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Billboard

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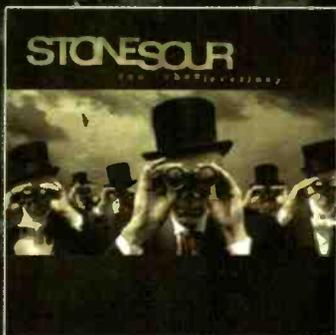
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HOME FRONT

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Transmission Control

ASCAP's Views On Copyright Law

BY BRUCE BROUGHTON

A momentous court decision is about to be made regarding the right of public performance inherent in all digital transmissions of musical works—including song downloads.

This decision will significantly affect my livelihood and that of all songwriters and composers who create musical works, both today and tomorrow. It will also determine whether huge commercial Internet businesses, which make a great deal of money by leveraging the artistic works created by composers like me, will be successful in their continued attempts to chip away at long-established copyright laws that protect us.

While it is ASCAP that is leading this legal action, make no mistake: It is music creators like me who are ultimately on the front line of this struggle. As such, ASCAP is speaking with my voice, the voice of the music creator.

Those who run businesses in the digital arena are well aware of the tremendous appeal of our musical works. Without it many popular sites and services would have little to attract consumers or advertisers, thereby greatly diminishing their economic value.

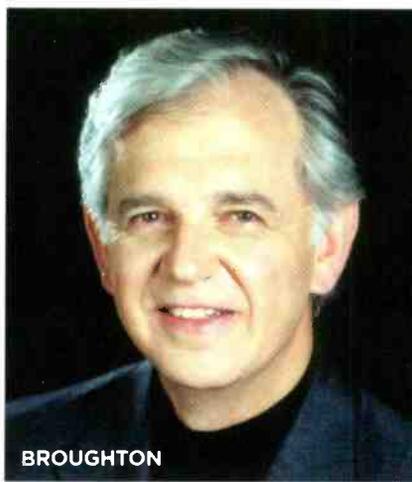
Music creators and those that represent us have fought for court and legislative actions to, we believe,

determine the following:

1. The right of public performance exists in every transmission of copyrighted music to the public.
2. A download of a musical work is the transmission of a performance of that work on the Internet.
3. A work is performed when it is transmitted by means of any device or process.
4. Transmissions of copyrighted works are public performances even when the public cannot perceive them immediately.

While this logic and the law is clear and compelling to me, businesses like those represented by the Digital Media Assn. (DiMA) want to build their profits on the back of my creative work while shortchanging my colleagues and me. They therefore make the misguided claim that I am “double dipping” by wanting a performance royalty as well as a mechanical or synchronization royalty. The fact and the law are that both reproduction and performance rights are involved in their transmissions, and both should be paid for.

Let's make no mistake. DiMA and the other entities opposing ASCAP in this legal action seek to limit their financial liability for the use of the copyrighted works of music creators. If they prevail, it will mean even less compensation for composers like me as well as all music creators.



BROUGHTON

The purpose of downloading music is playing music. It seems difficult to disagree on that point. Without question, those who create music have every right to be fairly compensated for its use. Similarly, those who build their entire businesses around the value that music provides have the legal and ethical obligation to pay for it, and to pay for it fully.

Bruce Broughton's scores for TV shows have been nominated for 22 Emmy Awards and won a record 10 times. His film scores include the Academy Award-nominated "Silverado." He is on the ASCAP board of directors and a governor of the Academy of Motion Picture Arts and Sciences.

FEEDBACK

I was pleased to see Billboard's coverage of India—it's been a long time coming. India really is more than Bollywood. Spend time with any kid in Bangalore or Calcutta, and they are more interested in Jimi Hendrix and Judas Priest than Bollywood.

While author Susan Butler correctly stated that Bollywood soundtracks account for 70% of the music market, that

is because it is the only music that has any marketing budget behind it. In fact, most record companies do not even pay for the production of the album. Furthermore, Butler states that few Western superstars have a visible presence in India, but that is not for lack of consumers. Rather, it is for lack of marketing and distribution.

In a time when U.S. record executives are struggling to gain new audiences they are overlooking a strong number: 1.2 billion people inhabit the Indian subcontinent, of which 65% will be younger than 25 in just 18 months. What's more, there is an emerging and globally conscious upper-middle class that is estimated to be the equivalent of

the entire U.S. population. This demographic is not limited to Bangalore, Bombay and Delhi. It can be found in progressive music markets like the northeast of India. Danish band Michael Learns to Rock attracted 4,000-7,000 people in Bombay and Bangalore, but drew 30,000 people (at the same ticket price) at its concert in Shillong.

Enforcement of copyright laws and reducing piracy is occurring through education and reform, but U.S. music executives need to take part in the cultural and financial revolution that India is experiencing in order to really see change.

Aarti Tandon, Esq.
New York



FOR THE RECORD

In the March 10 issue, the *Inside Track* item about Kobalt Music should have stated that the company's pipeline royalty advance initiative for its clients is already operating and is expected to launch in its online version on Sept. 1.

In the March 17 issue, the feature on Martina McBride should have identified the title of her new album as “Waking Up Laughing.”

WRITE US

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

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STOCKING THE STORES
Will digital album sales affect CD shipments?



TWEEN TRIUMPH
Girl Authority connects big with the kids



FROM RADIO TO TV
Jane Feltes makes 'This American Life' sing



AVRIL'S EXPERIMENT
Can a comic book replace a killer tour?



FIRST-WEEK FEAST
Arcade Fire fans chow down in Dallas

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**>>>SOURCES:
BMG MAY
DROP ZOMBA
PUB, 19 SONGS**

In a concession to the European Commission's merger concerns, Universal Music has offered to sell off its stakes in Zomba Publishing and 19 Songs when it buys Bertelsmann's BMG Music Publishing, industry sources tell Billboard. Vivendi, Universal Music's parent, suggested offloading parts of its catalog after the EC indicated that the merged entity might hold an overly powerful position in the music publishing entity.

**>>>VIACOM
SUES GOOGLE,
YOUTUBE**

Viacom sued Google and its Internet video-sharing site YouTube for more than \$1 billion March 14 in the biggest challenge yet to the Web search leader's strategy to dominate the online video market. The lawsuit accuses Google and its popular online video unit of "massive intentional copyright infringement."

**>>>HFA
OVERALL
COLLECTIONS
UP**

At the Harry Fox Agency, mechanical royalty collections were down while overall collections were up for 2006. Total collections reached \$379.4 million, up 2% from the prior year due primarily to the agency's royalty compliance examinations of licensees' accounting records. But mechanicals, about \$349.2 million, were down 4% from 2005. HFA reports the decrease reflects the continued decline in CD sales.

UP FRONT

BUSINESS BY LEILA COBO and BRIAN GARRITY

SIGNED FOR SINGLES

Select Labels Offer Artists Contracts For A Song—Or Three—At A Time

Add Universal Music Latin America to the list of labels that have begun experimenting with signing new acts to limited singles deals, rather than full-album deals.

In select cases, the label is offering pacts that call for artists to release one or two singles, which are marketed and promoted online and at radio, with an option for a full album if a song attains enough success.

In the United States, Universal's Latin label, Universal Music Latino (UML), so far has signed three artists—Lenny, Baby Boy and JC—to such deals. Their singles are slated for release between April and May. They all are urban bachata artists, but the label says it is not limiting its singles signings by genre.

Indeed, in Latin America, the acts Universal has been quietly signing to single deals since last year—four in Brazil and two in Mexico—range from hip-hop to pop.

"The thrust behind this was to find ways to continue to give opportunities to new talent, even if we had less resources," explains Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, which oversees Universal's operations in Latin America, Spain and Portugal, along with its Latin operations in the United States.

The concept of signing acts to contracts geared toward delivering a defined number of tracks, rather than albums, is not entirely new. A small handful of major and indie labels alike have been dabbling in business models centering on singles deals for the better part of two years. Most notably, Warner Music Group (WGM) has been operating an EP-driven e-label called Cordless Recordings for the last 18 months.

But in a twist from previous efforts, UML's "singles" acts are signed to the flagship label as opposed to a special imprint.

"It's a back-to-the-roots approach," UML president John Echevarría says. "Remember how it was with the Beatles? They would release singles, then the album."

López says he had toyed with the idea of signing acts to singles deals for the past four years, but he encountered resistance from artist managers and members of his own team, who were dubious on how to measure possible success with a single cut

in the market.

Now, thanks to social networking sites—plus mobile and digital sales—added to traditional airplay, UML execs say it's easier to predict success.

Because digital sales are only beginning to establish themselves in Latin America, the measure of success is judged largely by site traffic around an artist.

"Sales are not so essential for me," López says. For example, if an audience shows interest by visiting a MySpace site, "I know I can sell" that artist.

UML's commitment to its singles acts involves promotion via the Internet, mobile and radio. A video is not automatically part of the deal, but can be included. As is the case with most of the label's new signings, the deals give UML a percentage of other revenue streams, such as touring and sponsorships.

Of course, UML hasn't stopped signing new acts to full-album deals. The vast majority are still signed the traditional way. But the new model gives the company more mileage for its A&R budget.

"If we're able to give an opportunity to three acts instead of one, well, that's wonderful," Echevarría says.

Similar thinking has been in play at WGM with Cordless, which signs some artists to deliver songs in bunches of three called clusters. The deals include options for additional clusters and ultimately an album.

Since launching in 2005, Cordless—which is headed by president Jason Fiber and former Elektra Records founder Jac Holzman—has signed 20-plus artists. One act, electronic duo Dangerous Muse, has been op-



LENNY, left, is signed to a limited single deal with Universal Music Latin America. **DANGEROUS MUSE** is being upstreamed to Sire after delivering two digital EPs last year to Cordless.

tioned for an album deal with Warner Bros. Records' Sire imprint. It is being upstreamed after delivering a pair of digital EPs in 2006. Another four Cordless acts—Jihad Jerry & the Evildoers, the Residents, Skye and Roger Joseph Manning Jr.—have released full albums via indie distribution arm Alternative Distribution Alliance.

Sales so far have been negligible, but Warner execs say that's not the point. Rather, the focus is on experimentation with developing artists at various stages of their careers.

Among the indie labels that are tinkering with the singles model is Cleopatra Records, which has taken the approach with veteran artists like Pat Travers.

Cleopatra owner Brian Perera says, "There is less room in stores, so we are focusing more on compilations and hits and signing bands to do one song of their biggest track and issuing it as a digital single." ♦♦♦

Additional reporting by Ed Christman in New York.

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RETAIL BY TODD MARTENS

No Risk To Discs

Growing Digital Album Sales Haven't Hurt Indie Bands In Stores

When Arcade Fire's "Neon Bible" debuted this week at No. 2 in the United States with 92,000 units sold, 27,000 of those were sold digitally, according to Nielsen SoundScan. The number equaled about 30% of the Merge album's first-week sales, a stat that the indie community is hitting with regularity.

See the Shins' "Wincing the Night Away" (Sub Pop), which also debuted at No. 2 recently, with 30% of its 118,000 first-week sales coming from the digital sector, or Bloc Party's "A Weekend in the City" (Vice), which arrived with digital albums comprising 33% of its 48,000 first-week units. On a smaller scale, Deerhoof's Kill Rock Stars effort "Friend Opportunity" sold 33% of its 6,000 first-week units online.

Digital sales volume in its many configurations now accounts for 15% of total U.S. music sales. Though Nielsen SoundScan reports CD sales down 20.3% this year, to 81.5 million as of March 11, album downloads have totaled nearly 9 million, a 56.4% increase over the same period last year. That equals nearly 10% of all U.S. album sales.

Yet despite the figures, a number of top indie labels insist that the fast-rising digital sector is not affecting their manufacturing calculations.

"We can pretty much count on the digital percentage being greater with each release than it was last time," Sub Pop head of sales Andy Kotowicz says. "But right now we still spend most of our resources on trying to get people into stores and buying the physical records we shipped. There's not much of a risk in having people not download a record. There's much more a risk in getting records returned."

Drag City head of sales Rian Murphy concurs. Unlike the majors, which cite file sharing as the main culprit for declining sales, Murphy's label is experiencing a growth spurt. Digital sales, he says, rarely enter into the equation in setting up an album's retail plan.

"We're not looking at digital numbers to analyze sales prospects," he says. "We look at what we've sold, in terms of LPs and CDs on the last record, and we formulate from there. The digital does not seem to affect the number of real copies we sell. It's a happy thing. Digital is growing, but is not necessarily shrinking the other sides of the market for us."

And the digital attention surrounding a new indie release is helping indies get albums in larger accounts such as Target. A sales exec with one indie distro notes that it now places two or three titles per month at Target.

"Three years ago we were only put-

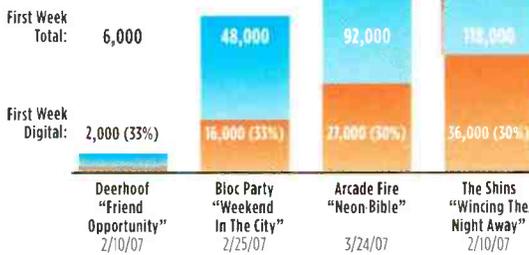
ting a couple of records a year into Target," he says. "That's an interesting phenomena. They're paying more attention to the social networking sites. There's some value, if we can articulate the traffic these sites are seeing in the same way accounts used to look at radio."

Indeed, in setting up the forthcoming album from indie rapper El-P, Definitive Jux is hoping the artist's success in the online world will result in larger

OPENING ONLINE

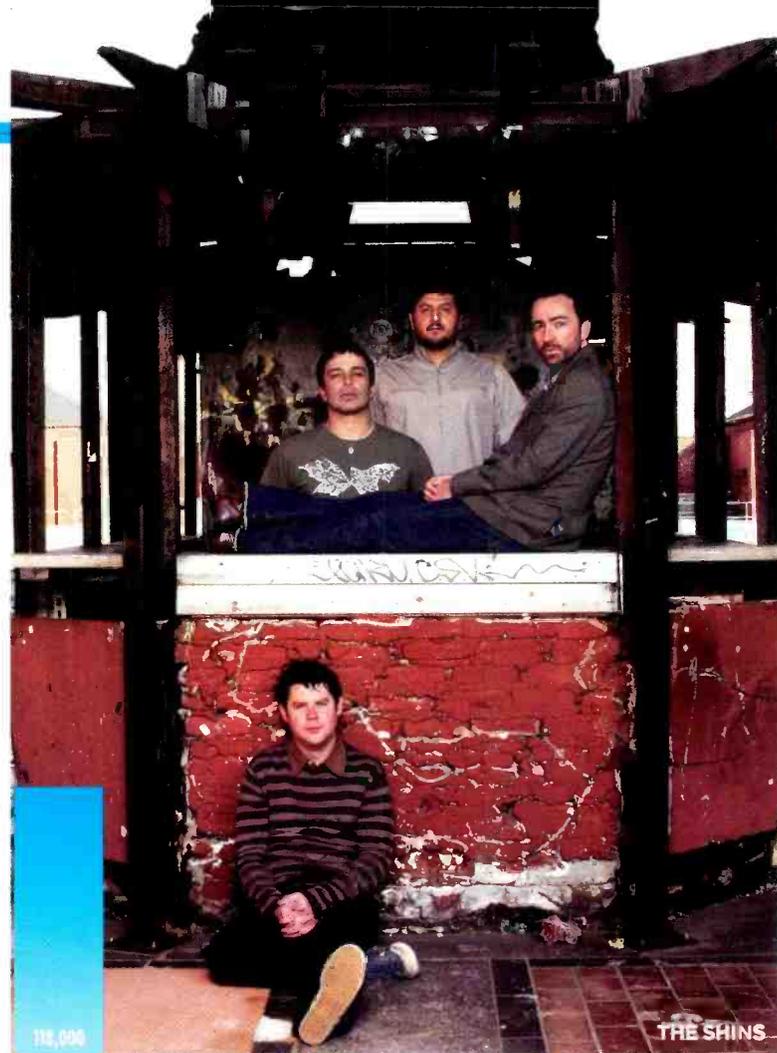
Digital first-week sales as a portion of first-week totals

SOURCE: Nielsen SoundScan



buy-ins from the big-box retailers.

"To a degree, everyone has worked themselves up to a lather over the digital world," Definitive Jux CEO Amaechi



THE SHINS

Uzoigwe says. "But I'm more concerned about Best Buy and getting them to truly understand this record. They need to understand this record because that's where the money is. It's not in digital."

Representatives from Best Buy and Target did not return calls by press time. The digital retail sector, some labels

say, won't truly become a factor until iTunes gets some hearty competition.

"The big question is why aren't there more record stores online," Vice GM Adam Shore says. "The physical stores close all the time, but everyone still shops at one digital store. It's just crazy. I feel a lot of the retail environment will change when every Web site is a store. Everything you see on a blog, you should be able to buy." ...

MAJOR LABELS MODIFY THEIR MATH

In less than a year, the digital format has grown from an incremental revenue stream to a key component in forecasting revenue projections and building business plans. But as album downloads gain as a portion of overall sales (see story, above), major labels are still debating whether they should be used as a factor in calculating marketing budgets and determining how many CDs to initially manufacture of any given title.

"You have to project both physical and digital album sales for each title, because when you are making your business plans for the year, you have to use blended numbers," Universal Music Group Distribution president Jim Urie says.

Blended numbers take into account the quantity and revenue of each format. Since album downloads carry a \$7 wholesale cost, nearly 40% less than the typical \$12 labels charge retailers for CDs, labels have to project sales in both formats like they used to with the cassette and CD.

But in the '80s and '90s, when the CD was growing against cassette sales, the result was a higher blended wholesale cost. Today, as the digital album grows, the blended wholesale

cost decreases.

Label executives say they project digital sales versus physical sales, including first-week and first-month tallies and overall numbers for the life of a project. But although digital projections are included in a title revenue projection, not all labels count digital revenue when figuring out marketing budgets, which are generally set against a percentage of projected revenue.

Nine major label sales and distribution executives polled by Billboard indicate that, while some labels are separating digital product from physical in their marketing budgets, for other companies the digital component doesn't affect the marketing budget at all. One executive says his label is debating whether digital album sales, digital tracks and ringtone revenue should be incorporated into calculations, so that the marketing budget is set against a bigger pot. But others say they're using the digital channel as a way to prune back marketing spending. For example, major label executives remain adamant that they not repeat the sins of the physical world and pay for position on

the home page of digital retailers.

Yet, across the board, digital sales are certainly used as an element in marketing plans for new releases. How well a release performs digitally, even in select regional markets, is considered an early barometer. If initial digital sales fall short of projections, one head of sales for a major label on the West Coast says, he cuts back on manufacturing.

That doesn't mean, though, that digital album sales projections are consistently taken into account when a release is first manufactured.

"We forecast sales for the accounts, and I will know their reaction to our forecasts by what each account initially orders," the West Coast head of sales says. "The only time we get interested in the digital piece of it is if there is a digital single a month ahead of the album."

In contrast, one major label on the East Coast "absolutely" uses digital sales projections "to help determine how much CDs to manufacture," that label's head of sales says. "But because the digital marketplace is still wide open, it's a new day, every day, and we are always fine-tuning our forecasting." —Ed Christman

>>>REPORT: NAPSTER, ITUNES MOST RECOGNIZED DIGITAL BRANDS
Napster and iTunes continue to top the list of most recognizable digital music brands, according to a recent Ipsos Insight report, while MySpace is coming on strong. Among U.S. music downloaders older than 12, iTunes brand recognition was at 66%, up from 57% in 2005. Napster dropped a bit from 79% to 68%. The biggest gain was MySpace, which increased its brand recognition as a digital music provider from 16% in 2005 to 54% at the end of last year. The study was conducted before Microsoft launched its Zune service, which as such could not be measured.

>>>SOURCES: KIDS LABEL SONY WONDER GOING UNDER
Children's audio and video label Sony Wonder, once the home of "Sesame Street" and "Rudolph the Red-Nosed Reindeer," will soon be history. Sources say parent company Sony BMG Music Entertainment is shuttering the label to focus on its core music business. A company spokesman declined comment, but sources say Jim Wilson, the division's executive VP and GM, is leaving the company.

>>>SPRINT NEXTEL TO DROP SIRIUS
Wireless operator Sprint Nextel has informed subscribers in a recent billing statement that it plans to drop the streaming music service provided by Sirius Satellite Radio and replace it with 10 genre-based channels of music from another, as-yet-unnamed provider. The move appears to be part of a broader shakeup of its mobile entertainment products and services that also involves mobile video and TV.

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>>> ASCAP PREPS I CREATE MUSIC WEEK

ASCAP is planning a week of events in April dubbed I Create Music Week, aimed to celebrate the voice of the music creator. The events, which run April 17-21, include two awards shows at the Kodak Theatre and the second annual ASCAP I Create Music Expo, a three-day national conference dedicated to songwriting and composing, being held at the Hollywood Renaissance Hotel.

>>> LAST.FM BOOSTS CATALOG

Music-based social networking and Internet radio service Last.fm has increased its music catalog through a deal with the Orchard, a digital distributor of independent music. The deal brings about 1 million new licensed tracks to the popular service, which focuses on music recommendations and playlists shared by its users, estimated at about 15 million. Last.fm previously has struck similar licensing deals with Warner Music Group and EMI.

>>> B.B. KING BLUES FEST TO FEATURE GREEN, JAMES

B.B. King, Al Green and Etta James will embark on a 14-city trek beginning July 24 at the Seminole Hard Rock Hotel & Casino in Miami and wrapping Sept. 9 at the Kautz Ironstone Vineyards Theatre in Murphys, Calif., Billboard has learned. The trek, dubbed the B.B. King Blues Festival and packaged by the William Morris Agency, will mark the first time the three legendary artists unite for a tour, according to organizers.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leo Cendrowicz, Mitchell Peters, Chris M. Walsh and Reuters.

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DIGITAL BY BRIAN GARRITY

A SNAG FOR SLACKER?

Portable Internet Radio Venture Still Needs A Rights Framework

Slacker Inc., a new venture from the executives behind MusicMatch, Rio and iRiver America, wants to revolutionize Internet radio by making it portable.

But like many companies looking to create fresh uses for digital music that don't have an existing rights framework around them, there's a hitch in transforming vision to reality: The San Diego-based startup still must secure the contractual approval of labels and publishers for a never-before-issued interactive radio right that allows for portability.

The right Slacker is seeking enables many hours of interactive radio programming beamed from PCs, wireless networks and satellite signals to be stored for a limited time in the cache of a line of handheld devices the company is developing.

In the scheme of rights clearances, the rate for such a feature lies somewhere between PC-tethered interactive radio and a portable on-demand subscription service, sources familiar with the situation say.

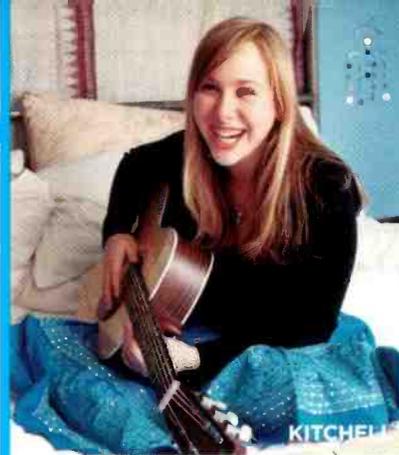
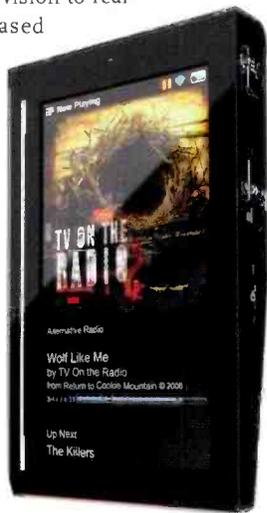
So far Universal Music Group, Sony BMG Music Entertainment and a number of independent labels have signed off on the service, which Slacker hopes to bow in the second half of

2007, according to VP of marketing Jonathan Sasse. But the company still needs to come to terms with publishers, and with Warner Music Group (WVG) and EMI. Given contentiousness over Internet radio costs in the wake of a Copyright Review Board ruling on noninteractive streaming rates (see story, page 22), that's no small matter.

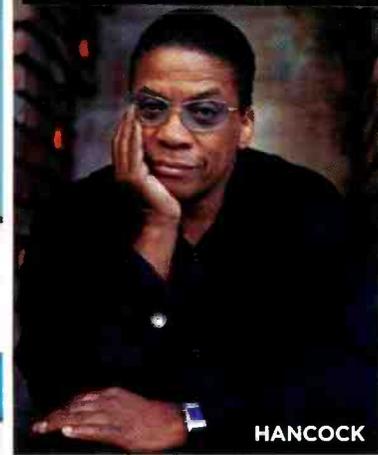
At least one digital music service operator says it has also looked at the concept of portable customized radio and passed on it due to reservations over licensing hurdles. There are also concerns that the money that can be generated from advertising might not be enough to cover content costs of the free ad-supported model Slacker is proposing for its basic tier of service.

But Slacker execs say they are confident they can secure the necessary deals and revenue.

Sasse claims the company is close to an agreement with WMG and at least three leading music publishers. As for content costs, he points out that the company will look to bolster its ad revenue with sales of its line of portable devices, and fees from technology licensing to third parties and from premium services that allow users to listen to tracks on demand.



KITCHELL



HANCOCK

RETAIL BY AYALA BEN-YEHUDA

Premium Blend

Starbucks/Concord Deal An Asset For Artists

With the launch of Starbucks and Concord Music Group's Hear Music label, the two companies are putting a successful model of co-releases to the test. Artists and managers are optimistic about what the companies' combined strengths can offer that a traditional label can't.

Under the joint venture, Starbucks will take primary responsibility for A&R, while Concord will lead marketing, promotion and distribution of Hear Music artists outside the cafes.

Starbucks Entertainment president Ken Lombard says artists' desire to sign directly with the coffee chain prompted the label's creation. "They're disenchanted and looking for a fresh new approach, and that is the commitment that both Starbucks and Concord have to this new endeavor," Lombard says.

Product from the new label will be available simultaneously at Starbucks stores, as well as traditional and digital retail.

"The awareness that's created by Starbucks has a very positive effect in other channels," says Concord president Glen Barros, whose string of collaborations with Starbucks began with Ray Charles' "Genius Loves Company" in 2004.

Hear Music expects to release its first album by the end of this year, with plans for up to eight releases per year from established and emerging artists

once the label gets going.

Velour Music president Jeff Krasno, who also manages artist Sonya Kitchell, says the new label taps into Starbucks' curatorial strength and Concord's ability to sell music by established artists to an adult audience.

The coffee company's positioning of an album by a relatively unknown artist near the register "represents them going out on a limb," Krasno says, adding that more than half of Kitchell's debut album's 80,000 units sold came from Starbucks.

Hear Music is also open to deals in which artists get to keep their master—an approach used by Herbie Hancock in distributing his set "Possibilities" in 2005.

"That's the smart thing, to be flexible and create new relationships with artists," Hancock says, adding "What I liked about Starbucks is that it doesn't focus on a particular age demographic."

Starbucks and Concord will now bring every music project by their respective companies to Hear Music for consideration, but whether releases will be distributed jointly under Hear will be determined on a case-by-case basis.

Neither Starbucks nor Concord would confirm a New York Post report that Paul McCartney is close to signing a deal.

HOME FRONT

360 DEGREES OF BILLBOARD

TOURING ADVISORY BOARD NAMED

The Billboard Touring Conference & Awards has named an 18-member advisory board that will provide input to all functions of the event.

The board includes agents, managers, promoters, venue operators, label executives and ancillary businesses related to the touring industry.

The 18 members are A.C. Productions president Ashley Capps; Creative Artists Agency agent Marcie Allen Cardwell; SMG VP of sports and entertainment Mike Evans; Columbia Records VP of artist develop-

ment Liana Farnham; Roadrunner Records VP of touring/artist development Harlan Frey; I.M.P./9:30 Club president Seth Hurwitz; Michael Marion, GM of the Alltel Arena in North Little Rock, Ark.; Pam Matthews, GM of the Ryman Auditorium in Nashville; Crush Management partner Bob McLynn; Live Nation VP Kevin Morrow; Global Spectrum COO John Page; Pioneer Coach CEO Doug Rountree; Live Nation South Region president Bob Roux; Metropolitan Talent co-CEO John Scher; RPM Management president Scott Siman; AEG Live executive VP Larry Vallon; Agency

Group CEO Neil Warnock; and A-List Agency president Jeremiah "Ice" Younossi.

"I am extremely pleased at the quality and diversity of the executives who have stepped up and supported our Touring Conference from the beginning," says Ray Waddell, executive director of touring and live entertainment for Billboard. "This board represents the range of creativity, success and innovation that the concert industry is known for, from young guns to seasoned pros. Their input will be invaluable."

The fourth annual Billboard Touring Conference & Awards is set for Nov. 15-16 at the Roosevelt Hotel in New York. More than 500 players from all segments of the music industry at-

tended the 2006 conference.

MOBILE MEDIA, MOBILE MODELS

On March 26, Billboard will host the Mobile Entertainment Live conference during the CTIA Wireless conference in Orlando, Fla.

Keynote speakers include MTV Networks senior VP of mobile media Greg Clayman; Verizon Wireless VP of marketing and digital media John Harrobin; Nokia VP of multi-media Nigel Rundstrom; and Kevin Lyman, founder of the Vans Warped tour and Taste of Chaos Mobile.

Plenary sessions on the main stage will feature the first debate between a wireless operator and content provider on

the pros and cons of the mobile entertainment convergence; a panel of entertainment producers discussing what content works best on mobile phones; and a close look at how mobile business models affect the content created for them.

Afternoon breakout sessions will delve deeper into such topics as mobile search, social networking and place shifting; the latest device innovations; target marketing; international case studies; and survival strategies for competing in the mobile market.

That evening, Billboard and the Mobile Marketing Assn. will co-host a reception where the 88 and David Martin will perform.



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GLOBAL BY MARK WORDEN

MEET AND GREET

New Industry Confab Takes Hold In Milan

MILAN—Europe's music industry calendar has a new entry.

This September sees the debut of a trade fair moving in on a stage previously dominated by MIDEM in Cannes and PopKomm in Berlin. The Music Events and Entertainment Technology conference MEET Milano will take place Sept. 21-24 at the city's Fiera Milano Rho exhibition complex—overlapping one day with PopKomm (Sept. 19-21).

Although MEET Milano will be open to the public, it will heavily feature lighting, soundstage and recording studio technology—not a major focus of the content-oriented PopKomm or MIDEM. Fabio Majocchi, director-general of organizer Expo CTS, says it will also be “a marketplace for business.”

Majocchi says the event will cater to “labels, publishers and musical instrument manufacturers” and will feature “conferences and meetings hosted by [authors body] SIAE and other institutions.”

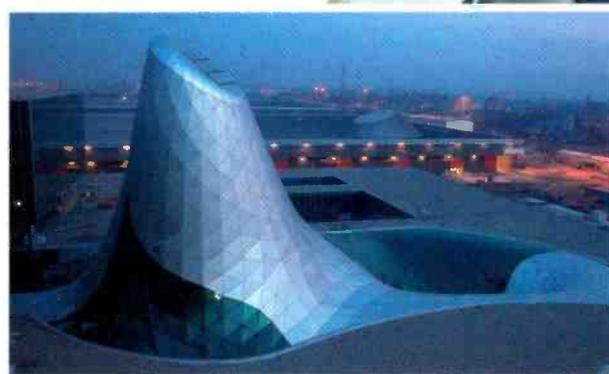
Majocchi insists the proximity to PopKomm is “pure coincidence.” He also notes that MEET Milano is largely a “business to customer” event, while PopKomm's public element is confined to the concerts that run alongside its trade exhibition/conference. MIDEM, held each January, is a delegate-only trade show.

“Our aim is to attract 100,000 visitors over four days,” Majocchi says. He notes that entry prices are not yet fixed, although exhibitors will receive cheap or free trade tickets. Conference program details are not yet available.

PopKomm director Katja Bittner admits to being “curious” about MEET Milano. “From what I've seen on its Web site, its exact focus isn't entirely clear,” she says, “but there's always room for a new event if it's a great one.”

Bittner says the calendar clash with MEET Milano is unlikely to affect PopKomm attendance. “Berlin and Milan are only 90 minutes apart by plane,” she says, “so European and American delegates could theoretically attend both.”

Franco De Gemini, owner of Rome indie Beat Records, is a member of MIDEM advisory group the international honorary committee. “I'm not worried about the idea of another event,” he says. “I don't know whether Milan can com-

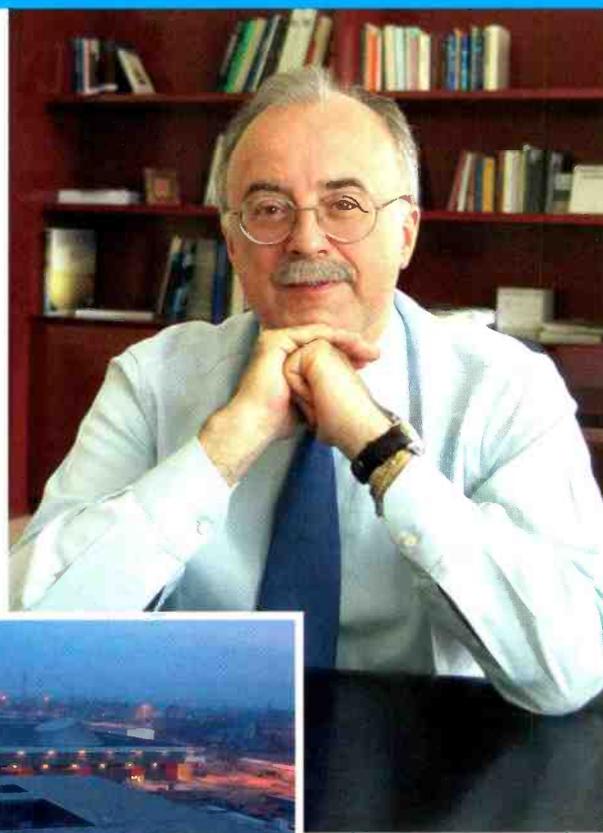


FABIO MAJOCCHI foresees a 'marketplace for business' at Milan's exhibition complex (inset).

pete with Cannes in terms of luxury hotels in close proximity—but in format terms, I'd advise the organizers to try and be different from MIDEM.”

Basic stand spaces at MEET Milano cost €140 (\$184) per square meter for areas under 120 square meters. PopKomm's cheapest 2007 stand area (for spaces under 36 square meters) costs €157.50 (\$207) per square meter. MIDEM does not have a comparable basic rate. Costs vary according to stand location and decoration.

MEET Milano will have two main areas. Majocchi says he expects about 150 exhibitors to occupy the public-access “Music International Village” section. The trade-only “On-



Back Stage” section, mainly dedicated to “professional technology for entertainment and communication,” will accommodate 200 exhibitors.

In 2006, PopKomm claimed 817 exhibitors and 15,311 delegates. MIDEM 2007 had 2,376 exhibitors and 9,452 delegates.

Majocchi says MEET Milano will primarily be an Italian affair, but hopes that “Milan's appeal as a trade fair location will give the event an international identity.” The city hosts international design, fashion and tourism trade events. Expo CTS alone is organizing 23 exhibitions there this year.

MEET Milano's arrival has been cautiously welcomed by local music industry figures. “We really don't know too much about it yet,” says Enzo Mazza, president of IFPI-affiliated labels body FIMI, “but we'll be having meetings with the organizers in due course.”

Chuck Rolando, director of Sony ATV Publishing Italy, sees the event as having potential, largely due to the public's participation. “I think the organizers see it as a way of educating the public about music,” he says. “Publishers see it as way of educating the public about not stealing music.”

Rolando's counterpart at Universal Music Publishing Italy, Claudio Buja, agrees. “It could be great for promoting awareness of copyright issues,” he says. “A lot of people will be passing through.”

GLOBAL NEWSLINE

>>>MTV EUROPE AWARDS TO MUNICH

MTV Networks' annual Europe Music Awards is returning to Germany. This year's gala will be held Nov. 1 at the OlympiaHalle Arena in the Bavarian capital, Munich. It will be the third time the EMAs have been held in Germany following the inaugural 1994 event in Berlin and the 2001 show in Frankfurt.

The multipurpose OlympiaHalle was constructed to host the gymnastics and handball competitions at the 1972 Olympic Games. It is a regular concert venue, and in the coming months, Beyoncé, Pearl Jam and Aerosmith are among the front-line acts booked to perform there.

—Lars Brandle

>>>V2 CALLS FOR AIM/MOS TRUCE

London-based independent label V2 has called for a truce between its fellow indie label Ministry of Sound and Europe's trade bodies.

In a March 9 statement the London-based indie has urged the independent community to show a united front, and described MoS' recent berating of U.K. indie labels' body AIM and pan-European body Impala over the latter's recent deal with Warner Music Group as “a total distraction” that fails to “recognize that the war is actually being lost on all sides.” The letter was issued on behalf of V2 Music Group CEO Tony Harlow and V2 U.K. managing director David Steele.

MoS recently resigned from AIM after Brussels-based Impala (of which AIM is a member) agreed it would not oppose a WMG approach for EMI Group. —Lars Brandle

>>>DIAM'S' BLANK NIGHT AT VICTOIRES

The 22nd annual French music industry awards show, Victoires de la Musique, saw double wins for Benabar, Olivia Ruiz and Grand Corps Malade March 10 at the Paris Zenith venue. However, quadruple nominee Diam's—the current queen of the French rap scene—went home empty-handed.

Jive Epic “new chanson” singer/songwriter Benabar was named best male artist, and his “Le Diner” was best song. Polydor/Universal pop/rock singer Ruiz took the best female artist and best music show/best tour honors, while Anouche Production/AZ/Universal rapper Grand Corps Malade collected the awards for best breakthrough artist and best album by a newcomer. The 15 categories are voted on mostly by a 1,000-strong industry academy. The best breakthrough artist is decided by public votes.

According to ratings company Médiamétrie, the live broadcast of the show on public channel France 2 attracted an average of 3.5 million viewers.

—Aymeric Pichevin

>>>BRITS HONOR VERNON HANDLEY

Distinguished British conductor Dr. Vernon Handley will receive a lifetime achievement award at the Classical Brit Awards 2007, to be held May 3 at London's Royal Albert Hall.

During a prolific career, Handley has recorded more than 150 albums, 90 of which feature British composers. At the event, Handley will conduct a special performance

of one movement from Edward Elgar's Cello Concerto, featuring Natalie Clein.

Other performers include the 60-strong Fron Male Voice Choir and Chinese pianist Lang Lang.

—Lars Brandle

>>>DIVINE CHOICE IN IRELAND

Former Parlophone/EMI act the Divine Comedy won the Irish music industry's second annual Choice Music Prize for its 2006 album “Victory for the Comic Muse.”

The Irish “album of the year” award is modeled on the United Kingdom's Mercury Prize.

It is chosen by a panel of 12 judges from a shortlist of 10 albums. Divine Comedy is the creation of singer-songwriter Neil Hannon, its main and sometimes only member. Despite Hannon's act being dropped by his label in January, it beat competition from the likes of Snow Patrol's “Eyes Open” (Fiction/Polydor), Duke Special's “Songs From the Deep Forest” (V2) and David Kitt's “Not Fade Away” (Rough Trade).

Hannon received a check for €10,000 (\$13,200). The event is funded by labels' body the Irish Recorded Music Assn. and authors' body the Irish Music Rights Organization. The Feb. 28 ceremony in Dublin's Vicar Street venue featured live performances from eight of the 10 nominated acts and was broadcast live via national commercial radio station Today FM.

—Nick Kelly



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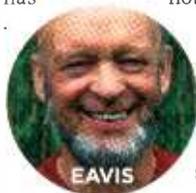
GLOBAL BY LARS BRANDLE

FACING THE MUSIC

Glastonbury Puts Ticket Buyers In The Picture

LONDON—The United Kingdom's summer festival centerpiece, Glastonbury, is back after a year off—bulked-up and determined to give scalpers the boot.

For the June 22-24 event, Glastonbury founder/promoter Michael Eavis has developed a multi-tiered initiative with online ticket agency SeeTickets to defeat scalpers and forgers.



EAVIS

"I really care about fans being ripped off by the touts," Eavis says. "I went to London recently and two people [separately] told me they paid £500 [\$961] in 2005 for a ticket. If I can hear two stories when I randomly go to London, there must be thousands out there. So I'm trying to stop that."

The new ticketing procedure required applicants to download a registration form and return it with a photograph to organizers by March 5. Only those with a valid reference number can buy tickets when they go on sale April 1 on a "first come, first served" basis. Eavis says more than 400,000 people registered.

Even with 25,000 additional tickets available and capacity rising to 175,000, this year's event is hugely oversubscribed. That level of interest is on a par with previous years, says Melvin Benn, managing director of U.K. promoter/venues operator Mean Fiddler Music Group (MFMG), which has handled Glastonbury's licensing and security since 2002.

Despite Glastonbury's roots in the '60s/'70s counterculture, Eavis says opposition to the new ticketing setup has been muted. "People have really accepted the argument about touting," he says. "Inte-

grating the photo on the ticket is only costing £1 [\$1.93] each, and people get to keep the ticket forever. This is the only way to stop touting."

Rival festivals, however, are not rushing to follow suit.

"If this system does prove successful, it's definitely a path we will consider for the future," says Geoff Ellis, chief executive of DF Concerts, promoters of Scotland's giant festival T in the Park. "However, we should not have to put fans through this process. What we really need is a change in the law covering the resale of tickets."

Stuart Galbraith is managing director of Live Nation U.K., which jointly owns MFMG with Irish promoter Gaiety. Solely or through MFMG, Live Nation operates several annual U.K. festivals including the Reading, Leeds, Download and Wireless events.

Glastonbury is "unique in the market-place," Galbraith says. "It's the only event strong enough to cause their customers to go through so much inconvenience to get a ticket."

If other festivals aped Glastonbury's system, Galbraith suggests, "it would certainly affect the commercial income of the event."

"I seem to be the only promoter who is so concerned about this," Eavis says. "I don't think the others are interested in it, provided they sell their tickets out."

Since Glastonbury's 1970 debut, it has built a reputation as Europe's best-known outdoor festival. But it has clashed with local authorities through the years, and

the '80s in particular saw several spats with Mendip District Council, which licenses the event.

In the '90s, Glastonbury's enormous popularity increasingly attracted gate-crashers and the 2001 event did not take place due to resulting safety concerns, addressed by erecting a so-called "ring of steel" safety fence prior to 2002.

Glastonbury organizers have a significant hurdle of their own to clear March 26-27, when Benn attends a hearing with the council, seeking a four-year license capping the site's capacity at 175,000. Some 144,000 of that is ticketed; the remainder is largely allocated to staff, artists and crew.

After giving the site a "fallow year" in 2006, Eavis is

confident that Glastonbury 2007 will be the best yet. "The buzz is fantastic," he says. "I turn 72 this year. I'm cracking on a bit, but I've never enjoyed it as much as now. It's extraordinary."

Glastonbury traditionally reveals its bill after tickets go on sale. Billboard has learned that respective nightly headliners this year will be Arctic Monkeys, the Killers and the

Who, with the Kaiser Chiefs, the Kooks and Kasabian taking second billing.

Others tipped to appear include Arcade Fire, Björk and Corinne Bailey Rae. Even a performance by a re-formed Creedence Clearwater Revival has been rumored.

"If we play Glastonbury this year," Kaiser Chiefs frontman Ricky Wilson says, "it will make our summer." ...



GLASTONBURY has built a reputation since 1970 as Europe's best-known outdoor festival.

At What Price Tickets?

Government Impasse Angers U.K. Promoters

LONDON—While Glastonbury prepares its "tout-proof" tickets (see story, this page), other U.K. live sector voices are rising in anger at government inaction on tackling scalpers.

The secondary sale of concert tickets above face value remains legal in the United Kingdom. Attempting to change that, the live music community has engaged with government since November 2005 in an ongoing series of "ticketing summits." The most recent, Feb. 8 at the Department of Culture, Media and Sport (DCMS) in London, was attended by leading live entertainment players including SJM Concerts, Mean Fiddler Music Group (MFMG) and Clear Channel Entertainment.

The live music sector is particularly frustrated that the United Kingdom's primary legislation outlawing scalping—introduced to reduce public order offenses—covers only soccer matches.

MFMG managing director Melvin Benn describes the dialogue with government as "a complete and utter waste of time."

According to Benn, "In terms of the government's attempt to try and regulate ticketing, they don't know their arse from their elbow."

In a post-summit statement, Culture Secretary Tessa Jowell insisted the government was keen to protect consumers against "excessive profiteering by touts." The DCMS, she added, would work with the industry to expunge unfair practices, but it would be "unfair" if consumers were "unable to sell their own tickets . . . and get their money back."



GALBRAITH

Live Nation U.K. managing director Stuart Galbraith accuses the government of a "U-turn."

Jowell "spoke very promisingly initially," Galbraith says. "We were working down the route that they would bring in legislation making touting of tickets and overt profiteering from tickets illegal. But now they're effectively washing their hands of it."

Rob Ballantine, director of SJM and U.K. trade body the Concert Promoters Assn. (CPA), welcomes Jowell's comments on profiteering, but adds, "We are frustrated that they have still not acted to give us the necessary tools to self-police our touts."

The issue has attracted recent U.K. media attention. Weekly music magazine NME ran an anti-scalping campaign, while consumer rights publication "Which?" warned of ticket prices rising to reflect market values if anti-scalper legislation was not adopted.

It has also been reported that promoters may increasingly invite auction bids for their best seats in order to head off scalpers, although a CPA source admits its members "have very mixed feelings on this."

The DCMS claims some relief may come with the incorporation into U.K. law (by Dec. 12) of the European Union's 2005 Unfair Commercial Practices Directive. One of its aims is to ban "unfair practices" in the ticket market.

"Let's test out this new law," a DCMS representative says, "before we start overlegislating." —LB

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GIRL AUTHORITY



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Between The Tweens

Girl Authority Builds A Winning Brand—Without A Major Label

Nine girls make up teen act **Girl Authority**. And they are ready for their close-up.

Like the **Slumber Party Girls**—another act looking to connect with tweens—Girl Authority debuted last year. Unlike the Slumber Party Girls, Girl Authority is not an integral part of a three-hour block of Saturday morning TV (CBS). Also unlike the Slumber Party Girls, Girl Authority does not have the backing of a major label, DIC Entertainment and AOL kids destination KOL. Yet Girl Authority has sold more CDs than the Slumber Party Girls—much more.

According to Nielsen SoundScan, the Slumber Party Girls' launch album, "Dance Revolution" (Geffen), has sold 11,000 copies compared with 73,000 for Girl Authority's self-titled debut (Zoë/Rounder).

Scratching your head? You're likely not alone. "People think exposure is king," says **Tina Wells**, CEO of teen marketing/consulting firm Buzz Marketing Group. "But it's about the connection. Girls must relate to the members of the group—of the tribe—otherwise there is a disconnect."

Also, Wells continues, "How good is the music? Too many people equate tweens with gimmicky. Don't underestimate the smarts of this demographic. You can't take anything for granted with this age group."

To illustrate, Wells points to "High School Musical." "It's not gimmicky, tweens can relate to it."

And tweens are apparently relating to Girl Authority. With the March 13 release of the group's sophomore album, "Road Trip" (a mix of originals and covers), the relationship, as well as the Girl Authority brand, is poised to only grow.

What makes Rounder execs and Girl Authority manager **Michael Pagnotta**, president of Reach Media, confident is the group's sturdy foundation. "We all agreed Girl Authority should succeed as a recording act first," Pagnotta says. "You must build the band first—the music and the act—and then the brand."

Don't forget, Pagnotta continues, "branding requires an audience to leverage." He should know. Up until one year ago, Pagnotta managed the lucrative careers of **Mary-Kate** and

Ashley Olsen. At their peak, the Olsen twins attached their names to more than 50 product categories, resulting in hundreds of products sold around the world.

Pagnotta says Girl Authority reminds him of the Olsens' early days when there was no mechanism in place. He says it took the Olsens a long time to build an audience. "They'd been working since they were 6 months old," Pagnotta says. "For 15 years, there was real audience-building. Branding is about trust. Patience can be the best marketing strategy."

Between albums, Rounder never lost sight of extending Girl Authority's reach beyond its Boston home turf, says **Elissa Barrett**, VP of strategic marketing at Rounder. "In fact, New York is our largest market," she adds. "When they're not in school or in the studio, they're touring." (Girl Authority recently aligned itself with ICM for bookings. "Road Trip" screams summer tour.)

With the "Girl Authority" CD, the group partnered with Saks Fifth Avenue's specialty retailer Club Libby Lu. This time around, the act has united with the Girl Scouts (a live concert at its 90th-anniversary celebration in Boston) and popular teen book series "Beacon Street Girls" (the group will be written into an upcoming book).

Direct-response TV ads for the new album, which includes a bonus DVD, began airing March 6. The following week, the video for the lead single, the **Vince Clarke**-penned "Let's Get Together," will exclusively premiere on Yahoo.

Between school, homework and a career in music, 14-year-old Girl Authority member and ninth grader **Jacqueline** remains just a girl. "Girl Authority differs from other groups because we're younger and we make family-friendly music," she says. "Our new album is even more appropriate for younger kids—and their parents can listen to it, too."

Note to parents: "Let's Get Together" was one of the first songs **Erasure's** Clarke wrote with his then-band **Depeche Mode**. Though the modern rock act never recorded it, "Let's Get Together" will surely put a smile on your face. Just can't get enough, indeed.

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

6 QUESTIONS

with JANE FELTES

by TODD MARTENS

"This American Life" producer Jane Feltes says she used to be lucky to run the volume controls on a BBC documentary. That was in 2003, when she was pouring drinks three nights a week at Bar Vertigo in Chicago and interning at public radio station WBEZ.

She went full time with WBEZ in 2004, working with Ira Glass on the observational-styled journalism of "This American Life." Today, she also acts as a music supervisor on the TV version, which debuts March 22 on Showtime. She recently discussed her crash course in learning the difference between scoring a radio series and a TV show.

What's the sound of "This American Life" to you?

In radio, we look for something with a pretty clear melody and rhythm, and something that builds and builds. It'll start kind of quiet under some important thing somebody is saying, and then at the moment someone has a nice little quote, the music will post—there will be some change in the music. That's really the only requirement, and that it's easily loopable since we do all the mixing ourselves. We look for the same stuff on the television show, but it's mostly unknown artists.

lisher, and they said, "Great, that's \$40,000 a cue." I don't even know if we had \$40,000 to make the entire series.

Are you ever able to talk people down?

I feel like some of the artists we wanted to work with would just rather not deal with this side of it. They'll say they really want to be involved in the [TV] show, but we have to talk to the publishing agency. Then we talk to the publishers, and often they say, "It's \$40,000. That's the bottom line." We have to walk away. There are some people who call the publisher and say, "Well, how about 1% of that?" We

were just so used to using whatever the heck we want. But then we just jump on MySpace and click on "electronic" and find an act like Baikounour, who we used.

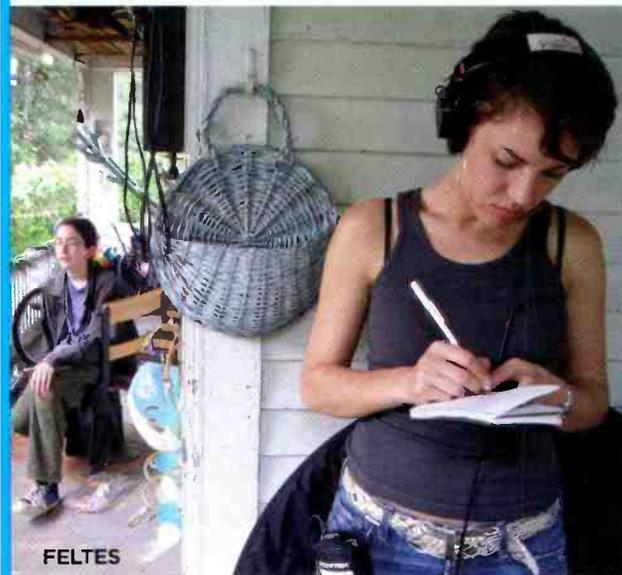
So it challenged you to dig deeper?

We did a piece about [hot dog stand] the Weiner Circle in Chicago. Towards the end, there's this beautiful scene where the women working there are singing "Shout" by Tears for Fears. They're slamming on the counter and singing it really loud and the whole crowd is jumping up and down. It was exciting tape. But to have them singing it for 15 seconds was

going to cost us \$30,000. But I have this friend Kenny Blue [aka DJ Krash], a hip-hop producer in Chicago, and we put his song on. We just didn't use the shot where you can see people's lips moving.

Did you think about having someone score the series?

Mark Mothersbaugh called me in the beginning of the whole TV thing. He said he wanted to do the music for the entire series. I said we couldn't afford him, and we probably didn't want to go that route in that we'd want to mix it up a bit. But he sent us his entire libraries. He has all these leftover, half-made tracks, stuff that was rejected for films. We used a lot of those, and he was really nice about letting us use them.



FELTES

What's been the biggest shift for you in learning the new medium?

We use anything on the radio. We use tons of film scores, and a lot of Jon Brion and Mark Mothersbaugh and a lot of stuff from Philip Glass and David Byrne. But we also use some DMX instrumentals, and Ira likes to use the instrumentals from Dr. Dre's "Chronic 2000." It's across the spectrum. Anything as long as it's an instrumental. When we moved into TV, we couldn't afford any of that.

Even a lot of the indie stuff?

We use a lot of Calexico on radio, for example, and I was talking to them and they were like, "Oh, yeah, totally use everything on the TV show." We started mixing with their songs and then had to get into making up some license agreements. We contacted their pub-

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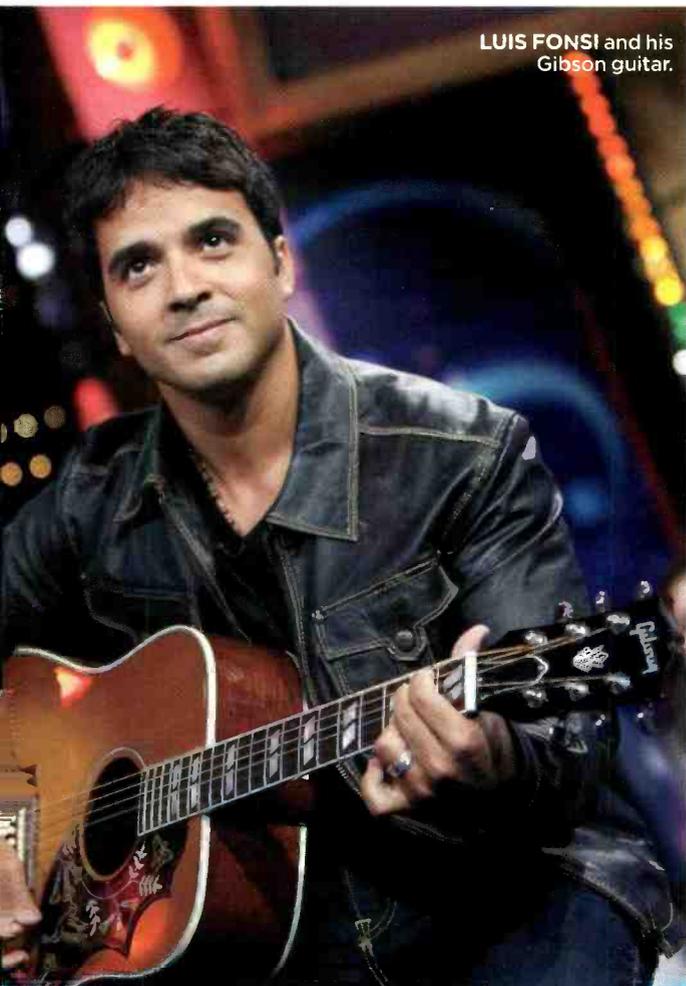
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GUITAR GAINS

Gibson Courts The Latin Market



LUIS FONSI and his Gibson guitar.

Gibson Guitar's plan to corner the Latin consumer market? Be everywhere that Latin musicians are—and make sure they're playing Gibson instruments.

In an effort to make itself the brand of choice for famous and amateur Latin artists alike, Gibson is opening a showroom in Miami this month, hiring artist relations representatives in Mexico and Brazil and negotiating signature lines with Latin artists.

The company, which also owns the Baldwin and Wurlitzer piano brands, sponsors everyone from pop stars Julieta Venegas and Luis Fonsi to indie darling Kinky.

Anecdotal evidence from dealers suggests Latin buyers are responsible for an increasing share of the company's sales, Gibson chairman/CEO Henry Juszkiewicz says.

"The Latin community in the U.S. is growing and becoming more affluent," Juszkiewicz says. "So they have more disposable income and can get into higher-quality and

more prestigious goods, where we are particularly strong."

Rather than rely on traditional advertising, Gibson gets its name out on Los Angeles' Gibson Amphitheatre, which hosts most of the top Latin acts passing through the city—and on showrooms like its new 10,500-square-foot facility in Miami. The showroom will host press conferences, VIP events and showcases and display instruments used by Latin artists. Its acoustic guitar room will be named after Colombian singer/songwriter Soraya, who died of breast cancer last year.

To inaugurate the showroom, Gibson plans to put up a series of guitar sculptures in Miami signed by Latin celebrities and auctioned off for charity.

Further, "The more the stars play our stuff, the more ordinary people will want to participate," Juszkiewicz says of Gibson's approach to outfitting artists for tours, photo

shoots and TV appearances.

Competitor Fender sponsors Juanes and fashioned a Swarovski crystal-covered guitar for Shakira's World Cup closing ceremonies performance in 2006.

But pop-rocker Luis Fonsi says Gibson has been unusually aggressive in courting the Latin market. Fonsi, whose first guitar as a college student was a Gibson Epiphone, now calls an acoustic Emmylou Harris model "my baby."

"I'm really happy with the sound live," Fonsi says. "It's a normal body but it sounds huge."

The company is also donating guitars for an upcoming Fonsi concert benefiting cancer research—a cause close to the artist's heart since his wife was diagnosed with breast cancer two years ago. "Things like that," Fonsi says, "make the difference between [Gibson and] the other guys out there."

—Ayala Ben-Yehuda

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

EN BREVE

EXPANSION, REGIONAL MEXICAN STYLE

Universal Music Latino is further expanding its reach into the regional Mexican market with the launch of Starmex, a new joint-venture label with producer Yari Camarena. Starmex's first release, due in April, is an album by La Banda Guasaveña, the group of the late singer Valentín Elizalde.

Los Angeles-based Starmex is Universal's third joint venture within the regional Mexican realm. Its focus, Universal Music Latino president John Echevarría says, will be youth-oriented fare that can appeal to pop and regional Mexican listeners.

"We continue to believe in the regional Mexican market and in the young regional Mexican market," Echevarría says.

Starmex will act as an A&R agent, and Universal will market, promote and distribute its albums. In recent weeks, Universal has remained in the top 10 of Billboard's Top Latin Albums chart with regional Mexican titles by Diana Reyes and Elizalde.

EXPANSION, BRAZILIAN STYLE

In a move to unify its entire Latin operation, EMI Music Publishing has expanded its umbrella to encompass Brazil. That country's publishing operation will now fall under the jurisdiction of EMI Music Publishing Latin America, led by regional managing director Nestor Casonú.

Miami-based Casonú supervises EMI's regionwide operations, with offices in Mexico, Argentina, Chile and now Brazil. The company's U.S. Latin signings also fall under Casonú. He continues to report to Roger Faxon, chairman/CEO of EMI Music Publishing worldwide.

EMI Music Publishing's Brazil operation was formerly led by managing director Jose Antonio Perdomo, who will step down from his post but will continue as a senior consultant to Casonú. Perdomo will also continue to represent EMI to the Brazilian Composer's Union.

EMI's roster of Latin acts includes Kike Santander, Ricardo Montaner, Luny Tunes and Enrique Iglesias. —Leila Cobo

Latin Notas



LEILA COBO lcobo@billboard.com

Latins Online

Pew Study Suggests Language, Education, Nation Of Origin Indicate Likelihood Of Internet Use

Increasingly, the Internet has become an essential tool to market, promote and sell Latin music. To that effect, multiple studies have been conducted on how the Internet is used by Latins.

But who exactly is using it? A broad study released March 14 by the Pew Hispanic Center and the Pew Internet & American Life Project indicates that when it comes to Latins accessing the Internet, language is the key.

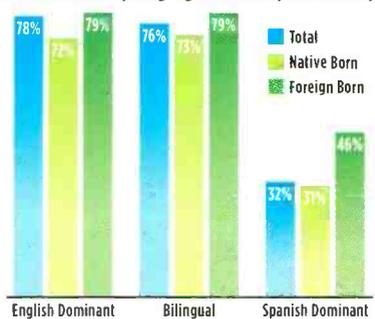
Latins make up 14% of the U.S. population, according to Census figures published in 2005. A little more than half of them—56%—use the Internet, compared with 71% of non-Hispanic whites and 60% of non-Hispanic blacks. The discrepancy is largely the result of

language and education.

Most dramatic, 78% of Latinos who are English-dominant and 76% of those who are bilingual use the Internet. But only 32% of Spanish-dominant adults do so.

"What surprised us most was how strong the association is with language," study co-author Susannah Fox says.

Percent Online by Language Proficiency and Nativity



Language, of course, is also associated with education and socioeconomic status. Eighty-nine percent of Latin college graduates use the Internet while only 31% of Latinos who didn't complete high school go online. Likewise, 76% of U.S.-born Latinos go online versus 43% of those foreign-born.

And, while Latins of Mexican origin are the largest U.S. Latin population, accounting for 65% of the total, only 52% of them go online. This fact held steady, even when taking into account other factors like age, language, income and nativity. Likewise, Latins of South American de-

cent have the highest rate of Internet use—70%—a number that remains relatively constant even when accounting for higher education rates among that sector.

Finally, only 29% of Latinos have broadband connections at home.

The Pew numbers are significant for many reasons, chief among them the sheer size of the sample, which included more than 6,000 Latin adults in all 50 states, and gives added credibility and objectivity to this study.

What to glean from a music perspective? First and foremost, that the opportunities afforded via the Internet are enormous, and that advertisers and content providers should be ready to leap on a bandwagon whose pace can only accelerate.

"The companies that are providing broadband service are very hungry for content," says Demain Bellumio, president of Hoodiny Entertain-

ment Group, which owns bilingual social networking site elhood.com. While Bellumio admits to being surprised at the gap in Internet use between Spanish and non-Spanish speakers, he believes it can be partly attributed to lack of quality content.

"One of the reasons we exist is exactly because there are not many sites that provide the same experience online for Spanish speakers as for English speakers," Bellumio says. "We have identified an entertainment space in that gap, and we really want to connect users and the music industry in a high-quality type of setting."

What happens, then, with Spanish-only sites? Judging from growing traffic quoted for every major site, that percentage of Spanish-dominant users is clearly avid for content in a world of few choices.

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Our Coolest Song in the World comes generally from two categories: contemporary garage rock (traditional rock'n'roll) and songs that transcend all categories and exist under the fringe of our as-inclusive-as-possible big wide circus tent in the category of simply "very cool."

It is to the latter category that we welcome **Arcade Fire's** "Intervention," most likely the only Coolest Song there will ever be that waits a minute and a half for the drums to enter. The band is part of the new indie mainstream that has been getting popular in spite of probably not wanting to as well as being uncategorizable. Oh, what the hell, let's try a category anyway: It's sort of, give or take, more or less, neo-noir romantique/goth-psyche/folk-rock. Intellectually sophisticated yet somehow young and innocent. Emotionally inarticulate, yet deeply emotional. Hookless, with occasional unforgettable melody. Musically dense but rarely linear. In a word, subtly, but unmistakably, doomed.

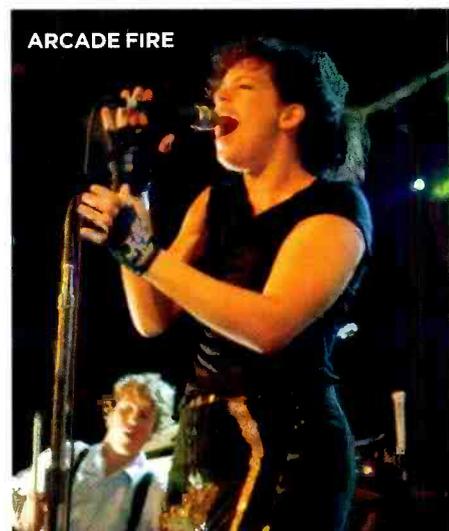
It's **Arcade Fire**, **the Decemberists**, **the Shins**, **Of Montreal**, **Clap Your Hands Say Yeah**, **Silversun Pickups**, **Band of Horses**, **Broken Social Scene**, **Deerhoof**, **Tapes 'N**

Tapes, **Peter Bjorn & John**, **Bright Eyes**, etc. There are lots. It's a sensibility that is specifically modern. It introduces a new level of isolation hiding a helpless, sexless desperation. A stoic acceptance by an overinformed youth who know there is no future. A college kid version of punk. Perhaps it's an earlier stage of discovering one's fate, before the anger. Perhaps it's less violent because it's less working-class.

The general language and attitude of the communication extends even to the less folksy, more poppy stuff like **Radiohead** and **Coldplay**, across to **Franz Ferdinand** and **Bloc Party**. You can hear it in **the Libertines**, or **Pete Doherty's** and **Carl Barat's** solo stuff, all the way to **the Strokes**, **Arctic Monkeys**, **the Killers** and **My Chemical Romance**. It all came from that late-'70s/early-'80s break with tradition from which was born rock's first rootless mutant offspring—**Television**, then **the Cure**, **Depeche Mode**, **the Smiths**, **Joy Division**, **the Jesus and Mary Chain**, et al. All absorbed and summed up, but not necessarily exemplified, by **U2** and **R.E.M.** and worshipping **Lou Reed** as its pagan spiritual doomfather with a witch or two like **David Bowie** and **Patti Smith** stirring the brew that must be drunk to erase all traces of one's ancestors.

What can I tell you? It ain't rock'n'roll, but I occasionally like it. And by the way, it's big. Indie rock is about to take its place alongside pop, hip-hop and hard rock/neo-punk as the fourth commercial genre.

Longevity? Only if doom turns to discipline. We will see. Of course, even in indieville we're still the 2 year old with too much energy trying to climb out of the playpen. We're the black sheep of our own genre. It's OK. Eventually this generation will use up its angst, experience enough catharsis and tire of appropriately mourning the state of our horrifying world and need an energy infusion to party again. And we'll be right here waiting. See you on the radio. ♦♦♦



ARCADE FIRE

COOLEST GARAGE SONGS

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

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

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I would like to acknowledge Bruce Henderson, and all of the tremendously gifted former employees of Urban Box Office, Inc. "UBO" for their unsung contribution to the careers of:

- The UBO/Capitol artist MIMS, who is #1 on the Billboard Hot 100 this week with the literally unstoppable "This Is Why I'm Hot"
- Tony Sunshine, who with Lumidee is roaring up the charts with "She's Like the Wind", and is finally getting the attention his extraordinary talent deserves.
- Voz A Voz on the occasion of their recent Latin Billboard Award nominations for their debut album, the future classic, "En Presencia Del Futuro".
- Tempo, Boy ["Chosen Few"] Wonder, P-Star, Dynasty & Padrino, Reynos, Omawi Bling, Voice Killaz, Andy Andy, Reychesta Secretweapon, LDA, Henry ["Esto es Merengue"] Jimenez, Ghetto, Fuego, and K-nariñas, who together represent a product pipeline of a quality, depth, and diversity that is absolutely unparalleled in the history of Urban Latin music.

I applaud you,

Adam Kidron
Former President/CEO

MOBILE BY ANTONY BRUNO

Trading Cards And Trivia Games

Two Companies Dream Up New Ways Music Can Fit On Your Phone

For the next few weeks, wireless will be the subject of much discussion as the music and mobile industries gear up for a pair of back-to-back conferences focused on mobile entertainment.

And while there will be many announcements unveiling new music phones or services from the major handset manufacturers and wireless operators, Billboard has learned of several more unique mobile music initiatives under way that show how record labels are beginning to think considerably farther outside the box when it comes to mobile opportunities.

For instance, at the CTIA Wireless conference in Orlando, Fla., the week of March 26, Warner Music Group will be named the first label partner involved in an artist-based mobile trading card application from Hook Mobile, the first of which will involve rapper Yung Joc.

The application is a new twist on the traditional mobile wallpaper application (usage of which has been steadily declining during the past year, a dip that's been largely attributed to the increasing popularity of camera phones). The trading-card app works like this: Each artist in the program will develop about 10 digital trading cards that will be distributed in random packs of three to fans paying \$3 per week for the service.

Some of the "cards" will be rarer than others, making it difficult to collect all 10. Fans participating in the service will be able to trade cards with one another to fill holes in their

collections, until they've compiled them all.

Those with the complete set can then redeem them for various prizes, such as ringtones, signed T-shirts, concert tickets or even backstage passes. The cards can also be assigned as a phone wallpaper graphic.

Sonic Branding Solution is also set to announce artist promotions for a variety of new services coming to market in the coming months. At the CTIA show, the company will unveil a mobile trivia game called "Name That Music Video" that tests players knowledge about the many elements of a given music video. The game also allows players to buy and download the music video itself, as well as the ringtone of the song or the wallpaper image of the artist.

The trivia game is just one of several initiatives the company has under way that

brings a fresh perspective to how consumers can find, acquire and interact with music on their mobile phones. For instance, Sonic Branding's ToneMakerDJ product—which lets users create their own ringtones from a stock catalog of sounds—will be expanding to include new releases from such artists as Paul Wall, T.I. and acts on indie label Fueled by Ramen such as the Academy Is and Cute Is What We Aim For.

Finally, Sonic is preparing a service called FanJam, expected sometime in the second quarter. It is a Tetris-like game where players must piece together bits of a puzzle to reveal artist images that correspond with constantly shifting streamed tracks. At any time, the game can be paused to allow the player to buy a specific song or image. It is working with Warner Music Group labels to create artist-specific versions of the game, such as FanJam: Danity Kane Edition.

That smaller developers like Hook and Sonic Branding are now on the radar of major record labels speaks to how the music industry is searching for new ways to address the mobile market outside of the standard ringtone or full-song download. Both companies' applications collect subscription and a la carte revenue—all of which is shared with the labels as part of the licensing agreement.



The Sonic Branding Solution service FanJam allows players to piece together bits of a puzzle to reveal images of such artists as FAT JOE.

BITS & BRIEFS

CRUNKISH AND SIMLISH

Electronic Arts has released the latest installment of the hip-hop rumble series "Def Jam: Icon" for the PlayStation 3 and Xbox 360, featuring the likenesses and music of such artists as Big Boi, Ludacris, Lil Jon and T.I. EA has also released the soundtrack to virtual reality game "The Sims 2," featuring major artists singing their songs in the game's "Simlish" language. Participating acts include Lily Allen, the String Cheese Incident and the Veronicas.

GET'CHA HEAD IN THE GAME

Disney is getting into the videogame, um... game with a karaoke adaptation of the hit "High School Musical" for Nintendo's Wii console. The game will follow the story of the

movie, allowing players to sing the songs from the soundtrack and be judged on their performance. It will ship with a special microphone device that works with the Wii console and is the first music-based game for the Nintendo system.

STREAMED FROM STAGE

Internet video site Dovetail has partnered with indie music and culture site RIOTT to stream concert performances from RIOTT's "Captured: Online Music Festival" event. A dozen of the 27 acts that participated in the music festival, held last November in San Francisco, are available now, with more being added over time. The videos are available as both a stream or as a downloadable file using Dovetail's high-definition video service.

HOT RINGTONES ^{MAR 24 2007} Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	7	POPPIN'	CHRIS BROWN FEATURING JAY BIZ
2	2	25	CRAZY BITCH	BUCKCHERRY
3	3	50	WHAT HURTS THE MOST	RASCAL FLATTS
4	6	5	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEATURING PATRICK STUMP
5	5	29	CANDY SHOP	50 CENT FEATURING OLIVIA
6	4	96	BECAUSE I GOT HIGH	AFROMAN
7	8	76	MY HUMPS	THE BLACK EYED PEAS
8	7	21	ROCKSTAR	NICKELBACK
9	14	13	IRREPLACEABLE	BEYONCÉ
10	10	51	BEST FRIEND	50 CENT & OLIVIA

9 Beyoncé returns to the top 10 for a ninth week as "Irreplaceable" climbs 14-9. The title's 23% increase in downloads is the largest within the top 20.

11	9	126	SUPER MARIO BROTHERS THEME	KUJA KONDO
12	11	65	DON'T CHA	THE PUSYCAT DOLLS FEATURING BUSTA RHYMES
13	13	69	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
14	12	52	NUTHIN' BUT A 'G' THANG	DR. DRE
15	15	18	STAIRWAY TO HEAVEN	LED ZEPPELIN
16	19	123	SWEET HOME ALABAMA	LYNYRD SKYNYRD
17	20	81	LOCKED UP	AKON FEATURING STYLES P.
18	18	7	WHEN WE RIDE ON OUR ENEMIES	2PAC
19	25		CHANGES	2PAC
20	22	120	BAD BOYS: THEME FROM COPS	INNER CIRCLE

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

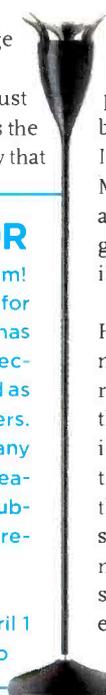
COLD LAMPIN' WITH FLAVOR

It's a lamp! It's a speaker! It's a home theater system!

Addressing the apparently burgeoning demand for speakers that don't look like speakers, Soundolier has introduced a floor lamp that features an omnidirectional wireless speaker hidden within. If purchased as a pair, they can double as surround-sound speakers. The included transmitter will project sound from any audio device to the lamp within 200 feet. It also features output jacks to accommodate an optional subwoofer or other speaker extension, as well as a repeater module that extends the system's range.

Oh, and the light works too.

The Soundolier lamp will become available April 1 from soundlamp.com for \$300. —Antony Bruno





Retail Track

ED CHRISTMAN echristman@billboard.com

RED Rock

Distributor Stays One Step Ahead

Product presentations and live performances highlighted RED Distribution's strategic business meetings the week of March 5. But one of the event's ironies was that, while the indie distributor held its meeting at the headquarters of a major—its parent, Sony BMG Music Entertainment—the third-party labels that have recently

company's volume comes from Sony labels while 90% comes from third-party labels.

While the industry has been downsizing since the turn of the century, RED has been successful at retaining its revenue volume. Depending on whether you are talking net or total sales, Billboard estimates RED's volume at somewhere

DeVaul, senior VP of finance, was upped to executive VP/GM for the company.

WAY COOL: At the RED meeting, Wicked Cool had its coming-out party. **Little Steven** of "The Sopranos" and **Bruce Springsteen** fame, who has been championing garage, punk and power-pop music for a while now on his "Underground Garage" radio show and in the pages of Billboard, launched a label last year and cut a deal to put records exclusively into Best Buy. While that riled some independent merchants at the time—who think that they, rather than chains, are the main supporters of those types of music—the deal is said to have been done because the label didn't yet have a distributor.

In any event, Little Steven led Wicked Cool's product presentation, which began with, naturally, four go-go dancers, shaking it for all they were worth against a film montage of what Little Steven might call cool culture. He began by acknowledging that the bad news is that "we picked the most craziest insane time in the record industry to start a label. Who knows what new horror will next come out of the digital Pandora's steel box?"

Wicked Cool plans to release records in three categories. First, it will reissue albums like "The Mindbending Sounds of the Chesterfield Kings," which first came out in 2003 on Sundazed. Secondly, it will put together compilations like "The Coolest Songs in the World Vol. 1," which features 15 songs that are played on his radio show. And third, it will issue new records from bands like **the Charms** and **the Woogles**.

Little Steven closed by noting, "We are not sure what music is going to be fashionable, and we don't know where technology is going, and we don't give a fuck." ♦♦♦



Netwerk/RCA's **CHANTAL KREVIAZUK** performs at RED's strategic business meeting.

partnered with RED presented the most polished acts, while the more indie-sounding artists were on Columbia and Epic. All of which helps explain why developing acts are going through RED in the first place.

Wednesday's performers included **Ari Hest** and **Jessica Hoop**, both on Columbia; **Ronnie Day** on Epic; **Until June** on Provident; and **Chantal Kreviazuk** on Netwerk/RCA. The next day, **Warren Haynes**, on his own Evil Teen label, did a tasty acoustic set while MRI artist **Constantine Maroulis** from "American Idol" did four songs, and Montage act **Little Texas** rocked the house with the full band plugged in.

So don't get me wrong, I enjoyed all the music I heard from the majors, too. But outside of Kreviazuk, who is already a star in Canada, their acts were either off-kilter musically or, how can I say, in need of some seasoning. **Bob Morelli**, who has just been upped to RED president from the GM slot, told me at the meeting that 10% of the

between \$125 million and \$175 million last year—on par with the past few years.

Morelli declines comment on that estimate, but does say that RED has done well because it has a good group of labels. He says RED has "a structure that is very progressive and tries to stay one step ahead of what the market needs." That philosophy played into the timing of the meetings. Usually held in the fall, the confab was moved up to the spring so the company can plan how to keep in front of the game.

As part of that, the company has just undergone a small restructuring. While it closed its Chicago office, letting three people go, Morelli also split the company geographically. **Denise Fanelli**, previously senior director, was named VP for the West Coast region, and **Paul Reitz**, previously director, became senior director for the East Coast region. Also, just before the meeting, **Lynn Hazen**

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,381,499 \$129.50/\$55	ROD STEWART Madison Square Garden, New York, Feb. 8, 14, 21	45,752 three sellouts	Concerts West/AEG Live
2	\$2,710,997 (29,650,532 pesos) \$60.90	FLORICENTA EN VIVO Auditorio Nacional, Mexico City, Feb. 16-18	44,515 28,415 five shows	OCESA Presents
3	\$2,217,115 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, March 8-11	16,273 16,592 four shows three sellouts	Concerts West/AEG Live
4	\$2,012,158 \$98/\$78/\$58/ \$28	MANÁ American Airlines Arena, Miami, March 8, 10	24,381 two sellouts	NYK Productions
5	\$1,450,878 (\$1683,895 Canadian) \$107.70/\$47.39	ROD STEWART Bell Centre, Montreal, Feb. 24	15,611 sellout	Concerts West/AEG Live
6	\$1,263,012 (13,858,711 pesos) \$33.36	RICARDO ARJONA Auditorio Nacional, Mexico City, Feb. 9-11, 20	27,363 38,732 four shows	OCESA Presents
7	\$1,116,086 \$88.50/\$56/ \$39.50	JUSTIN TIMBERLAKE, PINK American Airlines Arena, Miami, Feb. 24	15,621 sellout	Concerts West/AEG Live, Fantasma Productions
8	\$1,108,916 \$87/\$51.50	BILLY JOEL John Paul Jones Arena, Charlottesville, Va., Feb. 23	13,159 sellout	Live Nation
9	\$1,092,583 \$87/\$51.50	BILLY JOEL Phillips Arena, Atlanta, March 1	15,129 sellout	Live Nation
10	\$1,066,678 \$83.50/\$56	JUSTIN TIMBERLAKE, PINK St. Pete Times Forum, Tampa, Fla., Feb. 22	14,453 sellout	Concerts West/AEG Live, Fantasma Productions
11	\$1,056,061 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT Pepsi Center, Denver, March 3	18,101 sellout	Varnell Enterprises
12	\$1,033,025 \$95/\$35	JOSH GROBAN, ANGELIQUE KIDJO United Center, Chicago, Feb. 24	15,115 sellout	Live Nation
13	\$1,011,660 \$88.50/\$56/ \$39.50	JUSTIN TIMBERLAKE, PINK BankAtlantic Center, Sunrise, Fla., Feb. 25	13,985 sellout	Concerts West/AEG Live, Fantasma Productions
14	\$991,774 \$99.50/\$49.50	JOSH GROBAN, ANGELIQUE KIDJO Palace of Auburn Hills, Auburn Hills, Mich., Feb. 23	14,180 14,960	Live Nation, Palace Sports & Entertainment
15	\$943,755 (€728,172) \$62.20/ \$54.43/\$42.77	SHAKIRA Sportpaleis, Antwerp, Belgium, Jan. 31	16,531 16,691	Live Nation
16	\$850,420 \$76/\$36	MANÁ Toyota Center, Houston, Feb. 24	13,794 sellout	Live Nation, Latino Event & Marketing Services
17	\$800,772 (8,822,305 pesos) \$41.64	MARCO ANTONIO SOLÍS Auditorio Nacional, Mexico City, Feb. 13-14	19,233 19,366 two shows	Showtime
18	\$795,167 \$75/\$56/\$37.50/ \$22.50	JUSTIN TIMBERLAKE, PINK Schottenstein Center, Columbus, Ohio, Feb. 19	13,136 sellout	Concerts West/AEG Live
19	\$790,627 \$79.50/\$56	JUSTIN TIMBERLAKE, PINK HSBC Arena, Buffalo, N.Y., Feb. 18	13,260 sellout	Concerts West/AEG Live
20	\$775,925 \$97.50/\$55	ROD STEWART Wachovia Arena, Wilkes-Barre, Pa., Feb. 20	9,290 sellout	Concerts West/AEG Live
21	\$726,539 (€551,440) \$79.05/ \$65.88/\$52.70	LIONEL RICHIE Sportpaleis, Antwerp, Belgium, Feb. 27	11,431 12,708	Live Nation
22	\$711,655 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT Conseco Fieldhouse, Indianapolis, Feb. 22	11,725 14,000	Varnell Enterprises
23	\$683,271 \$57.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY Wells Fargo Arena, Des Moines, Iowa, March 2	12,847 13,702	Jam Productions
24	\$630,455 \$55	RED HOT CHILI PEPPERS, GNARLS BARKLEY UI Assembly Hall, Champaign, Ill., March 3	11,225 sellout	Jam Productions
25	\$594,580 \$99.50/\$49.50	JAMES TAYLOR Wilshire Theatre, Los Angeles, Feb. 20-21, 23-24	7,584 four sellouts	Goldenvoice/AEG Live
26	\$592,053 \$33	O.A.R., GOMEZ, MATT NATHANSON Madison Square Garden, New York, Jan. 27	18,291 sellout	Live Nation
27	\$588,607 (\$683,298 Canadian) \$42.64	LARRY THE CABLE GUY, RENO COLLIER Air Canada Centre, Toronto, Feb. 28-March 1	13,804 two sellouts	Outback Concerts, House of Blues Canada
28	\$579,485 (\$671,719 Canadian) \$107.84/\$42.70	JOSH GROBAN, ANGELIQUE KIDJO Scotiabank Place, Ottawa, Feb. 27	6,723 sellout	Live Nation
29	\$563,420 \$76/\$56	MANÁ American Bank Center, Corpus Christi, Texas, Feb. 25	8,248 sellout	Live Nation, Latino Event & Marketing Services, in-house
30	\$523,102 \$34/\$85/\$65/ \$45	VIVA ROMANCE: JENNIFER LOPEZ, DAVID BISBAL & OTHERS American Airlines Arena, Miami, March 3	7,680 10,825	Sunshine Entertainment
31	\$470,740 \$44.50/\$38.50	JOHN MAYER, MAT KEARNEY Nationwide Arena, Columbus, Ohio, Feb. 23	11,430 sellout	Live Nation
32	\$455,288 \$42.75	LARRY THE CABLE GUY, RENO COLLIER Wells Fargo Theatre, Denver, Feb. 23-24	10,650 two sellouts	Outback Concerts
33	\$442,548 \$44/\$38	JOHN MAYER, MAT KEARNEY Rupp Arena, Lexington, Ky., Feb. 24	10,740 sellout	Live Nation
34	\$372,800 \$150/\$100	MICHAEL CRAWFORD, LONG BEACH SYMPHONY, DALE KRISTIEN Terrace Theatre, Long Beach, Calif., March 10	2,709 2,739	Long Beach Symphony Assn.
35	\$359,413 (3,948,766 pesos) \$28.16	RAPHAEL Auditorio Nacional, Mexico City, Feb. 23-24	12,761 19,366 two shows	Erre Ele Asociados



On The Road

RAY WADDELL rwaddell@billboard.com

Push And Pull

Can Consumers Control The Live Music Picture?

"Delete fear." That was what uber manager **Terry McBride** suggested to a packed ballroom during a fascinating opening keynote at Canadian Music Week in Toronto. McBride sure isn't scared. He is embracing change, creating a new music biz paradigm and hoping people follow his lead.

McBride's setup for the new **Avril Lavigne** release is groundbreaking. As our **Todd Martens** pointed out in his profile of Lavigne's new release "Best Damn Thing" on April 17 (Billboard, March 10), marketing of the

developing acts and smaller, more flexible tours. But, for the most part, these kids who like so much control can't beckon a tour at their whim.

McBride maintains they can through digital delivery. If the show's in Toledo, Ohio, they should be able to watch it in Columbus on the Internet. But that's not the same. Computer screen, or videowall, for that matter, does not a packed, sweaty venue make. And that is why the future of touring is secure even if it will always be cyclical. People crave the shared experience, breathing the same air as the artist, the

sudden realization that they're in the same space as this musician they think so highly of. In this digitized world more than ever, you have to be there. Something has to be real.

For most acts signed to a record label, touring is tied into the release of an album and is designed to capitalize on media exposure, radio airplay and the record company's marketing muscle. There is a general consensus among music business professionals that touring helps sell albums. Even though touring is a "parallel" business to selling records, artists generally attempt to maximize both simultaneously. Tracking figures have demonstrated time and again that album sales for an artist spike in a given market when the artist plays a concert in that market.

McBride says Lavigne won't tour on this upcoming release until February of next year, though she'll do plenty of international promotion of the record. By next year, McBride says, she'll have a firmer idea of how to tour more efficiently, where best to play, what size venues, who the audience is.

If the record blows up between now and then, there will be huge demand for Lavigne live. But what if it doesn't? As creative as the concept may be, a comic book won't replace a killer show in Toledo.



record is centered around a serial Japanese-style comic book/mobile initiative. McBride gave those in attendance a taste of the first "episode," set to the instrumental track from the song

"Girlfriend." This seems a very viable marketing tool for what McBride terms the "pull generation," kids who want to dictate what their entertainment is, and how, when and where they want it. In 2007, McBride says, the "dog is firmly wagging the tail," the dog being consumers and the tail being entertainment, and that is a good thing.

I maintain, however, that touring is somewhat impervious to the "pull" mentality, and I pointed out as much to McBride when his presentation concluded. Routed, strategized touring, by its very unwieldy nature, must dictate when and where an artist visits a market. Web-based initiatives like eventful.com can communicate demand and could affect routing, particularly for

NEW VENUES FOR COALITION: Just past its one-year anniversary, the Venue Coalition, which represents more than 20 North American arenas as an advocate to bring in more events, has added several new member buildings. New to the coalition are the Brick Breeden Fieldhouse in Bozeman, Mont.; Don Haskins Center at the University of Texas-El Paso; Crown Center in Fayetteville, N.C.; War Memorial Coliseum in Fort Wayne, Ind.; Hampton (Va.) Coliseum; Rupp Arena in Lexington, Ky.; United Spirit Arena in Lubbock, Texas; First Tier Event Center in Kearney, Neb.; and Midwest Wireless Center in Mankato, Minn. Originally just nine buildings, Venue Coalition now has 12 in Canada and 13 in the United States.

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

LAVIGNE: KELLY A. SWIFT/RETNA

Grand Slam

Videogame Company 2K Sports Pairs With Tapes 'N Tapes

Indie act Tapes 'N Tapes has scored a home run with 2K Sports. Not only has the Minneapolis-based outfit landed its song "Insistor" on the soundtrack to the new "Major League Baseball 2K7" videogame, but 2K Sports will also sponsor the band's upcoming tour, which hits 400- to 1,100-capacity venues across North America this spring.

The pairing exemplifies videogame companies' increased presence in the touring business. Since its inception in 2003, the annual Nintendo Fusion Tour has helped boost the profile of such acts as Fall Out Boy, My Chemical Romance and Panic! at the Disco, while other gaming companies have been sponsors at major festivals like Lollapalooza, Ozzfest and the Vans Warped tour.

"A couple weeks after we agreed to have our song on the videogame they asked us what we would think about them sponsoring us on tour," says Tapes 'N Tapes frontman Josh Grier, a self-proclaimed gamer. "We are all big [Minnesota] Twins fans, so it was like, 'Sweet, a baseball videogame—that's right up our alley.'"

"The idea," 2K Sports director of brand and lifestyle marketing Tim Rosa says, "was to focus on a band that's on the cusp of breaking out." Tapes 'N Tapes' 2005 full-length debut, "The Loon," has sold 37,000 copies in the United States, according to Nielsen SoundScan. The act's follow-up album, on XL Recordings, is tentatively scheduled to drop this fall.

Tapes 'N Tapes kicks off the second leg of the 2K Sports Hit-n-Run tour, starting April 16 at

the Blue Note in Columbia, Mo., and wrapping May 19 at the Paradise Rock Club in Boston. The Hit-n-Run tour is an ongoing effort to promote "Major League Baseball 2K7," which features a heavy alt-rock focus (Billboard, March 10). The soundtrack will be streaming on 2ksports.com, and listeners will have the option to purchase the songs via iTunes, Rosa says.

2K Sports is no stranger to tour sponsorships, adds Rosa, who also handpicks music for 2K Sports tours and videogames. For the past couple of years, 2K Sports has sponsored the annual Bounce hip-hop tour. 2K Sports will also launch a separate videogame tour this summer, Rosa says, but declined to provide further details.

For the Tapes 'N Tapes jaunt, 2K Sports will provide the band with financial tour support, radio/street team promo and exposure through its Web site. Venues will also be equipped with Xbox 360 and PlayStation 3 console lounges, which could include preshow contests between patrons and Tapes 'N Tapes band members.

"The venues love it because it allows them to market their events earlier to get people into the doors," Rosa says. "It gives people another incentive to come out." ■



IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
Chattanooga State Technical Community College/Tennessee Valley Federal Credit Union Riverbend Festival, Chattanooga, Tenn., June 8-16	\$100,000	Chattanooga State partnered with Tennessee Valley Federal Credit Union (TVFCU) to co-sponsor a stage previously titled by AmSouth Bank. The two parties will leverage the sponsorship to promote their respective building/construction classes and home loan products by building a Habitat for Humanity house on-site at the event. To help cover the \$50,000 cost of building the house, the festival and the two sponsors reached out to home builder America's Home Place, which will provide \$30,000 worth of materials. The sponsors are running a donation drive at TVFCU's six local branches and the school's student center to raise the remaining \$20,000 in construction costs.	Sallie Beckes, marketing/PR director, Friends of the Festival (Riverbend's nonprofit producer); Patty Brown, director of marketing and communications, Chattanooga State; Tammy Zumbun, community relations officer, TVFCU
Chrysler Group/Chrysler, Jeep and Dodge Dealers Title, Carnival on the Mile, Coral Gables, Fla., March 2-4	\$100,000	For the second year in a row, Chrysler Group teamed with its Miami-area Chrysler, Jeep and Dodge dealers to title Coral Gables' Latin jazz festival. The company and its dealers used the sponsorship to demonstrate their community involvement and build visibility before the event's 100,000-plus attendees. "It's a great way to build relations with customers, and hopefully they'll pull us on their shopping list when they're in the market for a new car," says Kevin McCormick, Chrysler Group's manager of diversity and HR communications.	Carlos Planas, GM, Tamiami Chrysler Jeep; Erwin Raphael, director of retail sales promotions, Southeast Business Center, Chrysler Group
Esurance.com Esurance Sasquatch Music Festival, May 26-27, George, Wash.	\$150,000	Direct-to-consumer insurance marketer partnered with Sasquatch to gain visibility, generate leads and build excitement around its brand. It also is using the sponsorship to play up its green positioning. The company's participation has allowed the event to purchase carbon credits through Sustainable Energy Partners to make the festival certified carbon neutral. The insurance company also is titling Cool Zones at the festival.	Matthew Shaw, regional director of sponsorships, Live Nation-Pacific Northwest; Kristin Brewie, director of brand/public relations, Esurance

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Inside The Webcaster Outcry

What Will The CRB Hike Really Mean?

It's 2002 all over again. That's the last time a copyright tribunal set royalty rates for streaming sound recordings, and webcasters warned that the high rates would run them out of business. After the Copyright Royalty Board set new rates earlier this month, the outcry is the same. But this time, it's not entirely about the rates. It's also about the CRB rejecting a royalty based on a percentage of small webcasters' revenue. The RIAA negotiated this revenue-based structure with services for 2003-2005 rates that became the Small Webcaster Settlement Act, which expired in 2005.

Now, the CRB has set the 2006-2010 compulsory-license royalty rates that webcasters and simulcasters must pay to perform recordings on noninteractive Web sites (section 114 of the Copyright Act). In their 115-page opinion, the judges explained that the rate must reflect one that would be negotiated between a willing seller (record labels) and a willing buyer (webcasters) if there were no compulsory license. After considering expert testimony, the judges decided that the per-stream rate negotiated for interactive streams (which are not subject to a compulsory license) between services and labels was the best benchmark (see chart, below).

The CRB rejected a percentage-of-revenue royalty because ensuring payment for the value of copyrighted recordings presents several problems under this model (see sidebar, below). But the judges added that if the services, copyright owners and performers ever figure out a way to overcome these problems, a future royalty could be based on a service's revenue.

The decision came after a two-year proceeding involving 25 parties, including SoundExchange, the group designated by the government to administer compulsory non-interactive webcast licenses. SoundExchange represented labels, recording artists, background musicians and vocalists. Other parties included the Digital Media Assn. (DiMA), webcasters (including AOL, Yahoo and Live365), broadcasters (including Clear Channel), small broadcasters (including AccuRadio), the Corp. for Public Broadcasting and college-radio groups. The judges listened to 33 witnesses during 48 days of testimony that filled 13, 288 pages of transcript.

Several parties are expected to ask for a rehearing or appeal, but small webcasters may not have the money to keep fighting on the legal front. DiMA and other groups are also expected to try negotiating for different rates or rate structures, like a percentage of revenue.

Copyright owners and performers are not obligated to offer only the compulsory rates that the CRB set March 2; they may always negotiate directly with services. And SoundExchange could certainly negotiate directly with webcasters and offer the terms for their members to either accept or reject. They could also negotiate alternate ways of reporting performances instead of per stream, such as "per aggregated tuning hour" (ATH), which is sometimes

CRB: As more rights are used, payments should increase.

easier to calculate because it uses average, rather than exact, numbers.

To help compare old versus negotiated versus new rates, I created three hypothetical webcasters: large (e.g., AOL or Yahoo), midsize (e.g., Live365) and small (e.g., AccuRadio). Since exact figures are not available, hypothetical figures for streams and

listeners for large and midsize webcasters are derived from published comScore Arbitron Online Radio Ratings for three months (September-November 2006) that include data on AOL, Yahoo and Live365.

Hypothetical figures for small webcasters are based on a comparison to AccuRadio, which participated in the CRB proceeding. AccuRadio president/CEO Kurt Hanson represented to Billboard that the webcaster would owe \$600,000 for 2006 under the new CRB rates.

A service that pays per-stream is likely to pay about the same per ATH. ATH is the total hours of programming to all listeners during a stated time period. One hour streamed to 20 simultaneous listeners is 20 ATH. If the webcaster has an average number of 20 simultaneous listeners per hour, then for a month it has 14,600 ATH (an average of 20 listeners per hour multiplied by 24 hours by 365 days divided by 12 months).

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

BEHIND THE NUMBERS How The New CRB Rates Size Up

	2002 RATES SET BY THE LIBRARIAN OF CONGRESS & 2004-2005 NEGOTIATED OR SMALL WEBCASTER SETTLEMENT ACT RATES	NEW CRB RATES
COMMERCIAL WEBCASTERS AND SIMULCASTERS (SUBSCRIPTION AND NON-SUBSCRIPTION)	<p>2002 RATES <i>Per Stream</i>: .0762¢ per stream per listener; <i>Minimum Fee</i>: \$500 per channel</p> <p>2004-2005 NEGOTIATED RATES Non-subscription services have the option to elect per-stream or ATH rate; subscription services may also elect revenue-share rate. <i>Per stream</i>: .0762¢ per stream per listener minus 4% for streams never connected properly; <i>ATH</i>: Webcasts: 1.17¢ per ATH (.0762¢ x 16 songs per hour minus 4%) or, if non-music program, .0762¢ per ATH (one song per hour); <i>Simulcasts</i>: .88¢ per ATH (.0762¢ x 12 songs per hour due to commercials and talk minus 4%) or, if non-music program, .0762¢ per ATH; <i>Revenue Share</i>: 10.9% of gross revenue, but no less than 27¢ per subscriber; <i>Minimum fee</i>: Per stream or ATH, \$500 per channel per year, but no more than \$2,500; Revenue share, \$5,000 per year.</p> <p>2004-2005 HYPOTHETICAL Large webcaster (like an AOL or Yahoo) would pay \$15.3 million or 71¢ for every listener on the service; midsize (like a Live365) would pay \$5 million or 59¢ for every listener; small (like an AccuRadio) would pay \$406,000 or 56¢ for every listener.</p>	<p><i>Per Stream</i>: .08¢ for 2006, .11¢ for 2007, .14¢ for 2008, .19¢ for 2009, .18¢ for 2010</p> <p><i>Minimum</i>: \$500 per channel or station per year</p> <p>HYPOTHETICAL In 2007, large webcasters might owe \$23 million or \$1.07 for every listener on the service; midsize, \$7.5 million or 89¢ per listener per month; small, \$610,000 or 85¢ per month per listener.</p>
COMMERCIAL SMALL WEBCASTERS (I.E., GROSS REVENUE IN 2004 NOT EXCEEDING \$1.25 MILLION)	<p>2002 RATES No different rates for small webcasters; same as 2002 commercial rates above.</p> <p>2004-2005 SMALL WEBCASTER SETTLEMENT ACT Same as above negotiated rates, except for revenue share. <i>Revenue share equals the greater of</i>: 10% of the first \$250,000 in gross annual revenue, 12% of revenue in excess of \$250,000; or 7% of the webcaster's expenses for the year; <i>Minimum Fee</i>: Per stream or ATH, \$500 per channel per year, but no more than \$2,500. Revenue share, \$2,000 if gross revenue not more than \$50,000 for the year, \$5,000 if gross revenue more than \$50,000.</p> <p>2004-2005 HYPOTHETICAL Revenue is not available for small webcasters; however, AccuRadio claims it paid \$48,000 in royalties based on \$400,000 revenue in 2006 before new rates were set.</p>	<p>Same as above.</p> <p>HYPOTHETICAL In 2007, a small webcaster with 4,800 average simultaneous listeners per hour from 6 a.m. to midnight and 60,000 total listeners on the service might owe \$610,000, which is 85¢ per month for every listener on the service.</p>
NONCOMMERCIAL WEBCASTERS AND SIMULCASTERS	<p>2002 RATES <i>Per Stream</i>: .0218¢; <i>Minimum Fee</i>: \$500 up to 3 channels. Additional channels pay at 2002 commercial rates above.</p> <p>2004-2005 NEGOTIATED RATES Option to elect Librarian of Congress rates or small webcaster rates, above. For up to 3 channels, the small-webcaster minimum changed to \$500 (\$250 if a school of less than 10,000 students or news/talk/sports program); For more than 3 channels, rates for additional channels charged as if the service were a large commercial webcaster; Streams in excess of 146,000 ATH in a month (200 average simultaneous listeners per hour) charged either <i>Per Stream</i>: .02176¢ or <i>ATH</i>: .251¢ (.02176¢ x 12 songs less 4%) or .02¢ per ATH for news/talk/sports.</p> <p>2004-2005 HYPOTHETICAL College station with fewer listeners than an average NPR station (218 simultaneous listeners per hour per a 2004 survey) paid \$250-\$500.</p>	<p>\$500 flat fee per channel or station plus commercial per-stream rate when monthly streams exceed 159,140 ATH (i.e., 218 simultaneous listeners per hour at 80% of NPR stations in 2004).</p> <p>HYPOTHETICAL In 2007, a college station would owe \$500. If more listeners than the average NPR station, it would owe commercial rates for the extra listeners.</p>

To calculate annual streams by the hypothetical large and midsize services, the average number of listeners per hour for AOL, Yahoo and Live365 were multiplied by 18 hours (the number of hours used for the comScore Arbitron survey), multiplied by 1.1 (to add an estimated 10% to account for listeners between midnight and 6 a.m.), multiplied by 16 songs (estimated number of songs a webcaster streams per hour to each listener), multiplied by 365 days for the year. For the

hypothetical small webcaster, reverse calculations were made from AccuRadio dollar figures (\$600,000 for 2006 divided by 0.08 cents equals 750 million streams).

To calculate the number of total listeners for the hypothetical large and midsize services, an average percentage of hourly listeners to total listeners for AOL, Yahoo and Live365 were used. For large services, average hourly listeners

equaled 9.8% of total listeners. For midsize services, the rate was 8.4%. For small webcasters, average hourly listeners was first calculated (750 million streams per year divided by 8,760 hours in a year to equal 85,616 streams per hour; divided by 16 songs per hour to equal 5,351 streams transmitted to listeners per hour, 90% of which would be listening between 6 a.m. and midnight). The rate used for average listeners to total listeners was 8%.

FIVE REASONS REVENUE WON'T DETERMINE RATES

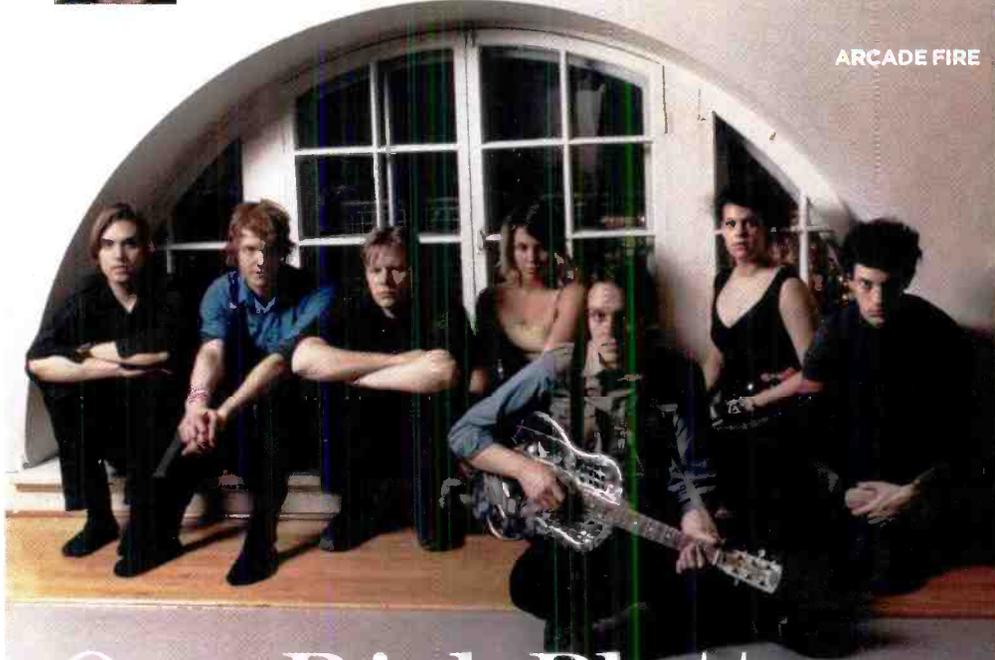
The Copyright Royalty Judges cited the following reasons for selecting a per-stream rate over a percentage-of-revenue rate:

- With a per-stream metric, services pay more royalties as they stream more music. Since revenue can be influenced by factors that have nothing to do with music, revenue should only be a metric when it can be clearly defined to correspond to the intrinsic value of the sound recording performance.
- Neither of the revenue-based metrics proposed by SoundExchange and the Digital Media Assn. were consistent with the basic notion that as more rights are used, payments should increase in direct proportion to that use.
- Percentage-of-revenue models present measurement difficulties because identifying the relevant webcaster revenue can be complex, especially when webcasters offer content unrelated to music.
- The parties in the proceeding did not offer an unambiguous definition of revenue that properly related the royalty to the value of the performance right being licensed.
- A revenue-based metric can create problems for auditing and enforcing rights depending on how a service defines and allocates revenue. A per-stream approach, in contrast, is relatively straightforward.



The Indies

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ARCADE FIRE

One Rich Platter

Arcade Fire's Big Release Gets A Grand Opening

On the menu was a wild mushroom risotto with white truffle oil and a mixed grill of New Zealand lamb chops and beef tenderloin. The record release party thrown by Good Records in Dallas for **Arcade Fire's** "Neon Bible" was a bit more sophisticated than the typical midnight-sale fare.

Held in partnership with local restaurant Urbano Paninoteca, about 50 diners sampled albums that came out on the indie-heavy release date of March 6 (**Air**, **!!!**, **RJD2** and **Gruff Rhys**, among others).

Urban Paninoteca owners **Mitch** and **Kristen Kauffman** approached Good Records, which is owned in part by **the Polyphonic Spree's Tim DeLaughter**, about staging such events in January. Menus are double-sided, complete with a track list, and the week's new releases are displayed—art gallery-style—as guests enter the restaurant.

With indie rock kids willing to shell out \$30 (plus the cost of some booze) for a three-course meal, no wonder the genre is thriving while the rest of the industry cries afoul.

"Neon Bible" landed at No. 2 on The Billboard 200 after moving 92,000 first-week units in the United States, according to Nielsen SoundScan. The band's 2004 debut, "Funeral," has sold more than 327,000 copies in the States.

"Neon Bible" was the largest release in the 17-year history of the band's label, Chapel Hill, N.C.-based Merge Records.

Head of sales **Paul Cardillo** puts the initial ship-out at about 220,000 units, and says the label booked retail programs beyond anything it had done in the past.

"Neon Bible" was in the Sunday circulars for Best Buy, Circuit City and Target. "To compete with a release like a **Norah Jones**, and I hate to put it that way because we've never operated like that before, people need to see it," he says. "We did a program where there's a poster in every Borders store. Just keeping the visibility enough is much more important on a record like this. On our smaller releases, I feel it's more important for people to hear it."

Merge's marketing/publicity guru **Martin Hall** says the label typically budgets for its releases to sell somewhere between 15,000 and 50,000 units, and this time was working on an initial budget to sell 300,000. But Arcade Fire didn't finish the album until late December, pushing many marketing plans by the wayside. For instance, so far no video has been shot.

"They wanted to do some short films that they would distribute to their Web site in lieu of doing the traditional video," Hall says. "but that may not happen till April now."

Sniping at bus stops in major cities was considered, but it was decided such a tactic wouldn't sit well with the heavily-DIY band. (Arcade Fire licenses its albums to Merge and pays for the recordings itself.)

"We really did talk about [sniping] with the Arcade Fire,

but it's not what the band is about," Hall says. "I think they would cringe if they saw their faces on a telephone pole."

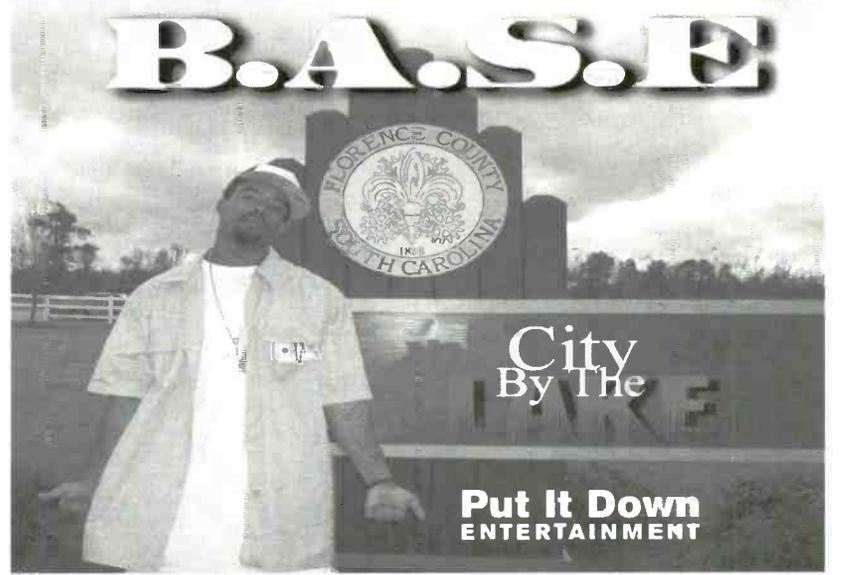
The band also nixed some new-media initiatives. "We explored some digital phone stuff, but they're not into ringtones," Merge label manager **Spott Philpott** says. "It makes it hard to find something innovative that they're interested in, but that's what makes them who they are."

And yet nothing Merge is—or isn't—doing is turning focus away from the band. Hall says the press-shy act has done only a handful of interviews, yet he reads daily blog complaints that the act is being overhyped.

"I was just reading something online about somebody complaining about the Arcade Fire being everywhere and why can't they say no to an interview," he says. "They've only done, like, three interviews. But we can't stop people from writing about them. We're not beating anyone over the head. The band has turned down everything so far."

FAILED TO MONITOR THIS: A March 10 column about digital stores at indie retailers noted that coalition Music Monitor Network will launch a new Web site with MP3 capability in March. Yet it failed to give MMN credit for already selling files in the Windows digital rights management format. ...

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CHIEF
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HMV GROUP

Simon Fox

In the wake of HMV Group's latest profit warning, the U.K. retail chief talks about what's in store for his company's stores—at home, abroad and online.

Simon Fox's first job as a teenager was a summertime gig "selling ice cream on a beach in France." These days, the South Londoner has a rather more challenging role—reviving the fortunes of U.K.-based retail giant HMV Group. The 45-year-old Fox has helmed the group since Sept. 28 last year, when he replaced exiting chief executive Alan Giles. He was previously COO of U.K.-based Pan-European electrical retailing group Kesa Electricals.

It's been a challenging six months for HMV Group. There's been executive upheaval, notably in January when the managing director of the group's market-leading U.K. business, Steve Knott, departed. And the business has issued profit warnings—most recently on March 13.

The latest warning coincided with Fox unveiling a three-year strategic/operational review, underpinned by cost-cutting aimed at saving £40 million (\$77.2 million) per year by 2010. The review involves store closures at the group's U.K. book retailing chain Waterstone's (which took over smaller rival Ottakars last year), while expanding music specialist HMV U.K.'s online operations and introducing its own social networking site (SNS). Fox wants online sales of downloads and physical product from the hmv.co.uk Web site to account for 20% of U.K. revenue by 2010. The group also announced a trading partnership with U.K. mobile phone network 3 and said it will trial an HMV U.K. "Store of the Future" concept this fall.

Fox has spent most of his first six months at the group focusing on its core U.K. businesses. Currently doubling up as HMV U.K. and Ireland acting managing director, he spoke to Billboard in London the day after the strategic review was announced.

Will your strategic review mean HMV U.K. store closures?

No. The profits warning was deeply disappointing, but was primarily driven by poor performance [by] Waterstone's. About 10% of the Waterstone's space is now under review—over a period of time, that will lead to store closures.

HMV [U.K. and Ireland] reported positive like-for-like sales, which now gives us six months of small—but nonetheless positive—like-for-like increases. So the HMV sales performance remains solid. There will be eight new stores opening in the next year, of which four will be in [London] airport locations.

U.K. store openings have been running at a rate of around 20 a year, but going forward, we'll only be opening a small number each year. Broadly, we have full national coverage through our 230 stores. We're rechanneling capital expenditure from new openings to refurbishment.

Will you merge HMV and Waterstone's back-office functions?

Yes. Waterstone's and HMV cur-

rently operate separate but very similar back-office finance and IT systems and processes. So we are implementing a shared back-office function, but the front ends remain completely separate brands.

Has HMV Group been under-achieving?

The last two years have been periods of rapid profit decline—there's no getting away from that. We haven't adapted as quickly as we should have to some of the changing trends in the market. I need to now work very quickly with the team to make sure we are meeting the needs of today's customer.

What's the logic behind launching an HMV-branded SNS?

We've recognized that 25% of [Internet users in] the U.K. are now actively using social networking sites, and they're clearly influencing their music preferences. This is the way that customers are now choosing to learn about music, the way they're choosing to spend time with one another, and we can't be on the sidelines...

We'll launch at the end of this year.

How can you ramp up HMV U.K.'s online business to 20% of sales?

Improving the functionality of the site [hmv.co.uk], doubling our online marketing and better integrating our online offer with our store offer. This year, online's been running at 6% of U.K. sales. We were slow to start online, but we're growing at more than 150% per annum, and we've already got 10% of online [entertainment] sales in the U.K. We're now No. 3 behind Amazon and Play.com.

What's the group's strategy for its overseas businesses?

We do have to be market leader in our markets. We clearly have that position in Canada, where I think our competitors are weakening, and we have a number of growth opportunities. We're just now rolling games out across the chain, and we're about to launch our own online business there. The existing online [hmv.com] business is linked with Amazon, but we will be taking

that on ourselves from May.

In Japan, we have a profitable business and a market-leading Internet business [hmv.co.jp], which already represents 25% of the sales of our Japanese operation. At the moment, we're opening stores there—on March 23, we opened a Japanese version of the "Store of the Future" in Yokohama.

But we have also just launched a strategic review of our options in Japan, because we are not the market leader there. That review will be completed by June.

My focus is on getting the U.K. humming again. We are growing, both through store rollouts and organically through like-for-like sales. But frankly, we've got to improve our profit position.

How are you finding dealing with the U.K. music business?

I've been delighted with the co-operative nature of the retail/label relationship. I've met with many—but not yet all—of the heads of the major labels. I've been impressed by their passion for the product,

and—despite what one might read in the press—the very great awareness of the structural changes in the industry.

What content will you be providing to 3?

We will work with 3 to broadcast music content and music videos through a concept we're calling Channel HMV. 3 already has very strong relationships with labels—we'll be looking to supplement that. As well as content from labels, there's an opportunity to use the live performances that we have in-store.

What will be key to HMV's "Store of the Future"?

We want to combine the best of online with the best of the retail experience, with music being the absolute key part of that. Within the store, there will be a refreshment area, where customers can sit down and access the online site while also burning tracks to CD. There will also be [SNS] access.

How can your non-entertainment background help HMV?

My last nine years have been spent in electricals and the issues facing the electrical market are not so dissimilar to those facing the music market—namely the very rapid growth of the mass-merchant channels, and the growth of online purchasing, combined with price deflation.

Where do you see HMV Group being at the end of your first year?

I'd like to be looking back on a period of delivery and change. I think we've got great brands, great people and lots of opportunity. In the next six months, I want to start turning that opportunity into action. I want to be in a really strong place to be ready for next Christmas.♦♦♦



We haven't adapted as quickly as we should have to some of the changing trends in the market.

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ne·yo

COMPOSITIONS

*Booked to write songs by the biggest
stars, R+B's hottest head gets back to
the business of his own career
by Hillary Crosley Photograph by Chris Baldwin*

BILLBOARD | 26 | MARCH 24, 2007



IN A SMALL OFFICE on the 27th floor of Def Jam, Ne-Yo glances over Manhattan's West Side. He's wearing his trademark skullie hat, along with jeans and sneakers. A modest-sized diamond-studded cleft note hangs around his neck and slaps his chest as he plops into one of the armchairs. Cracking open a Kiwi Strawberry Snapple—his favorite—the jubilant Ne-Yo is ready to reflect on his recent career growth.

"I'm kind of important," Ne-Yo jokes, in a mock deep voice that emulates newsman Ron Burgundy, played to such spectacular ridiculousness in the movie "Anchorman" by Will Ferrell. "People know me."

There must be caffeine in that Snapple: "Tina, come get some ham!" blurts Ne-Yo, stealing a line from "Napoleon Dynamite" when the protagonist is feeding his grandmother's pet llama. "That's got to be the funniest line of 2004. I swear, me and my friends just sit around quoting 'Anchorman,' 'Nacho Libre' and 'Napoleon Dynamite.' Those three movies are so funny."

Ne-Yo might be laughing at himself, but his career—once derailed when he was dropped by a major label—is no joke these days. Most folks now know him as a recording star. His debut album, "In My Own Words," moved 301,000 copies in its first week last February and 1.4 million to date, and showcased his deft songwriting touch. He crafted his own heart-break into the song "So Sick," which spent two weeks at No. 1 on The Billboard Hot 100. When his sophomore album, "Know Me," drops April 24, few are predicting a slump.

At least in some part, this is due to Ne-Yo's impressive strength as a songwriter. What most in the industry have come to know, fans are just realizing: Ne-Yo is off to a prolific start as a go-to R&B hit writer. Two of his hits, Beyoncé's "Irreplaceable" and Mario's "Let Me Love You," have spent a combined 19 weeks at No. 1 on the Hot 100 (see chart, below). Now A-listers like Britney Spears, Celine Dion, Alicia Keys, Jennifer Hudson, Chris Brown, Nicole Sherzinger and Whitney Houston are all clamoring for a Ne-Yo track. And he's busy writing them.

Ironically, that might be his biggest problem. "Artists like Usher are dying to work with him and in a way that's like Ne-Yo competing with himself," says Jennifer Blakeman, senior VP of A&R at Zomba Music Publishing and Ne-Yo's publisher. "So we have to help him figure out what songs to keep and which songs to give other people."

It's a nice problem to have.

IF NE-YO'S SONGS of love and loss connect with the ladies, it may be because he has so much experience—not the nympho sort as suggested in a Vibe article last year, but rather a far more wholesome type. Born in Arkansas and raised in Las Vegas, Ne-Yo was brought up in a house full of women. His father left early on, so Ne-Yo was raised by his mother, aunts and grandmother. That estrogen-filled childhood still gives him inspiration for his hit songs.

"When I wrote 'Unfaithful,' I just remembered when my auntie broke up with [her man] Troy," Ne-Yo says, pulling a scenario from the air. "All the 'Fuck that man!?' I was there for all of that."

Ne-Yo wrote "Irreplaceable"—his biggest hit so far—for Beyoncé. The track exhibits some of Ne-Yo's willingness to experiment, which may bode well for his ability to deliver hits across multiple radio formats: pop, R&B, AC and more. He envisioned "Irreplaceable"—with its prominent guitars—as a sort of Nashville joint with an R&B twist, assuming that no

one would sing a Ne-Yo-penned, full-fledged country song. The result became the strong-woman anthem of the year, lasting nine weeks at No. 1 on the Hot R&B/Hip-Hop Songs chart and 10 weeks on the Hot 100. It remains Beyoncé's biggest success on both charts.

His success is now breeding more success. The ubiquitousness of "Irreplaceable" peaked the interest of America's sweetheart and AC giant Celine Dion.

"She said, 'I'm going to be the one person that doesn't ask you for 'Irreplaceable,'" Ne-Yo says. "For someone like Celine, it's about writing a song that's timeless. It's not about convincing people that you're younger than you are."

Columbia senior VP of A&R John Doelp says Ne-Yo is up to the challenge.

"He's a classic songwriter and what he writes will have a life beyond today," Doelp says. "With 'Irreplaceable,' he finds a way to write about a relationship ending but in a very different way. And he still puts together the pieces with incredible melodies."

Ne-Yo's also writing for Whitney Houston, and once again looking to buck expectations.

"They played me about eight tracks that were all very 'I'm Whitney and I've been through some things and now I'm triumphant,'" Ne-Yo says. "But you can only do that for so long, so I said I'll do the same thing for Whitney that I'm doing for Celine, which is to bring them to the everyday person."

And while working with all of these stars has been a great experience, Ne-Yo says, at least one recently shorn starlet might want to read the following as even more inspiration to get her personal life in order.

"We set up no less than four sessions for Britney to just come and listen to the songs I wrote for her," Ne-Yo says. "She never showed up. I think they want me to hold these songs that I've written until she finishes going through her thing. But a couple might be perfect for the Pussycat Dolls' Nicole Sherzinger, so..."

THE IDEA OF NE-YO even teasing about casting aside the former teen queen would have once seemed preposterous. Earlier this decade, Ne-Yo was dropped by Columbia Records—along with another (then) little-known singer named Alicia Keys. Instead of looking for another artist deal, Ne-Yo began writing songs for other R&B artists. Shopping his wares eventually got him a chance meeting with Tina Davis, then Def Jam senior VP of A&R, in 2004.

"After I heard his demo, I asked him to perform for me," says Davis, now manager of Chris Brown. "I immediately thought, 'This kid needs to be an artist.' I took him to L.A. Reid and told Ne-Yo, 'Baby, you're a star.'"

Signed to Def Jam that day, Davis and Reid's intuition proved true. Building on the success of his platinum recording career, Ne-Yo dropped two films in 2006, playing himself in "Save the Last Dance 2" and the character Rich Brown in "Stomp the Yard." The latter film claimed the No. 1 spot its opening week-end and now Ne-Yo's looking to hop onto the small screen.

"I was fortunate that my first role in 'Stomp the Yard' was so close to my own personality," Ne-Yo says. "But now I'd like to do something like 'The OC.' There are a few scripts that I'm looking at but it needs to fit with my music. I'd actually love for my next role to have no singing or dancing."

He's working with Whitney and Celine, But Ne-Yo says he's been stood up by Britney.

That's probably just as well. The composer will have enough music swirling through his production company, Compound Entertainment. Ne-Yo founded the company in 2004 with his two managers, Reynell Hay and Tishaun Gayle, and boasts two in-house producers and several writers. Now a few different labels are courting him for an imprint distribution deal and Ne-Yo's demands are simple.

"I just want creative control," Ne-Yo says, before he dons a nebbish cartoon voice and starts joking again. "Which shouldn't be a problem because I've proven myself to be able to write good songs if given the opportunity."

Now Ne-Yo is about to see if he still has the right touch on his own tracks, with the release of "Know Me." His first single, "Because of You," already checks in at No. 26 on the Hot R&B/Hip-Hop Songs chart. It's an ode to Michael Jackson, one of Ne-Yo's favorite singers. The layered vocals on the bridge are reminiscent of the hooks littered throughout Jackson's "Off the Wall" album.

Ne-Yo insists "Know Me" is a mirror into his entire personality rather than just his pen skills.

"The first album was the sweet, sincere and heartbroken Ne-Yo," Zomba's Blakeman says. "This new one is more 'Watch out, mama, here I come.'"

Ne-Yo even addresses the nympho charge head-on, with the song "Addicted," a hilarious cut where he has a little fun with the accusation.

"I'm not addicted to sex, but girl, if you lay with me then you just might be," he sings.

Another memorable moment—both for Ne-Yo, as well as on the album—comes in the form of a Jennifer Hudson duet. Usually he writes his hits alone in a studio, but for "Leaving," the Academy Award winner showed up with a few girlfriends, memorized the lyrics in 15 minutes—and proceeded to sing Ne-Yo under the table.

"To be an artist is to crave acceptance, so it's difficult to tell people things sometimes," Ne-Yo says. "You almost have to take a back seat to the artist, especially if they've had a little bit of success. But by the grace of God, Jennifer Hudson is still normal. When I asked her to bring out a note, or change something, it was done. She out-sung me on my own song. It's Jennifer Hudson featuring Ne-Yo."

The lush strings of "Leaving" and the echoing drums of the sultry "Talk to Me" prove that Ne-Yo has moved beyond the harpy Stargate sound that's come to define him. The Norwegian duo, who produced hits "Sexy Love" and "So Sick" on his freshman effort, produced only three cuts on "Know Me."

In terms of spreading the word on the new album, Ne-Yo will perform March 29 at Atlanta's Tabernacle venue for the "Cingular Sounds" wireless campaign. The show will air on Cingular phones, two weeks before "Know Me" drops. "Because of You" is the commercial theme song for Ice Cube's upcoming film, "Are We Done Yet?," also hitting screens in April. Ne-Yo's also filming a series of webisodes, which follow him on tour and will air via his Web site.

Def Jam expects Ne-Yo's singles to push the sales of "Know Me"—the company withheld "So Sick" from iTunes and other digital music stores until "In My Own Words" dropped, and may repeat the strategy this time around. But marketing director Ashaunna Ayars says the label is also going to work to help Ne-Yo increase his celebrity.

"He's such a writer," Ayars says. "He's happy to be in the studio." To get him—and his profile—out and about, Def Jam says it will pair him with Noah Tepperberg, co-founder and partner of New York-based Strategic Group, a special events, marketing and public relations firm.

"He throws all the parties for young Hollywood," Ayars says. "This time it's about presenting him as the superstar we know that he is."

After all, even though Ne-Yo would never say it himself, at least not with a straight face, he's kind of important. It only makes sense that soon even more people will know him. ●●●

SCORING HITS

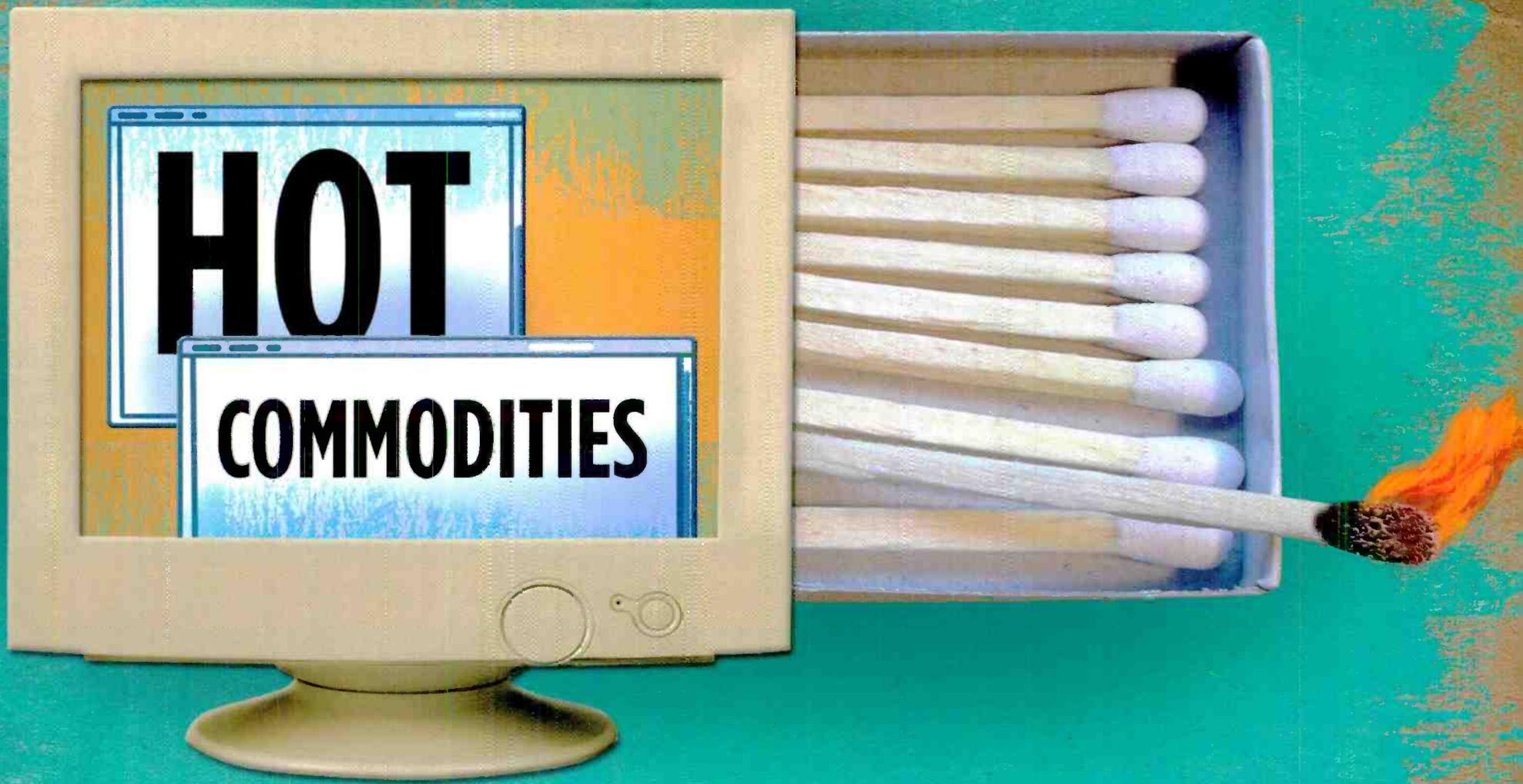
Ne-Yo Has Written Six Top 10 Hits With Five Different Acts

TITLE	PERFORMED BY	DEBUT POSITION	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART
Let Me Love You	Mario	97	10/23/04	1 (9 weeks)	1/1/05	36
Baby	Fabulous Featuring Mike Shorey	83	1/22/05	71	2/5/05	9
Grind With Me	Pretty Ricky	92	4/16/05	7	6/25/05	22
Your Body	Pretty Ricky	88	8/6/05	12	10/29/05	20
So Sick	Ne-Yo	79	12/20/05	1 (2)	5/18/06	25
When You're Mad	Ne-Yo	99	3/18/06	15	5/15/05	20
Back Like That	Ghostface Killah Featuring Ne-Yo	76	4/15/06	61	7/22/06	10
Unfaithful	Rihanna	51	5/13/06	6	3/29/97	20
Sexy Love	Ne-Yo	98	6/24/06	7	8/1/98	22
Gallery	Mario Vazquez	99	7/29/06	35	10/9/99	20
Walk Away (Remember Me)	Paula DeAnda Featuring the Day	95	10/21/06	18*	9/23/00*	22*
Irreplaceable	Beyoncé	87	11/4/06	1 (10)*	7/3/04*	20*
On The Hotline	Pretty Ricky	97	1/6/07	12*	1/15/05*	10*
Because Of You	Ne-Yo	84	5/17/07	84*	1/6/07*	1*

*Still charting as of March 17 chart. SOURCE: Nielsen SoundScan



JOHNNY NUNEZ/WIREIMAGE.COM



MEDIA COMPANIES SPENT ALMOST \$9 BILLION FOR ONLINE MERGERS AND ACQUISITIONS LAST YEAR—AND THE NUMBER OF DEALS IS GROWING. BILLBOARD PRESENTS THE WEB 2.0 TO GO GUIDE.

BY BRIAN GARRITY
ILLUSTRATION BY ELLEN WEINSTEIN

JUST HOW RAVENOUS is the appetite among media and technology companies for hot Web 2.0 properties? ¶ Consider Ticketmaster, a unit of Barry Diller's IAC, which in December paid more than \$13 million for a 25% stake in iLike, a 4-month-old social networking site that allows users to share information about their iTunes listening habits. ¶ Ticketmaster is betting that it can also serve as a strategic partner for promoting concerts and selling tickets. ¶ The deal sets a value of \$50 million on the Seattle-based startup, which claims a half-million users. And it sets up iLike, an offshoot of unsigned-band site Garageband.com, as a ripe target for full acquisition, either by Ticketmaster or some other third party. ¶ Forget that iLike doesn't yet have a proper revenue model or that there are at least a half-dozen other startups attempting to do something similar. Media and tech heavyweights like News Corp, Google and others have decided that online tools and communities that connect Web users, enable them to socialize and allow them to share their tastes with each other are the new must-have feature set. And they're buying up such properties, which often center around music, TV and user-generated videos, at an ever faster rate. ¶ Media companies spent more than \$8.9 billion on online media mergers and acquisitions in 2006, according to the Jordan, Edmiston Group, a New York-based investment bank. That's actually down 26% in total value from 2005 when online media M&A topped \$12 billion. But the number of transactions was up markedly last year—rising 55% to 181 deals. ¶ With Google laying out \$1.65 billion for YouTube last October, and venture capital investing in digital media up more than 66% last year to \$4.4 billion, according to Rutberg & Co., there are no signs of >>>

a slowdown in the Web 2.0 arms race among leading media players.

Google alone is sitting on a cash war chest of more than \$11 billion, up from cash reserves of slightly more than \$2 billion in 2004, according to the company's financial statements.

Already this year has seen Electronic Arts gobble up online karaoke site SingShot Media for a small undisclosed sum. But much bigger deals could be coming. Rumors are swirling that Viacom is mulling paying more than \$400 million for Last.fm, an online radio

Rumors are swirling that Viacom may pay \$400 million for Last.fm.

and music recommendation community.

"Many companies are aiming to be acquired based on the way they are running their businesses," says Tim Westergren, founder of San Francisco-based Pandora, another privately held music recommendation service, which has raised well more than \$20 million in venture capital (published reports peg the number closer to \$50 million.)

Billboard interviewed a dozen venture capitalists (VC), entrepreneurs, analysts and label executives about the prospects for M&A in music-related online media in the year ahead. The following are 10 potential targets to watch:

BIGGEST BUZZ

Last.fm

LOCATION: London

CEO: Felix Miller

Part music recommendation engine, part social networking site, part online radio service creates community around music fans. Last.fm's radio users can choose either to listen to a free custom radio service or pay for a premium subscription to listen to personalized music tailored to their music taste. The company also has a technology called Audioscrobber that enables Last.fm to personalize users' entire experience on their listening habits on such media players as iTunes.

BACKERS: Index Ventures

YEAR FOUNDED: 2002

COMPETITORS: Pandora, iLike, Mog, iMeem, FineTune

THE STORY: One of the most buzzed-about music technology plays, Last.fm is at the forefront of the crowded social radio space. The company has been busy locking up content deals with the major labels announcing licensing deals with Warner Music Group and EMI in February.

STRATEGIC FITS: Viacom, News Corp, Google, Microsoft, AOL, Yahoo

THE VC TAKE: The recent flurry of content deal-making has many expecting a sale of the company on the horizon, with Viacom at the head of the pack of suitors. To be sure, for companies looking to tap into the music core of the MySpace set, Last.fm offers strong appeal. "Last.fm has a lot of things that people want, like aggregation and tool sets," says one East Coast VC who thinks leading players in the social radio space are ripe to be rolled up by larger companies. "It is a very cool functionality that is here to stay, one way or the other."



FELIX MILLER



Pandora

LOCATION: San Francisco

CEO: Joe Kennedy

The other major player in next-generation music recommendation/Internet radio services along with Last.fm, Pandora takes a decidedly different approach to programming. Recommendations are automated from a technology called the Music Genome Project that weighs more than 400 different musical attributes and genres when selecting songs to pair in a playlist. The service has two subscription plans: a free offer supported by ads, and a fee-based subscription without ads.

BACKERS: Walden, Labrador, Crosslink, Garage Technology Ventures, Key Principle Partners

YEAR FOUNDED: 2000

COMPETITORS: Last.fm, iLike, Mog, iMeem, FineTune

THE STORY: Among the Internet's fastest-growing personalized radio services, Pandora users have created more than 50 million personal radio stations. The company is also serving as the radio engine for Microsoft's MSN Radio.

STRATEGIC FITS: Microsoft, AOL, Amazon, Best Buy, Clear Channel

THE VC TAKE: Anyone who is not Apple and in the game of offering an online music solution is in the market for better connecting consumers with new music and offering related commerce opportunities. Pandora is a critical favorite among many early adopters. "We took a look at Pandora and in retrospect should have invested in them," one Bay Area VC says. "We still have interest in the space." Recent rulings by the Copyright Royalty Board that up the cost of Internet radio fees may also up Pandora's urgency to find a buyer.

Second Life

LOCATION: San Francisco

CEO: Philip Rosedale

A Web-based virtual 3-D world where members use digital replicas called avatars to buy land and buildings, and pay real money to purchase fake clothes, weapons and—increasingly—music.

BACKERS: Globespan Capital Partners, Amazon founder Jeff Bezos, Lotus founder Mitch Kapor, the Omidyar Network, Catamount Ventures

YEAR FOUNDED: 2002

COMPETITORS: Gaia, Doppelganger

THE STORY: Linden Labs' Second Life has enjoyed a breakthrough in popularity in the last year, with membership skyrocketing from 100,000 at the beginning of 2005 to more than 4 million today. Some analysts predict 9 million members by June. Adidas, American Apparel, Dell Computer and Toyota have all established presences to market and promote their products. Sony BMG last year opened a Media Island where visitors can stream music and most music labels are now preparing Second Life strategies.

STRATEGIC FITS: Viacom, News Corp, Google, Microsoft, AOL, Yahoo, Sony, Vivendi

THE VC TAKE: Acquisition talk on the company is low at the moment. But virtual social networking is emerging as the next big Web 2.0 trend hot on the heels of social networking and viral video. Major media is short on portfolio exposure to the business. Second Life appears to be approaching a similar inflection point YouTube reached last year and MySpace hit in 2005. "It's a new category. It's social media meets virtual worlds—it's not really one or the other. I'd like to have a couple of other projects in the space," one West Coast VC admits, noting that what he finds interesting about the business is that "it's a little more aspirational. It's about who you want to be, not who you are."



Gracenote

LOCATION: Emeryville, Calif.

CEO: Craig Palmer

The leader in CD metadata recognition, Gracenote (formerly CDDB) licenses its technology for use in media players from Apple, RealNetworks and Microsoft.

BACKERS: Sequoia Capital, Gracenote founder Scott Jones, Bessemer Ventures, Philips Electronics

YEAR FOUNDED: 1995

COMPETITORS: Audible Magic, Loudeye, Muze, Allmusic, MusicBrainz

THE STORY: Beyond its core business, Gracenote recently has moved into digital fingerprinting services and is aiding the likes of MySpace in filtering unauthorized media from its site. The company later this year is also expected to bow a new lyrics offering that it will license to retailers.

STRATEGIC FITS: News Corp, Sony, Microsoft

THE VC TAKE: With more than 10 years in operation, Gracenote has been content to go it alone for the long haul. But with the company expanding into fingerprinting, lyrics and music recommendation, at least one VC polled by Billboard thinks Gracenote, which has raised more than \$43 million in venture backing during the course of five VC rounds, is emerging as an attractive play for companies in the market for a digital music infrastructure play. "Anything that can help to reclaim the existence of someone's content somewhere else without stopping the access to it and focuses on monetization has a business there," another East Coast VC adds.



CRAIG PALMER

EMERGING PLAYERS

Joost

LOCATION: Luxembourg

CEO: Fredrik de Wahl

A new ad-supported Web TV site from Niklas Zennström and Janus Friis, the developers behind peer-to-peer giant Kazaa and Internet telephone sensation Skype.

BACKERS: Undisclosed

YEAR FOUNDED: 2006

COMPETITORS: Bablegum, YouTube, BitTorrent

THE STORY: The service is still in an early beta phase of around 40,000 users, but given Zennström and Friis' pedigree anticipation is already huge. Using peer-to-peer technology to deliver high-quality long-form video content, Joost aims to transform YouTube-style clip watching into an interactive TV experience. Unlike other video sites, Joost already claims content deals with Warner Music Group, Netwerk, MusicNation, Voy and Viacom.

STRATEGIC FITS: Viacom, News Corp, Google, Microsoft, AOL, Yahoo

THE VC TAKE: Given that the company is only in its first year of existence, a quick flip is a long shot. Even without any publicly announced VC backing Zennström and Friis are sitting on \$2.6 billion from the sale of Skype to eBay last October. But stranger things have happened. The life cycle of angel funding to exit has compressed to a window of two years and under in many cases. And in the era of PC and TV convergence, Joost represents an intriguing bridge. Virtually every player in the media and technology space is scrambling to find a foothold in the digital living room. "Video on the Web in three years will be at least a \$3 billion a year business," one California-based VC says. "It will be just like the monetization of search was in 1998 with Google and Yahoo. Companies in that space will see explosive growth." Key to Joost's proposition, the VC adds, is that it is "a copyright-respecting technology."



FREDRIK DE WAHL

Brightcove

LOCATION: Cambridge, Mass.

CEO: Jeremy Allaire

An Internet TV and viral video specialist that oversees the sanctioned distribution of Web clips.

BACKERS: Accel Partners, Allen & Co., AOL, General Catalyst Partners, Hearst Corp., IAC, AllianceBernstein, Brookside Capital, Maverick Capital, New York Times Co., Transcosmos Investments & Business Development

YEAR FOUNDED: 2004

COMPETITORS: Google, Yahoo, News Corp

THE STORY: Brightcove is helping media companies cash in on the Web-based video phenomenon by creating a secure ad-supported platform that allows content owners to decide where and when to release clips online. The likes of Sony BMG, Warner Music Group, Viacom and The New York Times are already taking advantage of the technology to cash in on viral distribution of music videos and original clips. In January the company closed a \$50 million strategic funding round that will allow it to further build itself as an Internet TV company and expand internationally.

STRATEGIC FITS: AOL, Time Warner, IAC, NBC, Disney

THE VC TAKE: Everybody and their brother is looking for their own viral video solution in the age of YouTube. Brightcove offers a secure, readymade back-end solution. But with more than \$50 million in venture funding raised, the growth-focused company doesn't have a pressing exit need and a purchase won't come cheap.

Sling Media

LOCATION: San Mateo, Calif.

CEO: Blake Krikorian

Sling allows consumers to remotely watch TV shows stored on their digital video recorder at home from any computer and select mobile phones with a broadband Internet connection.

BACKERS: Mobius Venture Capital, Doll Capital Management, Hearst Media, Allen & Co., EchoStar Communications, Goldman Sachs, Liberty Media

YEAR FOUNDED: 2004

COMPETITORS: MobiTV, Avenue

THE STORY: Sling made waves two years ago when it introduced "place shifting" TV watching. While its strategy has so far been linked to a hardware platform called the Sling Box, the company is open to licensing its technology platform to third parties. Sling is eyeing the YouTube crowd with a new feature called Clip+Sling that allows users to capture short segments of programming, live or recorded, and share them with other Slingbox customers, as well as on viral video sites.

STRATEGIC FITS: TiVo, EchoStar, Sony, Microsoft, Comcast

THE VC TAKE: Fair. Sling is still building its service and has plenty of VC funding.

The question is when place shifting music and video comes of age. As consumers increasingly look to remotely access massive libraries of music, film and TV content, media and technology players are looking to continue to have a role in how they access their media. One East Coast VC says that "we are at step one" of redefining TV. "There's not going to be a price war or a programming war because everyone is going to have access to everything. But there is going to be a functionality war. So the technologies that are really interesting in the future are those that bring unfettered access to video back to the television."



BLAKE KRIKORIAN

3

4

5

Napster

LOCATION: Los Angeles

CEO: Chris Gorog

Legendary file sharing brand turned legit retailer of music downloads and subscriptions

BACKERS: Public

YEAR FOUNDED: 1999

COMPETITORS: Apple, RealNetworks, eMusic, Verizon, Sprint

THE STORY: It's been a bumpy road for Napster since its relaunch as a legitimate service in 2003. Lacking compatibility with Apple's iTunes and championing a music rental model that is yet to connect massively with mainstream consumers, the company lately has pushed for ways to draw traffic with an ad-supported music sampling service, and worked to create opportunities and partnerships in the mobile space. It also picked up AOL's music customer base after the online portal shuttered its MusicNow offering. In September Napster announced that it had hired investment bank UBS to explore a possible sale.

STRATEGIC FITS: Verizon, Sprint, Amazon, Target, RealNetworks

THE VC TAKE: Napster, which has a market cap of around \$170 million, has had no takers yet. But the company claims one of the best-known brands in digital music, close to 1 million subscribers and more than \$81 million in revenue through the first nine months of its current fiscal year. One investment specialist thinks the company may yet work for a wireless player looking to solidify its presence in the PC space.

eMusic

LOCATION: New York

CEO: David Pakman

A digital retailer of independent music catalogs that sells exclusively in the MP3 format

BACKERS: Dimensional Associates

YEAR FOUNDED: 1998

COMPETITORS: Apple, RealNetworks, Napster, Verizon, Sprint

THE STORY: Without a stitch of major-label content eMusic has emerged as the No. 2 player in digital music retail market share thanks to the company's appeal to independent music fans and the service's use of the MP3 to gain a foothold among the iPod crowd.

STRATEGIC FITS: Verizon, Sprint, Amazon, Target

THE VC TAKE: eMusic, which one source estimates could generate upwards of \$40 million in revenue this year, is already one of the core assets in the digital music portfolio of Dimensional Associates, the New York-based private equity arm of JDS Capital Management. Dimensional execs say there are no plans to sell. But with interoperability becoming an increasingly important issue in the digital music marketplace, some VCs think the company could emerge as a target for larger media players or retailers looking to buy their way into the retail space.



DAVID PAKMAN

Mog

LOCATION: Kensington, Calif.

CEO: David Hyman

A social networking destination specializing in music and recommendation

BACKERS: The Angels' Forum, Finnat Fiduciaria, Great Idea Enterprises, Gracenote

YEAR FOUNDED: 2006

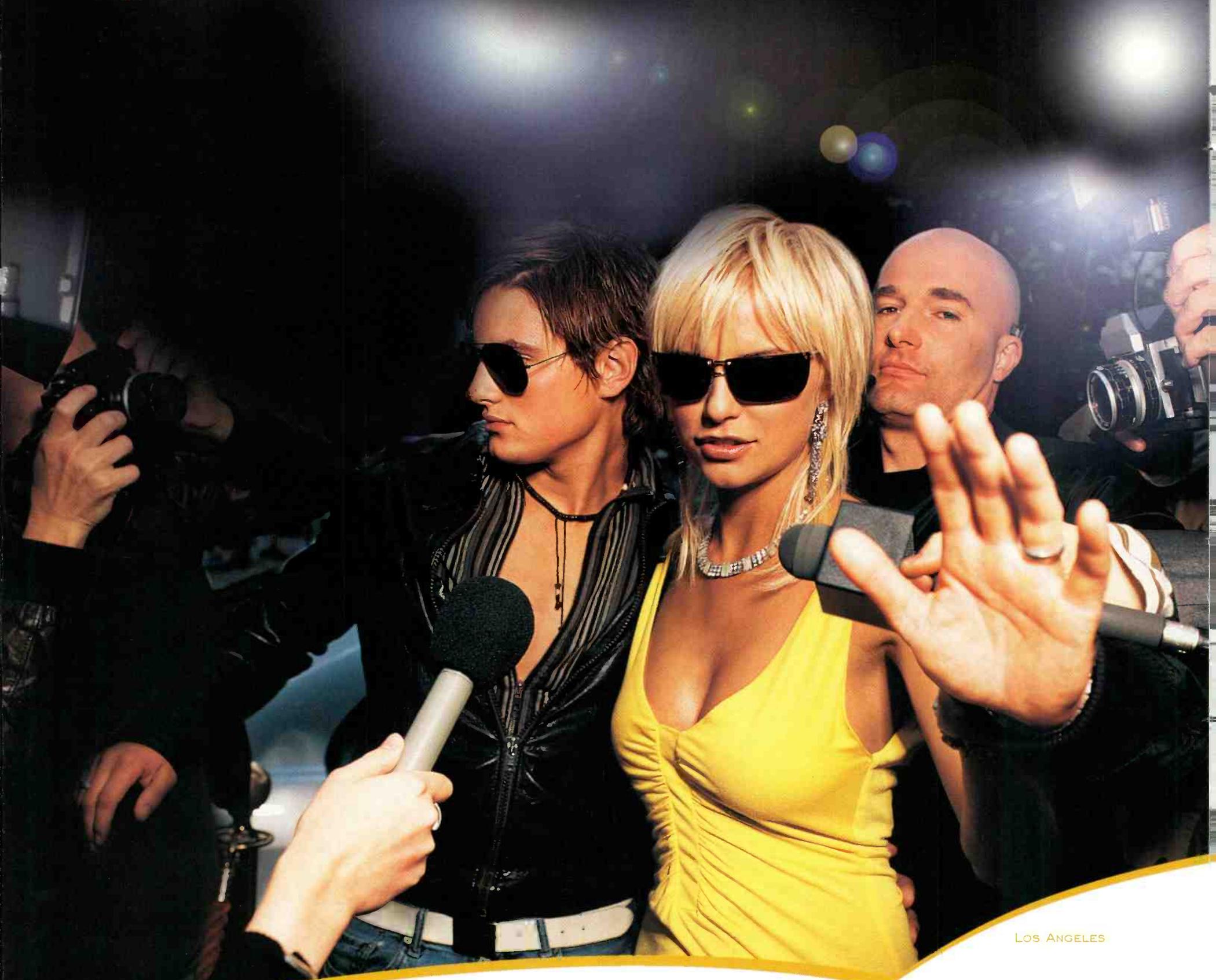
COMPETITORS: iLike, Last.fm, iMeem, FineTune

THE STORY: Much like iLike and Last.fm, Mog is a social network for music fans. Mog's software reads all digital tracks on members' hard drives and lists what each has played lately. Lets other members listen to 30-second samples. Hyman is former CEO of Gracenote, which is a technology partner of the site as well as an investor.

STRATEGIC FITS: Viacom, Yahoo, AOL, Google

THE VC TAKE: VCs say that technologies like Mog that help consumers find new music by tracking and reporting the listening habits of other users in a social network is the future of music discovery. For companies looking to harness the power of social recommendations for music, Mog figures to see its popularity rise among acquisitive media players, especially if Last.fm gets snapped up. Ticketmaster's investment in iLike also helps Mog's story.

Jet Setters.



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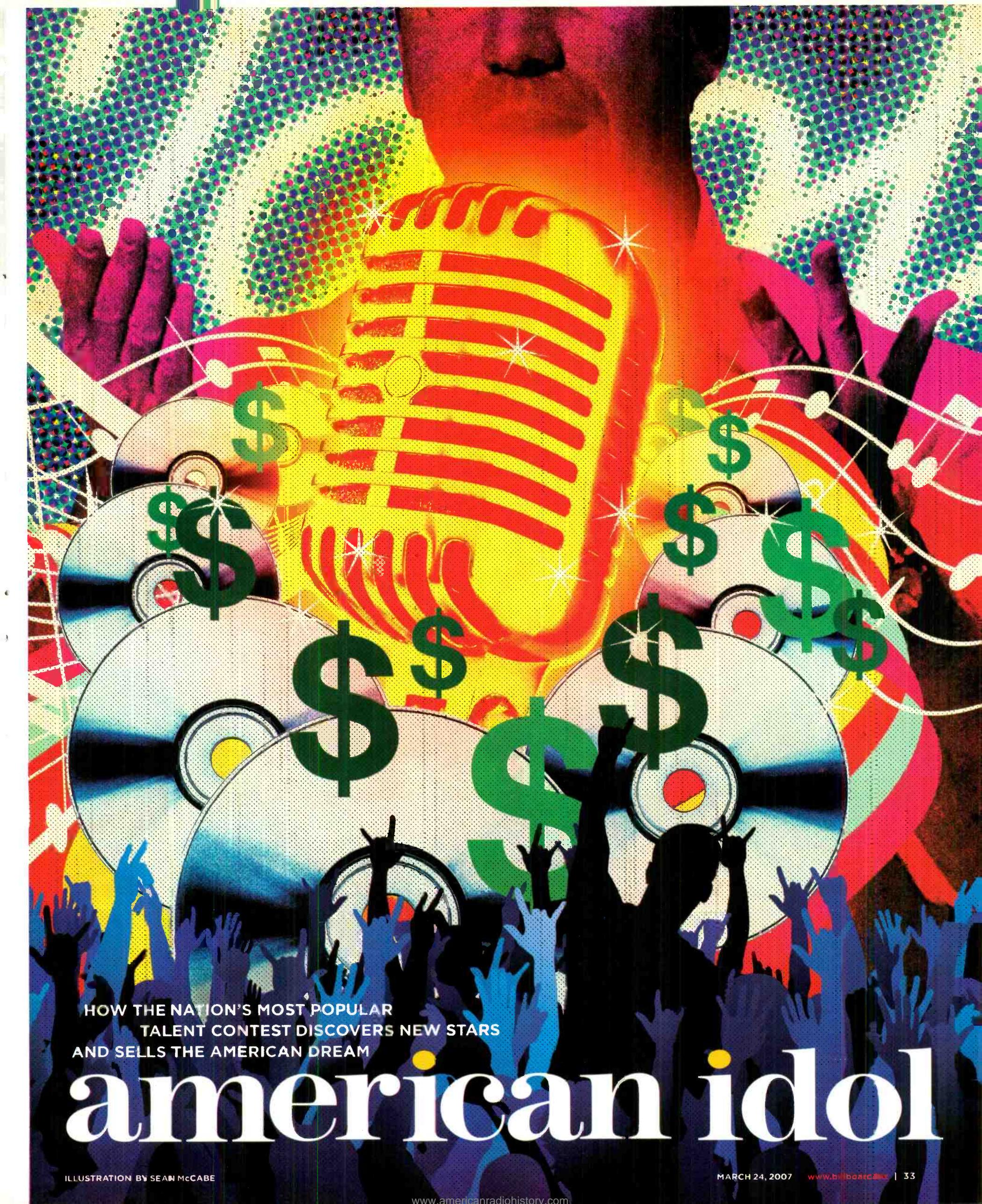
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american idol

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AS TV'S BIGGEST JUGGERNAUT, 'AMERICAN IDOL' WOULD LIKE TO TEACH THE WORLD TO SING— AND THE ENTERTAINMENT INDUSTRY HOW TO SURVIVE
BY BETH PINSKER

'idol' worship



Trying to explain a juggernaut like Fox's "American Idol" is enough to drive executives to distraction. Trying to ensure its continued success—that apparently requires a massage.

At least it does for Fox head of alternative programming Mike Darnell.

For several years, Darnell has spent the premiere night for "Idol" at the Ritz-Carlton, Huntington Hotel & Spa in Pasadena, Calif. It started out as a convenience (he was there for a press tour already) and has turned into a talisman. And when he gets a massage, the ratings go up.

"I'm very superstitious," Darnell says. "This year, I had no reason to be there, but I drove all the way to Pasadena because I wanted the premiere to do well."

It's as good a reason as any for the reign of "Idol" over virtually everything else currently on broadcast TV or cable. And for its substantial and ongoing impact on the music industry.

On TV, "Idol" has competitors cowering in its wake (NBC Universal president/CEO Jeff Zucker has said it's "the most impactful show in television history") and advertisers clamoring to get a toehold.

From its inception, "Idol" has had Coca-Cola and Ford as sponsors, and after 200 episodes can boast returns in the form of platinum albums, Grammy Award victors and even an Acad-



Star-making machinery: From left are judges SIMON COWELL, PAULA ABDUL and RANDY JACKSON.

emy Award winner in Jennifer Hudson.

Its January premiere brought in its highest ratings yet, with 37 million viewers tuning in to see who will become its next success story. And two of its executive producers—Nigel Lythgoe and Ken Warwick—have been tapped to produce this year's Emmy Awards.

But the answers behind all the show's success have little to do with superstition and everything to do with the mechanics of running a TV show in the 21st century. Like no other program, "Idol" has it down to a science.

"The secret is that there is no secret," says Warwick, who along with 19 Television president Lythgoe takes care of the show's day-to-day operations.

"The show is the culmination of something that's been building since 2000, which is the return of event TV," says TV historian Tim Brooks, who is executive VP of research at channel Lifetime.

"What they have done is take a well-established familiar genre with basic appeal and give it a whole new packaging."

Lythgoe echoes that opinion. "We've repackaged the American dream and brought it back to this country," he says.

However, "American Idol" creator and 19 Entertainment president Simon Fuller sees the success as more than just packaging. To him, the key ingredient is in the team he has assembled, particularly the three judges, Simon Cowell, Paula Abdul and Randy Jackson; host Ryan Seacrest; and his production crew of Lythgoe, Warwick and Cecile Frot-Coutaz, CEO of FremantleMedia North America (FMNA), 19's partner. As one of the executive producers for "Idol," Frot-Coutaz handles the business side of the operations.

"I have final say, but everyone feels a part of it," Fuller says. "That's what makes it a family. It's pretty cool how it works."

In TV years, this family has been together an eternity. Fuller's 19 Entertainment group has been around since 1985, and his earliest successes came from managing Annie Lennox and the Spice Girls. In the late '90s, he came up with the idea of a televised talent competition for singers, which debuted as "Pop Idol" in 2001 in the United Kingdom.

Quickly, it became clear that the concept could be exported, and "American Idol" debuted as a summer replacement show in June 2002 on Fox. Almost immediately it was must-see, water-cooler TV, racking up ratings unheard-of on broadcast TV since cable and the Internet began draining viewership.

The second season gave Fox its highest ratings ever for a non-

.biz Additional stories on "American Idol" are available exclusively at billboard.biz/Idol.

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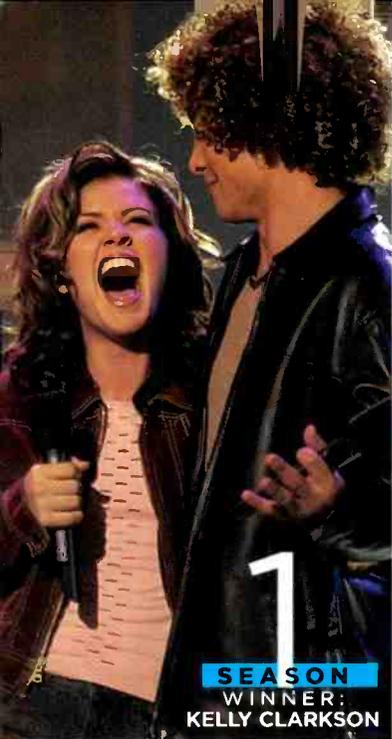
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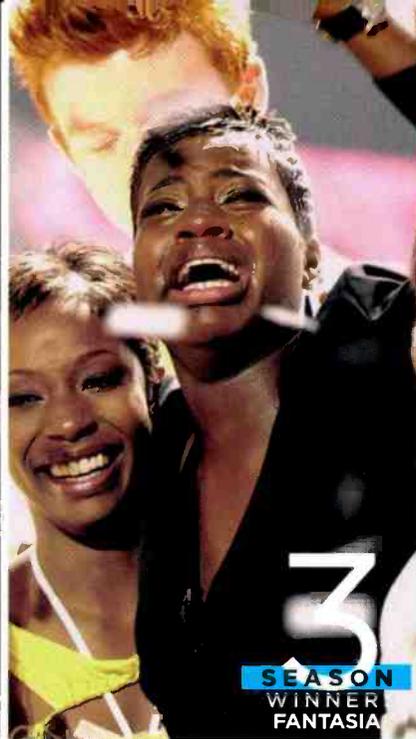




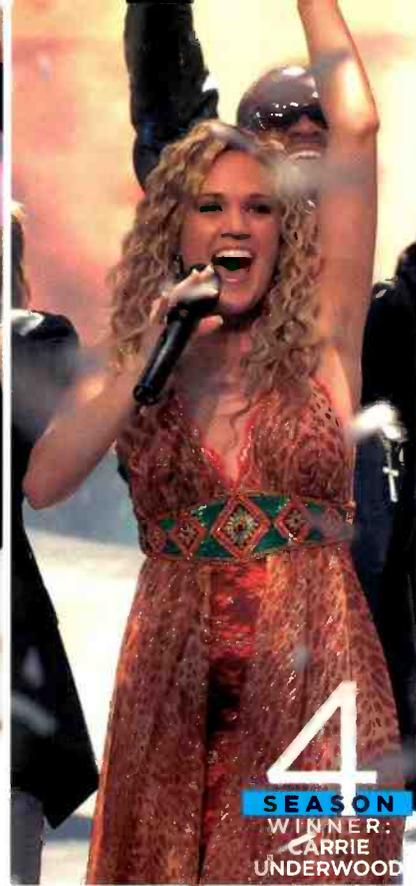
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WINNER:
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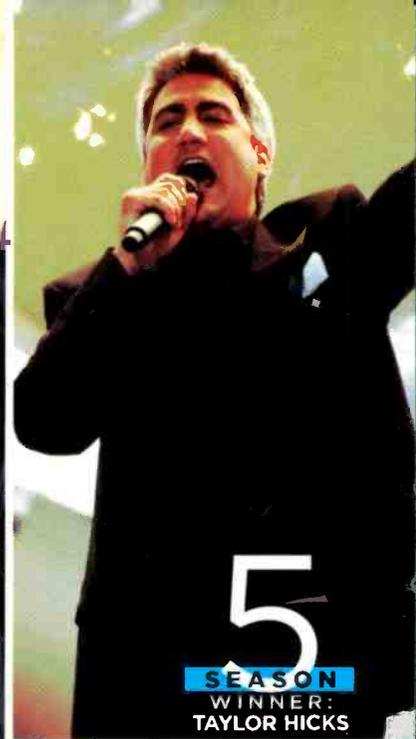
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SEASON
WINNER:
RUBEN STUDDARD



3
SEASON
WINNER:
FANTASIA



4
SEASON
WINNER:
CARRIE
UNDERWOOD



5
SEASON
WINNER:
TAYLOR HICKS

sporting event, and the show has soared since.

Internally, however, has been another matter. Fuller's family at 19 and FMNA have wrestled with kerfluffles and mild scandals almost since the show's inception—from the press calling Cowell's critiques mean to allegations that Abdul had an affair with a contestant.

But the biggest rift came when, in 2004, Cowell created a talent search show called "The 'X' Factor" for British TV, and Fuller claimed the "Factor" format was too close to "Idol."

The copyrighting of formats was a subject that intrigued the judicial system, but it never got beyond initial hearings. At the end of 2005, Fuller and Cowell reached a settlement in the United Kingdom.

"The 'X' Factor" remains on the air, co-produced by a division of FMNA and Cowell's SYCOtv, and Cowell remains at the "Idol" judging table with a multiyear deal.

But Cowell is hardly the only "Idol" participant to use the show as a jumping-off point for other ventures. Doors have opened for nearly every principal.

Fuller has Fox's "So You Think You Can Dance," now about to begin its third season, and a currently untitled HBO show. In addition to producing the Emmys, Lythgoe and Warwick will appear in their own Fox reality show about a vineyard the pair purchased called "Corkscrewed: The Wrath of Grapes."

Seacrest, who since "Idol" took off has taken over the national radio show "American Top 40," among other hosting and music-related jobs, says, "All of us on the show have looked at this as a once-in-a-lifetime opportunity. It's not enough for any of us to sit back and just do this. We've all got other businesses. This fuels those businesses and allows us to capitalize in other ways."

Frot-Coutaz also has experienced a boost in responsibility. She now handles all of FMNA, overseeing a half-dozen shows, including CBS game show "The Price Is Right."

"There are lots of companies, agendas, egos and disputes, and it's hard to keep everyone working as a team," she says.

Keeping everyone onboard and happy is really Fuller's job now, and he takes his duties as head of the family seriously.

"Everyone wants to capitalize on the moment, but there's only so much one human can do. The fact is, I think everyone knows which side of the bread is buttered."

Keeping "Idol" fresh does mean knowing who writes the paychecks, but it also requires constant tinkering, with some changes more apparent than others.

Although the show was going strong in its first three seasons, a major change for season four was—as most everyone associated with the show agrees—in order.

The pacing of the show slowed after audition rounds, and some round-winning contestants wouldn't be seen for weeks as the numbers were cut to the final 12 contenders.

That was a waste of time, Lythgoe remembers, saying, "The biggest thing about 'Idol' is that you care about the people. So, we did a major swing-around."

For season four, the format was changed to its current boy-girl sets of 12 finalists, with two getting the boot each week until the group was halved. The new setup allows audiences to grow

more attached, more quickly, to individual contestants.

Since the change, Fox has let the creators of "Idol" tweak the show as they see fit, even if it makes the executives anxious.

"Every time you wake up to a rating that's not a 30, you're tempted" to intervene, Fox Entertainment president Peter Liguori says. But he adds, "There's nothing I can think of that I want to change. The minor adjustments come from the creators. They have a tremendous grasp of the show."

Other adjustments have been minor, but they have had tremendous impact. Season two had producers bringing on musical guests to widen the selection of songs—and, hopefully, the show's demographics.

This year, the song base will stretch even further with the addition of an online songwriting competition.

But it all would mean nothing if the show's winners had gone on to release flop albums. Although the winner (and some of the runners-up, on occasion) is guaranteed a record deal, there

‘We’ve repackaged the American dream and brought it back to this country.’
—NIGEL LYTHGOE, 19 TELEVISION

was no guarantee the public would go out and buy their albums.

"You can't just put them out there on their own and take for granted that just because it's 'American Idol,' it will sell," Billboard director of charts/senior analyst Geoff Mayfield says.

Fortunately, "Idol" champs have generally proved to be music-industry contenders. "The winner basically will sell—based upon [a] souvenir album of fan interest—somewhere between 500,000 and 600,000 copies," says Sony BMG chairman Clive Davis, who has appeared on the show.

Some winners do even better. Six artists discovered through "Idol"—winners Kelly Clarkson, Ruben Studdard, Fantasia, Carrie Underwood and Taylor Hicks—plus season two runner-up Clay Aiken, have sold a combined 23 million-plus copies of their albums, according to Nielsen SoundScan.

"As a franchise, that's pretty solid," Mayfield says. "Most labels would wish that they had six artists who could sell that."

And "Idol" stars agree that the show's success boosts their careers. "Having 'Idol' as a calling card helps a singer like me a lot in terms of generating respect and kind of an instant credibility," season four winner Underwood says.

"Winning on the show has become a seal of quality that prevents anyone from thinking you may have cheated your way into the music industry. It's almost a paying-your-dues thing."

With that kind of music-industry legitimacy under its belt,

for him as a music manager, a shortcut to the problem of launching an unknown signer. Fuller says he wanted to have the public already invested in the person by the time an album came through a voting process. "By the end of it, it's a self-fulfilling prophecy," he says.

And if "Idol" saves the music industry in the process, then that's fine too. A song played on "Idol"—whether as classic as a George Gershwin ditty or as retro as a Bee Gees song or as recent as a Keane hit—translates into sales.

"It's like with Oprah [Winfrey's show]," Darnell says. "They're on 'Idol,' and record sales go up."

Still, it's not all just about wringing as many dollars as can be had from the show, even if that's how it seems at times. The three major sponsors from the show's inception—Coca-Cola, Ford and Cingular (recently renamed AT&T)—are still with the program, and no one's really in the market for anyone else.

Sponsors these days want more than just to show ads. They want a combination of product placement, integration and promotion, and producers realize that the package, as it were, can be too much.

Frot-Coutaz recalls turning down an opportunity with Fox that could have brought in revenue of nearly \$40 million.

"My view was that it was down market," she says. "Some people would argue our show is mass market, [but] it's not down market. It was pretty controversial at the time, but I felt we shouldn't go there."

Liguori says, "The most important thing is that we're respectful. It's nice to have the No. 1 show on TV."

Now more than halfway through season six, the "Idol" phenomenon is already on the table for next season's tweaking by its producers. Lythgoe wants to rethink having guest judges. Warwick wants spectaculars like the performance by Prince that ended season five. Frot-Coutaz is looking at technology deals for video downloads and mobile videoclips.

That's a long way from the early days of the show, when Seacrest had to demonstrate on the air how to send a text-message vote and the show could count on 2,000 messages at best. Today, "Idol" has an on-air text-message trivia contest running, giving away \$10,000 every week with a \$100,000 grand prize.

For his part, Fuller is hot on the prospect of "Idol" summer camps, the global market, full-song downloads and growth of the Web site, plus that online songwriting competition.

"I'm always thinking about [what's next]," he says. "I'm the only person who has crossed every level of 'Idol,' from the idea, to looking after the kids, to taking them on the road. So, I see it from inside, outside, front and sideways."

What it comes down to, in the end, is one reason why it all works. As Warwick says, the secret is not much of a secret.

"The No. 1 reason we're successful is that we have the best people working for us," Fuller says. "Whether it's Nigel or Ken doing the physical production or Cecile doing the budgeting or the tour managers or the music people or the talent—we get the best people. That's why the show is as good as it is." ●●●

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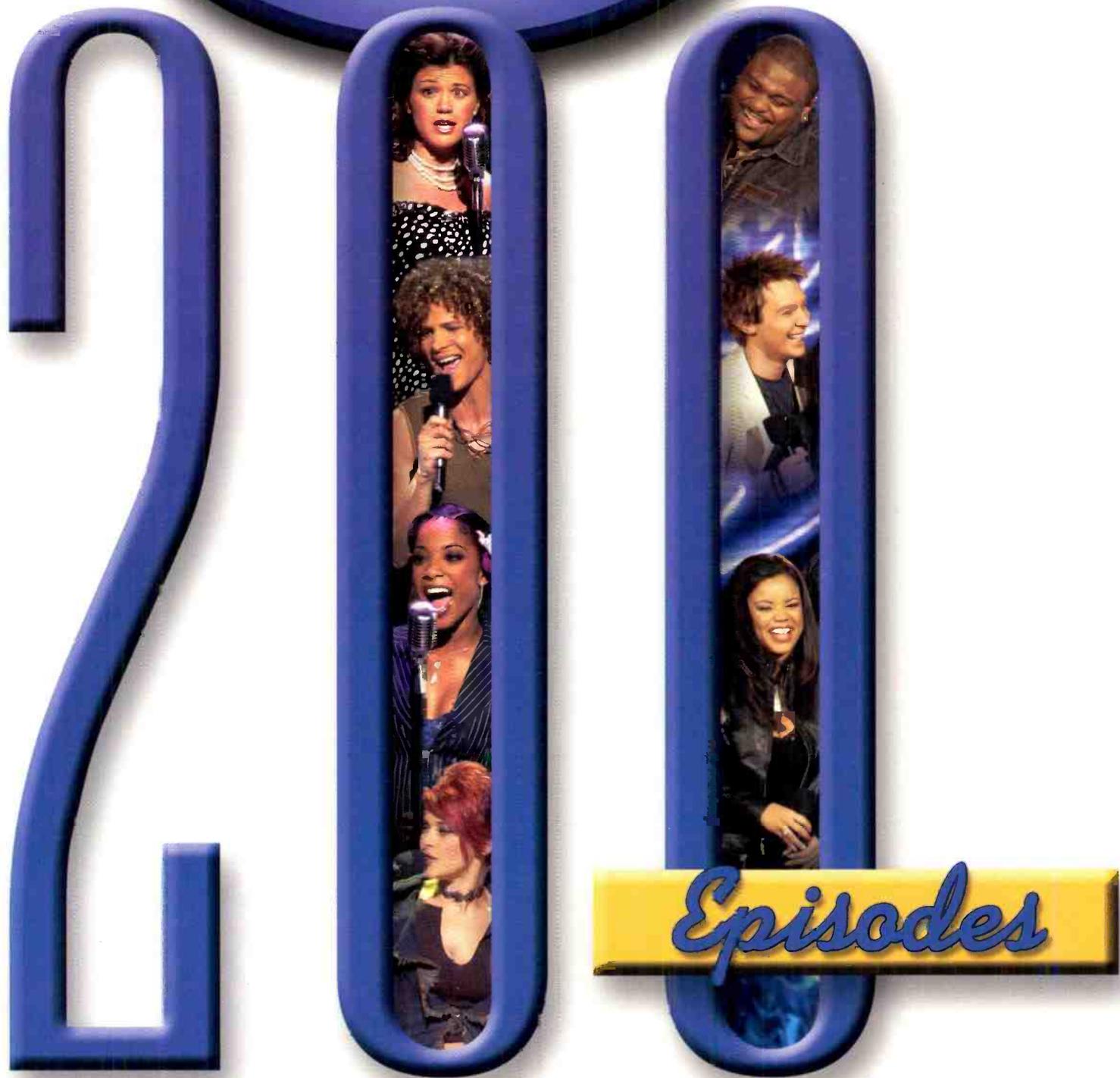
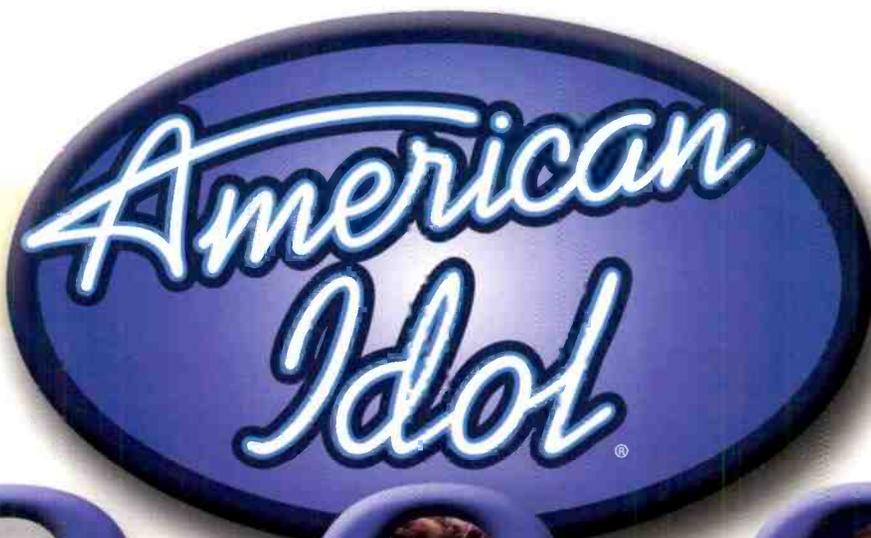
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the industry impact

'AMERICAN IDOL' YIELDS CHART-TOPPERS, GRAMMY WINNERS AND OSCAR HONOREES BY CRAIG ROSEN



Anyone doubting the impact of "American Idol" on the music business need only take a look at the last four months of "Idol"-related activity.

In November, the album "Daughtry," featuring "Idol" runner-up rocker Chris Daughtry, debuted at No. 2 on The Billboard 200. Steady sales of the album would help it stay in the top 11 for nine weeks, allowing it to eventually climb to the top during a slow sales week in January.

The album it knocked from the summit was the "Dreamgirls" soundtrack, featuring another former "Idol" contestant, Academy Award winner Jennifer Hudson. (Daughtry returned to No. 1 in early March.)

In January, the show made its sixth-season debut drawing a monster 37 million viewers.

Then in February, on the music industry's biggest night, the 49th annual Grammy Awards, 2005 "Idol" winner Carrie Underwood took home the coveted best new artist award as well as a trophy for best country vocal performance for "Jesus, Take the Wheel." (The tune was also named best country song.)

It is safe to assume that the Recording Academy members just couldn't ignore the tremendous success of this former "Idol," whose debut album, "Some Hearts," has sold more than 4.9 million copies, according to Nielsen SoundScan.

It was not the first time that the Recording Academy has recognized an American Idol, and odds are it won't be the last.

Kelly Clarkson, the first Idol, won two Grammys in 2005—best female pop vocal performance for "Since U Been Gone" and best pop vocal album for "Breakaway."

That album, her sophomore effort, has sold more than 5.7



Payoffs: CLARKSON, left, with one of her Grammys; DAUGHTRY in concert with his band; HUDSON with her Oscar.

million copies, besting her 2003 debut, "Thankful," and quieting the naysayers who suggested that Idols were one-trick ponies.

To date, the "Idol" franchise has racked up sales of an estimated 23 million albums, according to Nielsen SoundScan.

Still, Recording Academy president Neil Portnow acknowledges that some in the industry are put off by the show and its trappings.

"'Idol' is not just about the music," he says. "It's also about the human stories, the goofy, humorous, wacky and outlandish things that people will do to promote themselves and be part of it."

The fact the "Idol" plays to the public is exactly why it works, 19 Entertainment chief and "Idol" creator Simon Fuller says.

"The real idea behind 'Idol' is to turn over the process of finding the talent to the public and make it interactive," he says. The "Idol" franchise has turned into a boon for Sony BMG, which has exclusive rights to release titles by the contestants.

"It's a key component to our company's bottom line and will



'IDOL' HITS

This is a ranking of the five top-selling albums released by "American Idol" contestants.

- 
1 Kelly Clarkson,
 "Breakaway":
 5.7 million
 (RCA/RMG)
- 
2 Carrie Underwood,
 "Some Hearts"
 4.9 million
 (Arista/Arista
 Nashville/RMG)
- 
3 Clay Aiken,
 "Measure of a
 Man": 2.8
 million (RCA/RMG)
- 
4 Kelly Clarkson,
 "Thankful": 2.6
 million (RCA/RMG)
- 
5 Daughtry,
 "Daughtry":
 1.8 million
 (J/RMG)

be for the foreseeable future," RCA Music Group executive VP/GM Tom Conson says.

Music industry titan Clive Davis, chairman/CEO of BMG U.S., saw "Idol" as a way to bring pop music back to TV.

"It was becoming more and more difficult for pop artists to break through in radio leading to the total domination by hip-hop and pop-rock artists," he says. "The game plan of 'American Idol' was to use the history of American pop music as its foundation. I liked the idea of it and the objectives of it."

During his four decades in the music business, Davis helped launch the careers of a diverse list of talent including Janis Joplin, Santana, Aerosmith, Bruce Springsteen and Whitney Houston. Meanwhile, Fuller had built his own dynasty, guiding the careers of the Spice Girls and Annie Lennox.

As 19 Entertainment U.S. chief Iain Pirie points out, the company approached the franchise with music as the top priority. "The most important thing right from the get-go when Simon [Fuller] created 'Pop Idol' [in the United Kingdom], was that this should be a vehicle for finding great talent and launching real careers," he says.

The company has the option to sign any of the top 24 contestants of each season to a record contract, to a merchandising sponsor deal and a management deal.

KELLY CLARKSON (4); STEVE GRANITZ/WIREIMAGE.COM; DAUGHTRY (3); SCOTT E. SMITH/WIREIMAGE.COM; JENNIFER HUDSON (2); STEVE GRANITZ/WIREIMAGE.COM; CLAY AIKEN (1); STEVE GRANITZ/WIREIMAGE.COM; DAUGHTRY; STEVE GRANITZ/WIREIMAGE.COM



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A HEARTFELT THANK YOU TO
CLIVE, SIMON, RANDY, PAULA, RYAN, SIMON FULLER, KEN AND NIGEL
FOR SHOWCASING AND RECORDING SO MANY
OF MY SONGS OVER THE YEARS

**LOVE AND SONGS
DIANE WARREN**

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DEBRA BYRD

Dear Nigel Lythgoe, Ken Warwick, Cecile Frot-Coutaz, Simon Fuller, Ryan Seacrest, Paula Abdul, Randy Jackson, Simon Cowell, Mike Darnell and the FOX Broadcasting Co., the glorious gang at FremantleMedia, 19 Entertainment and all the hardworking staff and crew,

Congratulations! Thank you for the wisdom, stamina and passion every single one of you puts into American Idol every single day.

Happy 200th episode!

Love from me to you,

Debra Byrd

"Byrd"

Congratulations to Simon Fuller and 19 Entertainment

for crafting the magic that is
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brilliant idea, thousands of
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now have a stage to shine
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to the dreams of the
undiscovered, and to those
who have risen to the top,
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from >>p42

"We base those decisions on the artists we have the most confidence in, whether they win or they don't," Pirie says.

Aside from the label, 19 also has a management wing that has taken on several "Idol" contestants, including Underwood, Daughtry and Fantasia Barrino.

The initial singles by the winner and the runner-up are rush-released to the market. The signings' full albums are released about six months after the show wraps but are also on a tight schedule, especially since the budding stars are spending much of the time on the road with the "Idol" package concert tour.

"The A&R challenge was to use A&R in its best form, and that is to find songs," Davis says. "We were given a window as the A&R team, about a 10-week period of time to come up with songs for the artist, because they go on tour right after the show ends until the summer is over and album has to be out that year by October or November the latest."

Davis adds that it's the A&R process of selecting potential hits and the subsequent airplay that helps push the post-"Idol" releases into platinum sales.

Even with its pop focus, "Idol" has managed to churn out a diverse roster of talent, ranging from pop crooners Clarkson and Clay Aiken, R&B belters Ruben Studdard and Fantasia, country queens Underwood and Kellie Pickler and rocker Daughtry.

"Many have developed niches and peeled off to various formats now," notes Sean Ross, VP of music and programming at Edison Media Research. "Katharine [McPhee]'s record went to top 40 first. Taylor Hicks' single went to AC. What they all have in common is that TV has allowed them to circumvent the usually tortuous process of making an artist or record familiar to much of America."

While the pop and R&B stars are a good fit, country has also proved to be a genre that is particularly well-suited to furthering the career of an "Idol" artist.

"You can't force an 'American Idol' into country music," Sony BMG Nashville chairman Joe Galante says. "It's not a forced situation in the case of both Carrie and Kelly. They're two singers that have absolutely grown up on country music and love the format, so it's a natural fit."

Still, some are not convinced that the "Idol" offspring will have meaningful and lengthy careers. Especially since none of the former Idols write their own songs, save for Daughtry, who co-wrote much of the material on his band's recent debut effort.

"What blew the business up was credible artists writing their own songs that spoke from their soul. That is the antithesis of 'American Idol,'" says Bob Lefsetz, author of music industry newsletter/blog The Lefsetz Letter. "They're very similar to Barbie and Colorforms. These are human beings who have reasonable voices upon which they put layers of production. This is Clive Davis' dream. They're not going to complain, 'I don't want to do this.' They're raw material. They're putty in his hands."

Still even Lefsetz admits that "Idol" makes for good TV and applauds Simon Cowell's honesty. Even he doesn't think "Idol" is going away anytime soon. "The ratings are up from last year, because it's a great train wreck, but nothing lasts forever... It will end and the record sales will die before the television show, but how many years did 'Star Search' run?"

For the record, "Star Search" ran from 1983 to 1995 and returned in 2003-2004.

Corson has no doubts about the long-term potential of "Idol." "It's not a fad," he says. "It's a trend that's created other trends. It's been incredibly well managed as a TV show. It's been sanctioned by great artists who have sustainable careers that have come out of it with a good collaboration between us and the show. Because it's been mandated by the public," he adds, "the public will not let it fail."

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virtual idol

TEXT MESSAGING, LIVE VOTING RESULTS AND A MULTILAYERED WEB SITE

HELP FANS GET THEIR 'IDOL' FIX 24/7 BY CARLA MAYBERRY

While the other broadcast networks look with envy at the iron grip Fox's "American Idol" has on audiences, the show's creators have ensured that its reach goes well beyond its successful primetime slot—all in the name of extending the brand and feeding its insatiable viewers.

"When it comes to keeping fans connected, there's just a hunger for anything 'American Idol,'" admits Jeff King, VP at Fox Interactive Media, who also serves as editor in chief of AmericanIdol.com.

Here's a look at the show's reach in the digital realm:

The show is also working to seamlessly integrate online and on-air elements.

■ To continue to accommodate online users, last month online video-game company King.com signed a multi-year license for a browser-based game that will be available through AmericanIdol.com, King.com and Yahoo. Featuring licensed songs from the show, the game's premise is to recreate the experience of going before the "Idol" jury.

■ Viewers cast a total of 570 million votes for all of the season five contestants, according to Telescope, the company that counts the phone and text-message votes.

■ With 65 million text messages sent during season three's final episode, and a participation rate of more than 40% of Cingular customers using the provider to

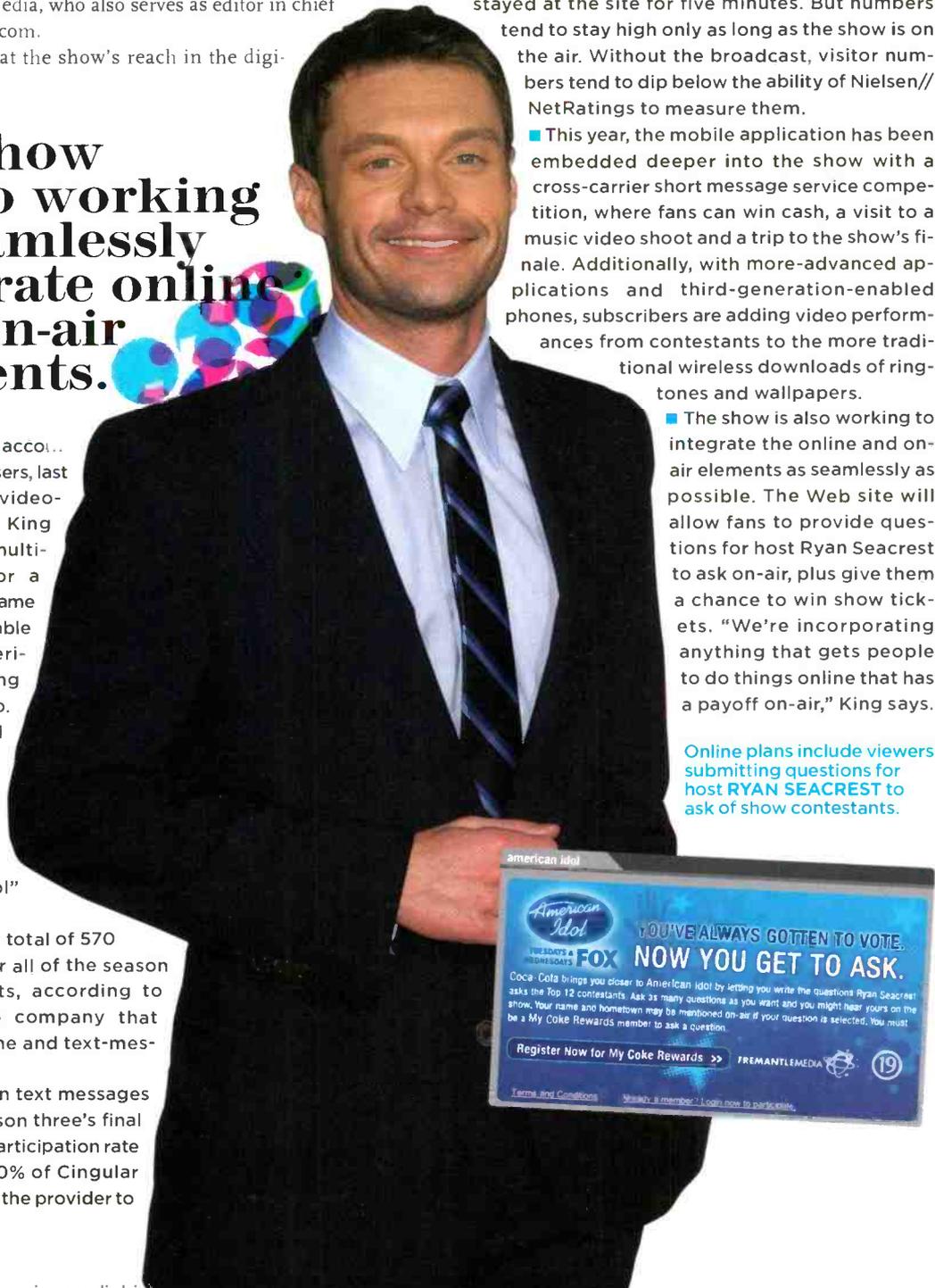
text their votes, it's no wonder that FremantleMedia director of interactive Jason Turner says "Idol" is behind the popularity of text messaging.

■ In March 2006, AmericanIdol.com drew its highest number of unique visitors, with 6.2 million staying at the site for an average of 12.5 minutes. In January, the numbers spiked again to 2.1 million unique visitors, each of whom stayed at the site for five minutes. But numbers tend to stay high only as long as the show is on the air. Without the broadcast, visitor numbers tend to dip below the ability of Nielsen//NetRatings to measure them.

■ This year, the mobile application has been embedded deeper into the show with a cross-carrier short message service competition, where fans can win cash, a visit to a music video shoot and a trip to the show's finale. Additionally, with more-advanced applications and third-generation-enabled phones, subscribers are adding video performances from contestants to the more traditional wireless downloads of ringtones and wallpapers.

■ The show is also working to integrate the online and on-air elements as seamlessly as possible. The Web site will allow fans to provide questions for host Ryan Seacrest to ask on-air, plus give them a chance to win show tickets. "We're incorporating anything that gets people to do things online that has a payoff on-air," King says.

Online plans include viewers submitting questions for host RYAN SEACREST to ask of show contestants.





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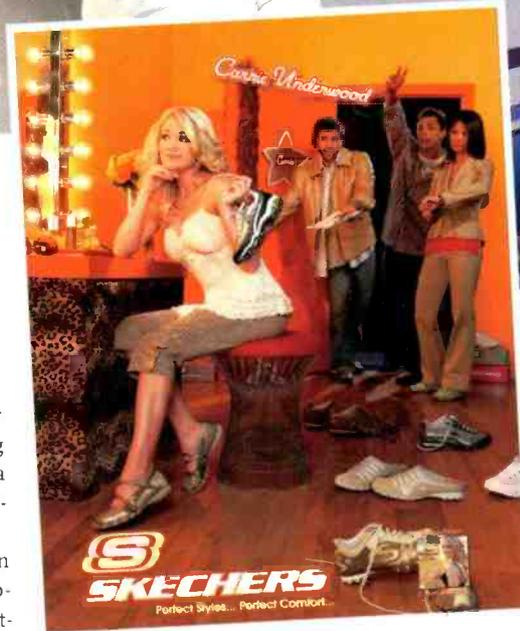
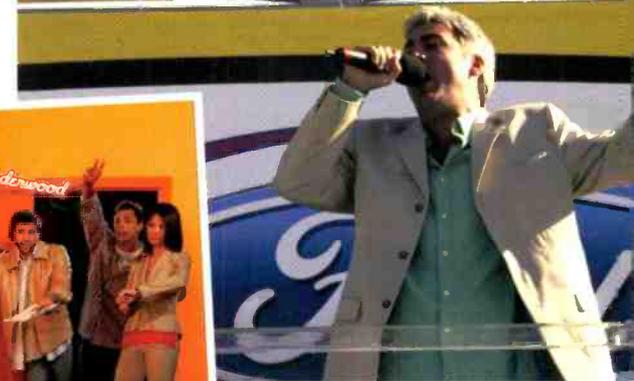


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EVEN AFTER THE SEASON'S CURTAIN DROPS,
THERE ARE STILL PLENTY OF WAYS
TO MARKET 'IDOL' SINGERS BY WILLIAM CHIPPS

after party



For anyone who might think the "American Idol" merchandising machine stops when the show wraps up each season—think again.

It's just a different, but as extensive marketing machine, driving endorsement deals, merchandise licenses and a nationwide tour that kicks into gear to support the newly crowned Idol and often the runners-up.

"The journey starts when the show finishes," says Mark Brittain, head of commercial for "American Idol" at 19 Entertainment, which co-produces the show with FremantleMedia North America.

"We look for extensions that will enhance the brand and expand the number of opportunities for people to interact with it," he adds.

Take the tour, known as American Idol Live, which brings the winners and some runners-up around the country. It's wholly owned by 19 Entertainment, which is able to spearhead endorsement deals through its management of "Idol" performers. Since its inception five years ago, the tour has put on more than 200 performances, grossing \$88 million, according to Billboard Boxscore.

"We're incredibly proud of the tour. Last year we played more than 60 dates and reached more than 600,000 people, and tickets sold out in a matter of hours," Brittain says. "It's a great opportunity for viewers to interact with the performers and launch the artists into the next phase of their careers."

The tour also serves as a lucrative profit center for selling corporate sponsorship. For example, Kellogg's Pop-Tarts brand has served as the tour's presenting sponsor for each of the last five years—an impressive run given that most annual entertainment tours churn through new partners every year.

Market reach, clockwise from top left: 'American Idol' tour; HICKS backed by Ford; UNDERWOOD with choice of Skechers.

On top of its estimated low-seven-figure annual sponsorship fee, Kellogg's provides the tour with valuable exposure through its retail activation programs. The company last year ran a promotion offering access to webisodes that provided a behind-the-scenes look at the American Idol Live tour.

Kellogg's touted the promo on product packaging, in-store promotions and through other marketing initiatives.

Additional sponsors for the 2007 tour should be announced by 19 Entertainment this spring, Brittain says.

Elsewhere, the company extends the "Idol" brand through endorsement deals with the show's performers. For example, last year Ford Motor partnered with season five winner Taylor Hicks while hair care and cosmetic product marketer Sexy Hair Concepts teamed with that season's runner-up, Katharine McPhee.

Footwear company Skechers USA aligned with season four winner Carrie Underwood on a global endorsement deal following the 2005 season.

The Creative Artists Agency assists 19 Entertainment in securing corporate partners for the tour and endorsement deals.

The TV show's growing popularity, combined with Fox Broad-

casting's contract extension through 2010, have allowed the producers to cast a wider net when it comes to securing corporate partners, Brittain says.

In their most recent post-show initiative, last month FremantleMedia and 19 Entertainment announced the inception of Idol Camp, a noncompetitive performing arts camp for kids aged 12-15. For \$2,900, the camp offers a 10-

day outing featuring performing arts classes, performances by former "American Idol" contestants, music celebrities and other industry professionals.

"That's a great example of how we can take the 'American Idol' brand beyond the television show and create a significant brand extension that will enhance the 'American Idol' experience," Brittain says.

To Brittain, the "Idol" brand is all—and whatever light it casts on products and endorsements is really representative of the American dream.

"American Idol" isn't just a TV show, he says. "It's a journey about transformation that celebrates everyday people that can make it. For that reason the brand stands for something that exists outside the television show."

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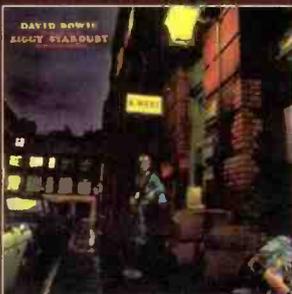




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DAVID BOWIE
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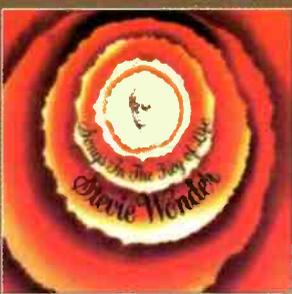
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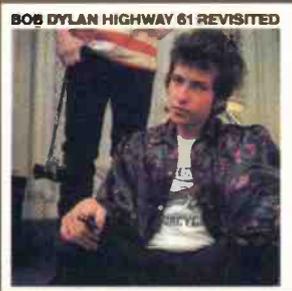
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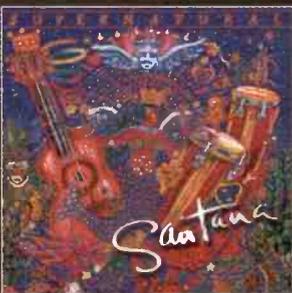
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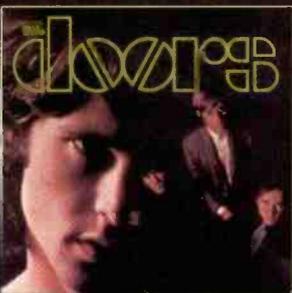
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MUSIC

POP BY CHUCK TAYLOR

All Grown Up

Duff Gets Personal On Dance-Driven New Album

As multimedia momentum goes, no one need teach 19-year-old Hilary Duff a thing. For the past decade, she has built a career that began on TV, peaking in 2001 with her title role in Disney's 65-episode "Lizzie McGuire," making her a name brand among tweens.

Two years later, she recorded a full-length studio album, "Metamorphosis," which catapulted to No. 1 on The Billboard 200, and the single "Come Clean" hit The Billboard Hot 100's top 40. The project sold 3.7 million copies—and a MTV star was born.

With her upcoming "Dignity," due April 3 via Hollywood, Duff is coming out with the majesty of a high-class debutante. Duff co-wrote all songs on the album with A-lister Kara DioGuardi, including the uptempo single "With Love." The artist is also promoting her new Elizabeth Arden fragrance, With Love, in addition to a clothing line, Stuff by Hilary Duff, available at mass-market retailers Wal-Mart, Kohls and Target.

"I know how lucky I am, but I've worked hard," Duff says. "Who could complain? I've traveled the world multiple times with so many rewards."

For the new album, Duff insisted on being more involved. "I knew I couldn't do it myself, but working with Kara allowed me to talk about things on my mind. It was one big therapy session." During the songwriting process, Duff endured the full scope of a relationship—true love, doubt, breakup and resolution—all of which play out during the course of the set's 14 tracks.

"People don't know a lot about my life, but these songs are self-explanatory. It was crazy to be in the midst of a loving relationship, then not knowing why you're still there, then not being in it. I cover these emotions and the feeling of being in the dark," she says.

Even so, the melodic template of the album is refreshingly dance/pop. "It's so different from my other albums, which were pop/rock," Duff says. "I didn't necessarily plan the album to sound like this, but it was so easy to write to."

Hollywood has a flush of promotion in place to ensure that "Dignity" reconnects fans who have grown up alongside the teen. Duff is co-hosting MTV's "TRL" the week before release, in addition to a three-episode reality special following promotion in Italy, Madrid and London. Yahoo also sent a crew to record a multi-episode series surrounding the project, focusing on Duff's musical maturity and refined womanly image. TV includes "Good Morning America," "Jimmy Kimmel Live" and "The Ellen DeGeneres Show," as well as commentary on VH1's "Maxim's Top 100" countdown. Duff is also a spokeswoman for Verizon's Pink Chocolate phone.



DUFF

Hollywood GM Abbey Konowitch predicts that Duff is a bull's-eye for success with a sound that addresses pop radio's "overlooked middle." He says, "She offers balance between hip-hop and rock—and she's already an iconic pop star crossing into a new generation, versus someone who simply has a nice song for radio."

"Dignity" will also be available as a special edition that includes a DVD interview with Duff discussing her comprehensive career path. "It's a chance for fans to see that she is for real and what happens as a woman grows up," Konowitch says.

Buena Vista Music Group chairman Bob Cavallo adds, "This record is pivotal and Hilary delivered. It's the first time she has co-written, and she's gone in a new musical direction. Her new look is reflective of all of this—confident, beautiful and edgy."

Meanwhile, radio is warming to "With Love," which debuted at No. 37 in early March at top 40 radio. Among the first sta-

tions to add the song is powerhouse top 40 WHITZ (Z100) New York. PD Sharon Dastur says, "My first reaction watching the video for 'With Love' was, 'This is exactly the kind of song she should be doing.' Hilary's more mature look completed the package. Her sound and image are a natural progression."

Duff will support "Dignity" with a headlining tour, while she plans for further branding, including a line of eyeglass wear and youthful bedroom furniture to enhance Stuff by Hilary Duff. She also wants to develop "fashion-forward" clothing attuned to her age group.

But most of all, Duff hopes to maintain stance as a role model, based on the title track of her new project. "I don't insinuate that I have a ton of dignity—come on, I'm 19—but it's something I strive to possess and important in how you treat others, how you handle your job and treat yourself," she says. "It's also something that can be easily lost. I hope I can hold on to dignity as I move forward."

>>> KARMA POLICE

R.E.M., Green Day, Christina Aguilera, Snow Patrol, the Postal Service, Corinne Bailey Rae, Jack Johnson and Regina Spektor have covered John Lennon songs for the charity album "Instant Karma: The Campaign to Save Darfur." The set is due June 12 via Warner Bros. The first single, R.E.M.'s take on "#9 Dream," is at digital retailers now. All proceeds will benefit Amnesty International's efforts to halt the human rights horrors in Darfur.

—Jonathan Cohen

>>> KELLY'S COMEBACK

Kelly Rowland's sophomore album has had two title changes and three unofficial releases since last year, but "Ms. Kelly" is finally set to drop June 26, according to Music World/Columbia Records, and the former Destiny's Child member assures she's put "her heart and soul into this record." First single "Like This" features Eve, while Snoop Dogg guests on "Ghetto."

—Marlel Concepcion

>>> IN JEFF'S MEMORY

To mark the 10th anniversary of Jeff Buckley's death, Columbia/Legacy will release a single-disc best-of and a DVD of the documentary "Amazing Grace" on May 22. The compilation, "So Real: Songs From Jeff Buckley," rounds up tracks from various studio and live releases. Also included is a previously unreleased live cover of the Smiths' "I Know It's Over" from an April 6, 1995, radio broadcast.

—Jonathan Cohen

>>> DOE RE MI

Singer/songwriter John Doe is flanked by the Black Keys' Dan Auerbach, pedal steel player Grag Lelsz and duet partners Almee Mann, Jill Sobule and Kathleen Edwards on his next album, "A Year In the Wilderness." Due June 12 via Yep Roc, the album also includes a track, "Darling Underdog," with lyrics from Doe's X partner, Exene Cervenka.

—Jonathan Cohen



Beatbox

KERRI MASON kmason@billboard.com

Everybody Dance Now

The Winter Music Conference Isn't Just For Insiders Anymore

Winter Music Conference (WMC): Necessary evil, obsolete distraction or the event of the year? The dance music industry has long debated the relevance of the annual Miami gathering, which during its 22 years has become associated more with spring breakers, sky-high nightclub cover charges and sleepless six-day benders than business.

But each March—March 20-25 this year—the vast majority of label heads, DJs, producers, promoters, PR mongers, booking agents and managers still head south, armed with promos, posters and SPF 30. Things definitely ain't the same, but there's new life for dance in the differences.

In its mid-'90s golden days, WMC was known as where the records of the year—or the next five years—were broken. Pete Heller's "Big Love" and Armand Van Helden's "U Don't Know Me" were "records of the conference" that went on to international acclaim and sizable sales. But there were fewer events back then and a core group of tastemaker attendees. Now there's a

party in every hotel lobby, with more vacationing clubbers than industryites.

"There are too many events going on at the same time to really pinpoint the most important ones," says Olga Heljns of Unmanageable Artists, who manages DJs Roger Sanchez and Tom Stephan. "Thus it's almost impossible to generate WMC breakthrough records." The days of a clued-in dancefloor standing in wait for a marquis DJ to christen the next classic are done.

But as the conference shifts from selective, on-the-cusp soiree to massive proletarian dance party, it gains a new type of potency. "WMC is less important for breaking new music than it was, but certainly as important as ever for promoting and marketing dance releases," says Patrick Moxey, president of Ultra Records.

On Ultra's promotional slate is the two-day Ultra Music Festival; a new

album from the world's most popular dance artist, Tiesto; and past releases from Ferry Corsten and David Guetta. Moxey is taking the consumer route, with street teams, radio advertising and display advertising in local papers.

In addition to fans, dance music has another audience during WMC week: corporate America, a fair-weather yet powerful friend to various dance initiatives. "WMC is our outlet to engage in co-branding experiments that usually lead to long-term relationships," says Aurelia Entertainment's Laine Coppotto, who has brokered deals between indie-dance entities like Star 69 Records and Juicy Music, and brands like Armani Exchange and Pioneer.

Scion, Sony Ericsson, Vitamin Water and XM Satellite Radio are throwing their capabilities and coffers behind club events to reach the young, open wallets flooding South Beach. "The idea was to reach our target where it comes to our products: 18- to 30-year-olds who are very interested in music," says Marren Wrigley, head of corporate PR for Sony Ericsson.

Yes, WMC isn't what it was. It's something else now—a show of dance music's power. The genre doesn't always move units. It rarely produces stars. But it does fill venues worldwide on a weekly basis, and once a year, it can gather a good portion of its very sellable fan base in one tropical place. While international conferences like the Amsterdam Dance Event might eventually eclipse WMC for pure business-to-business work, Miami in March is more important now than it's ever been, for the very reason the cognoscenti have come to disdain it—the masses. ...

What's Hot In Miami

Winter Music Conference Highlights

"It's important to go [to the Winter Music Conference] with two minds," DJ/producer James Zabiela says. "The first, of course, to promote your artistry, and the second, to have fun and enjoy the experience. One without the other doesn't seem to work." Below Billboard highlights some of the



DUBFIRE

artists and events attempting to have it both ways.

■ Zabiela will be pushing his multipronged collaboration with fellow young, buzz-heavy Brit jock Nic Fanciulli called One+One.

The two are releasing a mixed compilation on Ministry of Sound and hitting 18 U.S. cities on a uniquely formatted club tour. They'll tag-team on a new one-of-a-kind DJ mixing console built for two. To promote the partnership at WMC, they're playing a private boat party and a traditional club event, and recording an Essential Mix for BBC's tastemaking Radio 1.

■ On the other hand, Dubfire is celebrating the single life. He'll be supporting the excellent "Global Underground Taipei" (GU Music), his first mixed compilation without longtime Deep Dish partner Sharam. "Doing comps before, there were always two cooks in the kitchen—you end up in a tug of

war, and who-ever argues the longest wins," he says. "For this one, I had total say, so I wanted to go back to that sound that a lot of people associate with classic Deep Dish. That's my sound." In addition to the requisite big-room Deep Dish gig, Dubfire is also hosting a release party for "Taipei" at upscale lounge Mynt and getting a tattoo on-camera for Discovery Channel reality series "Miami Ink."

■ Ultra Music Festival, the Lollapalooza of dance music, is extended from one to two nights this year. In a unique one-off performance, dormant alternative favorite the Cure will close out night two. "Dance festivals always bring the same few major dance bands every year. It gets kind of old, constantly recycling the same acts," Ultra creator/director Russell Faibisch says. "Ultra is taking the next step by bringing in major bands that have strong roots to the dance community and incorporating them into a killer [electronic dance music] lineup."

• In what might rank as the strangest combination of the week, Sony Ericsson is hosting Night Tennis, a two-night event featuring a black-light tennis



THE CURE

match, fashion show and DJ sets of dance classics from Murk, Masters at Work and Paul Oakenfold. It's a byproduct of the Sony Ericsson Open being in Miami at the same time as WMC and a follow-up to a similar Madrid event last November (also during an SE Open). The goal is to "bring tennis to a younger crowd, and move it into an arena where it wouldn't normally go,"



TEQUILA

says Marren Wrigley, head of corporate PR for SE.

■ Also in town: Jody Watley, singing for sometimes-producer King Britt's Art of Seduction party; David Guetta, supporting original album "Guetta Blaster" (Ultra) with press and a Spec's in-store, and DJ'ing his annual F*ck Me I'm Famous shindig (with Bob Sinclar and Fatboy Slim); the newly reassembled Nervous Records crew, following up its infamous after-hours parties at the local Denny's with a multi-DJ daytime event, simulcast on XM Satellite Radio's "BPM" show; MySpace pin-up Tila Tequila making the party rounds to push her independently released single "I Love U"; and "American Idol" contestant Kimberly Locke promoting remixes of new single "Change" (Curb). ...



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Joe Rides Again

After Four Years Away, R&B Singer/Songwriter Returns With Songs You Can Feel

It's been a minute since Joe was last seen on the R&B charts. Well, going on four years to be exact. That's when Jive released his last album ("And Then . . ." in late 2003) and the singer scored a No. 22 R&B/hip-hop single with "Ride Wit U" featuring G-Unit.

During his break from the scene, the singer/songwriter (born Joe Thomas 35 years ago this year) has been devoting time to various personal ventures. These include real estate, an upscale clothing line called J Thomas and his own brand of tequila called Sojo.

"I want to branch out and be more than just someone who comes out and sings," Joe says over a meal and mojitos at Los Angeles' Luna Park restaurant. "So it made sense to take a break. I haven't even been working on any outside music projects."

But now he's back and revving up for another promo tour. This time it's on behalf of his sixth Jive album, "Ain't Nothin' Like Me" (April 24). While the album's first single, "Where You At" with rap newcomer Papoose, didn't gain strong traction, Joe is climbing the Adult R&B chart with the Stargate-produced midtempo groove "If I Was Your Man" (No. 16 this week).

His career dates back to 1993, when the preacher's son released his debut album, "Everything," on Mercury. That album spawned the No. 10 R&B single "I'm in Luv." Signing with Jive, Joe broke out of the pack in 1997 with "All That I Am." Hits like "All the Things (Your Man Won't Do)" and "Don't Wanna Be a Player" pushed the album to 1.2 million, according to Nielsen SoundScan.

He doubled that number in 2000 with "My Name Is Joe" (2.6 million), and from that album

enjoyed several top-charting R&B/pop crossover hits: "I Wanna Know," "Stutter" and a featured role on Mariah Carey's "Thank God I Found You." Fourth album "Better Days" (2001) and "And Then . . .," both of which went gold, round out his discography.

Joe says the intent behind this album is no different from that for his other five. "I just want to do better songs each time. Songs people can feel and visualize, like Prince's 'The Most Beautiful Girl in the World.' Quality music and lyrics had been taking a back seat but they're coming back. They had to."

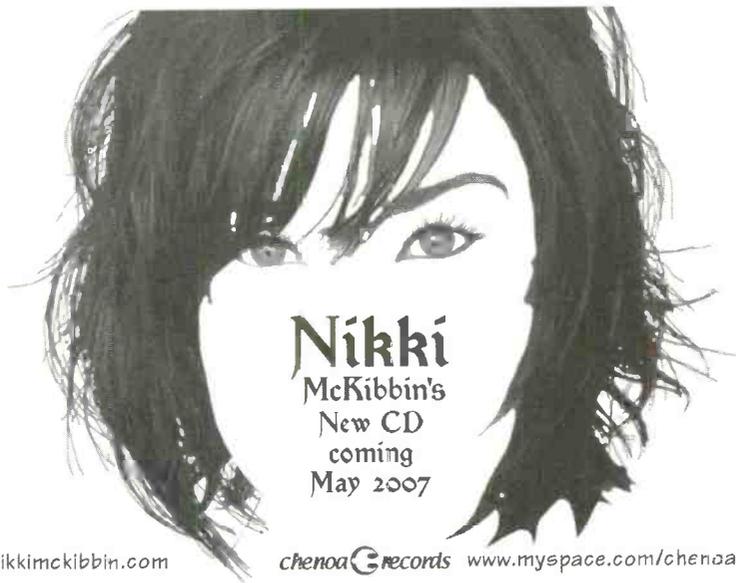
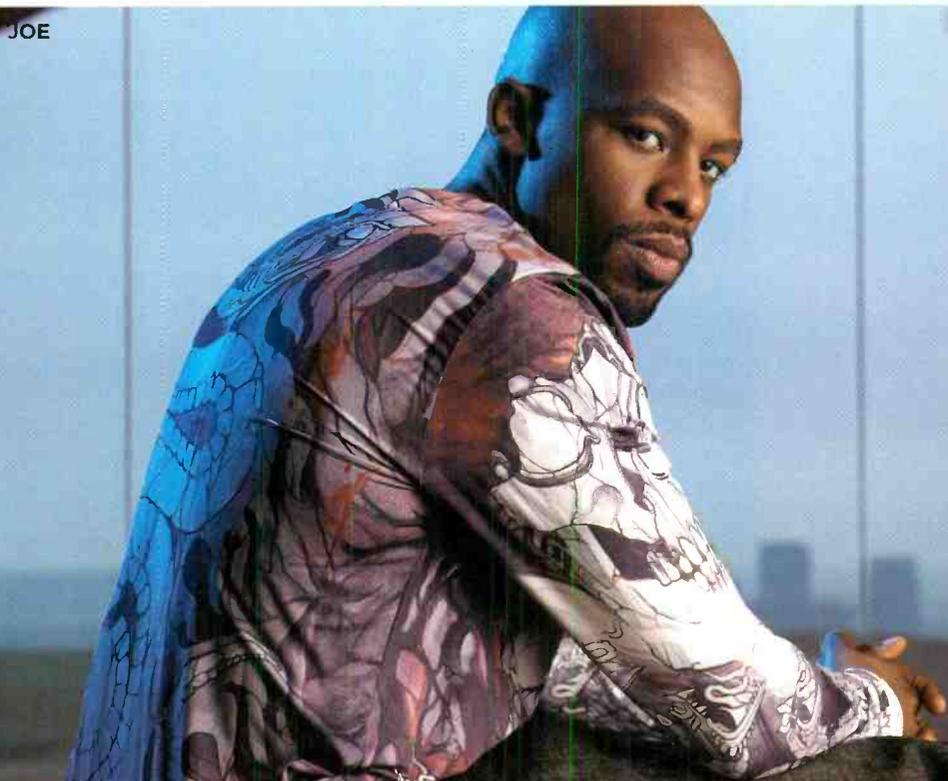
One of the album's most visual tracks is "Feel for You." A signature Joe ballad, the song is based on a breakup the singer experienced after dating one of the dancers in his show.

Collaborating songwriter/producers on the release include Tim & Bob, Sean Garrett, Bryan-Michael Cox, Johnta Austin, Cool & Dre and Jermaine Dupri. Besides Papoose, rap fan Joe has tapped such guests as Chamillionaire, Nas, Fabolous, R&B newcomer (and fellow Kedar Entertainment labelmate) Algebra and Young Buck.

The night before the interview, Joe says he and the A&R team discussed which songs would make the cut. Noting that there's "no time for me to make mistakes now," Joe also underscores he's not stressed about going up against Ne-Yo and others in the next-generation R&B ranks.

"The old school like Marvin Gaye set a certain pace and rhythm, then passed the baton. I'll also pass it off," he says. "But I've jumped back in the race and am still holding it. If you bring good music to the table, it will always be in style."

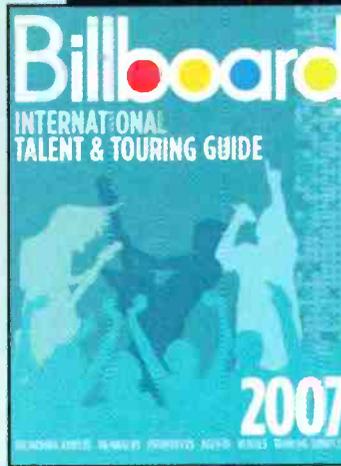
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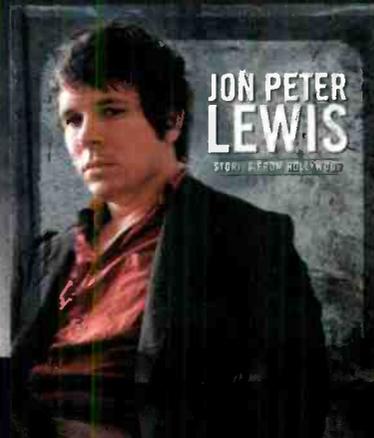
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JOE: KWAKU ALSTON

ROCK BY MICHAEL PAOLETTA

Rock Group Hug

Viral Video, Design Interns Make Sick Puppies Well

"I'm an emotional and physical wreck," says Shimon Moore, frontman for Australian indie-rock trio Sick Puppies. "We are not mentally prepared for everything we now have to undertake."

The "we" he is referring to extends to his bandmates, bassist Emma Anzai and drummer Mark Goodwin (the lone American of the group). "We have a single at radio, a video all over YouTube, an album ready to come out and we're on tour." Pausing, he adds with a laugh, "Now we have to be rock stars. It's all very daunting."

RMR/Virgin issues the act's debut album, "Dressed Up As Life," April 10. The set's lead single, "All the Same," is being embraced by several key rock stations, including KROQ Los Angeles; KFMA Tucson, Ariz.; WOCL Orlando, Fla.; WHRL Albany, N.Y.; WBCN Boston; and WLUM Milwaukee.

According to KROQ music director Lisa Worden, it was one of the first songs the stations added in January. "We had all just gotten back from the holidays, and we were listening to tons of new music," she says. "We had an unmastered version of 'All the Same,' and we saw the video on YouTube. We liked what we heard and saw, so we added it." Two months later, Worden says the song is doing well, with "lots of requests from KROQ listeners."

The video Worden is referring to has been watched more than 10 million times on YouTube alone, resulting in a worldwide virtual group hug.

Directed by Moore, the video stars local Sydney eccentric Juan

Mann, who maintained a presence at a shopping mall with a hand-written poster offering unconditional free hugs. The local council, though, tried banning Mann from the street, citing a public liability issue, Moore says. What followed was a groundswell of support for the hug-happy man. The council backed down when it was presented with a 10,000-signature petition. The music video is the group's tribute to Mann.

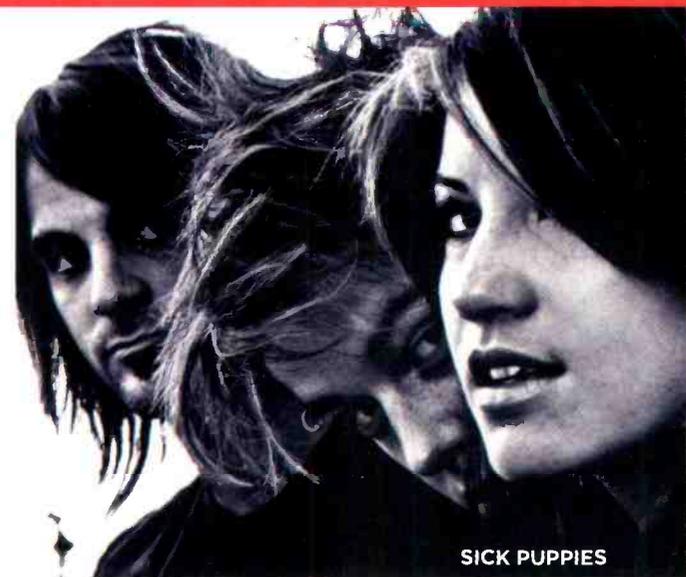
Moore says he worked on the video for 12 hours and posted it to YouTube about six months ago.

With a hot video on their hands, Sick Puppies found themselves in the middle of a label bidding war—with labels, Moore happily points out, that had ignored the band in the past. "See what a little hug can do," he says.

With a wealth of activity surrounding the band, Capitol Music Group president Lee Trink stresses the importance of creating a thread throughout the campaign. "We are connecting the dots between the single, the video and the tour—all the while keeping the focus on the band."

Before the majors and indies came calling, Sick Puppies realized they needed some outside assistance in the design and marketing departments. "We suck at design and marketing," Moore says. "We needed help."

Enter the Deutsch agency and its Musical Arts Program for college interns. Deutsch brought in 12 Fashion Institute of Technol-



SICK PUPPIES

ogy students last October and gave them full exposure to the agency. The students were split into five groups. Each group was responsible for creating a top-to-bottom branding campaign for Sick Puppies, encompassing CD packaging, a logo and merchandise design.

The band chose the winning team, which was helmed by FIT student Jordan Roland. The team's concepts/designs will be featured throughout the campaign for "Dressed Up As Life."

Deutsch copywriter Mike Leibowitz, art director Eric Rojas and other agency creatives oversaw the work being done by the interns. Rick Stone, senior VP/GM of Jeff McCluskey & Associates, and the band's manager Paul Palmer were instrumental in partnering band and agency.

The cost for the label and band: zero.

"We do it because we get exposed to some amazing talent," Rojas says. "The students, meanwhile, receive real agency experience. As for the label, they get a great marketing plan." Pro bono.



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

The Rakes' Progress

London Alt-Rock Band Reaches Beyond The U.K.



THE RAKES

Despite their name, British alternative rock quartet the Rakes spend little time tidying the garden. Currently the act—named because its members are all "skinny as rakes"—has more pressing matters to attend to.

Sophomore album "Ten New Messages" is released worldwide by V2 March 19, when the band also hits the road for its biggest U.K. tour to date. A U.S. release has yet to be confirmed.

London-based V2 head of international Mark Bond says the album has been well received at U.K. radio. It is, he says, "every bit as socially relevant as Bloc Party's new album, and there are three or four [potential] big singles."

Bond says the band is one of V2's current international priorities. The United Kingdom is its biggest sales market, but Japan and continental Europe are also being targeted. "We built an excellent base in Europe on [August 2005 album "Capture/Release"] through early touring, backed by very strong promotion," he says. France became a particularly strong market, Bond says, after the track "Open Book" featured in a French TV ad campaign during the 2006 soccer World Cup.

The Rakes play European shows April 18-May 7, booked by Free Trade Agency. U.S. dates through William Morris are under consideration. Publishing is by Warner/Chappell. —Steve Adams

BORNE IN THE U.S.A.: Online exposure for Australian self-styled "poetic indie rock" quartet Borne is building its U.S. profile.

After forming in 2003 in Melbourne and signing a recording/publishing deal with local independent Jellyfish Records, Borne garnered domestic airplay with the EPs "Borne" (June 2005) and "Souls on Satellite" (July 2006). But its key breakthrough came with a November 2006 booking to play an Apple Australia media function in Sydney. That set impressed Apple international marketing executives, and four months later, Borne was on iTunes in 22 territories.

Debut album "Loss of Signal" was released exclusively through iTunes Feb. 13, with one track, "Guide," becoming a free "single of the week" in eight territories, including the United States. Band manager Harvey Russell says "Guide" was downloaded 500,000 times that week. "Loss of Signal" subsequently entered Billboard's Top Digital Albums chart at No. 13 on March 3. Russell reports subsequent interest from U.S. and U.K. labels and U.S. booking agencies. Jellyfish issues the album domestically in May.

Other U.S. doors are opening. Album track "Don't Go Now" appears in sportswear manufacturer Nautica's TV ad campaign this April, while Russell reports interest in using Borne's music from a U.S. clothes firm and a Hollywood film studio. "We're astounded at the response to a band that's hardly out of the garage," he says.

The band hopes to play May European and U.S. shows, following a South by Southwest appearance March 14. Domestic bookings are through Premier/Harbour.

—Christie Eliezer

SICK PUPPIES: NIGEL SKEET; THE RAKES: MATHIEU ZAZZO

Highway To Heaven And Hell

Black Sabbath's Dio Lineup Hits The Road Under Another Name

The reunion of the Ronnie James Dio-fronted version of Black Sabbath has been a long time coming. But it's not likely to be a long-term affair.

In fact, Dio says. "We've approached this as really having an ending period. We all have other commitments, and we've had a lot of turmoil in the past. So maybe this is the way to avoid it."

But guitarist and Sabbath mainstay Tony Iommi sounds a more optimistic note. "We haven't locked the doors," he says. "It's one of those 'Let's just see how it goes' [situations]."

This much is known: the quartet—Dio, Iommi, bassist Terry "Geezer" Butler and drummer Vinnie Appice, who last worked together in 1992—is touring the world this year, starting March 11 in Vancouver, with a March 30 show at New York's Radio City Music Hall and a full-scale U.S. trek starting April 22 in Phoenix. Megadeth and Machine Head are opening the U.S. dates.

A compilation album, "Black Sabbath: The Dio Years," comes out April 3 on Rhino with three new songs, and Rhino Handmade will release the limited edition 1981 concert document "Black Sabbath: Live at Hammersmith Odeon" on May 1.

The wrinkle, however, is that when the band hits the road it won't be called Black Sabbath. Instead it will be dubbed Heaven and Hell, which was the title of Dio's 1980 debut with Sabbath.

The change was made so as not to confuse this lineup with the reactivated original Sabbath—featuring singer Ozzy Osbourne and

drummer Bill Ward—that intends to record a new album and tour in 2008.

"I'm quite glad, actually, because it really is a different kind of music," Butler says. "I'd have loved to have changed it back then when Ronnie joined the band actually. It does make it a bit complicated now, but the people who follow us will understand."

Dio says that the 2006 Rock and Roll Hall of Fame induction of the original Sabbath lineup established a clear identity for that band. "We wanted to put a bit more finality on Black Sabbath with Ozzy," he says, "and go with something a bit fresher for this endeavor. It made more sense to appease everyone in this instance and go with Heaven and Hell."

But the switch means that some "education" has been in order for promoters and the public, according to Pinnacle Entertainment's Scott Sokol, Heaven and Hell's booking agent.

"Once people were told it was Ronnie James Dio, Tony Iommi . . . a little light went on and everybody kind of got it," Sokol says.

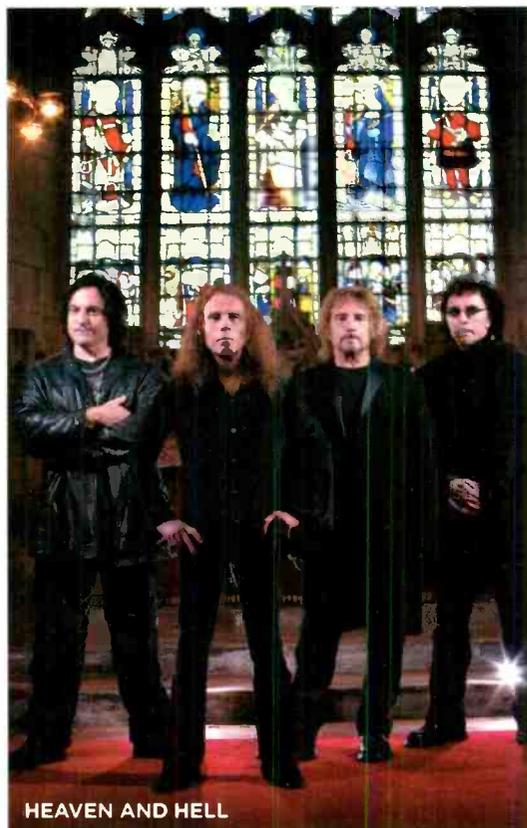
Sokol says the "Heaven and Hell" album cover is being used in ad mats for the shows, while "a lot of publicity" for the tour and the "Dio Years" anthology will also identify the band. And so far confusion seems minimal. Sales for the 11 Canadian dates have been "very, very strong" while the Radio City show sold out in 30 minutes.

"People haven't seen them in 15 years," Sokol says, "and people are always excited to see what they haven't seen in a long time."

Iommi says the tour will feature songs only from the Dio periods of the band, which included three studio albums—the platinum "Heaven and Hell," which Ward played on, 1981's gold "Mob Rules" and 1992's "Dehumanizer"—and the 1982 concert set "Live Evil." Heaven and Hell plans to film and record at least one show on this year's tour for a future release as well.

The guitarist says the reunion is going well so far, and that's why the group came up with three new songs rather than just the two Rhino requested. Any past animosities, according to Iommi, have been put to rest as well.

"These things, they get blown out of proportion," he says. "When you see each other everything gets sorted out, especially with this lineup. We've always sort of got on very well, and it's like we haven't been away from each other. So there's no point in holding grudges against anybody, I don't think—certainly not at our bloody ages."



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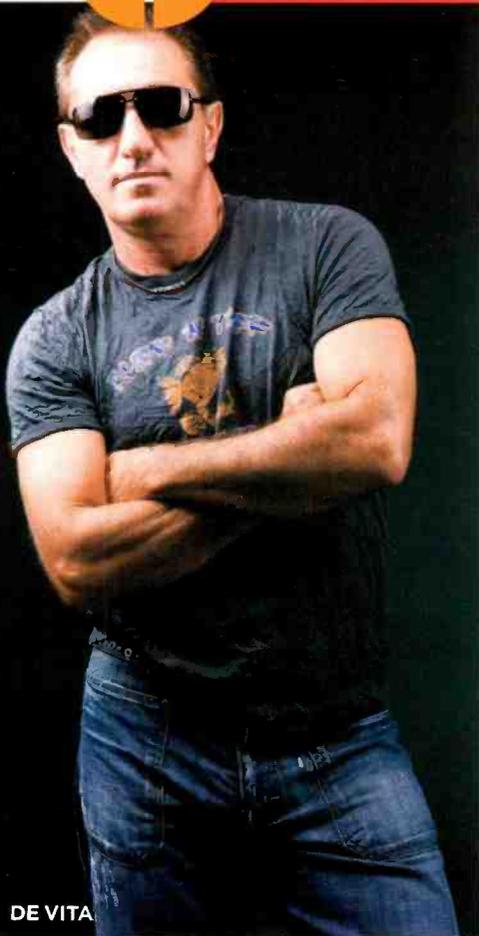
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6 QUESTIONS

with FRANCO DE VITA

by LEILA COBO



DE VITA

Venezuelan singer/songwriter Franco De Vita is often described as a “Latin Elton John” thanks to his memorably piano-propelled story songs. With an arsenal of compositions that have virtually served as the soundtrack for generations, De Vita has redefined the scope of the Latin singer/songwriter tradition, remaining relevant for more than two decades with lyrics as poetic as they are colloquial. Following the 2006 release of his live album, “Mil y Una Historias” (A Thousand and One Stories), on Sony BMG, ASCAP will recognize De Vita with its Latin Heritage Award on March 21. De Vita spoke with *Billboard* about songwriting, his fans’ taste and more.

Are you an author or a singer first?

Both. If I weren’t a songwriter, I wouldn’t be a singer. If I couldn’t write my own songs, I probably would have done something else with my life. . . . I never thought to be a singer. I always thought to be a singer/songwriter.

Have you sung other people’s songs?

I had to sing everybody’s songs. When I started, I had a cover band, and we played everything: Tom Jones, Led Zeppelin, Billos Caracas Boys. We would play little rock shows which were always shut down by the police because we had long hair, and we had to run out, hiding stuff inside our instrument cases.

Did you include your own songs?

Yes. We would play things that, sadly, I never recorded. They got lost along the way. I wrote a song about a very famous Venezuelan theater located just behind my home. The Caracas Theater. It was emblematic because I would sneak in there when I was a little kid to watch rock shows. I would plead with the ushers to let me in. And one day, a construction company tore it down. I wrote a song called “El Teatro Murió” (The Theater Died). I must have been 18. And I don’t remember it anymore. It’s a shame.

What was your breakthrough song?

“El Buen Perdedor” (The Good Loser). And it still is. Most of my shows end with that song. I haven’t been able to remove it from the playlist. It wasn’t written for anyone in particular. In fact, when I wrote that song, I was living a beautiful relationship and I wrote many songs, simply by imagining that I could lose this wonderful thing.

With your last tour, you made a point of sponsoring new singer/songwriters and inviting them onstage on your different stops. As an established star, is this a duty?

It’s about helping them, and helping people hear them and hopefully having something happen. The truth is, they’re good, and music has to keep going and it’s a tremendous loss if we don’t rescue them and we don’t help people hear what they have to say. Most are songwriters. Some are still developing their songwriting. It’s not an obligation. But it encourages and excites me greatly to hear these people. I’m optimistic, and I help them because I think they’re the future of the industry. A lot of people can do electronic music. But few people can craft music that has true emotion.

You’ve been doing this for more than 20 years now. What does that tell you about people’s musical taste?

The genre has a lot to do with it. It’s pop, and it’s timeless. Of course, sounds change, forms change, and you have to change too. If you maintain the same writing you used 20 years ago, it’s hard to last. Every album has to offer something different. But maintaining a simple language that everyone can understand and relate to, that isn’t trite, making up new phrases, a hook phrase. We all speak about love and loss, but you have to find a way to say it that doesn’t sound like someone else, or like you yourself said it 15 years ago. . . .



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Clips For The Net

Racy Rap Videos For The Post-‘Uncut’ YouTube Age

Is it just me or has YouTube become the newest way to make sure hip-hop fans don’t forget your face? And I don’t mean random candid-camera personality clips or the Internet reality shows that **Diddy** especially went too far with. Diddy’s show had a few highlights, the brightest among them being him stepping out of the delivery room just after his twin girls were born to address his Web fans. But in the past few weeks, funded by either label budget or personal wealth, **50 Cent**, **Cam’Ron**, **Kanye West** and **Prodigy** have all released videos aimed at the Internet. Each MC has an album coming this year so clips are expected. However, the content of their latest videos—naked women and/or heavy artillery—suggests their airing would once have made the most sense on BET’s former racy video show “Uncut.” But since “Uncut” was cancelled last year, I can only assume these clips are Internet-specific, almost like stand-alone webisodes.

50 Cent’s “Funeral Music” was the first clip

that caught my attention. It featured Austin Powers-esque bikini-clad models brandishing handguns and appeared to be filmed at 50’s Connecticut home. The clip hit YouTube in February, the week after 50’s on-air spat with Cam’Ron at WQHT New York. In response, Cam shot his own video, “Curtis,” titled after 50 Cent’s given name, **Curtis Jackson**. Shot around Cam’s own Harlem neighborhood, the clip even featured a parody PSA, essentially describing 50 and his friends “from the streets” as “assholes.” The clip was released on the Internet about two weeks after 50’s, and I haven’t seen either on BET, MTV or their side channels. The videos parallel MCs trading diss songs via mixtapes, instead of mainstream radio playlists.

The third example is West’s video for his remix of **Rich Boy’s** “Throw Some D’s.” Often rappers concoct personal and sometimes unauthorized remixes of hit songs. And with “Throw Some D’s” on its way to No. 1 on the Hot R&B/Hip-Hop songs chart,

COUNTRY BY DEBORAH EVANS PRICE

Alabama, Inspired

Country Vets Follow Up A Successful Gospel Album

NASHVILLE—Fans of veteran country band Alabama had to wait nearly two decades for the band to deliver its first gospel album, but they aren’t waiting long for the follow-up. On the heels of last year’s successful “Songs of Inspiration,” RCA Records is issuing “Songs of Inspiration, Vol. II” on March 27.

Alabama lead vocalist Randy Owen says the group had long wanted to record a gospel collection, and he was thrilled at the album’s reception. “These are songs that have been hits for hundreds of years,” Owen says of the gospel classics they chose for both volumes. “You’re stepping onto hallowed ground when



ALABAMA

DEVITA: FELIPE CUEVAS



ALICIA KEYS ascends into the heavens in KANYE WEST'S video.

hearing several new versions is no surprise. But West, or rather West dressed as his own "old-ass cousin" as the video reveals, shot a creative and comical clip twisting the original song's material on its ear. Instead of throwing dubs on a car, West rhymes about throwing D-cup breasts on a woman he's dating. Apparently, they're a better use of his dollar. My favorite part is his high praise of **Alicia Keys**, who resisted the celebrity pressure to get larger breasts.

"That's why I respect Alicia Keys, she said, 'Fuck getting them D's, I'ma just ride with these!' " West raps as a Keys' photo is praised like the famous painting of Jesus, rising into the heavens.

Prodigy, who is releasing a mixtape-like album through Koch called "Return of the Mac" on March 27, has a few un-BET-friendly

videos circulating the Internet. The clip for his joint "Mac 10 Handle" starts off with him pointing a knife at the camera and rhyming, "I'm sit alone in my dirty-ass room staring at candles, high on drugs." Although his lyrics are reminiscent of the same violent **Mobb Deep** hip-hop that fans love, it's probably not going to make the mainstream video rotation.

Personally, I loved videos in the '90s. Folks like **Busta Rhymes**, who impersonated **Eddie Murphy** in the 1988 comedy "Coming to America" for his single "Put Your Hands Where My Eyes Can See," routinely had creative videos that I would watch over and over. But lately, videos have become dry artist portraits instead of the well-disguised marketing tools they should be. So if videos like West's "Throw Some D's" come out of this new self-marketing scheme, I'm excited. ...

you are recording music that has been done so beautifully.

"I wanted to make it authentic and very much like the way I heard [these songs] when I was a kid, when my daddy and mama and aunts and uncles would all sing together," he says.

"Songs of Inspiration" was released last fall and was Alabama's first new album in more than five years. It debuted at No. 1 on Billboard's Top Country Albums, Top Christian/Gospel Albums and Top Current Contemporary Christian charts. It marked the first time an Alabama title debuted at No. 1 since the inception of Nielsen SoundScan in 1991. The project has sold 157,000 units, according to SoundScan.

The albums are distributed to the general market via Sony BMG and being worked to Christian retail through Sony BMG's Christian arm Provident Music Group. Though it might seem unusual to release a second volume just a few months later when there is still so much life in the first release, RCA Records VP of marketing/artist development Jon Elliot says the plan was a "one-two punch. We wanted to get one release out in time for Thanksgiving/Christmas last year and this one out in time for Easter this year and give them the whole year to sell."

Gospel albums by country artists are selling extremely well these days. Alan Jackson's 2006 "Precious Memories" has been certified platinum, and the compilation "Believe," featuring country artists doing faith-based songs, has moved 90,000 units, according to Nielsen SoundScan. "With the success of the Alan Jack-

son album we knew there was a fan base out there of country music fans that want gospel music," Elliot says. "So the timing has been really good for Alabama."

Sales of the band's first gospel project were boosted by an appearance on QVC, and the second volume will get the same exposure. Plans call for an hourlong special on the channel to air March 15. Owen has also been highly visible as a judge on this season's "Nashville Star" talent competition on USA Network. He recently taped "Front Row Live," an hourlong concert featuring music from the "Inspiration" projects that will air on the Gospel Music Channel, and he was a guest during a recent taping for Southern gospel patriarch Bill Gaither's popular DVD series as well.

"Songs of Inspiration, Vol. II" includes several classics along with two originals. Special guest Riders in the Sky joins Alabama on "Love Lifted Me" and the Del McCoury Band appears on "Will the Circle Be Unbroken."

Owen says the gospel albums were a joy to produce. "To work with the greatest musicians in the world and have them understand your vision immediately, what your feelings are and what direction you want to take the project, it's really a unique situation," he says.

After a lifetime as the frontman for Alabama, Owen is working on his first solo album. It will be a country record, and he says longtime manager Dale Morris is looking for a label home for the project. "It's another great opportunity," he says. "It's something that I have wanted to do for 25 years." ...



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Improvisational Economics

Six Months After Their Big Seller, Metheny And Mehdau Release Another Album

For a jazz album, the first-time collaborative recording by consummate improvisers **Pat Metheny** and **Brad Mehldau** has fared quite well. Released Sept. 16 on Nonesuch—the home label for both artists—"Metheny Mehldau" has already sold more than 30,000 copies, according to Nielsen SoundScan, and "considerably north of 100,000" worldwide, according to label president and album executive producer **Robert Hurwitz**.

In a subgenre—instrumental mainstream jazz—where CDs typically sell in the high three-figure and low four-figure range, that's a landmark achievement. In 2006, of the 32 jazz titles that sold 30,000 or more copies, most were from the contemporary jazz chart, while on the traditional chart the big sellers included such jazz marginals as **Michael Bublé**, **Diana Ross** and **Gladys Knight**.

Equally remarkable is that on March 13, a mere six months after the first Metheny-Mehldau album, Nonesuch released "Quartet," another disc recorded during the same session—also with Mehldau's trio mates, bassist **Larry Grenadier** and drummer **Jeff Ballard**. Doesn't this fly in the face of sound economics when it comes to selling albums these days? Hurwitz dismisses that line of thought.

"That's not an issue," he says. "This music comes from an incredibly collaborative experience. We're talking about people who in three days recorded this music that will continue to sell for the next 20-30 years."

Metheny agrees. "All of my albums have high sales figures, and these two records that I've done with Brad will be the same," he says. "My first album, 'Bright Size Life' [1976, ECM], sold 1,200 copies the first year. It's sold hundreds of thousands since. These days people tend to react hysterically if a record doesn't sell a lot of copies in the first month. Everyone is panicking because the compass of the music world is pointed too much on a business level. I'd like to see the compass pointing back toward the value intrinsic in the notes that are played."

Music with "good notes," Metheny says, works in favor of albums that can have long legs in the marketplace.

"Look at Bach," he says. "The

appreciation of his music at the time he was composing it was very small. That didn't stop him from creating one of the world's greatest bodies of work. That's how we work: approaching notes with timeless diligence. And that's what Bob Hurwitz believes in. He produces music that may fly under the radar, but in the end becomes very successful."

KENNEDY LEGENDS: On March 3, the Kennedy Center in Washington, D.C., kicked off its weeklong Jazz in Our Time festival by honoring 35 jazz artists with its newly created Living Legends Award. The ceremony included performances by **Wynton Marsalis** and **Dave Brubeck**, both of whom were among the 32 honorees who attended. "We wanted to honor the greats who have given so much to jazz the past 50-60 years," Kennedy Center president **Michael Kaiser** says. "It was a special night for all these musicians to spend time together."

Dr. **Billy Taylor**, who is the center's artistic director, says, "This was a first for me, ever, to see everyone in one place at once. Usually we're all out on the road." As for the award, a one-time-only celebration, Taylor says, "Many of us are more highly recognized in Europe and Asia. It's nice to smell the flowers at home." ...



METHENY, left, and MEHLDAU

800,000 SPINS

In The End/ **Linkin Park** /WARNER BROS.
It's Been A While/ **Staind** /ELEKTRA/ATLANTIC

600,000 SPINS

Soak Up The Sun/ **Sheryl Crow** /A&M
You And Me/ **Lifehouse** /Geffen

500,000 SPINS

White Flag/ **Dido** /ARISTA/RMG

400,000 SPINS

Bad Day/ **Daniel Powter** /WARNER BROS.

300,000 SPINS

Irreplaceable/ **Beyonce** /MUSIC WORLD/COLUMBIA
Far Away/ **Nickelback** /ROADRUNNER/LAVA/ATLANTIC
SexyBack/ **Justin Timberlake** /JIVE/ZOMBA
Who Wouldn't Wanna Be Me/ **Keith Urban** /CAPITOL NASHVILLE
Savin' Me/ **Nickelback** /ROADRUNNER/LAVA/ATLANTIC
Caught Up/ **Usher** /LAFACE/ZOMBA
Soldier/ **Destiny's Child** /MUSIC WORLD/COLUMBIA
How To Save A Life/ **The Fray** /EPIC

200,000 SPINS

Waiting On The World To Change/ **John Mayer** /AWARE/COLUMBIA
Too Little Too Late/ **JoJo** /DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN
Hell Yeah/ **Montgomery Gentry** /COLUMBIA
If You're Going Through Hell (Before The Devil Even Knows)/ **Rodney Atkins** /CUM
Diary/ **Alicia Keys** /J/RMG
Better Life/ **Keith Urban** /CAPITOL NASHVILLE

100,000 SPINS

Runaway Love/ **Ludacris Feat. Mary J. Blige** /DEF CON II/IDJMG
You/ **Lloyd Feat. Lil Wayne** /THE INC./UNIVERSAL MOTOWN
It's Not Over/ **Daughtry** /RCA/RMG
What Goes Around...Comes Around/ **Justin Timberlake** /JIVE/ZOMBA
Watching You/ **Rodney Atkins** /CURB
It Just Comes Natural/ **George Strait** /MCA NASHVILLE
Amarillo Sky/ **Jason Aldean** /BROKEN BOW
It Ends Tonight/ **All-American Rejects** /DOGHOUSE/INTERSCOPE
Break It Off/ **Rihanna Feat. Sean Paul** /DEF JAM/IDJMG
Nothing Left To Lose/ **Mat Kearney** /AWARE/COLUMBIA
Tim McGraw/ **Taylor Swift** /BIG MACHINE
I Call It Love/ **Lionel Richie** /ISLAND/IDJMG
Suddenly I See/ **KT Tunstall** /RELENTLESS/VIRGIN
Me And My Gang/ **Rascal Flatts** /LYRIC STREET
The Real Thing/ **Bo Bice** /RCA/RMG
Take You Back/ **Jeremy Camp** /BEC/TOOTH & NAIL
S.E.X./ **Lyfe Jennings** /LAVA
Untitled (How Can This Happen To Me?)/ **Simple Plan** /LAVA
Back Then/ **Mike Jones** /WB/SWISHAHOUSE/ASYLUM

50,000 SPINS

Ice Box/ **Omarion** /T.U.G./COLUMBIA
This Is Why I'm Hot/ **MIMS** /CAPITOL
This Ain't A Scene, It's An Arms Race/ **Fall Out Boy** /ISLAND/IDJMG
The Sweet Escape/ **Gwen Stefani Feat. Akon** /INTERSCOPE
Stupid Boy/ **Keith Urban** /CAPITOL NASHVILLE
Keep Holding On/ **Avril Lavigne** /RCA/RMG
Face Down/ **Red Jumpsuit Apparatus** /VIRGIN
Lost Without U/ **Robin Thicke** /STAR TRAK/INTERSCOPE
Poppin'/ **Chris Brown Feat. Jay-Z** /JIVE/ZOMBA
Throw Some D's/ **Rich Boy** /ZONE 4/INTERSCOPE
Anyway/ **Martina McBride** /RCA
You'll Always Be My Baby/ **Sara Evans** /RCA
The Way I Live/ **Baby Boy Da Prince** /UNIVERSAL REPUBLIC
Into The Ocean/ **Blue October** /UNIVERSAL MOTOWN
Let Love In/ **Goo Goo Dolls** /WARNER BROS.
Made To Worship/ **Chris Tomlin** /SIXSTEPS/SPARROW/EMI CMG
Heroes/ **Shinedown** /ATLANTIC
Mountain Of God/ **Third Day** /ESSENTIAL/PLG
To Be Loved/ **Papa Roach** /EL TONAL/GEFFEN
Love And Memories/ **O.A.R.** /EVERFINE/LAVA

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THE BILLBOARD REVIEWS

ALBUMS

COUNTRY

WILLIE NELSON, MERLE HAGGARD, RAY PRICE

Last of the Breed

Producer: Fred Foster

Lost Highway

Release Date: March 20

▶ As if these three luminaries joining forces for the first time to record a two-disc set of classic songs weren't enough, producer Fred Foster is also onboard. Legendary musicians Buddy Emmons, Boots Randolph, Johnny Gimble and the Jordanaires also add their exceptional talents. Likewise, Vince Gill—with Price on "Heartaches by the Number"—and Kris Kristofferson—on (what else?) "Why Me Lord?" with Nelson and Price—make appearances. Name-checking aside, the trio's handling of everything from "I'll Keep On Loving You" to "Pick Me Up on Your Way Down" to "Sweet Memories" is nothing less than outstanding. And two new songs—Nelson's "Back to Earth" and Haggard's co-write with Kenny Vernon on "Sweet Jesus"—fit right in with the classics. If there's a disappointment, it's that time may keep these three from ever recording together again.—KT

ROCK

TED LEO & THE PHARMACISTS

Living With the Living

Producer: Brendan Canty

Touch & Go

Release Date: March 20

★ The first half of "Living With the Living" offers well more of everything that's made Leo and his Pharmacists such post-punk studs: melody-kissed stomp (the hand-clappy, torrential "The Sons of Cain"), unabashed melody ("La Costa Brava"), more Clash ("Who Do You Love?") and especially more cynical rage (the satisfyingly unobtrusive "Bomb. Repeat. Bomb."). The less cohesive second half offers dub style on "The Unwanted Things" and a Queen-worthy bombastic breakdown called "Annunciation Day/Born on Christmas Day." As usual, the lively state of world affairs dictates Leo's game plan, but rather than just throw dirt around, he's looking for closure ("Everyone wants body counts, and I just want to cry," he sings). He nearly finds it on "The Toro and the Toreador," a surprisingly soulful power ballad with a guitar solo you might expect Slash to pull off in a desert somewhere.—JV

DANCE

LCD SOUNDSYSTEM

Sound of Silver

Producer: James Murphy

DFA/Capitol

Release Date: March 20

▶ Sarcasm is the calling card of James Murphy's music as LCD Soundsystem, even when his disco beats are speaking for themselves. The

MODEST MOUSE

We Were Dead Before the Ship Even Sank

Producer: Dennis Herring

Epic

Release Date: March 20

Modest Mouse is in top form on the follow-up to 2004's commercial breakthrough "Good News for People Who Like Bad News." The band welcomes original drummer Jeremiah Green back into the fold and also benefits from the contributions of ex-Smiths guitarist Johnny Marr. "We Were Dead" doesn't stray too far from the trademark Modest Mouse sound: frontman Isaac Brock spitting lispy, sporadically abrasive lyrics in cadence with sinewy rock grooves occasionally accompanied by beautiful melody. But there's more melody than usual to be found here, including on the airy, uptempo rocker "Florida" and back-porch nautical anthem "Missed the Boat," both of which feature the Shins' James Mercer. Even more entrancing are the eight-minute adventure "Spitting Venom" and the pleasantly menacing "Fly Trapped in a Jar," in which Brock channels all his nervous energy into intoning "one wing wasn't even enough/to live."—TC



rhythms work on the level of pure dance music but also carry air quotes, looking backward to their first meetings with buzzing guitars and art-school attitude in the '70s and '80s. The lyrics brim with grouchy wit: "North American Scum" mocks both Europeans who believe the Ugly American stereotype and the ugly Americans themselves. The title track centers on a chant about wanting to feel like a teenager—until you remember what your emotions were really like then. The single nondance track, "New York I Love You But You're Bringing Me Down," wallows in self-conscious nostalgia for the "filthy but fine" city of decades ago. Nice to know the curmudgeon in the nightclub is alive and well.—JMC

R&B

MUSIQ SOULCHILD

Luvanmusiq

Producers: various

Atlantic

Release Date: March 13

▶ Romancing is Musiq Soulchild's game, so it's refreshing that a label shift (Def Jam to Atlantic) hasn't changed his ways. Instead, the soul singer's fourth effort, "Luvanmusiq," offers more gentlemanly tunes, served sunny side up. Sampling the '80s dance hit "Heartbeat,"

the trumpet-blaring lead single "B.U.D.D.Y." endorses platonic friendship over romance. The remaining tracks rest mostly on the downbeat, with tender ballads like "Lullaby" and "Greatestlove." On "Teachme" and the Raphael Saadiq-crafted "Betterman," Musiq waxes poetic about the benefits of a good woman, and the groovy "Ms. Philadelphia" finds the sucker for love infatuated with a hometown honey. Though it's his staple, the chatty double-time flow can get tedious at times ("Thequestions"), but "Luvanmusiq" finds Musiq comfortably in his lane.—CH

MARQUES HOUSTON

Veteran

Producers: various

Universal Motown

Release Date: March 20

▶ For all his earned stripes (roughly 15 years in the music biz), ex-boy band heartthrob Marques Houston has yet to advance beyond the R&B Everyman archetype to become a real trendsetter. With no narrative thread, his third solo work, "Veteran," gets muddled in sentimentalism. On the Bryan-Michael Cox production "Circle," the love-as-karma theme is recycled, while the Yung Joc-featured "Like This" falls into familiar rap-collabo terrain. Still, with Houston, lis-

teners always get playlist-worthy burners, like the simple yet oh-so-genuine "Favorite Girl," with a tender falsetto on the side. Also commendable are sweet ballads like "Always & Forever" and "Kimberly." Unfortunately, seniority doesn't breed quality. But with little groundbreaking, Houston has at least managed to stay consistent for his fan base.—CH

REGGAE

STEPHEN MARLEY

Mind Control

Producers: Stephen Marley,

Paul Fakhourie

Universal

Release Date: March 20

▶ Stephen Marley's "Mind Control" continues the successful pattern that caught fire with brother Damian Marley and his 2005 hit "Jamrock," which Stephen co-wrote. First single "Traffic Jam," featuring Damian and a mean beatbox beat, is an undeniable party track. "Inna Di Red" is a quiet cut that showcases Marley's textured vocals over conga drums and a light organ. The estranged Mos Def pops up on "Hey Baby" for a verse, while Marley explains why he's free from his baggage. The 11 songs here are half features and half just Stephen. But the collection's guests don't overshadow Marley or convey that he needs their appearances to sell

records. "Mind Control" is a genuine jam session, mixing roots, reggae, rock and flamenco into commercially viable dance joints.—HC

BLUEGRASS

RICKY SKAGGS & BRUCE HORNSBY

Ricky Skaggs & Bruce Hornsby

Producers: Ricky Skaggs,

Bruce Hornsby

Sony BMG/Legacy

Release Date: March 20

★ Historically the piano has been shut out of a bluegrass setting, dominated by stringed instrumentation as befitting its Appalachian mountain roots. But that hasn't stopped Hornsby from collaborating with country wiz Skaggs on a delightful self-titled CD. Highlights include a toe-tapping jaunt through "Across the Rocky Mountains" and even a rippling cover of Rick James' "Super Freak," complete with fiddle breaks and banjo cadences. Featuring Skaggs' top-notch bluegrass band, Kentucky Thunder, the CD bursts out of the gates with the lighthearted Hornsby original "The Dreaded Spoon," setting a clipper pace for the duration. The album exudes pure fun and even opens a new window on Hornsby's hit, "Mandolin

continued on >>p60

EL-P

I'll Sleep When You're Dead

Producer: El-P

Definitive Jux

Release Date: March 20

Talk about bleak. El-P's latest could have been a soundtrack to Alfonso Cuarón's 2006 film "Children of Men," delivering a near apocalyptic vision of a not-so-distant war-torn future. The sci-fi nightmares of 2002's "Fantastic Damage" are present here, but now they hit a little closer to home. Even a cruise around Brooklyn on "Drive" is cause for a panic attack, as the car isn't looking out at the world so much as shielding the MC from it ("You call them windows, I call them asbestos-lesseners"). Elsewhere, on the almost romantic "Habeas Corpses," boy meets "prisoner 247290," and the two are forced to "live inside each other's head." But he's not angry so much as wistful, telling a young girl, "You deserve the ignorance and bliss that I still wish I had." Fans know El-P lost his innocence years ago, and listeners are still benefiting.—TM



JOSS STONE

Introducing Joss Stone

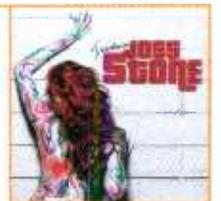
Producer: Raphael Saadiq

Virgin

Release Date: March 20

If Stone was a whiz-kid prodigy on

her first two albums, "Introducing" brings us the 19-year-old Brit as a confident vocalist demanding some R-E-S-P-E-C-T. She makes that reference directly on "Headturner," a sassy, muscular head of steam with a big beat and a Prince-style swagger. Elsewhere, Stone channels the Supremes ("Girl They Won't Believe It"), the Jackson 5 ("Baby, Baby, Baby") and plenty of Sister 'Re, but don't mistake "Introducing" as a mere collection of homages. Raphael Saadiq's production is brimming with horns and seriously in-the-pocket rhythm sections, but there are also enough hip-hop touches and contemporary arrangements to keep the tracks in the now. And while Stone shows her ability to shout bama-lama with the best of her forebears on "Headturner," she also shines when things quiet down ("I'm Falling," and "Music," which features a rare guest rap by Lauryn Hill).—GG



THE BILLBOARD REVIEWS

SINGLES

from >>p59

Rain," which the pair remakes to fit the lyrics' bluegrass bent.—DO

GOSPEL THE McCLURKIN PROJECT

We Praise You

Producers: Donnie McClurkin, Stanley Brown

McClurkin, Stanley Brown

Gospo Centric/Zomba

Gospel

Release Date: March 13

Seven years after the five-sibling McClurkin Project's self-titled debut became a springboard to solo stardom for Donnie McClurkin, the now-famous brother reunites with his four gifted sisters for a project of genuinely classic proportions. Brother Donnie's influence is still pronounced and profound—as co-producer, writer of seven of the 13 songs and lead vocalist on two—but it's his sisters' stunning prowess, as both lead and ensemble singers, that transforms "terrific" into "transcendent." The title track (co-written by Andrea) is an explosive, celebratory tour de force, and "You Are an Awesome God" (by Olivia and daughter Crystal Fythe) a joyous, R&B gem. As the McClurkin Project soars on Donnie's devastating, anthem-for-the-ages "As Long As There's You," it becomes clear that "We Praise You" is a landmark achievement.—GE

WORLD TINARIWEN

Aman Iman: Water Is Life

Producer: Justin Adams

World Village

Release Date: March 20

This is the third album from this Tamashkek group and, in terms of production values, its strongest disc. Producer Justin Adams, who produced Tinariwen's 2006

album, "Amassakoul," returned to helm this project. The sound remains as sparse as the desert that fostered these musicians, but there's a weight and clarity to the mix that adds an attractive gravity to the Tinariwen vibe. The music remains mesmerizing and the performance, though not impromptu, has a loose feel that's very much a desirable aspect of their sound. The opening track, "Cler Achel," a song of exile all too familiar to the Toureg people, rocks most beautifully. The tune "Tamantant Tilay," written by Ahassane Ag Touhami, one of the founding members of Tinariwen, works a fierce groove, while "Assouf" is nothing less than a great rock number.—PVV

NEW & NOTEWORTHY THE FRATELLIS

Costello Music

Producer: Tony Hoffer

Cherrytree/Interscope

Release Date: March 13

Manic yet charming, relentless yet affable, this Glasgow, Scotland, trio creates its own little universe on "Costello Music," released last fall in the United Kingdom. Jon, Mince and Barry Fratelli are brothers like the Ramones were—in other words, not really. Jon delivers their entertaining inside jokes in the free-flowing narrative style of Arctic Monkeys, while the tracks bounce with the fervor of Franz Ferdinand. The video for single "Flathead" was a "TRL" mover that could make the most jaded head swivel, while "Chelsea Dagger," "Vince, the Lovable Stoner" and "Ole Black 'n Blue Eyes" have energy and melody to spare. There is a little too much tra-la-la-ing, but it's a pleasure to hear a new band having so much infectious fun.—WR

POP GOOD CHARLOTTE FEATURING M. SHADOWS & SYNYSTER GATES

The River (3:29)

Producer: Don Gilmore

Writers: B. Madden, J. Madden

Publishers: EMI Blackwood/*Madeedden Brothers, BMI*

Daylight/Epic

On fourth album "Good Morning Revival," Good Charlotte tones down signature pop-punk banner and etches a more straight-ahead rock stencil, albeit with iron-clad melodies that would bob grandpa's head to the beat. Following late-2006 introductory viral MySpace single "Keep Your Hands Off My Girl," the band gets down to business with "The River," a fist-pumping, guitar blood-letting anthem featuring Avenged Sevenfold's throaty lead M. Shadows and guitarist Synyster Gates, alongside G.C. lead Joel Madden. Rock-radio worship is indisputable, but Epic is pulling out all stops to propel the group to top 40 ubiquity (so far, the band's biggest pop hit is 2003's No. 18 "Girls and Boys"). "River" is best-suited to invoke staple status at the former format, but it's only a matter of time, given multifaceted "Revival," before these boys make Good Charlotte the best it can be.—CT

ELLIOTT YAMIN

Wait for You (3:13)

Producer: Stargate

Writers: P. "Taj" Jackson,

M.S. Eriksen, T.E. Hermansen

Publishers: Stellar/Water/*EMI/Sony/ATV*

Hickory

Will Elliot Yamin become the 27th "American Idol" finalist to join ranks on a Billboard chart? The beloved season five No. 3 runner-up enters the fray—teeth thankfully capped and hair restyled—with a commanding R&B ballad reminiscent of compadre Mario Vazquez's hit "Gallery." Old-soul midtempo, hand-clapping production from Stargate (Nelly Furtado, Ne-Yo, Rihanna) and rapid-fire, R. Kelly-esque verses adeptly mesh with a muscular, emo-

tive vocal. Considering that Yamin cites Stevie Wonder and Donny Hathaway as influences, the template is hands-down convincing. The singer suffered from a lack of overt star quality on the show, but "Wait for You" boasts amplitude of a radio-ready headliner. Look for a full-length debut March 20. The indie release on Hickory already has finer fragrance than major-label milquetoast debut from Taylor Hicks and frigid urban output from Katharine McPhee. Yamin could well be the ultimate victor.—CT

R&B T-PAIN FEATURING YUNG JOC

Buy U a Drank (3:49)

Producer: T-Pain

Writers: F. Najm, J. Robinson

Publishers: Zomba/Nappy

Pub

*Nappy Boy/Konvict/Jive/*Zomba**

T-Pain delivers a certain second-quarter hit with "Buy U a Drank," the first single from sophomore release "Epiphany." Utilizing a vocoder and keyboard, never has purchasing a shot at the bar to entice a woman to accompany you home sounded as sexy. The smooth R&B track lacks lyrical depth, but who really remembers their conversation from last night after a cou-

AVRIL LAVIGNE

Girlfriend (3:38)

Producer: Dr. Luke

Writers: A. Lavigne, L. Gottwald

Publishers: Avril Lavigne/Almo/*Kasz Money, ASCAP*

RCA/BMG

Avril Lavigne's soundtrack pit stop "Keep Holding On" from "Eragon"—top 10 at adult top 40 and top 20 at mainstream top 40—shows the softer side of the artist . . . and basically a lady-in-waiting before re-igniting her full-on persona via third full-length "The Best Damn Thing," due April 17. Its launch single, the signature pop-punk anthem "Girlfriend," spits beats per minute like a chainsaw, as Lavigne fires off, "Hey! Hey! You! You!/I don't like your girlfriend/I think you need a new one/Hey! Hey! You! You!/I could be your girlfriend." Although she has been logging hits since teen time, Lavigne is only 22, and her return to sk8te land is by no means a stretch. The track, which blitzed The Billboard Hot 100 with a No. 5 debut last issue, will seduce the pop audience into unified submission, arriving just as weather warms and car windows peel down. A heavy hitter and the first of many triumphs from a sublimely versatile new set.—CT



ple of rounds of Patron? With help from platinum rapper Yung Joc, T-Pain conjures a track destined to be a finger-snapping lust connection for the clubs. Mr. Pain has had a busy first quarter, already charting with R. Kelly's "I'm a Flirt" and Bow Wow's "Outta My System"—but now he's prepped for headlining glory, destined to follow previous top 10s "I'm Sprung" and "I'm in Luv (With a Stripper)." —CP

COUNTRY BRAD PAISLEY

Ticks (3:58)

Producer: Frank Rogers

Writers: B. Paisley, K. Lovelace,

T. Owens

Publishers: various

Arista Nashville

Paisley previewed this clever uptempo number at last month's Country Radio Seminar during the label's annual showcase cruise aboard the General Jackson riverboat. If the roar of laughter coming from country programmers in attendance was any indication, here is Paisley's next No. 1. The lyric chronicles a guy's bar-room come-on to a pretty girl—and his approach is definitely novel. Paisley and co-writers have come up with what may be the most countrified way ever of expressing lust: "I'd like to see you in the moonlight/To kiss you way back in the sticks/To walk you through a field of wildflowers and I'd like to check you for ticks." Leave it to Paisley to re-define romance, while making country listeners laugh out loud. The first single from his next album, due June 12, builds on multiplatinum momentum to deliver sensitive, serious ballads and apropos clever ditties. "Ticks" will whet appetites to see what he has up his creative sleeve next.—DEP

BEYONCÉ & SHAKIRA

Beautiful Liar (3:13)

Producer: Stargate

Writers: B. Knowles, M. Eriksen,

T. Hermansen, A.I. Dench

Publishers: various

Columbia

Perhaps not since Donna Summer and Barbra Streisand joined forces in 1979 has there been a more inspired pop force field. "Beautiful Liar" (from the April 3 rerelease of Beyoncé's "B'Day" that includes five new songs and six in Spanish) integrates signature styles of Sony divas Beyoncé and Shakira, with enterprising threading of an R&B rhythmic pulse and Latin horns, alongside fiery Middle Eastern instrumental hooks. Personalities play off like schoolyard buds—this is no Mariah Carey vs. Whitney Houston duet, where either appears interested in bulldozing the other. The accompanying video, featuring the pair practically doing a lap dance, is flamethrowing hot. "Beautiful Liar" is an of-the-moment A-lister accord destined to fuel a fast clip to top 40's finish line.—CT

BEYONCÉ
&
SHAKIRA
BEAUTIFUL LIAR

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Hillary Crosley, Gordon Ely, Gary Graff, Clover Hope, Todd Martens, Jackie McCarthy, Dan Ouellette, Charles Perez, Deborah Evans Price, Wayne Robins, Chuck Taylor, Ken Tucker, Philip Van Vleck, Jeff Vrabel.

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

corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'SCORE!'

>> Relient K makes waves as its "Five Score and Seven Years Ago" debuts at No. 6 on The Billboard 200 with 64,000. It's the best rank and sales week for the group, which also debuts at No. 1 on Top Christian Albums. The pop/rock band's previous best week came when its last studio set, 2004's "MMHMM," debuted and peaked at No. 5 on The Billboard 200 (51,000).

PLUGGED IN

>> Nearly 16 years after the first "MTV Unplugged" album hit The Billboard 200, Korn claims its eighth top 10 hit with its contribution to the series at No. 9. The set is the 26th charting album to include "Unplugged" in its title, stretching back to the debut of Paul McCartney's "Unplugged—The Official Bootleg" on June 22, 1991.



OSCAR GOES DANCING

>> Jennifer Hudson can lay claim to yet another triumph—her first Billboard No. 1 single. Remixes of the Academy Award winner's "And I Am Telling You I'm Not Going" push the song to No. 1 on the Hot Dance Club Play chart this week. Other Oscar winners who have also hit No. 1 on the Club chart include Barbra Streisand, Prince and Cher.

CHART BEAT

>> An Academy Award? Yeah, it looks great on the mantle, but it doesn't compare to having your first No. 1 on a Billboard chart. That must be how Jennifer Hudson is feeling this week, as "And I Am Telling You I'm Not Going" (Music World/Columbia) assumes pole position on Hot Dance Club Play. Hudson is the first "American Idol" finalist to top this chart, and she gives the franchise its 112th No. 1.

>> Fred Bronson also reports on Fergie's "Glamorous" life atop The Billboard Hot 100, where she is the sixth solo female to pull two or more No. 1 songs from a debut album in the last 20 years. Plus, there is news of Kenny Chesney's latest No. 1 on Hot Country Songs.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Third No. 1 For B.I.G.; Arcade Fire Rises Higher

Turns out "Life After Death," the title to the Notorious B.I.G.'s 1997 set, was prophetic. A new compilation, "Greatest Hits," bows atop The Billboard 200, marking Biggie's third No. 1.



Each of those were posthumous feats. His death happened just before that eerily titled sophomore album arrived. "Life" sold 690,000 in its first full week of sales.

Mind you, this start of 99,000 copies is the lightest opening week for a B.I.G. album since his debut set began with 56,000 in 1994. His third and fourth collections each began north of 400,000.

Meanwhile, Arcade Fire becomes the second indie band to debut at No. 2 in this young year. The band's "Neon Bible," primed by a "Saturday Night Live" stop, begins with 92,000 copies.

The Shins' "Wincing the Night Away" bowed at the same rank in the Feb. 10 issue, opening at 118,000.

Arcade Fire's 2004 album, "Funeral," never sold as many as 8,000 in any week.

Also joining the top 10 are country man Gary Allan (No. 5, 70,000), Christian act Relient K (64,000) and veteran band Korn (No. 9, 51,000), marking the first frame since the Thanksgiving tracking week that five new albums start in the top 10, albeit this time with much lower sums.

POP LIFE: Every once in a while, your intrepid columnist must pull himself away from the piles of charts and data that stack up on his desk and roam through the pop culture that lies outside the music industry. This would be one such occasion.

After all, even the most avid music consumer finds more diversions than ever tugging at the wallet and vying for the precious commodity that is leisure time. Your competitor isn't just the store down the street or the rival label on the other coast, but a popular new TV show or a Web site that's about to captivate your kids.

With that in mind, while the music industry pines for more verve among

album releases, did you notice the thud that greeted "23," Jim Carrey's latest movie? Even with its leading man visiting "Today" and "Late Show With David Letterman," the film opened to a meager \$14.6 million.

Carrey obviously missed warning signs from the small screen, as new TV shows with numbers in their titles struggled since they arrived in the fall. "Six Degrees" and "The Nine" didn't make it to November. "Studio 60 on the Sunset Strip" barely made it into January, recently falling off NBC's schedule. "30 Rock" has pulled iffy ratings despite critical acclaim.

Kiefer Sutherland must be glad Fox didn't wait until now to launch the popular "24," although I sure can't explain why the film "300" got off to such a fat start.

I've enjoyed three of those troubled series, which is why a new TV season reminds me of my dating life before I courted my wife. I hesitate to like a new one because I'm almost certain it won't work out.

RADIO WAVES: Can't remember if I was listening to ESPN Radio or one of the Los Angeles area's public outlets, but I noticed the station's ID mentioned

not just the call letters, but the station's HD radio option and Web site address.

That, my friends, is quite a mouthful. Think listeners get fatigued sifting through all that verbiage?

Meanwhile, since L.A. talk pioneer KABC failed to retain the man who called himself Mr. KABC, I have reassigned one of the first buttons I programmed on my car radio when I moved here 16 years ago.

Once a station that thrived on diversity of opinion—from the likes of political strategist Susan Estrich on the left to the thoughtful Dennis Prager on the right—the station is now wall-to-wall conservative. KABC's current idea of diversity? A lineup that includes an African-American conservative, a gay conservative and, on the weekend, a lesbian conservative.

Meanwhile, I recall a gadfly president of a major label telling me two years ago that satellite radio and the Internet had displaced broadcast radio's significance, but guess what. Radio remains the shortest distance to a hit—proved any time you see a big radio track like Beyoncé's recent chart-topper "Irreplaceable" invigorate album sales.

And that label president? I'm not sure what he's doing now.

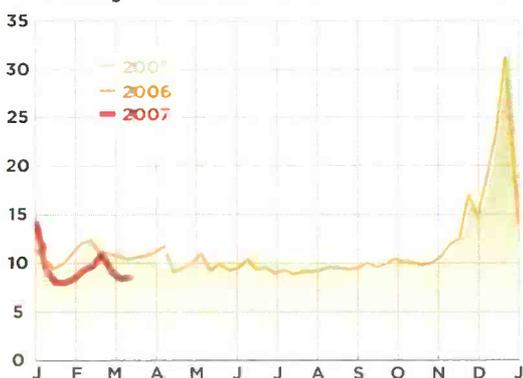
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,663,000	839,000	15,475,000
Last Week	8,497,000	817,000	16,238,000
Change	2.0%	2.7%	-4.7%
This Week Last Year	10,744,000	591,000	10,973,000
Change	-19.4%	42.0%	41.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	108,520,000	90,730,000	-16.4%
Digital Tracks	112,377,000	173,426,000	54.3%
Store Singles	699,000	450,000	-35.6%
Total	221,596,000	264,606,000	19.4%
Albums w/TEA*	119,757,700	108,072,600	-9.8%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES

'06	108.5 million
'07	90.7 million

SALES BY ALBUM FORMAT

CD	102,278,000	81,496,000	-20.3%
Digital	5,732,000	8,967,000	56.4%
Cassette	315,000	85,000	-73.0%
Other	195,000	182,000	-6.7%

For week ending March 11, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	65,496,000	53,759,000	-17.9%
Catalog	43,024,000	36,971,000	-14.1%
Deep Catalog	29,832,000	26,326,000	-11.8%

CURRENT ALBUM SALES

'06	65.5 million
'07	53.8 million

CATALOG ALBUM SALES

'06	43.0 million
'07	37.0 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 79 adult top 40 stations, 108 adult contemporary stations and 72 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

MAR 24 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 THIS IS WHY I'M HOT	MIMS (CAPITOL)	26	19	19	PROMISE	CIARA (LAFACE/ZOMBA)
2	1	20	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	27	26	5	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
3	5	15	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	28	29	30	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)
4	4	16	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	29	22	28	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
5	8	7	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	30	30	9	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/DJMG)
6	7	15	ICE BOX	OMARION (T.U.G./COLUMBIA)	31	33	7	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
7	9	14	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	32	34	4	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)
8	3	17	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	33	35	8	BEER IN MEXICO	JOHN MAYER (AWARE/COLUMBIA)
9	10	12	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	34	26	23	WE FLY HIGH	JIM JONES (KOCH)
10	6	21	IRREPLACEABLE	BEYONCE (COLUMBIA)	35	39	7	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CUMB)
11	12	12	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	36	37	12	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
12	11	14	ON THE HOTLINE	PRETTY RICKY (BLUES/STAR ATLANTIC)	37	40	27	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
13	14	8	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY ATLANTIC)	38	32	13	LADIES LOVE COUNTRY BOYS	TRACE ADKINS (CAPITOL NASHVILLE)
14	13	13	THROW SOME D'S	RICH BOY FEAT. POLOW DA OON (ZONE 4/INTERSCOPE)	39	44	6	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
15	21	8	GLAMOROUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	40	38	18	WATCHING YOU	RODNEY ATKINS (CUMB)
16	15	26	HOW TO SAVE A LIFE	THE FRAY (EPIC)	41	41	9	KEEP HOLDING ON	AVRIL LAVIGNE (FOX RCA/RMG)
17	18	6	GIVE IT TO ME	TIMBALAND (MOSLEY BLACKGROUND/INTERSCOPE)	42	43	12	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
18	16	17	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	43	51	4	2 STEP	UNK (BIG DOMP/KOCH)
19	20	16	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	44	42	9	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
20	28	9	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	45	48	4	STAND	RASCAL FLATTS (LYRIC STREET)
21	17	25	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	46	45	8	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SHUNSHINE (TVT)
22	24	25	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	47	52	5	SETTLIN'	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
23	23	17	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	48	57	3	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
24	31	4	CUPID'S CHOKEHOLD	GYM CLASS HEROES (ISLAND/REPRISE)	49	60	6	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
25	27	26	WALK IT OUT	UNK (BIG DOMP/KOCH)	50	64	3	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)

1,080 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
2	2	40	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
3	4	16	KEEP HOLDING ON	AVRIL LAVIGNE (FOX RCA/RMG)	☆
4	3	39	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
5	7	13	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
6	9	12	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
7	6	30	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
8	5	38	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
9	8	18	IT ENDS TONIGHT	THE ALL-AMERICAN JEKTS (DOGHOUSE/INTERSCOPE)	☆
10	11	20	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
11	12	46	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
12	14	6	LITTLE WONDERS	ROB THOMAS (MELISMA/ATLANTIC)	☆
13	10	33	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
14	15	17	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
15	16	14	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
16	18	9	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
17	17	7	LOOK AFTER YOU	THE FRAY (EPIC)	☆
18	19	7	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)	
19	24	13	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
20	20	18	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)	☆
21	21	15	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
22	23	8	WHAT GOES AROUND...COMES AROUND	SUGARLAND (JIVE/ZOMBA)	☆
23	22	14	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
24	25	11	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
25	26	17	U + UR HAND	PINK (LAFACE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	28	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
2	3	21	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
3	2	46	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
4	6	22	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
5	4	54	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
6	5	43	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
7	7	63	BAD DAWG	DANIEL POWERS (WARNER BROS.)	
8	8	38	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
9	11	22	HURT	CHRISTINA AGUILERA (RCA/RMG)	
10	13	23	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
11	10	45	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
12	9	29	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)	
13	15	28	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
14	12	33	CRAZY	GNARLS BARKLEY (DOWNTOWN ATLANTIC/LAVA)	☆
15	14	26	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)	☆
16	16	10	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
17	17	10	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UMG)	☆
18	18	9	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
19	19	8	CHANGE	KIMBERLEY LOCKE (CUMB/REPRISE)	
20	20	7	RAINCOAT	KELLY SWEET (RAZOR & TIE)	
21	21	7	ORDINARY MIRACLE	SARAH MCCLACHLAN (SONY CLASSICAL)	
22	22	6	MY LITTLE GIRL	TIM MCGRAW (CUMB/REPRISE)	☆
23	23	3	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J/RMG)	
24	24	6	SO NOT OVER YOU	SIMPLY RED (SIMPLYRED.COM)	
25	25	5	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	7	6	#1 GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	
2	2	7	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
3	1	3	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
4	3	2	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
5	6	8	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEAT. PATRICK STUMP (ISLAND/REPRISE)	
6	4	8	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
7	5	10	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
8	10	16	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	●
9	8	13	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
10	9	3	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	
11	12	17	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
12	15	8	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
13	29	3	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	
14	14	22	WALK IT OUT	UNK (BIG DOMP/KOCH)	
15	13	13	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	
16	16	19	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
17	26	7	THE WAY I LIVE	BAD BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
18	19	25	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	
19	17	20	IRREPLACEABLE	BEYONCE (COLUMBIA)	
20	27	25	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
21	25	11	ICE BOX	OMARION (T.U.G./COLUMBIA)	
22	21	22	WE FLY HIGH	JIM JONES (KOCH)	
23	11	26	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	●
24	34	3	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
25	39	26	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	54	4	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SHUNSHINE (TVT)	
52	43	26	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
53	49	34	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
54	65	2	THROW SOME D'S	RICH BOY FEAT. POLOW DA OON (ZONE 4/INTERSCOPE)	
55	58	35	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
56	51	8	FIDELITY	REGINA SPEKTR (SIRE/WARNER BROS.)	
57	59	9	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)	
58	52	24	IT ENDS TONIGHT	THE ALL-AMERICAN JEKTS (DOGHOUSE/INTERSCOPE)	
59	53	44	CRAZY	GNARLS BARKLEY (DOWNTOWN ATLANTIC/LAVA)	■
60	55	43	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
61	-	1	FLATHEAD	THE FRATELLI (HENRIE/REPRISE/DROP THE GUN/ISLAND/INTERSCOPE)	
62	37	6	KING KONG	JIBBS (BEASTA/GEFFEN)	
63	-	1	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
64	67	39	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	■
65	63	21	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY ATLANTIC)	
66	54	9	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	
67	50	3	I'M SHIPPING YOU TO BOSTON	DROPKICK MURPHYS (HELLCAT/EPITAPH)	
68	36	18	WALK AWAY (REMEMBER ME)	PAULA PATTON FEAT. THE DEE (ARISTA/RMG)	
69	-	68	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	■
70	61	6	SMILE	LILY ALLEN (CAPITOL)	
71	74	40	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
72	-	1	POP, LOCK AND DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
73	-	3	IN THE END	LINKIN PARK (WARNER BROS.)	
74	-	1	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	
75	-	38	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	☆
2	2	20	STARLIGHT	MUSE (WARNER BROS.)	☆
3	3	21	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
4	4	14	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)	☆
5	7	4	SURVIVALISM	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
6	5	10	DASHBOARD	MODEST MOUSE (EPIC)	☆
7	6	20	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
8	11	9	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
9	12	9	DIG	INCUBUS (IMMORTAL/EPIC)	☆
10	8	34	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
11	10	10	READ MY MIND	THE KILLERS (ISLAND/DJMG)	☆
12	14	8	FOREVER	PAPA ROACH (ELECTONAL/GEFFEN)	
13	13	15	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN)	☆
14	9	16	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
15	18	9	LAZY EYE	SILVERSTAR PICKUPS (DANGEROUS)	
16	16	14	PHANTOM LIMB	THE SHINS (SUB POP)	☆
17	15	23	ANNA-MOLLY	INCUBUS (IMMORTAL/EPIC)	☆
18	19	6	WELL ENOUGH ALONE	CHEVELLE (EPIC)	
19	17	27	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
20	20	12	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
21	21	8	SILLYWORLD	STONE SOUR (ROADRUNNER)	
22	24	6	RUBY	KAISER CHIEFS (B-UNIQUE/UNIVERSAL MOTOWN)	
23	23	9	NAIVE	THE KOOKS (ASTRALWERKS)	☆
24	26	8	I STILL REMEMBER	BLOC PARTY (VICE/ATLANTIC)	☆
25	25	11	LADIES & GENTLEMEN	SALIVA (ISLAND/DJMG)	

MAR 24 2007 **POP** Billboard



POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	9	#1 GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
2	2	8	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	14	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
4	1	15	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
5	4	4	THIS IS WHY I'M HOT	MIMS (CAPITOL)
6	7	15	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FILED BY RAMEN/ATLANTIC/LAVA)
7	9	16	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
8	5	15	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
9	10	12	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	6	19	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
11	11	2	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
12	12	15	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
13	14	9	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
14	13	21	IRREPLACEABLE	BEYONCE (COLUMBIA)
15	1	1	ICE BOX	OMARION (T.U.G./COLUMBIA)
16	23	33	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
17	15	25	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
18	16	19	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
19	20	51	HOW TO SAVE A LIFE	THE FRAY (EPIC)
20	21	15	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
21	34	9	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
22	22	25	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
23	36	10	U + UR HAND	PINK (LAFACE/ZOMBA)
24	18	26	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
25	38	6	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
26	24	28	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
27	29	14	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
28	25	25	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
29	42	27	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
30	33	9	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
31	37	6	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
32	39	10	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (UNIVERSAL REPUBLIC)
33	28	22	WE FLY HIGH	JIM JONES (KOCH)
34	31	21	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
35	35	23	BOSTON	AUGUSTANA (EPIC)
36	27	23	WALK IT OUT	UNK (BIG DOMP/KOCH)
37	32	19	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
38	40	6	OVER IT	KATHARINE MCPHEE (RCA/RMG)
39	26	26	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
40	30	25	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
41	1	25	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
42	48	7	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
43	43	7	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
44	46	5	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
45	41	6	YEAR 3000	JONAS BROTHERS (HOLLYWOOD)
46	44	20	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
47	65	2	HOME	DAUGHTRY (RCA/RMG)
48	45	22	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BRIDWELL & JOHNITA AUSTIN (COLUMBIA)
49	50	16	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
50	57	3	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	52	12	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)
52	51	27	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
53	56	3	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
54	78	3	2 STEP	UNK (BIG DOMP/KOCH)
55	47	12	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
56	61	5	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
57	93	2	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
58	54	13	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
59	-	4	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
60	53	14	FIDELITY	REGINA SPEKTR (SIRE/WARNER BROS.)
61	63	5	LOOK AFTER YOU	THE FRAY (EPIC)
62	64	10	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
63	58	9	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)
64	-	1	I'M A FLIRT	R. KELLY OR BOW WOW FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)
65	76	3	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
66	86	2	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)
67	62	7	SMILE	LILY ALLEN (CAPITOL)
68	87	3	POP LOCK AND DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
69	98	2	LIKE A BOY	CIARA (LAFACE/ZOMBA)
70	71	21	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
71	59	25	HURT	CHRISTINA AGUILERA (RCA/RMG)
72	67	30	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
73	82	4	READ MY MIND	THE KILLERS (ISLAND/IDJMG)
74	74	24	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
75	92	2	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE)
76	66	7	GRACE KELLY	MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
77	-	2	JIMMY CRACK CORN	EMINEM & 50 CENT (SHADY/INTERSCOPE)
78	77	20	WIND IT UP	GWEN STEFANI (INTERSCOPE)
79	69	3	CIRCLE	MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)
80	75	4	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
81	80	17	WATCHING YOU	ROONEY ATKINS (CURB)
82	81	20	SHE'S EVERYTHING	BRAD PAINLEY (ARISTA NASHVILLE)
83	-	2	THE RIVER	GOOD CHARLOTTE (DAYLIGHT/EPIC)
84	1	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (COLUMBIA)
85	88	4	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)
86	79	3	THE SECOND COMING	JUELZ SANTANA & JUST BLAZE (NIKE)
87	90	3	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
88	68	18	PROMISE	CIARA (LAFACE/ZOMBA)
89	84	27	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
90	-	2	TELL ME 'BOUT IT	JOSS STONE (VIRGIN)
91	60	12	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
92	49	2	MOVIN' ON	ELLIOTT YAMIN (HICKORY)
93	-	2	DASHBOARD	HIDDEST HOUSE (EPIC)
94	-	1	WITH LOVE	HILARY DUFF (HOLLYWOOD)
95	73	3	FREAK ON A LEASH (UNPLUGGED)	KORN FEAT. AMY LEE (VIRGIN)
96	85	6	SAY OK	VANESSA HUGHES (HOLLYWOOD)
97	95	7	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)
98	96	26	LEAVE THE PIECES	THE WIRELOCKS (NAVY/DEF JAM/UNIVERSAL MOTOWN)
99	-	2	MR. JONES	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
100	-	2	DOE BOY FRESH	THREE 6 MAFIA FEAT. CHAMILLIONAIRE (HYMN/TWIZ/INTERSCOPE)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	15	#1 WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
2	1	19	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
3	15	15	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
4	3	14	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
5	9	7	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
6	5	12	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
7	5	21	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
8	10	10	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
9	12	9	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FILED BY RAMEN/ATLANTIC/LAVA)	☆
10	11	7	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
11	8	19	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
12	7	24	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
13	14	11	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	☆
14	13	27	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
15	16	26	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
16	20	14	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
17	18	16	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	17	12	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
19	21	9	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
20	22	12	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	☆
21	15	21	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
22	25	8	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
23	29	5	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
24	23	13	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆
25	31	5	U + UR HAND	PINK (LAFACE/ZOMBA)	☆

27 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	6	#1 FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
2	4	10	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
3	2	2	ALL MY LIFE	BILLY JOEL (COLUMBIA)
4	1	1	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
5	1	1	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
6	27	5	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
7	1	1	MADE TO LOVE	TOBYMAC (FOREFRONT)
8	6	4	TO GO HOME	M. WARD (MERGE)
9	15	6	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
10	10	45	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
11	7	33	KOOL AID	LIL' BASS FEAT. JT MURPHY (PIPELINE)
12	12	37	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
13	16	9	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)
14	14	6	COME CLOSE	3D (BODY HEAD)
15	20	40	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
16	33	6	BUDDY	MUSIQ SOULCHILD (ATLANTIC)
17	18	30	CALL ON ME	JANET & NELLY (VIRGIN)
18	19	2	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)
19	17	7	PLEASE HATE THIS EVENTUALLY	OMAR RODRIGUEZ-LOPEZ & DAMO SUZUKI (GOLDSTANDARD/OLABS)
20	28	11	HURT	CHRISTINA AGUILERA (RCA/RMG)
21	29	10	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
22	24	15	JUMP	MADONNA (WARNER BROS.)
23	22	56	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
24	30	6	THIS IS WHY I'M HOT	MIMS (CAPITOL)
25	23	15	IRREPLACEABLE	BEYONCE (COLUMBIA)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently added title, ☆ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
POP 100 AIRPLAY	
THE RED JUMPSUIT APPARATUS Face Down (65.1)	22
AVRIL LAVIGNE Keep Holding On RMG (69.0)	21
PINK U + Ur Hand ZOMBA (65.1)	25
KATHARINE MCPHEE Over It RMG (69.7)	32
CHRISTINA AGUILERA Candyman RMG (66.8)	38
AUGUSTANA Boston EPIC (68.8)	30
HINDER Better Than Me UNIVERSAL REPUBLIC (77.0)	42
HILARY DUFF With Love HOLLYWOOD (68.0)	43
PAPA ROACH Forever GEFFEN (70.3)	-
THREE DAYS GRACE Pain ZOMBA (72.5)	-
ADULT CONTEMPORARY	
THE FRAY Look After You EPIC (68.4)	17
CARRIE UNDERWOOD Before He Cheats RMG (78.5)	13
RED HOT CHILI PEPPERS Snow (Hey Oh) WARNER BROS. (71.9)	21
JUSTIN TIMBERLAKE What Goes Around...Comes Around ZOMBA (75.7)	22
FALL OUT BOY This Ain't A Scene, It's An Arms Race IDJMG (65.8)	21
PINK U + Ur Hand ZOMBA (79.8)	25
HINDER Better Than Me UNIVERSAL REPUBLIC (78.7)	23
THE KILLERS Read My Mind IDJMG (69.5)	33
DIXIE CHICKS Not Ready To Make Nice COLUMBIA (73.1)	34
QUIETDRIVE Time After Time EPIC (71.1)	-
MODERN ROCK	
KT TUNSTALL Suddenly I See virgin (71.5)	13
BEYONCE I replaceable COLUMBIA (65.5)	18
TIM MCGRAW My Little Girl CURB/REPRISE (82.6)	22
TAYLOR HICKS Just To Feel That Way RMG (71.8)	25
JIM BRICKMAN FEAT. LADY ANTEBELLUM Never Alone SPG (71.7)	27
DAUGHTRY It's Not Over RMG (65.9)	
THE KOOKS Naive ASTRALWERKS (68.3)	
BLOC PARTY I Still Remember ATLANTIC (65.8)	
FINGER ELEVEN Paralyzer WIND-UP (68.9)	
☆ GOOD CHARLOTTE FEAT. M. SHADOWS AND SYNISTER GATES The River EPIC (66.1)	

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

MAR 24 2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	THE NOTORIOUS B.I.G.	Greatest Hits	1	1
2	2	23	ROBIN THICKE	The Evolution Of Robin Thicke	1	1
3	3	17	GREATEST GAINER AKON	Konvicted	2	2
4	2	4	GERALD LEVERT	In My Songs	1	1
5	6	7	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	1	1
6	8	8	YOUNG JEEZY	The Inspiration	1	1
7	31	31	CORINNE BAILEY RAE	Corinne Bailey Rae	1	1
8	7	7	PRETTY RICKY	Late Night Special	1	1
9	14	14	SOUNDTRACK	Dreamgirls	1	1
10	4	98	B.G. AND THE CHOPPER CITY BOYZ	We Got This	1	1
11	8	8	SOUNDTRACK	Tyler Perry's Daddy's Little Girls	4	4
12	12	12	CIARA	Ciara: The Evolution	1	1
13	13	13	BIRDMAN & LIL WAYNE	Like Father, Like Son	1	1
14	13	15	NAS	Hip Hop Is Dead	1	1
15	14	10	MARY J. BLIGE	Reflections (A Retrospective)	1	1
16	16	14	BEYONCE	B'Day	2	1
17	24	22	OMARION	21	1	1
18	17	11	JAY-Z	Kingdom Come	2	1
19	19	26	DIDDY	Press Play	1	1
20	20	19	TYRESE (AKA BLACK-TY)	Alter Ego	1	1
21	22	21	FANTASIA	Fantasia	1	1
22	2	2	BOW WOW	The Price Of Fame	1	1
23	3	3	JILL SCOTT	Jill Scott Collaborations	1	1
24	21	20	MARY J. BLIGE	The Breakthrough	2	1
25	2	2	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ	Serve & Collect	1	1
26	25	18	JOHN LEGEND	Once Again	1	1
27	NEW	1	CONSEQUENCE	Don't Quit Your Day Job	1	1
28	29	24	TRICK DADDY	Back By Thug Demand	1	1
29	25	25	SNOOP DOGG	Tha Blue Carpet Treatment	1	1
30	34	17	TAMIA	Between Friends	1	1
31	23	17	THE GAME	Doctor's Advocate	1	1
32	30	16	LUDACRIS	Release Therapy	1	1
33	27	14	VARIOUS ARTISTS	Eminem Presents: The Re-Up	1	1
34	34	32	LIL SCRAPPY	Bred 2 Die - Born 2 Live	1	1
35	32	30	CHRIS BROWN	Chris Brown	1	1
36	39	44	UNK	Beat'n Down Yo Block	21	21
37	28	33	SUNSHINE ANDERSON	Sunshine At Midnight	16	16
38	37	36	LIL' BOOSIE	Bad Azz	1	1
39	41	30	CHRISTINA AGUILERA	Back To Basics	1	1
40	35	29	BRIAN MCKNIGHT	Ten	1	1
41	37	25	MONICA	The Makings Of Me	1	1
42	35	13	JIM JONES	Husler's P.O.M.E. (Product Of My Environment)	1	1
43	42	5	T.I.	King	1	1
44	47	15	JIBBS	Jibbs Feat. Jibbs	1	1
45	44	11	PROJECT PAT	Crook By Da Book: The Fed Story	10	10
46	49	13	KIRK FRANKLIN	Hero	1	1
47	45	12	LYFE JENNINGS	The Phoenix	1	1
48	50	15	ELISABETH WITHERS	It Can Happen To Anyone	1	1
49	51	3	RICK ROSS	Port Of Miami	1	1
50	53	16	2PAC	Pac's Life	1	1
51	43	10	GNARLS BARKLEY	St. Elsewhere	1	1
52	59	1	FAT JOE	Me, Myself & I	1	1
53	66	9	YOUNG JEEZY	Let's Get It: Thug Motivation 101	1	1
54	56	1	AL GREEN	The Definitive Greatest Hits	19	19
55	57	2	VARIOUS ARTISTS	NOW 23	2	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	56	11	SOUNDTRACK	Dreamgirls: Deluxe Edition	1	1
57	58	51	LIONEL RICHIE	Coming Home	1	1
58	46	16	PATTI LABELLE	The Gospel According to Patti LaBelle	1	1
59	55	40	YOUNG JOC	New Joc City	1	1
60	30	4	JR WRITER	Diplomat Records And DukeDaGod Present: Writer's Block 4	1	1
61	64	64	NE-YO	In My Own Words	1	1
62	63	65	LIL WAYNE	Tha Carter II	1	1
63	54	61	YOUNG DRO	Best Thang Smokin'	1	1
64	67	85	MARY MARY	Mary Mary	4	4
65	62	60	KELLY PRICE	This Is Who I Am	9	9
66	61	58	DJ CLUE	DJ Clue?: The Professional 3	11	11
67	73	23	SMOKIE NORFUL	Life Changing	7	7
68	68	71	JAMIE FOXX	Unpredictable	2	1
69	79	81	DJ DRAMA & LIL WAYNE	Dedication 2	65	65
70	78	67	LUTHER VANDROSS	The Ultimate Luther Vandross	3	3
71	65	21	RUBEN STUDDARD	The Return	2	2
72	60	62	STYLES P	Time Is Money	15	15
73	73	11	MOS DEF	Tru3 Magic	25	25
74	63	30	CHERISH	Unappreciated	1	1
75	84	19	PITBULL	El Marol	1	1

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	5	SOUNDTRACK	Black Snake Moan	1
2	2	7	KENNY WAYNE SHEPHERD	10 Days Out: Blues From The Eackroads	1
3	3	3	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Real Deal: Greatest Hits Vol. 1	1
4	5	5	ETTA JAMES	The Definitive Collection	1
5	9	39	KEB' MO'	Suitcase	1
6	6	53	THE DEREK TRUCKS BAND	Songlines	1
7	7	7	COCO MONTOYA	Dirty Deal	1
8	13	24	THE ROBERT CRAY BAND	Live From Across The Pond	1
9	10	104	B.B. KING	The Ultimate Collection	1
10	4	6	TOMMY CASTRO	Painkiller	1
11	14	5	RUTHIE FOSTER	The Phenomenal Ruthie Foster	1
12	7	7	JOHN HAMMOND	Push Comes To Shove	1
13	11	11	THE HOLMES BROTHERS	State Of Grace	1
14	12	20	WILLIE CLAYTON	Gifted	1
15	15	68	SUSAN TEDESCHI	Hope And Desire	1

BETWEEN THE BULLETS rgeorge@billboard.com

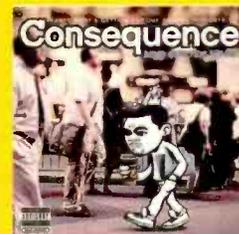
TRUTH AND CONSEQUENCES

While the Notorious B.I.G. earns a third posthumous No. 1, Kanye West's protégé Consequence checks in at No. 27 on Top R&B/Hip-Hop Albums. "Don't Quit Your Day Job" moves a soft 7,000 units to debut at No. 113 on The Billboard 200, but the former ghostwriter takes solace by earning No. 1 on Top Heatseekers.

For sure, the quiet opener is off from the big bang that followed

other artists on West's G.O.O.D. imprint, like Common and John Legend. Consequence cites a dispute with the label leading to the album's release (Real Talk, Billboard, Feb. 24). To jump-start the project, he made a series of in-store appearances March 15-16 in New York.

Looking to the next issue, a battle brews as albums from Musiq Soulchild, Rich Boy and Lloyd will vie for No. 1. —Raphael George



MAR 24 2007

R&B/HIP-HOP Billboard

Nielsen Broadcast Data Systems

Nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	20	#1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	3	12	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
3	2	36	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
4	8	15	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
5	4	19	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
6	29	6	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
7	11	7	I'M A FLIRT	R. KELLY OR BOW WOW FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	☆
8	19	19	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
9	22	22	PROMISE	CIARA (LAFACE/ZOMBA)	☆
10	19	19	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
11	12	13	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
12	13	16	LAST NIGHT	DOIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
13	22	19	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
14	14	12	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
15	10	19	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
16	20	8	2 STEP	UNK (BIG DIMP/KOCH)	☆
17	15	14	1ST TIME	YOUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
18	14	14	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
19	16	34	WALK IT OUT	UNK (BIG DIMP/KOCH)	☆
20	25	4	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
21	30	10	IN MY SONGS	GERALD LEVERT (ATLANTIC)	
22	23	33	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
23	18	21	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
24	34	34	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	19	24	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆

RHYTHMIC AIRPLAY™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	34	6	#1 BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YOUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	1	6	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
3	5	5	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
4	29	21	ONE	TYRESE (J/RMG)	☆
5	26	25	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
6	31	16	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)	☆
7	28	32	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
8	46	7	POP LOCK AND DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
9	36	5	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
10	32	26	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
11	40	10	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
12	33	16	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
13	27	9	30 SOMETHING	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
14	20	20	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
15	56	2	WHEN I SEE U	FANTASIA (J/RMG)	☆
16	41	15	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MTRIARCH/GEFFEN)	☆
17	48	10	CIRCLE	MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆
18	47	10	COME WITH ME	SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
19	43	72	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
20	37	26	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
21	44	44	SIDELINE HO	MONICA (J/RMG)	☆
22	38	30	WE FLY HIGH	JIM JONES (KOCH)	☆
23	39	39	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)	☆
24	50	13	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
25	45	15	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆

ADULT R&B™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	21	#1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	3	10	IN MY SONGS	GERALD LEVERT (ATLANTIC)	
3	2	30	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
4	9	9	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
5	7	23	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
6	6	10	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
7	33	33	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
8	8	11	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
9	25	25	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
10	23	23	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
11	10	27	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
12	12	16	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
13	15	4	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHMEIM & MUSIQ SOULCHILD (ATLANTIC)	☆
14	18	6	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
15	17	12	MORE THAN FRIENDS	FREDDIE JACKSON (ORPHEUS)	☆
16	22	8	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
17	20	7	SEPTEMBER	KIRK FRANKLIN (STAX/CONCORD)	☆
18	27	2	WHEN I SEE U	FANTASIA (J/RMG)	☆
19	21	5	DEEPER STILL	RICK JAMES (STONE CITY)	☆
20	25	3	SHOO BE DOO (NO WORDS)	MACY GRAY (WILL.I.A.M./GEFFEN)	☆
21	23	15	HEAVEN	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
22	30	3	SIMPLE THINGS	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
23	29	4	FORCE OF NATURE	SUNSHINE ANDERSON (MUSIC WORLD)	☆
24	28	18	UM GOOD	SMOKIE NORFUL (EMI GOSPEL)	☆
25	26	18	ENOUGH	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	☆

HOT R&B/HIP-HOP SINGLES SALES™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	12	#1 THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
2	18	4	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	☆
3	1	6	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
4	3	4	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
5	6	9	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆
6	7	6	COME CLOSE	3D (BODY HEAD)	☆
7	5	33	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
8	8	2	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆
9	11	2	LEAN	B.O.M.B. (MONEY IN DA BANK/FACE2FACE)	☆
10	12	7	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
11	10	6	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)	☆
12	-	1	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	☆
13	-	44	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
14	20	4	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)	☆
15	14	31	CALL ON ME	JANET & NELLY (VIRGIN)	☆
16	9	9	JUST ANOTHER BOOTY SONG	SUGAR KATIE FEAT. DREA (KOLDR BLIND/STREET PRIDE)	☆
17	-	3	MR. JONES	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
18	15	16	BING BING BAM BAM!!!	2 GUTTA (OKTOPUS)	☆
19	-	1	LIKE THIS	KELLY ROWLAND FEAT. EVE (COLUMBIA)	☆
20	-	5	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
21	16	18	U SHOULDA SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
22	4	9	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)	☆
23	-	1	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
24	-	68	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
25	21	21	MONEY IN THE BANK/OH YEAH (WORK)	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆

RHYTHMIC AIRPLAY™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	#1 THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
2	2	10	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
3	18	18	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
4	16	16	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
5	10	10	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
6	8	8	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
7	13	13	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
8	10	9	LAST NIGHT	DOIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
9	9	16	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
10	14	8	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
11	13	6	GIVE IT TO ME	TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
12	19	19	WE FLY HIGH	JIM JONES (KOCH)	☆
13	11	24	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	☆
14	19	7	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.A.M./AM/INTERSCOPE)	☆
15	15	24	WALK IT OUT	UNK (BIG DIMP/KOCH)	☆
16	16	16	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
17	12	20	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
18	13	13	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
19	24	4	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
20	16	28	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
21	20	10	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
22	8	8	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
23	16	16	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
24	26	7	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
25	8	8	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
R. KELLY OR BOW WOW FEAT. T.I. & T-PAIN I'm A Flirt ZOMBA (78.8)	7
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (85.5)	11
DOIDDY FEAT. KEYSHIA COLE Last Night ATLANTIC (86.2)	12
UNK 2 Step KOCH (74.5)	16
YOUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ 1st Time ATLANTIC (87.4)	17
CRIME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	18
CIARA Like A Boy ZOMBA (73.1)	20
T-PAIN FEAT. YOUNG JOC Buy You A Drank (Shawty Snappin') ZOMBA (84.0)	26
TYRESE One RMG (80.5)	29
BOY WOW FEAT. T-PAIN & JOHNITA AUSTIN Outta My System COLUMBIA (69.3)	34
FANTASIA When I See You RMG (82.3)	40
MARQUES HOUSTON Circle UNIVERSAL MOTOWN (77.3)	42
SAMMIE Come With Me UNIVERSAL MOTOWN (82.8)	43
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (83.2)	66
☆ BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (87.0)	-
☆ TAJI CRUZ I Just Wanna Know UNIVERSAL REPUBLIC (85.9)	-
RHYTHMIC AIRPLAY	
OMARION Ice Box COLUMBIA (76.6)	5
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (80.3)	11
NE-YO Because Of You IDJMG (77.1)	16
JUSTIN TIMBERLAKE What Goes Around...Comes Around ZOMBA (78.7)	18
ROBIN THICKE Lost Without U INTERSCOPE (88.7)	19
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (85.5)	22
BONE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	29
UNK 2 Step KOCH (74.5)	32
PATLA DEANDA When It Was Me RMG (70.9)	33
☆ T-PAIN FEAT. YOUNG JOC Buy You A Drank (Shawty Snappin') ZOMBA (72.5)	34
☆ CIARA Like A Boy ZOMBA (72.8)	35
☆ BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (76.0)	36
☆ CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	-
☆ DEEPSIDE What I Need ZOMBA (72.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 70 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT
COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	13	#1 BEER IN MEXICO B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA		1	31	31	19	ISN'T THAT EVERYTHING T.L. JAMES (B. PECK, T.L. JAMES, B. DALY)	Danielle Peck B3 MACHINE		31
2	5	7	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB		2	32	34	9	A DIFFERENT WORLD M.A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET		32
3	1	27	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TERENCE, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE		1	33	34	5	TEARDROPS ON MY GUITAR M. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift B3 MACHINE		33
4	4	3	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban CAPITOL NASHVILLE		3	34	36	8	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTER)	Eric Church CAPITOL NASHVILLE		34
5	3	26	WATCHING YOU T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB		1	35	37	6	I WONDER B. CHANCEY, K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE	Kellie Pickler BNA		35
6	7	8	WASTED M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		6	36	35	16	COME TO BED M. WRIGHT, J. RICH, G. WILSON (J. MCGHEE, J. RICH)	Gretchen Wilson COLUMBIA		36
7	6	9	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA		6	37	37	12	ISN'T SHE C. BLACK, C. MOLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain EQUITY		37
8	8	12	STAND D. HUFF, R. SCAL FLATTS (B. DALY, D. ORTON)	Rascal Flatts LYRIC STREET		8	38	40	8	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		38
9	9	11	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		9	39	38	15	COME ON RAIN D. JOHNSON (D. JOHNSON, P. BUNCH)	Steve Holly CURB		39
10	11	32	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		10	40	44	6	THAT KIND OF DAY D. HUFF, G. WEEMAN (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET		40
11	12	6	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE		11	41	38	13	MISSING YOU 2007 J. WAITE, S. F. GGETT (J. WAITE, M. LEONARD, C. SANFORD)	Alison Krauss And John Waite ROUNDER		41
12	13	17	LONG TRIP ALONE B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		12	42	48	7	HOT SHOT DEBUT WRAPPED T. BROWN, G. TRAIT (B. ROBISON)	George Strait MCA NASHVILLE		42
13	15	30	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA		13	43	46	7	ALL MY FRIENDS SAY J. STEVENS (E. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		43
14	14	21	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, DEAN K. TRIBBLE)	Gary Allan MCA NASHVILLE		14	44	43	10	SAY YES D. DRAKE, B. DECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake B3 MACHINE		44
15	17	23	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		15	45	42	10	HOUSE LIKE THAT R. TERMINI, S. J. WALKER, JR. (D. JOHNSON)	Donovan Chapman CATEGORIES		45
16	16	19	HILLBILLY DELUXE T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		16	46	44	4	A LITTLE MORE YOU W. KIRKPATRICK, K. LITTLE, B. BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		46
17	18	20	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		17	47	45	10	SPOKE LIKE A MAN J. JOHNSON, R. L. FEEK (D. FRASIER, E. HILL, J. KEAR)	Blaine Larsen GIANTS AYER/BNA		47
18	19	17	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, J. GARVEY, M. KING, M. RODDEN, B. HOWES)	Jack Ingram BIG MACHINE		18	48	46	8	WHAT I DID LAST NIGHT B. BEAVERS (E. BRITT, B. PINSON)	Catherine Britt RCF		48
19	23	13	AIR POWER MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		19	49	53	2	TENNESSEE J. LEVENTHAL, R. DEPOPI (J. HARP)	The Wreckers MAVERICK/WARNER BROS. WRN		49
20	20	18	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		20	50	54	2	TOUGH C. MORGAN, P. J. DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW		50
21	21	20	DON'T MAKE ME B. ROWAN (M. CANNON, GOODMAN, D. BRYANT, D. BERG)	Blake Shelton WARNER BROS. WRN		21	51	NEW	1	DIRTY GIRL G. FUNDIS (F. RUTHERFORD, T. SHAPIRO)	Teri Clark BNA		51
22	22	25	FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. O'DONNELL)	Clay Walker ASYLUM-CURB		21	52	47	7	TAKE IT ALL OUT ON ME B. JAMES (J. COLLINS, W. MOBLEY)	Mark Willis EQUITY		52
23	24	26	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE (J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5		23	53	56	9	CALLING ME C. HOWARD, S. PITTARELLI (A. ROBOFF)	Kenny Rogers Featuring Don Henley CAPITOL NASHVILLE		53
24	25	7	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		24	54	NEW	1	SHE AIN'T RIGHT D. JOHNSON (J. THRASHER, M. DULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB		54
25	27	23	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA		25	55	55	7	BOMSHEL STOMP C. HOWARD, S. PITTARELLI (B. KRISTY O. E. PITTARELLI, C. CLARK)	Bomshel CURB		55
26	29	5	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. O. RICH)	Big & Rich WARNER BROS. WRN		26	56	RE-ENTRY	9	I GET TO B. PINSON, B. L. COUNTY (S. AUSTIN, S. J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB		56
27	26	22	DIXIE LULLABY D. GEHMAN, J. POLLARD (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green BNA		26	57	NEW	1	THESE ARE MY PEOPLE T. HEWITT (R. F. RUTHERFORD, D. BERG)	Rodney Atkins CURB		57
28	28	27	I KEEP COMING BACK M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin LYRIC STREET		28	58	58	5	ONE MORE GOODBYE R. FOSTER (F. ROGERS, C. INGERSOLL)	Randy Rogers Band MERCURY		58
29	30	33	JOHNNY CASH M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW		29	59	49	18	MORE B. CHANCEY, F. LYNNE, D. MORGAN)	Rockie Lynne UNIVERSAL SOUTH		59
30	50	2	GREATEST GAINER TICKS F. ROGERS (B. PAISLEY, K. LOVELACE, T. DWENS)	Brad Paisley ARISTA NASHVILLE		30	60	RE-ENTRY	2	LIVIN' CUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		60

Singer cracks the top 10 for a seventh time. Song draws 23.3 million impressions at all 123 monitored stations.

Canadian band achieves Airpower in 13th chart week. Single gains 750,000 impressions during tracking period.

With play at 81 monitored stations, lead single from forthcoming new album takes Greatest Gainer (up 5.2 million impressions).

HITPREDICTOR

DATA PROVIDED BY

promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	11	TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4)	23
KENNY CHESNEY Beer In Mexico BNA (79.9)	1	DIERKS BENTLEY Long Trip Alone CAPITOL NASHVILLE (82.6)	12	MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	24
TIM MCGRAW Last Dollar (Fly Away) CURB (82.7)	2	SARA EVANS You'll Always Be My Baby RCA (83.5)	13	JAKE OWEN Startin' With Me RCA (88.2)	25
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	6	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	14	BUCKY COVINGTON A Different World LYRIC STREET (76.7)	32
MARTINA MCBRIDE Anyway RCA (80.7)	7	BILLY CURRINGTON Good Directions MERCURY (90.7)	15	KELLIE PICKLER I Wonder BNA (84.8)	35
RASCAL FLATTS Stand LYRIC STREET (87.9)	8	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	17	☆ TERRI CLARK Dirty Girl BNA (79.9)	51
SUGARLAND Settin' MERCURY (89.6)	9	EMERSON DRIVE Moments MIDAS (81.8)	19		
JOE NICHOLS I'll Wait For You UNIVERSAL SOUTH (91.5)	10	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	21		

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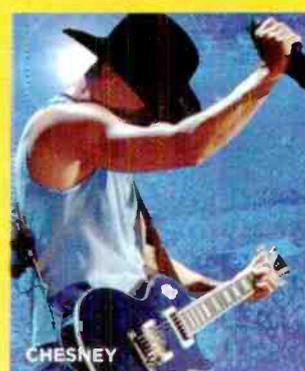
HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.
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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

CHESNEY LOGS 11TH CHART-TOPPER

High atop Hot Country Songs, Kenny Chesney logs his 11th trip to the summit with "Beer in Mexico" (32.7 million impressions). Chesney's No. 1 feat occurs in just 13 chart weeks, the quickest trip to No. 1 since George Strait's "Give It Away" also took 13 frames last fall (Billboard, Sept. 30, 2006). It is also Chesney's quickest ascent since "Summertime" took 11 weeks to reach the top in June 2006.

Speaking of Strait, the country kingpin bows at No. 42 with "Wrapped," his 104th



new entry on that list. The third single from Strait's "It Just Comes Natural" album starts with 2.1 million audience impressions at 47 of the 123 country stations monitored by Nielsen BDS. While a lofty debut, "Wrapped" isn't Strait's highest entry on Hot Country Songs. In his 25-plus-year career, he achieved his highest bow to date when the title track from "It Just Comes Natural" opened at No. 30 on the Oct. 14, 2006, chart.

—Wade Jessen

MAR 24 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	9	#1 ESE GUILLEN (G. GLESS)	Conjunto Primavera FONOVISA	1
2	2	4	11	SOLA H DELGADO (G C PADILLA, H L DELGADO)	Hector "El Father" VI MACHETE	3
3	6	8	2	TU RECUERDO T TORRES (T TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	1
4	15	19	1	LA LLAVE DE MI CORAZON J L GUERRA (J L GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	4
5	7	7	1	MANDA UNA SENAL F OLVERA, A GONZALEZ (F OLVERA)	Mana WARNER LATINA	1
6	7	23	1	AMAR ES LO QUE QUIERO S KRYS (D DE MARIA)	David Bisbal UNIVERSAL LATINO	6
7	4	1	1	TE LO AGRADEZCO, PERO NO A SANZ, L PEREZ (A SANZ)	Alejandro Sanz Featuring Shakira WARNER LATINA	1
8	13	12	1	LA NOCHE PERFECTA E PEREZ (R RUBIO)	El Chapo De Sinaloa DISA	8
9	8	14	1	IGUAL QUE AYER LOS MAGNIFICOS (K VASQUEZ, J NIEVES, R PINA)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	8
10	47	2	2	GREATEST GAINER DETALLES LOS TIGRES DEL NORTE (N HERNANDEZ)	Los Tigres Del Norte FONOVISA	10
11	11	9	1	DIME QUIEN ES LOS RIELEROS DEL NORTE (C BRANT, G FLORES)	Los Rieleros Del Norte FONOVISA	6
12	9	11	1	PEGAO WISIN & YANDEL, NESTY (J L MORERA, L VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros WY MACHETE	9
13	10	5	1	BENDITA TU LUZ F OLVERA, A GONZALEZ (F OLVERA, S VALLIN)	Mana WARNER LATINA	1
14	3	15	1	CADA VEZ QUE PIENSO EN TI A RAMIREZ CORRAL (E RODARTE)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDMONSA	3
15	12	2	1	SHORTY SHORTY S TEJADA (S TEJADA)	Xtreme LA CALLE / UNIVISION	2
16	16	13	1	ANTES DE QUE TE VAYAS M A SOLIS (M A SOLIS)	Marco Antonio Solis FONOVISA	3
17	14	10	1	ME MUERO A AVILA (N JIMENEZ)	La 5A Estacion SONY BMG NORTE	10
18	19	6	1	PAM PAM LUNY TUNES, TAINY (J L MORERA, L VEGUILLA, F SILDANA, M E MASIS)	Wisin & Yandel MACHETE	1
19	17	21	1	QUE LLOREN M PESANTE (M J PESANTE)	Ivy Queen UNIVISION	17
20	18	1	1	SI NOS QUEDARA POCO TIEMPO J GENTIL (Y HENRIQUEZ, R ESPARZA-RUIZ)	Chayanne SONY BMG NORTE	18
21	20	18	1	COMO YO NADIE TE HA AMADO J CALDERON (J BON JOVI, R SAMBORA, D CHILD)	Yuridia SONY BMG NORTE	16
22	22	26	1	DON'T CRY E PEREZ (M DE JESUS BAEZ, M JHAVIS, J DE JESUS PINEO, A RAMOS, E PEREZ, NEW WRITER)	Toby Love SONY BMG NORTE	13
23	21	22	1	LOBO DOMESTICADO Y VELAZQUEZ (J SEBASTIAN)	Valentin Elizalde UNIVERSAL LATINO	21
24	24	20	1	QUE HICISTE M ANTHONY, J REYES, J JEVES, J ROMERO, M ANTHONY	Jennifer Lopez EPIC / SONY BMG NORTE	20
25	28	25	1	COMO ENTENDER S KRYS, J PENA (J PENA, O BERMUDEZ)	Jennifer Pena UNIVISION	25



Beyoncé struts onto the chart with diva duet. Event single will be added to special "B'Day" edition April 3.



At No. 8, El Chapo De Sinaloa nabs his first top 10 hit. His previous three hits missed the top 20.

With a whopping 99% increase in audience, Los Tigres Del Norte scores its 19th top 10 hit (No. 10).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	23	37	7	TODO SE DERRUMBO PAGUILAR (M ALEJANDRO, A MAGDALENA)	Pepe Aguilar EMI TELEVISION	23
27	25	17	11	IRREEMPLAZABLE STARGATE, B KNOWLES, NE-YO (S SMITH, B KNOWLES, M S ERIKSEN, T E HERMANSEN, E LIND, A BJORKLUND)	Beyoncé COLUMBIA	4
28	41	2	2	SIENTE EL BOOM DEXTER, DJ GIANN (TITO EL BAMBINO, R ORTIZ, OE LA GHETTO, JOWELL, DJ GIANN)	Tito "El Bambino" Featuring Randy EMI TELEVISION	28
29	31	40	4	TAL VEZ J SERRANO (O VILLARREAL)	Los Primos De Durango MAR INTERNACIONAL	29
30	30	33	17	SI TU NO ESTAS A BAQUEIRO (R ARBELA)	Sin Bandera SONY BMG NORTE	18
31	27	27	10	NO SE DE ELLA (MY SPACE) W O LANDRON, NELY (W O LANDRON, E LIND)	Don Omar Featuring Wisin & Yandel VI MACHETE	20
32	HOT SHOT DEBUT	1	1	BEAUTIFUL LIAR/BELLO EMBUSTERO STARGATE, B KNOWLES, S MEBARAK R (B KNOWLES, M FREDERIKSEN, T E HERMANSEN, A GHOST, L DENCH)	Beyoncé & Shakira COLUMBIA	32
33	32	38	5	UN IDIOTA COMO YO O J TREVINO, D LOPEZ JR (M A PEREZ, R TREVIZO)	Duelo UNIVISION	32
34	26	30	6	MI CORAZONCITO A SANTOS, L SANTOS (A SANTOS)	Aventura PREMIUM LATIN	26
35	29	29	11	INVIERNO K CIBRIAN (C BRANT, M PORTMANN)	Reik SONY BMG NORTE	11
36	34	45	3	FLACA O GORDITA M TEJADA (O TANON, J L MORIN, V DOS SANTOS)	Olga Tanon UNIVISION	34
37	33	24	13	I WANNA LOVE YOU A THIAM (A THIAM, C BROADUS)	Akon Featuring Snoop Dogg KONVIC UPFRONT/SRC UNIVERSAL MOTOWN	16
38	40	34	9	TUS PALABRAS LGA ENTERTAINMENT GROUP (L L DIAZ)	Banda El Recodo FONOVISA	29
39	49	1	1	TU AMOR NO ES GARANTIA S GEORGE, B BENNOZZO (J NAVARRA, M PUPPARO)	Anais UNIVISION	39
40	RE-ENTRY	7	7	NADA PUEDE CAMBIARME A BAQUEIRO (F MONTESINOS)	Paulina Rubio UNIVERSAL LATINO	21
41	39	36	6	CUANDO BAJA LA MAREA G MORENO (C ARRANCO, M CYRE)	Diana Reyes MUSIMEX / UNIVERSAL LATINO	32
42	45	49	3	EL HOMBRE DE NEGRO LOS HURACANES DEL NORTE (M RUVALCABA)	Los Huracanes Del Norte UNIVISION	42
43	50	44	3	CHICA VIRTUAL NOT LISTED (NOT LISTED)	Arcangel FLOW / UNIVERSAL LATINO	43
44	NEW	1	1	ERES PARA MI NOT LISTED (NOT LISTED)	Julietta Venegas SONY BMG NORTE	44
45	35	28	9	PEGATE I TORRES (R MARTIN, R TAVARE, I TORRES)	Ricky Martin SONY BMG NORTE	28
46	44	42	5	LA MAESTRA S VEGA (E PAZ)	Sergio Vega SONY BMG NORTE	42
47	NEW	1	1	HOY TENGO GANAS DE TI A PIRSE (M GALLARDO)	Ricardo Montaner EMI TELEVISION	47
48	43	35	7	Y SI VOLVIERA A NACER NOT LISTED (P SOSA)	Alegres De La Sierra EDMIL VIVA	33
49	RE-ENTRY	3	3	ME ENCANTARIA R GARCIA (J R RODRIGUEZ)	Banda Pequeños Musical FONOVISA	42
50	RE-ENTRY	3	3	LA OTRA NOT LISTED (NOT LISTED)	Ilegales Featuring Monchy Y Alexandra UNIVERSAL LATINO	40

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 MARCO ANTONIO SOLIS FONOVISA 353066/UG (12.98) Ⓢ	La Historia Continua... Parte III	1	1
2	4	8	5	GREATEST GAINER LOS CANTINANTES SONY BMG NORTE 05302 (12.98) Ⓢ	La Historia... Lo Mas Chulo, Chulo, Chulo	2	2
3	2	3	1	VALENTIN ELIZALDE UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado	2	2
4	3	1	1	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) Ⓢ	Vencedor	1	1
5	5	4	1	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) Ⓢ	K.O.B.: Live	3	3
6	7	5	1	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
7	6	2	1	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Recito, Recito Me Creadores	1	1
8	9	9	1	DON OMAR VI 00662/MACHETE (15.98)	King Of Kings	1	1
9	8	6	1	RBD EMI TELEVISION 75852 (13.98)	Celestial	1	1
10	11	11	1	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia	8	8
11	13	10	1	VARIOUS ARTISTS WY RECORDS PRESENTS: LOS VAQUEROS WY 008010/MACHETE (13.98) Ⓢ	Los Vaqueros	2	2
12	12	12	1	LOS TUCANES DE TIJUANA UNIVISION 310947/UG (13.98)	El Papa De Los Pollitos	3	3
13	10	7	1	DIANA REYES UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar	5	5
14	HOT SHOT DEBUT	1	1	LOS ORIGINALES DE SAN JUAN EMI TELEVISION 86289 (13.98)	Ojala Que La Vida Me Alcance	14	14
15	15	30	1	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	15	15
16	18	23	1	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) Ⓢ	La Historia Continua... Parte II	2	2
17	NEW	1	1	ALACRANES MUSICAL UNIVISION 311123/UG (10.98)	La Mejor... Coleccion	17	17
18	14	15	1	WISIN & YANDEL MACHETE 581402 (15.98) Ⓢ	Pa'l Mundo	1	1
19	21	19	1	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT	7	7
20	19	17	1	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
21	16	1	1	JENNIFER PENA UNIVISION 310378/UG (12.98)	Dicen Que El Tiempo	16	16
22	30	18	1	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	14	14
23	22	2	1	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	22	22
24	20	14	1	VARIOUS ARTISTS SONY BMG NORTE 00969/UNIVERSAL LATINO (13.98)	NOW Latino 2	2	2
25	26	21	1	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy	21	21

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	29	1	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
27	17	13	1	VALENTIN ELIZALDE SONY BMG NORTE 05723 (11.98)	La Historia: Homenaje A 'El Gallo De Oro'	13	13
28	29	25	1	JOSE LUIS RODRIGUEZ SONY BMG NORTE 04581 (18.98)	La Historia Del Puma	20	20
29	43	39	1	RICARDO MONTANER EMI TELEVISION 84317 (15.98)	Las Mejores Canciones Del Mundo	23	23
30	NEW	1	1	DJ NELSON FLOW 280015/UNIVERSAL LATINO (14.98)	Flow La Discoteca 2	30	30
31	25	16	1	CONJUNTO PRIMAVERA FONOVISA 352971/UG (12.98)	El Amor Que Nunca Fue	4	4
32	31	20	1	A B QUINTANILLA HI PRESENTS KUMBIA ALL STARS EMI TELEVISION 73597 (15.98)	From Kumbia Kings To Kumbia All Stars	2	2
33	27	22	1	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) Ⓢ	Trozos De Mi Alma 2	1	1
34	36	27	1	RICKY MARTIN SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged	1	1
35	28	24	1	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	9
36	38	40	1	LA 5A ESTACION SONY BMG NORTE 80713 (15.98) Ⓢ	El Mundo Se Equivoca	13	13
37	32	26	1	VALENTIN ELIZALDE UNIVERSAL LATINO 004333 (9.98)	En Vivo Vol. II	21	21
38	23	2	1	ALEGRES DE LA SIERRA UNIVERSAL LATINO 622349 (10.98)	Lagrimas En La Sierra	23	23
39	33	28	1	MONCHY & ALEXANDRA J & N 50 91/SONY BMG NORTE (13.98)	Exitos	11	11
40	66	2	1	PAGE SETTER TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	40	40
41	35	33	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1060 (14.98)	30 Comidos: Historias Nortenas	16	16
42	34	32	1	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	6	6
43	59	59	1	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	30	30
44	37	35	1	JULIETA VENEGAS SONY BMG NORTE 83425 (14.98) Ⓢ	Limon Y Sal	8	8
45	NEW	1	1	JOE LOPEZ Y JIMMY GONZALEZ Y GRUPO MAZZ FREDDIE 1970 (11.98)	The Last Dance: Mazz Live Reunion	45	45
46	44	36	1	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	3	3
47	41	31	1	GIPSY KINGS NOVESUCH 79559/WARNER BROS. (18.98)	Pasajero	12	12
48	42	34	1	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	12	12
49	49	50	1	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
50	65	69	1	JOSE FELICIANO SIENTE 653452/UNIVERSAL LATINO (14.98)	Jose Feliciano Y Amigos	33	33

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	54	55	1	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) Ⓢ	Barrio Fino: En Directo	1	1
52	40	37	1	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
53	47	44	1	ANDREA BOCELLI SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
54	51	48	1	VICENTE FERNANDEZ SONY BMG NORTE (13.98)	La Tragedia Del Vaquero	1	1
55	52	46	1	K-PAZ DE LA SIERRA DISA 720970 (11.98)	Conquistando Corazones	6	6
56	48	43	1	LOS TIGRES DEL NORTE FONOVISA 352922/UG (15.98)	La Muerte Del Soplón	11	11
57	39	41	1	INTOCABLE EMI TELEVISION 58875 (15.98)	Crossroads: Cruce De Caminos	7	7
58	50	45	1	LOS ORIGINALES DE SAN JUAN EMI TELEVISION 310998/UG (15.98)	Linea De Oro	32	32
59	72	62	1	LOS HOROSCOPOS DE DURANGO DISA 720955 (11.98)	Desatados	4	4
60	60	47	1	R.K.M. & KEN-Y PINA PR 008074/UNIVERSAL LATINO (12.98) Ⓢ	Masterpiece: Sold Out	7	7
61	64	11	1	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta	22	22
62	46	42	1	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
63	71	6	1	LOS HUMILDES VS. LA MIGRA BCL LATINO 41593/BCL (6.98)	Los Humildes Vs. La Migra	63	63
64	45	38	1	VARIOUS ARTISTS DISA 721005 (10.98)	Duranguenses De Corazon: Mi Amor Por Ti	10	10
65	57	53	1	JENNI RIVERA FONOVISA 352165/UG (13.98) Ⓢ	Parrandera, Rebelde Y Atrévete	10	10
66	NEW	1	1	DUELO 			

LATIN

Billboard DANCE

MAR 24 2007

REPLAY MONITORED BY SALES DATA COMPILED BY
Nielsen Broadcast Data Systems Nielsen SoundScan

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MANDA UNA SENAL	MANA (WARNER LATINA)
2	2	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
3	3	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
4	4	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)
5	4	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
6	7	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
7	8	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
8	5	BENDITA TU LUZ	MANA (WARNER LATINA)
9	10	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
10	9	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISION)
11	14	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
12	12	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
13	11	INVIERNO	REIK (SONY BMG NORTE)
14	18	NADA PUEDE CAMBIARME	PAULINA RUBIO (UNIVERSAL LATINO)
15	15	FLACA O GORDITA	OLGA TANON (UNIVISION)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
2	2	MANA	AMAR ES COMBATIR (WARNER LATINA)
3	3	RBD	CELESTIAL (EMI TELEVISION)
4	4	LEO DAN	LA HISTORIA (SONY BMG NORTE)
5	6	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
6	5	JENNIFER PENA	DICEN QUE EL TIEMPO (UNIVISION/UG)
7	10	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
8	7	VARIOUS ARTISTS	HOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/UNIVERSAL LATINO)
9	9	JOSE LUIS RODRIGUEZ	LA HISTORIA DEL PUMA (SONY BMG NORTE)
10	16	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISION)
11	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS	FROM KUMBIA KINGS TO KUMBIA ALL STARS (EMI TELEVISION)
12	8	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
13	12	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
14	14	LA 5A ESTACION	EL MUNDO SE EQUIVOCÓ (SONY BMG NORTE)
15	13	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
2	2	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
3	4	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
4	9	QUE LLOREN	IVY QUEEN (UNIVISION)
5	6	PAM PAM	WISIN & YANDEL (MACHETE)
6	7	DON'T CRY	TOBY LOVE (SONY BMG NORTE)
7	10	LOS INFIELES	AVENTURA (PREMIUM LATIN)
8	3	SHORTY SHORTY	XTRME (LA CALLE/UNIVISION)
9	5	NO SE DE ELLA (MY SPACE)	DON OMAR FEATURING WISIN & YANDEL (VI/MACHETE)
10	8	DIME (TELL ME)	PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TVT)
11	11	FANTASMA	ZION (BABY)
12	25	BEAUTIFUL LIAR/BELLO EMBUSTERO	BEYONCE & SHAKIRA (COLUMBIA)
13	19	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISION)
14	12	CHICA VIRTUAL	ARCANGEL (FLOW/UNIVERSAL LATINO)
15	15	NOCHE DE ENTIERRO (NUESTRO AMOR)	LOS BENJAMINS FEAT. WISIN & YANDEL, DADDY YANKEE, HECTOR "EL FATHER" & ZION (MVS FLOW/MACHETE)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DON OMAR	KING OF KINGS (VI/MACHETE)
2	2	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
3	3	WISIN & YANDEL	PAI MUNDO (MACHETE)
4	4	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
5	6	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
6	5	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
7	-	DJ NELSON	FLOW LA DISCOTEKA 2 (FLOW/UNIVERSAL LATINO)
8	9	KINTO SOL	LOS HIJOS DEL MAIZ (UNIVISION/UG)
9	7	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
10	8	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
11	10	R.K.M. & KEN-Y	MASTERPIECE: SOLO OUT (PINA/PR/UNIVERSAL LATINO)
12	-	JAE-P	THE BEST... 20 EXITOS (UNIVISION/UG)
13	13	TITO "EL BAMBINO"	TOP OF THE LINE: EL INTERNACIONAL (EMI TELEVISION)
14	12	VARIOUS ARTISTS	JON OMAR PRESENTA: LOS BANDOLEROS RELOADED (ALLSTAR/MACHETE)
15	11	TOBY LOVE	TOBY LOVE (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
2	18	DETALLES	LOS TIGRES DEL NORTE (FONOVISA)
3	2	ESE	CONJUNTO PRIMAVERA (FONOVISA)
4	3	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
5	1	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASTO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EMMOSA)
6	5	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATINO)
7	6	TAL VEZ	LOS PRIMOS DE DURANGO (MAR INTERNACIONAL)
8	7	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSARI/BALBOA)
9	8	UN IDIOTA COMO YO	OUELO (UNIVISION)
10	12	TUS PALABRAS	BANDA EL RECOO (FONOVISA)
11	15	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
12	11	CUANDO BAJA LA MAREA	DIANA REYES (MUSIMEX/UNIVERSAL LATINO)
13	16	EL HOMBRE DE NEGRO	LOS HUACANES DEL NORTE (UNIVISION)
14	14	LA MAESTRA	SERGIO VEGA (SONY BMG NORTE)
15	13	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EOMAL/VIVA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	3	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO (SONY BMG NORTE)
2	1	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)
3	2	VALENTIN ELIZALDE	YENCEDOR (UNIVERSAL LATINO)
4	4	LOS CREADORES DEL PASTO DURAGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MIS CREADORES (DISA)
5	6	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)
6	5	DIANA REYES	TE VOY A MOSTRAR (UNIVERSAL LATINO)
7	-	LOS ORIGINALES DE SAN JUAN	OJALA QUE LA VIDA ME ALCANCE (EMI TELEVISION)
8	-	ALACRANES MUSICAL	LA MEJOR... COLECCION (UNIVISION/UG)
9	8	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISA/UG)
10	9	LOS CUATES DE SINALOA	PURO SIERRANO BRAVO (SONY BMG NORTE)
11	7	VALENTIN ELIZALDE	LA HISTORIA: HOMENAJE A "EL GALLO DE ORO" (SONY BMG NORTE)
12	11	CONJUNTO PRIMAVERA	EL AMOR QUE NUNCA FUE (FONOVISA/UG)
13	12	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
14	13	VALENTIN ELIZALDE	EN VIVO VOL. II (UNIVERSAL LATINO)
15	10	ALEGRES DE LA SIERRA	LAGRIMAS EN LA SIERRA (UNIVERSAL LATINO)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON MUSIC WORLD PROMO/COLUMBIA	26	31	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
2	1	SAY IT RIGHT	NELLY FURTADO MOSLEY PROMO/GEFFEN	27	29	NO MORE PAIN	MARK PICCHOTTI FEATURING DINO V. BLUEPLATE PROMO
3	4	ANGELICUS	DELEIRIUM FEAT. ISABEL BARYKHADARIAN NETTWERK PROMO	28	12	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FEAT. BIG ALJ & DOLLARMAN YELLOW/SILVER LABEL 2507/TOMMY BOY
4	2	I NEED SOMEONE	RALPH FALCON NERVOUS 20613	29	14	SEX 'N' MONEY	OKENFOLD FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE
5	5	LOVE ME OR HATE ME (F**K YOU!!!)	LADY SOVEREIGN OEF JAM PROMO/DJMG	30	33	FREE MY LOVE	SUZANNE PALMER STAR 69 13222
6	8	U SPIN ME	INAYA DAY SILVER LABEL PROMO/TOMMY BOY	31	36	PUT SOME FUNK IN YOUR SHOES	IN BETWEEN FEAT. JEANIE THACY & LARRY BATISTE JNO PROMO
7	10	PUMP	CHRIS THE GREEK PARAGHI SUB DEEP HAVEN PROMO	32	40	POWER PICK	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE! PROMO
8	6	IRREPLACEABLE	BEYONCE COLUMBIA PROMO	33	34	I WANT TO LIVE	DEEPCFACE FLY PROMO
9	13	DISCOTECH	YOUNG LOVE ISLAND PROMO/DJMG	34	25	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
10	18	RISE	SAMANTHA JAMES OM PROMO	35	39	TELL ME	DIIDY FEAT. CHRISTINA AGUILERA BAD BOY 94498/ATLANTI2
11	10	RUNAWAY	JAMIROQUAI COLUMBIA PROMO	36	HOT SHOT DEBUT	AUTOMATIC	ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
12	9	MINIMAL	PET SHOP BOYS RHINO PROMO	37	24	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIDE PROMO
13	15	EMBRACE ME	LEANA SWEDISH DIVA PROMO	38	NEW	SPOTLIGHT	AMADOR & CARRILLO FEAT. GEORGIA NICOLE MOCHICO PRIMO PROMO
14	17	YOU ARE WHY	DAWN TALLMAN SLAAG PROMO	39	35	PROPER EDUCATION	ERIC PRYOZ VS. FLOYD DATA/POSTIN/AMINISTRY OF SOUND 1491/ULTRA
15	20	THE CREEPS	CAMILLE JONES SILVER LABEL 2486/TOMMY BOY	40	37	ROUND AND ROUND	STATIC REVENGER ULTRA PROMO
16	21	SOME GIRLS	HENRI OAUAMAN 20684	41	32	I WILL BELIEVE IT	SIRIA MARIAN 116
17	22	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN CORDLESS 47	42	38	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
18	23	ROCK TO THE RHYTHM	DJ DAN AUOACIOUS PROMO	43	41	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER PROMO
19	11	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON WITH ROSABEL SILVER LABEL PROMO/TOMMY BOY	44	42	BELIEVE IN US	JOI CARDWELL LIZA PROMO
20	26	DRUMS IN THE CLUB	DJ RUSS HARRIS FEAT. DJ KERRI & BAMBAM BUDDHA ESNTION SILVER PROMO	45	44	HURT	CHRISTINA AGUILERA RCA 04456/RMG
21	27	IT'S MY LIFE	S-BLUSH C.J. PROMO	46	43	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO
22	28	MAKE IT HAPPEN	MAYA AZUCENA KULT PROMO	47	45	GOOD TIME	LEELA JAMES FEAT. PETE ROCK & C.L. SMOOTH WARNER BROS. PROMO/UP ABOVE
23	16	IT'S JUST SEX	BILLIE MYERS FRUITLOOP PROMO	48	46	WE RIDE	RIHANNA SRP/OEF JAM PROMO/DJMG
24	30	GHOST	DEEPSKY AND JES BLACK HOLE PROMO	49	50	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE PROMO/ZOMBA
25	19	STARS ALIGN	KASKADE ULTRA 1477	50	48	MARTYR	DEPECHE MODE MUTE/SIRE PROMO/REPRISE

TCP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	AIR	POCKET SYMPHONY: APHRODISIA 83761 *AUSTRAL WARRS	
2	1	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003 *ATLANTIC	
3	NEW	!!! (CHK CHK CHK)	MYTH TAKES WARP 154 *	
4	2	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN	
5	3	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485	
6	4	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
7	5	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 09147	
8	6	GORILLAZ	DEMON DAYS PARLOPHONE 73838 *VIRGIN	2
9	7	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SIRE/ULTRA/REPRISE 44256/WARNER BROS	
10	14	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
11	8	DJ SKRIBBLE / VIC LATINO	THRIVEMIX03 THRIVEDANCE 90758/THRIVE	
12	9	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49468 *	
13	11	AMON TOBIN	THE YOUNG ROOM NINJA TUNE 121	
14	10	FOLEY LOVE	TOO YOUNG TO FIGHT IT ISLAND 008101/DJMG	
15	11	SCISSOR SISTERS	TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	
16	15	ENIGMA	A POSTERIORI VIRGIN 69994	
17	16	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
18	NEW	VICTOR CALDERONE	EVOLVE ULTRA 1495	
19	13	THE STARLITE SINGERS	BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY	
20	12	SKINNY PUPPY	MYTHMAKER HELL-O DEATHOAY 63982*/SPV	
21	17	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTROSS/LAWLESS/GEFFEN 00567/INTERSCOPE	
22	18	TEDDYBEARS	SOFT MACHINE BIG BEAT/ATLANTIC 83979*/AG	
23	NEW	COMBICHRIST	WHAT THE F**K IS WARREN WITH YOU PEOPLE? METROPOLIS 474	
24	NEW	NICK WARREN	GLOBAL UNDERGROUND: PARIS GLOBAL UNDERGROUND 3D	
25	20	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
2	2	PROPER EDUCATION	ERIC PRYOZ VS. FLOYD DATA/POSTIN/AMINISTRY OF SOUND/ULTRA
3	3	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
4	5	RUNAWAY	JAMIROQUAI COLUMBIA
5	7	BY THE WAY	JENNA DREY ROBBINS
6	4	U + UR HAND	PINK LAFAZE/ZOMBA
7	6	BY MY SIDE	FLANDERS ULTRA
8	10	IRREPLACEABLE	BEYONCE COLUMBIA
9	19	STARS ALIGN	KASKADE ULTRA
10	11	TAKE IT	TOM NOVY & LIMA ULTRA
11	NEW	READ MY MIND	THE KILLERS ISLAND/DJMG
12	12	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE
13	9	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU/SANCTUARY
14	15	CRY FOR YOU	SEPTEMBER ROBBINS
15	17	THE CREEPS	CAMILLE JONES SILVER LABEL/TOMMY BOY
16	8	SEX 'N' MONEY	OKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
17	20	CURIOUS	4 STRINGS ULTRA
18	23	YEAH YEAH	FULL INTENTION PRESENTS BODYPROX FEAT. LUCIANA ULTRA
19	16	RIDING THE WAVE (COUNTING DOWN THE DAYS)	SUNFREAKZ FEATURING ANDREA BRITTON OXYO
20	22	I CAN'T TAKE IT	LOLA SOBE
21	18	CHASING CARS	SNOW PATROL POLYDOR/AM/INTERSCOPE
22	24	SEXUAL HEALING	ALIBI VS. ROCKEFELLER ULTRA
23	NEW	AUTOMATIC	ULTRA NATE SILVER LABEL/TOMMY BOY
24	13	GHOST	DEEPSKY AND JES BLACK HOLE
25	35	FEEL ALIVE	BENASSI BROS. ULTRA

MAR 24 2007 HITS OF THE WORLD Billboard

JAPAN		SINGLES		(SOUNDSCAN JAPAN)		MARCH 13, 2007	
THIS WEEK	LAST WEEK						
1	1	FLAVOUR OF LIFE	HIKARU UTADA TOSHIBA/EMI				
2	NEW	HARU-KAZE	YUZU TOY'S FACTORY				
3	2	WINDING ROAD	AYAKA X KOBUKURO WARNER				
4	NEW	CHE. R. RY (FIRST LTD VERSION)	YUI SONY				
5	4	SEN NO KAZE NI NATTE	MASASHI AKIKAWA TEICHIKU				
6	3	LOVE SO SWEET	ARASHI J-STORM				
7	NEW	OSAKA LOVER	DREAMS COME TRUE UNIVERSAL				
8	5	KIMINO SUKINA TOKO	KEH HIRAI DEFSTAR				
9	NEW	SAKURA-IRO (FIRST LTD VERSION)	ANGELA AKI EPIC				
10	NEW	CHE. R. RY	YUI SONY				

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)		MARCH 11, 2007	
THIS WEEK	LAST WEEK						
1	1	SHINE	TAKE THAT POLYDOR				
2	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE				
3	2	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR				
4	10	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA				
5	5	HOW TO SAVE A LIFE	THE FRAY EPIC				
6	4	GRACE KELLY	MIKA CASABLANCA/ISLAND				
7	16	THE CREEPS	CAMILLE JONES/FEDDE LE GRANDE DATA				
8	6	LIL STAR	KELIS FT. GEE LO VIRGIN				
9	7	STANDING IN THE WAY OF CONTROL	GOSSIP KILL ROCK STARS				
10	11	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN				

GERMANY		SINGLES		(MEDIA CONTROL)		MARCH 13, 2007	
THIS WEEK	LAST WEEK						
1	1	EIN STERN (DER DEINEN NAMEN TRAGT)	O.J. OETZI/NIK P POLYDOR				
2	NEW	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN				
3	2	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER				
4	4	SHE'S MADONNA	ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS				
5	5	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN				
6	3	WENN NICHT JETZT WANN DANN?	HOEHNER CAPITOL				
7	NEW	EVEN HEAVEN CRIES	MONROSE STARWATCH				
8	6	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE				
9	7	FAIRYTALE GONE BAD	SUNRISE AVENUE BONNIE				
10	10	BOTEN ANNA	BASSHUNTER WARNER				

EURO		DIGITAL TRACKS		(NIELSEN SOUNDCAN INTERNATIONAL)		MARCH 24, 2007	
THIS WEEK	LAST WEEK						
1	2	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE				
2	1	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR				
3	3	GRACE KELLY	MIKA CASABLANCA/ISLAND				
4	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN				
5	4	HOW TO SAVE A LIFE	THE FRAY EPIC				
6	7	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA				
7	6	SHINE	TAKE THAT POLYDOR				
8	NEW	QUI...REME	ANDY & LUCAS SONY BMG				
9	8	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN				
10	9	THE CREEPS	CAMILLE JONES VS FEDDE LE GRAND DATA				
11	10	STANDING IN THE WAY OF CONTROL	THE GOSSIP KILL ROCK STARS				
12	12	GLAMOROUS	FERGIE FT. LUDACRIS WILL I.A.M./A&M/INTERSCOPE				
13	15	PURE INTUITION	SHAKIRA EPIC				
14	NEW	ACCEPTABLE IN THE 80'S	CALVIN HARRIS FLY EYE/COLUMBIA				
15	NEW	WHEN THE NIGHT COMES FALLING	SEBASTIAN RCA				
16	NEW	CANDYMAN	CHRISTINA AGUILERA RCA				
17	11	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY FUELED BY RAMEN/ISLAND				
18	14	CHASING CARS	SNOW PATROL POLYDOR A&M/INTERSCOPE				
19	13	STARZ IN THEIR EYES	JUST JACK MERCURY				
20	17	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL				

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)		MARCH 14, 2007	
THIS WEEK	LAST WEEK						
1	6	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP				
2	1	AUX ARBRES CITOYENS	YANNICK NOAH SAINT GEORGE				
3	3	TA MEUF	FAF LARAGE M6 INTERACTIONS				
4	2	MARLY-GOMONT	KAMINI RCA				
5	4	VICTOIRE	SHY'M UP				
6	5	FAIS LA POULE	SEBASTO SONY BMG				
7	7	LES COW-BOYS	BEBE LILLY HEBAN				
8	NEW	DESOLE POUR HIER SOIR	TRYO SAINT GEORGE				
9	NEW	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN				
10	NEW	DESHABILLEZ-MOI (LIVE)	MYLENE FARMER POLYDOR				

AUSTRALIA		SINGLES		(ARIA)		MARCH 11, 2007	
THIS WEEK	LAST WEEK						
1	1	LIPS OF AN ANGEL	HINDER UNIVERSAL				
2	2	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE				
3	3	HOW TO SAVE A LIFE	THE FRAY EPIC				
4	4	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY ISLAND				
5	7	KEEP YOUR HANDS OFF MY GIRL	GOOD CHARLOTTE EPIC				
6	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN				
7	8	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL				
8	6	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. CUTE-B YELLOW PRODUCTION				
9	15	SUDDENLY I SEE	KT TUNSTALL RELENTLESS				
10	10	HIT ME UP	GIA FARRELL ATLANTIC				

CANADA		DIGITAL SINGLES		(SOUNDSCAN)		MARCH 24, 2007	
THIS WEEK	LAST WEEK						
1	1	GIRLFRIEND	AVRIL LAVIGNE RCA/SONY BMG				
2	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE UNIVERSAL				
3	2	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA				
4	5	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY FUELED BY RAMEN/ISLAND/UNIVERSAL				
5	4	DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL				
6	9	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU/SANCTUARY				
7	7	GRACE KELLY	MIKA CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL				
8	6	GLAMOROUS	FERGIE FT. LUDACRIS WILL I.A.M./A&M/INTERSCOPE/UNIVERSAL				
9	RE	PARALYZER	FINGER ELEVEN SONY BMG				
10	8	IF EVERYONE CARED	NICKELBACK EMI				

ITALY		SINGLES		(FIMI/NIELSEN)		MARCH 12, 2007	
THIS WEEK	LAST WEEK						
1	NEW	MUSICA	PAOLO MENEGUZZI AROUND THE MUSIC				
2	NEW	LA PARANZA	DANIELE SILVESTRI EPIC				
3	1	GRACE KELLY	MIKA CASABLANCA/ISLAND				
4	NEW	SHINE	TAKE THAT POLYDOR				
5	NEW	TI REGALERO UNA ROSA	SIMONE CHRISTICCI ARIOLA				
6	4	TI SCATTERO' UNA FOTO	TIZIANO FERRO CAPITOL				
7	3	SHE'S MADONNA	ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS				
8	5	VORREI DIRTI CHE E' FACILE	BRENDA & DANIELE BATTAGLIA DUCK				
9	NEW	IL SENSO DELLA VITA	ELSA LILA EDEL				
10	NEW	STARZ IN THEIR EYES	JUST JACK MERCURY				

SPAIN		SINGLES		(PROMUSICAE/MEDIA)		MARCH 14, 2007	
THIS WEEK	LAST WEEK						
1	11	DIFFERENT WORLD	IRON MAIDEN CAPITOL				
2	1	COLILLAS EN EL SUELO	DELUXE VIRGIN				
3	NEW	SHE'S MADONNA	ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS				
4	4	AL FINAL DE LA PALMERA	RAFA GONZALEZ-SERNA UNIVERSAL				
5	3	NI CONTIGO NI SIN TI	FANGORIA D.R.O.				
6	5	ORIGINAL RAP	SFK BOACOR				
7	9	EL CUARTO DE LAS RATAS	ASBANDAS BOA				
8	7	POR LA NOCHE	MAALA RODRIGUEZ UNIVERSAL				
9	6	CORAZON DE HIERRO	RAFA MARTIN D.R.O.				
10	16	ANOTHER ONE BITES THE DUST	QUEEN VS. THE MIAMI PROJECT POSITIVA				

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)		MARCH 9, 2007	
THIS WEEK	LAST WEEK						
1	1	HEARTBREAK AWAY	SHARON KIPS SONY BMG				
2	2	MAAK ME GEK	GERARD JOLING NRGV				
3	5	SHE'S MADONNA	ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS				
4	3	A GOOD THING	DI-RECT EMI				
5	11	CONFESSIONS	XYP 8BALL MUSIC				

ALBUMS			
THIS WEEK	LAST WEEK		
1	2	NORAH JONES	NOT TOO LATE BLUE NOTE
2	NEW	DI-RECT	DI-RECT EMI
3	5	TOMMI LANTINEN	MAALLA, MERELLA JA ILMASSA! COLUMBIA
4	1	KAISER CHIEFS	YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR
5	6	AMY WINEHOUSE	BACK TO BLACK ISLAND

AUSTRIA		SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40)		MARCH 13, 2007	
THIS WEEK	LAST WEEK						
1	1	EIN STERN (DER DEINEN NAMEN TRAGT)	O.J. OETZI/NIK P POLYDOR				
2	2	GENIE AUF DIE SKI	FRIITZ STROBL & THE DOWNHILL GANG PREISER				
3	5	ALLES WAS DU WILLST	NADINE UNIVERSAL				
4	3	DEIN WEG	MARIO LANG UNIVERSAL				
5	4	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER				

ALBUMS			
THIS WEEK	LAST WEEK		
1	NEW	HERBERT GRONEMEYER	12 CAPITOL
2	NEW	DJ OETZI	STERNSTUNDEN POLYDOR
3	1	FALCO	HOCH WIE NIE SONY BMG
4	NEW	A. NETREBKOR/V. VILLAZON	DUETS DEUTSCHE GRAMMOPHON
5	NEW	LUTTENBERGER/KLUG	MACH DICH BEREIT DEAG

NORWAY		SINGLES		(VEROENS GANG NORWAY)		MARCH 13, 2007	
THIS WEEK	LAST WEEK						
1	2	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN				
2	1	REHAB	AMY WINEHOUSE ISLAND				
3	11	GRACE KELLY	MIKA CASABLANCA/ISLAND				
4	3	SMACK THAT	AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN				
5	4	TAKE IT EASY	WILLIAM HUT MERCURY				

ALBUMS			
THIS WEEK	LAST WEEK		
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	2	JONAS FJELD & CHATTA	AMERIKABESOK RCA
3	NEW	ARCADE FIRE	NEON BIBLE MERGE
4	NEW	DOLLY PARTON	THE VERY BEST OF RCA
5	6	CHRISTEL ALSOS	CLOSING THE DISTANCE COLUMBIA

DENMARK		SINGLES		(IFPI/NIELSEN MARKETING RESEARCH)		MARCH 13, 2007	
THIS WEEK	LAST WEEK						
1	1	FIBS (LOGN & LATIN)	KNA CONNECTED PHATPHASE				
2	3	GRACE KELLY	MIKA CASABLANCA/ISLAND				
3	4	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA				
4	5	10,000 NIGHTS OF THUNDER	ALPHABET COPENHAGEN				
5	2	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN				

ALBUMS			
THIS WEEK	LAST WEEK		
1	1	FEDE FINN & FUNNY BOYZ	DE FEDEST BEACH
2	NEW	DOLLY PARTON	THE VERY BEST OF RCA
3	8	NEPHEW	INTERKDM KOM IND COPENHAGEN
4	NEW	ALPHABET	ALPHABET COPENHAGEN
5	5	THOMAS HELMIG	HELMIG HERFRA SONY BMG

PORTUGAL		ALBUMS		(RIM)		MARCH 13, 2007	
THIS WEEK	LAST WEEK						
1	1	JOSE AFONSO	JOSE AFONSO FAROL				
2	NEW	ARCADE FIRE	NEON BIBLE MERGE				
3	2	TONY CARREIRA	A VIDA QUE EU ESCOLHI ESPECIAL				
4	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
5	5	ANDRE SARDET	ACUSTICO FAROL				

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 14, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
2	6	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
3	31	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
4	10	SHE'S MADONNA	ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS
5	3	SHINE	TAKE THAT POLYDOR
6	2	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR
7	24	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP
8	7	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZ/NIK P. POLYDOR
9	5	AUX ARBRES CITOYENS	YANNICK NOAH SAINT GEORGE
10	4	GRACE KELLY	MIKA CASABLANCA/ISLAND
11	25	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
12	9	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER
13	8	TA MEUF	FAF LARAGE M6 INTERACTIONS
14	8	MARLY-GOMONT	KAMINI RCA
15	13	HOW TO SAVE A LIFE	THE FRAY EPIC

ALBUMS

MARCH 14, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
2	NEW	ARCADE FIRE	NEON BIBLE MERGE
3	1	NORAH JONES	NOT TOO LATE BLUE NOTE
4	3	KAISER CHIEFS	YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR
5	NEW	HERBERT GRONEMEYER	12 CAPITOL
6	4	TOKIO HOTEL	ZIMMER 483 ISLAND
7	NEW	AIR	POCKET SYMPHONY VIRGIN
8	6	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
9	7	TAKE THAT	BEAUTIFUL WORLD POLYDOR
10	NEW	BRYAN FERRY	DYLANESQUE VIRGIN
11	5	AMY WINEHOUSE	BACK TO BLACK ISLAND
12	8	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
13	NEW	A. NETREBKO/R. VILLAZON	DUETS DEUTSCHE GRAMMOPHONE
14	14	LES ENFOIRES	LA CARAVANE DES ENFOIRES 2007 LES RESTAURANTS DU COEUR
15	51	CASCADA	EVERYTIME WE TOUCH ANDORFINE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MARCH 14, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	WHAT GOES AROUND COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
3	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
4	7	I DON'T NEED A MAN	THE PUSSYCAT DOLLS A&M/INTERSCOPE
5	8	AMERICA	RAZORLIGHT VERTIGO
6	5	GRACE KELLY	MIKA CASABLANCA/ISLAND
7	6	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR
8	4	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
9	13	SHE'S MADONNA	ROBBIE WILLIAMS CHRYSALIS
10	9	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
11	14	SHINE	TAKE THAT POLYDOR
12	17	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP MUSIC
13	12	CHASING CARS	SNOW PATROL FICTION/POLYDOR
14	20	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
15	11	U + UR HAND	PHIX LAFACE/ZOMBA

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	1	RELIANT K	FIVE SCORE AND SEVEN YEARS AGO GOTE/E/CAPITOL 0592/EMI CMG		26	16	23	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG	
2	1	3	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG		27	4	61	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
3	2	1	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG		28	32		ERNE HAASE & SIGNATURE SOUND	GET AWAY, JORDAN GAITHER MUSIC GROUP 2700/EMI CMG	
4	3	1	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB		29	25	16	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RH.NO 74790/WORD-CURB	
5	3	23	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG		30	27	86	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
6	10	28	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582		31	23	46	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
7	5	47	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG		32	29	71	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
8	6	54	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		33	48	21	HILLSONG	MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY	
9	9	63	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY		34	34		HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
10	NEW		VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY		35	28	49	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	
11	21	24	GREATEST GAINER MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570		36	31		SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURE 78944/WORD-CURB	
12	13	80	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		37	NEW		SHAWN MCDONALD	SCATTERED PIECES: LIVE SPARROW 9264/EMI CMG	
13	15		JOHNNY CASH	CASH: ULTIMATE GOSPEL COLUMBIA (NASHVILLE)/LEGACY 00739/PROVIDENT-INTEGRITY		38	36	32	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
14	11	24	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG		39	NEW		JOHN WALLER	THE BLESSING BEACH STREET/REUNION 10118/PROVIDENT-INTEGRITY	
15	14	23	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		40	35	38	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 26587/EMI CMG	
16	17	19	NEWSBOYS	GO IN/INPOP 1383/EMI CMG		41	NEW		JEREMY RIDDLE	FULL ATTENTION VARIETAL 118/WORD-CURB	
17	12	75	KIRK FRANKLIN	HERO FO YO SOUL/GOSPEL CENTRIC 71019/PROVIDENT-INTEGRITY		42	42	19	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
18	22	7	VARIOUS ARTISTS	AMAZING GRACE: MUSIC INSPIRED BY THE MOTION PICTURE SPARROW 3848/EMI CMG		43	NEW		JASON GRAY	ALL THE LOVELY LOSERS CENTRICITY 1029/WORD-CURB	
19	15		SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG		44	RE-ENTRY		AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	
20	20		FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY		45	37	18	VARIOUS ARTISTS	WOWSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
21	NEW		NICHOLE NORDEMAN	RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 8635/EMI CMG		46	44	3	GROUP 1 CREW	GROUP 1 CREW FERVENT 886873/WORD-CURB	
22	18	19	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG		47	40	23	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY	
23	26	25	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY		48	NEW		JACKSON WATERS	COME UNDONE WORD-CURB 886536	
24	31	18	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY		49	RE-ENTRY		BILL GAITHER	BILL GAITHER GAITHER MUSIC GROUP 2648/EMI CMG	
25	19	18	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPEL CENTRIC 88401/PROVIDENT-INTEGRITY		50	RE-ENTRY		BEBO NORMAN	BETWEEN THE DREAMING AND THE COMING TRUE ESSENTIAL 10799/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	6	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA		26	35	52	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
2	3	76	KIRK FRANKLIN	HERO FO YO SOUL/GOSPEL CENTRIC 71019/ZOMBA		27	27	24	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPEL CENTRIC 85334/ZOMBA	
3	7	23	GREATEST GAINER FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA		28	28	22	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109	
4	4	42	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC		29	22	44	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
5	2	16	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO		30	33	101	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
6	6	18	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPEL CENTRIC 88401/ZOMBA		31	32	75	HEZEKIAH WALKER & LFC	20:85 THE EXPERIENCE VERITY 62829/ZOMBA	
7	8	20	KELLY PRICE	THIS IS WHO I AM GOSPEL CENTRIC 88167/ZOMBA		32	30		LASHUN PACE	COMPLETE EMI GOSPEL 64655	
8	5	23	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347		33	40	39	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
9	10	36	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC		34	38	18	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMTRQ GOSPEL 931512	
10	14	31	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301		35	12	27	THE CARAVANS	PAVED THE WAY MALACO 4542	
11	11	24	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI		36	44	76	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
12	NOT SHOT		TRAMAIN HAWKINS	I NEVER LOST MY PRAISE: LIVE GOSPEL CENTRIC 85337/ZOMBA		37	39	19	YOUTHFUL PRAISE	LIVE! THE PRAISE... THE WORSHIP EVIDENCE GOSPEL 51709/LIGHT	
13	13	2	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MCM/JEG 5987/KOCH		38	42	16	GRITS	REDEMPTION GOTE 65929	
14	9	5	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506		39	29		WILMINGTON CHESTER MASS CHOIR	IT'S NOT OVER EMTRQ GOSPEL 1515/TASEIS	
15	18	18	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT		40	37	22	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA	
16	17	19	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPEL CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA		41	48	5	MELVIN WILLIAMS	CRAZY LIKE LOVE BLACKBERRY 1658/MALACO	
17	20	37	BYRON CAGE	AN INVITATION TO WORSHIP GOSPEL CENTRIC 71281/ZOMBA		42	NEW		MORRIS ROBINSON	GOING HOME DECCA 008277/UNIVERSAL CLASSICS GROUP	
18	25	59	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA		43	47	42	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345	
19	24	19	COKO	GRATEFUL LIGHT 6527		44	46		VARIOUS ARTISTS	PAJAM PRESENTS: SING TO THE LORD PAJAM/INTEGRITY GOSPEL/INTEGRITY 04739/SONY MUSIC	
20	19	22	DETRICK HADDON	7 DAYS TYSCT/VERITY 88166/ZOMBA		45	41	23	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG 19181/TIME LIFE	
21	23	73	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		46	16	50	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
22	34	31	LECREA	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT		47	45	37	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	
23	26	30	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		48	RE-ENTRY		LYNDA RANDLE	LYNDA RANDLE LIVE GAITHER MUSIC GROUP 42701	
24	21	3	VANESSA BELL ARMSTRONG	WALKING MIRACLE EMI GOSPEL 52201		49	RE-ENTRY		DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
25	31	14	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835		50	RE-ENTRY		YOLANDA ADAMS	THE ESSENTIAL YOLANDA ADAMS LEGACY/VERITY 02211/ZOMBA	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

MAR 24 2007 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER 66 Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** DualDisc available. **+** CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Singles & Tracks charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

● CD single available. **D** Digital Download available. **DD** DVD single available. **+** Vinyl Maxi-Single available. **V** Vinyl Single available. **CD** Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). **DD** RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). **DD** Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT™		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	NEW	1	1	1	ARCADIE FIRE	NEON BIBLE MERGE 285 (14 98)	
2	2	7	2	7	THE SHINS	WINCING THE NIGHT AWAY SUB POP 705* (15.98)	
3	NEW	3	NEW	3	AIR	POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS (17.98)	
4	NEW	4	NEW	4	CHIMAIRA	RESURRECTION FERRET 078 (13.98) +	
5	NEW	5	NEW	5	BRIGHT EYES	FOUR WINDS (EP) SADDLE CREEK 101* (5.98)	
6	NEW	6	NEW	6	SON VOLT	THE SEARCH TRANSMIT SOUND 03232/LEGACY (15.98)	
7	2	2	2	2	B.G. AND THE CHOPPER CITY BOYZ	WE GOT THIS CHOPPA CITY 5700/KOCH (17.98)	
8	4	31	4	31	HELLOGOODBYE	ZOMBIES! ALIEN! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
9	5	12	5	12	SILVERSN PICKUPS	CARNAS DANGER/IRD 009* (11.98)	
10	NEW	10	NEW	10	CONSEQUENCE	DON'T QUIT YOUR DAY JOB G.O.D./COLUMBIA 94805/RED INK (12.98)	
11	NEW	11	NEW	11	ALBERT HAMMOND, JR.	YOURS TO KEEP SCRATCHIE 3908/NEW LINE (13.98)	
12	6	5	6	5	PATTY GRIFFIN	CHILDREN RUNNING THROUGH ATD 0036 (15.98)	
13	9	85	9	85	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
14	3	7	3	7	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ	SERVE & COLLECT BOSS HOGG OUTLAWZ 5526/KOCH (17.98)	
15	7	5	7	5	BLOC PARTY	A WEEKEND IN THE CITY VICE 94598* (15.98)	
16	8	6	8	6	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
17	11	18	11	18	JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) KOCH 5964 (17.98)	
18	10	23	10	23	UNK	BEATH DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
19	NEW	19	NEW	19	LOVEDRUG	EVERYTHING STARTS WHERE IT ENDS THE MILITIA GROUP 050 (15.98)	
20	13	75	13	75	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
21	12	12	12	12	EXPLOSIONS IN THE SKY	ALL OF A SUDDEN I MISS EVERYONE TEMPORARY RESIDENCE 099* (15.98)	
22	15	17	15	17	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
23	NEW	23	NEW	23	RJD2	THE THIRD HAND XL 263*/BEGGARS GROUP (15.98)	
24	16	49	16	49	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
25	NEW	25	NEW	25	!!! (CHK CHK CHK)	MYTH TAKES WARP 154* (11.98)	
26	NEW	26	NEW	26	PETER BJORN AND JOHN	WRITERS BLOCK ALMOSTGOLD 002 (12.98)	
27	29	2	29	2	GREATEST GAINER STUDIO MUSICIANS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY (13.98)	
28	17	85	17	85	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) +	
29	NEW	29	NEW	29	SHAW-BLADES	INFLUENCE VH1 CLASSIC 00106 (13.98)	
30	24	7	24	7	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY (13.98)	
31	NEW	31	NEW	31	THE TRAGICALLY HIP	WORLD CONTAINER: CONTENTS UNDER PRESSURE UNIVERSAL CANADA 02517/2124/FONTANA (15.98)	
32	19	7	19	7	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485 (17.98)	
33	18	5	18	5	VARIOUS ARTISTS	TAKE ACTION! VOLUME 6 SUB CITY 035/HOPELESS (8.98 CD/DVD) +	
34	27	12	27	12	DROPKICK MURPHYS	THE WARRIOR'S CODE HELLCAT 80472*/EPITAPH (13.98)	
35	32	2	32	2	SOUNDTRACK	BLACK SNAKE MOAN NEW WEST 6105 (16.98)	
36	14	1	14	1	SUNSHINE ANDERSON	SUNSHINE AT MIDNIGHT MUSIC WORLD 010 (15.98)	
37	NEW	37	NEW	37	VARIOUS ARTISTS	VH1 CLASSIC METAL MANIA STRIPPED: VOL. 3 SIDEWINDER 60031 (15.98)	
38	47	11	47	11	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
39	20	9	39	9	VARIOUS ARTISTS	CRUNK HITS VOL. 3 TVT 2511 (18.98)	
40	23	7	40	7	ATREYU	THE BEST OF ATREYU VICTORY 345 (16.98 CD/DVD) +	
41	16	13	41	13	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
42	30	19	42	19	PITBULL	EL MARIEL FAMOUS ARTISTS 2820*/TVT (18.98)	
43	NEW	43	NEW	43	VARIOUS ARTISTS	WARREN HAYNES PRESENTS: THE BENEFIT CONCERT VOLUME 2 EVIL TEEN 5112 (19.98)	
44	RE-ENTRY	44	RE-ENTRY	44	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811 (17.98)	
45	28	19	45	19	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
46	42	10	46	10	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
47	22	5	47	5	BAYSIDE	THE WALKING WOUNDED VICTORY 336 (13.98)	
48	21	3	48	3	KITTIE	FUNERAL FOR YESTERDAY X OF INFAMY/MEROVINGIAN 001/CAROLINE (15.98 CD/DVD) +	
49	36	7	49	7	CHIODOS	ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD) +	
50	39	5	50	5	EMERSON DRIVE	COUNTRIFIED MONTAGE 90088/MIDAS (13.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to [Billboard's](http://billboard.com) web site. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS™		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	NEW	1	1	1	ARCADIE FIRE	NEON BIBLE MERGE 285	
2	NEW	2	NEW	2	AIR	POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS	
3	NEW	3	NEW	3	THE NOTORIOUS B.I.G.	GREATEST HITS BAD BOY 101830/AG	
4	1	7	4	7	THE SHINS	WINCING THE NIGHT AWAY SUB POP 705*	
5	2	4	5	4	LUCINDA WILLIAMS	WEST LOST HIGHWAY 006938*	
6	NEW	6	NEW	6	BRIGHT EYES	FOUR WINDS (EP) SADDLE CREEK 101*	
7	NEW	7	NEW	7	KORN	MTV UNPLUGGED VIRGIN 86027	
8	NEW	8	NEW	8	THE STOOGES	THE WEIRDNESS VIRGIN 64648*	
9	NEW	9	NEW	9	SON VOLT	THE SEARCH TRANSMIT SOUND 70323/LEGACY	
10	NEW	10	NEW	10	!!! (CHK CHK CHK)	MYTH TAKES WARP 154*	
11	NEW	11	NEW	11	RJD2	THE THIRD HAND XL 263*/BEGGARS GROUP	
12	NEW	12	NEW	12	SEVENDUST	ALPHA 78ROS 100437/ASYLUM	
13	5	3	13	3	EXPLOSIONS IN THE SKY	ALL OF A SUDDEN I MISS EVERYONE TEMPORARY RESIDENCE 099*	
14	NEW	14	NEW	14	CHIMAIRA	RESURRECTION FERRET 078 +	
15	4	17	15	17	AKON	KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	2

TOP WORLD™		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	6	1	6	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
2	2	06	2	06	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG	
3	3	16	3	16	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
4	6	2	4	2	STUDIO MUSICIANS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
5	4	19	5	19	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	5	23	6	23	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
7	8	2	7	2	VARIOUS ARTISTS	IRISH TENDERS MADACY SPECIAL PRODUCTS 52839/MADACY	
8	7	7	8	7	GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
9	RE-ENTRY	9	RE-ENTRY	9	DANIEL O'DONNELL	UNTIL THE NEXT TIME DPTV MEDIA 38	
10	RE-ENTRY	10	RE-ENTRY	10	DANIEL O'DONNELL	FROM DANIEL WITH LOVE: A COLLECTION OF 20 GREAT LOVE SONGS DPTV MEDIA 37	
11	12	28	11	28	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
12	NEW	12	NEW	12	VARIOUS ARTISTS	GREAT IRISH PUB SONGS DELTA 7663	
13	9	3	13	3	FIJI	XPERIENCE BLINO MAN SOUND 62007/PUNAHAELE	
14	11	17	14	17	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISIDN/UNIVERSAL MUSIC TV/HIP-O 007891/UME	
15	15	2	15	2	VARIOUS ARTISTS	PUTUMAYO PRESENTS: WOMEN OF THE WORLD ACOUSTIC PUTUMAYO 261	

TOP COMEDY ALBUMS		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	2	1	2	BILL ENGVALL	15 DEGREES OFF COOL (JACK/WARNER BROS. (NASHVILLE)/WRN)	
2	3	85	2	85	DANE COOK	RETALIATION (COMEDY CENTRAL)	
3	2	24	3	24	WEIRD AL YANKOVIC	STRAIGHT OUTTA LYWOOD (WAY MOBY/VOLCANO/ZOMBA)	
4	5	57	4	57	JIM GAFFIGAN	BEYOND THE PALE (COMEDY CENTRAL)	
5	4	24	5	24	GEORGE LOPEZ	EL MAS CHINGON (CGLIO COMEDY/DGLIO)	
6	6	102	6	102	LARRY THE CABLE GUY	THE RIGHT TO BARE ARMS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
7	8	24	7	24	DEMETRI MARTIN	THESE ARE JOKES (COMEDY CENTRAL)	
8	7	46	8	46	LEWIS BLACK	THE CARNEGIE HALL PERFORMANCE (COMEDY CENTRAL)	
9	10	57	9	57	RON WHITE	YOU CAN'T FIX STUPID (IMAGE)	
10	11	40	10	40	VARIOUS ARTISTS	BLUE COLLAR COMEDY TOUR: ONE FOR THE ROAD (JACK/WARNER BROS. (NASHVILLE)/WRN)	
11	12	43	11	43	JERRY CLOWER	CLASSIC CLOWER POWER (MCA NASHVILLE/CHRONICLES/UME)	
12	9	6	12	6	LISA LAMPANELLI	DIRTY GIRL (WARNER BROS. (NASHVILLE)/WRN)	
13	14	51	13	51	RAY STEVENS	BOX SET (CURB)	
14	15	19	14	19	CARLOS MENCIA	THIS IS CARLOS MENCIA (WARNER BROS.)	
15	13	39	15	39	ROY D. MERCER	BLACK & BLUE (CAPITOL NASHVILLE)	

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	#1 BESIDE YOU IN TIME INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 838409 (19.98 DVD)	Nine Inch Nails	
2	4	6	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	
3	3	120	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	NEW		ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
5	5	18	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
6	8	6	THE CONFESSIONS TOUR WARNER BROS./WARNER MUSIC VISION 44489 (25.98 CD/DVD)	Madonna	
7	7	7	VENCEDOR UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.98 CD/DVD)	Valentin Elizalde	
8	7	23	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck	
9	10	16	CELTIC WOMAN MANHATTAN/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman	
10	9	16	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	
11	11	181	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
12	NEW		THAT ONE NIGHT: LIVE IN BUENOS AIRES IMAGE ENTERTAINMENT 3081 (19.98 DVD)	Megadeth	
13	16	7	10 DAYS OUT: BLUES FROM THE BACKROADS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49294 (25.98 CD/DVD)	Kenny Wayne Shepherd	
14	12	159	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (14.98 CD/DVD)	Pantera	
15	NEW		LAST MAN STANDING LIVE ARTISTS FIRST 20009 (19.98 DVD)	Jerry Lee Lewis	
16	13	91	FAREWELL I TOUR: LIVE FROM MELBORNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
17	14	14	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica	
18	19	211	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
19	16	11	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
20	17	166	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
21	5	4	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG/UNIVERSAL MUSIC & VIDEO DIST. 008448 (24.98 CD/DVD)	Sting	
22	20	4	BERTH REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49967 (19.98 CD/DVD)	The Used	
23	25	55	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3
24	23	75	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
25	21	11	15 YEARS ON DEATH ROW DEATH ROW/KOCH VISION VIDEO 63077 (25.98 CD/DVD)	Various Artists	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	12	4	#1 GO GETTA YOUNG JEEZY FEAT. K. KELLY CORPORATE THUGZ/DEF JAM/JMG	
2	6	4	GLAMOROUS FERGIE FEATURING LUDACRIS WILL I.A.M./A&M/INTERSCOPE	
3	10	4	WOULDN'T GET FAR THE GAME FEATURING KANYE WEST GEFGEN	
4	9	8	ICE BOX OMARION T.U.G./COLUMBIA	
5	10	0	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON INTERSCOPE	
6	8	7	IT'S NOT OVER DAUGHTRY RCA/RMG	
7	7	7	THIS IS WHY I'M HOT MIMS CAPITOL	
8	2	4	LAST NIGHT DIDDY FEATURING KEYSHIA COLE BAD BOY/ATLANTIC	
9	20	2	CANDYMAN CHRISTINA AGUILERA RCA/RMG	
10	16	5	CIRCLE MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN	
11	21	2	OUTTA MY SYSTEM BOW WOW FEATURING T-PAIN & JOHN TA AUSTIN COLUMBIA	
12	NEW		BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
13	14	3	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY CRUNK/BMG/REPRISE/WARNER BROS.	
14	13	3	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA	
15	NEW		YOU KNOW I'M NO GOOD AMY WINEHOUSE FEAT. GHOSTFACE KILLAH UNIVERSAL REPUBLIC	
16	NEW		TELL ME 'BOUT IT JESS STONE VIRGIN	
17	NEW		FLATHEAD THE FRATELLIS CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE	
18	11	3	BUDDY MUSIC SOULCHILD ATLANTIC	
19	4	8	LOST WITHOUT U ROBIN THICKE STAR TRAK/INTERSCOPE	
20	1	15	YOU LLOYD FEAT. LIL' WAYNE THE INC./UNIVERSAL MOTOWN	
21	18	5	FREAK ON A LEASH (UNPLUGGED) KORN FEATURING AMY LEE VIRGIN	
22	NEW		READ MY MIND THE KILLERS ISLAND/JOJMG	
23	NEW		SHINE ON JET ATLANTIC	
24	24	2	HOUSE OF CARDS MADINA LAKE ROADRUNNER	
25	25	4	IF EVERYONE CARED NICKELBACK ROADRUNNER/ATLANTIC/LAVA	

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
VH1	
1	FERGIE, GLAMOROUS
2	NICKELBACK, IF EVERYONE CARED
3	NELLY FURTADO, SAY IT RIGHT
4	CHRISTINA AGUILERA, CANDYMAN
5	REGINA SPEKTOR, FIDELITY
6	DAUGHTRY, IT'S NOT OVER
7	THE KILLERS, READ MY MIND
8	GWEN STEFANI FEAT. AKON, THE SWEET ESCAPE
9	MAT KEARNEY, NOTHING LEFT TO LOSE
10	JUSTIN TIMBERLAKE, WHAT GOES AROUND...COMES AROUND
CMT	
1	KELLIE PICKLER, RED HIGH HEELS
2	BROOKS & DUNN, HILLBILLY DELUXE
3	JACK INGRAM, LIPS OF AN ANGEL
4	BLAKE SHELTON, DDN'T MAKE ME
5	KENNY CHESNEY, SUMMERTIME
6	TIM MCGRAW, LAST DOLLAR (FLY AWAY)
7	DIERKS BENTLEY, LONG TRIP ALONE
8	SUGARLAND, SETTLIN'
9	MARTINA MCBRIDE, ANYWAY
10	GRETCHEN WILSON, COME TO BED
FUSE	
1	MY CHEMICAL ROMANCE, FAMOUS LAST WORDS
2	30 SECONDS TO MARS, FROM YESTERDAY
3	GYM CLASS HEROES, CUPID'S CHOKEHOLD
4	BEYONCE, IRREPLACEABLE
5	FORT MINOR FEAT. STYLES OF BEYOND, REMEMBER THE NAME
6	SAOSIN, VOICES
7	JUSTIN TIMBERLAKE, WHAT GOES AROUND...COMES AROUND
8	EVANESCENCE, LITHIUM
9	TAKING BACK SUNDAY, LIAR (IT TAKES ONE TO KNOW ONE)
10	ATREYU, THE THEFT

LAUNCH PAD

MAR 24 2007

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	2	#1 CONSEQUENCE G.O.O.D./COLUMBIA 94805/RED INK (12.98)	Don't Quit Your Day Job
2	NEW		ALBERT HAMMOND, JR. SCRATCHIE 3908/NEW LINE (13.98)	Yours To Keep
3	NEW		THE STOOGES VIRGIN 64648* (12.98)	The Weirdness
4	1	23	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block
5	NEW		LOVEDRUG THE MILITIA GROUP 050 (15.98)	Everything Starts Where It Ends
6	NEW		RJD2 XL 263*/BEGGARS GROUP (15.98)	The Third Hand
7	2	48	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
8	NEW		!!! (CHK CHK CHK) WARP 154* (11.98)	Myth Takes
9	3	5	PETER BJORN AND JOHN ALMOSTGOLD 002 (12.98)	Writer's Block
10	4	7	XTREME LA CALLE 340911/UG (13.98)	Haciendo Historia
11	NEW		THE TRAGICALLY HIP UNIVERSAL CANADA 0251712124/FONTANA (15.98)	World Container: Contents Under Pressure
12	6	71	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
13	9	15	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela
14	5	3	EVERLIFE BUENA VISTA 861590/WALT DISNEY (11.98)	Everlife
15	NEW		YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon
16	8	2	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierrero Bravo
17	19	12	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards
18	13	22	CHIODOS EQUAL VISION 136 (14.98 CD/DVD)	All's Well That Ends Well
19	7	3	K-OS VIRGIN 80224 (12.98)	Atlantis: Hymns For Disco
20	18	10	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified
21	7	14	BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	Boys Like Girls
22	21	12	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me
23	NEW		THE 69 EYES CAROLINE 89172 (13.98)	Angels
24	NEW		DJ NELSON FLOW 290015/UNIVERSAL LATINO (14.98)	Flow La Discoteca 2
25	NEW		DYING FETUS RELAPSE 66704 (14.98)	War Of Attrition
26	10	2	ALEGRES DE LA SIERRA UNIVERSAL LATINO 622349 (10.98)	Lagrimas En La Sierra
27	44	2	GREATEST GAINER TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis
28	46	20	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98)	Mighty To Save: Live
29	16		ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone
30	27	25	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy
31	NEW		BLACKFIELD WE PUT OUT 100360/ATLANTIC (13.98)	Blackfield II
32	12	3	COMEBACK KID VICTORY 323 (13.98)	Broadcasting...
33	35	4	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz
34	NEW		KADDISFLY SUB CITY 033 (13.98)	Set Sail The Prairie
35	NEW		JOE LOPEZ Y JIMMY GONZALEZ Y GRUPO MAZZ FREDDIE 1970 (11.98)	The Last Dance: Mazz Live Reunion
36	32	14	RED ESSENTIAL 10807 (12.98)	End Of Silence
37	28	9	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out
38	NEW		THE HIGHER EPITAPH 86838 (13.98)	On Fire
39	NEW		JOHN WALLER BEACH STREET 10118/REUNION (11.98)	The Blessing
40	30	2	DR. DOG PARK THE VAN 12 (13.98)	We All Belong
41	NEW		GOMEZ ATO 21547 (13.98)	How We Operate
42	31	5	MICKEY AVALON MYSPACE 007853/INTERSCOPE (11.98)	Mickey Avalon
43	NEW		JEREMY RIDDLE VARIETAL 118 (12.98)	Full Attention
44	26	3	JJ GREY & MOFRO ALLIGATOR 4914 (16.98)	Country Ghetto
45	40	7	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta
46	39	13	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies
47	41		GROUP 1 CREW FERVENT 886873/WARNER BROS. (7.98)	Group 1 Crew
48	20	2	THE FEELING CHERRYTREE 007575/INTERSCOPE (9.98)	Twelve Stops And Home
49	NEW		JACKSON WATERS WORD-CURB 886536/WARNER BROS. (7.98)	Come Undone
50	49	4	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra

BREAKING & ENTERING

Singer/songwriter Kelly Sweet sweetens up the Adult Contemporary chart with the steadily rising single "Raincoat," which debuts this week at No. 20. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON
billboard.com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SONG & TRACK INDEX

MAR
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2007



Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1ST TIME (Granny Man Publishing, BMI/Melki-Mekki Music, BMI/Basement Funk, ASCAP/Haik Music, ASCAP) H100 82; RBH 17
2 STEP (Hip Quality, BMI) H100 43; POP 54; RBH 16
30 SOMETHING (Carter Boys Publishing, ASCAP/WB Music, ASCAP/Ann Nutter, Sony/ATV, BMI) H100 87
ASCAP/Bat Future Music, BMI/Sony/ATV, BMI/Psalm 144:1 Music, BMI/EMI April, ASCAP, HL/WBM/H100 38

A

AINT NO LOVE SONG (Cory Lane Music Group, BMI/Copyright Control) RBH 83
ALL MY FRIENDS SAY (Munah Music Corporation, BMI/House of Full Circle, BMI/Full Circle, BMI/Black in The Saddle, ASCAP/Groovy Music, ASCAP) CS 43
ALYSSA LIES (Careers-BMG Music Publishing, BMI/More Music, BMI) H100 87
AMAR ES LO QUE QUIERO (El Trocito De Mi Vida, S.L. Ediciones Musicales Clippers, S.L./Laraia Music, S.L.) LT 6
AND I'M TELLING YOU I'M NOT GOING (Dreamgirls, ASCAP/Universal-Geffen Again Music, BMI/Dreamtunes, BMI/Universal-Geffen Music, ASCAP) HL, H100 75; RBH 14
ANONYMUS (Ezekiel International Music, BMI/Hito Music, BMI/Christopher Mathew, BMI/Jahaja Joins, SESAC/Universal Music, SESAC/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/Royal Court Music, ASCAP/Royal Court Music, SESAC/Boyz n the Bay, BMI) RBH 73
ANTES DE QUE TE VAYAS (Promociones Musicales HR, S.A./Permusic III, BMI) LT 16
ANYWAY (Delemaeva, BMI/Le Des Autjers, ASCAP/Bucky And Clyde, ASCAP) CS 7; H100 62; POP 80

B

BEAUTIFUL LIAR/BELLO EMBUSTERO (B-Day, ASCAP/EMI April, ASCAP/Copyright Control/Amarrhi Music, BMI/EMI April, ASCAP/Sony/ATV) H100 30; POP 16
BECAUSE OF YOU (Ginger Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV, ASCAP/EMI April, ASCAP) HL/WBM/H100 76; RBH 26
BEER IN MEXICO (Sony/ATV Milene, ASCAP/Standout, ASCAP) HL, CS 1; H100 66
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL, H100 28; POP 29
BENDITA TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Vallinotto Songs, BMI/Careers-BMG Music Publishing, BMI) CS 1; H100 66
BETTER THAN ME (EMI Blackwood, BMI/Hinder Music, BMI/High Rock Publishing, BMI), HL, H100 79; POP 56
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Baby-boys Little Publishing Company, SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrisyis Music, ASCAP/Jacques Lyons, SESAC/Reach Global, BMI) HL, H100 79; RBH 45
BE WITH YOU (Sweet Songs, ASCAP/Cherry Lane, ASCAP) CS 5
BOMBSHELL STOMP (Midax Magic, ASCAP/Midas Music, ASCAP/Dimensional Songs Of The Knoll, BMI/Idaho Music, BMI/Cherry River, BMI/Big Blue Diamonds Music, BMI) CLM, CS 53
BOSTON (EMI April, ASCAP/Augustana Music, ASCAP) HL, H100 40; POP 35
BREAK EM OFF (Paul Wall, ASCAP/Commission Publishing, BMI/Noaddactor Publishing, BMI/2 Kingpins Publishing, ASCAP) RBH 59
BREAK IT OFF (Tatan, ASCAP/Greensleeves, PRS/Duffy Rock, PRS/EMI April, ASCAP/Copyright Control/Amarrhi Music, BMI/EMI Blackwood, BMI), HL, H100 13; POP 10
BUDDY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/HC 1030 Publishing, ASCAP/Karl Quinn, BMI/Gunn Byline, BMI/Bug Music, ASCAP/Kenic, BMI/Sugar 55, ASCAP) H100 52; RBH 5
BUY U DRANK (SHAWTY SHAPIN) (Nappy Boy Publishing, BMI/Zeke Music, BMI/Basement Funk South, ASCAP), WBH, H100 46; POP 50; RBH 27

C

CAOA VEZ QUE PIENSO EN TI (Sony/ATV Discos, ASCAP) LT 14
CALLING ME (1996 Music Lane, ASCAP/Almo Music, ASCAP/BMG Songs, ASCAP/Zova Songs, ASCAP) HL/WBM, CS 53
CANDYMAN (Xina Music, BMI/Careers-BMG Music Publishing, BMI/Slack In The Threat, ASCAP/Famous, ASCAP) HL/WBM/H100 31; POP 21
CANT FORGET ABOUT YOU (Paul Wall, ASCAP/Zomba Enterprises, ASCAP/Will I am Music, BMI/Cherry River, BMI/roy Music, SESAC/Cherise Michele Music, SESAC/Boyz n the Bay, BMI) CLM/H/WBM, RBH 81
CAROL (Gwen-Mitchell Cox, SESAC/WB Music, BMI/EMI Blackwood, BMI/Angeles Boyz, BMI/Red Jerkies, BMI/LSA/Shaun Daniels Productions, ASCAP/EMI April, ASCAP) HL, RBH 37
CHANGE ME (BGM Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdog Songs, ASCAP/Almo Music, ASCAP/Bars 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Nance Muzik, ASCAP/EMI Blackwood, BMI/Earl U Music, BMI/Copyright Control), HL/WBM, RBH 32
CHASING CARBS (Big Life, BMI), H100 37
CHICA VIRTUAL (Not Listed) LT 43
CIRCLE GETTA (EMI Blackwood, BMI/Young Jeezy Music Inc., SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Notting Hill Songs, SESAC/Put It Down Music, SESAC/Adonis Shropshire, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Jenrick Combs Publishing, ASCAP/EMI April, ASCAP/Redneck Dean Publishing, SESAC/The Deans List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP) H100 83; POP 79; RBH 43
COME AROUND (Harper Digital Publishing, SOCAN/MS Music, ASCAP/Phix-Cam Music, ASCAP/STB Music, ASCAP/Humane, ASCAP/ZAP Paw, ASCAP/Farwest Music, USA, BMI/Spirit Music, BMI) RBH 58
COME CLOSE (Len Court Publishing, BMI/Shonta Music, BMI) RBH 82
COME ON RAIN (Mike Curb Music, BMI/Sweet Radical Music, BMI/Pat Pnce, BMI), WBH, CS 39
COME TO BED (EMI Blackwood, BMI/Oklahoma Girl Music, BMI/HWS Music, ASCAP/Ricki Tean Music, ASCAP) HL/WBM, CS 36
COME WITH ME (WBH Music, SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Klassic Lee Music, SESAC/Phoenix Ave. Music Publishing, ASCAP/Jusin Combs Publishing, ASCAP/EMI April, ASCAP) HL/WBM, RBH 44
COMO EN TIENDES (B. Tunes, ASCAP/EMI April, ASCAP/Garhill Music, ASCAP) LT 25
COMO YO NADIE TE HA AMADO (Aggressive, ASCAP/Sony/ATV, ASCAP/Bon Jovi, ASCAP/Universal-Polygram International, ASCAP/Desmotive, ASCAP/EMI April, ASCAP) LT 27
CUANDOBAJA LA MAREA (Colgens-EMI, ASCAP) LT

D

DANCE, DANCE, DANCE (Dancer Times Publishing, ASCAP) RBH 100

DASHBOARD (Ugly Casanova Music, ASCAP/Tschudi Music, ASCAP/Crazy Gnome, ASCAP/Mar Songs, BMI/Party Pants Music, BMI/Robi/Roze Music, BMI) H100 94; POP 93
DETALLES (Once Rios S.A. de C.V./TN Ediciones, BMI) LT 10
DIAMONDS (J. Brasco, ASCAP/Lile Deven, BMI/TVT Songs, BMI/Sarom Songs, ASCAP/Madde Jaimies Songs, ASCAP/Young Jeezy Music Inc., BMI/EMI April, ASCAP/EMI Blackwood, BMI/No Question Entertainment, ASCAP) RBH 81
A DIFFERENT WORLD (Nashvivalive, BMI/NEZ, BMI/Sony/ATV Acuff Rose, BMI/Chaylin, BMI/Sony/ATV, BMI/Gold Watch, BMI), HL, CS 32
DIME QUIEN ES (Pacific Latin, ASCAP/Maximo Aguirre, BMI/Elozaga, ASCAP) LT 11
DIRTY GIRL (Universal Music Corporation, ASCAP/Memphis/EMI Blackwood, BMI/Piano Wave Music, BMI) HL, CS 51
DIKIE LULLABY (EMI Blackwood, BMI/Greenehouse Music, BMI/Patrick Davis, BMI/Drum Groove, SESAC/Calhoun Enterprises, SESAC), HL, CS 27
DOE BOY FRESH (Tehouse Publishing, BMI/Music Resources, BMI/Charlittany Camp Music, ASCAP/Universal Music Corporation, ASCAP) HL, POP 100; RBH 79
DONT CRY (EZ) (Vida, ASCAP/Scarlato, ASCAP) LT 22
DONT MAKE ME (Cal IV, ASCAP/Bergblain, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1991, ASCAP) CS 27
DONT MATTER (Beytall Music, ASCAP/Pop 2, RBH 28, ASCAP/Lawsongs, BMI), HL, H100 3; POP 2

E

ERES PARA MI (Not Listed) LT 44
ERE (Primavera Worldwide Music, ASCAP) LT 1

E

ERES PARA MI (Not Listed) LT 44
ERE (Primavera Worldwide Music, ASCAP) LT 1

F

FACE DOWN (Songs Of Universal, BMI/Grin Goodbye Music, BMI), HL, H100 30; POP 16
FAMOUS LAST WORDS (Blow The Doors Off The Jersey Struck Music, BMI) H100 96; POP 97
A FELIN LIKE THAT (White Monkey, BMI/Rainy/Graham, BMI/Category 5, ASCAP/Music Of RFM, ASCAP/Old Desjarzores, ASCAP/NZD, ASCAP) CS 14
FERGALICIOUS (Twill I am Music, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Ruthless Attack Muzik, ASCAP/Pink Passion Music, ASCAP/Two Beatz Music, ASCAP/Neimer Music, BMI/Babyhouse, ASCAP), CLM/H, H100 34; POP 22
FIDELITY (Soviet Kitsch Music, BMI/EMI Blackwood, BMI), HL, H100 73; POP 60
FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sayrabeaux Songs, BMI), HL/WBM, CS 22
FLACA O GORDITA (Mia Muxaa, ASCAP/Sony/ATV Discos, ASCAP/WB Music, ASCAP/ACL Music Publishing, BMI) LT 36
FLATHED (EMI Blackwood, BMI), HL, H100 74; POP 59
FORE SHE WAS MAMA (Sony/ATV Acuff Rose, BMI/Lavender Zoo, BMI/Inmakae Music, BMI/Daphil Music, BMI) H100 92
FREEK ON A LEASH (UNPLUGGED) (WB Music, ASCAP/Johene Cheryl, ASCAP/Goathead, ASCAP), WBH, POP 95
FROM YESTERDAY (Apocraphex Music, ASCAP) H100 89
FUJAY ME (Sunny Valentine Music, BMI/Slide That Music, ASCAP/Rignolds Son Music, ASCAP/EMI April, ASCAP/Ganny Man Publishing, BMI), HL, RBH 56

G

GET BUCK (Mouth Full O' God, ASCAP/Universal Music Corporation, ASCAP/MY Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Six/1'm Stoned, ASCAP/50 Cent Music, ASCAP) RBH 53
GET IT SHAWTY (J Lark Music, ASCAP/J Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR-IV Music, ASCAP/Storm Music, BMI/Young Jeezy Music, BMI/Warner-Jamaine Publishing, BMI), HL/WBM, RBH 57
GET ME BODIED (B-Day, ASCAP/Universal Music, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswep Pacific, BMI/Maexita Yoga Flames, BMI/Lance Combs Publishing, BMI/EMI Blackwood, BMI/Angeles Boyz, BMI/EMI April, ASCAP/Solange MWF/ASCAP), HL, RBH 75
GET TO THE MONEY (Gordon Maurice Sunday, ASCAP/REC Wear Publishing, ASCAP/Sunday Delivery Music Publishing, ASCAP) H100 92
GHE TO MINDSTATE (CAN'T GET AWAY) (Careers-BMG Music Publishing, BMI/Clover G, BMI/Cosmos Haste Publishing, BMI/Sandy Lai Music, BMI/Lyle In, ASCAP/Sony/ATV, ASCAP) HL, RBH 98
GIRLFRIEND (Ariell Lavigne, SOCAN/Almo Music, ASCAP/Razzy Music Publishing, ASCAP/Kobalt Music, ASCAP) HL, H100 9; POP 11
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tennant Tunes, BMI/Zomba Enterprises, ASCAP/Neistat Publishing, ASCAP/EMI April, ASCAP/Six/1'm Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Dana Handz Muzik, BMI/Young Jeezy Music, BMI) H100 92; POP 18
GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Will I am Music, BMI/Cherry River, BMI/Evis Lee Music, BMI/Ludians Music Publishing, ASCAP/EMI Blackwood, BMI/Steady Phin, ASCAP), CLM/H, H100 1; POP 1
GO GETTA (EMI Blackwood, BMI/Young Jeezy Music Inc., BMI) H100 94; POP 14
GOOD BYE (ASCAP/No Question Entertainment, ASCAP/First N Gold, BMI/Rick Kelly, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Warner-Jamaine Publishing, BMI) H100 24; POP 44; RBH 11
GOOD DIRECTIONS (Munah Music Corporation, BMI/EMI Street Music, ASCAP/Large Opportunity Music, ASCAP) CS 15; H100 91
GRACE KELLY (Mike Punch, BMI/Young Jeezy Music, ASCAP/Jodi Marr Music, ASCAP/Kill Me While I'm Happy, ASCAP/Daniel L. Warner Music Publishing, ASCAP) HL, H100 97; POP 76
GUYS LIKE ME (Sony/ATV Tre, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 34

H

HEAVEN (John Legend Publishing, BMI/Cherry River Music, BMI/HWS Music, ASCAP/Ricki Tean Music, ASCAP) HL/WBM, CS 36
COME WITH ME (WBH Music, SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Klassic Lee Music, SESAC/Phoenix Ave. Music Publishing, ASCAP/Jusin Combs Publishing, ASCAP/EMI April, ASCAP) HL/WBM, RBH 44
HEHE (IN YOUR ARMS) (Gordie Is A Prince, ASCAP) H100 9; POP 24
HILL MAINTENANCE WOMAN (SKS3 Music, BMI/Timothy Wilson, BMI/Danny Simpson, BMI) H100 81; H100 81
HILLBILLY DELUXE (EMI April, ASCAP/Brad To The Bone, ASCAP/Big Loud Shari Industries, ASCAP/ACG, ASCAP), HL, CS 16; H100 86
L'HOMME DE NEGRO (Garnex, BMI) LT 42
HOME (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI), WBH, H100 58; POP 47
HOOD BOY (Melleniverse, SOCAN/Naked Under My Clothes, ASCAP/Chrisyis Music, ASCAP/Genki Body Music, ASCAP/Jobete Music, ASCAP/Stone Agate Music, BMI), HL, RBH 95
HOUSE LIKE THAT (Mike Curb Music, BMI/Sweet Radical Music, BMI), WBH, CS 45
HOW TO SAVE A LIFE (Aron Edwards Publishing, BMI/High Buck Publishing, BMI), HL, CS 18
LISTEN (B-Day, ASCAP/Miroku Music, ASCAP/Williamson Music, ASCAP/ScottRock Music, ASCAP/Kobalt Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Swingback Music, BMI/Careers-BMG Music Publishing, BMI/EMI April, ASCAP) CLM/H, H100 30; POP 91; RBH 39
LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP/Songs Of Springhill, BMI/Gimme Them Gimme Them Songs, BMI), HL, H100 92
A LITTLE MORE YOU (Warner-Jamaine Publishing, BMI/Slack In The Threat, BMI/WB Music, ASCAP/Tower Live, ASCAP/BLA, ASCAP), WBH, CS 46
LVIN UR LOVE SONG (Careers-BMG Music Publishing, BMI/More Than Rhythms Music, BMI/UT Ninja Time-Me, ASCAP/Amarrhi, ASCAP) CS 60
LBDO DOMESTICO (Edimonsa, ASCAP) LT 23
LONG TRIP ALONE (Ensign Music, BMI/Rancho Paka Music, BMI/Home With The Armadillo, BMI/White Tracks, ASCAP/Scott, BMstead, MCCready & McCarthy, ASCAP) CS 12; H100 85
LOOK AFTER YOU (Aron Edwards Publishing, ASCAP/EMI April, ASCAP) HL, H100 78; POP 61
LOST IN THIS MOMENT (EMI April, ASCAP/Romeo Cow-Boy Music, ASCAP/WB Music, ASCAP) HL/WBM, CS 26
LOVE (EMI April, ASCAP) HL, H100 100; RBH 79
**ASCAP/WB Music, ASCAP/Ant Nuthin' Goin' On But Funkin', ASCAP/Future Music, BMI/Psalm 144:1 Music, BMI/Cherise Michele Music, SESAC/Songs Of Universal, BMI), HL/WBM, RBH 69
LOST WITHOUT U** (Lil' Kim, ASCAP/DosDuettes, BMI) H100 15; POP 42; RBH 2
LUCKY MAN (Careers-BMG Music Publishing, BMI/Neer-vo's Warm Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP), HL/WBM, CS 24

I

ICE BOX (Mr. Grandberry O's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BMI/Hito Music, BMI/Ezke International Music, BMI/Kerokye Music, SESAC/Universal Music Corporation, ASCAP/Foray Music, ASCAP) HL/WBM, H100 12; POP 14; RBH 6
IF EVERYONE CARED (Warner-Jamaine Publishing, BMI/Aron Year Doll, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Alder Music, SOCAN), WBH, H100 18; POP 13
IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP) HL, RBH 36
IGER (H. M. Carter, BMI/Ann Wilson, BMI/WB Music, ASCAP) CS 56
I GOT MORE (Hope N-Cal, BMI/Sexy Tractor, BMI/Cal IV Entertainment, BMI/Universal Music Corporation, ASCAP/Memphis/EMI Blackwood, HL, CS 38
IGUAL QUE AYER (Water, ASCAP/Sony/ATV Discos, ASCAP) LT 9
I KEEP COMING BACK (V2, ASCAP/Diver Dann, ASCAP/Jeffrey Steele, BMI/Songs Of Windswep Pacific, BMI), CS 28
I'LL WAIT FOR YOU (Cohum, BMI/Harley Allen Music, BMI/Sony/ATV Tre, BMI), HL/WBM, CS 10; H100 77
I'M A FLIRT (Shago, SESAC/Ennor, ASCAP/R. Kelly, BMI/Zomba Songs, BMI/Warner-Jamaine Publishing, BMI/Crown Club Publishing, BMI/NappyHub, BMI), WBH, H100 41; POP 64; RBH 8
I'M ON IT (Leland & Destiny Publishing, ASCAP) RBH 90
I'M THROUGH (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB Music, ASCAP/Shanah Cymore Music, ASCAP/EMI April, ASCAP/Basagamba Music, ASCAP/Air Force Music, ASCAP) HL/WBM, RBH 61
IN MY SONGS (Divided, BMI/Ramal, BMI/May Publishing Company, BMI/Warner-Jamaine Publishing, BMI/Songs Of Universal, BMI), HL/WBM, RBH 22
IN THA HOOD (Losing Composure, BMI/Still-N-The Water, BMI/Ganny Man Publishing, BMI) RBH 87
INTO THE OCEAN (Paris On Paper Publishing, ASCAP) H100 57; POP 49
INVIENIO (Nina Maluca, SESAC/Maormo Aguirre, BMI/Avian Music, SESAC/Mark Portman, BMI) LT 35
IRREEMPLAZABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day, ASCAP/Sony/ATV Tunes, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI Blackwood, BMI/EMI, PRS), HL/WBM, H100 14; POP 14; RBH 72
ISNT SHE (Lujela, ASCAP/Curb Songs, ASCAP/Charlie White, ASCAP/Gremlin Corner, ASCAP/Harbinism.com, SESAC) CS 37
ISNT THAT EVERYTHING (Belladiva Music, BMI/CMX Songs, BMI/Tommy Lee James, BMI/Sil Working For The Man, BMI/Universal Music Corporation, BMI/Songs Of Windswep Pacific, BMI) CS 3
IT'S NOT RIGHT (The Phys Ed, ASCAP/BMG Songs, ASCAP), WBH, POP 40
IT JUST COMES BACK (Warner-Jamaine Publishing, BMI/Sayrabeaux Canyon, BMI), WBH, H100 89
IT'S ME SNITCHES (Universal Music, SESAC/Songs Of Universal, BMI/WB Music, SESAC/Monza Rock, BMI) H100 37; POP 18; RBH 20
IT'S NOT OVER (Surface Pretty Deep Ugly Music, BMV/Watt Music, ASCAP/Warner-Jamaine Publishing, BMI/Floatng Leaf, BMI/EMI April, ASCAP), HL/WBM, H100 7; POP 7
I WANNA LOVE YOU (Beytall Music, ASCAP/Famous, ASCAP/Ry Love Music, BMI/EMI Blackwood, BMI), HL, H100 92; POP 31; RBH 20
I WONDER (Fickle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Live Blue Type-writer Music, BMI/BPT, BMI/Sony/ATV Tre, BMI/All Mighty Dog Music, BMI), HL/WBM, CS 35

J

JIMMY CRACK CORN (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Jacott, ASCAP/Reslo World Music, ASCAP) 50 Cent Music, ASCAP) POP 77
JOHNNY CASH (WB Music, ASCAP/Warner-Jamaine Publishing, BMI/Writers, Edmore, BMI) CS 29
JUMP OFF (Crows Tree Publishing, BMI/Mary-Bleat Sweet Tears Publishing, ASCAP/Gimme Dat Publishing, BMI/How Ya Liv Dat Music, ASCAP/Notting Dale Songs, ASCAP) RBH 86
JUST ANOTHER BOOTY SONG (ISGRK Music Group, ASCAP) RBH 97

K

KEEP HOLDING ON (Ariell Lavigne, SOCAN/Almo Music, ASCAP/Razzy Music Publishing, ASCAP/Kobalt Music, ASCAP) HL/WBM, H100 93; POP 31; RBH 46
KING KONG (Big Big King, ASCAP/Universal Music Corporation, ASCAP/LI D, ASCAP/LI Peace, ASCAP/Vtreace Publishing, ASCAP/NYLA Publishing, ASCAP), HL, H100 71; POP 83; RBH 49
KNOW WHAT I'M DOIN' (Money Mack, BMI/Young Money Publishing, BMI/Wanna Chappell, BMI/Ricki Ross Publishing, BMI/Young Jeezy Music, BMI/Zomba Songs, BMI), WBH, RBH 60
L
LADIES LOVE COUNTRY BOYS (EMI Blackwood, BMI/House of Full Circle, BMI/Universal Music Corporation, ASCAP/Memphis/EMI Blackwood, BMI), HL, CS 3; H100 67
LA LA VE DE MI CORAZON (E. Conoco, BMI/Redomi, BMI) LT 4
LA MAESTRA (Tina Turner, BMI) LT 46
LA NOCHE PERFECTA (T. N. Ediciones, BMI) LT 8
LA OTRA (Not Listed) LT 50
LAST DOLLAR (FLY AWAY) (Big Love Music, BMI) CS 2; H100 84
LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP 2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Tray Music, SESAC/Marsky Music, BMI/Lance Combs Publishing, BMI/EMI Blackwood, BMI) H100 17; POP 25
LEARN (Street Corner Live Music, SESAC) RBH 91
LEAVE THE PIECES (WB Music, ASCAP/Sony/ATV Acuff Rose, BMI/Songs Of R. Joseph, ASCAP), HL/WBM, POP 38

L

LET'S FALL IN LOVE AGAIN (iz Life Muzik, BMI) RBH 64
LET'S STAY TOGETHER (Lyle In, ASCAP/Sony/ATV Tunes, ASCAP) HL, RBH 40
LIKE A BOY (Universal Music Corporation, ASCAP/Royalty Rights, ASCAP/Bootleggers Stop, ASCAP/Universal-Polygram International, Tunes, SESAC/Jahaja Joins, SESAC/Christopher Mathew, ASCAP/Universal Music, BMI/Ezke International Music, BMI/Revolutionary Jazz Giant, BMI/Grdbness, BMI), HL, H100 61; POP 69; RBH 20
LIKE A STAR (Global Talent Publishing, PRS) RBH 65
LIKE THIS (Kienedia, ASCAP/Blonde Rockwell Music, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswep Pacific, BMI), HL, RBH 63
LIP GLOSS (18th And Vine, ASCAP) RBH 84
LIPS OF AN ANGEL (EMI Blackwood, BMI/Hinder Music, BMI/High Buck Publishing, BMI), HL, CS 18

LISTEN (B-Day, ASCAP/Miroku Music, ASCAP/Williamson Music, ASCAP/ScottRock Music, ASCAP/Kobalt Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Swingback Music, BMI/Careers-BMG Music Publishing, BMI/EMI April, ASCAP) CLM/H, H100 30; POP 91; RBH 39
LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP/Songs Of Springhill, BMI/Gimme Them Gimme Them Songs, BMI), HL, H100 92
A LITTLE MORE YOU (Warner-Jamaine Publishing, BMI/Slack In The Threat, BMI/WB Music, ASCAP/Tower Live, ASCAP/BLA, ASCAP), WBH, CS 46
LVIN UR LOVE SONG (Careers-BMG Music Publishing, BMI/More Than Rhythms Music, BMI/UT Ninja Time-Me, ASCAP/Amarrhi, ASCAP) CS 60
LBDO DOMESTICO (Edimonsa, ASCAP) LT 23
LONG TRIP ALONE (Ensign Music, BMI/Rancho Paka Music, BMI/Home With The Armadillo, BMI/White Tracks, ASCAP/Scott, BMstead, MCCready & McCarthy, ASCAP) CS 12; H100 85
LOOK AFTER YOU (Aron Edwards Publishing, ASCAP/EMI April, ASCAP) HL, H100 78; POP 61
LOST IN THIS MOMENT (EMI April, ASCAP/Romeo Cow-Boy Music, ASCAP/WB Music, ASCAP) HL/WBM, CS 26
LOVE (EMI April, ASCAP) HL, H100 100; RBH 79
**ASCAP/WB Music, ASCAP/Ant Nuthin' Goin' On But Funkin', ASCAP/Future Music, BMI/Psalm 144:1 Music, BMI/Cherise Michele Music, SESAC/Songs Of Universal, BMI), HL/WBM, RBH 69
LOST WITHOUT U** (Lil' Kim, ASCAP/DosDuettes, BMI) H100 15; POP 42; RBH 2
LUCKY MAN (Careers-BMG Music Publishing, BMI/Neer-vo's Warm Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP), HL/WBM, CS 24

M

MAKE IT RAIN (Joseph Cartagena, ASCAP/Reach Global, ASCAP/Scotti Slovic Music, ASCAP/TVT Music, ASCAP/Young Music Publishing, BMI/Joey & Ryan Music, BMI/Warner-Jamaine Publishing, BMI), WBH, H100 20; POP 73; RBH 24
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane Publishing, BMI/Zomba Songs, BMI), HL/WBM, RBH 52
MANDA UNA SEÑAL (Tulum, ASCAP/WB Music, ASCAP) LT 5
MANEATER (Nelstar Publishing, ASCAP/Virginia Beach, ASCAP/Dana Handz Muzik, ASCAP/Miennium Kid Music Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP) HL/WBM, POP 72
ME AND GOD (Sony/ATV Cross Keys, ASCAP/Divers Ed, BMI), HL, CS 20
ME ENCANTARIA (Arpa, BMI) LT 49
ME MUERO (EMI April, ASCAP) LT 17
MI CORAZONITO (Premium Latin, ASCAP) LT 34
MISSING YOU 2007 (Alley Music Corporation, BMI/Car-in-America, BMI/Quarlet, ASCAP/Music Of Windswep, ASCAP/Markete Music, ASCAP) CS 41
MOMENTS (Grawton Music, SESAC/Carnival Music Group, SESAC/WB Music, ASCAP), WBH, CS 19
MONEY MAKER (Ludians Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 52
MORE (Carolina Blue Sky Music, BMI/Lille Shop Of Morgansons, BMI), WBH, CS 59
MORE THAN FRIENDS (Linc Masters 911 Publishing, SESAC/Universal Music, ASCAP/Notting Hill, ASCAP/Bozoo, ASCAP) RBH 71
MOVIN ON MY MIND (Shanah Cymore Music, BMI/Ollie G Music, ASCAP/Of The World Publishing, ASCAP/Love Turnell Publishing, ASCAP/Sing Like Yamin It, ASCAP/Sony/ATV Tunes, ASCAP), HL, POP 92
MR. JONES (Who Is Mike Jones Music, BMI/2 Playas Publishing, BMI/Warner-Jamaine Publishing, BMI/Myke Dine, ASCAP/The Water, ASCAP), WBH, POP 95; RBH 55
MY BUBBLE GUM (GOT THAT GOOD) (Shedogs, ASCAP/DLO, ASCAP) RBH 76
MY LOVE (Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Jamaine Publishing, BMI/Dana Handz Muzik, ASCAP/Universal Music, BMI/Sagan/Royalty Rights, ASCAP/Crown Club Publishing, BMI), WBH, H100 35; POP 26; RBH 46

N

NADA PUEDE CAMBIARME (Warner Chappell, BMI) LT 40
NO SE DE ELA (MY SPACE) (Crown P, BMI/Sebastian, BMI) LT 31
NOTHING LEFT TO LOSE (EMI Blackwood, BMI/Facade Music Publishing, ASCAP) H100 92
NOT READY TO MAKE A PACE (Wholly Puddin', BMI/Sagan/Toys, ASCAP/Chryis Music, ASCAP/Sugar Lee Music, ASCAP), HL/WBM, H100 42; POP 41
OH YEAH (WORK) (Prince O' Crunk Publishing, BMI/8th Grade Music Publishing, BMI/EMI Blackwood, BMI/How Ya Liv Dat Music, ASCAP/EMI April, ASCAP/Notting Dale Songs, ASCAP/LI Jizel Music Publishing, BMI/8th Hill Tiger Music, ASCAP/Cookies And Milk, ASCAP/Heavy On The Ground, BMI/Universal Music Publishing, BMI/Swole Music, BMI), HL, RBH 56
ONE (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdog Songs, ASCAP/EMI April, ASCAP/Anthony Nance Muzik, ASCAP/Bars 1176 Music, ASCAP/Black Fountain Publishing, ASCAP) HL, RBH 87
ONE MORE GOODBYE (Lonely Motel, BMI/Steel Wheels, BMI), CS 58
ON THE HOTLINE (Marco Biev Publishing, BMI/Blue Star Publishing, BMI/Bieu Carol Diamond Publishing, BMI/The Nicetel Publishing, BMI/Silverplatinum 2k Publishing, BMI/Universal Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Songs Of K-Oss, ASCAP), WBH, H100 21; POP 43; RBH 10
OOH NA NA (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Tommons Music, ASCAP/EMI April, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP) HL, RBH 87
OUTTA MY SYSTEM (Shanah Cymore Music, ASCAP/EMI April, ASCAP/The Kid Slim Music, ASCAP/Side That Music, ASCAP/Jobete Music, ASCAP), HL, H100 65; POP 86; RBH 34
OVER IT (Jetonan Music, ASCAP/Leak Awake, ASCAP/Sinapio, Berstein & Co. ASCAP) H100 51; POP 38

P

PAIN (EMI Blackwood (Canada), SOCAN/Blast The Scene, BMI/EMI April, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMI), HL, H100 56; POP 55
PAN PAM (Universal Music, BMI/Universal Music, BMI) LT 18
PEGAT (Universal Music, BMI) LT 12
PEGAT (Beytall Music, BMI/Berra Music, ASCAP) LT 45
PLEASE DON'T GO (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonnie-Lite, ASCAP/Notting Hill, ASCAP), HL, H100 95; RBH 13
POP LOCK & DROP IT (Hay Records Music, ASCAP/2590 Music Publishing, ASCAP/Delthiz Muzik, ASCAP) H100 69; POP 88; RBH 33
POPPIN (Dirty Dee Music, ASCAP/Universal Music Corporation, ASCAP/Lil' Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrisyis Music, ASCAP), HL, H100 53; RBH 7

PROMISE (Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Ostal Songs, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI/EMI Blackwood, BMI), HL, H100 55; POP 88; RBH 9

Q

QUE HICISTE (Blue Platinum Publishing, ASCAP/Julio Rieyes Music, BMI/Sony/ATV Discos, ASCAP), HL, LT 44
QUE LOREN (IQ Publishing, BMI) LT 19

R

READ MY MIND (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 80; POP 73
REALLY WANNA KNOW YOU (J. Brasco, ASCAP/Mr. Marati, BMI/Disent Storm, BMI/Duro, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Street Talk, ASCAP/No Question Entertainment, ASCAP), HL, RBH 88
THE RIVER (EMI Blackwood, BMI/The Madden Brothers Publishing, BMI), HL, POP 83
ROCK STAR (Precate That Music, BMI/Cereal And Milk Publishing, ASCAP/Peaches Children Publishing, ASCAP) RBH 70
ROCK YO HIPS (i Works Publishing, ASCAP/Royal Throne Publishing, ASCAP/Dime Piece Collection, ASCAP/KC Masterpiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraire Music, ASCAP) H100 63; POP 75; RBH 18
RUNAWAY LOVE (Ludians Music Publishing, ASCAP/Universal Music Corporation, ASCAP/2590 Music Publishing, ASCAP/Kerokye Music, ASCAP/Slick Rick, BMI/Enterlinio, BMI/Songs Of Universal, BMI), HL, H100 11; POP 12; RBH 15

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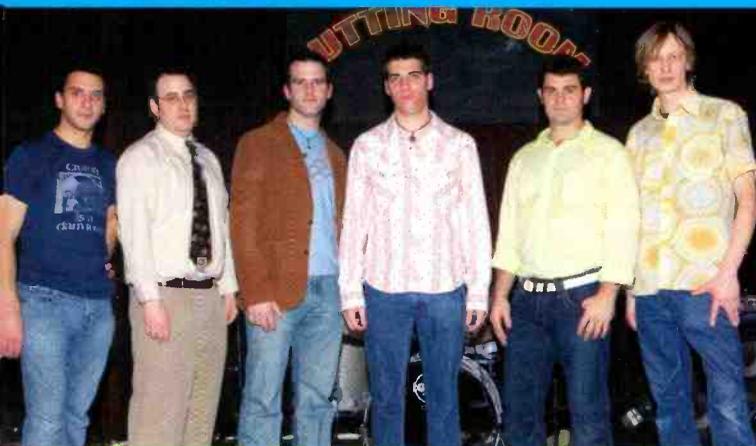
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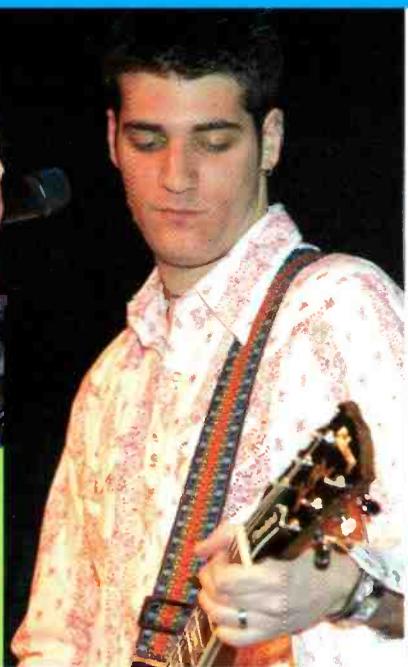


BILLBOARD UNDERGROUND

Billboard Underground returned to the Cutting Room in New York with R&B/funk sensation **Russ DeLuca**. PHOTOS: COURTESY OF RICK GILBERT/SKYHOOK ENTERTAINMENT

RIGHT: Russ DeLuca treats the industry crowd to his blend of rock, pop and soul.

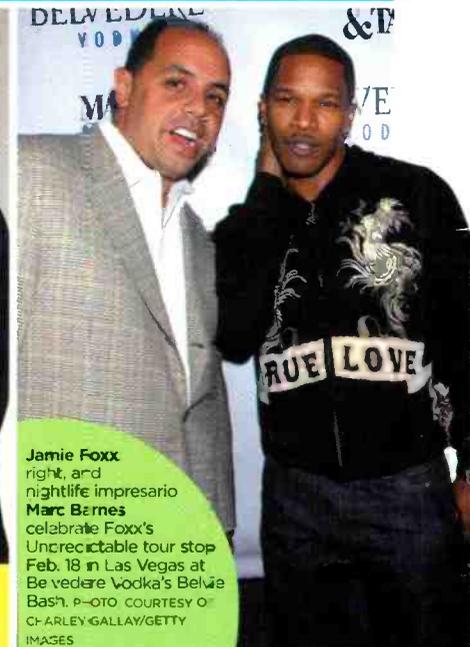
ABOVE: Russ DeLuca and his band. From left are **Brendan Fadatt**, Billboard associate chart production manager **Alex Vitoulis**, **Greg Mayo**, DeLuca, **Jared Apuzzo** and **Andy Kuusisto**.



Universal Music Switzerland managing director **Ivo Sacchi**, right, leads his team in presenting **Nelly Furtado**, center, with double-platinum and gold awards for her Mosley/Geffen album "Loose" and hit song "All Good Things (Come to an End)." Both releases have topped the Swiss charts, while the single has been No. 1 for 10 weeks. Also pictured backstage at the Eishalle Deutweg in Winterthur are, from left, promotion manager **Alex Cleis**, product manager **Francisca Brechbühler** and new-media manager **Kathrin Zemp**. PHOTO: COURTESY OF GARY VON AHE



RCA/19 Recordings artist **Chris Daughtry** celebrates his RIAA-certified platinum album "Daughtry," which has sold more than 1.6 million units and sits at No. 3 on The Billboard 200. Daughtry is on a SRO tour in the United States that will keep him busy throughout summer and into fall. From left are Daughtry's manager **Stirling McLlwaine**, RCA Music Group executive VP of promotion **Richard Palmese**, 19 Entertainment CEO **Simon Fuller**, BMG U.S. chairman/CEO **Clive Davis**, Daughtry, BMG U.S. president/COO **Charles Goldstuck**, RCA Records executive VP/GM **Richard Sanders** and RCA executive VP of A&R **Ashley Newton**. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



Jamie Foxx, right, and nightlife impresario **Marc Barnes** celebrate Foxx's Unrecractable tour stop Feb. 18 in Las Vegas at Bevedere Vodka's Belvie Bash. PHOTO: COURTESY OF CHARLEY GALLAY/GETTY IMAGES



Local officials and industry reps gathered Feb. 16 in front of the Staples Center in Los Angeles to release a new report conducted by the Los Angeles Economic Development Corp. identifying losses in local revenue, jobs, wages and taxes due to piracy, and to announce the formation of an intergovernmental Task Force on Piracy and Counterfeit Goods. From left are RIAA GM of West Coast operations **Joel Flatow**, Univision artists **Francisco Gomez** and **Sergio Gomez** of **Akwid**, Univision Music Group president **José Behar**, city council member **Wendy Greuel**, Central City Assn. chairman **Chris Essel**, Los Angeles Mayor **Antonio Villaraigosa**, city attorney **Rocky Delgadillo** and city council member **Jan Perry**.



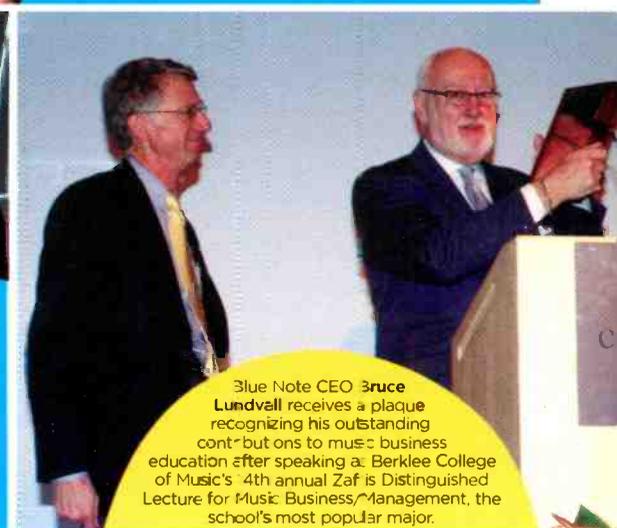
John Legend, right, has been busy in the studio working with **Aaron Zigman** on the end-title song for the upcoming Lionsgate film "Pride" directed by South Africa's **Sunu Gonera**, left. PHOTO: COURTESY OF KEN FANCHER



Critically acclaimed pop/electro artist **Darren Hayes**, center, in West London's Eden Studio mixing his 26-track album "This Delicate Thing We've Made," due in August. Pictured with Hayes are mixer **Ash Howes**, left, and co-producer **Justin Shave**. PHOTO: COURTESY OF CA-MERCUS McSHEE/BIG MACHINE



Taylor Swift became the first gold-certified artist for Big Machine Records and producer **Nathan Chapman**. Pictured, from left, are Big Machine president/CEO **Scott Borchetta**, Swift, Chapman and BMI VP of writer/public relations **Jody Williams**. PHOTO: COURTESY OF STEVE LOWRY



Blue Note CEO Bruce Lundvall receives a plaque recognizing his outstanding contributions to music business education after speaking at Berklee College of Music's 4th annual Zaf is Distinguished Lecture for Music Business/Management, the school's most popular major.

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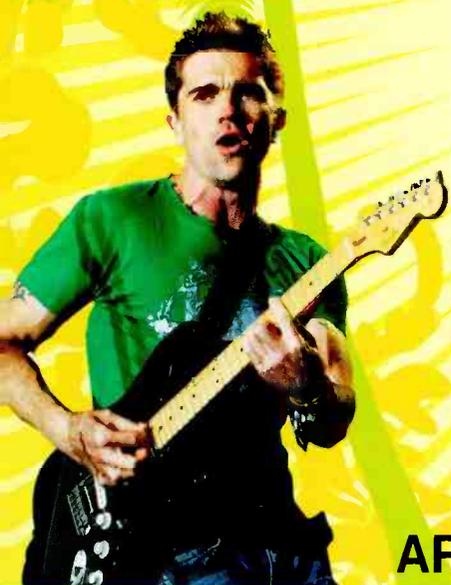
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BIG SCREEN, LITTLE SCREEN: FILM, ADS AND TELEVISION
AD CAMPAIGNS FOR HISPANIC CONSUMERS
GIVE ME THE COVER!: HOW TO GET GREAT PUBLICITY
THE ART OF THE TOUR
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DIFFERENTIATING HISPANIC CONSUMERS FROM THE GENERAL MARKET
HISPANIC CONSUMERS IN THE MULTICULTURAL MARKETING EQUATION

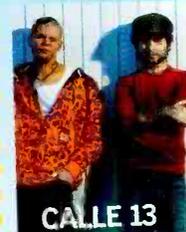
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Diego Prusky, Principal, In-Style! Software
Celeste Rodas Juarez, President, ALPE
Margaret Guerra Rogers, VP Music Affairs/Independent Music Supervisor, Telemunco Music Group
Jesus Salas, Sr. PD, Latin Music Channels, XM Satellite Radio
Seth A. Schachner, VP Digital Business, Latin America, Sony BMG
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INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

R.E.M.'S RICH PAGEANT

R.E.M. was back to its quartet glory March 12 at the Rock and Roll Hall of Fame induction ceremony in New York with Bill Berry, retired from the band since 1997, playing drums for a three-song performance of "Begin the Begin," "Gardening at Night" and "Man on the Moon" with Pearl Jam's Eddie Vedder. Fans have clamored for Berry's return to the band in any capacity, but bassist Mike Mills tells Track it's probably not going to happen. "At this point, no," he said. "Bill's very happy and content being retired. I'm really thrilled we could get him out of the house to do this stuff."

Instead, Mills, vocalist Michael Stipe and guitarist Peter Buck are throwing themselves into work on a new R.E.M. studio album, which will be produced by Jacknife Lee (U2, Snow Patrol). "The way we normally work is, Peter and I are overproductive," Mills said. "We tend to write a lot of music. Michael requires a little more time to focus on it. Musically, I'd say we're pretty far along. Lyrically, we're probably just beginning."

On the heels of 2004's "Around the Sun," which offered a dearth of rock songs, Mills says R.E.M. is "certainly aiming for a more live feel and maybe a little more uptempo" approach this time around. "The trouble with making records is that you can plan all you want. But what we find is that the records tend to take on a life of their own, so it could go in any direction."

NOTHING BUT THE TRUTH

Pete Townshend pulled no punches during his March 14 keynote at the South by Southwest festival in Austin. When asked why he wound up reactivating the band after a 1982 farewell tour, he said, "I got back with the Who subsequent to the 1989 reunion tour to help John Entwistle with his money problems. It helped him briefly. But I think he spent most of the profit on cocaine." Entwistle, of course, died of a heart attack brought on by cocaine abuse in 2002 on the eve of a new Who tour.

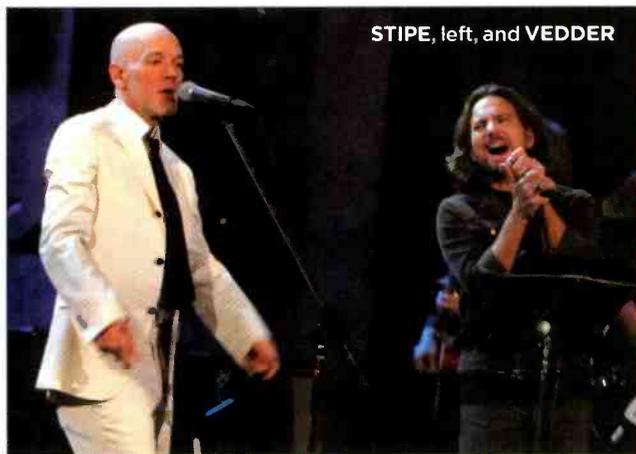
LIFE IN MOTION

Motion City Soundtrack is recording its third EP album at Electric Lady Studios in New York. The group is working on six songs with producer Ric Ocasek, after having tracked nine others with Fountains of Wayne's Adam Schlesinger and ex-Girls Against Boys principal Eli Janney at Schlesinger's Stratosphere studio in the Big Apple. While in New York, the group took in a showing of "Point Break: Live," an off-Broadway recreation of the infamously bad Keanu Reeves/Patrick Swayze flick from the early '90s. At said show, a member of the audience is picked at random to play Reeves' role ("Johnny Utah"), but on this night, the band's A&R man rigged the process so frontman Justin Pierre was chosen, much to the snickering delight of his bandmates. Track hears Pierre did just fine; after all, how hard is it to recite lines like "I've been to every city in Mexico. I came across an unclaimed piece of meat in Baja, turned out to be Rosie. I guessed he picked a knife fight with somebody better?"

THAT'S RICH

Rich Boy's "Throw Some D's" is No. 4 on Hot R&B/Hip-Hop Songs and No. 27 on The Billboard Hot 100, but the rapper tells Track he was no big fan of the tune when he first recorded it. "I never thought it'd actually even touch the chart," he says. "Since I didn't like the beat, which was produced by a guy named Butta and co-produced by Polow Da Don, I just decided to put the first thing I ever wrote right on the track, which is where the hook comes from. It was a situation where they put the record out already, so I didn't think they were going to get the next one in anyway. They put it out and it grew on me, and now I love the song."

RICH BOY



STIPE, left, and VEDDER

BALLARD'S PROPHECY

Award-winning songwriter/producer Glen Ballard says he's seen the future, and the future is motion-capture animation à la director Bob Zemeckis' "Polar Express" (2004) and this year's fall release "Beowulf." Ballard is working closely with Zemeckis and composer Alan Silvestri on songs for the film including the end title. "Bob [Zemeckis] is always stretching the boundaries of the visual medium," Ballard says. "'Beowulf' takes motion capture to the next level." The film stars Angelina Jolie, John Malkovich and Robin Wright Penn. Only Wright Penn tries her hand at a song. (Sorry, Jolie is not going to add singer to her résumé just yet.) One project is not enough for Ballard. He's just putting the final touches on Annie Lennox's highly anticipated new album, which will be released in the fourth quarter. "It's a very intense record," he says. "It's very personal to her. We spent a lot of time making sure the music was the way she wanted it." Also out this fall is a solo album from Tony Award-winning actress India Menzel of "Wicked" fame. Ballard co-wrote tracks and produced the album, which he says "goes way beyond Broadway." Ballard is particularly fascinated with the stage at the moment, and may just be working on a secret big project. "Recorded music has become a loss leader. It's terrifying," he says. "You can get music for free and, in a year, movies will be too. Performers and the live experience may be the future of the business. I'm certainly looking at Broadway as a place to go."

BOYS ON THE SIDE

After the 43-date Honda Civic Tour wraps June 10-11 in Chicago, Fall Out Boy's Pete Wentz tells Track the band plans to play some European festivals in the summer and then "go some places we've never been before, like Dubai and South Africa." The group also hopes to go to Uganda, where it works with the awareness group Invisible Children.

FRACTURED PASSION

Jeff Danna and Mychael Danna are co-scoring "Fracture," which stars Anthony Hopkins and Ryan Reynolds. Hopkins loves visiting them in the studio—he actually once considered his passion for music stronger than his passion for acting. An accomplished pianist, he scored his recent film "Slipstream."

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: BEC Recordings promotes **Tyson Paoletti** to GM. He was director of marketing at Tooth and Nail Records.

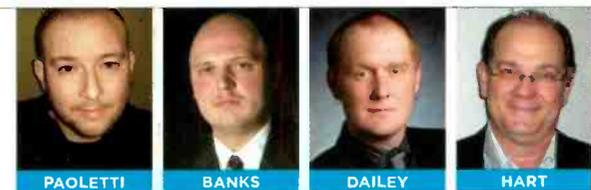
Rhino Entertainment taps **Cheryl Pawelski** as VP of A&R. She was VP of catalog development at Concord Records.

Hardly Art, a newly launched sublabel of Sub Pop, appoints **Sarah Moody** to GM. She worked in the publicity department at Sub Pop.

Sony BMG Nashville promotes **Tom Banks** to VP of finance. He was senior director.

Island Def Jam Music Group names **Sam Dailey** VP of sales. He was regional sales director.

Machete Music, a Universal Music Group company, names **Ximena Acosta** director of national publicity. She was a freelance publicist.



Universal Music Spain names **Fabrice Benoit** managing director. He held the same title at Universal Music Publishing France.

Robbins Entertainment names **Anne Amann** VP of legal and business affairs and **Stephanie Karten** manager of A&R/new media. Amann was director, and Karten was A&R/retail promotions coordinator.

PUBLISHING: Cherry Lane Music Publishing in New York names **Alison Voetsch** manager of communications and new media. She was a corporate communications assistant at Universal Music Group.

TOURING: International Creative Management names **Dave Hart** a senior agent in its concerts department. He was a senior VP at House of Blues Concerts.

Roctus in Los Angeles names **Richard Bull** executive VP. He was VP of marketing/business development at EMI Televisa.

RETAIL: Newbury Comics in Brighton, Mass., ups **Carl Mello** to director of media buying. He was senior buyer.

RELATED FIELDS: The Christian Music Trade Assn. elects **Don Noes** as the new chairman of its board of directors. He also serves as senior VP of distribution at Provident-Integrity Distribution.

ASCAP names **Walter Jones** membership representative for rhythm and soul. He was a freelance consultant working with Montell Jordan.

Send submissions to exec@billboard.com.

GOODWORKS

THICKER THAN BLOOD

The American Red Cross has unveiled its sixth annual National Celebrity Cabinet to promote awareness of the organization's services. Country superstars Tim McGraw, Rascal Flatts and Brooks & Dunn will serve alongside film and TV notables such as Forest Whitaker, Jamie Lee Curtis and Zach Braff, as well as Dr. Phil McGraw, Heidi Klum and Tommy Hilfiger.

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