Stax was nicknamed "the little label that could." And it did. Between 1960 and 1975, Stax became synonymous with raw, unadulterated Southern soul, In contrast to chief rival Motown, the Stax sound (as co-producer Rob Bowman points out in the liner notes) was more "performance and processoriented" as opposed to Motown's "more composition and product-oriented aesthetic." What shaped this important chapter in music history can be heard on this 50-track. 50th-anniversary collection. which showcases the pioneering progenitors of the label's sound. Backed by an integrated rhythm-and-horn section. Stax's roster grew into a who's who that included Sam & Dave, Otis Redding, Carla and Rufus Thomas, Johnnie Taylor, the Emotions, Isaac Haves and Booker T & the MG's. These and other acts rolled out unforgettable R&B and pop hits as well as emotion-packed tracks that later laid the creative foundation for such artists as Will Smith, Jaheim and Janet Jackson.-GM

Additional reviews com at billboard.com: • Field Music, "Tones of

- Elvis Perkins, "Ash Wednesday" (XL Recordings)

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, NY 10003) or to the writers in the appropriate bureaus.

POP

DAVID MARTIN Something in Your Eyes (3:40)

Producer: David Martin Writer: D. Martin Publishers: Heart of December/Making DeGraide, ASCAP

Astonish Entertainment With his loose blond X locks and vivid blue eyes, newcomer David Martin is a formidable visual presence. But acoustic pianodriven debut "Something in Your Eves" holds the melodic moxie to break the singer/ songwriter/producer at adult top 40 radio. Along with a sturdy pop hook, midtempo percussive instrumentation kicks in at the second chorus, heightened by a driving bridge, in all delivering an ace for adult females-and their moon-eyed daughters. Star quality abounds . . . now let's see if the genre embraces a deserving singer without the major-label machine at the forefront -CT

R&B YOUNG BUCK Get Buck (4:16)

Producer: Polow Da Don Writers: various Publishers: various G-Unit/Interscope

G-Unit's Young Buck partners with producer Polow Da Don to deliver a surefire hit that will leave clubbers rocking, college Greeks stepping and every hustler on American soil nodding. In "Get Buck," the rapper showcases a winning web of instrumental and melodic ABCs with pure bling via a brass marching band, gospel refrains, references to expensive jewelry and cars and plenty of street cred, all in little more than four minutes. In the hook Buck sets critics to silence on G-Unit's recent lack of platinum album sales from previous years. With sophomore set "Buck the World" streeting March 27, the Ca\$hville. Ten-a-Key liaison is on track to match the success of debut "Straight Outta Cashville," which moved a mother lode of 2.3 million units worldwide.-CP

COUNTRY TAYLOR SWIFT Teardrops on My Guitar (3:24)

Producer: Nathan Chapman Writers: T. Swift, L. Rose Publishers: various Big Machine

It took time and tenacity, but talented 17-yearold Taylor Swift broke wide open with debut single "Tim McGraw," displaying solid gifts as a songwriter with a voice so pure and earnest that it could stop time. Follow-up "Teardrops on My Guitar" again demonstrates those qualities and makes it obvious that Swift will be churning out hits for years to come. The straightforward, conversational quality in her lyrics is like hearing the lovelorn confessions of a dear friend. The longing in this song is ultimately relatable, and Swift makes the heartbreak palpable in a moving performance. It's tender, sweet and destined to be another hit -- DEP

VIDEO: For an exclusive. unplugged song from Taylor, go to billboard. com/underground. .com

KENNY LOGGINS A Love Song (3:53)

Producers: Kenny Loggins, Jesse Siebenberg Writers: K. Loggins, D. Wails Publisher: Gnossos, ASCAP One Eightv/Alchemv

AMY WINEHOUSE

You Know I'm No Good (3:22) Producer: Mark Ronson Writer: A. Winehouse Publisher: FMI Universal Republic

If such a tactic exists in today's problematic music biz, Universal is taking the easy way out launching U.K. sensation Amy Winehouse, whose relaxed old-soul vocalsthink Shirley Bassey chilling on a Quaalude-serve as an adventurous-but-fluent fit for lesser-regimented airwaves at home. Here, she's been incompatibly aligned with Ghostface Killah, who assaults an otherwise cool, bumpy, horn-ridden, trampy track with a ferocious discordant sputter at the midsection, in a blatant attempt to lend rhythmic radio cred before selling the story to top 40. We get the unfortunate need for such a strategy-acknowledging the well-tread lack of imagination among mainstream Yankee programmers. Hopefully, multimedia will open doors to this thrilling debut, as our Brit comrades continue to deliver one forceful artist after another this year (Mika, James Morrison, Lily Allen), "You Know I'm No Good"-in original formcould be no better.--CT

THE KILLERS Read My Mind (4:03) Producers: Flood, Alan Moulder,

the Killers Writers: B. Flowers, D. Keuning M. Stoermer



atop generous harmonies and

a hand-clapping midtempo

stride Given country's claim on

new releases from John Mellen-

camp and John Waite, Loggins

-who has conquered pop, rock

and AC-could soon make

some friends in Nashville -CT

TRIPLE A

ELIZABETH &

Elizabeth Ziman

THE CATAPULT

Momma's Boy (2:51)

Producers: Dan Molad,

Publisher: Universal-PolyGram, ASCAP Island

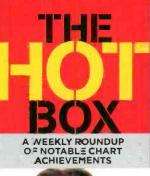
Undoubtedly the best track from "Sam's Town," the Killers' epic sophomore set, "Read My Mind" is a gloriously melodic Duran Duran-meets-Springsteen tale about "breakin' out of this two-star town." Fusing new wave with pure Americana, it opens with huge synth washes and builds to a dark, romantic swoon driven by muscular rock guitars, while frontman Brandon Flowers delivers one of his best pop hooks to date. Even better. he makes no attempt to hide his crush on the Boss, offering lines like "I pull up to the front of your driveway/With magic soakin' my spine," which suggests long nights spent with "Born to Run." Eighties lovers hungry for more should check out the lush Pet Shop Boys remix.-SP

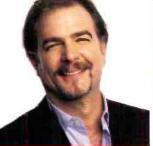
Ever since 1978's "When-X ever I Call You Friend," Kenny Loggins has consistently appeared on one or another Billboard singles chart without a gap of more than two or three years. When you add accomplishments with Loggins & Messina, his hit run extends to 35 years. His latest is a cover of Anne Murray's 1973 top 15 hit "A Love Song," which he co-wrote. But unlike recent AC output. here Loggins appears to be following the red-hot trend of pop acts aiming for country kudos. Live acoustic instrumentation is driven by mandolin and banio

WINEHOUSE

Writer: E. Ziman Publisher: Eziman Ziman Music 🔊 Indie singer/songwriter ς. Elizabeth Ziman and her band the Catapult-a featured Billboard Underground actserves up a jazzy bluegrasscolored incantation via playful "Momma's Boy," in which she coaches. "If you want a girl to be your mother/Go find another one," alongside an acoustic rat-a-tat beat, retro keyboards and rapid-fire vocal Triple-A is an ideal launching pad for the song's rootsy patina, though adult top 40 could also have a fine time crowning Ziman as a new queen, "Momma's Boy" is a weighty title that will prompt savvy listeners to look for more from this budding act, while rewarding outlets that indulge Ziman by breaking type.-CT







LAUGHS LAST

>>Bil Engvall becomes the first corric to twice bow at No. 1 on Top Comecy Albums since oil board.biz added the chart n 2004. His new "15 Degrees Off Cool" starts with 9,000 sold at No. 9" on The Billboarc 200. Engvall's "A Decade.cf Laughs" debuted atop the comedy list in 2004.

HIS ALONE

>> Piarist Jim Brickman ne his 24th entry on the Adult Contemporary list, the most by any male artist since the chart changed to Nielsen BDS data in 1993: "Never Alone," featuring _ady Antebellum, starts at No. 30. Elton John and Rod Stewart tie for second wich 23 each.



WANA MANIA

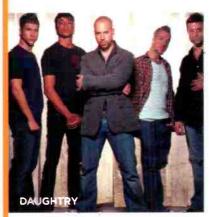
>> Maná pacs its lead as the group with the most No. Is on Latin Pop Airplay, as "Nanda Una Senal" #ips 5-1. It becomes the band's s xth chart-Opper and is its third straight from No. 1 album "Amer Es Combatir."



GEOFF MAY FIELD gmayfield@billboard.com

DaughtryProves'Idol'CanRock;InOscars'Wake

Clay Aiken already proved 1. No doubt Academy Award and Golden Globe winner **Jennifer Hudson** will too, when her solo debut album arrives, possibly as soon as the fall.



Meanwhile, **Chris Daugh** 'y proves that an "American Idol" finalist need no: win the top-rated show's talent contesto launch a successful recording career His band, **Daughtry**, rakes its self-titled album back to No. 1 on The Eillboard 200, as an \$11.98 sale price at Target helps instigate a spike of almost 7%.

"Daughtry" becomes the first rock album since **Creed's** 2001 title "Weathered" to spend 10 of its first 15 chart weeks in the top three—although some might find that comparison disingenuous since the Creed set spent each of its first eight weeks at No. 1.

Perhaps a more pragmatic measure of Daughtry's success would be its status for the second best-selling album in this young year, behind only **Norah Jones'** "Not Too Late." Of the 1.1 million copies "Daughtry" has sold, 681,000 have been posted in 2007. Jones' new one (which slides to No. 2 on a 26% decline) has sold 1 million in its five chart weeks. **Akon's** "Konvicted" and **Fall Out Boy's** "Infinity on High" are the only other albums that have surpassed 500,000 since 2007 began.

The band outsells sixth-season "Idol" winner **Taylor Hicks** (648,000, so far) and runner-up **Katharine McPhee** (235,000).

Daughtry also stands out as the first rock act to successfully emerge from the "Idol" franchise. When the Fox series became an overnight success in the summer of 2002, few pundits thought the show would ever be a breeding ground for rock.

When the 2005 season closed, some observers thought runner-up **Bo Bice** might put rock's stamp on the series, but none of the songs from his "Real Thing" caught on at any of the rock formats. Bice's set has sold 665,000 since its release in December 2005.

By contrast, Daughtry's "It's Not Over" has won over mult ple rock formats, bulleting at No. 20 on Modern Rock and in the top 10 of two Fadio & Records lists: Rock (No. 6) and Active Rock (No. 7).

OSCAR'S MUSCLE: Six of the soundtracks that received exposure from ABC's Feb. 25 Academy Awards telecast experience double-digit percentage gains, as is the case for digital sales for the five tracks nominated for best original song.

Four of those nominees earned gains of 50% or more. Digital sales of all five nominees total 31,000, up 74% over the tracking week that concluded with the Oscars show, when four of those five songs already showed momentum.

Still, the combined total downloads those five songs sold is less than the new weekly sum the single-disc version of the "Dreamgirls" alb im posted (16-8 on The Billboard 200, \perp p 19%). Its 7,000unit increase, good for Greatest Gainer honors, yields 46,00C for the week, with another 7,000 sold for the deluxe twofer version (128-112, up 13%).

"Dreamgirls" entry "Listen" becomes the best seller of the Oscar-nominated songs (16,000, up 73%). The **Beyoncé** recording re-enters Hot Digital Songs at No. 68.

Billeoard

Oscar winner "I Need to Wake Up," by **Melissa Etheridge**, from **Al Gore's** documentary "An Inconvenient Truth," has the second-best digital total among the five songs (7,000, up 87%). The song was just added to a special edition of Etheridge's "Greatest Hits: The Road Less Traveled," but a 59% gain for that set still nets fewer than 2,000 copies for the week.

The third-best tally among the five nominees belongs to another "Dreamgirls" entry, as **Jennifer Hudson's** "Love You 1 Dc" doubles its prior-week sales to 6,000.

Besides the two "Dreamgirls" sets, the only other Oscar-related album that appears on The Billboard 200 is "Cars," which includes **Randy Newman's** nominated "Our Town," sung by **James Tay-Ior**. With a 5% decline, the album holds at No. 131; a digital hike of 15% yields a little more than 1.000 downloads for the week.

All five nominated songs were performed on the telecast. Composer **Ennio Morricone**, the subject of a lavish tribute when he received an honorary Oscar, enjoys a 23% rise (19-11 on Top Heatseekers).



HE Billeoard 200 MAR 17 2007 $\overline{\odot}$

Title	ARTIST		NEEK	VEEK
Headstrong	ASHLEY TISDALE WARNER BROS. 44425 (18.98)	4	42 33	51
Eminem Presents: The Re-U	VARIOUS ARTISTS	12	52 60	52
	SHURY 007885-JINTERSCOPE (13 98)	10	46 23	53
Once Agai	G C O D (COLUMBIA 80323/SONY MUSIC (18.98) SOUNDTRACK			
Tyler Perry's Daddy's Little Gir	ATLANTIC 94676 AG (18 98) BRAD PAISLEY	1	34 43	54
Time Well Waste	AFISTA NASHVILLE 69642/SBN (18.98)	01	62 49	55
Enjoy The Rid	SUGARLAND MERCURY 007411/UMGN (13.98)		64 61	56
Lov	THE BEATLES APPLE 79808/CAPITOL (18.98) 🛞		56 36	57
Hip Hop Is Dea	NAS DEF JAM/COLUMBIA 007229*//DJMG (13.98)		60 62	58
One -	THREE DAYS GRACE JIVE 83504/ZOMBA (18,98)	38	65 78	59
Like Father, Like So	BIRDMAN & LIL WAYNE GASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	11	61 70	60
Van Morrison At The Movie	VAN MORRISON	2	51 35	61
Don't You Fake	MANHATTAN 84224/BLG (18.98) THE RED JUMPSUIT APPARATUS		69 81	62
C OUTLAWZ	IRGIN 62829 (12.98) SLIM THUG PRESENTS BOSS HOGG		NEW	63
Serve & Collec	BOSS HOGG OUTLAWZ 5526/KOCH (17.98)		-	\sim
Release Therap	DTPIDEF JAM 00/22410JMG (13.98) BLUE OCTOBER	40	53 48	64
Foile	UNIVERSAL MOTOWN 006262/UMRG (9.98)	40	71 74	65
Small Town Gi	KELLIE PICKLER BNA 01797/SBN (18.98)	10	100 93	66
WOW Gospel 200	VARIOUS ARTISTS VERITY/WORD-CURB/EMI CMG 02499/ZOMBA (19.98)	•	59 59	67
Kingdom Com	JAY-Z ROC-A-FELLA/DEF JAM 008045*/I0JMG (19.98) €		55 67	68
Press Pla	DIDDY BAD BOY 83864/AG (18.98)		75 100	69
Tha Blue Carpet Treatmer	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	15	68 73	70
Citie	ANBERLIN	2	19 -	71
Sam's Tow	TOOTH & NAIL 73673 (15.98) 🛞 THE KILLERS	22	74 82	72
	ISLAND 007026* IDJMG (13.98) REGINA SPEKTOR		58 63	73
Begin To Hop	SIRE 44112 WARNER BROS. (15.98)			1112/00/
2	T.U.G EPIC COLUMBIA 81038*/SONY MUSIC (18.98)	10	70 71	74
PC	A&M 005374 INTERSCOPE (13.98)	"	89 105	75
The Price Of Fam	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)		81 86	76
Zombies! Aliens! Vampires! Dinosaur	HELLOGOODBYE DRIVE-THRU 83645 (11.98)		80 95	77
Totally Country	VARIOUS ARTISTS SONY BMG 03828 (18.98)	1	66 57	78
Doctor's Advocate	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	15	72 76	79
Carnava	HEATSEEKER SILVERSUN PICKUPS GRADUATE DANGERBIRD 009* (11.98)		118 151	80
Hillbilly Delux	BROOKS & DUNN		88 87	81
Jill Scott Collaboration	ARISTA NASHVILLE 69946/SBN (18.98) JILL SCOTT		77 65	82
Music And Lyric	HIDDEN BEACH DO019 (18.98) SOUNDTRACK		63 111	
	WARNER SUNSET ATLANTIC 101537/AG (18.98)			84
U218: Single	ISLAND 008027/INTERSCOPE (13.98) ① GNARLS BARKLEY		78 64	1.11.1
St. Elsewher	DOWNTOWN 70003*/ATLANTIC (13.98) ④	40 [73 44	
Celtic Woma	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	0.4	96 109	86
Blood Stained Love Stor	SALIVA ISLAND 008107/IDJMG (13.98)	0	99 110	87
High School Musica	SOUNDTRACK WALT DISNEY 861426 (12.98)	00 1	82 75	88
Eyes Ope	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ()		92 88	89
	PACE JOE NICHOLS SETTER UNIVERSAL SOUTH 004796 (13.98)		134 135	90
Dangerous Ma	TRACE ADKINS CAPITOL NASHVILLE 56731 (18 98) (*)	20	84 98	91
Oh, My Noi	HARRY CONNICK, JR.		67 50	92
	COLUMBIA 88851/SONY MUSIC (18.98) BILL ENGVALL	. (NEW	93
15 Degrees Off Coc	JACK/WARNER BROS. (NASHVILLE) 43272/WRN (18.98) MARCO ANTONIO SOLIS			
La Historia Continua Parte I	FONOVISA 353066/UG (12.98) ⊕ CHRIS BROWN	F	NEW	94
Chris Brown	JIVE 82876/ZOMBA (18 98) (D)	J	94 80	95
Move Along	THE ALL-AMERICAN REJECTS DOGHOUSE 004791*/INTERSCOPE (13.98)	⁰⁰ C	95 102	96
Alter Ego	TYRESE (AKA BLACK-TY) J 78963/RMG (18 98)	12	91 85	97
Lobo Domesticado	VALENTIN ELIZALDE UNIVERSAL LATINO 008478 (11.98)		120 106	98
Stand Still, Look Pretty	THE WRECKERS MAVERICA MARNEH BROS (NASHVILLE) 48980/WRN (18.98)	11	97 107	99
	mor-100 manual Brus (NASHVILLE) 46980/WKN (18.98)	-h		State of State

.170 ..10 .193 FAIL DUT BOY FAITASIA FAT JOE FERGIE FLYLEAF KIRK FRANKLIN THE FRAY NELLY FURTADO C 79 GNARLS BARKLEY...85 THE GOD, THE BAD & THE GUDEN .188 GOO GOD CPULS .48 AL GREEN .137 PATTY GRIFIN .115 JOSH GRDBAN .47 GYM CLASS HEROES .40 DISTURBED DIXIE CHICKS BDB DYLAN DANE CONNEXT JAN 192 DANE COOK 192 LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ 138 BILLY CURRINGTON 180 192 142, 148 HELLOGOODBYE .77 TAYLDR HICKS .109 HINDER .25 VANESSA HUDGENS .114 .176 LILY ALLEN .35 THE BEATLES .57 37 ANBERLIN .71 BECK .153 38 37 NERENN .158 .153 31 DRONEY ATNINS .30 DERRAS BENTLEY .103 31 A.49 AUGUSTANA .106 BEYONCE .26 3 AVENTURA .108 CITY BOYZ .21 .135 BIRDMAN & LIL WAYNE .60 BLDC PARTY .123 .147 .121 JAY-2 .68 .144 .138 .2 105 JIBBS JIM JONES NORAH JONES . .98. 104 . . .133 . . .93 . . .46 PATTI LABELLE TRACY LAWRENCE JOHN LEGEND GERALD LEVERT LIL SCRAPPY LITTLE BIG TOWN LUDACRIS .45 .151 .189 .20, 86 .165 .29 VALENTIN ELIZ 146 .126 .53 .16 .120 .156 EMINEM BILL ENGVALL EVANESCENCE EXPLOSIONS IN THE SKY LEO DAN DAUGHTRY PAULA DEANDA DIDDY .195 , 190 .110 IL DIVD ... 32 14 721 KIDZ BOP KIDS .140

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	HOT 100 AIRPLAY	a		A		DULT TOP 40.		() A		ADULT CONTEMPORAF	RY.
this week Last week	ATTILE	THIS WEEK		WEEK	WEEK	TITLE	PREDICT	THIS WEEK	1000		HIT
1 2	19 YOU LUDYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWIE	10000	22 22 WE FLY HIGH	0	1 14		t	0	1 1	27 WAITING ON THE WORLD TO CHAN	NGE
2 5	8 THIS IS WHY I'M HOT MIMS (CAPITOL)	27 2	27 25 WALK IT OUT	2	2 39	OUACING CARE		2	2 4	45 WHAT HURTS THE MOST RASCAL FLATTS (LYBIC STREET HOLLYWOOD)	t
3 1	16 RUNAWAY LOVE LUDACRIS FEAT, MARY J. BLIGE (DTP/DEF JAM/IDJMG)	28 2	29 8 BUDDY MUSIQ SQUICHILO (ATLANTIC)	з	3 38	HOW TO SAVE A LIEF	t	3	4	20 HOW TO SAVE A LIFE THE FRAY (EPIC)	
4 4	SAY IT RIGHT	29 2	28 29 CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	4	6 15	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)	t	4	3 !	53 UNWRITTEN NATASHA BEDINGFIELD (EPIC)	1
5 8			30 3 SNOW PATROL (POLYDOR/A&M/INTERSCOPE) GO GETTA YOUNG JEEZY FEAT R. KELLY (CORPORATE THUGZ/DEF JAM/IOJMG)	5	4 37	WAITING ON THE WORLD TO CHANGE	ची	6	5 4	42 THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)	1
6 3	IRREPLACEABLE		CUPID'S CHOKEHOLD	6	5 29	SUDDENLY I SEE	t	6	6 3	21 CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	_
	ICE BOX		GYM CLASS HERDES (DECAYDANCE-FUELED BY RAMENATLANTIC/LAVA)	0	8 12	KT TUNSTALL (RELENTLESS VIRGIN)	1	7	7 (62 BAD DAY DANIEL POWTER (WARNER BROS.)	-
11	DON'T MATTER		IF EVERYONE CARED		7 17	NELLY FURTADO (MOSLEY GEFFEN)	-	8	8 3	37 PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	1
9 7	WHAT GOES AROUNDCOMES AROUND		BECAUSE OF YOU		11 1	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSKOP		9	9 ;	HAVE YOU EVER SEEN THE RAI	IN 🚽
	IT'S NOT OVER	-	BEER IN MEXICO	10	9 32	NICKELBACK (ROADRUNNER ATLANTIC/LAVA)	-	10	10	ROD STEWART (JRMG) BLACK HORSE & THE CHERRY TREE AT TUNSTALL (RELENTLESS VIRGIN)	t
•	ON THE HOTLINE	-	I'M A FLIRT		12 19	INTO THE OCEAN	-	-	11 3	HURT	
	THE SWEET ESCAPE		R. KELLY OR BOW WOW (FEAT TI. & T-PAIN) (CDLUMBIA/JIVE/20MBA) STUPID BOY	12	14 4	NOTHING LEFT TO LOSE	-	12	13	CRAZY	t
13	GWEN STEFANI FEAL AKON (INTERSCOPE)	and the second second	MATCHING YOU	1	10 3	FAR AWAY	1		15	STREETCORNER SYMPHONY	T.
-	12 RICH BOY FEAT POLOW DA DON (ZONE 4/INTERSCOPE)		B 17 RODNEY ATKINS (CURB) LAST DOLLAR (FLY AWAY)			NICKELBACK (ROADRUNNERADIMG)	T	•••		HOB THOMAS (MELISMACHICANIC)	
20	DIDDY FEAT KEYSHIA COLE (BAD BOY/ATLANTIC)	-	TIM MCGRAW (CURB)	-	17 5	ROB THOMAS (MELISMA ATLANTIC)	W	14	12	JUSH GHUBAN (143/REPRISE)	_
15 16	25 THE FRAY (EPIC) BREAK IT OFF		CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE)	15	16 14	FIVE FOR FIGHTING (AWARE/COLUMBIA)	<u>N</u>	15	14 3	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	T
16 18	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	41	AVRIL LAVIGNE FOX RCA RMG) THIS AIN'T A SCENE, IT'S AN ARMS RACE	16	18 1:		Ŵ	10	17	9 KT TUNSTALL (RELENTLESS VIRGIN)	1
17 12	24 I WANNA LOVE YOU AKON FEAT SNOOP DOGG IKONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	42 3	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	U	20 6	THE FRAY (EPIC)	th	17	16	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UME)	1
18 24	5 GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	43 :	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)	18	22 8	THE SWEET ESCAPE GWEN STEFANI FEAT AKON (INTERSCOPE)	8	13	18	BEYONGE (COLUMBIA)	t
19 17	CIARA (LAFACE/ZOMBA)	44	50 5 WASTED CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	19	24 6	GRAVITY JOHN MAYER (AWARE/COLUMBIA)	_	œ	19	KIMBERLEY LOCKE (CURB/REPRISE)	_
20 15	15 POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	45	44 7 SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (TVT)	20	21 1	THE WRECKERS (MAVERICK/WARNER BRDS.)	\$	20	20	KELLY SWEET (RAZUR & HE)	
21 26	7 GLAMOROUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	46 3	14 16 IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	21	23 14	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)	\$	8	21	6 ORDINARY MIRACLE SARAH MCLACHLAN (SONY CLASSICAL)	
22 21	27 MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	47	TOP BACK T.I. (GRANO HUSTLE/ATLANTIC)	22	25 13	WELCOME TO THE BLACK PARAD	E 🕁	22	22	5 MY LITTLE GIRL TIM MCGRAW (CURB REPRISE)	t
23 19	MAKE IT DAIN	48	59 3 STAND RASCAL FLATIS (LYRIC STREET)	23	27 7	WHAT GOES ARDUNDCOMES AROUN JUSTIN TIMBERLAKE (JULE 20MBA)	D th	23	ක	2 FOOLED AROUND AND FELL IN LOVE ROD STEWART (JIRMG)	
24 25	WAITING ON THE WORLD TO CHANGE		50 6 - AND I AM TELLING YOU I'M NOT GOING	24	26 12	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE/RM	a) 🕸	24	24	5 SO NOT OVER YOU SIMPLY RED (SIMPLYRED.COM)	
25 23	WALK AMAY (DEMEMDED ME)	50	33 24 SMACK THAT AKON FEAT EMINEM ISRC UPERONT/KONVICT/UNIVERSAL MOTOWN)	25	28 10	THIS AIN'T A SCENE, IT'S AN ARMS RAU FALL OUT BOY (FUELED BY RAMEN ISLAND IDJMG)	E tr	25	25	4 JUST TO FEEL THAT WAY TAYLOR HICKS (ARISTA/RMG)	t

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top sellin

HOT DIGITAL SONGS.

WEEK	LAST	WEEK ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	THIS	LAST	WEEKS	TITLE RTIST (IMPRINT PROMOTION LABEL)	CERT.	THIS	LAST	WEEK ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	1	2	THIS IS WHY I'M HOT wiks MIMS (CAPITOL)		26	29	6	THE WAY I LIVE B. BY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)		51	35	7	FIDELITY BEGINA SPEKTOR (SIRE/WARNER BROS.)
)	2	6	DON'T MATTER AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)		27	30	24	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)		52	42	23	T ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE
)	- 1	1	GIRLFRIEND AVRIL LAVIGNE (BCA RMG)	4	28	24	22	BOSTON NLGUSTANA (EPIC)	۲	53	39	43	CRAZY ENARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
)	6	7	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL DUT BOY (FUELED BY RAMEN ISLAND IDJMG)		29	51	2	CANDYMAN CHRISTINA AGUILERA (RCA/RMG)		54	55	3	SHE'S LIKE THE WIND SUMIDEE FEAT TONY SUNSHINE (TVT)
	5	9	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)		30	25	-4	SNOW ((HEY OH)) FE HOT CHILI PEPPERS (WARNER BROS.)		55	48	42	CHASING CARS
	3	7	CUPID'S CHOKEHOLD GYM CLASS HERGES (DECATE)ANCE/FUELED BY RAMEN/ATLANTIC/LAVA)		31	28	23	JU TIN TIMBERLAKE (JIVE/ZOMBA)	2	56	-	1	EUY U A DRANK (SHAWTY SNAPPIN') TIPAIN FEAT. YUNG JOC (KONVICT'NAPPY BOY/JI/E/ZOMBA)
		5	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL I AM A&M/INTERSCOPE)		32	23	24	WELCOME TO THE BLACK PARADE	5	57	50	5	F.ING KONG J BBS (BEASTA/GEFFEN)
	4	12	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)		33	33	3	GO GETTA Yalug JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/DJMG)		58	49	34	SUDDENLY I SEE (* TUNSTALL (RELENTLESS/VIRGIN)
1	8	2	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	198 g	34	45	-	LA ST NIGHT D'DDY FEAT. KEYSHIA COLE (BAD BDY/ATLANTIC)		59	56		STUPID BOY KIITH URBAN (CAPITOL NASHVILLE)
-	7	15		•	35	63	٤	FATIN THEE DAYS GRACE (JIVE/ZOMBA) HOW TO SAVE A LIFE		60		2	DEOPKICK MURPHYS (HELLCAT EPITAPH)
N.	2	25	NOT READY TO MAKE NICE DIXIE CHICKS (COLUMBIA)	•	36	37	4*	HOW TO SAVE A LIFE THEIFRAY (EPIC) NOVIN' ON		61	47	5	
-		16	SAY IT RIGHT NELLY FURTADO I MOSLEY/GEFFEN) RUNAWAY LOVE		37		1			62	~	1	
1	11	12	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)		38	46	5	KAT ARINE MCPHEE (RCA/RMG)		63	57	20	DIEDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
•]	Ħ	21	WALK IT OUT UNK (9)(5) 0014P (OCH)		39	38	25	BEFORE HE CHEATS CATHIE UNDERWOOD (ARISTA ARISTA NASHVILLE)	٠	64	59	8	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
)	17	7	IF EVERYONE CARED NICKELBACK (ROADRUNNER ATLANTIC/LAVA)		40	22	34	WA TING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)		65	-	1	THROW SOME D'S RICH BOY FEAT. POLOW OA DON (ZONE 4/INTERSCOPE)
	15	18	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN;		41	54	Š	U + UR HAND PINK (LAFACE/ZOMBA)		66	52	17	WALK AWAY (REMEMBER ME) PALLA DEANOA FEAT. THE DEY (ARISTA/RMG)
•	14	19	IRREPLACEABLE BEYONCE (COLUMBIA)		42	31	3	ON THE HOTLINE PRET Y RICKY (BLUESTAR/ATLANTIC)		67	53	38	HIPS DON'T LIE SHÆKIRA FEAT. WYCLEF JEAN (EPIC)
•	18	19	HERE (IN YOUR ARMS) HeLLOGOOOBYE (DRIVE-THRU/SANCTUARY)	- 16a	43	36	25	MY LOVE JUSTH TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)		•	-	4	LISTEN BEYINCE (MUSIC WORLD/COLUMBIA)
	18	24	FERGALICIOUS FERGIE (WILL AM/A&M/INTERSCOPE)	land l	.44	32	8	TCP BACK T.I. #GRAND HUSTLE/ATLANTIC)		69	6C	44	PROMISCUOUS NELTY FURTAOD FEAT. TIMBALANO (MOSLEY/GEFFEN)
,	15	4	YEAR 3000 JONAS BROTHERS (DAYLIGHT/COLUMBIA)		45	-	1	GEEK IN THE PINK JASON MRAZ (ATLANTIC)		70	26	19	SCIMEWHERE ONLY WE KNOW KEATE (INTERSCOPE)
X	20	21	WE FLY HIGH .IM JONES (KOCH)		46	43	143	LOST WITHOUT U ROBIN THICKE ISTAR TRAK/INTERSCOPE)		71	64	4	GRACE KELLY MIK# (CASABLANCA UNIVERSAL REPUBLIC)
	- 9	23	SMACK THAT AKON FEAT. EMINEM (KC., VICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		Ø	44	1-	INTO THE OCEAN BLUE (CTOBER (UNIVERSAL MOTOWN)		72	69	25	MANEATER NELL' FURTADO (MOSLEY/GEFFEN)
)	34	14	KEEP HOLDING ON AVRIL LAVIGNE (FOX: RCA/RMG)	•	48	40	9	YO J LLOY J 'EAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)		73		1	CIF CLE MARCUES HOUSTON (TU.G./UNIVERSAL MOTOWN)
	21		I WANNA LOVE YOU AKON FEAT, SNOOP DOGG (KONVIC TAUPFRONT/SRC/UNIVERSAL MOTOWR)		49	41	33	LIPS OF AN ANGEL HINDEF (UNIVERSAL MOTOWN)		74	66	39	LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY)
1	27	10.	ICE BOX OMARION (T.U.G./COLUMBIA)	-	60	-	1			75	58	43	DALLI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)

PREI 1 19 PAIN 2 2 19 STARLIGHT MUSE (WARNER BR 1 2 2 19 MUSE (WARNER BROS.) FROM YESTERDAY 39 SECONS TO MARS IMMORTAL/VIR 5 13 FAMOUS LAST WORDS MY CHEMICAL ROMANCE (REPRISE) 廿 7 9 DASHBOARD 1 0 3 19 SNOW ((HEY OH)) BED HDT CHILL DEPOTO (1117) 廿 6 NER BROS.) RED HDT CHIL! PEPPERS (V 7 1C 3 SURVIVALISM NINE INCH NAILS (NOTHING/INTERSCOPE) 1 6 33 FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN \$ 8 8 15 THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/SLAND/IOJMG) 9 9 9 READ MY MIND THE KILLERS (ISLAND/IDJMG) 10 1 11 8 BREATH BREAKING BENJAMIN (HOLLYWOOO) 12 12 8 DIG INCUBUS (IMMORTAL/EPIC) 曲 13 13 14 PRAYER OF THE REFUGEE RISE AGAINST (GEFFEN) 1 14 14 7 FOREVER PAPA ROACH JEL TONAL/GEFFEN 15 16 22 ANNA-MOLLY 廿 PIC) 16 17 13 PHANTOM LIMB THE SHINS (SUB POP) 曲 17 15 28 WELCOME TO THE BLACK PARADE 19 8 LAZY EYE SILVERSUN PICKUPS (DANGERBIRD) 19 18 5 WELL ENOUGH ALONE CHEVELLE (EPIC) 20 21 11 IT'S NOT OVER DAUGHTRY INCA RMG 办 21 23 7 SILLYWORLD STONE SOUR (ROADRI 22 22 13 THINK I'M IN LOVE

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MODERN ROCK

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23 24 8 NAIVE THE KOOKS (ASTRALWERKS)

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24 23 5 RUBY KAISER CHIEFS (B-UNIQUE/UNIVERSAL MOTOWN) 6 10 LADIES & GENTLEMEN SALIVA (ISLAND/IDJMG)

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POP Billboard MAR 17 2007

POP 100

THIS WEEK	LABT	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST WEEK	AN CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	WHAT GOES AROUND COMES AROUND	51	49	26	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
2	2	7	DON'T MATTER akon (konvict/upfront/src/universal motown)	52	45	11	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)
ā	3	13	THE SWEET ESCAPE	53	48	13	FIDELITY
ň	5	3	GWEN STEFANI FEAT. AKON (INTERSCOPE) THIS IS WHY I'M HOT	54	54	12	REGINA SPEKTOR (SIRE/WARNER BROS.) NOTHING LEFT TO LOSE
-	1		MIMS (CAPITOL)	-	an.	12	THE NEIGHBOR
5	4	18	NELLY FURTADO (MOSLEY/GEFFEN)	65	1		DIXIE CHICKS (OPEN WIDE/COLUMBIA)
0	8	18	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	56	98	2	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOP
0	7	14	CUPID'S CHOKEHOLD GYM CLASS HERDES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	57	84	5	BUY U A DRANK (SHAWTY SNAF T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/2
0	29	8	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	58	56	B	KING KONG JIBBS FEAT. CHAMILLIDNAIRE (BEASTA/GEFFEN)
9	6	15	IT'S NOT OVER	59	52	24	HURT CHRISTINA AGUILERA (RCA/RMG)
10	9		DAUGHTRY (RCA/RMG) THIS AIN'T A SCENE, IT'S AN ARMS RACE	60	83	51	LISTEN
m			FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	61	71	4	BETTER THAN ME
~			AVRIL LAVIGNE (RCA/RMG) RUNAWAY LOVE		lines?		HINDER (UNIVERSAL REPUBLIC)
12	10	14	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	62	53	6	LILY ALLEN (CAPITOL)
13	11	20	IRREPLACEABLE BEYONCE (COLUMBIA)	63	69	4	THE FRAY (EPIC)
14	16	8	IF EVERYONE CARED NICKELBACK (RDADRUNNER/LAVA)	64	-	9	STUPID BOY KEITH URBAN (CAPITOL NASHVILLE)
15	13	24	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT, THE DEY (ARISTA/RMG)	65		ĩ	HOME DAUGHTRY (RCA/RMG)
16	14	18	I WANNA LOVE YOU	66	ьC	8	GRACE KELLY MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
17	3D	25	AKON FEAT SNOOP DOGG (KONVICT/UPFRONT/SRC/UNVERSAL MOTOWN)	67	62	29	MANEATER
-	+		HERE (IN YOUR ARMS)	1000			NELLY FURTADO (MOSLEY/GEFFEN) PROMISE
18	2	25	HELLOGDDDBYE (DRIVE-THRU/SANCTUARY)	68	55	17	CIARA (LAFACE/ZOMBA)
19	21	14	ICE BOX OMARION (T.U.G./COLUMBIA)	69	44	2	MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)
20	8	50	HOW TO SAVE A LIFE THE FRAY (EPIC)	70	B 5	6	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
21	26	14	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)	71	59	20	WAIT A MINUTE THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTER
22	13	24	FERGALICIOUS FERGIE (WILLI.AM/A&M/INTERSCOPE)	72	œ	30	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
23	27	32	FACE DOWN	0	86	31	FREAK ON A LEASH (UNPLUGGE
24	20	27	THE RED JUMPSUIT APPARATUS (VIRGIN) MY LOVE	74	6.4	23	WHITE & NERDY
	NU.		SMACK THAT	a fu	-	-	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA) ANYWAY
25	B	24	AKON FEAT. EMINEM (KONVICT/UPFRDNT/SRC/UNVERSAL MOTOWN)	75	67	3	MARTINA MCBRIDE (RCA NASHVILLE)
26	17	25	MY CHEMICAL ROMANCE (REPRISE)	78	100	2	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE
27	25	22	UNK (BIG 00MP/KOCH)	77	61	19	GWEN STEFANI (INTERSCOPE)
28	24	21	WE FLY HIGH JIM JONES (KOCH)		59	2	2 STEP UNK (BIG DOMP/KOCH)
29	3	13	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	79	74	2	THE SECOND COMING JUELZ SANTANA + JUST BLAZE (NIKE)
30	23	24	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	00	72	16	WATCHING YOU RODNEY ATKINS (CURB)
3	34	20	TELL ME	81	70	19	SHE'S EVERYTHING BRAD PAISLEY (ARISTA NASHVILLE)
32	31	18	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC) MAKE IT RAIN	32	80	3	READ MY MIND
-		14	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN) SHE'S LIKE THE WIND	(Section)		Cont.	THE KILLERS (ISLAND/IDJMG)
33	35	8	LUMIDEE FEAT. TONY SUNSHINE (TVT)	83	75	30	STONE SOUR (ROADRUNNER/LAVA)
34	46	8	CHRISTINA AGUILERA (RCA/RMG)	84	73	26	TAYLOR SWIFT (BIG MACHINE)
35	32	22	BOSTON AUGUSTANA (EPIC)	85	66	5	SAY OK VANESSA HUDGENS (HOLLYWOOD)
	43	25	U + UR HAND PINK (LAFACE/ZOMBA)	86	-	1	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMB)
37	1	4	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	87	99	2	POP LOCK AND DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
38	44	5	LAST NIGHT	88	92	3	WOULDN'T GET FAR
39	38		DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC) THE WAY I LIVE	89	63	2	THE GAME FEAT. KANYE WEST (GEFFEN)
			BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC) OVER IT		-	-	ANNASOPHIA ROBB (HOLLYWOOD) TEARDROPS ON MY GUITAR
40	42	5	KATHARINE MCPHEE (RCA/RMG)	90	96	2	TAYLOR SWIFT (BIG MACHINE)
41	33		YEAR 3000 JONAS BROTHERS (HOLLYWOOD)	0	-	30	SILVERSUN PICKUPS (DANGERBIRD/MAPLEMUSIC)
42	30	26	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	92	=	1	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRIS
43	36	6	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	93	-	1	WASTED CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RM
44	37	19	SNOW ((HEY OH))	94	90	30	SAY GOODBYE CHRIS BROWN (JIVE/ZDMBA)
45	e0	21	RED HOT CHILI PEPPERS (WARNER BROS.) SHORTIE LIKE MINE	95	91	6	FAMOUS LAST WORDS
-			BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)	-		25	LEAVE THE PIECES
46	47	4	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/DJMG) PAIN	9		2.5	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WARNER BROS POPPIN'
47	9	11	THREE DAYS GRACE (JIVE/ZOMBA)	97	-95		CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
43	50	6	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	66	-	1	LIKE A BOY CIARA (LAFACE/ZOMBA)
49	-	1	MOVIN' ON ELLIOTT YAMIN (HICKORY)	99	63	2	BREAK 'EM OFF PAUL WALL FEAT. LIL' KEKE (SWISHAHOUSE/ASYLUM/ATL)
50	11	15	INTO THE OCEAN	100	93		GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
			BLUE OCTOBER (UNIVERSAL MOTDWN)	AN PLAN	STREET, ST	-	STATE OF A STATE OF A STATE (LAPAGE/SIVE/LOWDA)

	54	54	12	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
_	65	-	4	THE NEIGHBOR DIXIE CHICKS (OPEN WIDE/COLUMBIA)
_	56	98	2	THROW SOME D'S
	57	84	5	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE) BUY U A DRANK (SHAWTY SNAPPIN')
<u>/A)</u>	58	56	B	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA) KING KONG
-	59	52	24	JIBBS FEAT. CHAMILLIDNAIRE (BEASTA/GEFFEN) HURT
		-	-	CHRISTINA AGUILERA (RCA/RMG)
	60	83	51	BEYONCE (MUSIC WORLD/COLUMBIA)
-	61	71	4	HINDER (UNIVERSAL REPUBLIC)
-	62	53	6	LILY ALLEN (CAPITOL)
-	63	69	4	
_	64	-	9	KEITH URBAN (CAPITOL NASHVILLE)
_	65	-	ï	HOME DAUGHTRY (RCA/RMG)
viv)	66	hC	8	GRACE KELLY MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
_	67	62	29	MANEATER NELLY FURTADO (MOSLEY/GEFFEN)
	68	58	17	PROMISE CIARA (LAFACE/ZOMBA)
_	69	74	2	CIRCLE MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)
	70	₿ŝ	6	AND I AM TELLING YOU I'M NOT GOING
_	71	59	20	WAIT A MINUTE THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
	72	65	30	CALL ME WHEN YOU'RE SOBER
_	Ø	86	31	EVANESCENCE (WIND-UP) FREAK ON A LEASH (UNPLUGGED)
-	74	6.4	23	WHITE & NERDY
		-		WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA) ANYWAY
ND	75	67	3	MARTINA MCBRIDE (RCA NASHVILLE)
-	20	100	2	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)
-	77	16	19	GWEN STEFANI (INTERSCOPE)
_	80	5:3	2	UNK (BIG DOMP/KOCH) THE SECOND COMING
	79	74	2	JUELZ SANTANA + JUST BLAZE (NIKE) WATCHING YOU
_	30	72	16	RODNEY ATKINS (CURB)
	81	70	19	SHE'S EVERYTHING BRAD PAISLEY (ARISTA NASHVILLE)
	32	80	3	READ MY MIND THE KILLERS (ISLAND/IDJMG)
	83	75	30	THROUGH GLASS STONE SOUR (ROADRUNNER/LAVA)
	84	73	26	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)
	85	36	5	SAY OK VANESSA HUDGENS (HOLLYWOOD)
	86	-	1	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)
	87	99	2	POP LOCK AND DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
-	88	92	3	WOULDN'T GET FAR
_	89	68	2	
<u>2)</u>	90	96	2	ANNASOPHIA ROBB (HOLLYWOOD) TEARDROPS ON MY GUITAR
	6		7	TAYLOR SWIFT (BIG MACHINE)
_	92		1	SILVERSUN PICKUPS (DANGERBIRD/MAPLEMUSIC)
_				CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
_	93	-	1	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
-	94	90	30	CHRIS BROWN (JIVE/ZDMBA) FAMOUS LAST WORDS
<u>)_</u>	95	91	6	
<u>6)</u>		-	25	THE WRECKERS (MAVERICK/WARNER BROS, (NASHVILLE)/WARNER BROS/WRN)
	97	-9 5	T	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
_	66	-	1	LIKE A BOY CIARA (LAFACE/ZOMBA)
_	89	63	2	BREAK 'EM OFF PAUL WALL FEAT. LIL' KEKE (SWISHAHOUSE/ASYLUM/ATLANTIC)
	100	93	30	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
			-	the second s

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	a sure			1.5	Pier-
SEE	FEK	EEKS	TITLE	PREDIC	
E.S	55	No	ARTIST (IMPRINT / PROMOTION LABEL)	Ha	1
1	1	18	SAY IT RIGHT	由	2
2	2	14	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	t	2
3	4	13	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	由	2
4	3	14	IT'S NOT OVER DAUGHTRY (RCA/RMG)	廿	2
0	8	11	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)		3
6	7	20	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	ŵ	G
E.	Ē	23	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	t	3
8	6	18	IRREPLACEABLE BEYDNCE (COLUMBIA)	ŵ	з
0	10	6	DON'T MATTER AKDN (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	¢	3
10	9	9	GLAMOROUS FERGIE FEAT. LUDACIRS (WILLI.AM/A&M/INTERSCOPE)		6
U	71	6	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	岱	3
12	16	8	CUPID'S CHOKEHOLD GYM CLASS HERIOES (DECAYDANCE/RUELED BY RAMERVATUANTIC/LAVA)		e
13	13	26	HOW TO SAVE A LIFE THE FRAY (EPIC)	t	(3
14	21	10	IF EVERYONE CARED NICKELBACK (ROADRUNNER/LAVA)	ŵ	ę
15	12	20	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONWCT/UPFRONT/SRC/UNVERSAL MOTOWN)	曲	9
16	14	27	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	由	9
Ø	19	12	TELL ME DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	ŵ	4
18	17	15	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)		9
19	15	21	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	岱	4
20	24	13	ICE BOX OMARION (T.U.G./COLUMBIA)		9
21	22	7	YOU LLDDY FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)		4
22	26	11	SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (TVT)	3	4
23	25	12	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)	1	4
24	23	12	HERE (IN YOUR ARMS) HELLOGOODBYE (ORIVE-THRU/SANCTUARY)		4
25	30	7	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	畬	5
7 days	anist	ook	top 40 stations are electronically monitor	iu 24 i	nours a

r.					1.64
	THIS	LAST WEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
	26	27	17	SHORTIE LIKE MINE BDW WOW (COLUMBIA)	an an
	27	18	22	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
	28	20	16	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)	1
	29	31	4	THIS IS WHY I'M HOT MMS (CAPITOL)	
	30	28	25	SMACK THAT AKON FEAT EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	t
	0	34	4	U + UR HAND PINK (LAFACE/ZOMBA)	¢
	32	32	25	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
	33	38	8	WE FLY HIGH JIM JONES (KOCH)	
	34	35	5	OVER IT KATHARINE MCPHEE (RCA/RMG)	曲
	35	37	5	CANDYMAN CHRISTINA AGUILERA (RCA/RMG)	曲
	36	36	5	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
	37	44	5	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)	
	38	38	*	BOSTON AUGUSTANA (EPIC)	曲
	39	43	3	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	
	40	42	5	LOOK AFTER YOU THE FRAY (EPIC)	t
	4	45	3	WITH LOVE HILARY DUFF (HOLLYWOOD)	曲
	42	40	31	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)	歃
	43	46	2	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	1
	44	-1	1	BEAUTIFUL LIAR Beyonce & Shakira (Columbia)	
	45		1	STOLEN DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	
	46	39	24	HURT Christina aguilera (RCA/RMG)	ŵ
	47	-	1	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	1
	48	50	2	THE WAY I LIVE BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
	49	41	8	PROMISE CIARA (LAFACE/ZOMBA)	
	50	48	30	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	

-	2	HO SI	[⊤] NGLES SALES _™	☆ HITPREDICTOR
-		WEEKS ON CHT	TITLE	DATA PROVIDED BY O promosquad
晋	WE	WEI	ARTIST (IMPRINT / PROMOTION LABEL)	See chart legend for rules and explanations. Yellow indicates recently tested title, 100 indicates New Release.
0	-	1	#1 ALL MY LIFE TWK BILLY JOEL (COLUMBIA)	testeu inic, in indicates new nelease.
2	1	3	LISTEN	ARTIST/Title/LABEL/(Score) Chart Rank
			BEYONCE (MUSIC WORLD/COLUMBIA)	POP 100 AIRPLAY
0	÷	6	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	AVRIL LAVIGHE Keep Holding On RMG (69.0) 23
4	2	9	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	THE RED JUMPSUIT APPARATUS Face Down VIRGIN (65.1) 25
-		m	FLATHEAD	PINK U + Ur Hand ZOMBA (65.1) 23
5	3		THE FRATELLIS (CHERRYTREE/DROP THE GUIVISLAND/INTERSCOPE)	KATHARINE MCRHEE Over It RMG (69.7) 34
6	5	3	TO GO HOME M. WARD (MERGE)	CHRISTINA AGUILERA Candyman RMG (66.8) 35
	-		KOOL AID	AUGUSTANA Boston EPIC (68.9) 38
7		32	LIL' BASS FEAT. JT MONEY (PIPELINE)	THE FRAY Look After You EPIC (70.6) 40
	-	10	MADE TO LOVE	HILARY DUPP With Love HOLLYWOOD (68.0) 41 HINDER Better Than Me UNIVERSAL REPUBLIC (77.0) 43
A cold	-	IU	TOBYMAC (FOREFRONT)	MAT KEAR VEY Nothing Left To Lose Columbia (69.0)
9	16	T	DANCE, DANCE, DANCE TEE-N-TEE (TEE-N-TEE)	THE WRECKER'S Leave The Pieces WARNER BROS. (71.6) -
-	9	48	EVERY DAY IS EXACTLY THE SAME	THREE DAYS GRADE Pain ZOMBA (72.5)
	9	40	NINE INCH NAILS (NOTHING/INTERSCOPE)	🏠 PAPA ROACH Forever GEFFEN (70.3) -
U	15	12	MAGIC TRICKS ADRIENNE (GLOBAL VILLAGE)	ADULT TOP 40
12	8	36	SOMEWHERE OVER THE RAINBOW/MY DESTINY KATHARINE MCPHEE (RCA/RMG)	THE FRAY Look After You EPIC (68.4) 17
-			JUST ANOTHER BOOTY SONG	THE WRECKERS Leave The Pieces WARNER BROS. (73.1) 20
13	28	1	SUGAR KAINE FEAT. DREA (KOLOR BLIND/STREET PRIDE)	JUSTIN TIMBERLAKE What Goas AroundComes Around ZOMBA (75.7) 23
14	14	5	COME CLOSE	CARRIE UNDERWOOD Before He Cheats RMG (78.5) 24
	-	-	3D (BODY HEAD)	FALL OUT BOY
15			GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)	This Ain't A Scene, It's An Arms Race IDJMG (65.8) 25
16	18	8	AINT NO LOVE SONG	26 PINK U + Ur Hand ZOMBA (79.8)
	10		CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	HINDER Better Than Me UNIVERSAL REPUBLIC (78.7) 30
17	19	Ű.	PLEASE HEAT THIS EVENTUALLY OMAR RODRIGUEZ-LOPEZ & DAMO SUZUKI (GOLDSTANDARDLABS)	THE KILLER'S Read My Mind IDJMG (69.5) 32 DIXIE CHICKS Not Ready To Make Nice COLUMBIA (73.1) 33
18	17	29	CALL ON ME	QUIETDRIVE Time After Time Epic (71.1) -
6		29	JANET & NELLY (VIRGIN)	ADULT CONTEMPORARY
19			I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)	
-	40		DO I MAKE YOU PROUD/TAKIN IT TO THE STREETS	KT TUNSTALL Suddenly I See vingin (71.5) 16
20	13	39	TAYLOR HICKS (ARISTA/RMG)	BEYONCE Irreplaceable columbia (65.5) 18 TIM MCGRAW My Little Girl curbyReprise (82.6) 22
21	25	2		TAYLOR HIGK Just To Feel That Way RMG (71.8) 25
-			PAUL WALL FEAT. LIL' KEKE (SWISHAHOUSE/ASYLUW/ATLANTIC)	JIM BRICKMAN PEAT LADY ANTEBELOUM
22	30	57	NINE INCH NAILS (RYKODISC)	Never Alone sLG (71.7) 30
23	10	14	IRREPLACEABLE Beyonce (Columbia)	MODERN ROCK
24	21	18	JUMP	THE SHINS Phantom Limb sus POP (70.8) 16
	21	10	MADONNA (WARNER BROS.)	DAUGHTRY It's Not Over RMG (65.9) 20
25	22	15	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	BLOC PARTY Still Remember ATLANTIC (65.8) 26 FINGER ELEVEN Paralyzer WIND-UP (68.9) 33

N

N else

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SKS SH

IOP R&B/HIP-HOP ALBUMS.

FHIS	LASI	2 WEEKS AGO	WEEKS ON CHI	ARTIST	Title	CERT.	PEAK
1	2	2	22	#1 ROBIN THICKE 3WKS STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
2	1	1	3	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
з			16	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMR	(13.98) Konvicted	2	
0	98		2	GREATEST B.G. AND THE CHOPPER CIT GAINER CHOPPA CITY 5700/KOCH (17.98)			4
5	6	9	13	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		T
6	7	4	25	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	3	1
-		5	6	JIVE 88062*/ZOMBA (18.98) PRETTY RICKY	Late Night Special	5	1
	8	10	13	BLUESTAR/ATLANTIC 94603/AG (18.9E) YOUNG JEEZY	The Inspiration		
	9	3	30	CORPORATE THUGZ/OEF JAM 007227*/IDJMG (13.98)	Corinne Bailey Rae		
10		SMOT But	-	CAPITOL 66361 (12.98) SLIM THUG PRESENTS BOSS HOGG C			10
11			7	BOSS HOGG OUTLAWZ 5526/KOCH (17.98) SOUNDTRACK	Tyler Perry's Daddy's Little Girls		
1	4	6		ATLANTIC 94676/AG (18.98)		-	
12	2	16	13	LAFACE 03336/ZOMBA (18.98) 🛞	Ciara: The Evolution		
13	15	17	12	DEF JAM/COLUMBIA 007229*/IDJMG (13:98) MARY J. BLIGE	Hip Hop Is Dead		1
14	10	8	12	MATRIARCH/GEFFEN 008112*/INTERSCOPE (13 98)	Reflections (A Retrospective)		
15	13	18	18	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	•	1
16	11	13	27	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	1
17	11	20		JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come	2	1
1		Egg		JILL SCOTT HIDDEN BEACH 00019 (18 98)	Jill Scott Collaborations	1	3
1	26		20	DIDDY BAD BOY 83864/AG (18.98)	Press Play	•	1
20	15	13	В	TYRESE (AKA BLACK-TY)	Alter Ego		4
21	20	12		J 78963/RMG (18.98) MARY J. BLIGE	The Breakthrough	2	1
22	21	26		MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98) FANTASIA	Fantasia		3
-	1			J 78962/RMG (18.98) SNOOP DOGG			
	25	25		ODGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98) OMARION	Tha Blue Carpet Treatment	-	-
24	22	22		T.J.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
25	18	11		G.D.O.D./COLUMBIA 80323/SONY MUSIC (* 8.98)	Once Again		
0	28	33	"	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	•	
27	23	24		THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
0	33	45		SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight		j.
29	24	1	m	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98	Back By Thug Demand		1
30	16	21	23	LUDACRIS DTP/DEF JAM 007224/JDJMG (13.98)	Release Therapy		2
31	1.5	30	13	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	Ì	,
-	30	27	66	CHRIS BROWN	Chris Brown	2	
33		37	16	JIVE 82876/ZOMBA (18.98) (19) TAMIA	Between Friends		
34		35	13	PLUS 1 3784/IMAGE (15.98)	Bred 2 Die - Born 2 Live		
			13	BME/REPRISE 48568/WARNER BROS. (18.98) BRIAN MCKNIGHT			
35	-	23		WAFNER BROS. 44468 (18.98)	Ten		
36	31	9	3	DIPLOMATIC MAN 100461/ASYLUM (18 98) Diplomat F	Records And DukeDaGod Present: Writer's Block 4		
37	36	36	19	TRIL_ 68587/ASYLUM (18.98)	Bad Azz		
38		38		JIM JONES K0CH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		ł
39	44	55	22	UNK BIG 00MP 5973/KDCH (17.98)	Beat'n Down Yo Block		
40	37	44	=	MONICA J 78560*/RMG (18.98)	The Makings Of Me		1
41	39	29		CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
42	41	-	50	T.I.	King		1
43	40	23	•	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98) (*)	St. Elsewhere		
0	47	47	13	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MLSIC (18.98)	Crook By Da Book: The Fed Story		10
45	42	4C	29	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		Ĩ
46	46	53	15	PATTI LABELLE	The Gospel According to Patti LaBelle		H
47	45		19	UMBRELLA 970109/BUNGALO (15.98)	libbs Feat .libbs	f	8
0	53	46		SOUNDTRACK	Dreamgirls: Deluxe Edition		22
49		40		MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Hero		4
	43	1	-	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98) ELISABETH WITHERS			1223
50		41		BLUE NOTE 68171/BLG (17.98) RICK ROSS	It Can Happen To Anyone		32
51	50		-	SLIP-N-5LIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	•	Ť
52	73	76	22	PACE SMOKIE NORFUL SETTER EMI GOSPEL 33347 (17.98)	Life Changing		7
53	49	49	15	2PAC AMARU 208025*/INTERSCOPE (13.98)	Pac's Life		
54	61	66	27	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'		1)
5	59	59	39	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	•	

WEEK	LAST	2 WEI AGO	WEEK ON CH	ARTIST	Tile	Lens	PEAK
56	57	52	7	AL GREEN HI 82040/CAPITOL (18.98) 🛞	The Definitive Greatest Hits		19
57	52	43		VARIOUS ARTISTS SDNY BMG STRATEGIC MARKSTING GRO#P/EMI/UNIVERSAL/ZOMBA 017	50/SDNY MUSIC (18.98) NOW 23		3
58	51	34		LIONEL RICHIE ISLAND 006484/IDJMG (13.95) ①	Coming Home		3
59	19.5	bil	16	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.9E)	Me, Myself & I		3
60	62	13	11	STYLES P RUFF RYDERS 005707*/INTER3COPE (13.38)	Time Is Money		19
61	58	55	11	DJ CLUE ROC-A-FELLA/DEF JAM 00616=*/IDJMG (_3.98)	DJ Clue?: The Professional 3		18
62	60	68	19	KELLY PRICE GOSPO CENTRIC 88167/ZOMB# (18.98)	This Is Who I Am		
63	65	- 9	35	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		-
64	64	12	53	NE-YO DEF JAM 004934*/IDJMG (13.58)	In My Own Worcs		
65	72	64	20	RUBEN STUDDARD J 78961/RMG (18 98)	The Return		j.
66	69		54	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 084421*/IEJ#G (13.98)	Let's Get It: Thug Motivation 101	-	μı,
67	55	61	4	MARY MARY MY BLOCK/COLUMBIA 77733/SCNY MUSIC 18.98)	Ma ry Mar⊮	•	le.
68			ព	JAMIE FOXX J 71779*/RMG (18.98) @	Unpredictablə	8	
69	85		ti	GUCCI MANE BIG CAT 3080*/TOMMY BOY (18 98)	Hard To Kill		14
	60	Ti	2	SAMMIE RDWDY/UNIVERSAL MDTOWN 0C7639/UMR≼ (13.98)	Sammie		3
71	74	86	21	FREDDIE JACKSON HUSH 90956/0RPHEUS (15.98) ⊕	Transitions		26
	50)	71	17	KIRK FRANKLIN F0 YD SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume		9
73	77	68	18	MOS DEF GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic		25
74		85	25	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box		39
=	63	72	25	CHERISH SHO'NUFF 54077/CAPITOL (12.98	Unappreciated	•	4
bb F	OR	AC	DM2	LETE LISTING OF THE HOT R&B/HIP-HOP ALBUM	S. CHECK OUT WWW.BILLBOARD.COM		-

TOP REGGAE ALBUMS Ti le ARTIST & NUMBER / DISTRIBUTING LABEL DAMIAN "JR. GONG" MARLEN SWOS GHETTO YOUTHS/TUFF GONG/UNIVERSAL FEP 1 78 Welcome To Jamrock 2 2 75 SEAN PAUL The Trin ty BCB MARLEY 3 8 Forever Bob Marley 3 DUCTS 52245/MADACY MATISYAHU 1 33 No Place To Ee 03374/SONY MUSIC MATISYAHU You h 5 53 RICHIE SPICE In The Streets To Africa 6 2 MATISYAHU 7 98 Live At Stubbs 308 MARLEY AND THE WAILERS Africa Unite: The Singles Collection 0 0 8 25 BULU BANTON Too Bad BEENIE MAN 12 Undisputed 10 VARIOUS ARTISTS (11) Reggae Gold 2006 VARIOUS ARTISTS Strictly The Best Vol. 36 11 15 3.8 13 13 20 CHAM Ghetto Story SE/ATLANTIC 83975*/AG WAR OUS ARTISTS 14 RE-ENTRY Strictly The Best Vol. 35 BOB MARLEY 15 NEW Best Of Bob Marley UCTS 52730/MADAC

BETWEEN THE BULLETS rgeorge@billboard.com KOCH CROWNS RAP ALBUMS LIST

ent Koch scores two top 10 debuts on billboard.biz's Tcp Rap Albums. The label

shines as E.G. & the Chopper City Boyz earn the pole position with "We Got This" while Slim Thug Presents Boss Hogg Outlawz opens at No. 4 with "Serve & Collec."

Koch last doubled in the June 24 issue, when DJ

For the third time in its history, independ- Khaled and a compilation guest starring Young Jeezy bowed in the top 10.

> On Top R&B/Hip-Hop Albums, B.G. and Slim Thug also take honors as the latter earns the Hot Shot Debut at No. 10. B.G. vaults 98-4 after street date violations caused an early bow last issue. Koch also has three titles ir

the top 10 of Top Rap Songs at Nos. 5, 7 and 10.

-Raphael George

Data for week of MARCH 17, 2007 | For chart reprints call 646.654.4633

R&B/HIP-HOP Billeoord

AIRPLAY NONITORED BY SALES DATA COMPILED BY Nielsen Nielsen Nielsen Broadcast Data SoundScar

R&B/HIP-HOP AIRPLAY

NEEK	AST	WEEKS DN CHT	TITLE ARTIST (MPRINT / PROMOTION LABEL)	REDICT
0	1	19	AVIS ROBIN THICKE (STAR TRAK/INTERSCOPE)	1
2	2	35	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	1
3	4	11	THIS IS WHY I'M HOT MIMS (CAPITOL)	
4	5	18	ICE BOX DMARION (T.U.G./COLUMBIA)	t
5	6	17	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	ŵ
		28	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	ŵ
(er		18	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
0	10	14	BUDDY MUSIQ SOULCHILD (ATLANTIC)	\$
9	9	21	PROMISE CIARA (LAFACE/ZOMBA)	ŵ
10	7	18	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	ŵ
0	13	8	I'M A FLIRT R. Kelly or bow wow (Feat. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	t
0		12	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IOJMG)	ŵ
0	14	15	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	t
0	18	11	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
0	21	13	1 ST TIME Yung Joc Feat. Marques Houston & Trey Songz (Block/Bad Boy South/Atlantic)	1
16	17	33	WALK IT OUT UNK (BIG DOMP/KOCH)	ŵ
17	15	33	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)	山
18	16	20	IRREPLACEABLE BEYONCE (COLUMBIA)	
19	12	23	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	t
0	22	7	2 STEP UNK (BIG OOMP/KOCH)	t
21	24	13	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	ŵ
22	19	18	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
-			TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	位
24			BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	t
25			LIKE A BOY CIARA (LAFACE/ZOMBA)	t

С НО	TR&B	/HIP	-HOP
H'S	NGL	ES SA	LES

WEEK	LAST WEEK	WEEKS ON CHI	TITLE ABTIST (IMPRINT / PROMOTION LABEL)
0	2	5	UNTIL YOU COME BACK TO ME
2	1	11	THROW SOME D'S RICH BOY FEAT. POLOW DA OON (ZDNE 4/(NTERSCOPE)
3	3	3	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)
4	8	8	
5		32	KOOL AID
6	7		LIL'BASS FEAT. JT MONEY (PIPELINE) AINT NO LOVE SONG
			CORVLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)
8			30 (BODY HEAD) I'M ON IT
9			LENARD FEAT. PAPA REU (CLEARVISION) JUST ANOTHER BOOTY SONG
10	6		GET TO THE MONEY
11			REEC (BULLS EYE/FACE2FACE)
	1		B.O.M.B. (MONEY IN DA BANK/FACE2FACE) THIS IS WHY I'M HOT
12	11		MIMS (CAPITOL)
13			PAUL WALL FEAT. KEKE (SWISHAHOUSE/ASYLUM/ATLANTIC)
14			CALL ON ME JANET & NELLY (VIRGIN)
15			BING BING BAM BAM!!! 2 GUTTA (OKTOPUS)
16	17	Ŧ	U SHOULDA SEEN HER ON MYSPACE JUD NESTER (ABSTRACT WORKSHOP)
17	13	21	RING THE ALARM BEYONCE (COLUMBIA)
18		3	LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
C	-	1	SO LONELY Twista feat. Mariah Carey (Atlantic)
20	19	3	WOULDN'T GET FAR THE GAME FEAT. KANYE WEST (GEFFEN)
21	21		MONEY IN THE BANK/OH YEAH (WORK) LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)
22	20	12	IRREPLACEABLE BEVONCE (COLUMBIA)
	-	20	PHONE TALK ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)
-		71	SEPARATED AVANT (MaGIC JOHNSON/MCA)
25	272	29	DEJA VU
	-		BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)

WEEK	LAST	WEEKS ON CHT	TITLE ATLST (MRRINT JEROMOTION SABEL)	TH
0	28	24	UPGRADE U BEYONCE FEAT. JAY-Z (CDLUMBIA)	1
27	13	-	30 SOMETHING JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	
28	27	31	CHANGE ME RUBEN STUDDARD (J/RMG)	Ľ
2	32	20	ONE Tyrese (J/RMG)	t
30	30	9	IN MY SONGS Gerald levert (Atlantic)	
31	26	15	WOULDN'T GET FAR THE GAME FEAT. KANYE WEST (GEFFEN)	
et	25	25	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	4
33	36	15	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	and a second
34	53	5	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
35	51		DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
36	40.	4	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	
37	33	25	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	Ľ
38	35	25	WE FLY HIGH JIM JONES (KOCH)	t
39	31	13	KING KONG JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)	
46	34	9	IF I WAS YOUR MAN JOE (J/VE/ZDMBA)	
41	37	14	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE (MATRIARCH/GEFFEN)	T
42	38	理	LET'S STAY TOGETHER LYFE JENNINGS (COLUMBIA)	t
41	43	71	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	1
44	45	6	SIDELINE HO Monica (J/RMG)	1
45	44	14	BE WITH YOU ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
O	46	6	POP LOCK AND DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
47	52	7	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	đ
Ö	50	9	CIRCLE MARQUES HOUSTON (T.U.G /UNIVERSAL MOTOWN)	t
4	75	9	COME AROUND COLLIE BUDDZ (EPIC/COLUMBIA)	
50	42	12	LISTEN BEYONCE (MUSIC WORLD/CDLUMBIA)	
-	1.1.1.1	19 J		

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KITT	HMIC	AIR	FL.	AT

WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	2	15	HIS IS WHY I'M HOT	
2	4	9	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	1
2			YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	1
	5	5	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	t
			RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF.JAM/IDJ/KG)	1
6			ICE BOX OMARION (T.U.G./COLUMBIA)	t
7			SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	1
	7	30	WE FLY HIGH JIM JONES (KOCH)	ŵ
9	10	15	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
D	12	8	LAST NIGHT DIDOY FEAT KEYSHIA COLE (BAD BOY/ATLANTIC)	
11		23	THE WAY I LIVE BABY BOY OA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
12	9	19	IRREPLACEABLE BEYONCE (COLUMBIA)	
13	23	5	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE (MDSLEY/BLACKGROUND/INTERSCOPE)	10
14	15	ī		
15		23	WALK IT OUT UNK (BIG OOMP/KOCH)	ŵ
16	22	3	BECAUSE OF YOU NEYO (DF JAM/IDJMG)	t
17	17	12	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/20MBA)	10
		27	I WANNA LOVE YOU AKON FEAT. SNOPP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	1
19		6	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	
20	24	9	POPPIN' CHRIS BROWN FEAT, JAY BIZ (JIVE/ZOMBA)	Û
21	2	15	BREAK IT OFF AIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	t
22	18	18,	THAT'S THAT	ŵ
	19	16	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE) PROMISE UNDAL SCREET/CAURAL	1
24	28			1
25	25	7	ROBIN THICKE (STAR TRAK/INTERSCOPE) SHE'S LIKE THE WIND	
			LUMIDEE FEAT. TONY SUNSHINE (TVT)	

PA		A	DULT R&B
WEEK	LAGT WCEK	WEEAS ON CHT	TITLE ARTIST (IMPEINT PROMOTION LABEL)
	1	20	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
	2	25	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
	3	9	IN MY SONGS Gerald Levert (Atlantic)
3	4	8	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
	5	32	CHANGE ME RUBEN STUDDARD (J/RMG)
	10	ĉ,	BUDDY Musiq Soulchild (Atlantic)
2	8	22	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
1	õ	Tb .	IRREPLACEABLE Beyonce (Columbia)
	-1	24	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)
2	7	2,6	USED TO BE MY GIRL BRIAN MCKNIGHT (WARNER BROS.)
1	9	*2	BE WITH YOU ELISABETH WITHERS (BLUE NOTE/VIRGIN)
2	12	15.	

10

11

12	12	15.	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)
13	14	36	THERE'S HOPE INDIA.ARIE (UNIVERSAL MOTOWN)
14	13		FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)
15	20	3	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)
16	16	20	WHAT YOU ARE LIONEL RICHIE (ISLAND/IDJMG)
17	17	11	MORE THAN FRIENDS FREDDIE JACKSON (ORPHEUS)
0	18	5	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
19	19	22	SAVE ROOM JOHN LEGEND (G 0 0 D /COLUMBIA)
20	21	6	SEPTEMBER KIRK FRANKLIN (STAX/CONCORD)
6	24	2	DEEPER STILL RICK JAMES (STONE CITY)
	22	25	7 IF I WAS YOUR MAN (JOE)
	26	14	HEAVEN JOHN LEGEND (G.O.O.D./COLUMBIA)
24	22	20	ONE TYRESE (J/RMG)
· SP	Contraction in the	Transfer of	

36	2	SHOO BE DOO (NO WORDS)
1 00	4	MACY GRAY (WILL LAM/GEFFEN)

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DATA PROVIDED BY Dromosquad.	
See chart legend for rules and explanations. Yellow indicates recently tested the indicates New Release.	title,
ART STT de LABEL/(Score)	Chart Rank
E&B/-IIP-HOP AIRPLAY	
MUSIC SOULCHILD Buddy ATLANTIC (85.3)	8
R. KELLY OR BOW WOW (FEAT TIL & T-PAINT I'M A FIIR ZOMBA (76	.6) 11
YOUNG JEEZY FEAT. R. KELLY GO Getta IDJMG (65.5)	12
DICOT FEAT. KEYSHIA COLE Last Night ATLANTIC (66.2)	13
YUNG JOC FEAT, MARQUES HOUSTON & THEY SONGZ	
Est Times ATLANTIC (87.4)	15
Uli S Step косн (74.5)	20
SRIME MOB FEAT LIL SCRAPPY Rock Yo Hips warner Bros. (73.8)	21
NE-YO Because Of You IDJMG (77.1)	24
CLARA Like A Boy ZOMBA (73.1)	25
BEYCNCE FEAT. JAY-Z Upgrade U COLUMBIA (82.7)	26
BCW WOW FEAT. T-PAIN & JOHNTA AUSTIN	
Outra sly System COLUMBIA (69.3)	36
SAM SHE Come With Me UNIVERSAL MOTOWN (82.8)	47
MARQUES HOUSTON Circle UNIVERSAL MDTOWN (77.3)	48
TRANTASIA When I See You RMG (82.3)	56
AKCN Don't Matter UNIVERSAL MOTOWN (68.5)	2
Out BLOW Ins Box coulumns (75.0)	6

AKON Don't Matter UNIVERSAL MOTOWN (68.5)	2
OMARION ICE BOX COLUMBIA (76.0)	6
NELLY FURTADO Say It Right INTERSCOPE (75.4)	7
TRABALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	
Give It To Me INTERSCOPE (80.3)	13
O Because Of You IDJMG (77.1)	16
JUSTIN TIMBERLAKE What Goes AroundComes Around ZOMBA (78.7)	17
CHBIS BROWN Poppin' ZOMBA (86.6)	20
ROEIN THICKE Lost Without U INTERSCOPE (88.7)	24
YOUNG JEEZY FEAT R KELLY GO Getta IDJMG (65.5)	27
30NE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	35
2 Step KOCH (74.5)	36
FAULA DEANDA When It Was Me RMG (70.9)	37
CIFRA Like A Boy ZOMBA (72.8)	40

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 68 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/HIP-HOp Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and H&Predictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY SALES DATA COMPILED BY Nielsen Nielsen Nielsen Sound(Soan

Billeord COUNTRY 17

COUNTRY SONGS

NEEK	AST	2 WEEKS	NEEKS DN CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK		THIS WEEK	LAST	Z WEEKS	TITLE Art s		POSITION
0	1	3		ADIES LOVE COUNTRY BOYS	Trace Adkins © CAPITOL NASHVILLE		1	E A	31	31		BISN'T THAT EVE TYTHING Danielle Pest TLJAMES (D.PECT,TLJAMES,B.DALY) OBIG MACHIN	4 3 E 3	30
2	5	6	12;	BEER IN MEXICO B.CANNON,K.CHESNEY (K.CHESNEY)	Kenny Chesney Ø BNA		2		32	34	35	A DIFFERENT WORLD Bucky Covington M.A.MILLER.D. OLIVER (ULVESLER.J.HANSON,T.MARTIN) LYRIC STREE		32
3	2	2	25	WATCHING YOU T.HEWITT,R.ATKINS (R.ATKINS,S.DEAN,B.G.WHITE	Rodney Atkins		ă.	The second second	33	35	34 17	COME TO BED Gretchen Wilsch M.WRIGHT.J.RICH.3.WIL3@M #/.MCGEHE,J.RICH) COLUMEL		32
0	3	4		STUPID BOY D.HUFF,K.URBAN (S.BUXTON.D.BRYANT, D.BERG)	Keith Urban © CAPITOL NASHVILLE		3	Single is	34	36	39 7	GUYS LIKE ME Eric Church J.JOYCE (E CHURCH.D.R.J"TAIL) O CAPITOL NASHVIL		34
3	7	9		LAST DOLLAR (FLY AWAY) B GALLIMORE.T.MCGRAW.D.SMITH (W.K.ALPHIN)	Tim McGraw © CURB		5	duo's fifth top 10, and fol-	35	41	41 4	TEARDROPS ON MY GUITAR Taylor Swill N CHAPMAN (TSWIFTLEGSE) Ø BIG MACHIF		35
0	9	7	12	ANYWAY M MCBRIDE (M.MCBRIDE.B WARREN,B.WARREN)	Martina McBride		6	lows "Want To." which	36	:37	37 11	ISN'T SHE Carolina Rai C.BLACK.CAROEINA RAIN (7 BDYER.PDOUGLAS,R.HARBIN) @ EOUIT		36
0	8	10	15	WASTED M BRIGHT (TVERGES, M. GREEN, H.LINDSEY)	Carrie Underwood • ARISTA/ARISTA NASHVILLE		7	spent two	37	\$2	43 5	I WONDER Kellie Pickle B.CHANGEY (K.PICHLER, C.LIIIESEY,A.MAYO,K.ROCHELLE) @ BM		37
0	12	13	9	GREATEST STAND GAINER D.HUFF,RASCAL FLATTS (8.DALY.D.=RTON)	Rascal Flatts		8	weeks at No. 1 in	38	9	36	MISSING YOU 2037 J WAITE & BAGGETT (J.WAITE ALLEONARD.C. SANFORD) OR ROUNDE		34
0	11	12	10	SETTLIN' B.GALLIMORE,K.BUSH.J.NETTLES (J.NETTLES.K.BLSH.T.OWENS)	Sugarland @ MERCURY		9	December	39	-18	38 1	COME ON RAIN Steve Hol D.JOHNSON (D.JOHBSON, Pal. NCH) © CUR		35
10	6	5		ALYSSA LIES D.GEHMAN (J.M.CARDIL)	Jason Michael Carroll @ ARISTA NASHVILLE		5		40	-0	40 7	I GOT MORE Cole Deggs And The Lonesome M.WRIGHT.R.RUTHERFORD J COLLINS, R.RUTHERFORD) COLUMBI	-	40
0	13	11		I'LL WAIT FOR YOU B.CANNON (H.ALEN, B.ANDERSON)	Joe Nichols UNIVERSAL SOUTH		11		41	4	18	THAT KIND OF DAY Sarah Buxtor D.HUFRC.WISEMAN S.BUXTO-IJ STOVER,G.BARNHILL) LYRIC STREE		41
22	14	18		HIGH MAINTENANCE WOMAN T.KEITH (T.KEITH.T.WILSON.D.SIMPSON)	Toby Keith SHOW DOG NASHVILLE		12		42	3	42	HOUSE LIKE THA" Donovan Chapmar A TERMINI B JWALKER JR (D. JOHNSON) O CATEGORY	1 4	42
13	16	15		LONG TRIP ALONE 3.BEAVERS (S.BOGARD, B.BEAVERS, D.BENTLEY)	Dierks Bentley © CAPITOL NASHVILLE		13		43	46	«4 6	SAY YES Dusty Drake D.DRAKE, B.JECKER B.JANES C. SCHLITZ, J. TURNER) O BIG MACHIN		43
0	18	17		A FEELIN' LIKE THAT M WRIGHT (D.L. MURPHYLIDEAN, K.TRIBBLE)	Gary Allan		14	Song makes	44	50	53	A LITTLE MORE YOL W KIRKPATRICK.LITTLE BIG TOWN (W.KIRKPATRICK.K.ROAOS,PSWEET,K.FAIRCHILD.J.WESTBRODK) @ EQUIT	1 6	44
15	15	14		YOU'LL ALWAYS BE MY BABY S.EVANS.M.BRIGHT (S.EVANS, IMARTIN.T.SHAPIRO)	Sara Evans		14	14.3 million	45	41	45 5	SPOKEN LIKE A MAN Blaine Larser JUHNSON, R. L. FEEK (D. FRAEIEF, E. HILLIJ, KEAR) @ GIANTSLAYER/BN.		42
10	17	16	11	HILLBILLY DELUXE TBROWN,R.DUNN & BROOKS J.SPENCE (B.CRISLER.D.W SEMAN)	Brooks & Dunn		16	impressions at 119 moni-	46	4=	45	WHAT I DID LAST NIGHT Catherine Brit B.BEAVERS (C.BRITT, J.PINSOV RC		45
17	21	21	22	AIR GOOD DIRECTIONS POWER C.CHAMBERLAIN (L.BRYAN,R.THIBODEAL)	Billy Currington		17	tored stations,	47	47	47	TAKE IT ALL OUT ON ME Mark Wills B.JAMES (J. COLLINS, Y. MOBLE *) @ EOUIT		47
1	20	20	11	A WOMAN'S LOVE A.KRAUSS (A.JACKSON)			18	achieving Airpower in	48	45	50	ALL MY FRIENDS SAY Luke Bryan J STEVENS (L BRYAN STEVEN3, WILSON) © CAPITOL NASHVILL	1 4	48
0	19	19	16	LIPS OF AN ANGEL JSTOVER (A WINKLER, R.HANSON, L.GARVEY, M.KING, 4.RODDEN, B.HOWES	Jack Ingram		-9	22nd chart week.	49	52	49 17	7 MORE Rockie Lynn B.CHANGEY (R.LYNNE.J.MORE#N OUNVERSAL SOUT	e a	48
20	23	23	17	ME ME AND GOD			20	WOOK.	50	HO" DE	SHIET 1	TICKS Brad Paisley FROGERS (8.PAISLEY,E.LOVELAGE,T.OWÉNS) ARISTA NASHVILL	/ 5	50
2	25	24	19	DON'T MAKE ME B-ROWAN (M.CANNON-GOODMAN.D.BRYANT,D.BERG)	Blake Shelton • warner Bros./wRN		21		51	51	51	NOTHING TO PROVE Lonesta M.Bright (J.Collins. 4, MOBLEY; @ BN		51
22	22	22	25	* FORE SHE WAS MAMA K.STEGALL (C.BEATHARD.P.O'DONNEL)	Clay Walker ASYLUM-CURB		21		52	60	57	FLAT ON THE FLOC R Katrina Elan TBROWN,JL.SLOAS (BJAMES & MONROE) UNIVERSAL SOUT	1 8	52
2	24	25		MOMENTS J.LEO.TGENTRY (A.TATE,S.TATE,D.BERG)	Emerson Drive MIDAS/NEW REVOLUTION		23		53	N	w	TENNESSEE The Wrecker: J LEVENTHAL,R. DEPOFI (J.HAR?) @ MAVERICK/WARNER BRDS./WR		53
(24)	26	26		FIND OUT WHO YOUR FRIENDS ARE LAWRENCE, J. KING (C.BEATHARD.E.HILL)	Tracy Lawrence		24	and the second	54	NE	w	TOUGH Craig Morgan C MORGAN, PO'DONNEL, K STE3ABL (M.CRISWELL, J. LEATHERS) O BROKEN BOX	1	54
25	29	31	6	LUCKY MAN M.WRIGHT,R.RUTHERFORD (D.C.LEE,D.TURNBULL)	Montgomery Gentry © COLUMBIA		25	Single ties "Holy Water"	55	58	55	BOMSHEL STOMP CHOWARD.E.PTTARELLI (BUF,FFETY O.E.PITTARELLI.C.CLARK) GO CUR		50
26	30	29		DIXIE LULLABY D.GEHMAN,J.POLLARO (PGREEN,PDAVIS,J.POLLARO)	Pat Green		26	as the duo's	56	59	-	CALLING ME Kenny Rogers Featuring Don Henler O.HUFF (C.WISEMAN A.F0B0FF) © CAPITOL NASHVILL	y	0
27	27	27		STARTIN' WITH ME J.RITCHEY (J.OWEN,K.MARVELLJ.RITCHEY)	Jake Owen @ RCA		27	fastest-rising song to date.	67	57	52	MISSING MISSOURI Sara Evan: MISSING MISSOURI Solution (MARRA LTOM INSON.D. WELLS) O RC	S S	52
28	28	28		I KEEP COMING BACK M.WILLIAMS (S.ROBSON.J.STEELE)	Josh Gracin LYRIC STREET		28	"Water"	58	54	56 4	ONE MORE GODDBYE R.FOSTER (R.ROGERS.CIMGEFSD_L) O MERCUR	d a	54
29	32	33		LOST IN THIS MOMENT J.RICH, B.KENNY (K.ANDERSON, R. CLAWSON, J. O. RICH)	Big & Rich WARNER BROS./WRN		29	peaked at No. 15 in January	59	M	2	SEPARATE WAYS WARKER BROS./WR WARKER BROS./WR	0	55
30	33	32		JOHNNY CASH MKUOX (J.RICH.V.MCGEHE.R.CLAWSON)	Jason Aldean BROKEN BOW		30	2005.	60	55	58	HE BELIEVED Aaron Tippi A TIPPIN (A.TIPPIN.TIPFIN) O NIPPIT/RUS	1 .	55

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		indicates New			
ARTIST/Trile/LABEL/(Score) Chart Ra	lank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTISTTitle/LAREU/(Score)	Chart Rank
COUNTRY		JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	11	TRACY LAWFENCE Find Out Who Your Friends Are cos (88.4)	:
TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	1	TOBY KEITH High Maintenance Woman show DOG NASHVILLE (78.7)	12	MONTGCMERY GENTRY Lucky Man COLUMBIA (94.7)	
KENNY CHESNEY Beer In Mexico BNA (79.9)	2	DIERKS BENTLEY Long Trip Alone CAPITOL (82.6)	13	JAKE GWEN Startin' With Me RCA (88.2)	1
KEITH URBAN Stup d Boy CAPITOL (79.5)	4	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	14	BUCKY COV MIGTON A Different World LYRIC STREET (76.7)	;
TIM MCGRAW Last Dollar (Fly Away) cure (82.7)	5	SARA EVANS You'll Always Be My Baby RCA (89.5)	15	GRETC HEN WILSON Come To Bed COLUMBIA (82.5)	
MABTINA MCBRIDE Anyway RCA (80.7)	6	BILLY CURRINGTON Good Directions MERCURY (90.7)	17	🏠 KELLIE PIC KLER I Wonder BNA (84.8)	
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	7	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	18	STEVE HOLY Come On Rain CURB (77.0)	:
RASCAL FLATTS Stand LYRIC STREET (87.9)	8	BLAKE SHELTON Don't Make Me wARNER BROS. (87.7)	21		
SUGARLAND Settlin' MERCURY (89.6)	9	CEMERSON DRIVE Moments NEW REVOLUTION (81.8)	23		

BETWEEN THE BULLETS wjessen@billboard.com

Brad Paisley takes the Hot Shot Debut with

"Ticks," which he premiered during the tracking week at the annual Country Radio

The song could benefit from that perform-

ance on next issue's chart as convention at-

tendees will no doubt be eager to share the

clever song with listeners, which describes a male suitor offering to check his love interest

"Ticks" introduces a currently untitled

for ticks following a walk in the woods.

Seminar in Nashville.

DATA PROVIDED BY

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Don't miss another important



RadioandRecords.com

HOT COUNTRY SONGS: 120 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: © 2007, Promosquad and HItPredictor are trademarks of Think

ALL CHARTS: See Chart Legend for rules and explanations.

PAISLEY

PAISLEY'S 'TICKS' CLICKS HOT SHOT DEBUT

Paisley album, which doesn't yet have a street date. With only three days of spins, the comedic track bows with 632,000 audience impressions at 18 monitored stations.

Concurrently, Trace Adkins spends a second week atop Hot Country Songs with "Ladies Love Country Boys," his second chart-topper but his first to hold No. 1 for more than one week. The single posts a sizable increase in its second week on top, up 995,000 impressions at 120 monitored stations. —Wade Jessen

TATIN Billoord

LATIN SONGS

VEEK	VEEK	WEEKS	VEEKS N CHT	TITLE PRODUCER (SONGWRITER)	Artist	EAK OSITION	The revolving	THIS	AST FEEK WEEKS	IEEKS N CHT	TITLE Artist PRODUCER (SONGWRITER) JMPRINT / PROMOTION LABEL
0	3	2		ESE J.GUILLEN (G.GLESS)	Conjunto Primavera F0N0VISA		dour at No. 1	26	30 34		MI CORAZONCITO Aventura 26
2	4	3	+ 15	SOLA * DELGADO (G.C.PADILLA.H.L.DELGADO)	Hector "El Father"	1	the band	27	27 21		NO SE DE ELLA (MY SPACE) Don Omar Featuring Wisin & Yandel 20
3	15	17	6	GREATEST CADA VEZ QUE PIENSQ EN TI Los Creadorez Del Pasito Du		3	scores its third No. 1,	28	25 31		COMO ENTENDER Jennifer Pena
4	1	8	1.6	GAINER A.BAMIREZ CORRAL (E.RODARTE) TE LO AGRADEZCO, PERO NO Alejandr	DISA /EDIMONSA o Sanz Featuring Shakira	1	the first for a	29	29 35		S KRYSJ PENA (J PENA (G BERNTUDEZ) UNIVISION 20 INVIERNO Reik 11 COMPANY DE
6	7	4	-	A.SANZ.L PEREZ (A.SANZ) MANDA UNA SENAL	WARNER LATINA Mana	1	Mexican	30	33 26		K.CIBRIAN (C.BRANT,M.PORTMANN) SONY BMG NORTE SI TU NO ESTAS Sin Bandera 18 Sin Dandera
	8	E		FOLVERÅ, A GONZALEZ (FOLVERA) TU RECUERDO Bickv	WARNER LATINA Martin Featuring La Mari	3	group since	-			A BAQUEIRO (R ARBELO) SONY BMG NORTE 18 TAL VEZ Los Primos De Durango 31
-		5		AMAR ES LO QUE QUIERO	SONY BMG NORTE David Bisbal	4		31	40 49		NOT LISTED (O.VILLARREAL) MAR INTERNACIONAL
2	23			S KRYS (D OE MARIA) IGUAL QUE AYER	UNIVERSAL LA NO Rakim & Ken-Y	7		32	38 50		O.I.TREVINO.D LOPEZ JR. (M.A.PEREZ.R.TREVIZO)
0	14	19	7	LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	PINA /UNIVERSAL LATINO	8	Not since May 2004	33	24 20		I WANNA LOVE YOU Akon Featuring Snoop Dogg A THIAM (A THIAM (A THIAM C BROADUS) 16
9	11	18		W SIN & YANDEL (J.L. MOHERA, L. VEGUILLA)	Featuring Los Vaqueros WY /MACHETE	9	have there	34	45 -		FLACA O GORDITA Olga Tanon 34 M.TEJADA (O.TANON.J.L. MORIN, V.DOS SANTOS) UNIVISION 34
10	5	7		BENDITA TU LUZ FOLVERA A GONZALEZ (FOLVERA, S. VALLIN)	Mana WARNER LATINA	1	been four new No. 1s in	35	28 28		PEGATE Ricky Martin 28 T.TORRES (R.MARTIN.R.TAVARE,T.TORRES)
11	9	10	2	DIME QUIEN ES LOS RIELEROS DEL NORTE (C.BRANT,G.FLORES)	Los Rieleros Del Norte FONOVISA	6	four consecu-	36	48 43		FANTASMA Zion 22 DJ WALDE JUNITO LADEN (E.ORTIZ) BABY 22
12	2	4		SHORTY SHORTY S.TEJADA (S.TEJADA)	Xtreme	2	tive weeks. The streak	37	43 -		Y AQUI ESTOY K-Paz De La Sierra Duet With Ana Gabriel 37 K-Paz De La Sierra La Gabriel Disa /EDIMONSA
13	12	11		LA NOCHE PERFECTA E.PEREZ (R.RUBIO)	El Chapo De Sinaloa DISA	11	10.00	38	32 30	13	LE COMPRE LA MUERTE A MI HIJO Los Tigres Del Norte Los Tigres Del Morte III QUINTANILLA) 23
14	10	13		ME MUERO A.AVILA (N.JIMENEZ)	La 5A Estacion	10	with the surging Los	39	36 32		CUANDO BAJA LA MAREA 6 MOHENO (C ARRANGO M CYRE) DIana Reyes 32
15	19	25		LA LLAVE DE MI CORAZON	Juan Luis Guerra 440 EMI TELEVISA	15	Creadorez	40	34 29		TUS PALABRAS Banda El Recodo LGA ENTERTAINMENT GROUP (LL.DIAZ) FONOVISA
16	13	12		ANTES DE QUE TE VAYAS	Marco Antonio Solis	3	(No. 3).	41	NEW	T	SIENTE EL BOOM Tito "El Bambino" Featuring Randy
1	21	23		QUE LLOREN NOT LISTED (M.I.PESANTE)	Ivy Queen UNIVISION	17	-	42	39 38	6	DAME RBD 28
18	HOT	SH6 BOT	1	SI NOS QUEDARA POCO TIEMPO		18	341	43	35 37		Y SI VOLVIERA A NACER Alegres De La Sierra an
19	6	6	38	PAM PAM	Wisin & Yandel	1	Sec. 6	44	42 45		LA MAESTRA Sergio Vega 12
20	18	16		LUNY TUNES.TAINY (J.L.MORERA.L.VEGUILLA,F.SALDANA,M.E.MASIS)	MACHETE Yuridia	16		-	49		NOT LISTED (E PAZ) SONY BMG NORTE 42 EL HOMBRE DE NEGRO Los Huracanes Del Norte 45
a	22			J.CALDERON (J.BON JOVI R.SAMBORA D CHILD)	SONY BMG NORTE Valentin Elizalde	21	The singer's	46	NEW		LOS HIMACANES DEL NORTE (M RUVALCABA) UNIVISION 43 EL PAPA DE LOS POLLITOS Los Tucanes De Tijuana 46
6	26			V.ELIZALDE (J.SEBASTIAN) DON'T CRY	Toby Love	30	debut: his			1	M QUINTERO (M.QUINTERO LARA) UNIVISION 46 DETALLES Los Tigres Del Norte 47
6	Contraction of			E.PEREZ (M DE JESUS BAEZ,M.JHAVIS,J.DE-JESUS PINEDA RAMOS.E PEREZ.NEW WRITE TODO SE DERRUMBO	R) SONY BMG NORTE Pepe Aguilar		Dest start	47	NEW		LOS TIGRES DEL NORTE IN HERHANDEZ) FONOVISA 47 PARA IMPRESIONARTE El Coyote Y Su Banda Tierra Santa
9	37	42		RAGUILAR (M ALEJANDRO, A MAGDALENA)	EMI TELEVISA		Siglo Sin Ti"	48	RE-ENTRY		J A LEDEZMA (E.PAZ) UNIVISION 40
24	20	22		M.ANTHONY, J. HEVES (J. JEYES, J. ROMERO, M. ANTHONY)	Jennifer Lopez EPIC /SONY BMG NORTE	20	bogan acrito.	49	NEW	2.0	TU AMOR NO ES GARANTIA Anais s GEORGE.B BENOZZO (J. NAVAIRA, M. PUPPARO) UNIVISION
25	17	15	2	IRREEMPLAZABLE STARGATE, B. KNOWLES NE-YO (S. SMITH, B. KNOWLES, M.S. ERIKSEN, T.E. HERMANSEN, E.LI	ND,A.BJORKLUND) COLUMBIA	4	5 in 2003.	50	44 –	2	CHICA VIRTUAL Arcangel 44 NOT LISTED (NOT LISTED) FLOW /UNIVERSAL LATINO

DIATIN ALBUMS

WEEK	I AST WEEK	2 WEEKS	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
0	HOT	SHOT BUT	1	MARCO ANTONIO SOLIS La Historia Continua Parte III		1
2	3	2		VALENTIN ELIZALDE Lobo Domesticado UNIVERSAL LATINO 00#478 11 98)		2
3	1	1	23	VALENTIN ELIZALDE Vencedor UNIVERSAL LATINO 006611 (9.98) ⊕	0	1
0	8	9	4	GREATEST LOS CAMINANTES La Historia. Lo Mas Chulo, Chulo, Chulo, Chulo, SONY BMG NORTE 05302 (12.98) ⊕		4
0	.4	6	11	AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) *		3
6	2	3		LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ Recio. Recio Mis Creadorez DISA 720982 (11.98)		
7	5	4	26	MANA Amar Es Combatir WARNER LATINA 63661 (18.98)	2	
8	ö	5		RBD Celestial EMI TELEVISA 75852 (13.98)		1
0	9	12		DON OMAR King Of Kings VI 006662/MACHETE (15,98)	•	1
10	7	7		DIANA REYES Te Voy A Mostrar UNIVERSAL LATINO 008411 (12.98)		5
11	11	15		LEO DAN La Historia SONY BMG NORTE 02936 (14.98)		
12	12	۱α		LOS TUCANES DE TIJUANA El Papa De Los Pollitos UNIVISION 310947/UG (13.98)	0	3
13	10	17		VARIOUS ARTISTS WY Records Presents: Los Vaqueros WY 008010/MACHETE (13.98) ③		2
14	15	20		WISIN & YANDEL Pa'i Mundo MACHETE 561402 (15.98) € ●	•	1
15	30	34	11	PACE XTREME Haciendo Historia SETTER LA CALLE 340011/US (13.98)		15
16	NE	W		JENNIFER PENA Dicen Que El Tiempo UNIVISION 310378/UG (12.98)		16
17	13	З		VALENTIN ELIZALOE La Historia: Homenaje A "El Gallo De Oro" SONY BMG NÜRTE 05723 (11.98)		13
10	23	61	76	MARCO ANTONIO SOLIS La Historia Continua Parte li FONOVISA 351643/UG (13 98) (*)		2
19	17	22	23	LUNY TUNES & TAINY Mas Flow: Los Benjamins MAS FLOW 230013 MACHETE (15.98)		1
20	14	18		VARIOUS ARTISTS NOW Latino 2 SONY BMG STRATEGIC MARKETING GROUP, EMUNMERSAL 000069 UNIVERSAL LATINO (18 98)		2
21	19	19	19	BRONCO / LOS BUKIS / LOS TEMERARIOS BBT FONOVISA 352772/UG (10.98)		
22	NE	W		LOS CUATES DE SINALOA Puro Sierreno Bravo SONY BMG NORTE 04734 (11.98)		22
23	NE		1	ALEGRES DE LA SIERRA Lagrimas En La Sierra UNIVERSAL LATINO 622349 (10.98)		23
24	29	44		RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270153 UNIVERSAL LATINO (15.98)		2
25	16	8	5	CONJUNTO PRIMAVERA El Amor Que Nunca Fue FONOVISA 352971/UG (12.98)		4

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
26	21	27		HECTOR "EL FATHER" The Bad Boy VI 008043/MACHETE (14.98)		2
27	22	11		MARCO ANTONIO SOLIS Trozos De Mi Alma 2 F0100/14 352490/UG (13.98) ⊕		1
28	24	24		ANA GABRIEL La Reina Canta A Mexico		
29	25	35		JOSE LUIS RODRIGUEZ La Historia Del Puma SONY BMG NORTE 04581 (18.98)		20
30	18	14		YURIDIA Habla El Corazon SONY BMG NORTE 02496 (14.98)		14
31	20	25		AB. QUINTANILLA III PRESENTS KUMBIA ALL STAPZ From Kumbia Kings To Kumbia All Starz EMI TELEVISA 73597 (15.98)		2
32	26	21	13	VALENTIN ELIZALDE En Vivo Vol. II UNIVERSAL LATINO 004332 (9.98)	0	21
33	28	39		MONCHY & ALEXANDRA Exitos J & N 50191//SONY BMG NORTE (13.98)		11
34	32	31		LOS BUKIS 30 Recuerdos		6
35	33	37	æ	RAMON AYALA Y SUS BRAVOS DEL NORTE 30 Comidos: Historias Nortenas FREDDIE 1960 (14.98)		16
36	27	13	17	RICKY MARTIN Ricky Martin: MTV Unplugged SUNT BMG NORTE 00909 (16.98)		1
37)	35	65		JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 83425 (14 98) 10	0	8
38	40	56	26	LA 5A ESTACION El Mundo Se Equivoca SONY BMG NORTE 80713 (15.98) (1)		13
39	41	43	19	INTOCABLE Crossroads: Cruce De Caminos EMI TELEVISA 58875 (15.98)		1
40	37	49	63	ANA GABRIEL Historia De Una Reina SONY BMG NORTE 95902 (15.98)		
41	31	26	100	GIPSY KINGS Pasajero		12
42	34	29	16	SIN BANDERA Pasado SONY EMG NORTE 01965 (16 98)		12
43	39	23		RICARDO MONTANER Las Mejores Canciones Del Mundo EMI TELEVISA 144 17 (15 98)		23
44	36	28	17	ALEJANDRO SANZ El Tren De Los Momentos WARNER LATINA 64002 (17 98)		3
45	38	33	3	VARIOUS ARTISTS Duranguenses De Corazon: Mi Amor Por Ti DISA 721005 (10.98)		10
46	42	62	97	AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)		5
47	44	16	30	ANDREA BOCELLI Amor SUGAR VENEMUSIC 000144/UNIVERSAL LATINO (18.98)		2
48	43	52	17	LOS TIGRES DEL NORTE La Muerte Del Sopion FONDVISA 35/322/UG (15.98)		11
49	50	48	64	CALLE 13 Calle 13 WHITE LION 96875 SONY BMG NORTE (15.98)	0	6
50	45	46	26	LOS ORIGINALES DE SAN JUAN Linea De Oro UNIVISION 310996/UG (5.98)		37

	HIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
	51	48	36	15	VICENTE FERNANDEZ La Tragedia Del Vaquero SONY BMG NORTE (13.98)		7
	52	46	41		K-PAZ DE LA SIERRA DISA 720910 (11 98) Conquistando Corazones		6
	53	52	58		LOS RIELEROS DEL NORTE Linea De Oro		45
	54	55	67		DADDY YANKEE Barrio Fino: En Directo EL CARTEL 007035/INTERSCOPE (12.98) @	•	1
	55	58	54		LOS BUKIS Linea De Oro FONOVISA 352697/UG (5.98)		26
	56	51	45		LOS BUKIS La Mejor Coleccion FONOVISA 352962/UG (10 98)		23
	57	53	~		JENNI RIVERA Parrandera, Rebelde Y Atrevida FONOVIA 35215 UG (13.98) (*)		10
	58	N	W		LIBERACION 30 Aniversario Duetos		58
	59	59	30		DISA 721012 (11.98) KINTO SOL Los Hijos Del Maiz UNIVISION 311038/UG (12.98)		30
	60	47	55		R.K.M. & KEN-Y Masterpiece: Sold Out PINA/PR 008074/UNIVERSAL LATINO (12.98) ⊕		7
	6.1	54	50		ALACRANES MUSICAL Linea De Oro		33
	62	60	53		CONJUNTO PRIMAVERA FONCHISA 352602 UG (10.98)		6
	63	57	68	22	CONJUNTO PRIMAVERA Linea De Oro		51
	64	RE-E	NTRY		EL CHAPO DE SINALOA La Noche Perfecta DISA 720802 (10.98)		22
	65	69	40	9	JOSE FELICIANO Jose Feliciano Y Amigos SIENTE 65345 LINIVERSAL LATINO (14,98)		33
1	66	NE	w		TTO NIEVES Canciones Clasicas De Marco Antonio Solis LA CALLE 10022 UG ()		66
1	67	56	71		MARIANO BARBA Aliado Del Tiempo THREE SOLNO 10423 (15 98)		37
1	68	66	64	8	VALENTIN ELIZALDE Soy Asi UNIVERSAL LATING 004663 (9.98) (*)		53
1	69	65	70	48	JUAN GABRIEL La Historia Del Divo SONY BMG NORTE 81079 (15.98)		4
	70	61	57		JAVIER SOLIS La Historia De Javier Solis SONY BMG NORTE 88292 (14.98) *		4
1	1	RE-E	NTRY		LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98) Los Humildes Vs. La Migra		65
	72	62	60		LOS HOROSCOPOS DE DURANGO Desatados DISA 720955 (11.98)		4
	73	68	66	34	MARC ANTHONY Sigo Siendo Ya SONY BMG NORTE 81251 (18.98)		2
	74	67	72		RICARDO ARJONA Adentro SONY BMG NURTE 67549 (18.98)		3
1	75	70	47	15	REIK Seuencia SONY BMG NORTE 70213 (14.98)		31

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20.25	2	
	WEEK	TITLE ABTIST (IMPRINT / PROMOTION LABEL)
0	5	MANDA UNA SENAL MANA (WARNER LATINA)
2	3	TU RECUERDO RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
3	1	TE LO AGRADEZCO, PERO NO ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
4	2	ME MUERO LA 5A ESTACIÓN (SONY BMG NORTE)
6	4	BENDITA TU LUZ MANA (WARNER LATINA)
6	13	AMAR ES LO QUE QUIERO DAVID BISBAL (UNIVERSAL LATINO)
0	17	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
8	6	COMO YO NADIE TE HA AMADO YURIDIA (SONY BMG NORTE)
0	14	TODO SE DERRUMBO PEPE AGUILAR (EMI TELEVISA)
10	7	QUE HICISTE JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
11	8	INVIERNO REIK (SONY BMG NORTE)
12	12	SI TU NO ESTAS SIN BANDERA (SONY BMG NORTE)
13	9	PEGATE RICKY MARTIN (SONY BMG NORTE)
1	19	LA LLAVE DE MI CORAZON JUAN LUIS GUERRA 440 (EMI TELEVISA)
1	22	FLACA O GORDITA OLGA TANON (UNIVISION)

TROPICAL

調	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	LA LLAVE DE MI CORAZON JUAN LUIS GUERRA 440 (EMI TELEVISA)
2	9	IGUAL QUE AYER RAKIM & KEN-Y (PINALUNIVERSAL LATINO)
3	3	MI CORAZONCITO AVENTURA (PREMIUM LATIN)
•	8	EN EL AMOR JOE VERAS (J & N)
6	16	AMAR ES LO QUE QUIERO DAVID BISBAL (UNIVERSAL LATINO)
6	5	QUE PRECIO TIENE EL CIELO MARC ANTHONY (SONY BMG NORTE)
0	12	QUE LLOREN IVY QUEEN (UNIVISION)
8	18	LOS INFIELES aventura (PREMIUM LATIN)
9	7	MAS QUE TU AMIGO TITO NIEVES (LA CALLE/UNIVISION)
10	23	NUNCA HABIA LLORADO ASI VICTOR MANUELLE FEATURING DON OMAR (SONY BMG NORTE)
41	6	ARROZ CON HABICHUELA EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
12	13	SOLA HECTOR "EL FATHER" (VI/MACHETE)
13	15	NO VUELVO CONTIGO FRANKIE NEGRON (LA CALLE/UNIVISION)
14	26	SIENTE EL BOOM TITO "EL BAMBINO" FEATURING RANDY (EMJ TELEVISA)
15	1	SHORTY SHORTY XTREME (LA CALLE/UNIVISION)

REGIONAL MEXICAN

	MEEK	TITLE
	35	ARTIST (IMPRINT / PROMOTION LABEL)
-	4	CADA VEZ QUE PIENSO EN TI
. A	4	LOS CREADOREZ DEL PASITO DURAGUENSE DE ALPHEDO RAMIREZ (DISA/EDIMONSA)
2	1	ESE
3	. 41	CONJUNTO PRIMAVERA (FONOVISA)
3	2	DIME QUIEN ES
•	¢.	LDS RIELEROS DEL NORTE (FONOVISA)
4	3	LA NOCHE PERFECTA
	2	EL CHAPO DE SINALOA (OISA)
5	5	LOBO DOMESTICADO
<u> </u>	a	VALENTIN ELIZALDE (UNIVERSAL LATINO)
6	13	TAL VEZ
9	2.4.0	LDS PRIMOS DE DURANGO (MAR INTERNACIONAL)
7	8	MAS ALLA DEL SOL
1.1	0	JOAN SEBASTIAN (MUJART/BALBDA)
8	12	UN IDIOTA COMO YO
	14.8.1	DUELO (UNIVISION)
9	16	Y AQUI ESTOY
-	10	K-PAZ DE LA SIERRA DUET WITH ANA GABRIEL (DISA/EDIMONSA)
10	7	LE COMPRE LA MUERTE A MI HIJO
	1	LOS TIGRES DEL NORTE (FONDVISA)
11	11	CUANDO BAJA LA MAREA
Sec. 1		DIANA REYES (MUSIMEX/UNIVERSAL LATIND)
12	9	TUS PALABRAS
0.4	3	BANDA EL RECODO (FONOVISA)
13	10	Y SI VOLVIERA A NACER
1.1		ALEGRES DE LA SIERRA (EDIMAL/VIVA)
14	14	LA MAESTRA
		SERGIO VEGA (SONY BMG NORTE)
16	6	DE RODILLAS TE PIDO
1.2	- aller -	ALEGRES DE LA SIERRA (VIVA)

POP. ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE III (FONOVI MANA AMAR ES COMBATIR (WARNER LATINA) 1 RBD CELESTIAL (EMI TELEVISA) 2 LEO DAN LA HISTORIA (SONY BMG NORTE) JENNIFER PENA DICEN QUE EL TIEMPO (UNIVISION/UG) MARCO ANTONIO SOLIS LA HISTORIA CONTINUA., PARTE II (FONOVIS/ 8 VARIOUS ARTISTS ۵ MARCO ANTONIO SOLIS S DE MI ALMA 2 (FO JOSE LUIS RODRIGUEZ LA HISTORIA DEL PUMA (SONY BMG NOI YURIDIA HABLA EL CORAZON (SONY BMG NORTE) 5 A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISA) 6

LATIN ALBUMS

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EL PAPA DE LOS POLLITOS

LCS CUATES DE SINALOA PJROSIERRNO BRAVO (SONY BMG NORTE ALEGRES DE LA SIERRA

LAGRIMAS EN LA SIERRA (UNIVERSAL LATIN CONJUNTO PRIMAVERA EL MOR QUE NUNCA FUE (FONOVISA/UG) ANA GABRIEL Lª FEINA SANTA A MEXICO (SONY BMG NORTE)

VA_ENTIN ELIZALDE EN VVO VOL. II (UNIVERSAL LATINO)

RAMON AYALA Y SUS BRAVOS DEL NORTE JO CCRRIDOS: HISTORIAS NORTENAS (FREDDIE)

LOS BUKIS 30 RICUERDOS (FONDVISA/UG)

BBT (FONOVISA/UG)

VALENTIN ELIZALDE LA 1ISTORIA: HOMENAJE A "EL GALLO DE ORO" (SONY BMG NORTE) EFONCO / LOS BUKIS / LOS TEMERARIOS

RICKY MARTIN RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE) -2 10 JULIETA VENEGAS LIMON Y SAL (SONY BMG NOTTI LA 5A ESTACION 13 14 -7 EL MUNDO SE EQUIVOCA (SONY BMG NORTE) 15 ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)

TROPICAL ARTIST

	1	AVENTURA K.D.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
	3	XTREME HACIENDO HISTORIA (LA CALLE/UG)
	2	MONCHY & ALEXANDRA
	4	
		GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
-		CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
-	5	SIGO SIENOO YO (SONY BMG NORTE)
	3	FONSECA CORAZON (EMI TELEVISA)
IJ	£	VARIOUS ARTISTS BACHATAHITS 2007 (J & N)
3.1.12	9	MONCHY & ALEXANDRA EXITJS Y MAS (J & N/SONY BMG NORTE)
THUR	7.	OLGA TANON Soy Somo TU (UNIVISION/UG)
2005	12	VARIOUS ARTISTS 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BING NORTE)
	14	VICTOR MANUELLE DECISION UNANIME (SONY BMG NORTE)
	-0	EL GRAN COMBO DE PUERTO RICO ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
81111	11	VARIOUS ARTISTS 30 BACHATAS PAL' PUEBLD (UNION)
11 10	13	VARIOUS ARTISTS LOS COCOROCOS (SMG/SRC/UNIVERSAL MOTOWN/UMRG)
1	E	GIONAL MEXICAN
		ARTIST
	33	TILE IMPRINT / DISTRIBUTING LABEL)
No.	3	LALENTIN ELIZALDE LABO COMESTICADO (UNIVERSAL LATINO)
N	1	VALENTIN ELIZALDE VENCEDIOR (UNIVERSAL LATINO)
	5	LOS CAMINANTES LE HISTORIA LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
	2	LCS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ RECIO, RECIO MIS CREADOREZ (DISA)
1	4	DIANA REYES EVOY A MOSTRAR (UNIVERSAL LATINO)
	3	LOS TUCANES DE TIJUANA

	-		
Data for week of MARCH 17, 2007	T	For chart reprints call 646.654.4633	

MAF Billooard, DANC 17 2007

DANCE CLUB PLAY

	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION L_BEL
0	2	7	#1 SAY IT RIGHT INK NELLY FURTADO MOSLEY PROMO/GEFEN
*	3	14	I NEED SOMEONE RALPH FALCON NERVOUS 20613
3	4	6	AND I AM TELLING YOU I'M NOT COING JENNIFER HUDSON MUSIC WORLD PROMO/CC_UMBIA
•	7	8	ANGELICUS DELERIUM FEAT. ISABLE BARYAKDARIAN NET WERK PROMO
5			LOVE ME OR HATE ME (F**K YOU!!!!) LADY SOVEREIGN DEF JAM PROMO/DJMG
6	1	7	
7	12	9	PUMP CHRIS THE GREEK PANAGHI SUB DEEP HAVEN FROMO
(8)	15	5	U SPIN ME INAYA DAY SILVER LABEL PROMO/TOMMY BOY
	5	14	MINIMAL PET SHOP BOYS RHIND PROMO
10	6	13	RUNAWAY JAMIROQUAL COLUMBIA PROMO
-	10	8	AND I AM TELLING YOU I'M NOT GOING
	13	6	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FEAT, BIG ALL & DOLLARMAN YELLOW SILVER LABE, 220/TOWNY BOY
13	17	1	DISCOTECH YOUNG LOVE ISLAND PROMD/IOJMG
	14	13	SEX 'N' MONEY DAKENFOLD FEAT PHARELL WILLIAMS MAVERICK PROMO/REPRISE
O	19	6	EMBRACE ME LEANA SWEDISH DIVA PROMO
16	8	18	IT'S JUST SEX BILLIE MYERS FRUITLOOP PROMO
(17)	20	E	YOU ARE WHY DAWN TALLMAN SLAAG PROMO
18	25	3	RISE SAMANTHA JAMES OM PROMO
19	16	1-	STARS ALIGN KASKADE ULTRA 1477
20	23	18	THE CREEPS CAMILLE JONES SILVER LABEL 2486/TEMMY BOY
0	24	4	SOME GIRLS HENRI DAUMAN 20884
22	21	5	TIME AFTER TIME KOISHII & HUSH FEAT. CATHERINE MCQUEEN CORDLESS 47
23	26	4	ROCK TO THE RHYTHM DJ DAN AUDACIOUS PROMO
24	18	13	LAY DOWN 10 MONKEYS FEATURING ABIGAIL PRIDE PROMO
25	11	11	DANGEROUS POWER GABRIEL & DRESDEN FEATURING JAN BUHTON CRGANIZED NGTURE 008

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1	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL					
26	26 29 3		DRUMS IN THE CLUB DJ RUSS HARRIS FEAT DJ KERI & BAM BAM BUDDHA ESNTION SILVER PROMO					
27 30 3		3	IT'S MY LIFE					
			S-BLUSH CJ PROMO MAKE IT HAPPEN					
28 5		5	MAYA AZUCENA KULT PROMO					
29	27	5	NO MORE PAIN MARK PICCHIOTTI FEATURING DINO V. BLUEPLATE PROMO					
30	34	2	GHOST DEEPSKY AND JES BLACK HOLE PROMO					
31	38	2	POWER WHAT GOES AROUND COMES AROUND JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA					
32	-3	9	I WILL BELIEVE IT SIRIA MARIAN 116					
33	40	2	FREE MY LOVE SUZANNE PALMER STAR 69 13222					
34	=2	2	I WANT TO LIVE DEEPFACE FLY PROMO					
35	35	8	PROPER EDUCATION (THE WALL) ERIC PRYOZ VS. PINK FLOYD ULTRA PROMO					
36 -		2	PUT SOME FUNK IN YOUR SHOES IN BETWEEN FEAT. JEANIE TRACY & LARRY BATISTE UND PROMO					
37 3 7		7	ROUND AND ROUND STATIC REVENGER ULTRA PROMO					
38 25 1		13	ILLEGAL SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO					
39	-	SHOT Sut	TELL ME DIDDY FEAT. CHRISTINA AGUILERA BAO 80Y 94498 ATLANTIC					
40		ew-	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE PROMO					
41	łć	11	YOU'LL ALWAYS HAVE ME DANIELLE BOLLINGER ESNTION SILVER PROMO					
42	31	16	BELIEVE IN US JOI CARDWELL LIZA PROMO					
43	56	14	WIND IT UP GWEN STEFANI INTERSCOPE PROMO					
44	39	16	HURT CHRISTINA AGUILERA RCA 04456/RMG					
45	-13	8	GOOD TIME LELA JAMES FEAT. PETE ROCK & C.L. SMOOTH WARNER BROS. PROMOUP ABOVE					
46 11 17		17	WE RIDE RIHANNA SRP/DEF JAM PROMO/IDJMG					
47 19		18	PARTY PEOPLE ALTAR FEATURING JEANIE TRACY MAMAHOUSE PROMO					
48	-5	15	MARTYR DEPECHE MODE MUTE/SIRE PROMO/REPRISE					
49	.;	14	NUMBER ONE IN HEAVEN NEMESIS CURB PROMO					
50	50	16	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. JIVE PROMO/ZOMBA					

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LAST WEEK	WEEKS ON CH	ARTIST	CERT.	E.	WEEA	Annual No.	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	44	#1 GNARLS BARKLEY 39 WKS ST. ELSEWHERE DOWNTOWN 70003" ATLANTICO		1	1	3	#1 SAY IT RIGHT 2WKS NELLY FURTADO MOSLEY/GEFFEN
2	6	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIR SIL		2	2	-1	PROPER EDUCATION (THE WALL) ERIC PRYDZ VS. PINK FLOYD ULTRA
3	6	THE RIDDLER & TREVOR SIMPSON		61	4	-	WHAT GOES AROUND COMES AROUND
	70	ULTRA.DANCE 08 ULTRA 1485		4	3	15	JUSTIN TIMBERLAKE JIVE/ZOMBA
5	5	SPEAK FOR YOURSELF RCA VICTOR 72532		100	5	-	PINK LAFACE/ZOMBA
-		FOREVER FREESTYLE RAZOR & TIE 89147		10.9 ··	-		JAMIROQUAI COLUMBIA
6	93	DEMON DAYS PARLOPHONE 73838*/VIRGIN	15	6	7	12	FLANDERS ULTRA
7	16	CEPECHE MODE THE BEST OF DEPECHE MODE, VOLUME 1 SINE/MUTE/REPRISE 44256WARNER BROS.	3		8	7	BY THE WAY JENNA DREY ROBBINS
10	7	CJ SKRIBBLE / VIC LATINO THRIVEMIX03 THRIVEOANCE 90758/THRIVE		0	10	12	SEX 'N' MONEY DAKENFOLD FEAT, PHARELL WILLIAMS MAVERICK/REPRISE
9	69	MADONNA CENFESSIONS ON A DANCE FLOOR WARNER BRCS. 49460*		9	11	23	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU/SANCTUARY
8	5	YOUNG LOVE TOD YOUNG TO FIGHT IT ISLAND 008101/10JMG		10	6	7	
12	23	SCISSOR SISTERS TA DAH UNIVERSAL MOTOWN 007499*/UMRG		11	12	Э	TAKE IT TOM NOVY & LIMA ULTRA
13	5	SKINNY PUPPY MYNHMAKER HELL-O DEATHDAY 63982*/SPV		12	9	12	DANGEROUS POWER GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE
16	10	THE STARLITE SINGERS BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY		13	17	:	GHOST DEEPSKY AND JES BLACK HOLE
11	17	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY			14	£	LOVE ME OR HATE ME (F**K YOU!!!!) LADY SOVEREIGN DEF JAM/IOJMG
14	23	ENIGMA A Posteriori Virgin 69994		15			CRY FOR YOU SEPTEMBER ROBBINS
15	54	CASCADA EVERYTIME WE TOUCH ROBBINS 75064		16	16	-	RIDING THE WAVE (COUNTING DOWN THE DAYS) SUNFREAKZ FEATURING ANDREA BRITTON OXYD
18	56	SHE WANTS REVENGE		0	NE	w	THE CREEPS CAMILLE JONES SILVER LABEL/TOMMY BOY
17	7	TE DDYBEARS SOFT MACHINE BIG BEAT/ATLANTIC 83979*/AG		18	20	-	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE
20	22	SOUNDTRACK THE DEVIL WEARS PRADA FOX 44383/WARNER BRDS.		0	21	1	STARS ALIGN KASKAOE ULTRA
19	31	BELANOVA DULCE BEAT UNIVERSAL LATINO 006301		20	8	e	CURIOUS A STRINGS ULTRA
23	19	MOBY GO-THE VERY BEST DF MOBY V2 27347		21	13	7	JUST A GIRL AN VAN DAHL ROBBINS
24	4	JOHN DIGWEED RENAUSANCE PRESENTS: TRANSITIONS, VOL 2 THRIVE 90767		22	NE	w	CAN'T TAKE IT
RE-E	DTRY	TIESTO In Seauch of Sunfuse 5: LOS angeles song Bird Og/Black Hole		23	15	8	✓ EAH YEAH ULL INTENTION PRESENTS BODYROX FEAT. LUCIANA ULTRA
RE-E	RTRY	ARMIN VAN BUUREN 10 YE/RS ULTRA 1475		24	24	2	SEXUAL HEALING
25	5C	GOLDFRAPP SUPERNATURE MUTE 9296*®	1	25	RE-E	UTRY	FEEL ALIVE EENASSI BROS. ULTRA
	12(8) +			Sec.			

Go to www.billboard.biz for complete chart data | 65

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(ARIA) THE FRAY HOW TO SAVE A LIFE EPIC

SNOW PATROL EYES OPEN FICTION/POLYD

NEW JESSICA MAUBOY

NORAH JONES

PINK I'm not dead laface/zomba

NEW KAISER CHIEFS YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR 9 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE REPRISE

FALL OUT BOY

NOT TOO LATE BLUE I

PINK

HINDER EXTREME BEHAVIOUR UNIVERSAL

ALBUMS

ALBUMS				
THIS	LAST WEEK	(SOUNDSCAN JAPAN) FEBRUARY 27, 2007		
10	1	RINGO SHINA Heisei Fuzdku (First Ltd Version) toshiba/emi		
2	2	DRAGON ASH INDEPENDIENTE (FIRST LTD VERSION) VICTOR		
à	3	UVERWORLD BUGRIGHT (FIRST LTD VERSION) SONY		
4	4	JANNE DA ARC Singles 2 (CO+DVD) AVEX TRAX		
	5	SOULHEAD Best of soulhead (First LTD VERSION) SONY		
6	6	KAELA KIMURA SCRATCH COLUMBIA		
	7	YUNA ITO HEART SONY		
8	8	SUGASHIKAO All singles best BMG FUNHOUSE		
	9	EVERY LITTLE THING 14 Message every ballad songs 2 avex trax		
10	10	RIZE Alterna Universal		

LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MARCH 4, 2007	TUTO
NEW	KAISER CHIEFS YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR	
5	TAKE THAT BEAUTIFUL WORLD POLYDOR	l
1	AMY WINEHOUSE BACK TO BLACK ISLAND	-
2	MIKA Life in Cartoon Motion CasablanCa/Island	
3	SNOW PATROL EYES OPEN FICTION/POLYDOR	1111
6	THE KILLERS Sam's Town Island	
4	THE FRAY HOW TO SAVE A LIFE EPIC	
9	NELLY FURTADO LOOSE MOSLEY/GEFFEN	Ċ
NEW	HAYLEY WESTENRA TREASURE DECCA	7
7	LILY ALLEN ALRIGHT, STILL REGAL/PARLOPHONE	
	AUSTRALIA	
	ALBUMS	
	NEW 5 1 2 3 6 4 9	KAISER CHIEFS YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDDR 5 7AKE THAT BEAUTIFUL WORLD POLYDDR 1 AMY WINEHOUSE BACK TO BLACK ISLAND 2 MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND 3 SNOW PATROL 6 SAMS TOWN ISLAND 7 THE KILLERS 8 NOW NO SAVE A LIFE EPIC 9 NELLY FURTADO LOOSE MOSLEY/GEFFEN NEW HAYLEY WESTENRA 7 LILY ALLEN AIRIGHT, STILL REGAL/PARLOPHONE

	THIS	LAST	(MEDIA CONTROL)	MARCH 6, 2007
	1	NEW	TOKIO HOTEL ZIMMER 483 ISLAND	
	2	NEW	MANOWAR GODS OF WAR MAGIC CIRCLE	
-	-	2	NELLY FURTADO LODSE MOŜLEY/GEFFEN	
	4	4.	FALCO HOCH WIE NIE SONY BMG	
	28.	3	NORAH JONES NOT TOO LATE BLUE NOTE	
	6	NEW	KAISER CHIEFS Yours Truly, Angry Mob B-UNIQUE/POLYDOR	_
	7	5	NEVIO NEVIO POLYOOR	
	8	1	BOEHSE ONKELZ VAYA CON TIOZ (DVD) SPV	
		7	KATIE MELUA PIECE BY PIECE DRAMATICO	
	10	6	AMIGOS DIE GROSSEN ERFOLGE MCP	
			CANADA	
			ALBUMS	

ALBUMS

WEEK (SOUNDSCAN) NORAH JONES NOT TOO LATE BLUE NOTE MARCH 17, 2007 1 JE NOTE/EM 2 NEW LIFE IN CARTOON MOTION CASABLANCA/UNIVERSAL NEW ZACHARY RICHARD LUMIERE DANS LE NOIR MUSICOR/SELECT VARIOUS ARTISTS 4 2 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/SON FALL OUT BOY 5 INFINITY ON HIGH FUELED BY RAMEN/ISLAND/UNIVERSAU JANN ARDEN UNCOVER ME UNIVERSAU 6 3 4 NELLY FURTADO 6 8 AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL 9 9 8 DAUGHTRY DAUGHTRY RCA/SONY BMG 10

MEXICO

ALBUMS

3

INIELSEN SDUNDSCAN INTERNATIONAL RUBY KAISER CHIEFS B-UNIQUE/POLYDO 2 1 THE SWEET ESCAPE GWEN STEFANI FT. AKDN INTERSC . 3 GRACE KELLY MIKA CASABLANCA/ISL 1 • HOW TO SAVE A LIFE 4 SAY IT RIGHT NELLY FURTADD MOSL 6 SLEY/GEFFEN SHINE TAKE THAT 7 WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZDMBA 5 ALL GOOD THINGS (COME TO AN END) 8 THE CREEPS

EURO Nielsen

DIGITAL TRACKS

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	UNE AA	CAMILLE JONES VS FEDDE LE GRAND DATA
10	11	STANDING IN THE WAY OF CONTROL THE GOSSIP KILL ROCK STARS
+ 1	9	THIS AIN'T A SCENE, IT'S AN ARMS RACE Fall out boy fueled by ramen island
12	18	GLAMOROUS FERGIE FT. LUDACRIS WILL.I AM/A&M/INTERSCOPE
13	10	STARZ IN THEIR EYES JUST JACK MERCURY
	12	CHASING CARS SNDW PATROL POLYDOR/A&M/INTERSCOPE
15	NEW	PURE INTUITION SHAKIRA EPIC
à	13	PATIENCE TAKE THAT POLYDOR
	14	I WANNA LOVE YOU AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWAVUNIVERSAL
18	NEW	READ MY MIND THE KILLERS ISLAND
19	17	ICE BOX (ALBUM VERSION) OMARION T.U.G./COLUMBIA
20	RE	TU RECUERDO RICKY MARTIN FT. LA MARI SONY BMG NORTE

WALLONIA SINGLES SHALL STAR (ULTRATOP/GFK) MARCH 7. 2007 1 PAS LE TEMPS FAF LARAGE M6 INTERACTION 3 MARLY-GOMONT 1 2 3 FOUS TA CAGOULE 3 ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN 4 4 5 HURT CHRISTINA AGUILERA RCA 5 ALBU INDOCHINE LIVE A HANOI EI 2 тотем LES ENFOIRES LA CARAVANE DES ENFOIRES ULN 1 MAURANE 4 3 4 NORAH JONES NOT TOO LATE BLUE NOT

		SINGLES
THIS	LAST WEEK	(MAHASZ) MARCH 2, 2007
	1	MAGYARORSZAG Egyesult Hangok sony BMG
2	2	HE DOESN'T LOVE YOU SARAH MCLEOO INTERSCOPE
2	NEW	DON'T GO STARTING ROCK FT. DIVA AVARI CLS
4	NEW	KATANA MAX THE VOICE IMPORT
5	NEW	IS IT LOVE IO MADE
		ALBUMS
1	2	NORAH JONES NOT TOO LATE BLUE NOTE
2	1	MADONNA THE CONFESSIONS TOUR WARNER BROS.
3	6	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	3	RUZSA MAGDI Ordogi Angyal CLS
	7	

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FRANCE ALBUMS Image: State of the s MARCH 6, 2007

- 2 NEW TOKIO HOTEL BENABAR REPRISE DES NEGOCIATIONS JIVE 10 . VITTA A FLEUR DE TOI MOTOWI 4 3 MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND 6 ZAZIE TOTEM MI 6 4 EDITH PIAF 5 INDOCHINE 8
- PASCAL OBISPO LES FLEURS DU BIEN EPIC 9 36
- 10 20 PINK

ITALY

ALBUMS

- WEEK WEEK LAST WEEK (FIME/NIELSEN) MARCH 5, 2007 MARIO BIONDI HANDFUL OF SOUL SCHEMA ELISA D 3 2 1 ELISA Soundtrack'96-'06 Sugar FRANCO BATTIATO ENNIO MORRICONE 4 5 TIZIANO FERRO NESSUNO E' SOLO CAPITOL LAURA PAUSINI 10 6 7 IO CANTO ATLANTIC
- 2 8 T TOO LATE
- AVION TRAVEL 8 9
- OPOLOLI SUGAR 6
- MADONNA THE CONFESSIONS TOUR WARNER BROS
- PINO DANIELE IL MIO NOME E' PINO DANIELE E VIVO QUI RCA 10 4

SWITZERLAND SINGLE

THIS	LAST WEEK	(MEDIA CONTROL) MARCH 4, 2007
14	1	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
2	4	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER
3	2	FAIRYTALE GONE BAD
	12	EIN STERN (DER DEINEN NAMEN TRAGT) D.J OETZI/NIK P POLYDOR
5	3	HURT Christina aguilera RCA
		ALBUMS
1	1	RENAISSANCE STRESS UNIVERSAL
2	NEW	TOKIO HOTEL ZIMMER 483 ISLAND
	3	NELLY FURTADO
	2	NORAH JONES NOT TOO LATE BLUE NOTE
*	NEW	SEVEN HOME NATION

THIS WEEK LAST WEEK (PROMUSICAE/MEDIA) MARCH 7, 2007 NEW ANDY & LUCAS SHAILA DURCAL 2 1 LA QUINTA ESTACION EL MUNDO SE EQUIVOCA SONY BMG 3 IL DIVO . 2 THE CORRS DREAMS-THE ULTIMATE COLLECTION ATLANTIC LA OREJA DE VAN GOGH 6 6 PA SONY BN ABBA 5 ABBA THE COMPLETE SINGLES COLLECTION POLYDOR NORAH JONES NOT TOO LATE BLUE NOTE 8 AMARAL PAJAROS EN LA CABEZA VIRGIN SORAYA ARNELAS OCHENTAS VALE 9 9 10 8

	FINLAND	+
	SINGLES	
LAST	(YLE)	MARCH 7, 2007
NEW	TUONELAN KOIVUT KOTITEOLLISUUS MEGAMANIA	
2	ANYONE, ANYMORE	
NEW	FANTASIA CHORALE EDEL/SCANDINAVIAN A1	
NEW	RISING SON STURM UND DRANG HELSINKI	
NEW	GRACE KELLY MIKA GASABLANCA/ISLAND	
	ALBUMS	
NEW	THE 69 EYES ANGELS VIRGIN	
1	APULANTA EIKA VIELA DLE EDES ILTA LEVY-YHTIO	
NEW	JORMA KAARIAINEN YHDEN TAHDEN HOTELLI CAPITOL	
2	AMY WINEHOUSE BACK TO BLACK ISLAND	

KIRKA 40 UNOHTUMANTONTA LAULUA RCA

			_	
S	ÞΛ	IN		

ALBUMS

MARCH 4, 2007

(BIMSA) MARCH 5, 2007 VALENTIN ELIZALDE 1 1 LOBO DOMESTICADO UNIVERSAL MADONNA THE CONFESSIONS TOUR WARNER BROS 2 2 VALENTIN ELIZALDE 3 4 LA 5A ESTACION 11 4 EL MUNDO SE EQUIVOCA SONY BM EL MUNDO SE EQUIVOCA SONY BMG RHYTHMS DEL MUNDO CUBA RHYTHMS DEL MUNDO CUBA UNIVERSAL FRANCO DE VITA MIL Y UNA HISTORIAS SONY BMG PANDA AMANTES SUNT AMENTES WARNER VILIDIDA 3 5 6 7 17 . YURIDIA HABLA EL CORAZON SONY BM 5 2

RICARDO MONTANER LAS MEJORES CANCIONES DEL MUNO 23 10 9 CAMILA TOOD CAMBIO SONY BMG

POLAND

ALBUMS						
WEEK	LAST WEEK	(ZWI.ZEK PROOUCENTOW AUDIO VIDEO) MARCH 2, 2007				
1	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN				
2	NEW	O.S.T.R. HOLLYLODZ ASFALT RECORDS				
3	2	NORAH JONES NOT TOO LATE BLUE NOTE				
	3	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA 2007 IZABELIN				
3	15	VARIOUS ARTISTS TOP KIDS 9 MAGIC				
6	21	AGA ZARYAN PICKING UP THE PIECES POLSKI RADIO				
7	8	VARIOUS ARTISTS RADIO ZET - RED WINE PDLSKI RADIO				
•	5	ZBIGNIEW KSIAZEK, PIOTR RUBIK PSALTERZ WRZESNIOWY MAGIC				
•	10	MAREK GRECHUTA Zlota Kolekcja (dni ktorych nie znamy) pomaton				
10	NEW	TOKIO HOTEL ZIMMER 483 ISLAND				

66	[Go to www.billboard.biz for complete chart	data
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Data for week of MARCH 17, 2007 | CHARTS LEGEND on Page 68

EURO

EUROCHARTS

SINGLE SALES

WEEK	LAST	EUROCHARTS ARE COMPILEO BY BILLBOARD FROM THE NATIONAL SINGLES AND ALEUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 7 4607
1	23	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
2	1	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR
	39	SHINE TAKE THAT POLYDOR
4	4	GRACE KELLY MIKA CASABLANCA/ISLAND
	3	AUX ARBRES CITOYENS YANNICK NOAH SAINT GEORGE
6	2	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
7	5	EIN STERN (DER DEINEN NAMEN TRAGT) D.J OETZJ/NIK P POLYDOR
8	7	MARLY-GOMONT KAMINI FCA
2	8	SUMMER WINE VILLE VALOINATALIA AVELON WARNER
10	NEW	SHE'S MADONNA ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS
+	10	TA MEUF FAF LARAGE MG INTERACTIONS
14	11	HURT CHRISTINA AGUILERA RCA
11	16	HOW TO SAVE A LIFE THE FRAY EPIC
14	14	WENN NICHT JETZT WANN DANN? HOEHNER CAPITOL
15	9	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA

ALBUMS

VEEK	WEEK	MARCH 7, 20
1	1	NORAH JONES NOT TOO LATE BLUE NOTE
2	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	NEW	KAISER CHIEFS YOURS TRULY, ANGRY MOB
	NEW	TOKIO HOTEL ZIMMER 483 ISLAND
5	3	AMY WINEHOUSE BACK TO BLACK ISLAND
6	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
7	10	TAKE THAT BEAUTIFUL WCRLD POLYDOR
8	8	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
9	NEW	MANOWAR GODS OF WAR MAGIC CIRCLE
10	4	MADONNA THE CONFESSIONS TOUR WARNER BROS.
11	9	FALCO HOCH WIE NIE SONY BMG
12	6	SNOW PATROL EYES OPEN FICTION/POLYDOR
13	13	PINK I'M NDT DEAD LAFACE/ZOMBA
14	NEW	LES ENFOIRES LA CARAVANE DES ENFOIRES LES RESTAURANTS DU COEJR
15	4	RED HOT CHILI PEPPERS STADIUM ARCADUM WARNER BROS.

RADIO AIRPLAY

		Music Cantral
S M	H.	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL
THIS	LAST	MARCH 7, 2007
		ALL GOOD THINGS (COME TO AN END) NELLY FURTADD MOSLEY GEFFEN
2	2	WHAT GOES AROUND COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
Ĵ.	4	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
	5	I WANNA LOVE YOU AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MDTOWN
•	6	GRACE KELLY MIKA CASABLANCA/ISLAND
6	10	RUBY KAISER CHEIFS B-UMIQUE/POLYOOR
2	3	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE
8	9	AMERICA RAZORLIGHT VERTIGO
	8	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA
10	7	SNOW (HEY OH) RED HOT CHILI PEPPERS WARNER BROS.
ш	11	U + UR HAND PINK LAFACE/ZOMBA
12	13	CHASING CARS SNOW PATROL FICTIO V/POLYOOR
13	14	SHE'S MADONNA ROBBIE WILLIAMS CHRYSALIS
14	17	SHINE WAKE THAT POLYDOR
12	16	PATIENCE TAKE THAT POLYDOR

			Nielsen SoundScan Billecorr
		ro J/	P AZZ
	- LAST WEEK	C WEEKS	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL HARRY CONNICK, JR.
	2	24	DIANA KRALL FROM THIS MOMENT ON VERVE 007323/VG
	5	2	RANDY CRAWFORD & JOE SAMPLE FEELING G000 PRA 60207
	3	25	MADELEINE PEYROUX HALF THE PERFECT WORLD ROUNDER 613252
Contract of the last	6	72	CHRIS BOTTI TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC @
	4		HARRY CONNICK, JR. CHANSON DU VIEUX CARRE MARSALIS 460006/ROUNDER
	8	18	THE BBC BIG BAND ORCHESTRA BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 32249/MADAC
	7	22	RAY CHARLES + THE COUNT BASIE ORCHESTRA BAY SINGS BASIE SWINGS HEAR 30026/CONCORD

SALES DATA COMPILED BY

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- NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 59324 10 44 MICHAEL BUBLE - 11 67 GLADYS KNIGHT BEFORE ME VERVE DOCOD 49444/WARNER BROS. ④ 13 22 THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARREGIE HALL THELONIQUS/RULE MOTE 28:1727/01/0 12 12 75 PAT METHENY / BRAD MEHLDAU METHANY MEHLDAU NONESUCH 79964/WARNER BRDS 14 25 15 BRIAN BROMBERG 10 2 19 GLENN MILLER GOLDEN LEGENDS: THE SOUND OF GLENN MILLER MADACY SPECIAL 18 18 15 TONY DESARE LAST FIRST KISS TELARC JAZZ 83651/TELARC 16 9 5 TONY DESAHE
 LAST FIRST KISS TELARG JAZZ 83651/TELARG
 THE TIERNEY SUTTON BAND
 ON THE OTHER SIDE TELARG 83650
 LOUIS ARMSTRONG
 THE ODEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004883/UME
 NANCY WILSON
 TURNED TO BLUE MGG JAZZ 10222/TELARG
 JOE ZAWINFUL W/A, ACUNA, N. ROWNSLEY V. BAILEY AND WDR BIG BAND KOELN
 BROWN STREET HEADS UP 3121
 KATIE MELUA
 PIECE BY FIELD DRAMATICO/UNIVERSAL MOTDWN 006866/UMRG
 SONNY ROLLINS
 SONNY ROLLINS
 SONNY RENNETT 15 4 17 18 16 53 -E 17 16 20 NEW 21 BE-ENTRY 21 6 22
 23
 27
 TONY BENNETT GRAFEST MIS OF THE 60S RPM/COLUMBIA 84779/SONY MUSIC

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 SOUNDTRACK BILLY STRAYHORN: LUSH LIFE BLUE NOTE 73550/BLG

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 23
 JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA DEAR MR. SINATRA TELARC 83638

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C	2		ACCICAL
State 1			LASSICAL
		SE	
EN EN	CCK COL	A CC	ARTIST
	33	30	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	3	22	STING 14 WKS SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GIDUP
			YO-YO MA
2	oti.	8	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS
3	3	3	STING
-			THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 008448/UNIVERSAL CLASSICS GROUP 1
4		20	JOSHUA BELL VDICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
	100		ANNA NETREBKO
5		8	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP
6	-	11	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)
		_	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERUDA SONGS NONESUCH 79954/WARNER BROS. THE 5 BROWNS
7	3	48	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS @
8	,	8	LANG
•	7	0	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP ①
9	11	23	ANDRE RIEU THE HOMECOMING! DENON 17613/SLG
			SOUNDTRACK
10	12	8	THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP
11)	2)	3	YUNDI LI/PHILHARMONIA ORCHESTRA (DAVIS)
<u> </u>	-		CHOPIN/LISZT: PIANO CONCERTO NO. 1 OG 008236 UNIVER SAL CLASSICS GROUP
12	13	100	YO-YO MA/THE SILK ROAD ENSEMBLE SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93952/SONY BMG MASTERWORKS
			ANDREA BOCELLI/PAOLETTA MARROCU/STEFANO ANTONUCCI (MERCURIO)
13	6	5	MASCAGNIL CAVALLERIA RUSTICANA SUGAR/DECCA 007/1801.01/VERSAL CLASSICS GROUP
14		W.	DANISH NATIONAL SYMPHONY ORCHESTRA (DAUSGAARD)
-			NIELSEN: ORCHESTRAL MUSIC DACAPO 6220518/NAXOS
15	4	ð	BACH & BEYOND EMI CLASSICS 64647/8LG
10	0	:	JEAN-YVES THIBAUDET
16	U	-	ARIA: OPERA WITHOUT WORDS DECCA 008431/UNIVERSAL CLASSICS GROUP
17	24	12	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER) PART: DA PACEM HARMONIA MUNDI 907401
			GIULIANO CARMIGNOLA VENICE BAROQUE (MARCON)
18	Rife	MIRY	VIVALDI DG 006504/UNIVERSAL CLASSICS GROUP
19	28	75	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL
	-	-	GLORYLAND HARMONIA MUNDI 907400
20	15	4	ROLANDO VILLAZON & PLACIDO DOMINGO GITANO: ZARZUELA ARIAS VIRGIN CLASSICS 65474/BLG
	-		POLYPHONY (LAYTON)
21	2	-5	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
22	18	20	RENEE FLEMING
-			HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP PHOLYPHONY/BRITTEN SINFONIA (LAYTON)
23		N.,	LAURIDSEN: NOCTURNES HYPERION 67580/HARMONIA MUNDI
2	RE-S	THE OWNER	BOCELLI/MARINEZ/ANTNONUCCI/PICCOLI (MERCURIO)
-			PAGLIACCI DECCA 007181/UNIVERSAL CLASSICS GROUP

/	A				7
and the second se	0			PONTEMPORARY JAZZ	
	THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
	1	1	5	BAVE KOZ SWKS AT THE MOVIES CAPITOL 11405	
	2	2	16	KENNY G I'M IN THE MOOD FOR LOVETHE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 32690/RMG	
	3	3	20	GEORGE BENSON & AL JARREAU GIVIN IT UP MONSTER 2316 CONCORD	
l	0	N	EW	PAUL BROWN & FRIENDS WHITE SAND PEAK 30147/CONCORD	
Ĩ	Õ	4	23	BONEY JAMES SHINE CONCORD 30049	
Î	0	7	6	WALTER BEASLEY READY FOR LOVE HEADS UP 3116	
i	7	6	50	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
		5	15	VARIOUS ARTISTS FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II RENDEZVOUS 5122	
Ĩ	0	15	6	CHUCK LOEB PRESENCE HEADS UP 3117	
Î	10	8	36	PETER WHITE PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC	
	0	10	36	WAYMAN TISDALE WAY UP! RENDEZVOUS 5118	
Ī	12	9	23	MEDESKI SCOFIELD MARTIN & WOOD OUT LOUDER INDIRECTO 01	
	13	11	30	FOURPLAY x BLUEBIRD 86399/RCA VICTOR	
	14	N	EW	CHIELI MINUCCI & SPECIAL EFX SWEET SURRENGER SHANACHIE 5145	
	15	12	4	DOWN TO THE BONE THE BEST OF DOWN TO THE BONE NARAOA JAZZ 82164/BLG	
	16	13	18	NINA SIMONE REMIXED & REIMAGINED LEGACY/RCA 01280/RMG	
	17	16	25	ROB WHITE LET IT RIDE E2 90953/ORPHEUS	
	18	14	73	JAMIE CULLUM Catching Tales verve forecast/universal motown 005478/VG/UMRG ⊖	
	10	19	46	MINDI ABAIR LIFE LESS ORDINARY GRP 006222/VG	
~	20	18	32	JAZZMASTERS JAZZMASTERS V TRIPPIN 'N' RHYTHM 90522/V2	
C IV	21	23	10	INCOGNITO BEES + THINGS + FLOWERS RICE/NARADA JAZZ 70179/BLG	
	22	24	39	MARION MEADOWS DRESSED TO CHILL HEADS UP 3106	
	23			VARIOUS ARTISTS SMOOTH JAZZ PLAYS MOTOWN'S GREATEST LOVE SONGS SHANACHIE 5146	
	24	22	6	WAYMAN TISDALE THE VERY BEST OF WAYMAN TISDALE GRP 008197/VG	
1	25	17	38	WILL DOWNING THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	
	57 B		1.0		2

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claste ne	4	-	LASSICAL CROSSOVER	
NEEK	LAST WEEK	WEEKS	ARTIST TILE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	17	JOSH GROBAN 13 WKS AWAKE 143/REPRISE 44435/WARNER BROS. ®	
2	2	15	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
3	3	17	ANDREA BOCELLI UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP ④	- 194
4	4	98	IL DIVO	
5	5	59	IL DIVO ANCORA SYCO COLUMBIA 76914/SONY MUSIC	•
6	6	57	ANDREA BOCELLI AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
7	7	20	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI	10 40
	8	4	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SOUARE (JESSOP) SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
9	9	54	ANDREA BOCELLI AMDR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO	
10	10	22	SARAH BRIGHTMAN DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
11	11	6 9	SOUNDTRACK PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
12	-		MORRIS ROBINSON GOING HOME DECCA 008277/UNIVERSAL CLASSICS GROUP	
13	12	25	VITTORIO VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	9
14	13	60	CHLOE WALKING IN THE AIR MANHATTAN 42961/8LG	
15	14	67	JOHN WILLIAMS YO-YO MA ITZHAK PERLMAN MEMOIRS OF A GEISHA (SOUNDTRACK) SOUY CLASSICAL 74708/SONY BMG MASTERWORKS	
16	15	9	THE STRING QUARTET TRIBUTE UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449	
17	16	50	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
18	17	96	SOUNDTRACK Star Wars Episode III: Revence of the sith Sony Classical 94220/Sony BMG Masterworks ①	
19	21	6	VARIOUS ARTISTS IMMORTALIZEO: THE STRING QUARTET TRIBUTE TO EVANESCENCE VITAMIN 9432	
20	19	70	HAYLEY WESTENRA DDYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
21	20	17	GLENN DANZIG BLACK ARIA II EVILIVE 2097/MEGAFORCE	
82	24	75	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
23	18	3	RONAN TYNAN The Dawning of the Day Decca 007339/UNIVERSAL CLASSICS GROUP	
24	22	-2.	SOUNDTRACK The DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GRDUP	
25	25	71	SARAH BRIGHTMAN LINE CHINGES EVERYTHING: THE ANDREW LLOYD WEBER COLLECTION VOL & DECCA DESTUMINERSAL CLASSICS GROUP	

LIBERA ANGEL VOICES EMI CLASSICS 70523/BLG

19 T 25

Go to www.billboard.biz for complete chart data | 67

CHARTS EGEND

ALBUM CHARTS

Sales data complied from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielso SoundScan from a national subset of core stores that specialize in those genres

Albums with the greatest sales gains this week

GREATEST GG Where included, this award indicates the title with the chart's largest unit increase.

PACE Where included, this award indicates the title with SETTER the chart's blggest percentage growth.

REATSEEVEN Indicates album entered top 100 of The Billboard 200 GRADUATE 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. TO DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

ompiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, comput-ed 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.

RECURBENT 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/Hp-Hop Songs and Hot R&B/Hip-Hop Applies are removed from the Hot R&B/Hp-Hop Songs and Hot R&B/Hip-Hop Appliay 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 Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have weeks and rank below 30. Intes are removed from Hot Country Songs II they have been on the chart for more than 20 weeks and rank below 10 in detections or audi-ence, provided that they are not still gaining enough audience points to builet. 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 eeks 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 Sound/Scan. For R&B/Hip-Hop Singles Sales, sales data is complied from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan Singles with the greatest sales gains.

DNFIGURATIONS

 O CD single available. O Digital Download available. DVD single available.
 O Vinyl Maxi-Single available. O Vinyl Single available. O CD Maxi-Single available. Configurations are not included on all singles charts

TPREDICTOR

indicates tille 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 con-sumers. Songs are rated on a 1-5 scale; final results are based on weighted posi-tives. 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 cur rent songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

iled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

LBUM CHARTS

Recording Industry Assn. Of America (RIAA) certification for net shipment of 50,000 albums (Gold). E RIAA certification for net shipment for 1 million units (Platinum). I RIAA certification for net shipment units (Dlamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/ or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ② Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

RIAA certification for 500,000 paid downloads (Gold). RIAA certification for Inilion paid downloads (Platinum). Numeral 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 P RIAA gold certification for net shipment of 50,000 units or S1 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-the-atrical 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

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0		2(OP CATALOG	
and the second		SHE	ARTIST	
THIS	LAST	WEE	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	2	26	API SELAH 21WKS HIDING PLACE CURB 78834 (18.98) GÜNŠ № ROSES	17 ×
2	3	154	NORAH JONES	3
2		200	COMEAWAY WITH ME BLUE NDTE 32088*/BLG (17.98) BOB SEGER & THE SILVER BULLET BAND	•
0	4	641	REATEST HIS CAPITOL 30334 (16.98)	8
6	5	127	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
6	7	332	CREED	•
U	8	89	GRATEST HITS WIND-UP 13103 (18.98 CD/DVD)	
8	6	324	GREATEST HITS CURB 77978 (18.98/12.98) PINK FLOYD	5
9		1544	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	•
10	11	108	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ORIGINAL BROADWAY CAST RECORDING	2
11	15	39 9	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98) THE POLICE	5
12	16 9	158	EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	
14		173	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	6
14		147	FALLEN WIND-UP 13063 (18.98) JOSH GROBAN	5
18		768	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) ⊕ AC/DC	
10 10		672	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ()	4
18		584	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98) BOB MARLEY AND THE WAILERS	•
		261	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONGISLAND 548904/UME (13.98/8.98)	•
20		128	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98) KEITH URBAN	4
21	19	75	BE HERE CAPITOL NASHVILLE 77489 (18.98) JOHN LEGEND	
22		424	GET LIFTED G.O.O.D./COLUMBIA \$2776*/SONY MUSIC (18.98) @@ DEF LEPPARD	
23		329	VAULT GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98) SOUNDTRACK	8
24	27	528	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98) CREEDENCE CLEARWATER REVIVAL	-
25	31	60	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98) THE BABY EINSTEIN MUSIC BOX ORCHESTRA	•
26	26	784	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98) METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	
27	17.	102	LIONEL RICHIE THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	
28	30	111	SUGARLAND Twice THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	2
29	24	175	JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)	2
30	35	121	TOBY KEITH GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	3
31	15	116	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	
32	32	99	GEORGE STRAIT 50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	6
33	37	15	ERIC CLAPTON THE BEST OF EHIC CLAPTONI 20TH CENTURY MASTERS THE MILLENNIAM COLLECTION CHRONICLES/POLYDOR 002759/UME (11.98)	
34	RE-E	NTRY	BEYONCE DANGEROUSLY IN LOVE COLUMBIA 86336*/SONY MUSIC (12.98)	4
35	41	131	LYNYRD SKYNYRD THE BEST OF LYNYRD SKYNYRD 20TH CENTURY MASTERS THE MILLENNUM COLLECTION MCA 111911AUME (11.98636)	2
36	33	75	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ①	
37	DE	SHOT UT	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC /UMRG (13.98)	2
36	42	64	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS. 48545 (18.98)	
39	22	113	JOHN MAYER HEAVIER THINGS AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) (1)	2
40	29	329	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	•
41	28	64	PRINCE THE VERY BEST OF PRINCE WARNER BROS. 74272 (18.98)	
42	39	203	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (1898/1296)	2
43	40	96	JOURNEY JOURNEY'S GREATEST HITS LEGACY/CDLUMBIA 85889/SONY MUSIC (18.98/12.98)	Ф
44	44	583	TOM PETTY AND THE HEARTBREAKERS GRATEST HITS MCA 110813/UME (18.98/12.98)	•
45	47	87	CHRISTINA AGUILERA STRIPPEO RCA 68037-/RMG (18.98/12.98)	4
46	36	1915	KELLY CLARKSON BREAKAWAY RCA 64491/RMG (18.98) MICHAEL BUBLE	5
47		142	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98) JAMES BROWN	
48	23	8	DAINES BROWN 20 ALL-TIME GRATEST HITSI POLYDOR 511326/UME (13.98) BONE THUGS-N-HARMONY	
49	RE-E			
50	RE-E	ATRY	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet mer-chants, 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.

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C	1	D	GITAL -			
THIS	LAST WEEK	VIEKS	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT
1	2		#1 FALL OUT BOY 2WKS FUELED BY RAMEN/ISLAND /IDJM	G Infinity On High	4	
2	1		SCUNDTRACK WARNER SUNSET/ATLANTIC /AG	Music And Lyrics	83	
	3	5	DAUGHTRY RDF 68860/RMG	Daughtry	1	2
	•	6	DIXIE CHICKS COLUMBIA /SDNY MUSIC ®	Taking The Long Way	10	8
	9	24	JUSTIN TIMBERLAKE JIVE /ZDMBA	FutureSex/LoveSounds	6	3
	5	25	JOHN MAYER AWARE/COLUMBIA /SONY MUSIC	Continuum	÷	
T	8	5	NORAH JONES BLJE NOTE /BLG ()	Not Too Late	1	
	7	2 E	CORINNE BAILEY RAE	Corinne Bailey Rae	9	
	12	5	LILY ALLEN CAPITOL	Airight, Still	35	
-	11	7	FERGIE WILL.LAM/A&M /INTERSCOPE	The Dutchess	11	
	13	E	THE SHINS SJB POP	Wincing The Night Away	28	
12		W	BILL ENGVALL JACK/WARNER BROS. (NASHVILLE) /WRN	15 Degrees Off Cool	93	1
13	15		ROBIN THICKE T STAR TRAK /INTERSCOPE	he Evolution Of Robin Thicke	5	
5	18	5	GYM CLASS HEROES DECAYDANCE /FUELED BY RAMEN	As Cruel As School Children	40	
15	21	:7	NICKELBACK 30ADRUNNER	All The Right Reasons	12	٦

SALES DATA COMPILED BY

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I HIS WEEK	MAR	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABE	Title	BB 200 RANKING	CERT
1		5	SWKS BLUE NOTE 74516/BLG	Not Too Late	2	
2	1 20		CORINNE BAILEY RAE CAPITOL 66361	Corinne Bailey Rae	9	
3	2	25	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (*)	Taking The Long Way	10	2
4	5	3	LUCINDA WILLIAMS LOST HIGHWAY 006938*	West	36	£.
5	6	25	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC	Continuum	18	
	8	15	DAUGHTRY RCA 88860/RMG	Daughtry		U
E	17	5	CELTIC WOMAN MANHATTAN 75110/BLG	A New Journey		
в	7	6	VARIOUS ARTISTS GRAMMY 03827/SONY BMG CMG	Grammy Nominees 2007	13	٠
9		•	CHIMAIRA FERRET 078 ①	Resurrection	-	
10	13	3	VAN MORRISON MANHATTAN 84224/BLG	Van Morrison At The Movies	61	8
11	13	21	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA	FutureSex/LoveSounds	6	٠
12	12	3	GERALD LEVERT ATLANTIC 100341/AG	In My Songs	16	
13	-4	5	THE SHINS SUB POP 705*	Wincing The Night Away	-	
14	-5	4	PATTY GRIFFIN ATO 0036	Children Running Through	#	
15	8	22	RED HOT CHILI PEPPERS WARNER BROS. 49996* ④	Stadium Arcadium	3	2

RAP ALBUMS ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) B.G. AND THE CHOPPER CITY BOYZ 2. 1 6 PRETTY RICKY LATE NIGHT SPECIAL (BLUESTAR/ATLANTIC/AG) YOUNG JEEZY THE INSPIRATION (CORPORATE THUGZ/OEF JAM/IDJ 3 2 1/2 THE INSPIRATION (CURPORATE THUGZ/DEF JAM/IDJMG) SLIM THUG PRESENTS BOSS HOGG OUTLAWZ - 1 4 SERVE & COLLECT (BDSS HOGG OUTLAWZ/KOC 5 11 NAS HIP HOP IS DEAD (DEF JAM/COLUMBIA/DJMG) 6 4 18 BIRDMAN & LIL WAYNE LIKE FATHER LIKE SOL (CASH ADDREMMAND LIKE FATHER, LIKE SON (CASH MONEY/UNIVERSAL MDTOWN/UMRG) JAY-Z KINGDOM COME (ROC-A-FELLA/DEF JAM/IDJMG) 7 3 16 B 11 20 DIDDY PRESS PLAY (BAD BOY/AG) TYRESE (AKA BLACK-TY)* 9 7 12 ALTER E 10 10 15 SNOOP DOGG THA BLUE CARPET TREATMENT (DOGGYSTYLE/GEFFEN/INTERSCOPE) 11 13 11 BOW WOW THE PRICE OF FAME (COLUMBIA/SONY MUSIC) 8 16 THE GAME DOCTOR'S ADVOCATE (GEFFEN/INTERSCOPE) 12 13 9 11 TRICK DADDY BACK BY THUG DEMAND (SLIP-N-SLIDE/ATLANTIC/AG) 14 6 23 LUDACRIS RELEASE THERAPY (DTP/DEF JAM/IDJMG) 15 12 13 VARIOUS ARTISTS EMINEM PRESENTS: THE RE-UP (SHADY/INTERSCOPE)

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THIS	LAST WEEK	2 WEEKS AGO	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	0ENT.	RATING
1	NE		FLUSHED AWAY	(9.98) Animated		PG
2	NE	w	THE PRESTIGE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 70515 (23.98)	Hugh Jackman/Christian Bale	7	PG-13
25	1	2	THE DEPARTED WARNER HOME VIDED 73674 (28.98)	Leonardo DiCaprio/Matt Damon		8
4	NE	w	BABEL PARAMOUNT HOME ENTERTAINMENT 45984 (29.98)	Brad Pitt/Cate Blanchett		8
•	NE	w	MAN OF THE YEAR UNIVERSAL STUDIOS HOME VIDED 23262 (29.98)	Robin Williams/Christopher Walken		PG-13
61	2	3	CINDERELLA III: A TWIST IN TIME WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERT_IMMENT 29623 (29.98)	Animated		6
- 92	16	4	OPEN SEASON SDNY PICTURES HOME ENTERTAINMENT 15694 (28 98)	Animated		PG
	8	3	THE SECRET PRIME TIME PRODUCTIONS 001 (34.98)	Various Artists		NB
	3	3	FLAGS OF OUR FATHERS DREAMWORKS HOME ENTERTAINMENT/UN VERSAL STUDIOS HOME VIDE) 1782 (29.98)	Ryan Phillippe/Jesse Bradford		
10	6	3	FLICKA 20TH CENTURY F0X 40665 (29.98)	Alison Lohman/Tim McGraw		PG
11	14	10	LITTLE MISS SUNSHINE 20TH CENTURY FOX 40331 (29.98)	Greg_Kinnear/Steve Carell		
12	NEW		CROSSOVER SONY PICTURES HDME ENTERTAINMENT 16149 (26.98)	Anthony Mackie/Wesley Jonathan		21 -13
	5	2	SCHOOL FOR SCOUNDRELS THE WEINSTEIN COMPANY/GENIUS PRODUC TS 79715 (29.98)	Billy Bob Thornton/Jon Heder		F9-13
-	11	5	THE GUARDIAN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAIMMENT 50548 (25.98)	Kevin Costner/Ashton Kutcher		P5-18
15	20	7	THE ILLUSIONIST 20TH CENTURY F0X 40237 (29.98)	Edward Norton/Paul Giamattl		P5-13
16	7	2	MARIE ANTOINETTE SONY PICTURES HOME ENTERTAINMENT 15910 (28.98)	Kirsten Dunst/Jason Schwartzman		- 13
	13	4	THE MARINE WWE HOME VIDEO/20TH CENTURY FOX 40677 (29.98)	John Cena/Kelly Carlson		75-13
18	16		FLYBOYS MGM HOME ENTERTAINMENT/20TH CENTURY FOX 06212 (29,98)	James Franco/Martin Henderson		PG-13
19	1	16	CARS WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 27189 (29 38)	Animated		4
20	34	30	CRASH LIONS GATE HOME ENTERTAINMENT 17938 (19.98)	Sandra Bullock/Don Cheadle		
21		H	ZOOM: ACADEMY FOR SUPERHEROES SONY PICTURES HOME ENTERTAINMENT 14150 (28 98)	Tim Allen/Courtney Cox		
22	10		SAW III LIONS GATE HOME ENTERTAINMENT 20732 (29.98)	Tobin Bell/Shawnee Smith		
23	NE	w	FOR YOUR CONSIDERATION WARNER HOME VIDEO 40302 (27.98)	Harry Shearer/Catherine O'Hara		10-0
24	RE-E	NTRY	FAMILY GUY: VOLUME FOUR 20TH CENTURY F0X 38209 (39.98)	Animated		*
25	12	11	THE DEVIL WEARS PRADA 20TH CENTURY FOX 37440 (29 98)	Meryl Streep/Anne Hathaway	Ĺ	15-3

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	100 July 100	101 17 \	DVD SALES		0		DEO RENTALS	ALS
		No.						T.M.
THIS	LAST	WEEKS	TITLE LABEL/DISTRIBUTING LABEL & NUMBER (PRICE)	THIS	LASI	WEEKS OH CH	LABEL/ DISTRIBUTING LABEL	UNTH
1	10	15	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 38209 (39.98)	1	1	2	# THE DEPARTED 2 WKS WARNER HOME VIDEO	-
2	8	46	GREY'S ANATOMY: SEASON ONE TDUCHSTONE TELEVISION/BUENA VISTA 4175503 (29.98)		N	EW	MAN OF THE YEAR UNIVERSAL STUDIOS HOME VIDEO	PGri
3	N		CURIOUS GEORGE: ZOO NIGHT AND OTHER ANIMAL STORIES UNIVERSAL STUDIOS 03082 (16.98)		N	EW	THE PRESTIGE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG-1
	1	3	EDDIE MURPHY: DELIRIOUS ANCHOR BAY 70073 (19.98)	4	N	EW	BABEL PARAMOUNT HOME ENTERTAINMENT	
	4	10	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)		M	EW	FLUSHED AWAY DREAMWORKS HOME ENTERTAINMENT/UNVERSAL STUDIOS HOME VIDEO	Pie
1	14	26	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)		2	3	FLAGS OF OUR FATHERS DREAMWORKS HOME ENTERTAINMENT/JAWERSAL STUDIOS HOME VIDED	FB
	NE	W	WHAT'S NEW SCOOBY-DOO?: COMPLETE 1ST SEASON WARNER 32742 (19.98)		3	5	THE GUARDIAN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG 3
	5	24	GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCUT TOUCHSTONE TELEVISION/BUENA VISTA 70099 (59.98)	8	1	4	OPEN SEASON SONY PICTURES HOME ENTERTAINMENT	PE
-	N	W	FAMILY TIES: THE FIRST SEASON CBS PARAMDUNT TELEVISON/PARAMOUNT 040554 (42.98)		5	3	FLICKA 20TH CENTURY FOX	PGi
	12	18	24: SEASON ONE 20TH CENTURY FOX 05416 (59.98)	10	10	7	THE ILLUSIONIST 20TH CENTURY FDX	PG-11
44	25	2	DORA THE EXPLORER: MUSICAL SCHOOL DAYS NICK JR./PARAMOUNT 50624 (16.98)	Provided	d By Hi	ome Es	ssentials, © 2007 Rentrack Corporation. All Rights Reser	ved.
	6	3	CHARMED: THE COMPLETE SEVENTH SEASON PARAMOUNT 70704 (49.98)	C			P VIDEO GAME	
13	2	2	THE GOLDEN GIRLS: THE COMPLETE SEVENTH AND FINAL SEASON TOUCHSTONE TELEVISION/BUENA VISTA 72321 (39.98)		0	10 2	ENTALS RENTRAK CSSCH	TALS
	N	W	VOYAGE TO THE BOTTOM OF THE SEA: SEASON TWO VOLUME TWO 20TH CENTURY FOX 2240928 (29.98)					(3)
15	13	36	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 28506 (29.98)	THIS	LAST WEEK	WEEKS	TITLE MANUFACTURER	RATIN
16	3	2	THE HILLS: THE COMPLETE FIRST SEASON PARAMOUNT 80122 (42.98)	1	Û	EW	X360: CRACKDOWN MICROSOFT	м
17	RE-E	NTRY	FRIENDS: THE COMPLETE TENTH SEASON WAENER 4555 (44.98)	2	1	7	X360: LOST PLANET: EXTREME CONDITION CAPCOM	1
18	RE-E	NTRY	MY NAME IS EARL: SEASON ONE 20TH CENTURY FDX 2236081 (49.98)	3	4	*6	X360: GEARS OF WARS MICROSOFT	M
-	RE-E	NTRY	SATURDAY NIGHT LIVE: THE COMPLETE FIRST SEASON UNIVERSAL STUDIOS /UNIVERSAL MUSIC & VIDEO DIST. 05652 (69.98)	4	3	17	PS2: NEED FOR SPEED: CARBON EA SPORTS	٤
20	RE-E	NTRY	FAMILY GUY: VOLUME THREE 20TF CENTURY FOX 31295 (39.98)	5		=	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT	3
21	RE-E	NTRY	EVER/BODY LOVES RAYMOND: THE COMPLETE SEVENTH SEASON HBO WARNER 92406 (44.98)	6	10	15	PS2: WWE SMACKDOWN VS. RAW 2007 THQ	a.
22	19	+	THAT'S SO SUITE LIFE OF HANNAH MONTANA WALT DISNEY/BUENA VISTA 72980 (19.98)	7	8	27	PS2: MADDEN NFL 07 EA SPORTS	E
23	9	22	THE OFFICE: SEASON TWO NBC/UNIVERSAL STUDIOS 30378 (49.98)	8	9	17	PS2: BULLY ROCKSTAR GAMES	
24	18	8	MARTIN: THE COMPLETE FIRST SEASON HB0 36012 (29.98)	9	5	2	PS2: GHOST RIDER 2K GAMES	
25	23	7	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 02390 (9.98)	10	den	i an	PS2: SCARFACE: THE WORLD IS YOURS	2

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Data for week of MARCH 17, 2007 | For chart reprints call 646.654.4633

 LASI	WEEKS OH CHT	TITLE	DATHA
1	2	2 WKS WARNER HOME VIDEO	1
NE	w	MAN OF THE YEAR UNIVERSAL STUDIOS HOME VIDEO	PGI
NE	w	THE PRESTIGE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG-1
NE	w	BABEL PARAMOUNT HOME ENTERTAINMENT	-
NE	W	FLUSHED AWAY DREAMWORKS HOME EWERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO	Pie
2	3	FLAGS OF OUR FATHERS DREAMWORKS HOME ENTERTAINWENT/UNIVERSAL STUDIOS HOME VIDED	F8
3	5	THE GUARDIAN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG 3
4	4	OPEN SEASON SONY PICTURES HOME ENTERTAINMENT	PE
5	3	FLICKA 20TH CENTURY FOX	PG
10	7	THE ILLUSIONIST	PG-11

THIS	LAST WEEK	WEEKS ON CHT	TITLE MANUFACTURER	
1	Ű	EW	X360: CRACKDOWN MICROSOFT	
2	1	7	X360: LOST PLANET: EXTREME CONDITION CAPCOM	
3	4	*6	X360: GEARS OF WARS MICROSOFT	
4	3	17	PS2: NEED FOR SPEED: CARBON EA SPORTS	
5		(H)	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT	
6	10	15	PS2: WWE SMACKDOWN VS. RAW 2007	
7	8	27	PS2: MADDEN NFL 07 EA SPORTS	
8	9	17	PS2: BULLY ROCKSTAR GAMES	
9	5	2	PS2: GHOST RIDER 2K GAMES	
10	-	1011	PS2: SCARFACE: THE WORLD IS YOURS	

TOP HEATSEEKERS. ARTIST

SECTO

Nielsen SoundSca

THIS	LASI	WEEK UN CH	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Tille	CERT
0	4	22	#1 UNK 2WKS BIG OOMP 5973/KOCH (17 98)	Beat'n Down Yo Block	
-	7	47	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poisc n	
0	10		ALMOST GOLD 002 (12.98)	Writer's Block	
0	18	6	GREATEST XTREME	Haciendo Historia	
	1		EVERLIFE	Everlife	- eter
3	9	70	BUENA VISTA 861590/WALT DISNEY (11.98)	Speak For Yourself	
			RCA VICTOR 72532 (11.98)		
	E HOT	2 \$807	VIRGIN 80224 (12.98)	Atlantis: Hymns For Disco	
0		SHOT	SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	-
9	-3	14	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
10	N	ew.	ALEGRES DE LA SIERRA UNIVERSAL LATINO 622349 (10 98)	Lagrimas En La Sierra	
11	192	2	ENNIO MORRICONE SONY CLASSICAL 06590/SONY BMC MASTERWORKS (18.98)	We All Love Ennio Morricone	
12	5	2	COMEBACK KID VICTORY 323 (13.98)	Broadcasting	
13	17	21	CHIODOS EQUAL VISION 136 (14.98 CD/DVD) 3	All's Well That Ends Well	
14	ε	2	DIR EN GREY FREE WILL 15/WARCON (13.98)	The Marrow Of A Bone	
15	115	13	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
16	15	5	ELISABETH WITHERS	It Can Happen To Anyone	
17	31.5		BLUE NOTE 68171/BLG (17.98) BOYS LIKE GIRLS	Boys Like Girls	
6	25	0	COLUMBIA 76283/RED INK (11.98) EMERSON DRIVE	Countrified	
	11	~	MONTAGE 90088/MIOAS (13.98) COLD WAR KIDS	Robbers & Cowards	
0	-		DOWNTOWN 70009 (13.98)		
20			CHERRYTREE 007575/INTERSCOPE (9.98) ROCCO DELUCA & THE BURDEN	Twelve Stops And Home	
	23	7	IRONWORKS 165 (12.98) DAVID G. EVANS	I Trust You To Kill Me	
22	11	3	ABUNDANT HARVEST 0849 (15.98)	Healed Without Scars	
23	3	2	THE SHOWDOWN MONO VS STEREO 86191 (12.98)	Temptation Come My Way	
24	N	ŧW	DEAN & BRITTA ZOE 431105/ROUNDER (17.98)	Back Numbers	
25	N	EW	DAVID BROMBERG APPLESEED 1099 (16 98)	Try Me One More Time	
26	15	5	JJ GREY & MOFRO ALLIGATOR 4914 (16.98)	Country Ghetto	
27	23	21	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	Is A Real Boy	af-thm
28	2:	8	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	Color N
29		- 1	PAUL BROWN & FRIENDS PEAK 30147/CONCORD ()	White Sand	-
30			DR. DOG PARK THE VAN 12 (13.98)	We All Belong	
31	42	4	MICKEY AVALON WYSPACE 007853/INTERSCOPE (11.98)	Mickey Avalon	
32	20	•3	RED	End Of Silence	
33	26	-	ESSENTIAL 10807 (12.98) SECONDHAND SERENADE	Awake	
34	32	18	GLASSNDTE 63020/EAST WEST (13.98) DRAGONFORCE	Inhuman Rampage	100
35	39		SANCTUARY/ROADRUNNER 618034/IDJMG (17.98) KINTO SOL	Los Hijos Del Maiz	
36	-7	5	UNIVISION 311038/UG (12.98) YOUNG LOVE	Too Young To Fight It	
	-	9	ISLAND 008101/IOJMG (10.98) APPLES IN STEREO		
37	-1		SIMIAN 213*/YEP ROC (15.98) COBRA STARSHIP	New Magnetic Wonder	
38		7	DECAYDANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets	
39	REI	SNIFT	ESSENTIAL 10812 (13.98) EL CHAPO DE SINALOA	Sound Of Melodies	
40		-	DISA 720802 (10.98)	La Noche Perfecta	
	40	-	GROUP 1 CREW FERVENT 886873/WARNER BROS. (7.98)	Group 1 Crew	
42	E		GEORGE LOPEZ 06LI0 89140 (16.98)	El Mas Chingon	
43	23	E	DÉERHOOF KILL ROCK STARS 472* (15.98)	Friend Opportunity	
44			TITO NIEVES LA CALLE 330022/UG ()	Canciones Clasicas De Marco Antonio Solis	
45	3.	4	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo	
46	15	19	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SDNY MUSIC (17.98) 🛞	Mighty To Save: Live	
47	st	35	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (* 5.98)	Chroma	
48	42	6	BEVERLEY MITCHELL DAYWIND/WORD-CURB 1511/WARNER BROS. (13.98)	Beverley Mitchell	
0	29		LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra	
50	41	6	3CI LATINO 41593/BCI (6.98) DUSTIN KENSRUE	Please Come Home	
	1.0		QUAL VISION 133 (11.98)		

Los Cuates de Sinaloa gets an ovation this week with "Puro Sierreño Bravo." which deLurs at No. 8 on Billboard's Heatseekers chart. Discover developing artists making cheir inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling abums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatsekneys title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatsekneys chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All tights reserved.

SINGLES & TRACKS MAR 17 2007 SONG INDEX 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.

POPPIN (Dirty Dre Music ASCAP/Universal Music Corporation, ASCAP/LI Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, H100 51

POP 97, RBH 7 PROMISE (Royalty Rightings, ASCAP/Universal Music Corporation, ASCAP/Ostaf Songs, BMI/Songs Of Univer-sal, BMI/Evis Lee Music, BMI/EMI Blackwood, BMI), HL H100 46, POP 68, RBH 9

QUE HICISTE (Blue Platinum Publishing, ASCAP(Julio Rever, Music, BM/Sony/ATV Discos, ASCAP), HL, LT,24 QUE LLOREN (IQ Publishing, BMI) LT 17 R

READ MY MIND (The Killer, ASCAP/Linuersal-PolyGram Interducial ASCAP: HL: H100 98; POP 82 REALLY WANNA KNOW YOU (J: Barson, ASCAP/M; Maratti, BM/Desert Storm, BM/Duto, BM/FM Black-word, BM/RM April, ASCAP/Shreet tuf, ASCAP/Mo Destion Entertainment, ASCAP/HI, BH/ 75 ROCK YO HIPS J: Werls Philoting, ASCAP/Royal Throne Publishing, ASCAP/Dime Piece Collection, ASCAP/KO Masterplace Publishing, ASCAP/RoTMON Lettertain-ment, ASCAP/Joc Migrane Music, ASCAP/ H100 73. PDI P2 258(±) 1

POP 92, RBH 21 RUNAWAY LOVE (Lidaciis Music Publishing, ASCAP/Chives Music Corporation, ASCAP/2590 Music Publishing, ASCAP/Kerokey Music, ASCAP/Sick Rick, BM/Entraining, BM/Sicongs Of Universal, BMI), HL, H100 12, POP 12, RBH 10

H100 12, POP 12, RBH 10 S

S SAY GOODBYE (WBM Ausic, SESAC/Babyboys Little Publishing Company, SESAC/Moontme South. SESAC/Face The Misci, ASCAP/EMI April, ASCAP/Jushin Combs Publishing, ASCAP/Poremix Ave. Music Publish-ing, ASCAP, HuWBM, POP 94 SAY IT RIGHT (Nelstar Publishing, ASCAP/Virginia Beach, ASCAPWB Music, ASCAP/Dang Handz Music, SESACEMI April, ASCAP). HUWBM, H100 10 POP 5 SAY OK (Margine AB, STIM/KADotal Music, ASCAP/EMI Biadkwood, BMVOR Suk Music, BM/N, HL: POP 85 SAY OSCAPTOR ASCAP, HUWBM, H100 10 1091, ASCAP/Univers Ed. ASCAP/Rotal Music, ASCAP/EMI Biadkwood, BMVOR Suk Music, BM/N, HL: POP 85 SAY OSCAPTOR ASCAP, CASCAPSinger Three Music, BM/Soviry MC Costs Keys, ASCAP/Singer Three Music, BM/VOreiny Late, ASCAP/Intering Three Music, BM/Noviry Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BMI, Novir N, Asd, BM/VOmensional Songs 01 The Knotl, BM/Vomensi N, BM/Vomensi N, SCAP/Drahmir BM/VSongs 01

SEFANAL THAT SALE AND COMPARISONAL SOLUTION OF THE COMMUNICATION OF THE COMPARISON O

39 SHE'S EVERYTHING (Ann Wilson, BMI/Hillbilly Willy, BMI/ICG, BMI/EMI April, ASCAP/New Sea Gayle,

SHE'S EVENT INTIME (with reflace before an and the BMV/CG, BMV/CH, April, ASCAP/New Sag Gayle, ASCAP, HL, POP 81 SHE'S LIKE THE WIND, Plannivew Diner, BM/Very Tony Mutac, BMI, H100, 4B, POP 33, PBH 85 SWORTE LIKE MINE (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Battyrboy's Little Fublishing Company, SESA/Nonitine, SUIT, SESA/WEM Music, SESA/Naked Linter My Clothes, ASCAP/Chrysalis Music, ASCAP/Thown Fairlunns, ASCAP/LIT 12 SHORTY SHAPTING AND ASCAP, LIT 12 SHORTY SHAPTING AND ASCAP, LIT 12 SHORTY CHAPTING AND ASCAP, LIT 12 SHORTY SHAPTING MARKING, ASCAP, April 14 ASCAP/Daving EMIGHTMAN, ASCAP, April 14 SCAP/Planting EMIGHTMAN, ASCAP, April 14 SCAP/Planting EMIGHTMAN, ASCAP, April 14 ASCAP/Antoring EMIGHTMAN, ASCAP, April 14 ASCAP/Antoring EMIGHTMAN, ASCAP, April 14 Music, ASCAP LID, LIT, MURAC, ASCAP, April 14 Music, ASCAP, LID, LIT, MURAC, ASCAP, April 14 Music, ASCAP, LID, LIT, MURAC, ASCAP, April 14 Music, ASCAP, LID, LIT, MURAC, ASCAP, April 14 SCAP, April 14, MURAM, AND ARABINE, April 14 SCAP, April 14, MURAM, And ASCAP, LIT 14 SCAP, April 14, MURAM, April 14, ASCAP, April 14 SCAP, April 14, MURAM, April 14, April 14

SIENTE EL'BOUM (I Barnun VIAN) Leon Bianco, ASCAP/Sony/ATV Discos, ASCAP/Leon Bianco, BM/Baby Records Publishing ASCAP/I 141 SI NOS QUEDARA POCO TIEMPO (Umque Hits Too, SI NOS QUEDARA POCO TIEMPO (Umque Hits Too, SI NOS QUEDARA POCO TIEMPO (Umque Hits Too,

18 SI TU NO ESTAS (BMG Songs, ASCAP) LT 30 SMACK THAT (Shricom Shady Music, BM/Songs, Ot Uni-versal, BM/Byelail Music, ASCAP/Famous, ASCAP/Slick Jesus, BM//Resto World Music, ASCAP), HL, H100 30. PDP 25

POP 25 SMILE (JRPSL, BMI/Jamrec, BMI/Universal-Songs Of PolyGram International, BMI/Universal-PolyGram Inter

tional, ASCAP), HL, H100 82; POP 62 SNOW ((HEY OH)) (Moebetoblame, BMI) H100 38; POP

⁴⁴ SOLA (Universal-Musica Unica, BM/Pompediscoleca, BM/Wise W Pusibishing, ASCAP) LT 2 SPOKEN LIKE A MAN (Gareers-BMG Music Publishing, BM/Aserina, BM/Sagrabeaus Songs, BM/Sony/ATV Cross Keys, ASCAP/Mighy Underdog, ASCAP), HL, CS 45

Class Reps. Asolar / might bitteliula, Asolar / http://windowept Dimon.cl. BM/Danny Otton Songe: ASAP/Dinversal Music Composition ASC/Pt / HL, CS, H100, 79 STARTIN: WITH ME (Careers BMG Music Publishing, BM/Shitake Make, BM/K-Songe O' Windswept Pacific BM/Songe Of Thortch, BM/Pox Ridge Music, BMI), WBM (S 22 STOLEN (Hey, Did She Ask About Me? Music, ASCAP) PDP 76

POP 76 STRUGGLE NO MORE (THE MAIN EVENT) (Writing Life ASCAPPlain fluth. ASCAP/Big Harlem Music, BMI Joe Weathers Music. BMI/Ostnutwain Music, SCAPJOwersal Lingo, ASCAP, BRH 74 STUPID BOY (Song Plane), BMI/Songs O Universal, BMI/Tbi Lifthe House, ASCAP/Words & Music, ASCAP/Call N ASCAP/BergBrain, ASCAP), HL/WBM, CS 4-H00 SF: DP PA

4: H100 50; POP 64 **THE SWEET ESCAPE (Harajuku Lover Music,** ASCAP/Ryafall Music, ASCAP/Famous, ASCAP/Piano

TAKE IT ALL OUT DN ME (Hope-N-Cal, BMI/Wamer-Tamerlane Publishing, BMI/Lexi's Palm Tree Music, BMI).

Tamerane rounsing over the state of the WBM, CS 47 WBM, CS 47 TAKE ME AS LAM (Nam Tim Productions, ASCAP/Ezeke International Music, BM//Hitco Music, BM/Songs 01

International Music, BMI/Hitco Music, BMI/Songs U Windswept Pacific, BMI/Universal Music Corporation ASCAP/Borleggers Stop, ASCAP/Aeriokey Music, ASCAP/Tabuleus Music, ASCAP/Hitco South, ASCAP/Songs Of Universal, BMI), HL, RBH 23 AI VE7 91:Ca, BMD 17:31

ASCAP/Ibiolosis Mase, ASCAP/IHito South, ASCAP/Songo Uluniversal, BMM, HL, RIHH 23 TAL VEZ (Ser-Ca, BM) [13] TEARDROPS ON MY GUITAR (Sony/ ATV Timber: SESACHIIIstonia Valley, SESAC/Sony/ATV Kee, BM/TBy-ior Swift Music, BM), HL CS 35, PDP 90 TELL ME (Justin Combs Publishing, ASCHIan Combs Abbierton Bulleton, Music, Set Section Combs Abbierton, BM/KStal Jones, Misc, BM/Songo Uluni-versal, BM/ZSS Pub, BM/Warner Chappell, BM/CMI Der Gametin, Publishing, ASCAP/Sony/ATV, Songs, BM, No. C., ASCAP/ OB, ASCAP), HL/WBM, H100 57. POP 31: BH 93

TE LO AGRADEZCO, PERD NO (Gazul. ASCAP/WB

Hussic ASCAP) 112 - Inth No (addit, ASCAP (ND ENHESSEE) Bearloot And Starry Eyed Music, BM(Scow/AIV) (res. BMI), HL CS 53 THAT KINB, OF OMY (Were Going To Mau) BMI/Hits And Smaates Music, ASCAP/2201 Music, BMI/Zomba Enter-press, ASCAP/Good Lounity Micrini, ASCAP (res), BMI/ SEAAC/Gene Mildemess, SEAAC/BPJ, BMI), WBM, CS SEAAC/Gene Mildemess, SEAAC/BPJ, BMI), WBM, CS

41 THATS THAT (My Own Chit Music, BMI/EMI Blackwood BMI/Zomba Songs, BMI/R.Kelly, BMI/D.M.P. BMI/Team-stas, BMI/Ensign Music, BMI/Iving, BMI), HL/WBM, H100.92

Data for week of MARCH 17, 2007

Music, ASCAP) H100 3; POP 3 r mou a, PUP 3

IR, RBH 9

Billeeore

THIS AIN'T A SCENE, IT'S AN ARMS RACE (Chicago X Softcore, BMI/Sony/ATV Songs, BMI), HL, H100 6; POP

This Am La Scence 115 Am Anima Prode Colladors Softcore: BMUSSIN/ATV Somes BMI): HL. H1006 F, POP 10 115 Server Microsoft And Scence BMUSTINE Blackout Legacy, ASCAP/Michail Sate Of Mindz. ASCAP, Scholieids: A SCAP, BMUG-Careers, BMUBMG Songs: ASCAP/Heavy On The Grind Enlergament Publish-ing, BMULi Jace Music, BMUM-Careers, BMUBMG Songs: ASCAP/Heavy On The Grind Enlergament Publish-ing, BMULi Jace Music, BMUM-Careers, BMUBMG Songs: ASCAP/Heavy On The Grind Enlergament Publish-g, BMULi Jace Music, BMUM-Careers, BMUBMG PMS/Res DS Samak Publishing, BMU-Careers, BMUG-Mings: BMUBMG BMU, WMU H100 L, POP 4, RBH3 HROW SOME DS, Clobel Publishing, BMU-FLOR 60, Con-BMUS Gring, DS, Windskey REARCH, EMU-Careers, BMUC, Winds-BMUBMG, Cong MUSIC, BMU, HL H100 32; PDCS BRH4, April, ASCAP/New Sea Gayte, ASCAP/Didn't Have to Be Music, ASCAP/New Sea

HL, POP 84 TOOO SE OERRUMBO (BMG Songs, ASCAP/SGAE,

ASCAPI LI 23 TOP BACK (Club Crown Publishing, BMI/Chubby Boy Music ASCAP/Warner-Tamerlane Publishing, BMI) H100

TOUGH (Steel Wheels, BMI/Curb Songs, ASCAP) CS 54 TU AMOR NO ES GARANTIA (Arnor A La Mexicana) LT

49 TUCK YA ICE (Trick N' Rick, BMI/First N' Gold, BMI/Artist Publishing Group West, ASCAP/Money Mack, BMI) RBF

UN IDIOTA COMO YO (Ser-Ca. BMI) LT 32 UNTIL YOU COME BACK TO ME (Sawandi Music,

UNTL YOU COME BACK TO ME (Sawanti Music, BM/Stone Agate Music, BM/Johee Music, ASCAP/Black Buil Music, SACAP (BH) 32 UPGRADE UI 6. Day, ASCAP/Music Wold, ASCAP/Yoga Flames Music, BM/Lance Comb shubishing, BM/Fuho Music, BM/Songo Of Windswept Paoffe, BM/Solange WMP ASCAP/Angla Bayinca, EXCAPF.MI Longitude, BM/EMI April, ASCAP/Carter Boys Publishing, SACAP), LL BBH 26

HL_RBH 26 U SHOULDA SEEN HER ON MYSPACE (Imagination

Source ASCAP) RBH 96 U + UR HAND (EM Blackwood, BM/Pink Inside Publish-ing BM/Varatine AB, STIM/Kobal Muse, ASCAP/Kasz Money Publishing, ASCAP), HL, H100 52; PDP 36

WAIT A MINUTE (Virginia Beach, ASCAP/WB Music, ASCAP/Keriokey Music, ASCAP/Universal Music Corpo

ASCAP/Keriokey music, Ascar, Standard, Ascar, Ascar), HUWBM, POP 71 WAITING ON THE WORLD TO CHANGE (Somy/ATV Tunes, ASCAP, Specific Harn, ASCAP), HL, H100 33

Times, SSCAP Speakin Hann ASCAP), HL H100 33 Walk A WAY (REMEMBER MB) Scare Sayin Publish-ing BM/Zomba Songs BM/Sony/ATV Tunes, ASCAP/EM Anni, ASCAP Havara Brown, BM/Songs Of Universia, BM/Shengha Publishing, ASCAP floatal Music, ASCAP), HL/MBM, H100 43, POP 15 Walk HT OUT (Inp Quality, BWM) H100 18, POP 27, RBH

WALK TI OUT (16) Utality, BMI) F100 T8: PUP 27: BHI 16 16 WASTED (Songs From The Engine Room, BMI/Songs Of Universal, BMI/Warner-Iameriane Publishing, BMI/Ray-lene Music, ASCAP/BPI J Administration, ASCAP), HUMBIN, CSC, HUDG 7: PUS-CBI/WA/MILLISONGS WICTO-INTERCOS (2014) FOR VASC, BMI/AMILLISONGS SESS, CERACOS ANI The Winite House, SESS, CERACOS ANI THE MILLISONG SONG STORD, BMI), WBM, CSC 31 HOD SS; POP BO HE WAST LUKE (Externe Enfortamment New Orleans Publishing Compa/fill Productions, ASCAP) H100 34, PIP 90

POP 39 WE FLY HIGH (Sally Ruth Ester Publishing, ASCAP/Zukhan Music, BMI/Songs Of Universal, BMI),

WE TAY HIGH (Sally Ruln Ester Publishing, ASCAP728/Markin Music, BMV50ng O'LUnversal, BMI), H. H100 24: POP 28: BBH 39
 WELCOME TO THE BLACK PARADE (Blow The Doors : O'lT mite Jacksey Shore Music, BMI) H100 36: POP 26
 WE RIDE (IG SEE THE FUTURE) (Mary J Blue, ASCAP74mersal MCA ASCAP/Universal Music, Corpo-ration, ASCAP4000 Missic, BMI) H100 36: POP 26
 WE RIDE (IG SEE THE FUTURE) (Mary J Blue, ASCAP74mersal MCA ASCAP/Universal Music, Corpo-ration, ASCAP4000 Missic, SEAAC/Date Dearts List Under IW Clottes, ASCAP7Chrysalts Music, ASCAP).
 WE TAKING OVER (Most Leited) RBH 53
 WE TAKING OVER (Music, RAMA, SEAAC/AVBM Music, SSCAP70mb Enterprise, ASCAP7Ching all Beach, ASCAP70mb Ausc, AMARA, SEAAC/MBM Music, SSCAP70mb Anterprise, ASCAP7Ching Publishing, BMI/Dania Hand, Marka, SESAAC/MBM Music, SSCAP70mb Enterprise, ASCAP7Ching Ci Stape Time Music, BMI, HL CS 46
 WHAT YOU LAST MIGHT (EM Blackwood, BMI/Music C) Stape Time BMI/S010 Kang, ASCAP7Chrysalis Music, ASCAP7Stack AD, ASCAP70ma Kang, BSCAP7Ching ASCAP7Stack AD, ASCAP70ma Kang, ASCAP7Ching ASCAP7Stack AD, ASCAP70ma Kang, ASCAP7Ching ASCAP7Stack AD, ASCAP70ma Kang, ASCAP7Ching ASCAP7Stack AD, ASCAP70my Tures, ASCAP7Ching Anni, ASCAP7Stack AD, ASCAP70mis, ASCAP7Ching ASCAP7Stack AD, ASCAP70my Tures, ASCAP7Ching And LSCAP7Stack AD, ASCAP70my Tures, ASCAP7Ching April ASCAP7Stack AD, ASCAP70my Tures, ASCAP70my ASCAP70ma AD, ASCAP70MI Tures, ASCAP70my ASCAP70ma AD, ASCAP7000H TI TB, ASCAP70my ASCAP70ma AD, ASCAP70MI TURES, ASCAP70mi ASCAP70ma AD, ASCAP70MI TURES, ASCAP70mi ASCAP70ma AD, ASCAP70MI TURES, ASCAP70mi ASCAP70ma AD, ASCAP7000H TIMB, ADD AD, ASCAP70my ASCAP70ma AD, ASCAP7000H TIMB, ADD AD, ASCAP70mi AS

H. Köhl 57 WHERE DA CASH AT (Money Mack, BMI/Young Money Publishing, BMI/Warner Chappell, BMI/Fernymisce Music ASCAP/Reach Global, ASCAP/Irac-N-Field Entertain-ment, BMI/Mollings, ASCAP/Notling Date Songs, ASCAP (M. M. REH 90)

ASCAPI, WEM, RBH 90 WHERE LOVE BEGINS (No Quincydence Music Publish-ing, BMVOctober 12th, ASCAP/Hilco South, ASCAP/Denise Rich Songs, BM/Evanaemusic, ASCAP) מבון 00

RBH 99 WHITE & NERDY (Chamillitary Camp Music, ASCAP/Uni versal Music Corporation, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April, ASCAP/Leathatace Music, ASCAP/Skillz For Skillz And Play Musik, ASCAP), HL,

MUP /4 WIND IT UP (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BM/EMI Blackwood, BM/Williamson Music, ASCAP), HL, H100 100, POP 77

Naziem, BMX-EMI Balckwood, BMU/Williamson Music, ASCAP), HL, H100 100, POP X, SCAP/EMI April, ASCAP/Balck AD, ASCAP/BMK Songa, SACAP/Alkied Under My Clothes: ASCAP/Chrysalis Music, ASCAP/ENJe time Tunes SACAP1, HL/WBM, RBH 97

ASCAP), WBM, CS 18 WOULDNT GET FAR (BabyGame, BMI/Pico Pride Pub-lishing, BMI/Gimme Back My Publishing, ASCAP/EMI Biackwood, BMI/Jabete Music, ASCAP), HL, H100 68, POP 88, RBH 30

Y ADULESTOY (Vander, ASCAP) LT 37 YEAR 3000 (EM, PRS/Rondor London, PRS/EMI Black-wood, BMI), HL, H100 45; POP 41 VOU (German Dog Music, ASCAP/TVT Music, ASCAP/Ostal Songs, BMV/Soundfron Tunes, BMV/Young Money Publishing, BMV/Sware-Tametrane Publishing, BM/Reformation Publishing, PRS), WBM, H100 15; POP 24, BRI 2

29, RBH 2 YOU'LL ALWAYS BE MY BABY (Careers-BMG Music Publishing, BMU/Gingerdog Songs, BMU/Sony/ATV free BMI/Gold Watch, BMI/EMI Blackwood, BMI/Plano Wire

Music, BMI), HL, CS 15 Y SI VOLVIERA A NACER (Cultura Urbana Publishing.

CHARTS LEGEND on Page 68

95 TU RECUERDO (Terra Music, ASCAP) LT 6 TUS PALABRAS (LGA, ASCAP) IT 40

1ST TIME (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Funk, ASCAP/Hol Sauce Music ASCAP) H100 90, RBH 15 2 STEP, Top Qualify, BMI) H100 63; POP 78; RBH 20 30 SOMETHING (Carter Boys Publishing, ASCAP/WB Menic, ASCAP/Ain's Nuthin' Goin' On Bit Funking. Music, ASCAP/Ain't Nuthin¹ Goin' On Bǔt Funking. ASCAP/Bat Future Music, BMi/Songs Of Universal, BMi/Psalm 144.1 Music, BMI/EMI April, ASCAP), HLWBM, RBH 27

AINT NO LOVE SONG (CoryLavel Music Goup. BM/Coorrign Control) RH4 80 ALL MY FRIENDS SAY (Murrah Music Corporation. BM/Folsev Phil Circle, BM/CHI Circle, BM/Black In The Saddle ASCAP/Groave Puppy Music, ASCAP) CS 48 ALYSSA LES (Ceners: BMK) Music Publishing BM/More Than Rhymes Music, BMI) CS 10 H100 75 AMAR ES LO QUE QUIER(0 (Mill Tootho De Mi Virka, S.L./Ediciones Musicales Clippers, S.L./Larala Music, S.L./LT

S.L.) LT 7 AND I AM TELLING YOU I'M NOT GOING (Dreamgiris ASCAP/Universal-Belfren Music, BM/Dreamiettes, BM/D, HL, H100 60; POP 70, RBH 14 ANTES DE QUE TE VAYAS (Promociones Musicales HR, S.A. BM/Rearmusic, IIII, BM/) LT 16 ANTWAY (Demmarka, BM/Lite Des Autuers, ASCAP/Bucky And Clyde, ASCAP) CS 6; H100 56, POP 75

В

BECAUSE OF YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV times, ASCAP/EMI April, ASCAP) HL/WBM, H100 84; RBH 24 BEER IN MEXICO (Somy/ATV Milene, ASCAP/Islandsoul, ASCARD, MIC C2, MIXON 2010)

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdon, ASCAP/Sonv/ATV Cross Keys, ASCAP), HI

H100 37_POP 42 8ENOITA TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Vallincito Songs, BMI/Careers-BMIG Music Pub-

ASLAP venification senses, time senses and the sense of the sense o

sal Music Corporation, ASCAP/Moting Uala: Songs, ASCAP), HL, BHH 88 BE wiTHOUT YOU (Mary J, Blige, ASCAP/Universal-MCA, ASCAP/MBH, Music, SESAC/Babytonys Little Pub-lishing Company, SESAC/Moontime South, SESAC/Bat And Jadiers Publishing, ESSAC/Aladet Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Livrics, SESAC, React Global Tunes, SESAC), HL/WBM ABH 45 BE wiTH YOU (Gai Songs, ASCAP/Cherry Lare, ASCAP, Sweet Cingles, ASCAP, CLM, BBH 47 BOMSHEL STOMP (Midas Magic, ASCAP/Midas Music, BMC, BM/Cherry Rive, BM/Big Blue Diamond's Music, BMI), CLM, CS 55

Music, BMI/Cheny BMI), CLM, CS 55 BOSTON (EMI April

Music, Bwilvenery Hwer, Bwilveig Bille Damonas Music Bwill; Cl.M. CS 5 BosTon (EMR April, ASCAP/Augustana Music, ASCAP), HL. H100 40 POP 35 BREAK (EM OFF (Pau) Wall, ASCAP/Commission Publish ing, BM/Nodisctor Publishing, BM/2 Kingpins Publish ing, BASCAP) POP 99, RBH 68 BREAK (T OFF (Tatril, ASCAP/Copyright Control/Annath Music, BM/FWB Bilaciwood, BM/B (L, H100 9, POP 6 BUDDY (Souldhild, ASCAP/Copyright Control/Annath Music, BM/FWB Bilaciwood, BM/B (L, H100 9, POP 6 BUDDY (Souldhild, ASCAP/Copyright Control/Annath ASCAP/HC (Balar), Most (BM), HL, H100 9, POP 6 BUDDY (Souldhild, ASCAP/Copyright Control/Annath ASCAP/HC (Balar), Most (BM), HL, H100 9, POP 6 BWIDGWING Papeut, BSCAP/Kat (H101 98, RBH 8

BM/Sugar Biscuit, ASCAP) H100 58, RBH 8 BUY UA DRANK (SHAWYY SNAPPIN) (Nappy Boy Publishing, BM/Zomba Songs, BM/Granny Man Publish-ing, BM/Waktin Music, BM/Basement Funk South, ASCAP), WBM, H100 59; POP 57; RBH 35

С

CADA VEZ QUE PIENSO EN TI (Sony/ATV Discos, CALLING ME (1996 Music Lane, ASCAP/Almo Music ASCAP/BMG Sonos, ASCAP/Zowa Sonos, ASCAP).

HL/WBM, CS 56 CALL ME WHEN YOU'RE SOBER (Protessor Screwey Dubliching BMI/Dwight Frye Music, BMI/Sweet T 666

HCUPT INITE STUDY, SCIENCIPIC CONSTRUCTION SCIENCE, SCIENCE STUDY, HCUPTE SCIENC, SCIENCE SCIENCE, SCI

Come CLose (ner Court Norsen), BWI RBH-78 Proc. BMI, WBM CS 39 COME CON RAIN (Mike Curb Music, BMI/Sweel Radical Music, BMI/Ra Proc. BMI, WBM CS 39 COME TO BED (EM Blackwood, BMI/Oklahoma Girl Music, BMI/WBM Music, SCSAP/Rich Texan Music, ASCAP, HLWBM, CS 33 COME WITH ME (WBM Music, SCSAC/Sacrys in The Key OI B Flat, SESAC/Norontime South, SESAC/Massic Lee

OIB Flat. SESAC/Noontime South, SESAC/Massic Le Music, SESAC/Phoenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP), HL/MBM, RBH 49 COMD ENTENDER (Blus Tunes, ASCAP/EMI April,

CUMU ENTENDEN (BUDS LIDES, ASJAN/EMI ADII, ASJAP, GINIII Music, ASJAP II 7.28 COMO YO NAOLE TE HA AMADO Aguessive. ASCAP, Sork ATV Tunes, ASCAP foot Jov, ASCAP /Uni-versal-by/Cam International, ASCAP /Desmobile. ASCAP, Feld Mani, ASCAP II 72 O CRT NO MORE (Bonney Jerkins Productors, ASCAP/EMI April, ASCAP/Makinesha Publishing, BMI23, 000 Music BWM, Maist, Seles Comparison, ASCAP/EMI Bickwood, BWM, Maist, Seles Comparison, ASCAP/EMI Bickwood,

CHANOO BAJA LA MAREA (Colgerns-EMI, ASCAP) LI 39 CUPIOS CHOKEHOLD (Epileptic Caesar Music, ASCAP/EMI April, ASCAF/Mavday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Reptilian Music, BMI/EMI Blackwood, BW/Almo Music, ASCAP/Delicate, ASCAP), HL, H100 7; POP 7

D DAME (Editora San Angel, SESAC) LT 42

70 | Go to www.billboard.biz for complete chart data

DANCE, DANCE, DANCE (Danger Times Publishing, ASCAPT RBH 73 DETALLES (Once Rios S.A. de C.V/TN Ediciones, BMI) LT

47 DIAMONDS (J. Brasco, ASCAP/Little Deven, BM/TVT Songs BM/Sarom Songs, ASCAP/Maddie Jaimes Songs, ASCAP/Young Jeezy Music Inc., BM/EMI April, ASCAP), HL, RBH 76 A DIFFERENT WORLD (Nashvistaville, BMI/NEZ, BMI/Sony/ATV Acuti Rose, BMI/Chaylynn, BMI/Sony/ATV A DIFFERENT WORKS CE BMI/Chaylynn, BMI/Songynn BMI/Son

DWE LULABY (EMI Blackwood, BMI/Greenhorse Music, BM/Paino, Davis, BMI/Drum Grove, SESAC/Caihoun Enterpress, SESAC), H. C. SC 76 DOE BOY FRESH (Elenose Publishing, BMI/Music Resources, BMI/Chamilitary, Camp Music, ASAP/Songs Of timversal, BMI), H., RBH 78 OWT CRY, EV vida, ASCAP/Scarito, ASCAP/DI 72 2 DONT MAKE ME (Call N, ASCAP/Borghain, ASCAP/DI versal Music Compation, ASCAP/Borghain, ASCAP/DI Music, OT 1091, ASCAP (Cs 2) DONT MATER (Byelal Music, ASCAP/Dimensional Music, OT 1091, ASCAP (Cs 2) DONT MATER (Byelal Music, ASCAP/Famous, ASCAP/Lawsongs, BMI), HL HOO 2; POP 2, RBH 36 DRIVER A (Cargiment Music, BMI/CMI Blackwood, BMI/Warner Chappell, BMI), HL/WBM, RBH 94

E

ESE (Primavera Worldwide Music, ASCAP) LT 1

F Star FACE DOWN (The Red Jumpsuit Appendus Publishing Designee, BM/Songs Of Universal, BM/Grim Goodbye Music, BM/, HL, H100 35, POP 23 FAMOUS LAST WORDS (Blow The Dons Off The Jersey Shore Music, BM/ H100 99; POP 95 FANTASMA (Universal-Musica Unica, BM/Baby Records Lawre Binlin 11 26.

Hart Solm (United an Hussia United, birdbar) records (Missic, GM) ET 457 (White Monkey, BM/Rainy Graham, BM/Galegory 5 ASCAP/Mussic OI RPM, ASCAP/Old Despiratos: ASCAP/Not Sol, BM/Cherry River, BM/Readphone Junke Publishing, ASCAP/Ref April, ASCAP/Ruffbas Attack Music, BM/Cherry River, BM/Readphone Junke Publishing, ASCAP/Ref Vasin, Musick, ASCAP/Not Bard Music, ASCAP/Ref Vasin, BM/Bughouse, ASCAP (Link), H100,31: PDP 22 FIDELITY ISonet Rition Music, BM/EM Biackwood, BM/B High DB 40, PD 72

FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuf

Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG Musi Publishing, BMI/Sagrabeaux Songs, BMI), HL/WBM_CS 24 24 FLACA D GORDITA (Mia Mussa, ASCAP/Sony/ATV Dis-cos ASCAP/WB Music ASCAP/ACL Music Publishing.

BMI) LT 34 FLAT ON THE FLODR (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Reynsong

BMI), HL, US 52 FORE SHE WAS MAMA (Sony/ATV Acutf Rose, RMI/Lavender Zoo, BMI/mmokalee Music, BMI/Daphil

Music BMI) HL CS 22 FREAK ON A LEASH (UNPLUGGED) (WB Music, CAP/Gnathead?, ASCAP/Gnathead?, ASCAP)

ASCAP/Jolene Cherry, ASCAP/Gadtiead?, ASCAP), WBM, H100 B9 POP 73 FU PAY ME (Sunny Valentine Music, BM/KSilde That Music, ASCAP/Reprans Son Music, ASCAP/Rent April ASCAP/Graney Man Publishing, BMI), HL, RBH 52 G

GET BUCK (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BM/Songs Of Universal, BM/Sitx fm Stoned, ASCAP)

RBH 55 GET IT SHAWTY (J Lack Music, ASCAP/J Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR-IV Music, ASCAP/Ishmoot Musik, BMV/Young Goldie, BMUWarnerTamerlane Publishing, BMI), HL/WBM, RBH 70

Terr ME BORDE (B. Log, ASCPUINTER, DWR, TO HOW, TOT GFT ME BORDE (B. Log, ASCPUINTERS) TIMES, SACKSANS Of Universal, SESACITARY S DI Publish-ing, BM/HICK March, BM/Lance Combs Aubish-ing, BM/HICK March BM/Lance Explores Aubish-ing, BM/HICK March BM/Lance Explores and BM/EMI AscAR-Solarge BM/LASCAR, ASCAR), HL, Bola 6F.

pwin-usarie street Music, ASCAP/Large Opportunity Music, ASCAPJ CS 17 GRACE RELLY (Mika Punch, BM/Ihving, BM/Sonv/ATV Tunes, ASCAP/Jolit Mar Music, ASCAP/Kill Me White Happy Songs, ASCAP/Danie L. Wamer Music Publish-ing ASCAPJ, HL, H100 88, PDP 66 GUYS LIKE MC Sony/ATV Cross Keys, ASCAP), HL, CS 34

eyo, Abuar), ITL, US 34

HEAVEN (John Legend Publishing, BM/Cherry River, BW/Plaze Gimme My Publishing, BM/Cherry River, BM/Valghts, Brielt Music, ASCAP/Lessyce Misson Pub-lishing, BM/EM Urart (zalato, BM/VSambi, BM/Special Agent, BM/, U. MHL, RH 64 HE BELIEVED (Kicking Bird, BM/Songs Of Windswept Parking BM/CTC Wind, BM/Shings Of Windswept Hendre II, NOUR ARMS) (Gordie Is A Prince, ASCAP) HEND? C. DOL RAMS) (Gordie Is A Prince, ASCAP)

H100 27, POP 18 HIGH MAINTENANCE WOMAN (SKS3 Music, BM//Tim-othy Wilson BM/DAmy Simpson, BMI) CS 12, H100 93 HILLBILLY DELUXE (EMI April, ASCAP/Brad To The Bone ASCAP/Big Loud Shirt Industries, ASCAP/ICG, ASCAP).

ASCAP/Big Loud Shirt IIIousine. HL CS 16 H100 86 HOLLYWOOD (Carter Boys Publishing, ASCAP/Reggie Perry Music, ASCAP/Suger Sayin Publishing, BMI/Zomba

Hour Music, ASCAP/Super Sayin Funnaming, Sandar Sayin Funnaming, Sayin Fun

HL RBH 82 HOUSE LIKE THAT (Mike Curb Music, BMI/Sweet Radical Music, BMI WeM, CS 42 HOW TO SAVE A LIPE (Aaron Edwards Publishing, ASCAPEM ARII, ASCAP), HL, H100 25, Pop 20 HURT (Kins Music, BMI/Carers-BMG Music Publishing BMI/Sluckin The Threat ASCAP/Famous, ASCAPMark Ronson, BMI/EMI Blackwood, BMI/Inouye, BMI), HL, PO 59

ICE BOX (Mr. Grandberry O's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Rival Court Music, ASCAP/Ornstopher Mathew BM/Hito Music, BM/Ezke Innenational Music, BM/Kencker, Music, ASCAP/Universal, Music Corona-tion, ASCAP/Pary, Music, SASCAP/Universal, Music Corona-tion, ASCAP/Pary, Music, SASCAP/Universal, Music Corona-tion, ASCAP/Pary, Music, SASCAP, I-LW/BM, H100 14;

POP 19, RBH 5 EVERYONE CARED (Warner-Tameriane Publishing BM/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM,

H100 21 POP 14 IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April ASCAP Stellar Soons ASCAP/Water Music Pub-April, ASCAP, Stellar Songs, ASCAP/Water Music Pub-listimo, ASCAP), HL, RBH 42. I GOT MORE (Hope-N-Cal, BM//Sexy Tractor, BMI/Cal IV Entertainment, BMI/Universal Music Corroration.

ASCAF Memphersfield, ASCAP), HL, CS 40 IGUAL QUE AYER (Mafer, ASCAP), ALCS 40

ASCAPULI 8 I KEEP COMING BACK (V2, ASCAP/Diver Dann, ASCAP/Jeffrey Steele, BM/Songs Of Windswept Pacific

ASLAF/Jettings alteries, thin consider with the philos of the philosophi

HT00727 BBH 1 HT0727 BBH 1 HT0727

INTO THE UCEAN (rails On Pader Publishing, ASUAP) H100 54 POP 50 INVIERNO (Nana Maluca, SESAC/Maximo Aguire, BMI/Altain Misso, ESSAC/Mark Portinam, BMI/D IRREEMPLAZABLE (Stellar Songs, ASCAP/EM Agni, ASCAPR Boy, ASACP/Sony/ATV Tunes, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BM/VEM Black-wood, BMI/EMI, PRS/HLDet, ASCAP, 11, VRBM, U 25 WORD BMI/EMI, PRS/HLDet, ASCAP, 11, VRBM, U 25 MIRCH ACAP/B-Day, ASACP/Sony/ATV Innes, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI Black-wood, BMI/EMI, BMI/Zomba Songs, BMI/EMI Black-wood, BMI/EMI, PRS), HL/WBM, H100 13; PDP 13; RBH 17.

ISNT SHE (Jujala, ASCAP/Curb Songs, ASCAP/Charlie Mook, ASCAP/Gremlin Corner, ASCAP/Harbinism.com

Mote Accel 2015 SESAC 2015 SESAC 2015 SINT THAT EVERYTHING (Beliadiva Music BM/CMX Song: BM/Commy Lee James, BM/Sill Working For The Man. BM/Music Of Combustion, BM/Songs Of Windswerp Reality, BM/Sill Working For H ENDS TONIGH (Winnel and BM/Sill Working For H ENDS TONIGH (Winnel and BM/Sill BM/Sill BM/Silveamore Caryon, BM) Wight, H10087 H SM DM/Silveamore Caryon, BM) Wight, H10087 H DM/Silveamore Caryon, BM, Wight, H10087 H DM/Silveamore

56 56 Wat Music, ASCAPWanerJameriane Publishing, BM/Floating Leal, BM/EMI April, ASCAP), HL/WBM, H100 11: DPB 2

I WANNA LOVE YOU (Byefall Music, ASCAP/Famous, ASCAP/My Own Chit Music, BMI/EMI Blackwood, BMI)

ASCAP/Wy Uwn Chri Music, BM/EMI Blackwood, BMI HL. H100 22; U 33; POP 16; RBH 33 SCAP/Magic Farming Music, ASCAP/BMC Songs ASCAP/Magic Farming Music, ASCAP.Litile Blue Type writer Music BM/BPJ, BM/Sony/ATV Tree, BM/All Mighty Dog Music, BMI), HL/WBM, CS 37

J

JOHNNY CASH (WB Music, ASCAP/Wamer-Fameriane Publishing, BMI/Writers Extreme, BMI) CS 30 JUMP OFF (Crows The Publishing, BMI/My Blood Sweat Tears Publishing, ASCAP/Brime Dat Publishing, BMI/How Ya Luv Dat Music, ASCAP/Notting Date Songs, ASCAP, BMI #1 JUST ANOTHER BOOTY SONG (SGRK Music Group,

K

KEEP HOLDING ON (Avri) Lavigne, SOCANAlmo Music, ASCAPRAsz Money Hubishing, ASCAP/Kobatt Music, ASCAPTOE, ASCAP HIO DO & POP 21 KEEP YOUR MIND WIDE OPEN (Two Of Everything Music, ASCAPMusic, Of Windswept, ASCAP(In The Gloarning Music, BMI/Songs Of Windswept Pacific, BMI POP 89

fic BMI POP 89 KING KONG (Big Big Kid, ASCAP/Universal Music Corpo-ration, ASCAP/Li D, ASCAP/Li Reace, ASCAP/Tyreace Publishing, ASCAP/NVLA Publishing, ASCAP), HL, H100 Corport a publishing, ASCAP), HL, H100 66 PDP 36, RBH 41 KNOW WHAT TM DOIN" (Money Mack. BML/Young Money Publishing, BML/Warner Chappell, BML/Rick Ross Publishing Designee, BML/NappyPub, BML/Zomba Songs BMI), WBM, RBH 58

LADIES LOVE COUNTRY BOYS (EMI Blackwood, BMI/House Of Full Circle, BMI/Universal Music Corpora-tion, ASCAP/Memphersfield, ASCAP/Full Circle, BMI),

LA LLAVE DE MI CORAZON (El Conuco, BMI/Redomi, BMI) LT 15 LA MAESTRA (Arpa, BMI) LT 44 LA NOCHE PERFECTA (IN Ediciones, BMI) LT 13 LAST DOLLAR (FLY AWAY) (Big Love Music, BMI) CS 5;

Last Jong Len (FCL AWAP) (big Line wusste, biwle US 3).
 LAST NIGHT (Lestin Combs Publishing, ASCAP/EMI April.
 LAST ALL (Lestin Combs Publishing, ASCAP/EMI April.
 SESAC/FOR Music, SESAC/Grin Music, SESAC/Marking, BMI/EMI Blackwood, BMI (HIO2 SEAC/Forg Music, SESAC/BMI Blackwood, BMI) (HIO2 SEAC/Forg Music, ASCAP/Boredom Menting Music, BMI) (POP 1)
 LEAY THE (Silversum Pickups Music, ASCAP/Boredom Menting Music, BMI) (POP 1)
 LEAY THE (FIDES) WM Busic, ASCAP/Boredom Menting Music, ASCAP/Somy/ATV Acutt Pase, BMI/Songs 01H, Joseph, ASCAP, HJ, WBM, POP eff.

96 LE COMPRE LA MUERTE A MI HIJO (TN Ediciones, PMU/Doe Sound Publishing: RMI) IT 38

LE COMPTRE LA MILLER MI IND. IN FOLIDORES, BM/Dos Shund Publishing, BM/BJ 17 38 LETS STAT JOGETHER, IVIE III, ASCAP/SonyATV Turds, ASCAP, HL, BBH 44 UKE A BOY (Universial Music Corporation, ASCAP/Royally Rightings, ASCAP/Soolfeggers Stop, ASCAP/Inversial-Polydicam International Times, ES-SAC/Argue Joinis, SESAC/Christopher Mathew, BM/PHico Music, BM/Ezeke International Times, BM/Reviolutionary Jazz Gant, BM/Graess, BM(), HL, H100 81, POP 98, Ref.

25 LIKE A STAR (Global Talent Publishing, PRS) RBH 59 LIKE THIS (Kelendria: ASCAP/Blondie Rockwell, ASCAP/2590 Music Publishing, ASCAP/Aniversal Music Corporation, ASCAP/Earn 50 Del Publishing, BMU/Htoo Music, BMU/Songs Of Windswept Pacific, BMI), HL, RBH CS OF AN ANGEL (EMI Blackwood, BMI/Hinder Music BMI/Hinh Buck Publishing, BMI), HL, CS 19

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LISTEN (B-Day, ASACP/Miroku Music, ASCAP/Williamson Music, ASCAP/SKG, ASCAP/Cheny Lane, ASCAP/SKG, ASCAP/Cheny Lane, ASCAP/SKG, ASCAP/Cheny Lane, ASCAP/Skngshag, Music, BM/SKG, Skons, DI SKG, BW/Cheny River, BM/EML April ASCAP) CLMMHL, H100 71: POP 60, R8H 40 LITTLE ENT OF LIFE Linno Music, ASCAP/Abullintone Music, ASCAP/Songe, BM/), HL, 11100 94 A LITTLE MORE YOU (Name-Fametaine Publishing, BM/Sall The Cow, BM/Flow One, BM/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP), MSM, CS 44 LOBG THE ALONE (Ensign Music, BM/Fahcho Paja Music, BM/Rhome With The Armabilito, BM/White litatks, ASCAP/Tower, Bunstead, McCeraty & MCCarthy, ASCAP (Carthy), ASCAP, USCATIV, ASCAP (Carthy), ASCAP, Carthy, Lane, BM/Fahcho Paja Music, BM/Rhome With The Armabilito, BM/White litatks, ASCAP, Flow, Bunstead, McCeraty & MCCarthy, ASCAP (Carthy), ASCAP, USCATIV, ASCAP, Carthy, ASCAP, CART YOU (Aran Edwards Publishing,

ASCAP) CS 13; H100 97 LOOK AFTER YOU (Aaron Edwards Publishing, COOR SET Aurul ASCAP) HIL H100 91, POP 63 ASCAP/EM Auri, JSCAP, HL, HOUSI, HVP 63 LOST IN THIS MOMENT (EM April, ASCAP Reme Cow-byr Music, ASCAPWIG Music, ASCAP, HL HOUSI, HVP 63 LOST ONE (Carter Boys Publishing, ASCAP) HL WBM, CS 29 LOST ONE (Carter Boys Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP, Ant Hubin Goin On But Funking, ASCAP/Bal Hubine Music, BSAC/Foray Music, ESCAC/Four Kings Production Inc., SESAC), HL WBM, RBH 66

HL/WBM, RBH 66 LOST WITHOUT U (Like Em Tincke, ASCAP/DosDuetes-Music, ASCAP) H100 16, POP 48, RBH 1 LUCKY WAN (Greens BMG Music Putilshing, BM/Ner-vous Worm Music, BM/EM and, ASCAPAlew Sea Gayle, ASCAP), HL/WBM, CS 25 Gayle, ASCAP), HL/WBM, CS 25

MAKE IT RAIN (Joseph Catagena, ASCAP/Reach Global), ASCAP/Scott Storth Music, ASCAP/TVT Music, ASCAP/Young Money Publishing, BM/Uoey & Ryan Music, BM/Warner-Jamertane Publishing, BMI), WBM,

MUSIC: DWITTERING AND A CONTROL OF A CONTROL

ASCAP/Cherry Lane ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI). HL/WBM, RBH 62 MANDA UNA SENAL (Tulum, ASCAP/WB Music, ASCAP)

MANUA UNA SENAL (IIIUM, ASCAPWIG MUSIC, ASCAP UT5 MANEATER (Nelstar Publishing, ASCAP/Migmia Beach, ASCAP/Ban Handz Muzic, ESSACMillennium Kid Music, Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP, HU.WBM, POP 67 ME AND GOD (Som/ATV Cross Keys, ASCAP/Drivers Ed. ASCAP, HU. (S. 20 ME MUERO (Emi April, ASCAP) (JT 14 MI CORAZONCTIO (Fernium Lain, ASCAP) (JT 26 MISSING MISSOUPI (Songs Of Springlish, BM/WIKA, BM/Hope, N. Cal, BM/Gimme Them Gimme Then Songs, BM/ US5 57

Hirosoffer (Hisborg) (2014) Soft spin fight, but Michael BM/Hoge N, 2017 (Alley Music Corporation, BM/Carlin America, BM/OLarit, ASCAP/Music Corporation, BM/Carlin America, BM/OLarit, ASCAP/Markot, CO Windswept, ASCAP/Markot, Scalar Alley Music, CSB/CAP/Markot, CSB/Carnal, Music Group, ESSA/WB Music, ASCAP/Net Wales (Group, ESSA/WB Music, SM/Little Shop Of Nezerath, BM/EMI Backwood, BMI, HL, POP 51
 MORE (Candin Blue SM Music, SM/Little Shop Of Nor-gensory; BMI) WBM CS 49
 MORE Trant PriLeNDS (Ling Masters 911 Publishing, SCAP/Rice, ASCAP, Nething, ASCAP/Neth Wales (Group, ESA/Universat Ling), ASCAP/Neth, Hittle ASCAP/Neth, Publishing, SCAPA/Det Linner, ASCAP, Distributed (Group, ESA), BMI, WBM, CS 49
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THE NEIGHBOR (Woolly Puddin', BM//Scrapin' Toast, ASCAP./Warner-Tamerlane Publishing, BMI/Absinthe Music, BMI/Boyletown Music, ASCAP), WBM, H100 74

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NU Sec VE ELLA (MY SPACE) (Crown P, BM//Sebastian, BMI) [172] NOTHING LEFT TO LOSE (FM Blackwood, BM//Facade Asde, BM) H100 62, POPS (M//Seby Tractor, BM//Cai IV Entratannent, BM//Seby Tractor, BM//Cai IV Entratannent, BM//Seby Tractor, DN T BEADY (MAKE NICE Velosity Puddin, DN T BEADY (D MAKE NICE Velosity Puddin, BM//Scapin Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WBM, H100 19, POP 17

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BACKBEAT

EDITED BY KRISTINA TUNZI



ABOVE: Electronic Arts worldwide executive of music and marketing Steve Schnur. left, with Billboard senior digital/mobile correspondent Antony Bruno.





MUSIC & MONEY SYMPOSIUM

The sixth annual Billboard Music & Money Symposium in association with Loeb & Loeb took place March 1 at the St. Regis in New York. The one-day event gathered the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending. PHOTOS: COURTESY OF GARY GERSHOFF/WIREIMAGE COM

ABOVE: Starbucks Entertainment president Ken Lombard with Billboard executive editor/associate publisher Tamara Conniff

LEFT: Pictured during the Music & Money Symposium luncheon sponsored by Kobalt Music Group are, from left, Michael Selverne, Esq.; Kobalt founder and CEO Willard Ahdritz; EverGreen Copywrights CFO John Lippman and co-CEO David Schulhof; and Kobalt nonexecutive chairman Tom Teichman.

RIGHT: RealNetworks chairman/CEO Rob Glaser



ABOVE: From left are Stealth Entertainment Group managing director Nick Bolton, Billboard senior legal/publishing correspondent Susan Butter. ATO Records co-founder Michael McDonald, Gold Village Entertainment president Danny Goldberg and Family Tree Entertainment president/CEO Michael "Blue" Williams.





ABOVE: Walt Disney Pictures president of music and soundtrack and Buena Vista Music Group TV president Mitchell Leib



From left are Bug Music CEO John Rudolph, BMG Music Publisking chairman/CEO Nicholas Firth, Loeb & Loeb co-chairman John Frankenheimer, Windswept Holdings CED Evan Medow and Universel Music Publishing Group chairman/CEO David Renzer

RIGHT: From left are Control Room executive VP of operations/general counsel Ron Milkes, Charles Attal Presents president Charles Attal, Ticketmaster president/CEO Sean Moriarty, Billboard executive Billboard executive director for content and programming for touring and live entertainment Ray Waddell, Signatures Network CEO Dell Furano, Live Nation president of digital distribution Bryan Perez and Metropolitan Talent /manager John Scher



ABOVE: Angel Investors founder an managing partner Ronald Conway.

IGHT: Carlin America COO Caroline

founder and

ISS PORTUGATE PAOLETA

SEXUAL HEALING

Up-and-coming rock outfit Say Anything has channeled teen angst into a clever video for its new single, "Wow, I Can Get Sexual Too," which premieres March 12 on MTV's "TRL." The song's key lyric is "I called her on the phone and she touched herself," and in the clip, frontman Max Bemis places said calls to various females from a mansion, as his butler wheels by a gournet meal. Later, the Fonz himself, Henry Winkler, makes a cameo.

"He's a very good family friend," Bemis told Track of Winkler during a break from recording Say Anything's next album at Electric Lady Studios in New York. "We were going to have a hip-hop-style cameo, so we thought maybe Clive Davis to represent. But then we decided to make it more random, and Henry was the first person to come to mind. He's always been really supportive of my career."

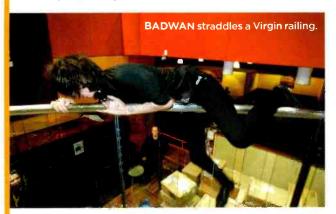
In a first, fans who view the video on Yahoo Music can interact with Bemis by texting "WOW" to 71717, which is displayed on Bemis' phone in the clip. Look for Say Anything on tour with Saves the Day this spring.

GET YOUR GROOVE ON

Five years on from the release of "Songs About Jane," which propelled Maroon5 into the multiplatinum stratosphere, the group is ready to return with a new album that's "a little more hyper and excitable; not as laid-back or bluesy as the first record," frontman Adam Levine tells Track. "It Won't Be Soon Before Long," due May 22 via the new A&M/Octone label, percolated for months as the band tried to achieve perspective on its sudden success.

"The first record was so massive that we all started to get a little freaked out," Levine says. "We all started to get a little nervous and wanted to take our time and make sure it was something we all loved. We all became very concerned with the quality of the record, and when you have five different people equally concerned with that, it's going to take awhile. It doesn't happen overnight. We were borderline Fleetwood Mac on this one; it was crazy."

Maroon5 won't begin a proper tour until September, but the group will suit up as the support act for the Police's July 10 show at Miami's Dolphin Stadium. "I can't wait for that," Levine says. "It's a dream come true. I would've liked to have just seen the concert, let alone open up for them."



OH, THE HORROR!

Shoppers at Virgin Megastore on London's Oxford Street got more than they bargained for March 5 when big-haired British goth rock band the Horrors lived up to their name. Midway through their in-store performance in the retailer's basement, frontman Faris Badwan took flight up Virgin's stairs—with microphone in hand—and mingled with surprised record buyers. Guests at the performance were also treated to an upturned bucket of ice and the odd mic stand thrown from the stage. It was all in the name of generating buzz for the group's self-titled debut on Loog, which was released that day. If the Virgin gig was anything to go by, the kids will scream for it.

SHE'S FEISTY

After completing work on her new album, "The Reminder" (due May 1 in the United States via Cherrytree/Interscope), Canadian singer/songwriter Feist rejoined Broken Social Scene colleague Kevin Drew to contribute vocals to his in-progress solo debut. "It's almost done and it's fucking killer," she tells Track of Drew's album. "We wrote some songs together too, but not for my record or his. We don't know what they're for. They're not for Broken Social Scene. They're kind of more sweet and quiet."

As for the future of Broken Social Scene, which is on hiatus in



2007 while its many members pursue other projects, Feist says she will keep contributing to the band "as long as we're all alive. That's the nature of how Broken was formed. I was joking the other day that Broken can't ever break up because it is based on being fragmented. By its elastic nature, it will never end."

OPEN BAR

Rock'n'roll shenanigans abounded at the recent NME Awards, held March 1 at the historic (and soon to be be bulldozed) Hammersmith Palais venue in west London. As drinks flowed throughout the evening, guests were treated to fine performances from the likes of Kasabian, Kaiser Chiefs, the Killers, Primal Scream (joined by the Clash's Mick Jones) and, later, the unusual sight of the Gossip's Beth Ditto dancing on industry tables. And if there was an award for the most-toasted rock star, Hard Fi frontman Richard Archer—seen toward night's end clutching a half-empty bottle of vodka—would have been oddson favorite. Speaking to Track, New Order's Peter Hook summed up the annual event: "It's nice to see people with the same interests and the same passions. And you can come and make a twat of yourself."

WHAT'S IN A NAME?

Allee Willis, co-composer of Broadway's "The Color Purple" and a writer on the Earth, Wind & Fire classics "September" and "Boogie Wonderland" (see Rhythm & Blues, page 46), is back in singing/songwriting mode as half of the duo Bubbles & Cheesecake. Willis (Bubbles) and partner Holly Palmer (Cheesecake and also a former member of Gnarls Barkley's live band) are collaborating on the indie project "The Soul of Bubbles & Cheesecake." Financial guru Suze Orman has already commissioned one of the songs, "It's a Woman Thang," as a special promotional handout on the book tour for her latest tome, "Women & Money," in which Willis is featured. Describing the album as a "rhythm percussion adventure," Willis says the pair is halfway through the album. "There are no rules here," an ebullient Willis says of the project that's being recorded at her Los Angeles home, Willis Wonderland. "We are going to take this as far as we can on our own. Then, if there is serious interest [from a major label], we will consider it. But not before we handle ourselves a la Gnaris Barkley."

EXECUTIVE TURNIABLE EDITED BY MITCHELL PETERS

RECORD COMPANIES: Koch Records appoints Angela Storti to director of international marketing. She was senior marketing manager at Koch Vision and Koch Lorber Films.

Sanctuary Records Group promotes Brian Pearl to VP of sales. He was senior director of sales and field marketing.

Razor & Tie promotes Kevin O'Connor to VP of its Kidz Bop division. He was senior director.

Sony BMG Asia ups Ruuben van den Heuvel to senior VP of digital and new business development. He was VP of digital business.

Capitol Records Nashville appoints Cindy Mabe VP of marketing. She was senior director of marketing and artist development at Arista Records Nashville.

Zomba Label Group names Wendy Washington senior VP of media relations. She held the same title at Universal Motown Records.

DISTRIBUTION: The Orchard names Daniel Cheung managing director in Asia. He was founder and executive director at Asia Markets Development Limited.

TOURING: Metropolitan Talent names Errol Antzis CFO and a member of its board of directors. He was co-manager/principal of VSS Mezzanine Partners.

Staples Center in Los Angeles promotes Devon Murray to center event manager. He was event coordinator.



AN DEN HEUVEL MABE L

BRANDING: DMI Music & Media Solutions appoints Lynne A. Leger to senior VP of strategic marketing and business development. She was VP of strategic marketing and consumer insights at EMI Music.

RELATED FIELDS: Pollack Media Group names Tommy Hadges president of worldwide video and radio and Jeff Pollack chairman/CEO of global media and entertainment. Hadges was president, and Pollack was chairman/CEO.

BiggerBoat in Beverly Hills, Calif., names Jon Guynn VP of sales. He was senior director at JM Northern Media.

Music World Entertainment promotes Max Gousse to executive VP of Music World Music. He was executive VP of A&R. Target names Jessica Phillips multicultural merchandis-

ing buyer. She was the Latin music buyer. Tim Benson becomes the buyer for Latin and rock.

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GOODWORKS

LAUNDRY SERVICE

Shakira has designed a limited-edition women's T-shirt for Hard Rock International's Signature Series T-shirt program. Proceeds from the shirt (Edition XXIII)—sold exclusively at Hard Rock establishments worldwide—benefit the artist's Fundación Pies Descalzos. The foundation helps children who are victims of the violence in Colombia. Additionally, it helps build new schools and improve the infrastructure of existing schools.

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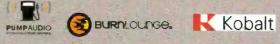


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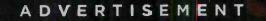
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