



NATALIE PORTMAN

LUDACRIS

CARRIE UNDERWOOD

JOHN MAYER

MARY J. BLIGE

# BACKSTAGE AT THE GRAMMYS

... AND ALL THE AFTERPARTIES >P.26

# Billboard

EXPERIENCE THE BUZZ

FEB  
24  
2007

## SPECIAL REPORT

# INDIA

Bollywood Cassettes Are Giving Way To Hi-Tech Toys And A Booming Economy. The Music Biz Guide To:

- \* **MOBILE**  
How To Cash In On 150 Million Handsets
- \* **TOURING**  
The Secret To Success For International Acts
- \* **PUBLISHING**  
What You Need To Know About Royalties

## AHMET ERTEGUN REMEMBERED

With A Little Help From His Friends >P.34

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# ASCAP CONGRATULATES ALL



**DIXIE CHICKS**  
 RECORD OF THE YEAR  
 ALBUM OF THE YEAR  
 SONG OF THE YEAR  
 BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL  
 BEST COUNTRY ALBUM



**MARY J. BLIGE**  
 Best Female R&B Vocal Performance  
 Best R&B Song  
 Best R&B Album



**RICK RUBIN**  
 Record Of The Year  
 Album Of The Year  
 Producer Of The Year, Non-Classical



**LUDACRIS**  
 Best Rap Song  
 Best Rap Album



**BRUCE SPRINGSTEEN**  
 Best Traditional Folk Album  
 Best Long Form Music Video

**LIFETIME ACHIEVEMENT AWARD HONOREES**  
 Joan Baez  
 Ornette Coleman  
 The Doors  
 The Grateful Dead  
 Bob Wills

**TRUSTEES AWARD HONOREE**  
 Stephen Sondheim

**RECORD OF THE YEAR**  
 Dixie Chicks  
 Rick Rubin

**ALBUM OF THE YEAR**  
 Dixie Chicks  
 Rick Rubin

**SONG OF THE YEAR**  
 Natalie Maines  
 Dan Wilson

**Best Male Pop Vocal Performance**  
 John Mayer

**Best Pop Performance By A Duo Or Group With Vocal**  
 The Black Eyed Peas

**Best Pop Collaboration With Vocals**  
 Tony Bennett  
 Stevie Wonder

**Best Pop Instrumental Album**  
 Peter Frampton

**Best Pop Vocal Album**  
 John Mayer

**Best Dance Recording**  
 Justin Timberlake  
 Timbaland

**Best Electron c/Dance Album**  
 Madonna

**Best Traditional Pop Vocal Album**  
 Tony Bennett

**Best Metal Performance**  
 Slayer

**Best Alternative Music Album**  
 Gnarls Barkley

**Best Female R&B Vocal Performance**  
 Mary J. Blige

**Best Traditional R&B Vocal Performance**  
 Jill Scott

**Best Urban/Alternative Performance**  
 Gnarls Barkley

**Best R&B Song**  
 John & Austin  
 Mary J. Blige

**Best R&B Album**  
 Mary J. Blige

**Best Contemporary R&B Album**  
 Beyoncé

**Best Rap Performance By A Duo Or Group**  
 Chamillionaire  
 Krizzalyn Bone

**Best Rap/Song Collaboration**  
 Justin Timberlake

**Best Rap Song**  
 Ludacris

**Best Rap Album**  
 Ludacris

**Best Country Performance By A Duo Or Group With Vocal**  
 Dixie Chicks

**Best Country Collaboration With Vocals**  
 Bon Jovi  
 Jennifer Nettles

**Best Country Song**  
 Brett James  
 Hillary Lindsey  
 Gordie Sampson (SOCAN)

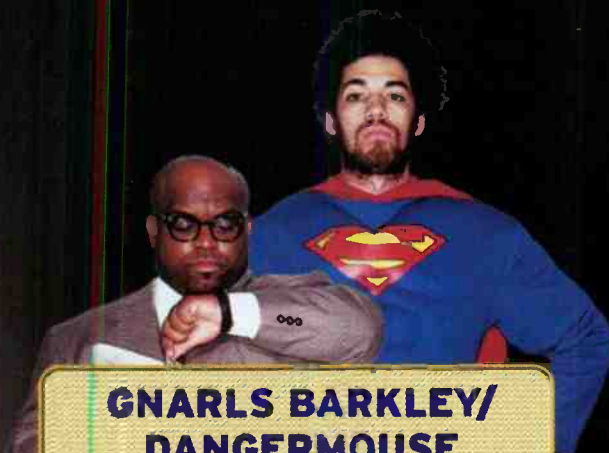


# OF OUR GRAMMY® WINNERS!



## JOHN MAYER

Best Male Pop Vocal Performance  
Best Pop Vocal Album



## GNARLS BARKLEY/ DANGEROUSE

Best Alternative Music Album  
Best Urban/Alternative Performance



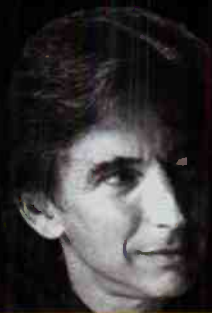
## JUSTIN TIMBERLAKE

Best Dance Recording  
Best Rap/Sung Collaboration



## TONY BENNETT

Best Pop Collaboration With Vocals  
Best Traditional Pop Vocal Album



## MICHAEL TILSON THOMAS

Best Classical Album  
Best Orchestral Performance

Best Country Album  
Dixie Chicks

Best Bluegrass Album  
Ricky Skaggs & Kentucky Thunder

Best Rock Or Rap Gospel Album  
Jonny Lang

Best Pop/Contemporary  
Gospel Album  
Tina Turner

Best Southern, Country, Or  
Bluegrass Gospel Album  
Randy Travis

Best Latin Pop Album  
Arjona

Best Latin Rock, Alternative  
Or Urban Album  
Maná

Best Tropical Latin Album  
Gilberto Santa Rosa

Best Banda Album  
Joan Sebastian

Best Traditional Folk Album  
Bruce Springsteen

Best Native American  
Music Album  
Mary Youngblood

Best Hawaiian Music Album  
Daniel Ho  
George Kahumoku, Jr.

Best Reggae Album  
Ziggy Marley

Best Polka Album  
LynnMarie & The Eckounds

Best Musical Album For Children  
Dan Zanes And Friends

Best Spoken Word Album (Includes  
Poetry, Audiobooks & Story Telling)  
Ossie Davis

Best Compilation Soundtrack Album  
For Motion Picture, Television Or  
Other Visual Media  
Joaquin Phoenix & Various Artists

Best Song Written For Motion Picture,  
Television Or Other Visual Media  
Randy Newman

Best Instrumental Arrangement  
Accompanying Vocalist(s)  
Jorge Calandrelli

Best Recording Package  
Adam Jones

Producer Of The Year, Non-Classical  
Rick Rubin

Best Remixed Recording, Non-Classical  
Jacques Lu Cont (PRS)

Best Surround Sound Album  
Donald Fagen

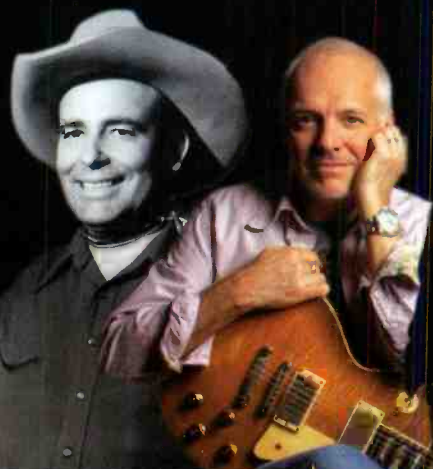
Best Classical Album  
Michael Tilson Thomas

Best Orchestral Performance  
Michael Tilson Thomas

Best Instrumental Soloist(s)  
Performance (with Orchestra)  
John McLaughlin Williams

Best Small Ensemble Performance  
Peter Rutenberg

Best Long Form Music Video  
Bruce Springsteen



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## HOME FRONT

360 DEGREES OF BILLBOARD

### Conferences

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

**MUSIC & MONEY**  
Starbucks Entertainment president Ken Lombard will keynote Billboard's 2007 Music & Money Symposium March 1 at the St. Regis Hotel in New York. For more information, go to [billboardevents.com](http://billboardevents.com).

**LATIN AWARD FINALISTS**  
Finalists were announced for the Billboard Latin Music Awards, which will be produced and broadcast live April 26 on Telemundo. For more information, visit [billboardevents.com](http://billboardevents.com).

### Blogging

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

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ON THE CHARTS

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TOP DIGITAL	#1 FALL OUT BOY / INFINITY ON HIGH
TOP INTERNET	#1 NORAH JONES / NOT TOO LATE
TOP JAZZ	#1 HARRY CONNICK, JR. / OH, MY NOLA
TOP CONTEMPORARY JAZZ	#1 KENNY G / I'M IN THE MOOD FOR LOVE...
TOP POP CATALOG	#1 SELAH / HIDING PLACE
TOP REGGAE	#1 BOB MARLEY / FOREVER BOB MARLEY
HOT RINGMASTERS	#1 MIMS / THIS IS WHY I'M HOT
TOP DVD SALES	#1 OPEN SEASON
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# DARYLE SINGLETARY

## STRAIGHT FROM THE HEART

"Arguably the best country singer of his generation" - Billboard



Daryle Singletary returns with *Straight From The Heart*, the follow up to his acclaimed release *That's Why I Sing This Way*

Daryle pays tribute to the timeless qualities of pure country music with his evocative versions of country classics made famous by George Jones, Randy Travis, Keith Whitley, Don Williams and more

Special guests include Rhonda Vincent, John Anderson and Ricky Scaggs

**IN STORES FEBRUARY 27TH, 2007**

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# OPINION

EDITORIALS | COMMENTARY | LETTERS

## Remembering Ahmet Ertegun

How do you surmise a man such as Ahmet Ertegun? The short answer is, you don't. The long answer, however, is much more colorful, much more endearing and—for all its risk of incompleteness—an opportunity for those who knew and loved Ertegun to pay tribute. In our special section on the departed co-founder of Atlantic Records, both in this issue (page 34) and greatly expanded online at [billboard.biz/ahmet](http://billboard.biz/ahmet), those who knew him best—the artists and executives he worked and played with through the decades—share the moments that made Ertegun's myth. For a man who touched so many with his colorful, sometimes hilarious (and occasionally unprintable) stories borne of a lifetime in the biz to which we're all addicted, it seems fitting for his friends to have the final word, with a story or two of their own.

We miss you, Ahmet. The biz will never be the same again. —*The Billboard Staff*



## Grammy Whammy

The Recording Academy Disrespects Nashville?

BY MIKE DUNGAN

For years we have watched our stars stand onstage at the Grammy Awards and have to perform songs that has nothing to do with current country music culture. No artist in any other format is asked to do that. We have Rascal Flatts and Carrie Underwood, two artists that have the biggest

records of the year, and they can't perform their own songs? C'mon. That's absolutely outrageous and ridiculous. Our biggest stars, if they have monster records, should be allowed to perform them like the other genres are permitted to do.

This is a long-running feeling I have had; this year's Grammys were really the straw that broke the camel's back. There has been a continuous display of a lack of affection for country music as we define it today and as we defined it through the years.

The Recording Academy continues to say that Nashville is key to its existence and its culture and its organization—and it certainly isn't shy about reaching into our pockets and asking for donations. Yet every time it has an opportunity to show us any kind of respect, it does exactly the opposite.

It feels to me like the academy would rather not have any country artists on the show, but it begrudgingly accepts them only if it can use them to accomplish something else. I can tell you that this is a universal feeling. It is the talk of the Nashville com-

munity, and the feelings are very strong and they are all the same, and they basically are, "Fuck the academy."

I'm not saying that I would hold my artists back from appearing at the Grammys—that would be presumptive of me. It's really not our style. But I do know that I don't want to be where I am not wanted, and I am certainly not going to go where I'm not respected.

You can tell a woman you love her every five minutes, but if you continually treat her like shit, eventually she's going to leave.

We are at that point. The Nashville office for the academy really needs to take a close look at its own organization and let them know what we in Nashville are all about. I know for one, it's going to be a long time before I come back to a Grammy performance, and it's going to be a long time before I support a Grammy effort. If the academy shows me and my family no respect, then it will get nothing in return from me.

*Mike Dungan is president/CEO of Capitol Nashville.*



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KTU (Gunn, Pohjonen, Mastelotto)



Disco Ensemble



22-PistePIrkko



**FINNISH  
MOOSIC TOUR**

**KTU** (Pohjonen, Gunn, Mastelotto)  
**DISCO ENSEMBLE**  
**22-PISTEPIRKKO**  
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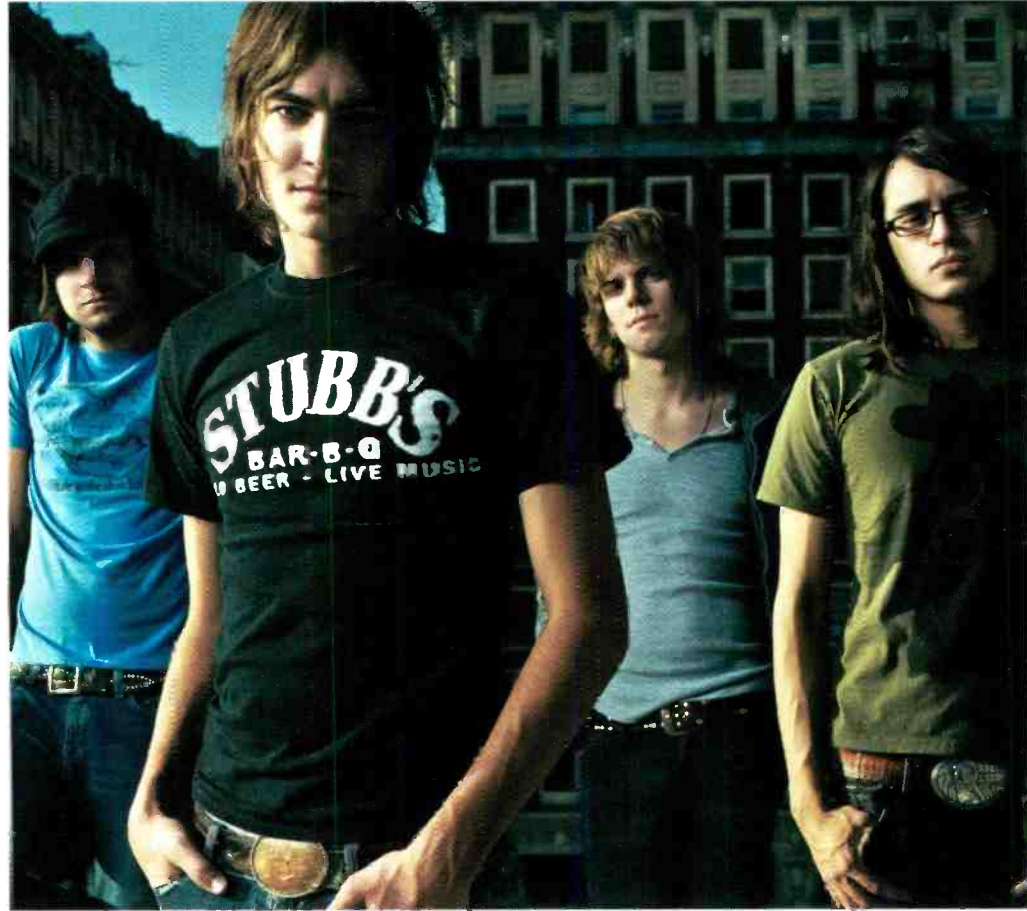




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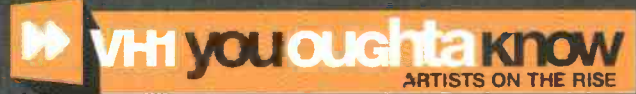
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**DITCHING DRM**  
The logistics of labels switching to MP3



**ARCHITECTS OF A&M**  
Herb Alpert and Jerry Moss on their legacy



**XTREME JUSTICE**  
Bronx duo charting big with urban bachata



**WIZARDS OF OZZFEST**  
Sharor Osbourne, Live Nation set fans free



**MARKETING MIKA**  
Brand partners turning U.K. artist into a star

10

10

14

20

23

**>>>EMI STOCK EDGES UP AFTER PLUNGE**

Shares in EMI rose 3.9% on the London Stock Exchange Feb. 15 to 219p (\$4.28), a day after the company's stock plunged 12% on the news that profits for its current fiscal year would be "significantly below" expectations. EMI issued a statement Feb. 14 warning that profits would be down and noting that it expects recorded music revenue for the financial year ending March 31 to decline by around 15% on a constant currency basis. The profit warning is EMI's second this year.

**>>>MTV LAYOFFS INCLUDE EXECS**

MTV Networks has handed out pink slips to several senior-level executives as part of its move to cut 250 jobs. Among those departing are Paul DeBenedittis, executive VP of multiplatform programming, content strategy and scheduling at MTV; Salli Frattini, senior VP/executive in charge of production at MTV and Kathy Flynn, senior VP of production events at MTV and VH1.

**>>>EMI PUB U.K. OPENS PRODUCER MGMT. DIVISION**

EMI Music Publishing U.K. has launched a new producer management division. Anna Carpenter, currently of Native Management, will head the London-based unit in the post of GM of producer management for EMI Music Publishing U.K., effective March 1. At Native Management, Carpenter is part of the team managing writers and producers.

>>> continued on p10

# UP FRONT

TOURING BY RAY WADDELL

## Concerts In The Material World

The Police's Long-Awaited Reunion Tour Could Wind Up 2007's Biggest

When Sting announced, "We're the Police and we're back" from the Staples Center stage at the Grammy Awards, he heralded a tour that has long been a dream for music fans and the concert industry alike.

"We're all looking for the kind of thing that kicks our business in the ass, and something like this definitely fits that bill," says Arthur Fogel, chairman of global music of Live Nation and president of the promoter's international touring unit the Next Adventure. TNA produces the tour in association with RZO Entertainment.

"I am confident that we're on the eve of the biggest tour of 2007," RZO partner Bill Zysblat says.

The tour begins May 28 at the GM Arena in Vancouver (billboard.biz, Feb. 12). The band—Sting, Stewart Copeland and Andy Summers—will play arenas and stadiums internationally through the end of the year. Included on the route is a headlining performance at the Bonnaroo Music Festival June 16 in Manchester, Tenn., and a July 28 stop at Fenway Park in Boston.

Fogel's team has a history producing Sting's global tours, and last year wrapped massive international runs by Madonna and U2. Similarly, RZO has worked the last several Sting tours, "so, we were involved at the first hint of a Police tour," Zysblat says. "We are responsible for all financial matters other than local show costs [which are the responsibility of TNA]."

A Police tour has been on the wish list of those both within and outside the music business since the group split in 1984 following the release of its most successful album, "Synchronicity." Asked how long this tour has been in the works, Fogel says, "Several years for me. It was just a long process to sort of move it from talk to pushing the button."

Details were announced at a Feb. 12 press conference at the Whisky A Go Go in West Hollywood, Calif., at which the band showcased its remarkable onstage alchemy with live performances of several songs. At the press conference, Sting says he became open to the idea of reuniting with his bandmates a few months ago.

"This light bulb went off in my head: I'm going to call Andy and Stewart and tell them we should do a tour," he says. "I thought, well, it will surprise them. It will surprise the world, and it's surprising me, too. It's very healing. It's a part of my life I've sort of run away from for 25 years."

Interest in the weeks leading to the tour announcement has been incredibly high. "While we have not yet seen the public's reaction, the industry buzz is at a level I have never seen," says Zysblat, who has in the past 30 years worked on tours including David Bowie, Pink Floyd and the Rolling Stones.

The plan is for the Police to tour North America through the first week of Au-



STING, STEWART COPELAND and ANDY SUMMERS, from left, triumphant after their reunion at the Grammy Awards.

gust, then play the United Kingdom and Europe, returning to North America in late October. The rest of the world will follow, including Mexico, South America, Japan and possibly Australia and New Zealand through the end of the year. About 80 shows are on the books, including 24 cities in North America.

"There are definitely parts of the country and cities that we aren't going to get to," Fogel says. "But we have some flexibility when we come back later in the fall to put in some other places."

Still, multiples in major cities are likely, with a double at Madison Square Garden in New York (Aug. 1 and 3) named out of the box. The

band first headlined the Garden in January 1981. "It was the first arena show they had ever played and they sold out," MSG Entertainment president Jay Marciano says. "Their performance [this summer] at MSG will undoubtedly be one of the most highly anticipated shows of the year."

Fogel is known for being conservative in his projections, but the buzz leading up to the tour indicates that the band will play multiples in many markets. Billboard's own calculations put the gross potential at more than \$200 million.

"The reality is somewhere between the hype and the conservative," Fogel says. "From

day one I thought it would be a big tour that incorporates eight to 10 stadiums in Europe, eight to 10 stadiums in America, and I'm sticking with that."

Best Buy is the North American sponsor of the tour and will conduct the presale orchestrated by Ticketmaster. Tickets will be scaled primarily at \$225, \$90 and \$50, falling somewhere between U2 and Stones/Madonna prices. "If you look at some of the Web sites and chatter, people are expecting a lot higher than that," Fogel says.

Fans won't be disappointed, Fogel concludes. "This is one of those things that's going to be exactly what people want it to be," he says. "That's my assessment."

THE POLICE: LESTER COHEN/WIREIMAGE.COM

DIGITAL BY BRIAN GARRITY

## Flipping The Switch

What Would It Take For Labels Like EMI To Abandon DRM?

Rumors are flying that EMI may be ready to drop its requirement that digital retailers sell music downloads as copy-protected files. But whether EMI or another major label ultimately chooses to ditch digital rights management (DRM) in the name of interoperability, retailers and record companies will face myriad logistic and strategic challenges to creating a commercial MP3 marketplace. After surveying a half dozen retailers and analysts on the prospects of an industry move to MP3, Billboard breaks down the issues that figure to be in play.

### CATALOG CONVERSION

Retailers and labels have to work out whether they want to sell in MP3 or an unprotected version of the file formats already in use—the Microsoft-backed WMA or the Apple-championed AAC. The smart money is on MP3, given that it's the only format truly interoperable with all players and music services. One leading digital retail executive says existing catalog could be converted to MP3 at the rate of "tens of thousands" of tracks per week. A label with a large library of hundreds of thousands of tracks could see its files completely reformatted within a five- to six-week period.

### WATERMARKING

Even if DRM as it currently exists may be on the way out, that doesn't mean the labels are giving up on policing against unauthorized copying and distribution. The notion of watermarking commercial MP3s is gaining momentum, according to Real Networks CEO Rob

Glaser, with retailers and labels squeamish at the prospect of selling completely unprotected files. Watermarks would embed basic information about the retailer and the purchaser into a song file at the point of purchase. That data could be used to trace the source of leaks when songs pop up on file-sharing networks.

### PRODUCT MIX

If at least one, but not every, major label makes its content available sans DRM, download retailers will face the thorny prospect of offering a mixed selection of music files—some of which will be open and interoperable, and others that will be copy-protected and device-specific. But retail sources say they are betting that once one label flips the switch on MP3, the rest of the

industry will follow suit. Just one major label offering MP3s "would be an unsatisfying consumer proposition," eMusic president/CEO David Pakman says. "But it would be the first domino."

### SUBSCRIPTION IMPACT

Retailers in the subscription space are quick to point out that just because they want the labels to drop the use of copy protection with a la carte downloads, the same is not true when it comes to unlimited monthly access offers. "The subscription model still needs a DRM for it to make sense," Glaser says. Of course, that means portable subscriptions would remain mired in interoperability problems. But analysts point out that for the time being subscription specialists will be happy just to have customers coming to buy a la carte tracks.

Such services hope to use an iPod-friendly download businesses to upsell customers on monthly all-you-can-eat plans.

### SALES IMPACT

Of course, the biggest burning question is whether solving the industry's interoperability headache will improve sales. Digital retailers maintain that overall consumption will rise if music is available in a common format. But analysts aren't so sure. Some suspect that a more likely near-term outcome of a move to MP3 would be a redistribution of digital spending to companies other than Apple. "I can understand why the labels are cautious," Jupiter Media analyst David Card says. "I think unprotected MP3s are a great idea, but I don't know that there is an untapped desire among consumers to go that route." ...



### >>> WEI WEI LAUNCHES ALBUM VIA DOTMOBI

Chinese superstar singer Wei Wei is the world's first artist to launch an album exclusively via dotMobi, the first Web domain dedicated to mobile content. The dotMobi venture means that consumers with music-enabled mobile handsets will immediately be able to access the new release via the site. The release will be offered through digital retailers at some point, and there are no immediate plans for physical distribution.

### >>> STUDY: P2P HAS LITTLE IMPACT ON ALBUM SALES

Researchers from Harvard University and the University of Kansas claim pirate peer-to-peer file-sharing networks have little effect on music industry sales. The study compared the download activity from various P2P services in the last four months of 2002 and compared it to Nielsen SoundScan data, tracking a total of 1.75 million downloads from 680 albums. The report, published in the February Journal of Political Economy, finds that illegal downloads affected physical CD sales only 0.7%.

### >>> TOP YAHOO MUSIC EXECS EXIT

David Goldberg and Robert Roback, the duo leading Yahoo's music efforts, are leaving the company. The two executives announced their resignations Feb. 12 for "personal reasons" expressing a desire to "go back to our entrepreneurial roots." Yahoo head of entertainment and games Vince Broady will oversee the online portal's music operations moving forward. Goldberg and Roback will continue in their roles temporarily as part of a transitional process.

## 6 QUESTIONS

with HERB ALPERT & JERRY MOSS  
by BRIAN GARRITY

Legendary A&M Records co-founders Herb Alpert and Jerry Moss received the President's Merit Award Feb. 11 at the 49th annual Grammy Awards (see story, page 26), recognizing a four-decade career that saw the executive duo build the label from a garage operation into the largest independently owned record company in the world by the time they sold it to PolyGram for \$500 million in 1989.

While at A&M, the pair helped give rise to the careers of Burt Bacharach, the Carpenters, Janet Jackson, Quincy Jones and the Police, among others.

Alpert, also an accomplished songwriter and musician who was A&M's first artist, is set to reissue a remastered version of his disco-infused 1979 hit "Rise" on May 29 via Shout Factory. Billboard caught up with the pair after the awards.

### What's your view on A&M's legacy?

**JM:** The great thing about our label was we basically grew everybody. Most every A&M artist, no matter how small or large, they just started out as regular people. We didn't buy a lot of acts.

**HA:** We were not concerned with the beat of the week. Some of the best records we ever made were not necessarily the ones that were the most successful... The Flying Burrito Brothers, Joan Armatrading, David + David... We could name so many.

### How has the music business changed since your days of running A&M?

**HA:** It's become a whole other set of circumstances. As soon as music videos came along, people started listening with their eyes as well as their ears. It's almost a different genre. It's also a lot more lawyer-driven and quarter-to-quarter-driven.

**JM:** People learn how they are received by performing in front of a live audience. That's especially important if you want to be a performer for the rest of

your life. I think that is missing today. That is why a band like the Police can still come out and play major stadiums.

### What's your take on the state of the industry?

**JM:** The music is strong. But so far as the music business is concerned, when it comes to selling CDs, we are losing retail. Browsing for records is becoming

ing a forgotten pastime—which is how people used to find a lot of music. There is no more Tower. They had people to recommend music.

### Herb, as an artist, how do you feel about the ability of consumers to cherry-pick tracks from digital music services?

**HA:** It's unfortunate that people aren't interested in the full document of an album. Now people just want a song or two for their iPods. It seems like it's just piecemeal. But the good thing is that does entice people to explore catalogs.

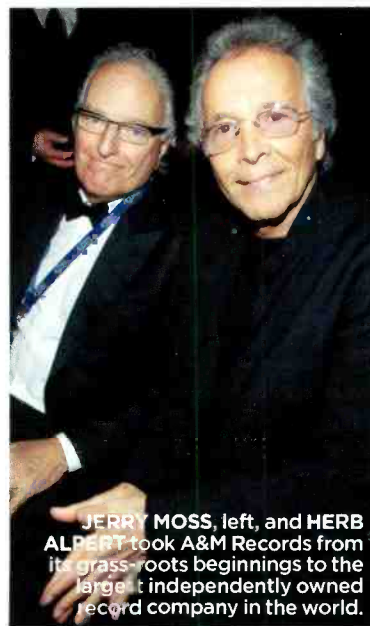
### If you were starting A&M today, what would be different?

**JM:** It seems most people are operating from their computer sites. That's the most successful way to go today. The Web is how people are being discovered. The whole point is keeping your windows open to opportunities.

### How is consolidation affecting the music business?

**HA:** There are lots of great artists out there trying to be heard. I would like to see more of them get a better chance.

**JM:** I know that a lot of good people have been laid off. That doesn't help. ...



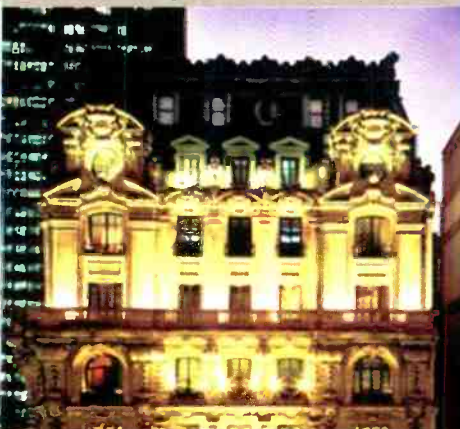
JERRY MOSS, left, and HERB ALPERT took A&M Records from its grass-roots beginnings to the largest independently owned record company in the world.

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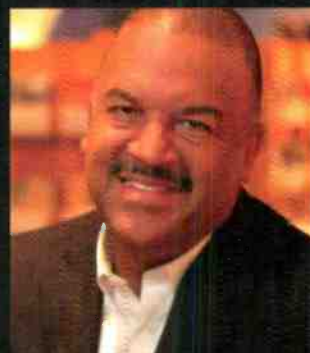
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### KEYNOTE Q&A

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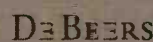
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## The BRITs Get Brash

Live-Broadcast BRIT Awards Turn Lively As Viewership Increases Elevate U.K. Retail

LONDON—The decision to broadcast the annual BRIT Awards live paid off, with viewing figures significantly rising from last year and an edgier feel to the ceremony than in recent years.

The ITV1 prime-time telecast averaged 5.3 million viewers for a 22% audience share, up 700,000 viewers and two share points over the 2006 broadcast.

Retailers predict the viewership will positively affect record sales as well: Market-leading HMV expects Amy Winehouse, the Killers, Oasis and Take That to benefit the most from what they claim could be “one of the biggest-ever [post-BRITs] uplifts in album sales.”

“Hmvdigital.com saw an instant fivefold increase in sales of downloads of many of the featured artists during the

broadcast itself,” an HMV representative says, “underlining the interactivity of fans watching the show and then wanting the music straight away.”

Speaking to Billboard at the Valentine’s Night ceremony, before viewing figures were issued, outgoing BPI chairman Peter Jamieson—overseeing his



LIAM GALLAGHER

final BRIT Awards—declared: “We’re up against live [soccer match] FA Cup on one side and the finale of [reality TV show] ‘The Verdict’ on the other, so we’d be thrilled with 5 million and a 20% audience share.”

The last live broadcast, in 1989, entered the annals of U.K. TV history over its technical failures, but the 2007 BRITs avoided the controversy that many were expecting to engulf proceedings.

Several artists, including Oasis’ Liam and Noel Gallagher—picking up the Outstanding Contribution to British Music Award—spouted profanities, but all such incidents were muted before broadcast, thanks to a 30-second time delay. U.K. TV watchdog Ofcom says it received 135 complaints about the show, and ITV itself says it received 300 more—

mainly concerning presenter Russell Brand’s script, which included jokes about Robbie Williams, the Queen and friendly-fire incidents in the Iraq War.

The night’s big winners were the Killers, who performed live and won international album awards, and Arctic Monkeys, who claimed prizes for British group and British album.

The Arctic Monkeys did not attend the ceremony, instead sending video messages featuring them dressed as characters from “The Wizard of Oz” and the Village People. However, Laurence Bell—founder of their label, Domino—denied any snub, saying the band was on a video shoot for “Brianstorm,” the first single from sophomore album “Favourite Worst Nightmare.”

New talent held sway at the awards, with Winehouse (British female solo artist), James Morrison (British male solo artist) and the Fratellis (British breakthrough act) all winning their first BRITs.

Fratellis frontman Jon Lawlor, who celebrated by spraying champagne and declaring, “Thank fuck for the Fratellis!” hailed the live broadcast as “an excuse to get drunk and have fun.” The band recently hit No. 1 on Billboard’s Hot Singles Sales chart with “Flathead.”

Universal took eight of the night’s 13 awards, with one for Warner (Muse, British live act) and two for Sony BMG (Oasis, plus international male solo artist for Justin Timberlake).

Additional reporting by Lars Brandle and Ian Watson.

### >>> KOCH TO BE ACQUIRED

Entertainment One Income Fund, the company that owns Koch Entertainment, has agreed to be acquired by Marwyn Investment Management, a London-based private equity firm. The deal calls for unit holders of Entertainment One Income Fund, which trades on the Toronto Stock Exchange, to receive about \$3.60 Canadian (\$3.08) per share. In addition, Marwyn will assume \$68 million Canadian (\$58.4 million) in company debt, which values the company at about \$188 million Canadian (\$161.3 million). The deal, which is subject to approval of regulatory agencies and shareholders, is expected to close in March.

### >>> MUSICNOTES POSTS FIRST FULL-YEAR PROFIT

Digital sheet-music distributor Musicnotes posted its first full-year operating profit in 2006, increasing sales by 45% to more than \$5.5 million. The company revealed Feb. 14 that it sold nearly 850,000 downloads of sheet music in 2006 and added 250,000 new customers. Year-to-date sales are up almost 50%, with more than 125,000 downloads sold this year through mid-February.

### >>> EMARKETER: PODCASTING AD REVENUE TO HIT \$400M

Research aggregator eMarketer expects advertising spending on podcasting to skyrocket to \$400 million by 2011, from \$80 million last year. Fanning this fire is the pending addition of Google to the podcasting space, as well as more sophisticated audience measurement tools that can more accurately tell advertisers the number and type of podcast listeners at a given time.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Brian Garrity, Juliana Koranteng and The Hollywood Reporter.

LATIN BY LEILA COBO

## NODS FOR NEWCOMERS

Reggaetón And Pop Dominate Diverse Billboard Latin Music Award Nominations

Underscoring Latin consumers’ continued interest in a diverse range of musical styles, two newcomers from different genres top the list of finalists for the 2007 Billboard Latin Music Awards.

Leading the pack with nods in seven categories is reggaetón duo Rakim & Ken-Y, who accumulated sales and airplay thanks to a radio-friendly mix of romance and rhythm that appealed to a younger, female audience.

Following with five nominations is Mariano Barba, a young, hunky purveyor of romantic banda whose third release, “Aliado del Tiempo” (Three Sound), became his first to hit the Billboard charts.

Barba is the regional Mexican highlight in a year otherwise dominated by reggaetón and pop. The split is clearly seen in the Top Latin Albums artist of the year category, where Daddy Yankee and Don

Omar are up against Maná and RBD, and in the producer of the year category, where reggaetón names Nelly and Luny Tunes compete against Armando Avila (of RBD fame) and Cachorro López.

Also up for five awards is salsa diva India, who placed two albums—“Pura Salsa” (Universal Latino) and “Soy Diferente” (La Calle/Univision)—on Billboard’s Tropical Albums chart.

An even more wide-ranging group of acts—Maná, Shakira, Joan Sebastian, RBD, Wisin & Yandel, Toby Love, Aventura and Fonseca—are all finalists in four categories each.

Rakim & Ken-Y are up for awards for their debut album, “Masterpiece: Nuestra Obra Maestra” (Pina/Universal Latino), and for their song “Down.” The duo is also a finalist in the Hot Latin Songs artist of the year category, a testament to the cumulative effect of its crossover appeal; its melodic departure from more aggressive reggaetón is

played on rhythmic, tropical and even pop stations.

“Down” is competing for Hot Latin Song of the year against Barba’s “Aliado del Tiempo,” which spent 49 weeks on the charts. The track’s longevity also helps make Barba a contender for the songwriter of the year award.

The Billboard Latin Music Awards will air live April 26 on the Telemundo network from the Bank United Center in Miami. They honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that informs Billboard’s weekly charts during a one-year period from the issue dated Feb. 11, 2006, through this year’s Feb. 3 issue.

The show caps the Billboard Latin Music Conference, taking place April 23-26 at the Intercontinental Hotel in Miami.

For a complete list of finalists, visit [billboard.com](http://billboard.com). For information on the conference, go to [billboardevents.com](http://billboardevents.com).



RAKIM & KEN-Y

## Planet Rock

Live Earth Concert Plans Unveiled

BY MITCHELL PETERS

Former Vice President Al Gore and a host of celebrities gathered Feb. 15 in Los Angeles to reveal plans for “Live Earth—The Concert for a Climate in Crisis.” The series of seven live music events—set to take place in Shanghai, Johannesburg, London, Sydney, Brazil, Japan and on the East Coast of the United States—will be broadcast across the globe July 7 to approximately 2 billion TV, radio and Internet viewers.

Red Hot Chili Peppers, Bon Jovi, John Mayer, Fall Out Boy, Faith Hill and Tim McGraw lead the first 25 confirmed performers, with at least 75

more to be announced.

The initiative is part of the Save Our Selves campaign, designed to raise awareness of global climate control. Kevin Wall, CEO of live digital entertainment provider Control Room, is producing the event.

Live Earth venues should be announced within the next month, Wall says, and more cities could be added. Ticket on-sales should begin in mid-March.

Live Earth will be broadcast worldwide on MSN, a major sponsor of the event. MSN has services in more than 42 markets and 21 languages.

For more info, go to [live-earth.msn.com](http://live-earth.msn.com).

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Latin Notas

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# Taking Urban Bachata To The Xtreme

Bronx Duo Scoring With Updated Dominican Beat



XTREME

The latest musical style to tap into a young, bilingual Latin buyer is urban bachata, the blend of traditional Dominican bachata and R&B that first gained notoriety with *Aventura*.

Last year, newcomer **Toby Love** made a dent in the market with his self-titled Sony BMG debut, which has sold 36,000 copies, according to Nielsen SoundScan.

Now, **Xtreme** becomes the newest group to successfully step into the urban bachata pathway.

With a radio hit, "Shorty Shorty," that jumped from No. 7 to No. 3 on Billboard's Hot Latin Songs chart (this week it's No. 5), Xtreme is suddenly on everyone's radar. But the duo, made up of Bronx friends **Steve Styles**

and **Danny D.**, has been quietly, but efficiently working its way to the top for nearly two years.

Xtreme originally caught the attention of producer **Sergio George** when he saw it perform its mix of bachata, pop and R&B at a New York college in 2004. George and partner **George Zamora** signed the group to their label, SGZ, and released "Xtreme" in 2005 via a distribution deal with Sony BMG. When SGZ was acquired by Univision Music Group and became La Calle Records, Zamora and George took Xtreme with them and rereleased the album in April 2006. Bolstered by a well-performing single, "Te Extraño," sales held up, notching 16,000

copies, according to Nielsen SoundScan.

Xtreme's sophomore album, "Nuestra Historia," came out Nov. 23, 2006, scanning nearly 1,500 copies its first week, while "Shorty Shorty" debuted on Hot Latin Songs Dec. 2. To date, the album has sold 18,000 copies, according to Nielsen SoundScan.

Like *Aventura* and Toby Love, Xtreme's music is romantic bachata, a direct result of Styles' and Danny D.'s background. The songs are bilingual, says Styles, who writes and produces with Danny D., simply "because we speak both languages." The basic beat is bachata—recognizable for its trademark, brittle guitar lines—because both have Domini-

can parents and because "bachata was a much easier, better way to express our music," Styles says. "Merengue is harder, it's one beat. Bachata lends itself more to romantic material."

Xtreme's audience is not only Dominicans, but includes second-generation Hispanics from many backgrounds, including Mexicans and Puerto Ricans.

But in an effort to further broaden the group's appeal, this week Univision will release a pop version of the song, designed to play on Latin pop stations, and not just the tropical and Latin rhythmic stations where it plays today.

Also in the works, Zamora says, is an all-English version that will be serviced to

mainstream R&B radio.

"We'll probably change it into more of a hip-hop beat for English radio," Zamora says. "I don't think urban radio will accept the bachata beat."

In the meantime, Xtreme is readying for a second round of heavy promotion on Spanish-language media, and, at a grass-roots level, the group is wrapping up a performance tour of six New York-area high schools.

The duo will soon release a second single, "A Dónde Se Fue," and will promote it via an online contest to choose two female dancers to be featured in the video.

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

## THE BILLBOARD Q&A?

Mexican punk band Panda has been at the helm of a new Mexican rock movement thanks to strong sales of a host of releases, including "Amantes Suntuables," which has sold nearly 200,000 copies in Mexico. Panda attributes part of its success to being signed to an indie, Movic Records (now distributed via a joint venture with Warner), that's allowed it wide creative latitude. Following the release of "Amantes" this month in the United States, Panda bass player Ricardo Treviño spoke with Billboard.

**Your album art has no pictures, only sketches. Why?**

That was the concept of the album and of what we wanted the lyrics to convey. We think an album can be conceptual and deal with a single topic. And we think the art is very important to the album. We've also



PANDA

included a DVD with a lot of material, videos, tours, that you can't download digitally nor get in a pirated version. We did that with the past album too. That gives our product a good plus, and it's worked well.

**Was this your label's decision?**

No, no, no. It's totally our decision. In fact, our drummer edited the DVD, and he recorded the images during concerts with his handycam.

**At this point, you must have received offers from every major label. Would you switch?**

I'm not aware of any offers. But had we been with a major label, we couldn't have done what we've done. Movic allowed us to explore, and this is our way of expressing our loyalty and saying, "We're not going anywhere, even if they offer us the moon and the stars." In the beginning, we played anywhere we could and gave interviews to anyone who opened their doors to us. And we're still doing the same thing. We want to open doors.

—Leila Cobo

LATIN BY AYALA BEN-YEHUDA

# Reggaetón Rug Rat

Puerto Rican Miguelito, 8, Spreads Squeaky Swagger To Mainland

Reggaetón videos don't usually take place at a petting zoo. But if you're 8-year-old Puerto Rican novelty Miguelito, replicating your success on the mainland requires a family-friendly approach.

Miguelito is the first new artist signed to Daddy Yankee's El Cartel label, which is jointly releasing his album with Machete Music. "Mas Grande Que Tu" has sold 16,000 copies since its Dec. 19 release, with 83% of sales coming from Puerto Rico and the Virgin Islands, according to Nielsen SoundScan.

Miguelito's squeaky voice and precocious swagger—the video to his "Ponle el Boom Boom" features him



in a dolphin pool with backup dancers in bikinis—brought his album to No. 16 on Billboard's Top Latin Albums chart last month. Heavy spins of that song and first single "Montala" on San Juan radio helped drive

initial sales and led to endorsements: Miguelito has recorded a jingle for Malta India beverages.

Album sales have since dropped off despite a smattering of mainland radio plays. But the young performer will join Daddy Yankee on tour later

this year, after Machete rereleases "Mas Grande Que Tu" with extra tracks and videos in April.

"The plan was to work it in Puerto Rico. Now we have to speed up the process in the U.S.," Machete Music

president Gustavo Lopez says. "Radio is key, but for the most part it's just seeing the kid. The minute people see him we sell records."

To that end, Miguelito has begun a slew of TV and personal appearances, from taping Univision's "El Gordo y La Flaca" in January to planned stops at all the major Latin festivals this year, such as Los Angeles' Fiesta Broadway and New York's 116th Street Festival.

Because of Miguelito's age and visual appeal, "we have to come up with initiatives that are creative," says his manager Edwin Prado,

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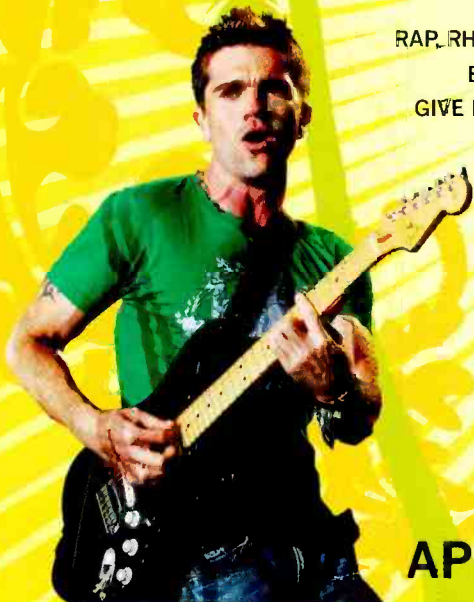
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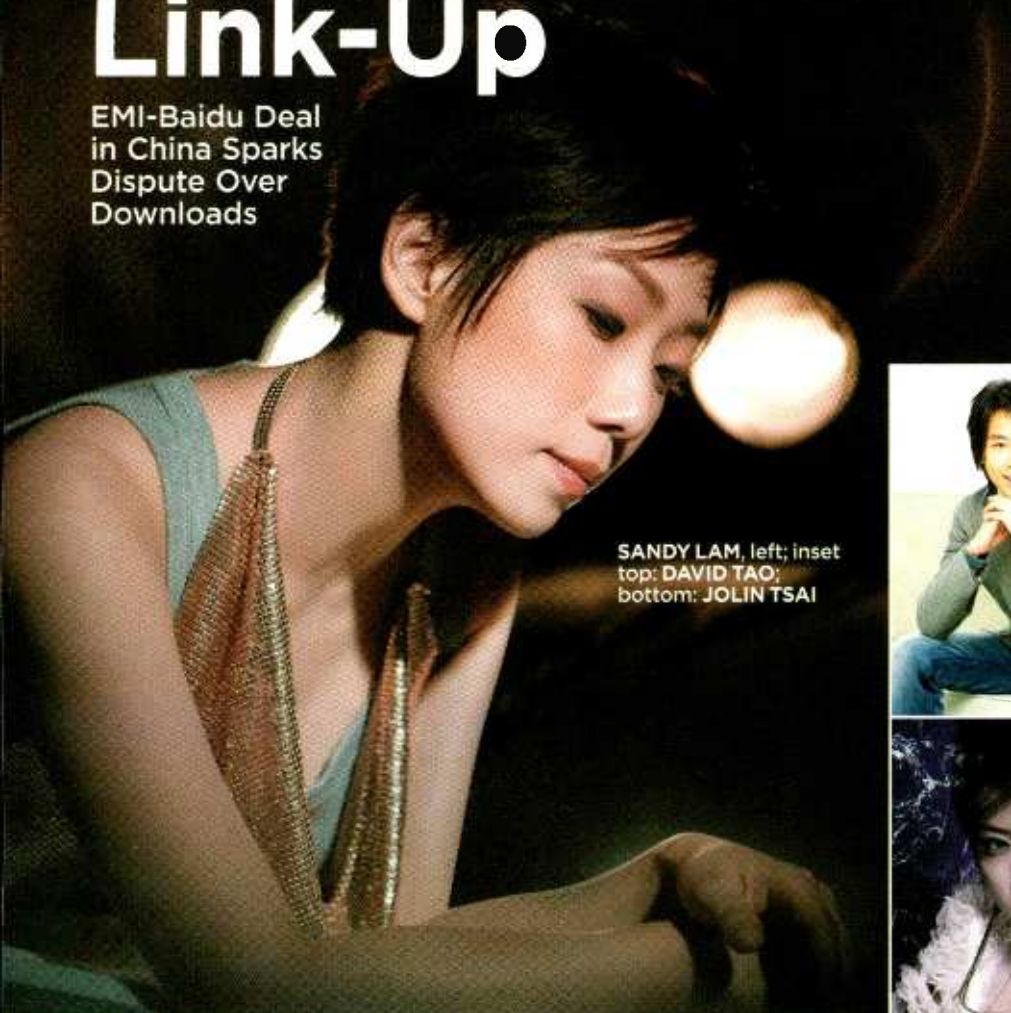
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GLOBAL BY STEVE McCLURE

## Deep-Link Link-Up

EMI-Baidu Deal in China Sparks Dispute Over Downloads



SANDY LAM, left; inset top: DAVID TAO; bottom: JOLIN TSAI



TOKYO—Until a few weeks ago, EMI was among the group of labels suing Baidu for copyright infringement over the controversial Chinese Internet portal's practice of "deep-linking" to illegal downloads.

But now, to the disappointment of other labels in the region, EMI is collaborating on the launch of an advertising-supported online music streaming service, even though Baidu continues to

link to unauthorized MP3s.

It's the first such arrangement between an Internet search engine and a major international label in China, and came in the wake of the Beijing No. 1 Intermediate People's Court Nov. 17 ruling in favor of Baidu. The labels say they plan to appeal that decision.

Under the agreement, Baidu has set up a special EMI Music Zone that will allow users to listen to EMI's Chinese repertoire, including such well-known artists as Sandy Lam, Jolin Tai and David Tao, in streaming-audio format, free of charge. International repertoire is not featured. It "soft-launched" at the end of January, and a full version was set to debut Feb. 17—but the site has already drawn criticism from others in the industry.

A quick check of the EMI Music Zone reveals that, by clicking on song titles, users are offered not only streaming audio files but also "deep links" to sites providing unauthorized MP3 versions.

"We're rather disappointed by the EMI-Baidu deal," says a Universal Music Group International representative, contending that Baidu is "dressing up" its deep-linking activities through the deal with EMI.

Off the record reaction from publishers and labels is stronger, with some criticizing EMI for dealing with a company that is regarded by many in the industry as little better than pirates.

EMI Music South East Asia president/COO Paul Robinson says: "EMI/Typhoon has agreed with Baidu that, during an interim period, the MP3 download feature can remain whilst we work on the technology and business model to provide users with a very positive

experience, and importantly, one which we, Baidu and other partners can monetize. Key to this is not to lose 95% of the current users in this process."

"Our deal with Baidu isn't an acceptance by

EMI that their practice of deep-linking to copyrighted material is legal in China or anywhere else," EMI Music Asia chairman Norman Cheng says. "Baidu have made a commitment to introduce a legal downloading model with us that we hope will be introduced as soon as possible."



The deal is actually between Baidu and Typhoon Music, ownership of which is evenly divided between EMI and Cheng. He is director of the Shanghai-based company, which owns controlling stakes in music companies operating in mainland China and Hong Kong.

Baidu's total revenue was up 169% year-on-year in the quarter ended Sept. 30, 2006, to 239.3 million yuan (\$30.3 million), for an after-tax profit of 85.3 million yuan (\$10.8 million), up 902% from the corresponding period in 2005. Baidu's share of Chinese Internet search traffic rose to 62% in August 2006 from 48% in August 2005, according to the government-owned China Internet Network Information Center. In October, Baidu announced a content and advertising deal with MTV Networks.

Few executives in the region were willing to comment on the deal. But, off the record, while many on the digital side of the business can see the promotional value in EMI artists being exposed to such a large audience, others in the record industry question whether the Chinese industry is sufficiently developed for the service to actually make money.

"What [the deal] says is that we will work with the No. 1 search engine to develop a viable music business model in what will be the biggest online community in the world," Cheng says. "Someone had to make the first move, and I am glad that it has been us."

Additional reporting by Jessie Ho in Taipei.

## GLOBAL NEWSLINE

### >>>BRIT LIVE BIZ REIGNS IN SCALPERS

Key players in Britain's live music sector have agreed on a ticket exchange mechanism as part of a new set of measures aimed at containing scalping.

The controls were accepted during a gathering in early February of Mean Fiddler Music Group, SJM Concerts, eBay, Clear Channel and other live music companies for the fourth "ticket touting" summit at the U.K. government's Department for Culture, Media and Sport in London.

Following the meeting, British culture secretary Tessa Jowell promised "to investigate whether there is a case for putting in place a system to protect events of national importance such as the Ashes [cricket tournament] and the Concert for Diana—from the grasp of touts." Summit attendees are expected to meet with government ministers before the end of 2007 to give a progress report.

—Lars Brandle

### >>>MINISTRY OF SOUND ENTERS INDIA

Leading international dance brand Ministry of Sound has opened its first club in India. MoS has launched its New Delhi venue via a licensee agreement with local firm Indo Renaissance, which has interests in hotels and related areas.

"India is one of our primary expansion areas in the future, and we are currently negotiating for other Ministry of Sound clubs in other cities," London-based Ministry of Sound International president Michael Wilkings says.

The Delhi club can hold about 1,400 guests, and clubbers can expect to pay an entry charge of 2,000 rupees (\$45).

In Asia, MoS already operates a club in Singapore, while an outlet in Kuala Lumpur, Malaysia, will open toward year's end. A Shanghai, China, venue is slated for 2008.

—Nyay Bhushan

### >>>CHRYSLIS GROUP TO REVIEW RADIO OPTIONS

U.K. independent music firm Chrysalis Group intends to initiate a formal strategic review of its Chrysalis Radio arm. The wide-ranging examination will assess all options that can deliver maximum value to Chrysalis shareholders, including a potential merger of the radio and music businesses, according to a statement issued Feb. 12 to the London Stock Exchange. Group CEO Richard Huntingford says that the company starts its review "from a position of considerable strength."

Chrysalis, the third-largest commercial operator in British radio, last November reported group revenue of £131.9 million (\$256.7 million), down slightly from the year before. Operating profit for the financial year almost doubled to £9.2 million (\$17.9 million).

London-based corporate advisory firm Hawkpoint Partners Limited has been appointed to assist with the review.

—Ian Watson

### >>>MYSFACE MAKING MOVIES

European MySpace executives have presented an innovative film project that will encourage creative input from its millions of users.

One million pounds (\$1.97 million) has been set aside to fund the MyMovie Mashup venture, which is supported by a partnership of production and distribution firm Vertigo Films and Film4, U.K. TV network Channel 4's feature film arm.

The first stage encourages hopeful directors to submit a short film. A shortlist will be selected by a panel of film industry figures, and the ultimate decision will be left open to MySpace users.

Through a page set up at [myspace.com/mymoviemashup](http://myspace.com/mymoviemashup), MySpace's community will be invited to participate in the process of naming the film, script editing, casting and identifying music for the soundtrack.

Organizers anticipate the user-generated project will culminate in a full theatrical release in summer 2008.

—Lars Brandle

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## LITTLE STEVEN'S UNDERGROUND GARAGE

# GARAGE ROCK

Grammy Awards post-mortem: Not bad (see story, page 26). The **Dixie Chicks** won a lot, which is cool. The **Red Hot Chili Peppers** won; they're always great. Although they unfortunately weren't there, it was funny that **Bob Dylan** won contemporary folk album and **Bruce Springsteen** won traditional folk album.

I don't know, maybe it was because I was working while it was on, but nothing bugged me too much—which may be a first in Grammy history. Not a lot of rock'n'roll, but I got used to that 10 years ago. There seemed to be more great performances than usual—mostly by artists I know nothing about, so it was one revelation after another for me.

**Mary J. Blige** stopped the show with **Jerry Ragovoy's** "Stay With Me," the showstopper **Bette Midler** did so amazingly in "The Rose." And when it comes to the pop world I am not

really sure who's who, but they told me the next morning in the "Sopranos" makeup trailer that it was **Christina Aguilera** who did "It's a Man's World" in the **James Brown** tribute, and she was fantastic. I mean, like, the Real Thing fantastic. And though I don't know if we needed four songs from him, even **Justin Timberlake's** first song was great. Not good—great.

I know how ignorant I am about contemporary pop, and any pop people reading this will think it's funny that I just discovered that Aguilera, Timberlake and Blige are great. But where would I have heard them?

The magic moment came at the end of the Brown tribute. **Danny Ray**, Brown's MC for 30 years, laid the cape on a mic stand lit by a pin spot framed by Brown's frozen face on video above. A genius moment in a shockingly good show. ◆◆◆

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1  RUBY Universal	KAISER CHIEFS
2 BROKEN HEART Wicked Cool	THE CHARMS
3 GOODBYE ROCK AND ROLL BAND Inside Music	THE NOVAKS
4 STEPHEN, STEPHEN Elephant 6	APPLES IN STEREO
5 LONG LIVE THE WEEKEND Adeline	THE LIVING END
6 AIN'T NO KING OF ROCK AND ROLL Bonnier	THE NOMADS
7 WITHIN YOU WITHOUT YOU Capitol	THE BEATLES
8 TEENAGE HEAD Oide Haat	THE MORLOCKS
9 LOVE LETTER Savage Jams	THE PAYBACKS
10 RUNNIN' AROUND Roadrunner	NEW YORK DOLLS

## COOLEST GARAGE ALBUMS

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

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GLOBAL BY PAUL SEXTON

## U.K. RADIO TUNES IN TO DOWNLOAD AGE

### BBC Add-Date Policy Change Irks Physical Retailers

LONDON—Playlist changes at the United Kingdom's two most powerful radio stations are shaking up the industry, with ramifications for labels, retail and new acts.

National BBC stations Radio 1 (top 40) and Radio 2 (AC) have resolved to factor digital, not physical, release dates into decisions over when to add songs to their hugely influential playlists. The GCap group of commercial stations has also recently brought in similar changes.

The heads of music at the two public broadcasters, which have a combined weekly audience of 23 million, explained the policies in separate memos to labels in mid-January, following recent changes in chart rules that count digital sales whether or not a physical product is available (Billboard, Feb. 10).

Radio 1 will now refer on-air to download release dates only, while Radio 2 is taking the download availability date as the arbiter of add dates. This raises the possibility of a track being dropped before it is physically released.

"If our listeners are [buying] new music online," Radio 2 music editor Colin Martin says, many "would be confused or disenfranchised by not being able to hear it on the radio when they want to buy it."

But Paul Quirk, chairman of music retail trade body the Entertainment Retailers Assn. and co-owner of independent store Quirks Records in Ormskirk, Lancashire, says, "As an indie retailer, this decision is going to make life even more difficult and complicated. As soon as a track is played on

radio, it's available to be pirated. That harms the artist, publisher, record company and digital and physical retailer."

Radio 1 head of music George Ergatoudis says he believes the move reflects the demise of the CD single. Martin also predicts the single will go by the wayside in 2007, "apart from specialist tracks and vinyl."

Ergatoudis says he will schedule adds according to an "impact date"—when the marketing of a project reaches its peak—to be determined in consultation with labels. "Things that are clearly going to fly" might be added to the playlist six weeks before impact date, he says. "[For] other projects, stuff that isn't necessarily going to sell thousands of copies but has editorial value, we'll go for fewer weeks." (As a public service

broadcaster, Radio 1 is required to play not only hits, but also non-hit records deemed artistically interesting.)

Martin now typically looks at tracks three weeks before download release, adding, "You know the right time to take music off the air."

Parlophone head of radio promotions Kevin McCabe, who plugs acts including Lily Allen and Coldplay, says the focus is now on when to go to radio with a new track. "Some [artists] will still have more of a physical format fan base, so if you are looking for a chart impact you will work towards that release. [The move] has already changed the way tracks are worked, but it will change even more as we get more into 'digital only' single releases."

The first act to benefit from Radio 2's change is unsigned female pop trio the Revelations. Their track "If I Called You on the Telephone" was B-listed at Radio 2 with no physical release planned (although a run of 7-inch vinyl has since been scheduled). Upgraded to the A-list Feb. 7, it was released via digital services Feb. 12.

Revelations co-manager Adam Howorth says, "By playlisting downloads, you're supporting that route to market, so people can hear it and buy it at the same time."

If that synchronicity does not yet exist, Ergatoudis believes it is coming. "The only sensible thing in a digital world is to move to a model where [labels] put that digital version in the market more or less as soon as it's gone to radio," he says.

"It's proven that audiences would like to get hold of a record as soon as they hear it. So every time you don't make it available, you're losing sales."



THE REVELATIONS



### Legal Matters

SUSAN BUTLER sbutler@billboard.com

## Embracing India

### BMG And EMI Execs Lead Fight For Publishing Rights

More than 65 million records are sold in India each year, yet there is essentially no music publishing industry. Local composers whose songs sell hundreds of thousands of soundtracks and ringtones don't receive royalties. International publishers have trouble collecting royalties for songwriters whose music attracts Indian fans. But **Andrew Jenkins**, president of BMG Music Publishing International, and **Terry Foster-Key**, special counsel to the chairman of EMI Music Publishing, are leading a fight to change the Indian landscape for composers and publishers.

Currently, the vast majority of contemporary Indian songs are written for movies. Production companies buy all rights from composers for a one-time fee, then sell all audio and video rights in the music to record companies (see story, page 29). The record company is essentially

label and publisher for these songs, collecting publisher royalties from others who use its compositions.

But when it comes to foreign recordings that the Indian record companies have licensed to sell, the labels haven't been paying mechanical royalties to the publishers. These sales make up nearly 10% of the market.

"They say [the law] is not clear," Foster-Key says. Indeed, some indie label executives in India claim that payment of mechanical royalties is "voluntary," even though their copyright law expressly provides authors of musical works with a reproduction right (i.e., the right to receive a mechanical royalty).

"I'm going to tell you this, and you're going to say it doesn't sound feasible," Jenkins says. "There's a Copyright Act that set a rate of 5% of retail price for mechanical royalties [recently increased to 8%]. The Indian record com-

panies all pay that to each other in respect of local recordings where they control the copyrights [in compositions] themselves. What none of them will do is accept that they should pay any mechanical royalty to writers from anywhere else in the world."

At least one executive interprets regulations to restrict payment of royalties to companies controlled by foreigners. That includes publishers outside India.

This argument comes from the time of Indian Prime Minister **Indira Gandhi**, Foster-Key says. In the 1970s, he says, publishers were receiving quarterly statements and royalty payments from the Gramophone Co. of India, the predecessor to Saregama, one of the country's largest labels today. Gramophone was owned by Thorn-EMI. When Gandhi introduced regulations forcing foreign companies to sell their majority

holdings in Indian businesses, EMI sold the company—and payments stopped, he says.

Although laws have since changed, labels and publishers disagree on how those changes affect royalty obligations. They also disagree on whether mechanical royalties, if they are due, should be paid as a percentage of a retail price or as a percentage of a published price to dealers (PPD, roughly equivalent to a wholesale price). Jenkins, Foster-Key and others began negotiating with the labels' trade group, the Indian Music Industry, more than two years ago to resolve the situation.

**Shridhar Subramaniam**, managing director of Sony BMG India and chairman of IMI, believes that the parties will work things out soon. In fact, he predicts that once established, the Indian publishing business could generate \$25 million annually in the next two to three years.

Jenkins says that BMG foresees a market for direct-to-mobile music in India, recognizes the large demand for Indian music outside the



JENKINS

else would take their place. But they hope that publishers like BMG and EMI will help change the business environment so composers can start earning royalties.

In January, BMG announced another step toward developing this market. It formed a joint venture with New Delhi-based Deep Emotions Publishing to sign and nurture local lyricists and composers. "We started this to protect our writers in India," Jenkins says. "We ended up by finding a music publisher, we bought 50% of the company, and with Deep Emotions we're investing in Indian talent."

Other major publishers may soon set up similar deals with local companies if rights are clearly recognized.

"You can do things in the music industry that are good, but there's not really many opportunities where you can change people's lives," Jenkins says. "That's what we can do for Indian songwriters if we succeed."

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## Retail Track

ED CHRISTMAN echristman@billboard.com

# Boost Or Bust

Will Grammy Performances Lure Buyers Into Stores?

As I write this in the window between the Feb. 11 Grammy Award telecast (see story, page 26) and Valentine's Day, we're just entering what's destined to be the largest music sales week in the first half of this year, if history is any indicator.

And I hate to keep harping on this because we all know what's going on, but with album sales plummeting 15% so far this year, it's crucial the industry pay attention to anything that can generate traffic. Our best bet so far, **Norah Jones**, scanned 405,000 units in her debut week, and yet overall U.S. album sales still fell 14.6% in the week ending Feb. 4. Now, we turn to Valentine's week, which every three years or so has been known to provide a big pop in sales.

Check it out: If you look at the week leading up to Valentine's Day and the week containing the holiday going back to 2001, you would note that last year, in the previously reported words of Value Music president **Rob Perkins**, was "the weakest ever" (Billboard, Feb. 10), with album scans of 24.5 million, according to Nielsen SoundScan. In 2005, scans hit 25.7 million, but the year before that U.S. album sales totaled 30 million. But then in 2003, scans were back down to 25.3 million, 27 million in 2002 and 29 million in 2001.

While analyzing sales patterns is all well and good, we all know that where the Grammys are concerned, any potential sales boost from the show depends on the programming itself. Industry pundits may handicap who will win, but retailers focus much more closely on who performs. "Performances can move the needle dramatically," Trans World music divisional merchandise manager **Jerry Kamiler** says. The best recipe for sales, he adds, is being nominated, performing and winning.

Even better is when the act with that recipe is also a dark horse. If a Grammy performance from an artist who "only has sold a few hundred thousand copies, and there is room for a few more million to go" connects with the audience, you can generate some serious sales, Kamiler adds. The best example I can remember is when **Bonnie Raitt's** "Nick of Time" album swept the Grammys in 1991. That album came from nowhere and is now triple-platinum.

The artist who best fits that bill this year is **Corinne Rae Bailey**, coincidentally on Capitol Records just like Raitt. But merchants predicted that Bailey's chances of achieving a sales

knockout would be diluted since her only performance was a collaboration with platinum artists **John Mayer** and **John Legend**.

By Feb. 12, the day after the show, that appeared to be the case, with merchants instead tending to view Mayer as the main beneficiary of that collaboration.

Of course, even artists whose albums have already sold millions can benefit from a Grammy win and performance. That happened in 2003: Jones' "Come Away With Me" had already sold 3 million units, but the week after the Grammys the title scanned another 600,000 on its way to selling 9 million in total, according to Nielsen SoundScan.

So while the big winners of the night, the **Dixie Chicks**, may have already sold 1.9 million copies of "Taking the Long Way," merchants feel they can get more mileage out of it. Also, country typically sells well—and for certain, initially—at mass merchants like Wal-Mart, so the Grammy show will likely boost the album at conventional music retail.

Meanwhile, this year's Grammy show producers clearly were thinking about aligning classic stars like **Smokey Robinson** and **Lionel Richie** with new artists like **Chris Brown**, which merchants say is a good way to introduce the younger fans to the veteran acts and old-timers to new performers.

Baker & Taylor VP **Steve Harkins** says he likes how the Grammys have shifted focus toward performances in the last three years. "Our accounts wonder why we can't have a show like the Grammys every month to boost sales," he adds. Now, there's some food for thought for the majors to consider.

Back in the stores, merchants say they went into Grammy week ready. "We will have a dedicated four-foot section in all of our stores featuring the nominees with a \$2 off winners sale," Hastings Entertainment senior VP **Michael Rigby** said.

But a one-stop executive was less optimistic. "Years ago, we would have shipped a lot of product in advance of the Grammys. This year, we did some, but nothing like what we are used to." In these times, who can blame a merchandiser for worrying.

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Ozzfest founder SHARON OSBOURNE is banking on OZZY'S star power.

TOURING BY RAY WADDELL

## FREE RIDE

Is Ozzfest's Free-Admission Plan A Brilliant Brainstorm Or A Suicide Solution?

In the wake of the warm and fuzzy news that the 2007 Ozzfest tour will be a free event, the touring industry has some questions.

In a nutshell, the Live Nation-produced Ozzfest, which has pretty much printed money during the past decade, will not charge admission in 2007, enlisting sponsors to underwrite the cost of the tour. Sponsors, Live Nation and Ozzfest will allocate tickets online, and bands will play for free. The concept is said to be the brainchild of Live Nation CEO Michael Rapino and Ozzfest founder and Ozzy Osbourne's manager, Sharon Osbourne.

The touring industry has responded with three big concerns: A) Does this devalue live music; B) why would an artist play for free; and C) does the business model work?

"Reaction from fans has been unbelievable, and that's what we care about," Sharon Osbourne says. "It's all about pleasing them. It's not about pleasing agents, promoters, other artists."

She admits reaction has been mixed from the concert business. "A lot of the older guys in the industry have been coming up to me and saying, 'Oh, this is great, it's innovative,' and then behind my back they're going, 'She's fucking nuts,'" Osbourne says.

"Fine—believe me I've heard worse," she continues. "As long

as everybody has a great time, nobody loses money or goes broke doing this, what harm will it do to go out there and do something like this?"

Jason Garner, president of North American music for Live Nation, thinks detractors are focusing on the wrong things. "I think that it speaks very highly of an A-level artist like Ozzy Osbourne, Sharon Osbourne and the largest promoter of live entertainment in the world when they sit down and say, 'How do we really give something back to the fans that have supported the brand?'" Garner says. "I think it speaks to the health of this business that the two of us are able to do it."

Agent Dave Kirby, president of TKO, believes a free Ozzfest says something else. "This is a knee-jerk reaction to the fact that the producers of Ozzfest have been overcharged for talent for probably the last four or five years on the top of the bill of the main stage," Kirby says.

"[Ozzfest] should have said 'no' and walked away when the money got too high," Kirby says. "On the other side, there should have been more of a feeling that this tour is important each year, and it wouldn't help any of us for this tour to fold and go away or, in fact, become free."

Garner says Ozzfest has been profitable for many years. "When Michael and Sharon sat down and talked about what was the best model for this year,

the overriding conclusion was we can either continue down the path we're going, or we can try to disrupt the system and, in doing so, deliver true value to the fans.

"Everyone has experimented with pricing promotion, this is the ultimate pricing promotion," Garner says.

### DOES IT DEVALUE LIVE MUSIC?

But some observers say the downside is that a free event devalues live music in consumers' minds. "It mirrors the problems that the recorded-music industry is facing in terms of the value proposition with free downloads and file-sharing," AEG Live CEO Randy Phillips says. "Has music degenerated into corporate premium giveaways and food and beverage revenue? I sincerely hope not."

Osbourne thinks fans still very much value music, it has just become too expensive. That bell rang for her when she was putting together the lineup for Ozzfest '07.

"You go through your genre of music and you get your wish list, and you hope to negotiate with the people who are available," she says. "And then when you start and you hear all these silly figures again, you stop and say, 'I'm not going to raise the ticket price again to pay everybody what they feel they deserve.'"

"There's a whole generation of kids who have been brought up on free music, and they don't have to go into a record store and buy it anymore," Osbourne says. "I'm not saying this is the way to go in the future. I'm saying for some summer outdoor venues this could work. It's horses for courses."

Osbourne is still very much a capitalist. "It's not like I'm here with a big banner saying, 'Everything should be free.' I'm not a schmuck, I want to get paid," she says. "When Ozzy goes in arenas, you're going to have to buy a ticket."

### WILL ARTISTS PLAY FOR FREE?

In order to entice Ozzfest bands to play for free, tour organizers are encouraging bands to play non-Ozzfest dates booked around Ozzfest stops, with no radius clause attached. Bands can also garner their own sponsorship deals and keep a larger cut on their merch sales.

"It's a great opportunity because I'm offering them a huge audience to play in front of," Osbourne says. "There's no restrictions on where bands can play. If you're a young band you can play Ozzfest then go do another show at midnight."

Garner believes bands will want to be involved for the same

reason. "There's a whole generation of kids who have been brought up on free music, and they don't have to go into a record store and buy it anymore," Osbourne says. "I'm not saying this is the way to go in the future. I'm saying for some summer outdoor venues this could work. It's horses for courses."

Simply allowing acts to book shows around Ozzfest isn't enough, Kirby believes. He says that, as a promoter, Live Nation should be offering off-day gigs itself. "Why are we not being brought an offer at the same time for the on-days and the off-days, with ons for free and the offs for some sort of value to help compensate for the on-days?" he asks.

Asked if it is not the agent's job to find these dates, Kirby responds, "It's my job to get my artists paid and to find promoters that are willing to pay them. They talk about their expenses and the fact that they've been going broke. I didn't see Sharon Osbourne pull up in a cab at the press conference. They're not going broke, and if they're making less money than they're accustomed to making that's their own fault."

### WILL THE MODEL WORK?

Last year Ozzfest grossed nearly \$19 million, with

Sources say Ozzfest is seeking between \$500,000 and \$1 million for major sponsors, including four expected "core" sponsors. It's clear the value is there, and Jägermeister has signed on as one of these core sponsors, with the new \$750,000 Jägermeister mobile stage serving as the Ozzfest second stage.

"For us to be able to have that much larger a presence at Ozzfest is a really big deal to our company, our brand and our sponsors," says Rick Zeiler, director of marketing for Sidney Frank Importing, U.S. distributors of Jäger.

Zeiler says Jäger has quadrupled sales during the last few years through its association with Ozzfest and its own Jägermeister Music tours.

"Ozzfest has been very valuable, that's why it has been a staple of our promotion calendars every year," Zeiler says.

A generous estimate would be that Ozzfest can generate \$4 million in sponsor involvement. Adding that figure produces a rough estimate of \$15 million in gross revenue, against the aforementioned \$13.75 million in expenses—which doesn't leave much of a contingency.

"We all operate in the same business environment and know the revenue streams that are there," Garner says. "If you've done the math, everyone in the business is doing the math, and the only conclusion they can come to is this is something that truly we're doing for the fans."

Osbourne says the numbers have been crunched sufficiently to make it work. "Everybody just wants to cover their costs, to know that they're not going in debt to do this," she says.

The developing acts will surely come onboard for Ozzfest, but sources say some headlining acts are weighing their options if not passing outright. So will Ozzfest have the star power needed to fill venues?

"The star power we have is Ozzy Osbourne," Sharon Osbourne says. "He's got the credibility and the kids have known for 38 years that when Ozzy has toured he's always had amazing talented bands that tour with him, and he's not going to let them down this year. Are we going to get Metallica? No, of course not, kids know that. [But] the bands there performing want to be there, not because they're taking home a fucking nest egg at the end of it."

●●●●●  
 "There's a whole generation of kids who have been brought up on free music."

—SHARON OSBOURNE

reason Live Nation and the Osbournes do, to give something back to fans. "We see acts every day choosing to do the right thing for the fans when they play on certain charitable festivals," Garner says. "When you look at the economics of [Ozzfest], no one is getting rich on this. It really is about doing something special for the fans."

Kirby says Live Nation will still be tapping consumers for nine hours worth of ancillaries at an Ozzfest show. "Live Nation is now holding all the money from ancillary income," he says. "The transaction missing is them writing a check to the talent performing, and that is the reason all these people are in their facility for nine hours."

Kirby says an Ozzfest ap-

441,044 attending 26 shows. This year, 25 shows are planned. Osbourne says it costs roughly \$550,000 per show, without talent costs, to produce Ozzfest, so the total costs would be \$13.75 million for the tour.

The revenue streams for Ozzfest and Live Nation are concessions, merch sales, parking and sponsorships. Shed capacities in the 18,000 range yield a total of 450,000 people. If Ozzfest brings in \$10 a head on food and beverage, that's \$4.5 million. Add another \$4.5 million in parking fees. And 50% of merch sales (the rest going to the artists) could bring in \$2 million more based on the \$150,000 a night in sales projected by industry sources.



## The Indies

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

# Cutting Costs

### Indies Find Ways To Save On Packaging

**W**hen metal-focused label Century Media launched sub-label Liquor & Poker in 2003, building the brand identity of the new rock imprint extended to the packaging of each CD.

The idea was to establish a brand consistency at retail. So instead of the standard jewel case, Century opted for Liquor & Poker releases to receive a pricier Digipak treatment.

But those days are over.

Label president Marco Barbieri says it's increasingly difficult to justify the added costs of fancy packaging. For him, the cardboard Digipak will now be a rare expenditure.

He points to a recent trip to a record store, where he saw a patron walk out of the retailer and jettison an album's jewel case and liner notes. "I don't know, I just thought that was indicative of the changing times," Barbieri says.

Initially, Barbieri believed that spending some extra bucks on packaging would lead to better placement at retail, or would stop fans from downloading the product. But these days, he says, retailers are pushing for a lower price rather than added incentives.

"For the last few years we always believed that if you offered good packaging, that may be something to sway people to buy the actual physical product," he says. "Unfortunately, I've begun to believe it may not make a difference. When people want to buy music at a lower and lower list price, it's difficult to justify the cost of spending \$3 on manu-

facturing alone."

With retailers pushing for cheaper CDs, the Digipak risks becoming an endangered product for cost-conscious indies. Barbieri says it becomes nearly impossible for the Caroline-distributed label to keep the retail price under \$12 on a Digipak. Since indies do more limited prints than majors, switching to a Digipak can sometimes cost four times as much as the standard jewel case to manufacture.

Jim McGuinn, who runs Hot Poop in Walla Walla, Wash., says he supports any move that allows labels to keep CD costs low, although he appreciates the fact that the Digipak is more friendly to the environment. But as far as the packages standing out or generating better placement on shelves, he says he never even thought of it. "I think they look prettier at times, but I didn't think they were aesthetically that much better," he says.

Eric Levin, who runs Criminal Records in Atlanta, is torn on the issue. He says he's 100% in favor of anything that helps a label lower the price of a CD, but worries cheaper—or less ornate packaging—will only lead to more instances of the kind Barbieri witnessed. "I think [CDs] are wonderful fetish objects, and the fancier they are, the less likely they will seem as a disposable thing to have," he says.

Manufacturing costs can be a bigger issue for labels in the hard rock and metal communities. "Metal kids live for the artwork," Ferret head of sales/marketing

Marc Schapiro says.

He points to the fact that his label's digital sales are relatively small—usually in the 3%-5% range of an album's overall sales. Schapiro says that figure illustrates that metal fans are hungry for a little something extra in a CD's package.

"We definitely look at every cost a lot closer now than a few years ago, especially since we try to be tighter on inventory and when you make less, the unit price goes up more," he says. "For our bigger bands we'll do special-edition versions on release date that have expanded packaging and bonus material like a DVD. We'll charge a little more to make up for the extra costs. Almost all of our CDs are a \$13.98 list, so we'll do the special editions at \$15.98-\$17.98."

And just because Century is abandoning Digipaks for its Liquor & Poker releases, that's not to say Barbieri has completely forgone creating marketing and manufacturing for the imprint. To hype the Feb. 20 release of a new album from stoner rock vet Fu Manchu, the label created 2,500 copies of a four-track CD single "Hung Out to Dry," and packaged it with a vinyl 7-inch of the cut.

The CD/vinyl combo is selling for \$9 on the label and band's Web sites.

"It's something I've never seen before," Barbieri says, "but it's a concept I've wanted to do for the last year or two."

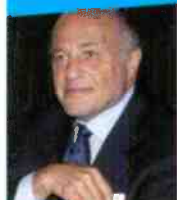
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FU MANCHU



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## 2007 Upcoming Events



### MUSIC & MONEY SYMPOSIUM

March 1, The St. Regis, New York City

Known as "undoubtedly the power players conference," the Music & Money Symposium brings together the movers and shakers from the music, legal and financial communities. This one-day event provides an in-depth examination of the financial realities affecting the music industry. Don't miss the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures.



### MOBILE ENTERTAINMENT LIVE, SPRING 2007

March 26, Orange County Convention Center, Orlando

Mobile Entertainment Live (formerly known as MECCA) is a one-day event at CTIA Wireless 2007 that encompasses the current and future state of mobile entertainment. A must-attend entertainment event for VIPs from the mobile, entertainment, technology and digital content industries, where attendees will discover how they can participate, and profit from, the mobile entertainment revolution. Don't miss your chance to network with the visionaries defining the mobile space, while you gain insights from leading analysts and end users.



### Billboard Latin Music Conference & Awards

April 23-26, InterContinental, Miami

### R&B Hip Hop Conference & Awards

September 5-7, Renaissance Waverly, Atlanta

### Mobile Entertainment Live, Fall 2007

October 22, The Moscone Center, San Francisco

### Billboard Dance Music Summit

September 2007, TBD, Las Vegas

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

November 1-2, Beverly Hilton, Los Angeles

### Touring Conference & Awards

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

### Regional Mexican Music Summit

November 2007, TBD, Los Angeles

### DEMMX Awards,

November 2007, TBD, Los Angeles

### Billboard Music Awards

December 2007, MGM Grand, Las Vegas



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# Billboard

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# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,988,207 \$200/\$30	<b>RICKY MARTIN</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Feb. 9-12	53,312 54,850 four shows	Tony Mojena Entertainment
2	\$2,526,792 (\$3,261,766 Australian) \$268.85/\$75.10	<b>ERIC CLAPTON, MIA DYSON</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 6-7	18,856 20,394 two shows	Michael Coppel Presents
3	\$1,356,526 \$112.50/\$39.50	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> Palace of Auburn Hills, Auburn Hills, Mich., Jan. 24-25, 27	15,962 17,807 three shows	Live Nation, Cirque du Soleil, in-house
4	\$1,347,091 (\$1,717,002 Australian) \$274.60/\$78.38	<b>ROGER WATERS</b> Acer Arena, Sydney, Jan. 25	10,668 12,607	Michael Coppel Presents
5	\$1,048,459 (\$1,231,120 Canadian) \$68.13	<b>BOB SEGER, STEVE AZAR</b> Air Canada Centre, Toronto, Jan. 23	15,516 sellout	House of Blues Canada
6	\$1,003,320 \$59.50/\$49.50	<b>GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT</b> U.S. Airways Center, Phoenix, Feb. 2	17,640 sellout	Varnell Enterprises
7	\$986,212 \$99.50/\$37.50	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> Van Andel Arena, Grand Rapids, Mich., Jan. 31-Feb. 2	12,595 14,627 three shows	Live Nation, Cirque du Soleil
8	\$917,329 (\$687,653) \$160/\$30	<b>RBD</b> Palacio de los Deportes, Madrid, Jan. 7	14,734 sellout	Roptus
9	\$915,007 (\$685,957) \$160/\$30	<b>RBD</b> Palau Sant Jordi, Barcelona, Spain, Jan. 6	14,189 sellout	Roptus
10	\$858,600 \$150/\$110/\$95/ \$75	<b>JERRY SEINFELD</b> Colosseum at Caesars Palace, Las Vegas, Dec. 26-27	8,193 two sellouts	Caesars Palace, Concerts West/AEG Live
11	\$777,512 \$59.50/\$49.50	<b>GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT</b> Pan American Center, Las Cruces, N.M., Feb. 1	12,810 sellout	Varnell Enterprises
12	\$751,775 \$59.75	<b>RASCAL FLATTS, JASON ALDEAN</b> Colonial Center, Columbia, S.C., Feb. 9	12,582 sellout	Live Nation
13	\$727,828 \$68/\$27	<b>TOBY KEITH, MIRANDA LAMBERT, LINDSEY HAUN</b> Continental Airlines Arena, East Rutherford, N.J., Feb. 2	13,600 sellout	Live Nation
14	\$707,936 (\$911,525 Australian) \$244.49/\$73.63	<b>IL DIVO, WILLIAM JOSEPH</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 12	7,419 7,617	Dainty Consolidated Entertainment
15	\$642,010 \$77.50/\$52.50	<b>BROOKS &amp; DUNN, TRACE ADKINS, JASON ALDEAN</b> Gaylord Entertainment Center, Nashville, Dec. 31	9,152 14,169	AEG Live
16	\$620,601 \$90.75/\$39.50	<b>JAMIE FOXX, FANTASIA</b> Oracle Arena, Oakland, Calif., Dec. 31	7,764 14,647	Another Planet Entertainment
17	\$612,427 \$77/\$47	<b>MORRISSEY, KRISTEN YOUNG</b> Civic Auditorium, Pasadena, Calif., Feb. 1-3	8,771 three sellouts	Bill Silva Presents
18	\$583,526 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> Wachovia Center, Philadelphia, Feb. 6	10,692 11,052	AEG Live, Frontline Management
19	\$575,977 \$44.75	<b>LARRY THE CABLE GUY, RENO COLLIER</b> Fox Theatre, Detroit, Jan. 19-20	13,193 three sellouts	Outback Concerts
20	\$570,544 \$61.25	<b>RASCAL FLATTS, JASON ALDEAN</b> Civic Center, Charleston, W.Va., Feb. 8	9,315 sellout	Live Nation
21	\$547,991 \$58.75/\$25	<b>TOBY KEITH, MIRANDA LAMBERT, LINDSEY HAUN</b> Times Union Center, Albany, N.Y., Jan. 25	10,763 sellout	Live Nation
22	\$537,798 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> Boardwalk Hall, Atlantic City, N.J., Feb. 11	9,980 sellout	AEG Live, Frontline Management
23	\$532,115 \$150/\$55	<b>RBD, DIEGO</b> Gibson Amphitheatre, Universal City, Calif., Feb. 3	6,009 sellout	Roptus, House of Blues Concerts
24	\$528,161 \$85/\$55	<b>BLUE MAN GROUP</b> Everett Events Center, Everett, Wash., Feb. 2	8,293 sellout	Emery Entertainment, in-house
25	\$519,840 \$275/\$225	<b>ROBIN WILLIAMS</b> Borgata Event Center, Atlantic City, N.J., Jan. 27	2,468 2,490	Live Nation
26	\$514,128 \$95/\$38.50	<b>DANCING WITH THE STARS - THE TOUR</b> Continental Airlines Arena, East Rutherford, N.J., Feb. 1	9,457 10,521	AEG Live, Frontline Management
27	\$506,071 \$39.50/\$29.50	<b>THE CHEETAH GIRLS, EVERLIFE</b> Neal S. Blaisdell Center, Honolulu, Feb. 3-4	13,348 13,673 two shows	Goldenvoice/AEG Live, Tom Moffatt Productions
28	\$495,861 \$58.75/\$48.75	<b>TOBY KEITH, MIRANDA LAMBERT, LINDSEY HAUN</b> Verizon Wireless Arena, Manchester, N.H., Feb. 1	9,151 sellout	Live Nation
29	\$471,984 \$41.75	<b>LARRY THE CABLE GUY, RENO COLLIER</b> Youkey Theatre, Lakeland, Fla., Jan. 11-14	11,676 six sellouts	Outback Concerts
30	\$463,588 \$92.25/\$57.50	<b>BLUE MAN GROUP</b> Oracle Arena, Oakland, Calif., Feb. 10	6,640 13,961	Emery Entertainment, Pacific Arts Entertainment
31	\$455,389 \$57.75/\$37.75	<b>TOBY KEITH, MIRANDA LAMBERT, LINDSEY HAUN</b> Dunkin' Donuts Center, Providence, R.I., Feb. 3	9,616 sellout	Live Nation
32	\$455,233 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> Nassau Coliseum, Uniondale, N.Y., Feb. 2	8,351 9,241	AEG Live, Frontline Management
33	\$436,742 (\$561,581 Australian) \$59.84	<b>EVANESCENCE, SHIHAD</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 8	7,298 7,561	Michael Coppel Presents
34	\$414,284 \$39.50/\$29.50	<b>THE CHEETAH GIRLS, EVERLIFE</b> Jobing.com Arena, Glendale, Ariz., Jan. 28	11,612 12,082	AEG Live
35	\$411,760 \$85/\$49.50	<b>BLUE MAN GROUP</b> Spokane Arena, Spokane, Wash., Feb. 6	7,390 9,000	Emery Entertainment

# UPFRONT



KILLSWITCH ENGAGE



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

# The Presale Reprieve

Labels, Developing Acts Still Keen On Concept

While some people think ticket presales may have reached critical mass with superstar artists (Billboard, Feb. 3), for developing acts, presales remain an indispensable marketing tool.

According to Harlan Frey, VP of touring and artist development for Roadrunner Records, it's far too early to slam the lid on presales, at least for his label's acts.

"We use presales religiously for our headline acts as a great marketing tool to help bridge the connection between our bands and their fans," Frey says. "Presales superserve our bands' most core fans. They basically reward them for coming to the party early with a lesser expense and an opportunity to be guaranteed a ticket."

Typically, Roadrunner will link act to its affiliated presale agent, be it artistarena.com, musictoday.com or another site. "We make sure this information is posted on our bands' MySpace page, we send out the link on our Roadrunner e-mail blast that goes out to 350,000 people, and we also put it in our press releases. We're informing those who we know to be core fans," Frey says.

Promoter, venue and Ticketmaster contracts tend to keep the average allotment of tickets available for presales at

about 8%-10%, but that number can be higher. "There are promoters out there who truly see the value of increasing those amounts," Frey says. "Why wouldn't you want to sell as many tickets as you can verbally and gain knowledge as to who these fans are by getting their e-mail addresses and finding out where they live?"

Bands also build their databases through presales, as does the label. "Why not continuously try to educate yourself on who your fans are?" Frey asks.

In a Feb. 3 Billboard article, Artists Group International president Dennis Arfa said presales have muddied the market. Arfa added that he is discontinuing presales in many cases for such artists as Billy Joel and Rod Stewart.

Frey doesn't disagree with Arfa's opinions about presales at that level. "If you're talking about Rod Stewart or Billy Joel, sure, that kind of mainstream ticket buyer could be confused [by too many presales]," Frey says.

But from a standpoint of developing acts, Frey believes presales have "absolutely not" outlived their usefulness. "This is a marketing tool to various factions of people in different areas of the country," he

says. "If a radio station puts the link to a MusicToday presale on their Web site, that's just a whole other person we're reaching we might not have reached otherwise."

Frey says any kind of marketing and promotion for a developing band is a good thing. "The bottom line is we're advertising the fact, in a cool way, that there is a tour that's going on sale," he says. "It's hard enough as it is to get that information out into the marketplace."

Roadrunner has seen dividends for presales with Slipknot, DragonForce, Killswitch Engage, Stone Sour and even Nickelback, the last of which being one of the top touring arena-level bands in the country last year.

"They absolutely are in the mainstream, but that doesn't mean we shouldn't continue [taking] our developing artists practices to another level," Frey says of Nickelback. "Slipknot, we're constantly developing them and they're in cut-down arenas. We don't want to stop at averaging 10,000-14,500 people. We want them to sell out sheds and large arenas."

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

KILLSWITCH ENGAGE: DARAGH MCDONAGH



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# Mika Makes His Mark

### Branding Developing Organically For Rising U.K. Star

It's not every day that the powers that be at MTV universally embrace and take a chance on an unproven, unknown talent. But that's what happened last October when the network's senior VP of music and talent Amy Doyle and her New York team were introduced to the music of Mika. "Reaction to his music was over the top," says Peter Baron, VP of label relations, music and talent at MTV. "So from there, a long-term plan was created."

Fast forward several months and Mika has a No. 1 single ("Grace Kelly") and album ("Life in Cartoon Motion") in the United Kingdom. Indeed, the Lebanese-born, U.K.-raised newcomer Mika is fast becoming a household name overseas. Whether the artist repeats the process in the United States remains to be seen, but he appears to be off to a healthy start.

Here, fans are initially learning about Mika



and his music via his multiple brand partners. In addition to MTV, Motorola, Paul Smith, the Sundance Channel and others have united with Mika, with deals signed before there was any guarantee of Mika's commercial success. At the same time, the artist has been steadily building a fan base on his MySpace page for months.

"It's about building a community organically," Mika says. This is why, he adds, "you must go into collaborations with corporations for the right reason—and never because of money."

Sure, the money can help with recording budgets, Mika acknowledges, but more important are the creative possibilities and exposure opportunities that corporate partners offer.

His debut single, "Grace Kelly," has sold 43,000 digital downloads in the United States, according to Nielsen SoundScan. Another Mika track, "Love Today," has scanned 14,500 downloads. Both songs appear on the artist's first album, "Life in Cartoon Motion," due March 27 from Casablanca/Universal Republic.

On Feb. 5, the day of the album's U.K. release, Mika was the focus of a T-Mobile-hosted street party, held in a circus tent in London's chic Mayfair neighborhood. "There were trapeze artists,

circus performers, cotton candy stands and my cartoon characters came to life," Mika says of the event. "T-Mobile gave us complete creative freedom and control. There was no compromising on my part, which is important to me."

It's also important for Mika's management team, Fuerte Group co-founders Jerry Blair and Rich Isaacson. London-based Iain Watt of Machine Management helps oversee the artist's career in the United Kingdom and throughout Europe. "We look for multiple impressions," Blair says. "We are focusing on an artist—not particular songs." This explains why consumers are hearing "Grace Kelly," "Love Today" and fellow album track "Relax" in various campaigns around the globe.

"Love Today" is the centerpiece of numerous MTV platforms—thanks to Doyle, who has championed Mika at the network.

The underlying thought for Doyle was to identify and break a new artist around MTV's latest Monday-night programming block that launched Jan. 15. MTV's first Mika initiatives debuted Dec. 15. "Love Today" became "the soundtrack" for the network's Monday-night lineup campaign. MTV aired around 30 pieces of Mika-related creatives—from 30-second spots to 10-second graphics on the channel. On the night of Jan. 15, all four credit squeezes were devoted to Mika, culminating in the 11 p.m. music video premiere of "Grace Kelly." Throughout, Mika received support from mtv.com and mtvU, where he's now in heavy rotation.

"Love Today" is also featured in the Motorola (RED) campaign, airing in all cinemas showing G-, PG- and PG-13-rated films. The Brett Ratner-lensed spot stars "Saturday Night Live" alumnus Chris Kattan and supermodel Alena.

In Sweden, 3 Mobile used "Grace Kelly" in a campaign, while "Relax" was used in France to promote the Canal Plus TV show "Le Grand Journal." One week after Mika's appearance on the show, "Relax" was the No. 1 song at iTunes in France.

And while Mika's music does not play a role in Paul Smith's worldwide spring ad campaign, his image is front and center. "Paul Smith is a British brand that is globally recognized," Watt says. "This global association helps us market Mika in all territories. And since the campaign is breaking at the same time as the album's release, it becomes a win-win for both sides."

The activity surrounding Mika—here and abroad—is making for a compelling story at American radio. Approximately 60 stations, encompassing top 40, modern rock and adult top 40 are playing "Grace Kelly." Universal Republic senior VP of promotion and artist development Joel Klaiman credits the song's multiformat acceptance to Mika's "credible music and significant brand partners." ■■■

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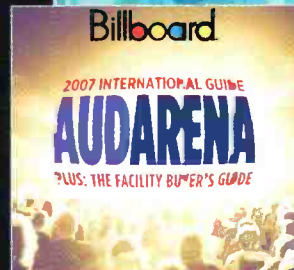
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RINGTONES BY ANTONY BRUNO

# Polyphonic Flee

Companies That Started The Ringtone Business Branch Out Or Cave In

As lucrative as the global mobile music business is today—projected to be worth \$9 billion by the end of the year—times are tough for the companies that started it all.

Early ringtone aggregators like 9Squared, Dwango, Faith West (now Moderati), YourMobile (now InfoSpace), Zingy and others have spent the last 18 months scrambling for new ways to survive in a mobile music market that has changed dramatically since their heyday at the turn of the millennium.

Through the creative leveraging of their technology assets and music industry contacts, these companies are developing new mobile services and applications in an attempt to remain relevant.

The mobile entertainment and music industries are at present inexorably linked. Ringtones and other mobile music revenue contribute roughly half of the total digital revenue collected by record labels today. At the same time, music-related applications make up nearly 70% of all mobile content sales—essentially carrying the nascent mobile entertainment industry.

Clips from a song's master recording have replaced the tinny, synthesizer-based polyphonic ringtones that served as the genesis of today's ringtone market. As of the end of 2006, polyphonic ringtones make up less than 15% of today's ringtone sales, with master ringtones being the dominant and preferred format.

"The polyphonic business, which used to be thriving, is pretty much dead," says Scott Jensen, VP of global business development at Zingy. "It's now master ringtones and full-song downloads."

This change in format was a disaster for ringtone companies. In the polyphonic age, they licensed the music and created the ringtones, and sold them on wireless operators' networks and phones in return for a cut of the sale.

But with master ringtones, carriers wanted it all. Operators began striking licensing deals and revenue splits directly with record labels, and sold the new ringtones on their own.

"Everybody just got blindsided," says Bryan Biniak, former COO of YourMobile. "We just got pushed to the side."

Some, like Dwango, went out of business. Others reinvented themselves as technology and service providers. Zingy, for instance, merged in 2005 with Vindigo, which offers mobile information services like MapQuest and The New York Times. Personalization services like ringtones, video and wallpaper images now make up less than 50% of the company's revenue. The company has since added mobile games, mobile advertising and information applications.

Meanwhile, Ztango was bought by WiderThan, which RealNetworks in turn acquired last year, and now primarily acts as a technology provider

**The Snoop Dogg Chronicles**  
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Fans who sign up for 9Squared's 'The In Crowd' program are sent text messages from celebrities like SNOOP DOGG.

Premium rates apply. T&C's available online at: www.TheInCrowd.tv

for such carrier applications as ringback tones. Still others took a direct-to-consumer route, opening online mobile content stores where consumers could buy ringtones and other types of content. The most successful of these are establishing new music-related services in partnership with labels and acts.

9Squared, for instance, markets services under the brand the Mob after being acquired by European mobile media firm MonsterMob. In January it unveiled a new fan club program called "The In Crowd" in which celebrities send text messages and promotional messages to fans who sign up for the service. The program debuted with rapper Snoop Dogg.

Other companies pursuing direct-to-consumer strategies include Jamster, Dirty Hippo and even InfoSpace, which resurrected the Moviso brand it bought from Vivendi Universal as an online content portal.

A common theme is the desire to sign members to a monthly subscription plan rather than selling content a la carte. Selling ringtones is a low-margin business requiring high volume, and as the vast majority of mobile music is still purchased through wireless operators directly, the only way to compete is through a subscription plan.

That in turn requires massive marketing and advertising spending, resulting in high cus-

tomers acquisition costs, which some former aggregators are happy to make.

"If we wanted to be a big business with a long-term future that we controlled and owned, it was going to be about investing in marketing and building brands and owning subscriber bases," 9Squared CEO Brian Casazza says.

As a result, expect to see multiple mobile social networks going live in the coming months. The idea is to establish an online and mobile community where members can acquire and share such content as ringtones. 9Squared is working with record labels to distribute promotional ringtones such as one for "Cupid's Chokehold" by the band Gym Class Heroes.

Other pending music-related innovations include voicemail greetings recorded by famous artists and celebrities that fans can assign as their outgoing voicemail message, video greetings and custom mobile fan club offerings.

While few of these innovations are likely to reach ringtones' level of popularity, record labels are interested in experimenting with new mobile services—particularly with ringtone growth expected to level off this year. What better place to find the next mobile music fad than from the companies that made ringtones the unexpected hit they turned out to be?

## BITS & BRIEFS

### OFF THE WAL-MART

Wal-Mart has expanded its digital music download store with the beta launch of a video download service. More than 3,000 movies and TV shows are available from the service, which Wal-Mart says has the support of all the major movie studios. New releases will be available for video download on the day of DVD release, with prices ranging from \$13 to \$20. Catalog titles will go for \$7.50 and TV shows \$1.96.

Wal-Mart says it plans to offer physical/digital bundles as well, where customers who buy the physical DVD can purchase the digital copy at a reduced price. HE Video Merchant Services is the technology provider behind the deal.

### STOP, LOOK AND DON'T LISTEN

New York State Sen. Carl Kruger is proposing a law that would fine pedestrians \$100 for crossing the street while listening to MP3 devices, playing handheld games, typing on BlackBerries or chatting on cell phones. Citing a "public

safety crisis" that has resulted in at least three deaths in his district since September, the congressman calls distracted walking a "nationwide problem." He was expected to introduce his draft legislation on Feb. 14.

### PATENT PROGRAM PENDING

In an effort to bridge the longstanding gap between Open Mobile Alliance-based digital rights management standards and the licensing fees associated with them, Intertrust unveiled a new patent licensing program that lowers the cost to between 2 and 12 cents per year per subscriber. The OMA standards-setting body in 2005 agreed on a common DRM standard for mobile content, but it has yet to be implemented because companies holding patents on the technology set rates the wireless industry deemed too high—as much as \$1 per subscriber per year. No indication yet as to whether wireless operators and device manufacturers will buy into the new licensing program.

## SUPER SLIM STREAMER

Sony-Ericsson has unveiled yet another model to its Walkman line of music phones—the W880. Silly name aside, the W880 sports a super slim profile at 9.4 mm, making it the thinnest Sony-Ericsson phone ever made. It ships with a 1 GB removable memory chip good for up to 900 songs as well as a 2 megapixel camera. And with an integrated Bluetooth transceiver, users can stream songs to compatible headphones, car stereos or home entertainment systems. It also has a "flight mode" feature that lets users turn off the wireless antenna on airplanes—although good luck trying to explain that one to the flight attendant.

It's available in Stell Sliver or Flame Black (flame black?). Pricing will be determined by Sony-Ericsson carrier partners. —Antony Bruno



## YAHOO! MUSIC FEB 24 2007

At No. 12, Gwen Stefani's "The Sweet Escape" was the biggest video premiere in January on Yahoo! Music.



The band capitalized on winning Yahoo's "Who's Next" competition in January to get top 20 airplay as the record continues to gain fans.



Rank	Artist	Label	Streams
1	BEYONCE	Irreplaceable COLUMBIA	2,434,516
2	NELLY FURTADO	Say It Right MOSLEY/GEFFEN	1,601,402
3	CIARA	Promise LAFACE/JIVE	1,566,313
4	AKON	Smack That SRC/UNIVERSAL MOTOWN	1,505,353
5	LUDACRIS	Runaway Love DTP/DEF JAM	1,499,307
6	AKON	I Wanna Love You SRC/UNIVERSAL MOTOWN	1,475,808
7	SHAKIRA	Hips Don't Lie EPIC	1,334,661
8	DAUGHTRY	It's Not Over RCA	1,287,993
9	JIM JONES	We Fly High KOCH	1,283,494
10	BOW WOW	Shortie Like Mine COLUMBIA	1,265,186
11	PAULA DEANDA	Walk Away ARISTA	1,227,358
▲ 12	GWEN STEFANI	The Sweet Escape INTERSCOPE	1,176,037
13	FALL OUT BOY	This Ain't A Scene It's An Arms Race ISLAND	1,142,846
14	FERGIE	Fergalicious A&M/INTERSCOPE	1,137,035
15	LLOYD	You T-H-E INC./UNIVERSAL MOTOWN	1,123,206
16	VANESSA HUGHENS	Come Back To Me HOLLYWOOD	1,002,557
17	OMARION	Ice Box T.U.G./COLUMBIA	991,210
◀ 18	HELLOGOODBYE	Here (In Your Arms) DRIVE-THRU/SANCTUARY	958,475
19	UNK	Walk It Out EIG OJMP/KOCH	955,599
20	CHRISTINA AGUILERA	Hurt RCA	950,940

The top 20 audio and video streams (combined) for the four weeks ending Feb. 11. Source: Yahoo! Music



FAMOUS  
MUSIC  
CHAIRMAN/  
CEO

# Irwin Robinson

Famous Music chairman/CEO and National Music Publishers' Assn. chairman speaks out on publishing industry issues.



Nearly 15 years ago, a major motion picture company tapped publishing veteran and lawyer Irwin Robinson to helm its music publishing division. Paramount Pictures executives gave the new chairman/CEO of Famous Music a mandate: Grow the company.

At the time, Famous controlled fewer than 100,000 copyrights, primarily from film and TV shows, and had only signed a few acts like Living Colour and Martika. Today, Famous is one of the leading U.S. independent publishers, controlling more than 125,000 copyrights. Its roster includes artist/songwriters like Eminem, Busta Rhymes, Shakira and Daniel Powter—as well as such producer/songwriters as Linda Perry and Akon.

Earlier this month, parent company Viacom put Famous on the auction block. Whether Robinson ends up owning, running or leaving Famous remains to be seen. But his iconic status in the music publishing industry is set.

Robinson has weathered mergers and acquisitions for more than four decades. He joined Screen Gems-Columbia Music in 1964, remaining VP/GM after EMI purchased the company. In 1977, he became president of Chappell/Intersong until 1987, when Chappell and Warner Bros. Music merged. Robinson then became president/CEO of EMI Music Publishing Worldwide until joining Famous in 1992.

As chairman of the National Music Publishers' Assn. (NMPA), Robinson is front and center during one of the most critical times in publishing history as legislation, rate-setting proceedings, digital opportunities and piracy play major roles in the future of publishing.

## What was the first thing you did at Famous to grow the company?

We took the company from a motion picture and TV base into the mainstream of contemporary music. In 1994, Viacom bought Paramount and decided to sell Famous. For 18 months, we didn't sign very many songwriters until Viacom was convinced to keep the company. Then we took a more aggressive approach, looking at songwriters, signing sparingly when the deal was right. We can't be in bidding wars with the big companies, but we're always able to get a budget that is necessary to sign songwriters, artists and producers.

## How is Famous responding to the CD sales decline?

We are beefing up our efforts in all of the other license areas, with synch for film, TV and commercials. We have broadened our business, bought a production music library, Extreme Music Production, which owns copyrights and master rights, but which has a much higher

profit margin than a traditional publishing business.

## Labels and digital services say publishers are being unrealistic, even greedy, to want higher mechanical and digital royalty rates for compulsory licenses when music sales are dropping and digital distribution is at a nascent stage. Why should there be higher rates?

The rates for music have always been based on the value of the music, not whether or not someone is making a profit. With respect to the mechanical, we haven't had a huge rate rise in a century. It took three years short of a century to get from 2 cents to 9 cents. Music is the raw material for the product they're trying to sell. If we had a [consumer price index] increase, we'd be at 40 cents. We're only at 25% of that.

## Does the compulsory license process need reform?

Yes, it does. For a compulsory license, [the record or digital media company must] go to the Copy-

right Office, pay a fee and get a license. Then it has to report once a month with certified statements and pay money. Nobody wanted to do that, which is why the Harry Fox Agency license was created—a "workaround" of the compulsory license. Since no one uses the [statutory procedure] too much, it should be reformed.

## Publishers are sometimes seen as roadblocks to an artist's success, wanting license fees at rates that make it too expensive to offer promotional recordings. What is your position on offering gratis deals to help promote a new artist?

Famous has done that on any number of occasions. Where we find a difficulty in doing it is where there isn't a rate set for the kind of use that's going to be made, for example, video streaming. To give a low or gratis rate license even though that may help the artist is difficult because if you want to go into a rate setting [proceeding], it is evidence that may be used against you. Even

with Shakira, we've gotten a small fee to protect the fact that it's a license, and there's language in the contract that it won't be used as evidence against us.

## How would you describe the relationship between publishers and labels?

For the most part, it is cordial because the people we interact with at the labels are people who are interested in the talent—mostly A&R people. They aren't the ones taking the position that we want too much money. We encourage the careers of our artists, and we say we will help you with promotion.

## How about the relationship between publishers and digital media companies?

Companies like MTV interact with publishers all the time, mostly in the area of synch [licensing for video]. But there isn't any real interaction between publishers and digital media companies; there's no direct connection since record companies are "passing through" our li-

censes. They don't need to talk to us, and we can't audit them because there's no privity of contract [i.e., publishers aren't parties to the contracts]. Pass-through is one of the rights we're trying to get rid of through legislation; we want to work with them [directly].

## What are the NMPA's litigation priorities for 2007?

Certainly pay attention to the [peer-to-peer] services, satellite radio, social networking sites that profit without getting permission [to use the compositions]. At the moment, we're trying to negotiate with satellite radio companies.

## Are there litigation priorities for Famous this year?

We hate litigation. When we are asked by the NMPA to be a part of a class or a principal plaintiff, we will do so. In the last couple years, Famous made settlements with a lot of karaoke companies and have collected a couple million dollars from two or three companies.

## How much time do you dedicate to your role as NMPA chairman, and why?

A lot. Out of a work week, 20% of my time. I love songwriters and what they do. I spend the time at the NMPA because, for writers and publishers, it's worth the time to fight for them in Congress and to bring litigation to try to get as much money as we can from users who are not paying.

The [rate-setting proceeding at the Copyright Royalty Board this year] is one of the more significant events that I will go through in my 50 years for both publishers and songwriters. But we have our armor and we're loaded with great economic data.

I spend the time at the NMPA because, for writers and publishers, it's worth the time to fight for them in Congress.



**DIXIE CHICKS** member Natalie Maines acknowledged that some Grammy voters may have been attracted to the political back story surrounding the album "Taking the Long Way," which addressed the fallout from her 2003 comments about President George W. Bush. "It's hard to put into words, but I'm definitely aware we were up against a lot of great music," she said backstage. "I love our record and think it's the best one we made. I definitely think people had inspiration and motivation behind voting us to win five of five. It's unbelievable, and I think people were using their voices."

# Chicks Fly High



BY GAIL MITCHELL

LOS ANGELES—In the aftermath of the Dixie Chicks' five-Grammy Award sweep, the group's tenuous relationship with country radio stepped back into the spotlight.

The consensus from an informal poll of major- and medium-market country programmers holds that the trio's winning album "Taking the Long Way" and single "Not Ready to Make Nice" were strong recordings that deserved recognition. In addition to record, song and album of the year, the Dixie Chicks picked up statuettes for best country performance by a duo or group as well as best country album.

Beyond that, however, the sentiment turns prickly.

"Since the Grammy Awards, this station has received only about 15 total Dixie Chicks e-mails, mostly inquisitive," WKLB Boston PD Mike Brophy says. "We were seeing 50% negatives on their music when 20% negatives are enough for us not to play any song. The Chicks' music is great and their marketing is top-notch. But we wish they liked country radio and country fans more than we've seen written in the trades."

Dixie Chicks lead singer Natalie Maines acknowledged the disconnect when the group accepted the best country album award, noting, "A lot of people just turned their TVs off right now."

The chasm stems from Maines' comments against President Bush at a 2003 concert in England. The ensuing backlash included radio bans, CD burnings, death threats and a career slump, all documented in the 2006 documentary "Shut Up and Sing." Preceding that were "Taking the Long Way" and "Not Ready to Make Nice," which were shunned by country radio.

Part of the blame, several PDs contend, can be attributed to

the Chicks because they have distanced themselves from the country format.

PD Gregg Swedberg, whose KEEY Minneapolis supported the album, says the trio's awards were deserved. He calls "Long Way" a "great country record whether that's what they want to call it or not. We supported the Chicks every step of the way on this, so it's not like we didn't take a shot."

"Having said that, I just don't see what the point is in asking [whether the wins will change the way country looks at the Chicks]. The Chicks have repeatedly stated they do not want to be played by country radio. Even stations that have supported the band have been snubbed by them in order to further their marketing strategy that nobody supports them."

Asked about the Grammys' relevance in the country sector in the wake of the Chicks' wins, comments became more pointed. "Only with the Grammys can an artist see a 70% decline in CD sales, cancelled concerts and yet still clean up," says Steve Pleshe, PD of KSKS Fresno, Calif. "It was as political as Sony BMG winning all the [Country Music Assn. awards]. The thing missing in it all is that the Chicks' album is pretty phenomenal. But that still doesn't excuse them from ignoring the stations that stood behind them."

Citing past country Grammy winners as Lyle Lovett and Allison Krauss, PD Coyote Calhoun of WAMZ Louisville, Ky., says, "C'mon, this is the least important of all awards shows as far as country is concerned. By some of the shocking winners in the past, this clearly shows a whole lot of the people voting in the Grammys know nothing about country."

Addressing a similar query backstage after the awards telecast, Recording Academy president Neil Portnow said the orga-

nization's 11,000 voting members "are very savvy and open-minded, with a broad approach to what's happening musically in any given year. The Dixie Chicks' music and commentary resonated with our membership as it did with the entire nation."

The Dixie Chicks' five-for-five victory almost overshadowed impressive wins by R&B singer Mary J. Blige and rock group Red Hot Chili Peppers. The leading nominee with eight nods, Blige was shut out of the record and song of the year categories. But she took home three key awards, including best R&B album and best R&B song.

"I'm just so happy my peers nominated me eight times and winning three of those is icing on the cake," said Blige, whose career Grammy total now numbers six.

The Red Hot Chili Peppers claimed four awards, including best rock song and rock performance by a duo or group with vocal for "Dani California."

Enjoying its first wins since a lone Grammy 14 years ago, the group acknowledged backstage they weren't upset over losing album of the year, for which its "Stadium Arcadium" was nominated. A teasing Chad Smith, who also played drums on the Chicks' album, said, "I was hoping they wouldn't win album of the year because these guys might be mad at me."

While many predicted the critically acclaimed Gnarls Barkley would win record of the year for "Crazy," the duo of Danger Mouse and Cee-Lo did nab two Grammys for best urban/alternative performance and best alternative music album for "St. Elsewhere." Other first-timers winning Grammys included best new artist Carrie Underwood. The "American Idol" alum, who bested Chris Brown, James Blunt, Imogen Heap and Corinne Bailey Rae, also won best female country vocal performance.



**MARY J. BLIGE**, who won three Grammys stemming from her comeback album "The Breakthrough," says her next album will continue to reflect the progression of her life. "I'm a human being. People judge you and want to put you in a category or box," she says. "You can also have your own issues and problems. At the end of the day, you just have to put your back up straight because you're so sick of slumping. I believe the only way to be able to be seen and recognized is to keep challenging myself to come up higher."



Best pop vocal performance winner **CHRISTINA AGUILERA**, sporting a '30s-style hairdo and a lacy black dress, said she spent weeks preparing to sing the late James Brown's "It's a Man's Man's Man's World" during an R&B tribute segment, which also included Chris Brown, Smokey Robinson and Lionel Richie. "I was doing my research big-time," she said. "I was watching [Brown] DVDs and watching his spins getting ready for tonight. I didn't do his spins. I was afraid I'd trip on my heels or something." She says "Candyman" will be released as the next single from her album "Back to Basics," and more are on the way. "I've got 23 songs to pick from on two discs, so there's lots of options."



Two-time winner **TONY BENNETT** admitted he loved being recognized in the traditional pop vocal album category "because it means music that will last forever. That's my premise for making music—that it won't be dated. Songs by Nat 'King' Cole, Ella Fitzgerald and other artists still sound modern now and will 50 years from now." As for future plans, Bennett said he's always on the lookout to come up with something different. Among the ideas he's toying with is to do an entire album with Stevie Wonder, "just piano and voice." Then there's longtime collaborator k.d. lang, whom he describes as "very honest and one of the best singers I've ever heard." His advice to the music industry: "Instead of telling the audience what to listen to, find out what they'd like to hear. Give them what they want."



Discussing his onstage shoutout to Oprah Winfrey and Bill O'Reilly (which garnered plenty of laughter in the print room), **LUDACRIS** noted, "Hip-hop artists have something to say, but I don't think people listen to what we have to say. They don't understand where we come from and our reality. When we make rap albums talking about our neighborhoods—we're not just trying to talk about bad things. It's what's happening around us. That's another reason why I thanked Bill and Oprah. I've been faced with a lot of adversity and that basically caused me to write in a certain way for this album. In a way they [Bill and Oprah] contributed to my writing process on this album. I think people who criticize rap are very scared of the truth and reality [and] what's going on."

# At Grammys

But Will Country Radio Embrace Its One-Time Favorite Girls?

Other key winners were Ludacris, John Legend, Chamillionaire featuring Krayzie Bone, Justin Timberlake, T.I., Ike Turner, John Mayer, Tony Bennett and producer of the year Rick Rubin.

This year's awards were also marked by two ties. Best spoken word album went to Jimmy Carter and the late Ossie Davis and his widow Ruby Dee. Best Latin pop album was awarded to singer/songwriters Arjona and Julieta Venegas.

Starting with show opener the Police, who announced the next day a reunion tour that kicks off May 28, Grammy per-

formances paid homage to other musical icons like James Brown and the Eagles in specially themed segments. Contemporary music was represented in turn by a slate ranging from Gnarlz Barkley, Blige and Brown to Shakira with Wyclef Jean and Timberlake and T.I. The latter performance also featured Robyn Troup, the 18-year-old winner of the first My Grammy Moment contest, a nod to the pervasive popularity of "American Idol."

Blige's backstage proclamation that the show "represented

that real music is back," was reflected in the ratings. According to Nielsen Media Research, the Grammy Awards rebounded 18% over last year's ratings, reaching an estimated 20.1 million people.

For complete coverage and backstage moments, visit [billboard.com](http://billboard.com).

Additional reporting by R.J. Curtis of Radio & Records in Los Angeles.

## A 'Moment' Like This Unknown Stars In Grammy Segment With Timberlake

As a teenager in Houston, Robyn Troup used to turn down the lights in her bedroom, set up an audience of teddy bears at the foot of her bed and belt out Whitney Houston songs. But at the 49th annual Grammy Awards, she sang in front of millions on live TV, with none other than Justin Timberlake at her side. It was all made possible by the My Grammy Moment contest, from which Troup was selected out of thousands of submissions on Yahoo Music.

"It was like a blur," says Troup, 18, who was remarkably calm onstage while performing Bill Withers' "Ain't No Sunshine" and Timberlake's "My Love" featuring T.I. "They called my name; I grabbed the mic and just decided, 'Go,

Robyn! Don't stand up here and freeze now.'"

Troup, who is enrolled at the University of Southern California, made it all the way to the fourth round of "American Idol" auditions this year. But Troup says she is grateful she was eliminated at that point, "because then I wouldn't have been able to be part of all of this."

As part of her victory, Troup won a deal with Timberlake's production company but declined to go into detail about what that might mean for her burgeoning career. (Timberlake's rep did not return a call seeking comment.) The singer has yet to sign on with a manager and admits she's having a hard time with the sudden adulation.

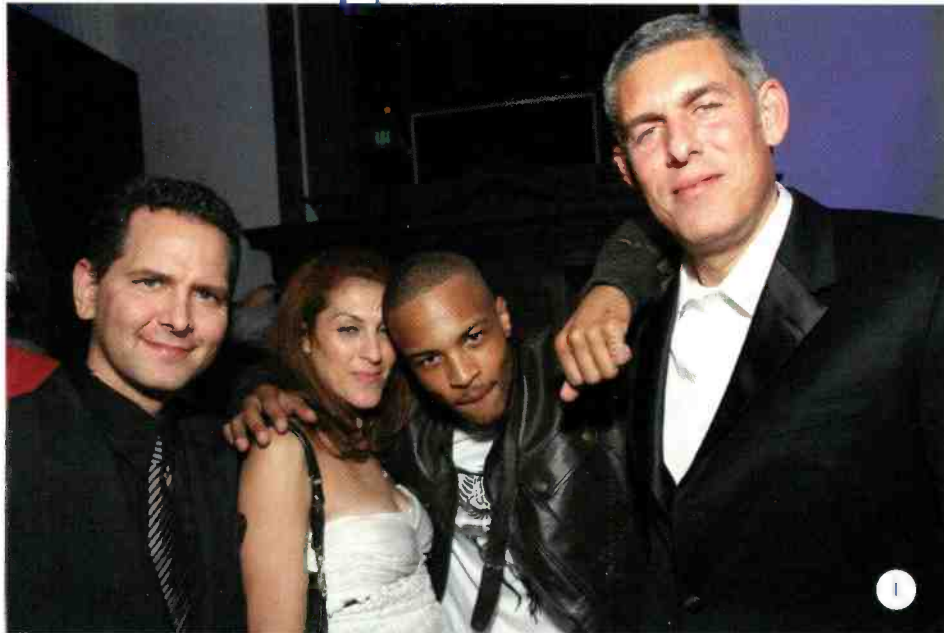
"I can't believe people actually want to work with me," she says. "People are telling me, 'You need to get your confidence level up.' It's so weird for people to tell me, 'Wow, Robyn, you're good, and you have a future in this. Growing up, I never really heard that when it came to performing.'"

—Jonathan Cohen



BLIGE: KEVIN MAZUR/WIREIMAGE.COM; AGUILERA: KEVIN MAZUR/WIREIMAGE.COM; BENNETT: GABRIEL BOUYS/GETTY IMAGES; LUDACRIS: GABRIEL BOUYS/GETTY IMAGES; TIMBERLAKE, TROUP AND T.I.: MICHAEL CAULFIELD/WIREIMAGE.COM

# Backstage At The Grammys



## The Life Of The Party

Stars, execs hit the town for the Grammy Awards

1) Atlantic chairman/CEO Craig Kallman, president Julie Greenwald, T.I. and Warner Music Group chairman/CEO of U.S. recorded music Lyor Cohen at WMG's post-Grammy party at the Cathedral.

2) MusiCares honored Don Henley as Person of the Year. Attending the tribute were Gibson Guitar CEO Henry Juszkiewicz, Recording Academy president Neil Portnow, Henley, Los Angeles mayor Antonio Villaraigosa, CBS president/CEO Les Moonves and Les Bider.

3) Mary J. Blige; her husband, Kendu Isaacs; and Universal Music Group chairman/CEO Doug Morris relaxed at the company's Grammy afterparty.

4) Sony BMG Music Entertainment CEO Rolf Schmidt-Holtz celebrates with Beyoncé at Sony BMG's post-show party at the Beverly Hills Hotel.

5) The Grammy Foundation's Entertainment Law Initiative awarded five scholarships to law students at a Feb. 9 luncheon in Beverly Hills, Calif. Bimal Jaysen Rajkomar won the grand-prize \$5,000 scholarship; four runners-up received \$1,500 scholarships. Standing are student Michael Jude Galvin, Universal Music Group president/COO Zach Horowitz, Grammy Foundation chairman Steve Schnur, Recording Academy president Neil Portnow and Rajkomar. Seated are students Lyle Preslar, Goldie Gabriel and Joshua Carpenter.

6) Sony BMG president of global digital business and U.S. sales Thomas Hesse, BMG U.S. chairman/CEO Clive Davis and Zomba chairman/CEO Barry Weiss enjoyed Davis' pre-Grammy party Feb. 10 at the Beverly Hills Hilton.

7) Van Hunt, Corinne Bailey Rae and EMI chairman Eric Nicoli attended EMI's post-Grammy party at Boulevard 3.



CLOCKWISE FROM TOP: LEFT, MICHAEL BUCKNER/GETTY IMAGES; LESTER COHEN/WIREIMAGE.COM; KELLY A. SWIFT/RETNA; LARRY BUSACCA/WIREIMAGE.COM; RICK DIAZ/OND/WIREIMAGE.COM; LESTER COHEN/WIREIMAGE.COM; ARNOLD TURNER/WIREIMAGE.COM



The land where Bollywood has long ruled and the cassette is still king is opening up to new technologies, new genres and a trove of opportunity. In INDIA . . .

# BUSINESS IS BLOOMING

STORY BY SUSAN BUTLER  
ILLUSTRATION BY OKSANA BADRAK

**A** thousand men crowd into a makeshift theater, wearing earth-colored jackets for warmth and turbans, topis or headscarves as tradition. They sit shoulder-to-shoulder on the stony ground under a canvas tent, legs crossed as if preparing to meditate. A streak of light appears behind them. The Bollywood movie has begun.

Months before a new film premieres, thousands of audio cassettes covered with brightly colored images of the movie's stars will begin appearing on carts and shelves in cities across India, most retailing at 45 rupees (\$1) or 100 rupees (\$2.24) for the CD, a format that is finally gaining some ground on the subcontinent—although cassettes, all but dead as a format everywhere else on earth, still account for more than 60% of units sold.

That's not the only unique aspect of the Indian music market. America's No. 1 selling album of 2006 may have been a soundtrack, but in India movie soundtracks account for nearly 70% of the music market. A hit production will sell more than 1 million units, with the same number of pirated copies making their way to the black market, selling at notorious piracy hubs like central Delhi's underground Palika bazaar, a maze of more than 100 small shops and kiosks where loud music blares

from every corner and illegal porn videos also sell in big numbers.

Until now this has been many people's impression of India's music biz—a poor nation of more than 1.1 billion people with piracy rates reaching 55% of available product. No one knows for sure how much revenue the music industry generates as the highly competitive companies closely guard their fig-

ures. The IFPI lists the 2005 trade revenue for recorded music sales (the latest figures available) at \$111.6 million, while some industry figures estimate an additional \$20 million in digital sales and \$20 million in export sales above and beyond that. Either way, it accounts for less than 1% of the worldwide music market.

But now many music companies are see-

ing opportunity. They see a middle class of 100 million people, perhaps, by some estimates, as many as 300 million—equal to the entire U.S. population. Despite the piracy, Indians bought more than 67 million legitimate music cassettes in 2005, and nearly 104 million cassettes and CDs combined. This puts India on par with such established music markets as Germany (124 million) and France (97 million) when it comes to gross units purchased.

Mobile phones are becoming the consumer device of choice—with subscriptions growing at a faster pace than anywhere else in the world—and music is part of the mobile mix. FM radio, which until five years ago did not exist in India, is expected to build demand for more music. The government has eased restrictions on foreign investment, raising equity limits in telecoms to 74% and in radio to 20%. And the economy just keeps growing.

"India's place in the global economy has become far more substantial," deputy U.S. trade representative Karan Bhatia says. "India's economic growth [rates are] just a little less than China's at 8%-9% instead of 10%, is premised on its rapidly growing domestic economy—internally driven—unlike China's growth, which is premised largely on exports. It's largely from the fast-growing middle class.

That's only going to continue to grow."

Indeed, a recent report from investment banker Goldman Sachs predicts India will become the world's second-largest economy—ahead of the United States—by 2050, saying that the country's growth acceleration since its previous report in 2003 represented "a structural increase rather than simply a cyclical upturn."

A March 2006 joint report by PriceWaterhouseCoopers (PWC) and the Federation of Indian Chambers of Commerce and Industry (FICCI) estimates the entertainment and media industry will grow even faster than the general economy at a compound annual growth rate (CAGR) of 19% to reach 837.4 billion rupees (\$19 billion) by 2010, from its current level of 353 billion rupees (\$8.2 billion), although the report estimates the music business will reflect a CAGR of only 1%.

Foreign investment is pouring into all aspects of Indian commerce, and many entertainment companies are expected to go public in the coming year. Music firms are yet to attract much attention from investors, but industry experts say this could change once the film industry—with its close links to the music business—begins to raise money from the markets.

With these positive attributes, a Western-style copyright law and an optimistic attitude

that the government wants stronger copyright enforcement, more telecommunication and entertainment companies are setting up shop in the Indian subcontinent.

### THE BOLLYWOOD CONNECTION

India produces more movies than any other country, about 800 annually. They are part of the Indian psyche, says Mohan Mahapatra, managing director of EMI Music India (Virgin Records).

"It is a very poor country. Until about eight years ago, there was only one television channel—a government channel," Mahapatra says. "So what is your escape from the harsh realities of the Indian life? You immerse yourself for two and a half hours in unreality—pure escapism."

In the remote areas, villagers flock to traveling cinemas, manned by a projectionist who arrives by truck with a tent and movie reels. In the cities, millions of men and women—rarely together due to social customs—line up each day for separate showings at the roughly 13,000 theaters. They watch their favorite movie stars lip sync to a half dozen musical performances, a staple of the family-oriented films produced mostly in Mumbai (formerly Bombay, with its film industry dubbed Bollywood).

It may appear that India's insatiable pas-

sion for movies is the driving force for record companies to produce soundtracks, or that the country's deep cultural musical history prompts filmmakers to produce musicals. But there is a more imperative business reason for forging the joint productions. Most record companies buy all audio and video rights to the film music for large sums of money, which helps fund the film production.

The record and film production companies then market their projects.

Industry insiders say outright purchase prices peaked after Mumbai-based Universal Music's reported buyout of the 2002 soundtrack "Devdas" for 120 million rupees (\$2.72 million). Recent unconfirmed reports suggest that leading indie label T-Series recently bought rights for six forthcoming films produced by acclaimed Bollywood film-

maker Subhash Ghai for a total price of 60 million rupees (\$1.3 million).

With soundtracks dominating the physical sales landscape, this practice seems unlikely to disappear anytime soon. But that label/Bollywood landscape may be evolving. Physical sales are in decline, and mobile rights—a rapidly emerging revenue stream—are often sold separately from audio/video rights.



## THE HARD CELL Mobile Music To Dominate Indian Biz By End Of 2007

The future of the Indian music business is mobile.

According to data released by Singapore-based digital music content provider Soundbuzz, 2007 will see digital sales—largely driven by mobile music—outweigh physical sales for the first time on the subcontinent. Below, Billboard connects you with the business models and the players that will make your mobile plans ring true.

### FORMATS

There are no solid figures for actual download units sold due to many factors, including the confidentiality of business information and lack of any reliable industry tracking mechanisms. But Mumbai-based, mobile content provider Hungama estimates that music represents about 65% of the available content for mobile phones in India. Hungama says it sells about 500,000 ringtone downloads daily at retail prices from 7 rupees (15 cents) to 20 rupees (45 cents). Nationwide, Hungama managing director Neeraj Roy estimates about 1.3 million downloads daily.

A study released in December estimates last year's mobile value-added service (VAS) industry at 28.5 billion rupees (\$646.7 million). The study, produced by the Internet & Mobile Assn. of India (IAMAI) and eTechnology Group@IMRB, shows that short message services (SMS) make up 40% of the market. But entertainment-based VAS applications are driving the market in value and volume, it says. Ringtone downloads account for 35% of the market, with games and data (e.g., wallpapers and logos) at 7%. The 2007 VAS market is forecast to grow this year by 60% to 45.6 billion rupees (\$1.03 billion), with ringtone revenue of around 16 billion rupees (\$363 million).

Telecoms keep the revenue for SMS but, according to the study, revenue-sharing arrangements for content typically provide 15% of revenue to copyright holders, 25% to aggregators or developers, and 60% to the telecoms, the report indicates. It notes that this split is significantly different from that in China, where telecoms keep only 20%-30%.

Soundbuzz's Sarronwala claims the shares for music content break down rather differently. He says a label's share of retail price works out at about 25%-30% for mobile music, as opposed to between 50% and 60% for online, adding that mobile companies retain between 40% and 50%—"amongst the highest in the region"—for all mobile transactions.

"Top that with a hefty 15% tax by [the Telecom Regulatory Authority of India] and content distributors [like Soundbuzz] end up with about 5%-10% for mobile and 25%-30% for online," Sarronwala says.

### HANDSETS

The cost of a mobile phone subscription is lower than fixed line costs in many places, and wireless subscribers outnumber wireline subscribers by more than 3:1—149.5 million to 40.4 million as of December 2006, the TRAI reports. Of the wireless subscribers, 105 million use mobile phones, an 80% increase from December 2005, the Cellular Operators Assn. of India reports.

India now outpaces China as the fastest-growing mobile market in the world. Experts predict 250 million mobile subscribers in two to three years, almost as many subscribers as there are in the United States today.

Mobile phones also appear to be the digital device of choice for Indian consumers. Mehra notes that there are a large number of consumers who have mobile phones but no music system, personal computer or other music device.

Bearing this out are consumer electronic sales figures provided by iSuppli Corp.'s Jagdish Rebello, director and principal analyst for wireless communications, consumer electronics and India research for the California-based firm. In 2004, total demand for personal, portable and home stereos roughly equalled the demand for mobile phone handsets in India at nearly 21 million units each. By 2006, mobile phone handset demand more than tripled the demand for stereo equipment, reaching 75.8 million units compared with stereo

demand at 23.5 million units.

As for PCs, Manoj Kohli, president of telecommunications company Bharti Airtel, in November reported "mobile users outnumber PC users in India by a factor of six."

### TELCOS

Three telecommunications companies control more than three-quarters of the mobile-subscriber market. Privately owned Bharti Airtel holds a 30% share with nearly 32 million subscribers as of the end of December. Last May, the company offered lifetime cellular service (to receive calls) after 12 monthly payments of 99 rupees (\$2.22).

That same month, Airtel announced that it had passed the 75 million mark in total music downloads from its service, which includes ringtones, master ringtones and MP3s. The first music offerings were ringtones by renowned Indian composer A.R. Rahman (see story, page 32), composed for Airtel about four years ago. Airtel also has its Easy Music program, where customers walk into an Airtel retail store (about 100,000 locations) and download ringtones or ringbacks from a selection of more than 18,000 songs in 20 different languages. Prices range from 10 rupees (22 cents) to 30 rupees (67 cents).

Earlier this year, Airtel also hooked up with Soundbuzz to offer full music downloads. Prices range from 10 rupees for a local song to 19.99 rupees (45 cents) for an international hit.

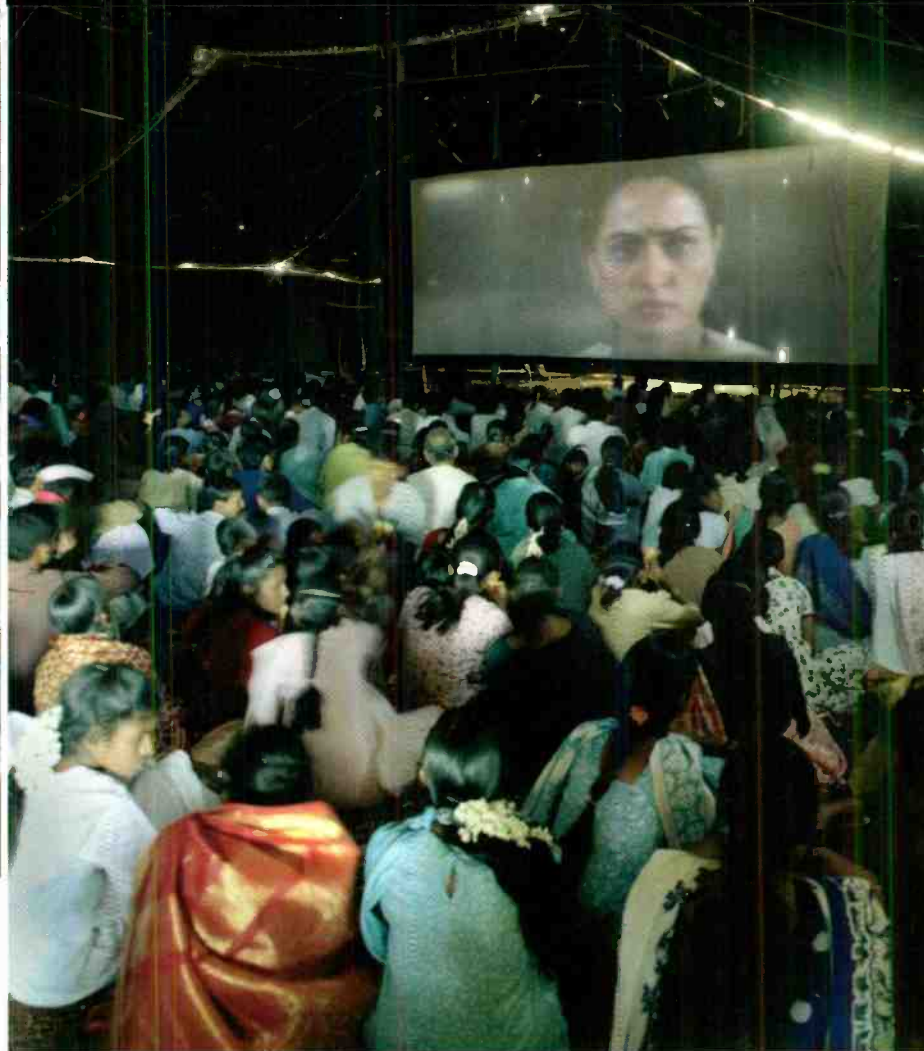
The second telecom is government-owned BSNL, which has slightly more than 22% of the subscribers. It began offering ringtones in 2005 from OnMobile, an India-based mobile content provider. Prices vary depending on the type of VAS used.

The third company, Hutchison Essar, has 22% of the mobile market. It was the first to introduce full-song downloads to mobile phones in India. Teaming with Hungama, movie production company Filmkraft and record company T-Series, the offering was initially compatible with some Nokia phones. Prices start at 20 rupees (45 cents) per song.

—Susan Butler and Nyay Bhushan



At left, a scene from Palika Bazar in Mumbai, a popular destination for music both pirated and legal. Right, women watching a film at the Amar Touring Cinema's tent; audiences can number more than 1,000.



## DIGITAL DAYS

For the first time, it seems that the hottest growth prospects of India's music business could lie away from Bollywood and cassette tapes. This year India is predicted to become only the second country in the world, after South Korea, where digital music will generate greater revenue than physical sales—and most of it will be downloaded to mobile phones (see story, page 30).

"Customers are consuming much more music," says Ajay Mehra, CEO of Planet M, one of the country's largest music retailers, "but the format and delivery are completely changing. There is a huge amount of digital downloading to the handheld."

The latest IFPI figures available (2005) do not contain digital sales data. But Soundbuzz estimates the total retail value of both physical and digital sales in India will grow from 14.5 billion rupees (\$321 million) in 2005 to 41 billion rupees (\$911 million) by 2009. Of that, Soundbuzz says mobile music will contribute 36 billion rupees (\$800 million), an eight-fold increase from estimated mobile sales of 4.5 billion rupees (\$99 million) in 2005. They expect ringtones to remain the dominant format, but that ringback tones and full-track audio and video downloads will also gain in importance. Soundbuzz expects physical sales to halve during the same period.

With reportedly the lowest subscription prices in the world, the top mobile carriers are banking on entertainment as a value-added service for additional revenue. The Bollywood scene in particular is tailor-made for a mobile market that's all about add-ons.

According to Soundbuzz, Bollywood soundtracks account for almost 80% of mobile music sales, clocking about 3.6 billion rupees (\$81.8 million) in 2005, predicted to touch 28 billion rupees (\$636 million) in 2009. Soundbuzz CEO Sudanshu Sarronwala says that, should such projected figures become a reality, it would "more than offset the drop in physical sales" for labels.

"With the manner in which films are promoted, it is a very natural draw for consumers

to personalize their phones with their favorite music," says Neeraj Roy, managing director of Mumbai-based mobile content provider Hungama Mobile. The company controls the digital rights to around 70% of Bollywood content worldwide, with networks across 17 countries.

Previously, Bollywood producers would transfer both physical and digital rights to a record label, but Sarronwala says it is now "common to see big movies selling mobile music rights separately for a six- to 12-month window to a digital content aggregator or distributor."

The other 20% of mobile music sales is split between other Indian genres and international repertoire. "It seems unlikely that international repertoire will grow beyond its current [7%] share of physical even in the digital space," Sarronwala adds.

Online music is a far cry from the mobile powerhouse. According to a Forrester Research report last April, broadband penetration remains extremely low in India. Even among the top three socioeconomic classes in five major cities, it only reaches 3%. As of December, the Telecom Regulatory Authority of India reports 2.1 million broadband connections, far less than its previous projection of 9 million by 2006.

While there are reportedly more than 300 online music sites in India, the recent IFPI Digital Music Report lists only three legitimate services: Soundbuzz, CrimsonBay and India Times.

Soundbuzz lists 14 countries that it covers, promoting itself as offering more than 400,000 tracks from the four major labels and indie companies from the United States, Europe, Australia and Asia. The company claims that consumers purchased more than 420 million tracks in 2005, although India-specific figures are not available. Soundbuzz also powers the popular India Times site, owned by India's largest media group, Times Group, which also owns the Times of India newspaper, music retailer Planet M and Times Music publishing.

California-based CrimsonBay offers online services in India with 45,000 tracks from more

than 1,500 artists. Much of its content is from India's oldest record label, Saregama India. The company declined to provide information about the number of users or downloads.

"Mobile telephony has fitted into consumer lifestyles far better in Asia than, say, in the U.S.," says Soundbuzz CEO Sudanshu Sarronwala, who nevertheless predicts that India's broadband base will touch 30 million by 2009.

Soundbuzz estimates that Indian online music sales stood at 1.35 million rupees (\$29,540) in 2005 and predicts growth to 10 million rupees (\$227,000) by 2009.

Even Planet M, which has 120 brick-and-mortar stores, is dipping its toe into the mobile market, with an initial six in-store kiosks where customers can download ringtones and full music tracks direct to their mobile phones. It is experimenting with pricing at less than 10 rupees (22 cents) per ringtone and around 12 rupees (25 cents) per download.

The move reflects the impact piracy has had on the retail market. Piracy rates have grown in India from 30% of all recordings in 1998 to 55% in 2005, the International Intellectual Property Alliance reports. According to the Indian Music Industry (IMI), an IFPI-affiliated labels' trade group, physical unit sales peaked in 2001 at \$175.2 million in trade revenue (\$245.3 million retail) for 200 million units (190 million cassettes and 10 million CDs). Since then, sales have plummeted—by 36% in trade revenue and 48% in units sold. In 2005 (the latest figures available), the industry could sell only 103.6 million units (36.3 million CDs, 67.3 million cassettes and other formats).

Shridhar Subramaniam, managing director of Sony BMG India and IMI chairman, agrees that at the rate revenue is growing for digital music it will soon pass physical sales. He estimates that digital sales—not included in IMI/IFPI figures—account for \$20 million and will reach \$100 million in two years.

## DEVELOPING NEW MUSIC

To feed the digital distribution channel, FM radio may offer a promotional incentive.

## THE COMP LIST

Top-selling comps have steadily provided exposure for international artists in India. This year's top crop includes an album of remixes ("Crazy Frog—Crazy Hits Remixed," released by Universal and sold 35,000 units) and another, of megastars ("You're My #1," also on Universal, clocking in at 25,000 sold) ranging from Shania Twain to Boyz II Men.

Further proving that the "Now" concept knows no boundaries, the top seller of the year in India, track listing below, was yet another Universal release, "The Best of 2005," which sold some 40,000 copies.

### "THE BEST OF 2005" (UNIVERSAL)

- MARIAH CAREY "It's Like That"
- BACKSTREET BOYS "InComplete"
- THE BLACK EYED PEAS "Don't Phunk With My Heart"
- WILL SMITH "Switch"
- U2 "Sometimes You Can't Make It on Your Own"
- JENNIFER LOPEZ "Get Right"
- GWEN STEFANI "Hollaback Girl"
- DESTINY'S CHILD "Girl"
- EMINEM "Mockingbird"
- THE KILLERS "Mr. Brightside"
- AKON "Lonely"
- NELLY FEATURING TIM MCGRAW "Over & Over"
- OASIS "Lyla"
- MAROONS "Sunday Morning"
- NATALIE IMBRUGLIA "Shiver"
- IL DIVO "Unbreak My Heart (Regresa a Mi)"
- KELLY CLARKSON "Breakaway"
- JAMIROQUAI "Feels Just Like It Should"
- GOOD CHARLOTTE "We Believe"

(SOURCE: Sales figures from record labels for 2006)

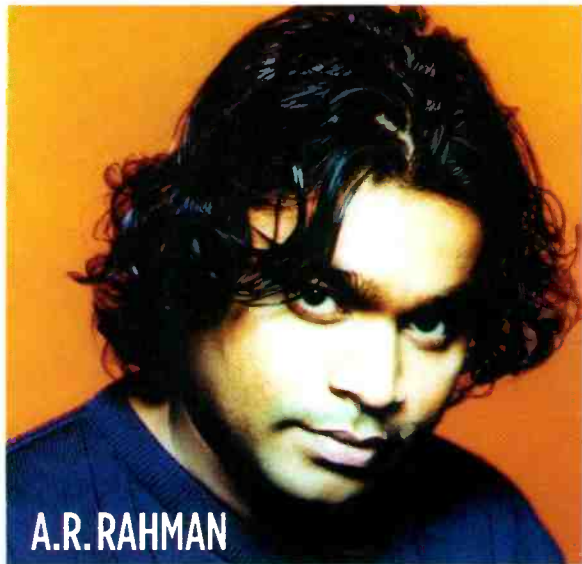
"There is a lot of money being pumped into the Indian economy," Subramaniam says. "There is a huge branding opportunity here."

Until five years ago, the government-owned All Radio India—whose playlists are almost exclusively domestic repertoire—was the dominant broadcaster. The government then began offering private licenses for more than 300 FM frequencies in about 90 towns and cities. Some of the new stations have recently begun experimenting with more international repertoire, although Indian artists still dominate airtime.

In 2005, the government opened up the sector to foreign investment. It is expected to consider raising the foreign investment cap from 20% to 49% this year.

In January, Virgin Radio launched Fever FM in three cities under a consulting partnership with India-based HT Music & Entertainment, although details of Virgin's participation and investment are not known. Mumbai-based media group Mid-Day Multimedia has a joint venture with BBC Worldwide to run the "Radio One" group of stations. Again, financial details are not known, al-

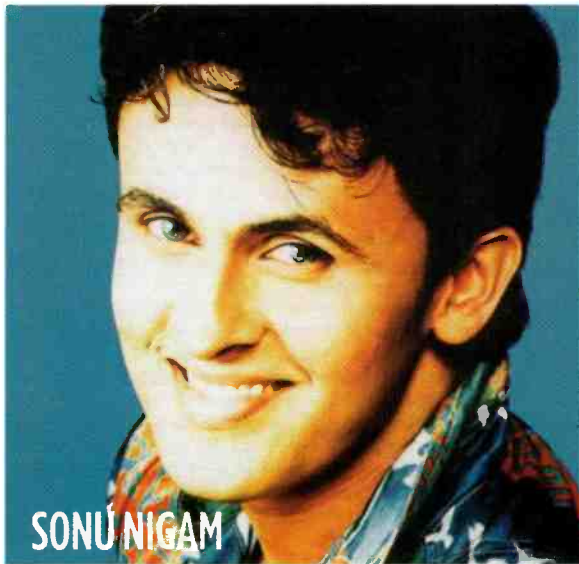
# MEET INDIA'S BIGGEST POP STARS



**A.R. RAHMAN**

Based: CHENNAI

One of India's most successful film composers and an individual artist in his own right, Rahman has redefined the soundtrack genre, most notably with the hit 1998 film "Dil Se" (Tips), which was one of the inspirations behind hit musical "Bombay Dreams." Rahman's acclaimed 1997 solo debut "Vande Mataram" (Sony BMG) showcased his vocal talents as well. The label claims "Mataram" clocked more than 500,000 units while Rahman's soundtracks have been known to regularly cross the million mark.



**SONU NIGAM**

Based: MUMBAI

In his decade-plus career, Nigam has lent his voice to various hit Bollywood soundtracks while also delivering pop albums. A keen promoter of new talent, Nigam has also hosted various TV talent shows while being a judge on "Indian Idol." Recent hits include the soundtrack to 2004's "Main Hoon Na" (Venus Records) while the video for the title track of his 2005 album "Chanda Ki Doli" (T-Series) was on heavy rotation on the sub-continent's music channels.



**ASHA BHOSLE**

Based: MUMBAI

One of Bollywood's most respected divas, Bhosle's half century-plus career has included some of the genre's greatest offerings, including collaborations with her legendary composer husband, the late Rahul Dev Burman. Her international projects include the 2005 Grammy Award-nominated collaboration with the Kronos Quartet, "You've Stolen My Heart" (Nonesuch). —Nyay Bhushan

though the BBC is involved with the production of non-news programming.

Rupert Murdoch's Star Group also reportedly reached an agreement in-principle with the India Value Fund to acquire a 20% stake in Music Broadcast, the promoter of the "Radio City" stations.

Press reports in India indicate that few other foreign companies have actually invested to date. But U.S., Canadian and U.K. broadcasters are reportedly kicking tires, while entertainment companies could also weigh in. Mumbai-based film production company Adlabs recently ventured into radio via its affiliate Adlabs Radio and runs the "Big

sette sales by about 25%. "Taxi drivers, who used to buy cassettes on a regular basis, instead listened [to the radio] while driving around," he says.

"Each time a new station is launched in a city, we as an industry experience a negative impact," IMI president Vijay Lazarus says. "We expect this to continue at least for the next five to six years, with the negative impact on purchasing increasing especially for the next two years."

But other types of revenue may offset this somewhat. Mahapatra says that radio broadcasters have begun paying performance royalties, which they initially refused to do. And as

even in jazz and classical genres—is a growth area presenting opportunities for a broader range of music companies, he says. Devotional (religious), folk and classical music make up 23% of the total music market, with international repertoire, primarily current pop music hits from around the world, topping it off at 7%. Domestic repertoire consistently accounts for 90%-plus of the total music market.

Few Western superstars have a visible presence in India, although many retail outlets recently featured prominent displays for Shakira's "Oral Fixation," released on the sub-continent by Sony BMG, after her MTV Video Music Awards performance in the United States last September was directed by leading Bollywood choreographer Farah Khan. The show was televised by MTV India on its international repertoire channel VH1 last October where, despite its niche channel status, it attracted a lot of mainstream media attention.

Exact sales figures for Western acts are not available, but insiders suggest compilation albums are bigger sellers than those by individual artists (see sidebar, page 31). MTV India's popular chart show "MTV World Chart Express" is regarded by many as the best indicator of international artists' popularity—with Shakira, Irish singer/songwriter Ronan Keating and ringtone king Crazy Frog all currently enjoying heavy rotation.

## THE RECORD INDUSTRY

For those with an entrepreneurial spirit there is room for new companies focusing on niche markets, Indian executives say.

In fact, more internationals may be on their way. U.K. indie labels body AIM ran its fourth Independent Trade Mission to India for its

members in December, in conjunction with government-backed export promoter U.K. Trade and Investment.

According to its mission statement, the trip aimed to "build knowledge of the Indian market, provide networking opportunities and make business contacts in the Indian music industry."

Delegates on the December mission included renowned indie Rough Trade Records, Radiohead producer John Leckie, Muse publishers Taste Music Ltd., production company Maya World Productions and collection societies MCPS-PRS Alliance and PPL. They attended private seminars with Indian music business executives and international companies active in India and also visited film studios, with licensing and synch deals on the top of the agenda.

AIM international and friends manager Judith Govey was joint leader of the mission with Phil Patterson, export promoter for the British music industry with U.K. government-backed body U.K. Trade and Investment.

"British companies need to be in India now," Govey says. "It has more English speakers than the U.K. and over half the population are under 25. Indian youth are disillusioned with the domestic music scene and radio, TV and cinema dominated by Bollywood. They're looking for other types of music entertainment and broadening their taste, influenced by what they hear on the Internet and from international music shows."

Patterson says it is too early to say what deals were made this time around, but previous missions have resulted in U.K. rapper Apache Indian landing both a record deal with Tips Industries and a fledgling Bollywood film career.

**'India has more English speakers than the United Kingdom and more than half the population is under 25.'** —Judith Govey

FM" group of stations.

Foreign investment in radio is "the key factor that will drive growth in this sector," the PWC/FICCI report notes, estimating the sector will be worth 12 billion rupees (\$272 million) by 2010. "This deluge of radio stations will result in rising need for content and professionals," it adds.

However, the Indian music industry does not necessarily agree with this assessment, EMI's Mahapatra says. The IMI commissioned a study by ACNielsen—owned by Billboard's parent the Nielsen Co.—in 2003 (with periodic updates since then), which revealed that radio broadcasts actually cut into cas-

radio formats begin to move away from the current Indian pop music to niche markets, they may actually increase demand for new music.

The timing may be right to look beyond Bollywood and develop more artists. Subramaniam says that more recently he has observed a fragmentation in the Indian film industry, with more adventures and dramas being produced. He says there are more modern, sophisticated movies resulting in fewer songs, although so far there are no statistics to bear this out.

Nonetheless, Subramaniam says there is resurgence in artist-based pop and rock music. Developing and producing artists—



"The old-school Indian music industry likes to keep things that way, only doing 'buyout' deals," he says. "But on the latest trip, we were meeting with some of the new, younger companies who are starting to look at Western-style deals. We heard about a healthy rock scene developing in Calcutta and a house music DJ circuit in Bangalore. The seeds are being sown for a non-Bollywood indie label scene."

Any new labels setting up in India would join around 260 current record companies that produce music in at least 20 different languages. Universal Music, Sony BMG and EMI Music are all present in India. Warner Music Group licenses its rights in India to EMI, which in turn is distributed by Sony BMG.

The internationals are up against local companies that control most of the local repertoire and often do much more than just produce and sell records. Super Cassettes Industries, which operates as T-Series, dominates about half the record market, according to music industry sources, but is not a member of the IMI. According to some experts, the company controls as much as 70% of current Indian repertoire, with 2006 hits including the soundtracks to hit Hindi films like "Don," "Krrish" and "Lage Raho Munnabhai." It also has a film production company.

With about 120 different dialects in India, Saregama is the only other label to even attempt a national footprint, yet still has only about a 17% market share, according to Subramaniam.

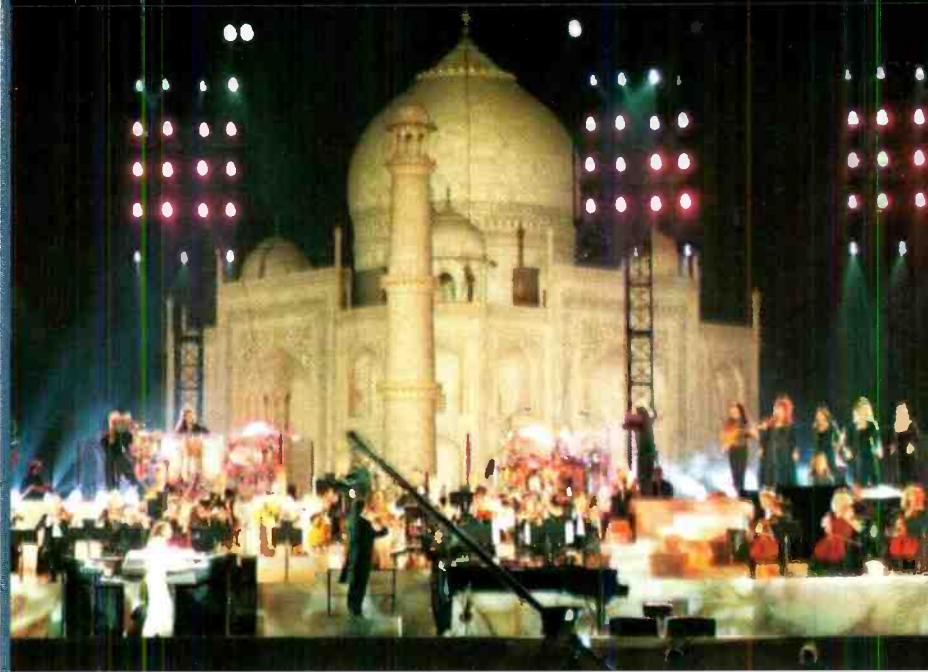
Saregama controls the largest archive of Indian music. It was the first overseas branch of EMI (in 1901) and was sold to RPG Group in 1985. In recent years, it has focused on soundtracks to low-budget films, compared with its '90s policy of blockbuster acquisitions. It also owns a manufacturing facility and has a film production arm.

Tips Industries, estimated to be the third-largest independent label, owns about 3,500 audio titles and 50 Hindi movie copyrights. It is also involved in film production and artist management. Another player is YashRaj Music, launched by leading Bollywood production company YashRaj Films in 2004 to capitalize on its run of cinema successes. Recent hits include the soundtrack to last year's action blockbuster "Dhoom 2."

Even with these new opportunities to develop artists and expand the music market, many believe the priority is for the country to get a handle on piracy and begin protecting music publishing interests (see Legal Matters, page 18). Although the copyright law is written fairly well to protect rights holders, enforcement is practically nonexistent.

"The attractive feature is that [the Indian government] has an enormous interest in seeing piracy targeted in an effective way," deputy U.S. trade representative Bhatia says. "They do want to see improvements, but the piracy industry has organized crime elements and low-level, mom-and-pop aspects so there's a real challenge to effectively control it." ■■■

Additional reporting by Nyay Bhushan in New Delhi and Mark Sutherland in London.



Clockwise, from left: Greek composer YANNI performs behind the Taj Mahal in March 1997; STING performs in New Delhi during the Indian leg of his 2005 tour; BRYAN ADAMS performs at a February 2006 concert in Bangalore.



## INTERNATIONAL PROMOTERS BUILD A MARKET IN INDIA

The Secret For Superstar Acts? Sponsorship, Sponsorship, Sponsorship

Ask about the Indian live biz and many locals might reply: "What Indian live biz?" Because another of the subcontinent's unique facets is the absence of any real circuit for domestic artists.

Industry experts blame this on the fact that the public faces of the Bollywood soundtracks that dominate the recorded music sector—i.e., Bollywood movie stars—more often than not don't actually sing the songs.

On the other hand, India is increasingly attracting the attention of Western touring artists—although experts warn a presenting sponsor is a must, and often the artist has to be motivated above and beyond immediate financial reward.

That was the case when composer/pianist Yanni sought to follow up his hugely successful "Live at the Acropolis" project with a unique 1997 performance at the Taj Mahal in Agra, as documented on Yanni's "Tribute" CD/DVD.

The 10,000-capacity performance took place across the Yamuna River in a watermelon field. "We made a deal with the Indian farmers to buy up all of their watermelon crop for the season," Yanni's manager Danny O'Donovan says. The Yanni team worked with New Delhi-based travel agent Ram Kohli, as well as leading Bangalore-based concert promoter DNA Networks.

"There was quite a bit of controversy, and right up until the last moment we were in the high court fighting for the right to do this concert, because many people felt that having concerts at the Taj Mahal might somehow damage it," O'Donovan says.

Proceeds from the concerts went to the continued maintenance of the Taj Mahal and surrounding areas, bringing about \$3 million to the infrastructure in Agra.

Nearly 25,000 people attended the three shows. Coca-Cola India sponsored the event and O'Donovan believes the shows "created a blueprint for this kind of sponsored concert event in India."

But India is also increasingly on the radar as a stop for international acts with a more regular touring schedule, although they, too, should seek local participation in playing the market.

"If an artist wanted to play the market as part of a world tour we would accommodate by either co-promoting or selling it off," AEG Live CEO Randy Phillips says. He cites Mumbai and Delhi as "the most likely cities to play a large outdoor date, since they have massive soccer stadiums."

When it comes to Western artists performing live in India, Phillips and others hail DNA Networks' Venkat Vardhan as the go-to guy. He played a key role in Indian concerts by Mark Knopfler, Elton John, the Rolling Stones, Sting, Bryan Adams and Enrique Iglesias and brings in Roger Waters on Feb. 18 at the Bandra Kuria Complex in Mumbai. Royal Challenge Indian Open golf tournament will present.

"The trend of artists coming to India is on an upward swing, and the business has been stable as it is still sponsorship-driven," Vardhan says. No reliable data exists for Indian concert ticket sales, but Vardhan says the average attendance for a headlining Western artist in a major Indian city is between 10,000 and 20,000 per show. But with an average ticket price of \$10-\$15, sponsor dollars are nec-

essary to defray production expenses and to make a viable payday for the artist.

An entertainment tax as high as 25% is just one challenge in making a visit to India financially viable for Western artists. "Live entertainment does not have the industry recognition like Indian cinema," Vardhan adds. "So some of the tax structures, the permission process, freight clearances, etc., are difficult to obtain. Advance planning and approaching on a case-to-case basis is always a task."

Phillips adds that the Indian economy makes large venues like Nehru Stadium in New Delhi a must. "Given the need to keep tickets 'popular-priced,' going into stadiums with a sponsor may be the only way to effectively play the market."

Sponsorship is also open to musicians not in the superstar bracket. Joe Satriani played a three-date tour of India in May 2005, promoted by Mumbai-based Opium Events and supported by sponsors ranging from Air India to PepsiCo. He drew an average of 8,000 people to his shows in cricket stadiums.

Music companies are beginning to pay attention. EMI recently registered the company EMI Entertainment in India to promote major concerts with artists from abroad.

"But the [business] model has to be different," says Mohan Mahapatra, managing director of EMI Music India (Virgin Records). "It cannot be [just] on ticket revenue because the taxes on ticket proceeds can be very high."

There is also a growing club scene for imported dance music, with international DJs competing against the local trend for those playing remixes of popular Bollywood songs. Delhi-based nightclub Elevate (capacity: 3,000) says it has promoted more than 300 dates by international DJs since its 2004 launch, including U.K. house figurehead Sasha and British Asian acts like State of Bengal and Rishi Rich. Elevate Entertainment director Monty Chadha says the club aims to provide "patrons with a similar experience as the best nightclubs in London or New York."

Sponsors like Bacardi and Smirnoff are also active on the club scene, while MTV India's international repertoire channel VH1 has promoted club dates in Mumbai, Bangalore and Delhi with the likes of U.S. hip-hop/rock act Flipsyde.

Phil Patterson, export promoter for the British music industry with U.K. government-backed body U.K. Trade and Investment, co-leads the recent U.K. music industry mission to India (see story, page 29) and is in no doubt that the main opportunities for the international biz lie in the touring sector.

"At the moment there's just big stadium acts and covers bands in bars," he says. "But there are all these young people starting to discover Western culture. That means there are opportunities there for U.K. and U.S. acts—as long as people bite the bullet and go over. They might not make a fortune on the first trip, but it will help to develop the market." —Ray Waddell

Additional reporting by Nyay Bhushan in New Delhi, Susan Butler in New York and Mark Sutherland in London.



IN TRIBUTE TO THE LATE  
CO-FOUNDER OF ATLANTIC  
RECORDS, BILLBOARD LOOKS  
BACK AT A LIFETIME IN MUSIC  
THROUGH MEMORIES OF HIS  
COLLEAGUES, EXCLUSIVE  
CHARTS OF ATLANTIC'S HITS  
AND AHMET'S OWN WORDS



ILLUSTRATION BY  
ROBERTO PARADA

A  
E

SPECIAL TRIBUTE

AHMET  
ERTEGUN

A red-tinted photograph of a radio station control room. The room features a large wooden desk in the foreground with stacks of papers and a tall floor lamp. In the background, there are several windows looking out onto a city skyline, and a person is visible in silhouette near a window. The text "AHMET WAS MANY THINGS TO MANY PEOPLE." is overlaid in white, bold, sans-serif font across the center of the image.

**AHMET WAS MANY THINGS TO MANY PEOPLE.**

**TO US, HE WAS EVERYTHING.**

**ATLANTIC RECORDS... THE HOUSE THAT AHMET BUILT.**



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# AHMET ERTEGUN THE BILLBOARD INTERVIEW | 1997

## TEN YEARS AGO, ATLANTIC'S CO-FOUNDER LOOKED BACK AT A HALF CENTURY OF MUSIC BUSINESS MEMORIES BY ADAM WHITE

Ahmet Ertegun was the link, the most prominent executive of the modern-day music business who also was active at the birth of R&B, rock'n'roll and all the pop fashions since. ■ His death Dec. 14, 2006, at the age of 83, a loss in so many ways, also deprives the music industry of a wealth of first-hand recollections of its own growth and development. ■ In 1997, to mark the 50th anniversary of Atlantic Records, Ertegun shared many of those memories with Adam White, who was then Billboard's international editor-in-chief. (White today is VP of communications at Universal Music Group International.) ■ As part of this tribute to Ertegun, we present a few highlights of that interview published in the Jan. 17, 1998, issue. The full 10,000-word interview appears exclusively at [billboard.biz/ahmet](http://billboard.biz/ahmet).

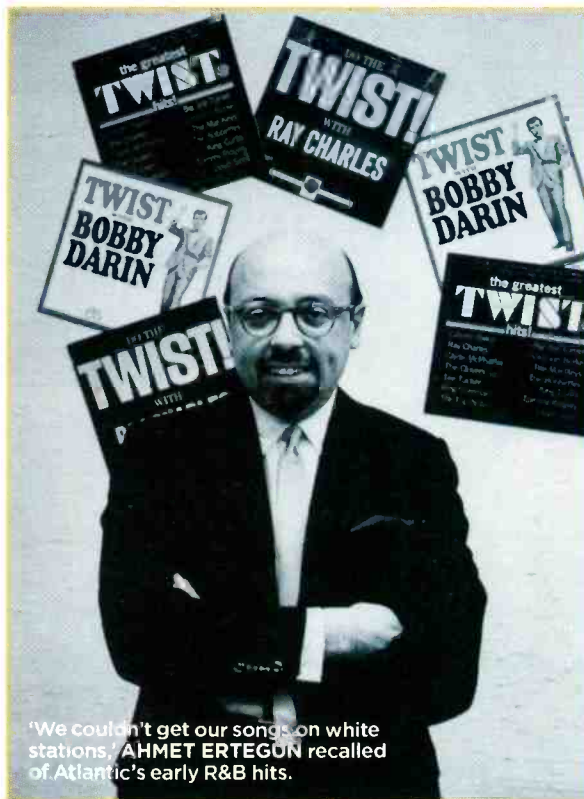
*For 50 years, Ahmet Ertegun has owned, operated, transacted and navigated Atlantic Records to the pinnacle of the modern record business. He and his erstwhile partners—among them, Herb Abramson, Jerry Wexler and his brother, the late Nesuhi Ertegun—did so with dedication and integrity, sophistication and street savvy. And by listening to new music.*

*Since the 1950s, generations of musicians, singers, songwriters and producers have traveled by the light of such Atlantic beacons as "Sh-Boom," "What'd I Say," "There Goes My Baby," "Respect," "For What It's Worth," "Stairway to Heaven" and "Good Times." The beacon still shines. During an interview for Billboard's salute to a half-century of Atlantic Records, Ertegun rustled through the pile of cassettes on his office desk, then played one featuring the powerful pipes of a teenage newcomer. "Listen to that diction," he declares. "Perfect." Then he fingered a shrink-wrapped compact disc, factory fresh. "This is another of our new bands."*

**You wrote "Chains of Love" for Joe Turner in 1951. Was necessity the mother of invention?**

Exactly. Because I'm not really a composer [chuckles]. I had to write songs because we had no songs, and the singers didn't write in those days. The music-publishing establishment didn't have any songs for us.

We had a group of writers: Danny "Run Joe" Taylor, Otis



"We couldn't get our songs on white stations," AHMET ERTEGUN recalled of Atlantic's early R&B hits.

Blackwell, Rudy Toombs. They would come down, sit around. None of them played any instrument, but they would clap hands and sing, "I've got fever," or whatever. Miriam [Abramson] chased Otis out of the office because he asked for \$10 for "Fever." That's how we didn't get that song.

**Did it bother you when white pop acts covered your records?**

What bothered me was when we couldn't get our records on white stations. We couldn't get any of the major stations to play "Sh-Boom" [by the Chords, in 1954]. I was going crazy, because it was a pop hit.

Then the Crew-Cuts made it; they were an unknown group of four Canadians, who just copied it exactly. It was like real discrimination. For once, I could feel what black people feel every day, because I was being discriminated against.

**Your ability to tap into the new rock coming from England was central to Atlantic's transition from an R&B-rooted label to a broad-based industry powerhouse. For instance, Led Zeppelin.**

That was the result of our signing the Young Rascals. Steven Weiss represented the Rascals and he made a terrific deal for them. When Peter Grant came to America to make a deal for the "new Yardbirds," Steven Weiss was Grant's lawyer. So the man we complained about bitterly—because of the tough deal we had to make for the Rascals—became the man who brought us one of the greatest groups in the history of music, Led Zeppelin.

**When the Rolling Stones did eventually sign with Atlantic, one reason was supposedly that you fell asleep while talking to Mick Jagger at the Whisky-A-Go-Go in Los Angeles.**

I wasn't pushy. Mick doesn't like pushy people. But we were friends. Then I met the toughest negotiator of all [representing the Stones], who also happened to be a close friend, Prince Rupert Loewenstein. Rupert would sit up all night and read that 400-page contract and annotate. I never sat down and read a 50-page contract. What do I have lawyers for?

**Some remarkable people have worked for Atlantic throughout its history.**

I had the great luck of being involved with people of high ethical background. I must tell you, Miriam [Abramson] was an important person in keeping discipline at Atlantic Records, and keeping everything on the up-and-up. She is unheralded, unrecognized. Jerry Wexler, extremely honest, very straight. Jerry Greenberg, the same. Doug Morris, he prides himself on setting an example for his sons. He's of the highest moral character. Sheldon Vogel, Val Azzoli, the same.

**The business has changed a great deal since the beginnings of Atlantic.**

Yes, the business has changed. We're expected to do 15% better every year, and entertainment is not the kind of business where you can predict any outcome. I used to think it was a joke in these [corporate] budget meetings, and they'd say, "What are you going to do to make it a better year?" I said, "You know what we're going to do? We're going to try to make more hits." What else is there to do?

**Hasn't your "other" life been the key to the continuity of you and Atlantic through these 50 years?**

Along with my love of blues and jazz and so forth, I also had a social life with my old friends. I never really spent evenings going out with other people in the business. I don't have anything against them. On the other hand, all they do is talk about how many [records] were sold, what's happening with this or that record. When I leave, I just go to my other world.

## DOCUMENTARY DIGS DEEP TO PROFILE ERTEGUN'S SUCCESS PBS TO AIR HISTORY OF ATLANTIC RECORDS

Everyone from Ray Charles to James Blunt can be seen chiming in on the life and loves of Ahmet Ertegun in the documentary "Atlantic Records: The House That Ahmet Built," set to premiere in May on PBS.

As part of the "American Masters" series, the film takes an in-depth look into Ertegun's contribution to rock'n'roll history via previously unreleased performance footage, home movies and interviews with such Atlantic artists as Phil Collins, Aretha Franklin, Solomon Burke, Mick Jagger and Mick Jones.

The film's writer/director Susan Steinberg worked in conjunction with "American Masters" creator/executive pro-

ducer Susan Lacy on the film for more than four years. "What first struck me about the man was his elegance," Lacy says about her first encounter with Ertegun, at a lunch in his Santa Barbara, Calif.,

home. "That was the very interesting thing about him, these two sides of the coin. He was cosmopolitan, elegant and a real European man. But then he could party with the best of them. Both sides were so incredibly personable."

Lacy was intrigued with Ertegun's unique back story: a Turkish immigrant in love with the music of another American minority, African-Americans, who ultimately nurtured the art form for the rest of the country to enjoy.

The filmmakers were able to compile rare footage, like that of Ertegun's early exchanges with Ray Charles, only to pair it with film of the two chatting months prior to Charles' death in



AHMET ERTEGUN, left, and RAY CHARLES spoke in 2003 for the upcoming PBS film on Atlantic.

2004. "I think Ahmet had this feeling for music and never got in the way of the music, never, at no point from start to finish," Charles notes in the film. "As opposed to most record execs, Ahmet is different. He knows his music." —Katie Hasty



**AHMET ERTEGUN'S  
GLOBAL PERSPECTIVE SHAPED  
ATLANTIC'S DESTINY**

BY PAUL SEXTON

# A RICH WORLD VIEW

The tales of Ahmet Ertegun's international adventures as a music executive and a socialite are legion. And just when you think you've heard them all, up pops another musician touched by his presence to contribute more memories.

What set the late co-founder of Atlantic Records apart from his contemporaries was his world view.

The record business to him was never just about the United States. Just as his father had been a globe-covering Turkish ambassador, Ertegun truly had a window on the world of music, and through it he saw cultural possibilities for which scores of his international artists will forever be grateful.

Take the Average White Band, the funk act from the theretofore unappreciated R&B outpost of Scotland. Like all of the U.K. acts that were honored to spend time on Ertegun's radar, they were energized by his creative flow and peerless sense of style.

Former AWB frontman Hamish Stuart recalls: "We didn't really get involved with Ahmet until Jerry Wexler moved on. Arif Mardin was a big connection, then slowly Ahmet came into the picture as our mentor at Atlantic. This was around 1978, when we were doing the 'Feel No Fret' album in the Bahamas.

"He was wonderful, hilarious," Stuart says. "What an immaculate, dapper character. Wherever he was, he looked like he hadn't walked a block in his shoes. Straight out of the limo. He was just an amazing character. I saw an interview where they asked him what he thought of the guy that played him in the 'Ray' movie, and he said, 'Aah, he wasn't charismatic enough.' Typical."

Stuart waxes lyrical about an award night for which Ertegun, at 77, traveled to London to be guest of honor in 2001. He was presented with the Music Industry Trusts Award as man of the year for his contribution to the global careers of such British greats as the Rolling Stones, Cream, Yes, Led Zeppelin, King Crimson and many others.

"They don't give that award to foreigners, do they?" Ertegun asked this writer just before flying to the United Kingdom. He explained: "I feel partly British, because I spent part of my youth in England. I was a great fan of British music even from the jazz days of the 1930s, when I was a very young boy. Prior to living in England, we'd been in France and Switzerland, but England felt much closer to America."

One recalls that on the awards night, approaching the podium for a typically memorable speech and walking with a stick, he said: "There's no truth in the rumor that one of my rappers did this."

Manager and impresario Robert Stigwood worked extensively with Ertegun on such clients as Cream and the Bee Gees, and remembers a friendship founded on fun, notably on one business trip to Japan.

"A delegation came to our hotel suite to say goodbye," he recalls. "Ahmet's bedroom was one end and mine the other, with an enormous lounge room in between.

"Unbeknown to me, there were about 20 besuited Japanese executives in there. Ahmet comes into my bedroom and throws my ice bucket over me. I get out of bed stark naked, Ahmet chases me into the lounge room, and these 20 besuited executives all stand up and say, 'Good morning, Mr. Stigwood.'

"I remember going through French customs with him once and putting a porno photo over his passport photo," he recalls. "It all sounds very schoolboy, but when you're traveling those long distances, he was a wonderful companion and always the life and soul of the party.

"At one stage, when our careers went separate ways, we were bidding against each other for the Stones, but even that we could do in a pleasant, civilized way," Stigwood says.

"We traveled the world together. We were in Paris once for a

**'I was a fan of  
British music even  
from the jazz days  
of the 1930s when  
I was young.'**

—AHMET ERTEGUN

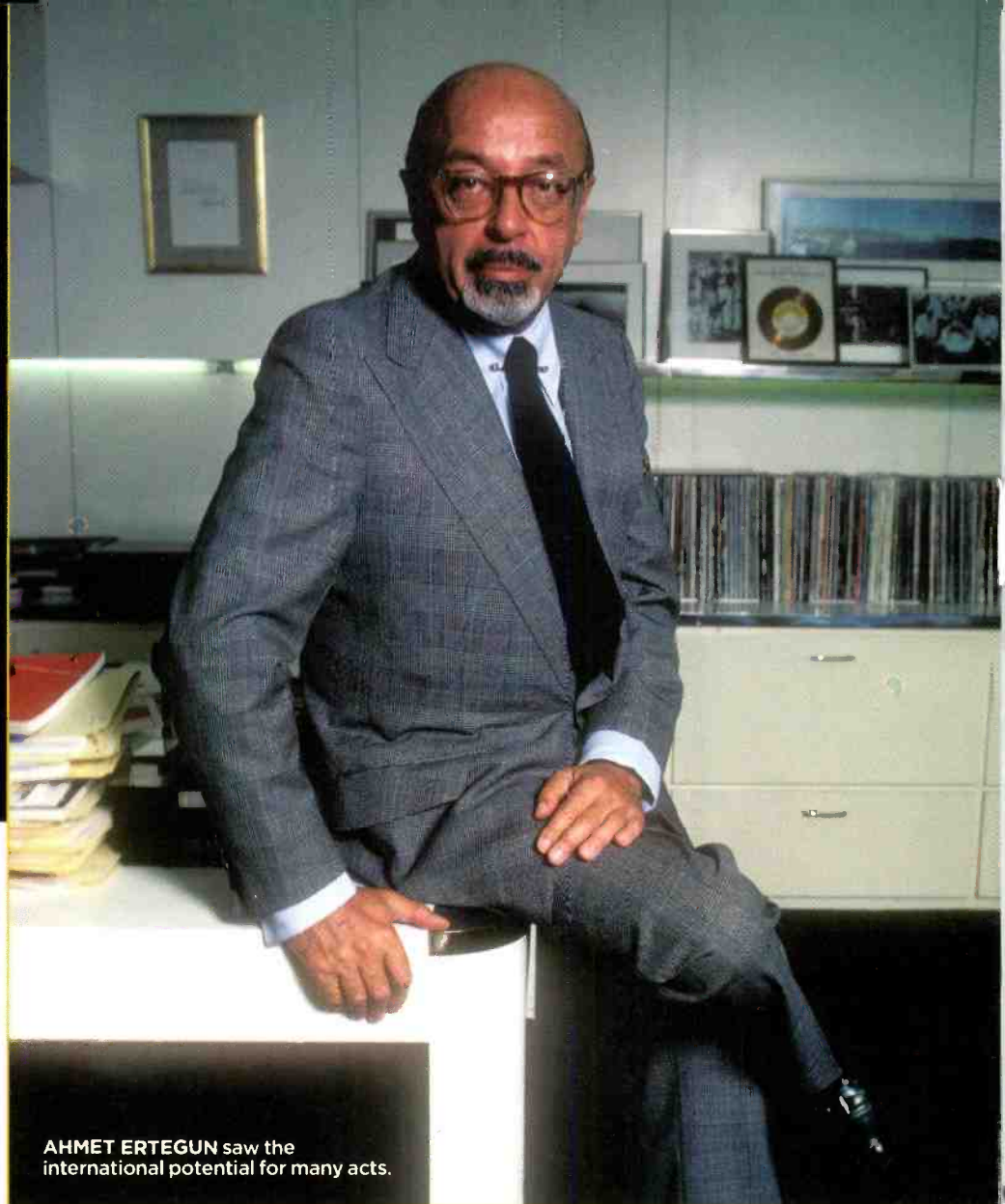
meeting and it was my birthday the next day. He brought a jet in as a surprise to take me to Istanbul. Mind you, he did have some nice trips on my private yacht."

In the pages of *Billboard* only a few weeks ago, a new Atlantic breakthrough artist, Scottish singer/songwriter Paolo Nutini, recounted how he received words of wisdom and enthusiastic encouragement from Ertegun in recent months. His 60-year passion for a business he helped sculpt shone until his last day.

The current managing director of Atlantic Records U.K., Max Lousada, recognizes that.

"What he embodied was the old-school appreciation of hit songs," Lousada says, "and the passion, commitment and investment in real artists, wherever that journey would lead. That, and not being afraid of having a direct conversation."

The musical exchange program between the United Kingdom and the United States was one that Ertegun helped establish. It brought rich rewards for the aforementioned Brits and



AHMET ERTEGUN saw the international potential for many acts.

such others as the Bee Gees, Dusty Springfield and Anglo-American acts Foreigner and Crosby, Stills & Nash.

And that exchange worked both ways. In 1967, it took a package of artists on Atlantic's mighty Stax label to Europe for a revue tour that represented the most soulful experience in the young lives of many future British stars.

One of the artists on that itinerary, Sam Moore, then of Sam & Dave, tells *Billboard* that he had the recent, timely opportunity to break bread and make good with Ertegun.

"I was doing a listening party [for his 'Overnight Sensational' album] at the Cutting Room in New York," Moore says, "and the next thing I knew, in walks Ahmet, without an entourage. He and I sat down and we talked, and it was the most glorious time.

"All the years Dave [Prater] and I were with Atlantic, I never thought he cared that much about me. But I found out later on, man, this guy was OK. Everybody that came up under Ahmet, they all learned from Ahms. He set the mold. There was so much respect, not fear, for this man."

Ertegun said in 2001: "With the advent of R&B and the last gasps of the blues in America, a new crop [of musicians] arose. Jeff Beck, Eric Clapton, Jimmy Page, Keith Richards; people who were not imitators. They somehow swallowed the pill and became natural blues players. They play like originals, and I idolize them."

Clapton's colleague in Cream, Jack Bruce, tells a story that evokes the ambience of Ertegun's jet-setting days and his comfort in rock-star company.

"He was in London at Robert Stigwood's office in midwinter and asked me if I'd give him a lift to his hotel. I had this very strange car called an Adams Probe. It was [something like] 2 feet, 6 inches high. To get in, you had to open the roof. I was supposed to be driving him to whatever posh hotel. We went down the stairs in Brook Street, and it had been snowing. Ahmet said, 'Where's the car?' There was this little mound of snow, and I said, 'It's under there.'"

More seriously, Bruce salutes Ertegun as a genuine frontiersman.

"The nice thing about all of those guys—Jerry Wexler, Arif Mardin and Ahmet—was that they were all in there pretty much from the beginning. Ahmet was very much into the music and very innovative. Where would we be without him?"



Ahmet

You always told me that if I ever was lucky enough  
to bump into a genius, to hold on;

Well I did, for 17 years!

I learned a lot.

Love, Doug



UNIVERSAL MUSIC GROUP



ARTISTS AND EXECUTIVES OFFER  
THEIR RECOLLECTIONS OF AHMET

# MEMORIES OF A MUSIC MAN

Ahmet Ertegun was the kind of record executive with whom every artist and record executive dreamed of working: the guy who would call every day to make sure your band had enough money to eat; the guy who would send a limo to pick you up for a night on the town and then drink you under the table; the guy who would show up at the studio eager to hear what you'd just recorded and then promptly fall asleep on the couch. In these testimonials, a who's-who of industry stars and such legendary Atlantic artists as Aretha Franklin, Solomon Burke and Robert Plant discuss Ertegun's formative role in the business—and also their lives. For full transcripts and many more testimonials, see [billboard.biz/ahmet](http://billboard.biz/ahmet).

## ARETHA FRANKLIN

The first time I met Ahmet I was invited over to Atlantic by Jerry Wexler to sit and discuss the possibility of my signing with them. I went into the executive offices and was quite impressed with everything I saw—the furnishings, the room arrangement that [Ertegun] had, a very sophisticated dinette layout with a server. And, of course, he was the authority figure that one would expect him to be, and at the same time he was very warm and very friendly and very down to earth. He was not just some chief executive or CEO sitting behind the desk waiting on the check. He was a very, very personable man who told wonderful stories about his artists, early artists on Atlantic like Ruth Brown, who was one of the artists that I most liked long before I signed with Ahmet and Atlantic. He really loved telling me stories about Big Joe Turner and Laverne Baker and people like that.

Ahmet once came out to Detroit to talk about renewing my contract. I thought that I would do something like give him toast points and caviar and so on, and served it up on a silver platter over ice, the whole nine yards. And Ahmet looked at it and said, "What is this?" I said, "Well, it's toast points and caviar." And he said, "Huh-uh. I want some real down-home cooking," and so I had to go back in the kitchen and whip up some shrimp a la Re, which suited him a lot better, and he was a lot happier with that.

After I left Atlantic we maintained our friendship through the years. Whenever I was in Southampton [N.Y.] I would go over and visit he and [his wife] Mica, and he had lunch for us on occasion, and dinner. And he always came to my concerts whenever I was in New York; he and Mica would come to Radio City, to Carnegie Hall, wherever I was appearing. They always came out to support me and say hello. He didn't just disappear after the hits were made; he developed a relationship with his artists. He cared about them as people.

## DOUG MORRIS

Chairman/CEO, Universal Music Group

The first time I met Ahmet, he called me to buy my company Big Tree Records. He made me the head of Atco Records. We had a great first year. We signed Stevie Nicks, Pete Townshend, JNXS and Gary Numan. He asked me to be the president of Atlantic in 1980. I spent 17 years in the adjoining office with him. Each day there would be a "good morning" high five. It was really a wonderful time in a lot of ways and I miss it.

I remember every time I'd play a good record he would thump on the wall, and every time he would play something interesting, I would bang on the wall and we'd talk about it. We had incredible experiences and an enormous amount of fun. He had a big personality and a smile that would light up a room. I'll tell

The Queen of Soul ARETHA FRANKLIN celebrated with AHMET ERTEGUN when the albums she recorded for Atlantic Records became major commercial hits.

you this: He always kept his word. He was the best of the best, and I really learned a lot from him. He was charming and hilarious; he loved telling jokes. He taught me that it's about talent and it's about intelligence. He really understood completely that the music business is all about the music and the artist. He had integrity.

My favorite story is one day he said Steve Ross [then CEO of Time Warner] wanted to talk to us. We had just lost Atari and suddenly the record companies became a cash cow again. Ahmet came by my office and said, "Steve Ross wants to see us at 9 tomorrow morning to discuss our strategy and our tactics for the next year." I said, "OK, do you want to discuss it now before the meeting?" He said, "No, no, leave it all to me." He left my office. I remember to this day he was wearing a light brown suit and a green tie. Boom, he was gone. So the next day I go in at 9, and there's this big board table with people sitting all around

**'He didn't just disappear after the hits. He cared about his artists.'**

—ARETHA FRANKLIN



it and no Ahmet. I'm sitting there, thinking, "Oh, God. What do we do?" At about 20 after 9 he shows up. He looked like he'd been out on the town that night; he had same suit on but he'd dropped a drink down his lapel and he had dark glasses on. Steve Ross said, "Mr. Ertegun. Mr. Morris. Have you prepared your strategy and your tactics for next year?" Ahmet looked up and said, "Yes. Doug and I are going to get more hits." I swear that is what he said. Everyone in the board room started nodding their heads up and down. And that's how life with Ahmet was.

And by the way, we got a lot more hits that next year.

## KID ROCK

He was such a friend. I went to visit him once in the Hamptons at a time I wasn't really living right. I had gone through a bad relationship. I'd stayed up a couple of days, doing the wrong things. I was supposed to go to Ahmet's house, and he called and said, "Dude, where are you?" "Oh, dude, I ain't coming. I'm just a complete mess." I told him everything that was going on, and he was like, "Nonsense. Get over here right now." He sends me a car, and I figure, "OK, at least I'll get some good advice. I'm sure he's seen this before." So I'm sitting in his house, a complete mess. "What's wrong?" So I told him this story about the girl and everything, how I'd been up a few days partying, trying to get her off my mind. I'm waiting for some worldly advice, and he's like, "Yeah, man, I understand. You want a Baby Ruth? A Baby Ruth will make you feel better." Then he calls his butler, James, who comes out with a tray of Baby Ruths. I'm half laughing, half "That's it? You're this worldly man, and you're fucking advice is a Baby Ruth?" Then he said, "Give me this girl's number," and he called her up and smoothed things over.

## WALTER YETNIKOFF

Chairman of CBS Records and then Sony Music from the late 1970s through the early 1990s.

Ahmet was the last of the Mohicans.

I mean Clive [Davis] and Doug Morris are still going strong, but Ahmet was there before them. And he is a different kind of executive.

Years ago before anybody was doing this, he would go up to Harlem and see singers and sign them. We had John Hammond and Ahmet and these were people who were going to places to get artists where people didn't go. Now, it's a different story.

Ahmet was very good to me. When I got married the second time, he gave me a party at his home. But when I had to stop living like I was, he was one of the guys I had to stop hanging around with. I tried to explain it to him back then, but I don't know if he understood. I am sure where he is now, he knows I intended no offense.

## CHRIS SQUIRE

Our very first meeting was when Ahmet came down to the Speakeasy Club in London. I guess they'd just signed [Led] Zeppelin at that moment in time as well, so it was around '69. And we had this very green manager, this guy called Roy Flynn who used to manage the Speakeasy Club, but he didn't really know anything about record deals or anything. So when he sat down with Ahmet after he heard us play, I guess Ahmet was impressed and he said to Roy, "Yeah, yeah, I'd like to sign the guys." Of course, Roy goes,

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2006 Montreux Jazz Festival Tribute to Ahmet Ertegun  
 Left to right: Ahmet Ertegun, Les McCann, Nile Rodgers and Pao o Nutini

## MY DEAREST AHMET,

I have always respected you as a visionary, a friend and a teacher. You have given me some of the greatest moments of my life, and music directing last year's tribute to you at the Montreux Jazz Festival was my honor and a blast. Have we ever not had fun?

Because of you, I'll always have "Good Times."

We Are Family,

**Nile Rodgers**

The CHIC Organization *and* the We Are Family Foundation



L to R: Nile Rodgers, Ben E. King, Jerry Jemmot  
 Ahmet Ertegun, Sylver Logan Sharp (CHIC), and Kid Rock.



L to R: Nile Rodgers, Ben E. King,  
 Jerry Jemmot and Ahmet Ertegun



L to R: Ahmet Ertegun, Nile Rodgers, Robert Plant,  
 Sylver Logan Sharp (CHIC) and Stevie Nicks

All photos courtesy of  
 Luc-André Lachat © 2006



"That's great. How many albums can we give you?" And Ahmet said, "Wow—let's go for 15." I remember [Flynn] grabbing hold of me and maybe Jon Anderson or another one of the guys in the band and bringing us into the bathroom and saying, "Oh, man, I just sat down with this guy, and it's fantastic. He wants to sign us for 15 albums." We were like, "Wow, he must really think we're good." We were getting all jazzed on that, and then the toilet flushes and the door opens, and Ahmet walked out into the main part of the bathroom with a big smile on his face, 'cause obviously the points were very low and he had us locked into a long-term deal. So we spent the rest of the '70s trying to renegotiate our deal and up the points.

### SOLOMON BURKE

I met [Ertegun] and Jerry Wexler together. It was the day Ray Charles had left the label, and we walked in and 10 minutes later we were signed to the label. Jerry said, "I think we're gonna make a deal," and Ahmet just says, "Hey, baby, sign it. Sign it, baby." That was it. But over the years his suggestions were always brilliant and exciting and different. He was always willing to listen to the artists and get comments that made sense instead of just putting all himself in it. "Why don't we try this, man? What do you think?" That was always important to me.

### JERRY GREENBERG

First president at Atlantic after Ertegun, co-owner of Rainbow Bar & Grill in Las Vegas.

His whole life was music. But he could go from talking to [Henry] Kissinger to talking with Solomon Burke, and all on the same night. He was about people with a good sense with songs.

Ahmet brought in all these entrepreneurial record labels into Atlantic. He was doing business with Chris Blackwell before Island opened up an office there. He was doing business with Robert Stigwood, and he nurtured David Geffen and helped him start Asylum. Jerry brought Stax into Atlantic and Buddy Killen and Dial Records—which had Joe Tex, who would have something like 20 R&B hits—and Malaco.

Nesuhi, Jerry and Ahmet all had incredible music backgrounds. To be groomed by the three of them, it was like going to Yale.

### DAVID CROSBY

Back in those days, when we were signed [to Atlantic], there were a number of guys running record companies who were there because they loved music. Ahmet was one of those. He loved music. He would go to a Ray Charles concert and wind up crying.

When Ahmet heard our first tapes that Stephen [Stills] and I put together, he started funneling money to us. He actually fed us and gave us money for rent and kept us alive while we managed to put it together and get [Graham] Nash out of the Hollies and into our band.

He was our father. Our mentor. Our guy. He signed us personally, and he took care of us personally and was our friend for a long time. He would call up and say, "What have you done? How are you doing? Are you OK? Do you have any money to eat? What did you write today? When are you recording?" He actually gave a damn. You don't see that anymore.

### RUSS SOLOMON

Founder of Tower Records

He invented the record business with people like Syd Nathan at King Records and the Chess Brothers and the Greenes at Mercury Records in Chicago.

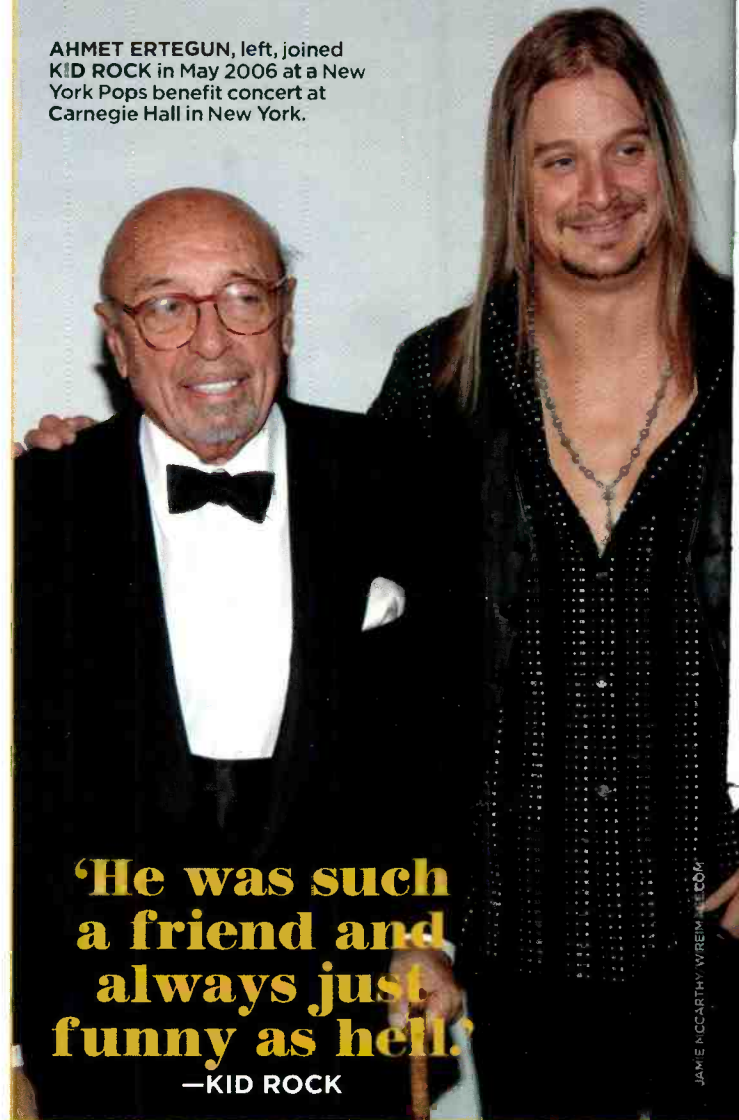
The thing about Ahmet was he hung out with real folks on the street and that's how he knew about all kinds of music... Atlantic put out all kinds of music, too. Think of all the music they put out—the jazz, the blues, piano blues, the whole gamut; the cabaret music and the country music. They did all kinds of American music. You should look at their catalog someday and see how deep they went.

### ROBERT PLANT

My earliest recollections of Ahmet were [when] I was a fumbling, bumbling wreck barely out of my teens and whisked into this environment where one

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AHMET ERTEGUN, left, joined KID ROCK in May 2006 at a New York Pops benefit concert at Carnegie Hall in New York.

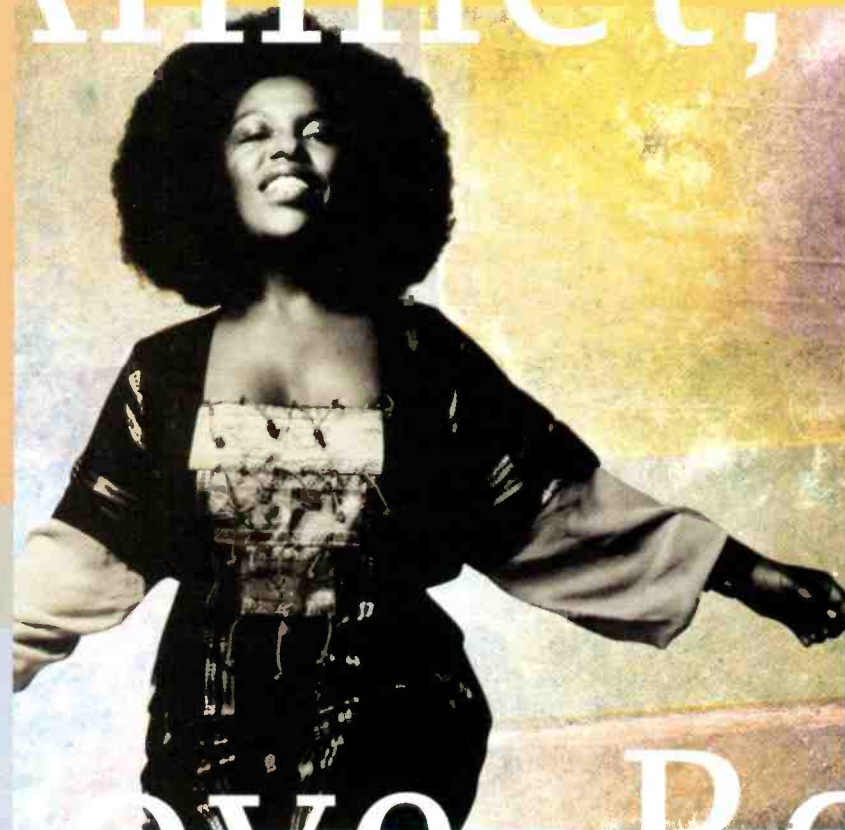


**'He was such a friend and always just funny as hell.'**

—KID ROCK

JANE MCCARTHY/WIREIMAGE.COM

# Ahmet,



...and I'm missing you, too.

# Love, Roberta



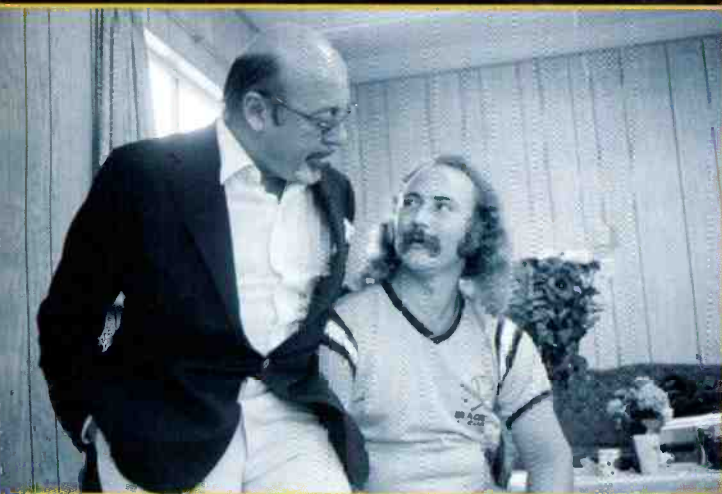
*Our heartfelt salute to Ahmet:  
a true icon, a cherished friend and a dear colleague.*

*His passion, his spirit and his legacy  
will always be with us.*

*Clive and all of us at BMG U.S.*



Courting Atlantic Records' artists, AHMET ERTEGUN spent time with SOLOMON BURKE, above left, and DAVID CROSBY, below right.



of the most famous guys I'd ever known about in music was there, right in front of me. I was cowed with respect for the guy.

As the years went by, I became more and more comfortable with Ahmet, and it was then that the stories began—most of them had some kind of anecdotal and humorous resolve, whether it was the Big Joe Turner stories or Guitar Slim or whoever it would be. He used to come in and give us a few anecdotes and change the color of the night completely. He arrived like a far-out diplomat from another planet, absolutely suave, beautiful, elegant and with those kind of moondog eyes that scanned the room. He would sort of hang on to my forearm and drag me to one side and then start whispering some sort of amazing idea or calculation of the evening's events ahead. He would always be pucker, as we say, and always a little bit mischievous.

I remember going out with him once in New York with Phil Spector, the three of us and Phil's lady at the time. We spent the whole night going from club to club listening to music. We wound up at the Bottom Line or the Blue Note, by which time we'd drunk so much alcohol that we decided we'd spend the rest of the evening singing the fade-outs to Gene Pitney songs, the beautiful bits of vocal just before the stylus ended up leaving the disc.

With Ahmet there were all these sort of wonderful moments of madness, and so much stuff just coming straight from music. Music was always the catalyst for humor. I was at a party with him about eight years ago on the Upper East Side for—what's the name of the guy who had all the property in New York? [Donald Trump.] We were at the party, and we'd heard about a joint down on the Lower East Side, which was

kind of a speakeasy where they had no music license. This club was fantastic, and I suggested to Ahmet that the party was just a little bit too stiff with the guests being who they were. As we were leaving, Ahmet said to me, "I think we better take some people with us, 'cause who knows, there may not be anybody there when we get to the other end." So I did a circle of the room and grabbed maybe 15 of the more interesting-looking guests. We just took the party with us, and that's down to Ahmet's charisma and personality. He could change the color of the night, as I said.

After [Led Zeppelin] he was always encouraging me, very respectfully or kindly, 'cause we were good friends by then. But he was often telling me not to keep going so far out with my music and that there was a place for my voice much more in the mainstream of American pop culture. Then he said, "Well, look, if you're into Charles Brown or Wynonie Harris, T-Bone Walker, the Jive Five, whatever it is, we should make an album." And he encouraged me and cajoled me and convinced me we should make this Honey-drippers project, which was very successful. And it was great because we produced it together; Ahmet was actually sitting in the control room, right in the middle of things. And I thought, "If I can't work with this guy, I must be crazy." It was very, very rewarding and good fun.

## 'He arrived like a far-out diplomat from another planet.'

—ROBERT PLANT

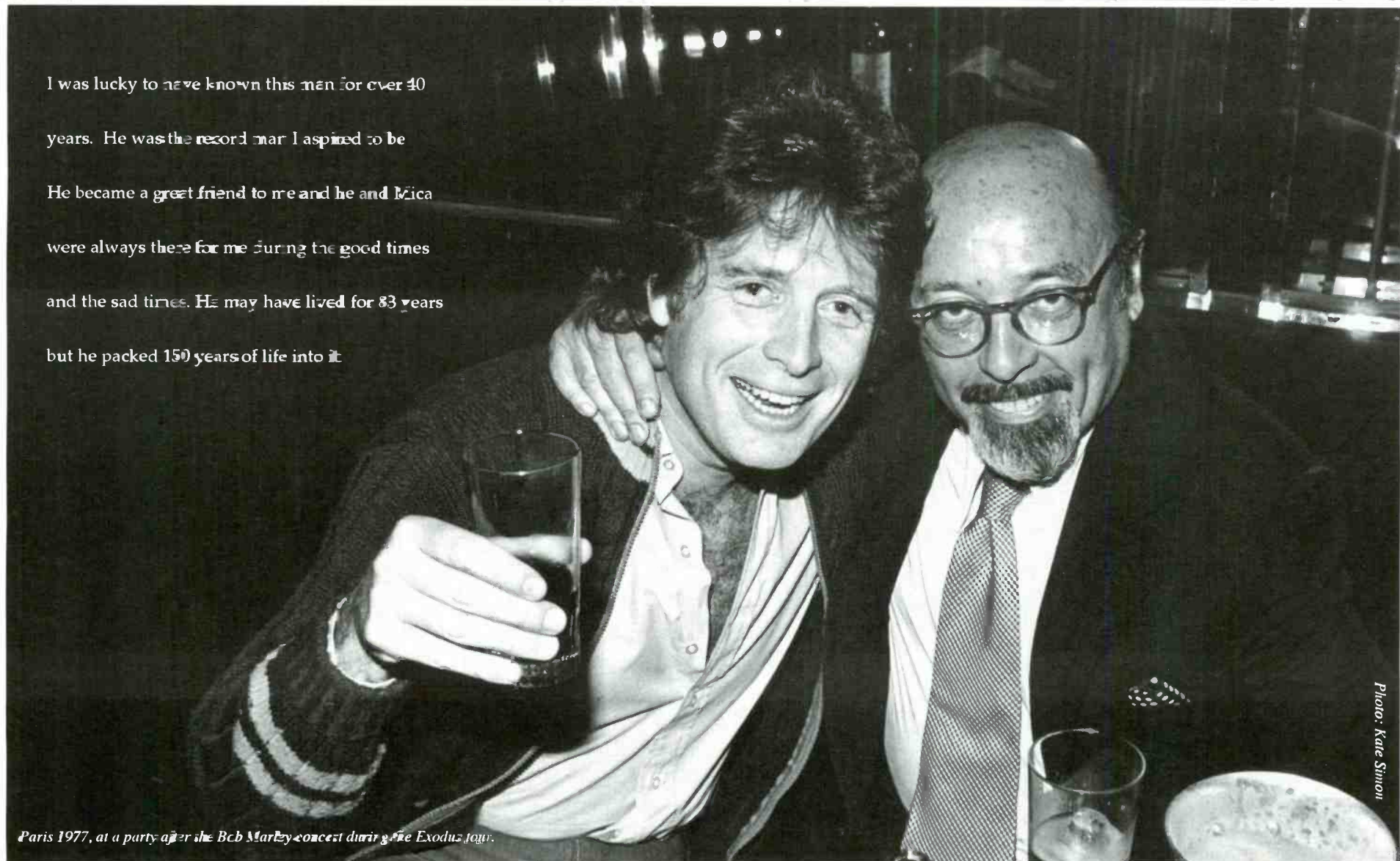
### RON SHAPIRO

Former co-president of Atlantic Records. Started own management company in 2004.

I was a young West Coast manager, a young GM and a young president. What he did for me the most was to bring perspective to difficult situations that I ran

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I was lucky to have known this man for over 40 years. He was the record man I aspired to be. He became a great friend to me and he and Mica were always there for me during the good times and the sad times. He may have lived for 83 years but he packed 150 years of life into it.



Paris 1977, at a party after the Bob Marley concert during the Exodus tour.

Photo: Kate Simon

ERTEGUN WITH SOLOMON BURKE: COURTESY ATLANTIC RECORDS; WITH DAVID CROSBY: © NEAL PRESTON/CORBIS

brilliant

genuine

creative

talented

inspiring

real

wise

charismatic

visionary

the list goes on...

---

*AND SO DOES HIS LEGACY.*

---

To Ahmet,

whose love for music

made the whole world

sound better. We miss you.

with love,  
MTV NETWORKS



into largely with artists, more so than running the company.

There were so many times when an artist was being difficult about doing something that we got for them, that would be the greatest thing for their career. He would sit me down and start laughing about some grand old story about how he went around that problem with Led Zeppelin or Aretha [Franklin] when he was in the same position.

### PHIL CARSON

Longtime Atlantic executive (1969 through mid-1980s) who worked in the United Kingdom and worked closely with Led Zeppelin; he played the bass at a Led Zeppelin concert once when John Paul Jones was sick.

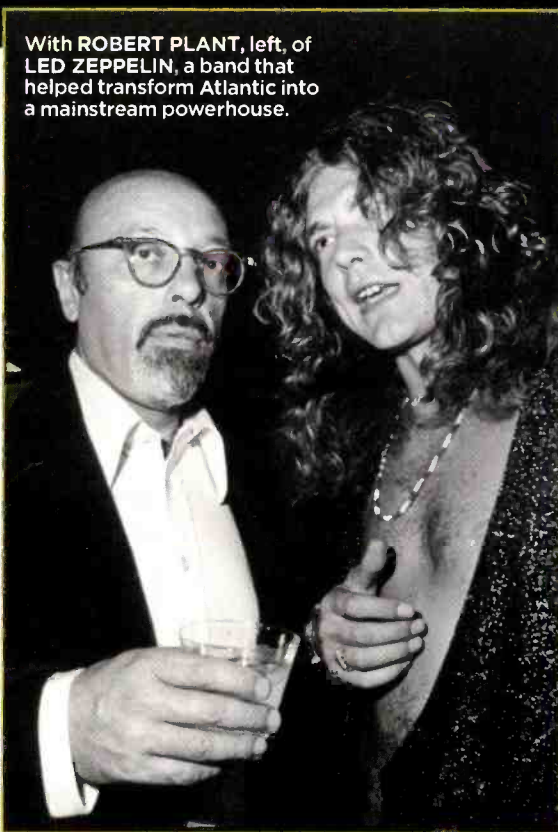
Ahmet was totally relaxed around the artists, and there are many stories about how relaxed he would get. Mick Jagger tells the story about how everyone was trying to sign the Stones, and when Ahmet showed up to meet with them, he fell asleep, which is one of the reasons why Jagger decide to sign with them.

Anyway, Led Zeppelin had just recorded "Physical Graffiti" and they wanted Ahmet to hear how it would fit into the new set. They were getting ready to go on the road and they were rehearsing at a cinema in London. And of course there was no out-front sound system, just a monitor, so the only place you could hear them was to be on the stage. So they put him in a chair on the stage and off they go. Led Zeppelin weren't exactly a quiet band. They do a couple of songs and Ahmet is sitting there bopping away, but in a loud moment Robert looks around and sees that he has gone to sleep. So he signals to the rest of the band and they all gradually wind down, and eventually the only sound they have left is Ahmet snoring. And they put the mike by him and gradually turned it louder until it was his own snoring that woke him up. It was such a warm moment. They just loved him and they took him as he came.

### PHIL COLLINS

In 1980, I was going through a painful time with a divorce. Ahmet asked me what I'd been doing, and I told him I'd been writing songs. He asked if he could hear them. I had a cassette of the demos in my car, and I played him the lot. He flipped. He said he'd do anything

With **ROBERT PLANT**, left, of **LED ZEPPELIN**, a band that helped transform Atlantic into a mainstream powerhouse.



**'On more than one occasion he referred to me as "the son he never had."'**

—PHIL COLLINS

he could make it happen and that he wanted to be involved in any way he could. It gave me so much confidence.

Eventually he and I were in New York, listening to the final mixes of that album, "Face Value." Everything had been put to bed. He listened to "In the Air Tonight" and asked where the downbeat was. I pointed it out to him, though of course he knew. He said, "You know that, but the kids listening on the radio won't know that."

I told him it was too late. He told me to go back in and play some drums before the big drum fill. Somewhat reluctantly, I went back to London and booked a studio. Set up my drums in a studio maintenance room, and I played along to the two-track mix. Suffice it to say, the record was a huge hit. To me, the point was that Ahmet was not only musical, but he also knew the audience's shortcomings—no point in being hip if they miss it.

Over the years, we became close friends. On more than the odd occasion, he referred to me as "the son he never had"—something I will cherish forever.

### IAN RALFINI

GM for Manhattan Records. Previously worked for MGM Records in Europe; former chairman/CEO of WEA International; and former co-owner of Shelter Records.

I was involved in putting together events to celebrate Atlantic's 50th anniversary. One was at MIDEM and we flew in late and [went] in on the morning of the event. We had been up all night flying here and working all day on the event. And come the event, Ahmet comes in looking his usual sharp and dapper self.

And he could always look into himself and find these amazing stories. So he was talking to everyone, he knew everyone from all around the world. We finished up and the dinner went on until midnight and we had to be at the airport at 7:30.

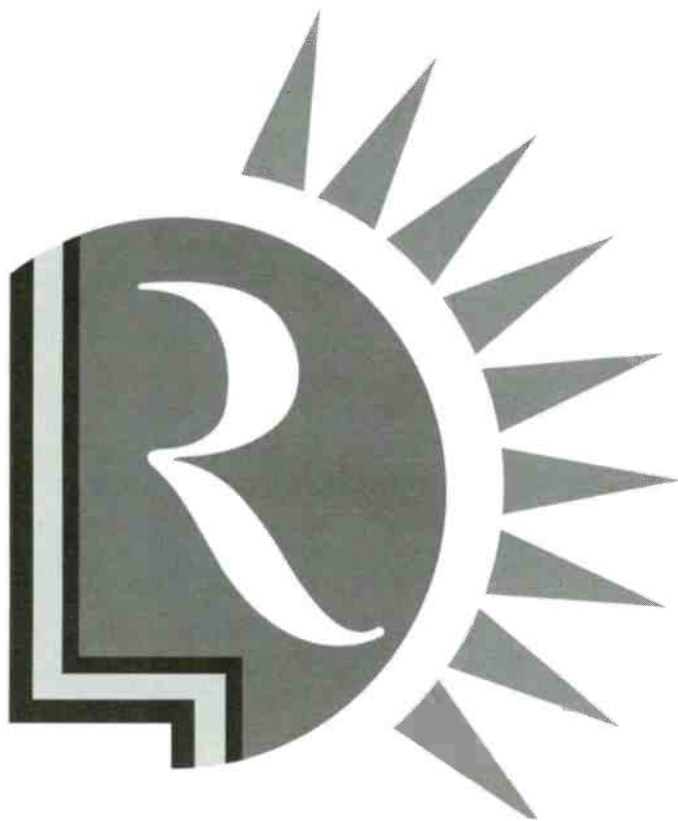
I said, "Maybe it is time to get to bed."

He said, "What are you talking about? The hell with bed."

So we went out to a club to see bands, and he was drinking his bottle of vodka to my bottle of wine. Finally at 3:30 I said, "I will never make the plane in the morning if I don't leave now."

He said, "You go, take the car and send **continued on >>p50**

COURTESY ATLANTIC RECORDS



In tribute to one of the music industry's greatest impresarios, and a great friend.

We shall miss you.

Rupert Loewenstein

RUPERT  
LOEWENSTEIN  
LIMITED





# *Ahmet*

*God Bless One of The Greatest  
Chieftains & Humanitarians Of All Time  
Thank You For All The Years,  
The Fun, The Hits, And Your Guiding TLC*

# *Aretha Franklin*

it back for me.”

The next morning, I barely made it to the airport. I looked like I had been pulled through a hedge backwards. And of course he showed up looking immaculate. He had amazing ability and energy and if there was music involved, he would go anywhere.

### ROB THOMAS

Once, when we were in Memphis again, we were staying at the Peabody [Hotel], and you wanted to stay there because right across from the Peabody is the Rendezvous, the best ribs in Memphis. And our guitar player, Kyle [Cook], doesn't know exactly where we're going, so Ahmet says, "Hop in the car, young fella." So Kyle gets in the car, this huge stretch limo, with him, and Ahmet literally does a U-turn in the street and gets out the other side and goes into the Rendezvous. I watched that and thought, "This is the biggest rock star I've ever met in my entire life."

### BILL CURBISHLEY

Trinifold Management in London; manager of Robert Plant and the Who.

I still find it hard to believe that he is gone. He is the last of an era. While there are a few people approaching his age bracket still around, not many did what he did. He would take music off the street that he loved. If he didn't love the music, he wouldn't be involved with it.

What a strange, strange mixture he was. This Turkish guy with an affinity for the British blues. He was really unique, and I doubt you will see the likes of him again. The music business will miss him. Look at what he is responsible for; if you look at his legacy, he might be responsible for 25% of what's available on iTunes.

Right up to the week before he had the accident, he was pushing me to get Robert Plant to do a Honeydrippers Two. He said, "I want to get into the studio and do it early next year." He felt it was time.



PHIL COLLINS, left, achieved success for Atlantic with Genesis and as a solo artist.

### JERRY LEIBER

One-half of Leiber & Stoller, one of the biggest songwriter/producer teams in rock'n'roll history.

All of our records on Spark Records had the best reviews you could want, but we couldn't sell them.

So Nesuhi asked, "What's the normal procedure to making records?"

So we told him we go into a rehearsal hall for about 10 days and put the songs and the musicians through an obstacle course, we do the arrangements and the rhythm pattern, and then we record them. We get staggering reviews and we send out samples to our distributors and disc jockeys and we wait for orders. "Is that all you know?" he asked.

"Outside of making records, what is there to know?"

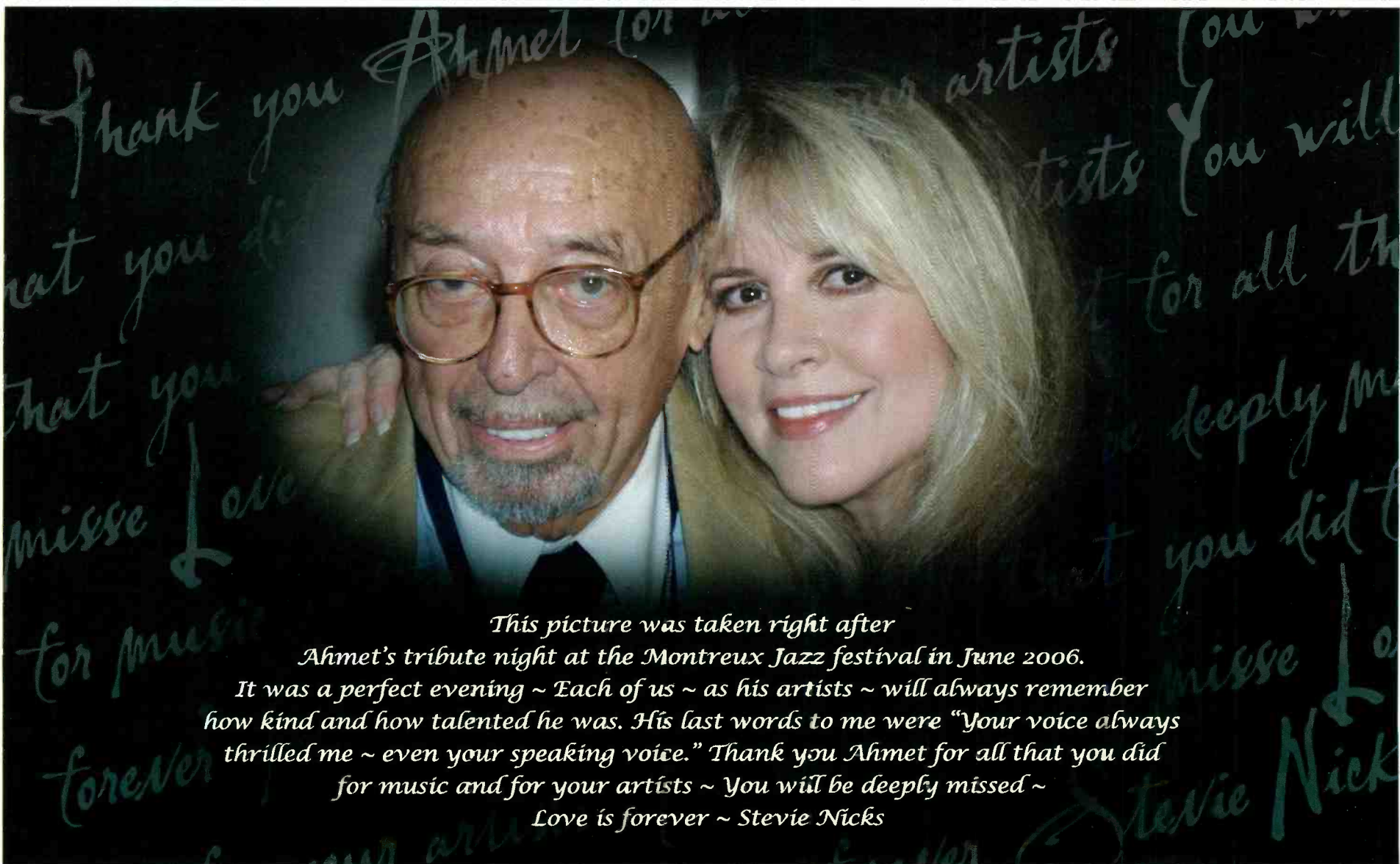
He said, "I will give you good advice. Get two tickets and go to New York. I'll call up my brother and tell him to expect your call, and you do whatever he says. Forget this Spark Records. There is

**'Each day there would be a "good morning" high five. It was a wonderful time. I miss it.'**

—DOUG MORRIS

a whole other world to promoting, releasing and selling records." We took him at his word.

When we did the deal, they gave us a producer's royalty and reasonable label credit. Nothing big or ostentatious . . . We didn't need the label because Atlantic was so much hotter. Almost every record they came out with was a hit.



*This picture was taken right after Ahmet's tribute night at the Montreux Jazz festival in June 2006.*

*It was a perfect evening ~ Each of us ~ as his artists ~ will always remember how kind and how talented he was. His last words to me were "Your voice always thrilled me ~ even your speaking voice." Thank you Ahmet for all that you did for music and for your artists ~ You will be deeply missed ~ Love is forever ~ Stevie Nicks*



TO OUR DEAR FRIEND AHMET,  
ONE OF THE TRUE PIONEERS OF MUSIC.

YOUR LEGACY WILL ALWAYS  
REMAIN WITH US.

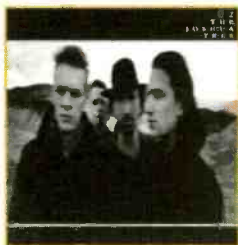
**THE ROLLING STONES**

# THE HOUSE AHMET BUILT

THE HIGHEST-CHARTING ALBUMS AND SINGLES IN ATLANTIC RECORDS HISTORY

Atlantic Records, the company Ahmet Ertegun co-founded in 1947, has placed thousands of albums and singles on The Billboard Hot 100 and The Billboard 200 during its almost 60-year history. On these pages, Billboard compiles the biggest. ■ Placement is determined by releases' peak position on the two charts,

then by number of weeks at that position, with ties broken according to weeks in the top 10, in the top 40 and on the chart as a whole. ■ Eligible titles are those listed by Billboard as being released by Atlantic, Atco or Atlantic Group. Thus, titles from distributed or affiliated labels, such as Stax or Curb, are not included.



**2** Won the album of year Grammy in 1987; voted the 26th-best album of all time by Rolling Stone; hit No. 36 on the Top Christian Albums chart.

**7** Album released with six different covers, under a brown paper wrapper.



## Atlantic's Top 50 Albums

ARTIST	TITLE	Peak Position	Debut Date	Label
1	Foreigner	4	July 25, 1981	Atlantic
2	U2	<b>THE JOSHUA TREE</b>	April 4, 1987	Island/Atlantic
3	The Rolling Stones	<b>TATTOO YOU</b>	Sept. 12, 1981	Rolling Stones/Atlantic
4	Hootie & The Blowfish	<b>CRACKED REAR VIEW</b>	July 23, 1994	Atlantic/AG
5	Led Zeppelin	<b>LED ZEPPELIN II</b>	Nov. 8, 1969	Atlantic
6	The Rolling Stones	<b>EMOTIONAL RESCUE</b>	July 19, 1980	Rolling Stones/Atlantic
7	Led Zeppelin	<b>IN THROUGH THE OUT DOOR</b>	Sept. 8, 1979	Swan Song/Atlantic
8	Phil Collins	<b>NO JACKET REQUIRED</b>	March 9, 1985	Atlantic
9	Led Zeppelin	<b>PHYSICAL GRAFFITI</b>	March 15, 1975	Swan Song/Atlantic
10	U2	<b>RATTLE AND HUM</b>	Oct. 29, 1988	Island/Atlantic
11	Roberta Flack	<b>FIRST TAKE</b>	Jan. 31, 1970	Atlantic
12	Debbie Gibson	<b>ELECTRIC YOUTH</b>	Feb. 11, 1989	Atlantic
13	Soundtrack	<b>WOODSTOCK</b>	June 6, 1970	Cotillion/Atlantic/Atco
14	2Pac	<b>ME AGAINST THE WORLD</b>	April 1, 1995	Interscope/AG
15	The Rolling Stones	<b>STICKY FINGERS</b>	May 15, 1971	Rolling Stones/Atco
16	Cream	<b>WHEELS OF FIRE</b>	July 13, 1968	Atco
17	The Rolling Stones	<b>EXILE ON MAIN ST.</b>	June 10, 1972	Rolling Stones/Atlantic
18	Led Zeppelin	<b>LED ZEPPELIN I</b>	Oct. 24, 1970	Atlantic
19	The Rolling Stones	<b>GOATS HEAD SOUP</b>	Sept. 29, 1973	Rolling Stones/Atlantic
20	Eric Clapton	<b>461 OCEAN BOULEVARD</b>	July 20, 1974	RSO/Atlantic
Recorded at 461 Ocean Blvd. in Miami. Upon first meeting Eric Clapton, Ertegun had thought he was Wilson Pickett's guitar player.				
21	The Rolling Stones	<b>BLACK AND BLUE</b>	May 8, 1976	Rolling Stones/Atlantic
22	Phil Collins	<b>... BUT SERIOUSLY</b>	Dec. 2, 1989	Atlantic
23	Snoop Doggy Dogg	<b>DOGGY STYLE</b>	Dec. 11, 1993	Death Row/Interscope/AG

24	Stone Temple Pilots	<b>PURPLE</b>	June 26, 1994	Atlantic/AG
25	AC/DC	<b>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</b>	Dec. 12, 1981	Atlantic
26	Led Zeppelin	<b>HOUSES OF THE HOLY</b>	April 14, 1973	Atlantic
27	The Rolling Stones	<b>SOME GIRLS</b>	June 24, 1978	Rolling Stones/Atlantic
28	Hootie & The Blowfish	<b>FAIRWEATHER JOHNSON</b>	May 11, 1996	Atlantic/AG
29	Blind Faith	<b>BLIND FAITH</b>	Aug. 16, 1969	Atlantic
30	Soundtrack	<b>MURDER WAS THE CASE</b>	Nov. 5, 1994	Death Row/Interscope/AG
31	Led Zeppelin	<b>PRESENCE</b>	April 24, 1976	Swan Song/Atlantic
32	Stevie Nicks	<b>BELLA DONNA</b>	Aug. 15, 1981	Modern/Atlantic
33	Crosby, Stills, Nash & Young	<b>DEJA VU</b>	April 4, 1970	Atlantic
34	John Michael Montgomery	<b>KICKIN' IT UP</b>	Feb. 12, 1994	Atlantic
35	Bad Company	<b>BAD COMPANY</b>	July 27, 1974	Swan Song/Atlantic
36	The Rascals	<b>TIME PEACE/THE RASCALS' GREATEST HITS</b>	July 13, 1968	Atlantic
37	Rob Thomas	<b>... SOMETHING TO BE</b>	May 7, 2005	Melisma/Atlantic/AG
38	Staind	<b>CHAPTER V</b>	Aug. 27, 2005	Flip/Elektra/AG
39	Skid Row	<b>SLAVE TO THE GRIND</b>	June 29, 1991	Atlantic
40	Soundtrack	<b>THE CROW</b>	April 16, 1994	Interscope/Atlantic/AG
41	Average White Band	<b>AWB</b>	Sept. 21, 1974	Atlantic
42	Crosby, Stills, Nash & Young	<b>4 WAY STREET</b>	April 24, 1971	Atlantic
43	Paul Wall	<b>THE PEOPLES CHAMP</b>	Oct. 1, 2005	Swishahouse/Atlantic/Asylum
44	Twista	<b>KAMIKAZE</b>	Feb. 14, 2004	Atlantic/AG
45	T.I.	<b>KING</b>	April 15, 2006	Grand Hustle/Atlantic/AG
46	Blues Brothers	<b>BRIEFCASE FULL OF BLUES</b>	Dec. 23, 1978	Atlantic
47	Pantera	<b>FAR BEYOND DRIVEN</b>	April 9, 1994	East West/AG
48	Crosby, Stills, Nash & Young	<b>SO FAR</b>	Sept. 7, 1974	Atlantic
49	The Rolling Stones	<b>IT'S ONLY ROCK'N ROLL</b>	Nov. 2, 1974	Rolling Stones/Atlantic
50	Danity Kane	<b>DANITY KANE</b>	Sept. 9, 2006	Bad Boy/AG

**25** "Phil Carson signed AC/DC," Ertegun told Billboard in 1998. "They played at CBGB's, and I was really struck by the incredible Angus Young. He plays such great blues guitar. But I'm not sure I would have signed them when I first heard them. They were very modern; they were pushing the envelope."



**34** Features "I Swear," which later in the same year went No. 1 on the Hot 100 for 11 weeks for the R&B vocal group All-4-One. (See No. 2 on the all-time Atlantic singles list.) Montgomery's own version went to No. 42 on the Hot 100.

**36** Best-of album by white soul-rock band, originally called the Young Rascals. Ertegun traced his signing of Led Zeppelin back to their lawyer Steven Weiss, who later represented Zeppelin's manager Peter Grant.

# Ahmet

*No one has ever been  
so hot and so cool  
at the same time  
for so long...*

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# Atlantic's Top 50 Singles

**3** Atco's first No. 1 record on The Billboard Hot 100 won the record of the year Grammy Award in 1960. The wife of Kurt Weill, who'd written it as "Moritat" in 1928, had suggested that Ertegun have someone cover one of her husband's songs.

**6** The 1974 record of the year Grammy winner was supposedly written about Don McLean. Later it inspired a cover by the Fugees, which won the best R&B performance by a duo or group Grammy in 1996.



**16** R&B vocal group, named by Ertegun after he met original lead singer Clyde McPhatter, had hits for 13 years on Atlantic. This was the act's biggest, and the first Atlantic single to top the Hot 100.

ARTIST	TITLE	Peak Position	Debut Date	Label
1 Brandy & Monica	<b>THE BOY IS MINE</b>	1 (13 weeks)	May 30, 1998	Atlantic
2 All-4-One	<b>I SWEAR</b>	1 (11)	April 23, 1994	Blitzz/Atlantic
3 Bobby Darin	<b>MACK THE KNIFE</b>	1 (9)	Aug. 24, 1959	Atco
4 Chic	<b>LE FREAK</b>	1 (6)	Oct. 28, 1978	Atlantic
5 Roberta Flack	<b>THE FIRST TIME EVER I SAW YOUR FACE</b>	1 (6)	March 4, 1972	Atlantic
6 Roberta Flack	<b>KILLING ME SOFTLY WITH HIS SONG</b>	1 (5)	Jan. 27, 1973	Atlantic
7 The Rascals	<b>PEOPLE GOT TO BE FREE</b>	1 (5)	July 20, 1968	Atlantic
Phil Collins	<b>ANOTHER DAY IN PARADISE</b>	1 (4)	Nov. 4, 1989	Atlantic
8	Record of the year Grammy winner, 1990. A few years earlier, Ertegun had suggested to Collins that he record solo albums more radio-friendly than the prog-rock he'd been doing with Genesis.			
9 The Bee Gees	<b>HOW CAN YOU MEND A BROKEN HEART</b>	1 (4)	June 26, 1971	Atco
10 The Young Rascals	<b>GROOVIN'</b>	1 (4)	April 22, 1967	Atlantic
11 Sean Paul	<b>GET BUSY</b>	1 (3)	Feb. 22, 2003	VP/Atlantic
12 Phil Collins	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b>	1 (3)	Feb. 25, 1984	Atlantic
13 Mr. Big	<b>TO BE WITH YOU</b>	1 (3)	Dec. 21, 1991	Atlantic
14 Joe Cocker & Jennifer Warnes	<b>UP WHERE WE BELONG</b>	1 (3)	Aug. 21, 1982	Island/Atco
15 Debbie Gibson	<b>LOST IN YOUR EYES</b>	1 (3)	Jan. 21, 1989	Atlantic
16 The Drifters	<b>SAVE THE LAST DANCE FOR ME</b>	1 (3)	Sept. 5, 1960	Atlantic
17 U2	<b>WITH OR WITHOUT YOU</b>	1 (3)	March 21, 1987	Island/Atlantic
18 Sonny & Cher	<b>I GOT YOU BABE</b>	1 (3)	July 10, 1965	Atco
19 Phil Collins	<b>GROOVY KIND OF LOVE</b>	1 (2)	Sept. 3, 1988	Atlantic
20 Alannah Myles	<b>BLACK VELVET</b>	1 (2)	Jan. 6, 1990	Atlantic
Yes	<b>OWNER OF A LONELY HEART</b>	1 (2)	Nov. 5, 1983	Atco
21	British progressive rock band's song also went to No. 3 on Billboard's Hot Dance Club Play chart and to No. 69 on Hot R&B/Hip-Hop Songs.			
22 Brandy	<b>HAVE YOU EVER?</b>	1 (2)	Dec. 5, 1998	Atlantic
23 John Parr	<b>ST. ELMO'S FIRE (MAN IN MOTION)</b>	1 (2)	June 22, 1985	Atlantic
Foreigner	<b>I WANT TO KNOW WHAT LOVE IS</b>	1 (2)	Dec. 8, 1984	Atlantic
24	Features gospel group the New Jersey Mass Choir, whose own version of the song went to No. 12 on the Hot Dance Singles Sales chart in 1985.			

25 Phil Collins	<b>TWO HEARTS</b>	1 (2)	Nov. 19, 1988	Atlantic
26 Phil Collins	<b>ONE MORE NIGHT</b>	1 (2)	Feb. 9, 1985	Atlantic
27 The Bee Gees	<b>JIVE TALKIN'</b>	1 (2)	May 31, 1975	RSO/Atlantic
28 U2	<b>I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR</b>	1 (2)	June 13, 1987	Island/Atlantic
29 Archie Bell & The Drells	<b>TIGHTEN UP</b>	1 (2)	March 30, 1968	Atlantic
30 Percy Sledge	<b>WHEN A MAN LOVES A WOMAN</b>	1 (2)	April 9, 1966	Atlantic
31 The Rolling Stones	<b>BROWN SUGAR</b>	1 (2)	May 1, 1971	Rolling Stones/Atco
32 Aretha Franklin	<b>RESPECT</b>	1 (2)	April 29, 1967	Atlantic
33 The Troggs	<b>WILD THING</b>	1 (2)	June 25, 1966	Atco/Fontana
34 Matchbox Twenty	<b>BENT</b>	1	April 29, 2000	Lava/Atlantic
35 James Blunt	<b>YOU'RE BEAUTIFUL</b>	1	Nov. 12, 2005	Custard/Atlantic
36 Sean Paul	<b>TEMPERATURE</b>	1	Jan. 21, 2006	VP/Atlantic
37 Bette Midler	<b>WIND BENEATH MY WINGS</b>	1	March 4, 1989	Atlantic
38 The Escape Club	<b>WILD, WILD WEST</b>	1	Aug. 20, 1988	Atlantic
39 D4L	<b>LAFFY TAFFY</b>	1	Oct. 1, 2005	DeeMoney/Asylum/Atlantic
40 INXS	<b>NEED YOU TONIGHT</b>	1	Oct. 24, 1987	Atlantic
41 Alan O'Day	<b>UNDERCOVER ANGEL</b>	1	April 2, 1977	Pacific/Atlantic
42 Twista Featuring Kanye West & Jamie Foxx	<b>SLOW JAMZ</b>	1	Dec. 6, 2003	Atlantic
43 Abba	<b>DANCING QUEEN</b>	1	Dec. 11, 1976	Atlantic
44 Robert Palmer	<b>ADDICTED TO LOVE</b>	1	Feb. 8, 1986	Island/Atlantic
45 Mr. Acker Bilk	<b>STRANGER ON THE SHORE</b>	1	March 17, 1962	Atco
46 Phil Collins & Marilyn Martin	<b>SEPARATE LIVES</b>	1	Oct. 5, 1984	Atlantic
47 Stars On 45	<b>MEDLEY</b>	1	April 11, 1981	Radlo/Atlantic
48 The Rolling Stones	<b>MISS YOU</b>	1	May 27, 1978	Rolling Stones/Atlantic
49 Sweet Sensation	<b>IF WISHES CAME TRUE</b>	1	June 16, 1990	Atco
50 Debbie Gibson	<b>FOOLISH BEAT</b>	1	April 23, 1988	Atlantic
50 Mike + The Mechanics	<b>THE LIVING YEAR'S</b>	1	Jan. 7, 1989	Atlantic



**18** Ertegun's 1965 signing of the married duo, who had previously performed as Caesar & Cleo, marked one of Atlantic's initial forays into white rock music.

**29** They don't only sing, they dance as good as they walk. In Houston they started a new dance called the Tighten Up. This is the music they tighten-up to.

**39** History's biggest snap music hit so far broke the standing record for most downloads in a week when 175,000 copies of the track sold digitally in the final week of 2005. (The record has since been broken, and is now held by Fergie's "Fergalicious.")



**47** A medley created by Dutch session musicians and featuring John Lennon and Paul McCartney sound-alikes singing snippets of several Beatles hits, plus "Venus" by the Shocking Blue and "Sugar Sugar" by the Archies.

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LOVE YOU.

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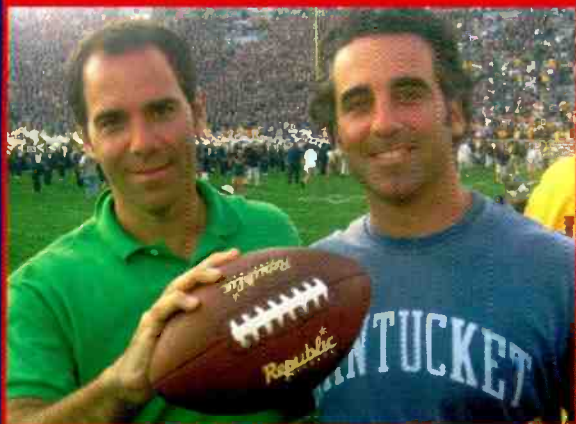
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25 years on, Peterson  
still building DJ brand

58

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# MUSIC

THE JONAS BROTHERS

**ROCK** BY MIKAEL WOOD

## PATIENCE PAYS OFF

Nearly A Year And One Record Label Later, The Jonas Brothers Score A Hit Off Their Debut Album

**A**t the Jonas Brothers' family home in New Jersey, a wooden sign over the bathroom door reads "Patience is a virtue." It's a lesson the Brothers are lucky to have learned. Though the pop-punk boy band is riding high at iTunes and Radio Disney on the strength of "Year 3000," the Brothers have taken an unexpectedly circuitous route to success.

The Jonas Brothers—Nick, 14, Joe, 17, and Kevin, 19—were born as a band in 2005, when incoming Columbia Records president Steve Greenberg was handed a stack of CDs by Columbia artists with whom he wasn't familiar. Included was a solo disc by Nick, a former Broadway baby with "Les Misérables" and "Beauty and the Beast" on his résumé. "I didn't like the record he'd made," Greenberg says. "But his voice stuck out, so I met with him and found out he had two brothers." This was familiar territory for Greenberg—he's the guy who discovered Hanson. "I liked the idea of putting together this little garage-rock band and making a record that nodded to the Ramones and '70s punk. So Michael Mangini and I went into the studio with the Jonas Brothers and did it."

Lead single "Mandy" performed well at "TRL," advance CDs were sent to the media and the Jonases hit the road, playing shows with Jesse McCartney and the Veronicas. Yet the band's album wasn't appearing in stores. "Over the course of our time with Sony, we probably had 10 release dates," says the band's manager, Phil McIntyre, who credits the delay to several high-level executive changes at Sony (including Greenberg's departure) and the decision—"reached by both label and management," McIntyre says—to "go back and put together a couple more tracks. The original version felt like a really great album, but we just thought we could use another lead single."

They found one in "Year 3000," a tune by the English pop-punk act Busted, which had a hit with the song in 2002 in the United Kingdom. "It was cool," Nick says of reworking the album. "We're good friends with [Busted frontman] James [Bourne], so we were honored to do the song."

"It's About Time," the Brothers' Columbia debut, finally hit record stores last August in what McIntyre calls a "limited release" of 50,000 CDs; so far, according to Nielsen SoundScan,



the album has sold 40,000 copies. "That was disappointing," the manager admits. "We'd never gone to top 40, and Sony never put together a proper radio plan. Steve Greenberg did an amazing job of imagining a fan base at a grass-roots level, but we were missing that key exposure."

In October, McIntyre says, he and the Jonases began discussing leaving Sony. "It was important to find out what their game plan was before we did anything," McIntyre says. "We had a very frank meeting with them in which they said they were not ready to go to the next level of setting up the project."

By that point, "Year 3000" had already become a hit at Radio Disney, whose VP of programming Robin Jones says the Jonas Brothers filled her need for a "clean Green Day." So one of McIntyre's first calls was to Hollywood Records. "Disney came into the picture because Disney was always in the picture," McIntyre says, citing the band's appearance on last year's "Little Mermaid" and "Disneymania 4" albums.

"It was important to us that the label guys get the band," Nick says. "Which the people at Hollywood did," Joe adds. "They'd seen us at shows because we'd been on their Jesse McCartney tour."

Like Jones at Radio Disney, Hollywood GM Abbey Konowitch says the Jonases filled a hole at his label. "We've been incredibly successful in the teen-pop field," he says, "but we've been looking for a boy band. And here was one that was already developed." Konowitch says the plan for the Jonases—who are at work on an album of new material with producer John Fields, tentatively set for release in August—is the same as with all the label's teen-pop acts—work the Disney demographic first then move into top 40. "It's what we did with Aly & AJ," Konowitch says.

So far, the plan is paying off: Since the "Year 3000" video debuted on the Disney Channel in mid-January, the single's digital downloads have increased dramatically, peaking at 36,000 during the week ending Feb. 4. (Last week, Sony pulled all its Jonas material—including "Year 3000"—from iTunes, which McIntyre admits will stall the band's progress until Hollywood acquires the band's masters.)

"Hopefully Disney takes them down the same road I did," Greenberg says. "The guys are so good at what they do that it's going to work if they're allowed to pursue their own vision. The smartest thing a label can do is not mess with them." ...

POP BY TODD MARTENS

### >>> THIS ONE GOES TO ELEVEN

Finger Eleven—which is currently touring with Hinder and Black Stone Cherry—will join Chevelle and labelmate Evanescence on the road in March to support its new album, “Them Vs. You Vs. Me” (due March 6). Lead single “Paralyzer” is No. 27 on Billboard’s mainstream rock chart this issue. It has been almost four years since Finger Eleven released its last set, a self-titled record that contained the smash hit “One Thing,” which reached No. 16 on The Billboard Hot 100. Singer Scott Anderson says that song was such a huge success, it was best for the band not to rush into the next album. He felt it better “to actually take a break and come back with something good, instead of building some kind of bullshit momentum.”

—Christa Titus

### >>> THE FABULOUS FABOLOUS

Rapper Fabolous has set a March 27 release for his Def Jam debut, “From Nothin’ to Somethin’,” which was originally expected before the end of 2006 and then this month. The first single is “Diamonds” featuring Young Jeezy. The album also features contributions from Ne-Yo and Timbaland on “Make Me Better” and producer Jazze Pha. Fabolous was previously aligned with Elektra and Atlantic.

—Jonathan Cohen

### >>> WHEN AHMIR MET AL

Al Green is at work on his next Blue Note studio album with the Roots’ Ahmir “Questlove” Thompson in the producer’s chair. The as-yet-untitled disc has been in the works for two years already, but Thompson says he hopes to finish up in September. “If it were up to me and it was absolutely totalitarianism, I would live all my derivative fantasies out on this record,” he says.

—Jonathan Cohen

## ‘Block’ Rockin’ Beats

Blog-Beloved Single Opening Doors For Swedish Band

By the time Peter Bjorn and John’s “Writer’s Block” saw U.S. release on Feb. 6, lead single “Young Folks” was on track to outsell the Swedish band’s previous album by itself.

The song, a ’60s-influenced slice of wistful pop, spins a tale of two hesitant lovers, a pair of “30-year-olds who have been burned by previous encounters with love,” guitarist/vocalist Peter Moran says. With its bongo-like drumming and whistled melody, the playful tune has attracted the attention of TV music supervisors, as “Grey’s Anatomy” and “How I Met Your Mother” have both featured the cut.

It’s also become a YouTube hit, thanks to a retro-styled cartoon clip generating well more than 1 million views. To date, the song has sold 3,000 copies on digital outlets, according to Nielsen SoundScan, matching sales of the group’s 2005 album “Falling Out,” which was released on small indie Hidden Agenda.

“Young Folks” isn’t entirely representative of “Writer’s Block,” but as Moran says, “It’s done the work for the album.

“When we play live, there’s guitar noise and I solo a little and it’s a bit improvised,” he says. “It’s almost like punk rock at times. I reckon some people will be surprised that we’re a bit of a rock band.”

“Writer’s Block” melds the band’s Merseybeat influences with early-’80s new wave, and debuts this week at No. 2 on Billboard’s Heatseekers chart. Indie retailers expect the act’s momentum to gain when it stages a summer U.S. tour.

“‘Young Folks’ is one of those songs that we know we can play, and everyone in this store will buy the album,” says C.J. Davis, assistant manager of Good Records in Dallas. “It creates a real ‘High Fidelity’ moment.”

“Writer’s Block” is the band’s third album and the first release from Almost Gold Records, a new venture from Arcade Fire/Björk manager Scott Rodger and Isaac Green, who also runs StarTime International. The RED-distributed label is associated with Columbia Records, although Rodger declines to define the relationship.

He says Columbia will provide “as little

or as much assistance” as the two require, and upstreaming to the major is “not on the agenda,” as of now. “We’d have to look at each case if and when that situation were to arise,” he says.

Peter Bjorn and John are signed to V2 Sweden and licensed to other territories. The Internet attention surrounding the new album and the single prompted two recent New York club shows to sell out in a matter of hours.

“It’s weird because you know you will have a couple people who are not really into the music yet,” Moran says. “They just know that this is the thing for the week, which is odd for us.

We had never been a hyped or a cool band. We’ve just been trying to make pop music and be kind to people.”



## Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

## Meteoric Rise Of Ireland’s Parle Takes 13 Years

Brit ‘New Ravers’ The Klaxons Ready U.S. Release

When 25-year-old singer/songwriter Luan Parle was named best Irish female at the Irish music industry’s Meteor Music Awards on Feb. 1, it confirmed her arrival as a serious artist—13 years after she first hit Irish

TV screens as a talent contest-winning prodigy, singing country songs.

That early attention resulted in an unsuccessful 1994 album on an Irish independent label by the Wicklow, Ireland-born

Parle, but her parents insisted she finish school before taking up a music career.

Fast forward to 2002, when a self-released single brought Parle to the attention of Columbia in Ireland, which signed her. Over four years she developed her craft, writing with Diane Warren, Billy Steinberg and Bill Bottrell and touring with Elton John and James Blunt. That culminated in Parle’s album “Free,” produced and co-written by Stephen Lironi, who had previously worked with Jon Bon Jovi, Hanson and Black Grape. Sony BMG says it has shipped 5,000 units since its Oct. 19 domestic release. The album will appear elsewhere in Europe in late spring.

“We’ve got big plans internationally,” Parle’s U.K.-based manager Derek Mackillop says. “Sony BMG will release [“Free”] in the U.S. in a few months, but first we’re going

to concentrate on the U.K., where she’ll play headline shows in April/May. We’re hoping to announce a guest slot on a high-profile tour very soon.”

Parle is booked by Free Trade Agency in London. Her publishing is Copyright Control.

—Nick Kelly

**KLAXON SOUNDS:** U.K. alternative rock/pop act the Klaxons’ debut album may be titled “Myths of the Near Future,” but the London act’s success to date is real enough.

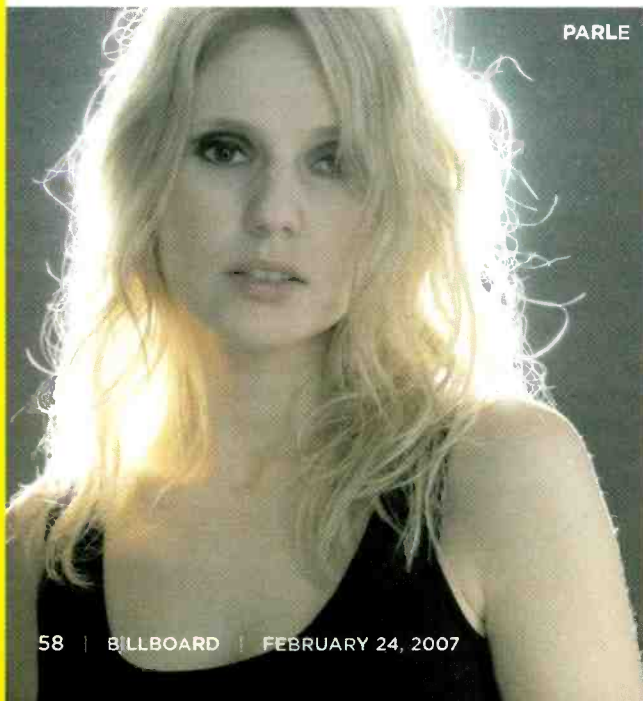
The set was released internationally Jan. 29 on Rinse/Polydor and entered the Official U.K. Chart Co.’s album listing the following week at No. 2. During 2006, the band’s psychedelic-hued singles “Gravity’s Rainbow” (Angular Records) and “Atlantis to Interzone” (Merok) saw it tagged by the U.K. media as the standard-bearer of a nascent “new rave” scene.

London-based Universal International director of marketing Greg Sambrook says further overseas interest prompted the early international release for “Myths,” with the United States following in April.

“There was already an awareness of the band internationally through the independent singles,” Sambrook says, “and they’ve played shows in Australia, Japan and major European markets. When there’s a groundswell of [overseas] interest, if you don’t make the album available you run the risk of fans looking for it on import.”

The Klaxons play U.K./European dates through March, with U.S. shows due in April. The band is published by Universal Music Publishing. International bookings are by Creative Artists Agency; U.S. shows are with Little Big Man.

—Steve Adams



PARLE



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# It's Tamar's Time

Former Prince Protégé Reactivating Career

From Grammy Award nominee to free agent: singer/songwriter **Tamar** survived a wild ride on the music industry roller coaster last year.

Reintroduced to early mentor **Prince** in 2005 following her graduation from the University of Southern California, the music major signed on as a vocalist in his band. A singer since the age of 3, a preteen Tamar Davis once sang with the group **Girls Tyme**—whose members included future **Destiny's Child** talents **Beyoncé Knowles**, **Kelly Rowland** and **Latavia Robertson**.

Performances at Prince's renowned house parties led to

joining the enigmatic talent onstage for a solo at the NAACP Image Awards. After Prince secured a one-album deal with Universal Republic in late 2005, Tamar began working double time contributing backing vocals on Prince's 2006 album "3121" and recording her own Universal Republic debut.

The built-in exposure Tamar garnered during appearances on Prince's "3121" promotional tour ("Saturday Night Live," "Good Morning America" the 2006 BET and BRIT Awards) generated buzz for her own coming out. But her solo project was shelved.

The ride didn't end there,

however. As 2006 wound down, Tamar learned her duet with Prince, "Beautiful, Love and Blessed," had earned a Grammy nod for best R&B performance by a duo or group with vocals. The song, which Tamar co-wrote with Prince, lost its bid to "Family Affair" featuring **John Legend** and **Joss Stone** with **Van Hunt**.

During a phone interview a few days before the Grammys telecast, an excited Tamar laughed at the irony of her current free-agent status. "It's an interesting thing to be nominated and yet be an unsigned artist looking for a home."

As to why the album wasn't

released or whether Prince's mercurial nature might have played a role in the situation, Tamar declines to go down that road. Philosophical rather than bitter, she says only that she was prepared, having read about similar travails faced by other artists like **Anthony Hamilton**, **Alicia Keys** and **Ne-Yo**.

"I don't have anything negative to say and I don't feel defeated," she declares. "I'm pushing forward."

That she is. Laying low at her parents' home in Houston, she has been flying back and forth between New York and former home base Los Angeles to record another album. Collaborating producers include



**Kwame** and **Somethin' for the People** members **Ro** (aka **Rochad Holiday**) and **Sauce** (**Curtis Wilson**).

Tamar owns the songs from her aborted Universal Republic set. Some of these are being pitched for TV projects and may also appear on her new album.

This time around she's gunning for a more R&B-driven approach. "The last album was all live and I didn't get the **DJ Scratch** feel on some of the songs I wanted to," Tamar explains. "This album is more R&B/hip-hop/funky with a **Tina Turner** vibe. But it's still

very melodic."

Whether Prince will appear on the album remains a question mark. "He will probably be on here somewhere. It's a good mystery that I'm keeping," Tamar says.

Although the former backup singer and Prince still talk, Tamar says they saw each other for the first time in six months at the Grammys. While the connection is still there, Tamar knows it's her time now.

"It does hurt that I don't get to perform as much with him," she says. "But if I stay under his wing, I can't fly. And I'm ready to fly." ...



## Real Talk

HILLARY CROSLEY hcrosley@billboard.com

# Where Isn't The Beef?

As Usual, A Hip-Hop Dispute Stirs Up As A Release Date Approaches

Beef is usually rampant in hip-hop. But the fire always seems to get hotter closer to certain release dates or during quiet quarters, like the first. And lately, the industry is almost akin to the WWE. From **50 Cent** and **Cam'Ron's** dramatic phone interview on R&B/hip-hop WQHT (Hot 97) New York a few weeks ago to Kanye West's G.O.O.D. Music camp, no one is safe.

I recently hit Consequence's album-listening session for "Don't Quit Your Day Job," which drops March 6. And Consequence was not a happy camper. Consequence says the president of the label, **John Monopoly**, dropped him from G.O.O.D. in January 2006 without telling him. According to Consequence, the information spilled out to him through a conversation Monopoly had with G-Unit label head **Sha Money XL**. Monopoly, though, says Consequence was never dropped.

"'Good, Bad and Ugly' was supposed to be my first sin-

gle," the rapper says. "But then Kanye went to Europe and shit went to hell with G.O.O.D. Music and I found myself at the end of the line. There ain't no way no man in sandals and an umbrella is hotter than me."

The umbrella man is **Fonzworth Bentley**, who is receiving a larger promotional push than Consequence for his first single, "Laid Back." Consequence called West, who was in Europe at the time, to see if he had indeed been dropped. He says West told him he hadn't heard anything, but added that he didn't have control of Monopoly's decision. Consequence says West then gave him money to fund his single "Grammy Family." Consequence promptly leaked the track to radio, garnering spins and more attention at Sony BMG. Next, he made an effort to learn the Sony BMG system to move his project forward.

Soon after, Consequence says, Sony Music Label Group

executive VP **Lisa Ellis** tipped him that Sony wouldn't be distributing G.O.O.D. much longer.

"They were like, 'Aren't you a ghostwriter? Well, stay a ghost,'" Consequence says. "I would never wish anything bad on Kanye, but these people had my life in their hands. So I had to take control of my business."

Monopoly, for his part, says all he ever did was help push Consequence's project. "Maybe he confused 'dropped' with 'shelved,'" Monopoly says. "Honestly, I personally haven't worked with G.O.O.D. since the first week of September, when Sony severed its ties. That's a nice little six-month period to promote your project, so I just can't see how it's my fault. I mean, isn't [his current single] 'Callin' Me' still at 88 spins? If I'd been there and it underperformed I'd understand, but I'm not involved in the project or the team."

Since Sony was uninterested in pushing the project,

Monopoly says, he brokered a deal with Sony's RED to distribute Consequence and with Koch Records to finance the "Grammy Family" video. "Kanye didn't put up a dime," Monopoly insists.

"I don't recall having a conversation with Sha, but it's interesting that he would try to infer that I'd have something negative to say about his project," Monopoly says. "I thought the more grass-roots approach of Sony's RED indie label would be better. That's how he got to RED in the first place."

"I love Consequence's music and I wish him the best," Monopoly adds. "I don't see how it's relevant—since I only did things to help him—to throw an executive under the bus. I'm not a rapper so there won't be any diss song coming. Hopefully this press works for him: 'Consequence in stores March 6.'"

Sha Money XL now manages Consequence. West could not be reached for comment. ...

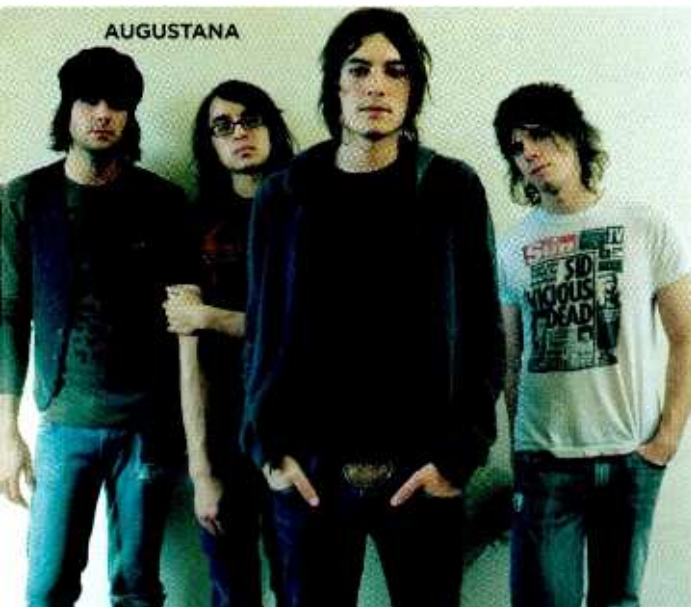
## CONSEQUENCE



ROCK BY CHRIS M. WALSH

# BREAKING THE BANDS

Augustana, Silversun Pickups Benefit From Old-Fashioned Artist Development



Francisco, who points to Augustana's live show as a driver for the band. "[Frontman] Dan [Layus] is the real deal. He's absolutely an artist, warm and kind and lovely in person, tortured and singing for his life onstage," Jayn says.

"Similar to the situation with the Fray, there wasn't a set scene for [Augustana] to fall into," Greer says. "They're not a Warped [tour] band. They're not an Ozzfest band. They're a pop/rock band. They blazed their own trail."

The band toured on and off for a year but received little traction until a summer '06 trek with Counting Crows, during

2005. "Carnavas," the band's full-length debut, came out last July but entered The Billboard 200 for the first time in the Feb. 3 issue at No. 171. It has shifted 60,000 copies, according to Nielsen SoundScan.

The band's chances for success may have been considered unlikely considering the size of label Dangerbird, which, after hiring two staffers earlier this year, has a full-time staff of five and relies on a network of freelancers to work projects.

"We're all surprised by the success," Dangerbird co-founder Jeff Castelaz says. "But not because there was a lack of belief [in the band]. Everyone here [and] everyone at [distributor Alternative Distribution Alliance] knew Silversun had 'that thing,' but often you see bands that have 'that thing' and they fuck it up. We stayed focused."

Playing live was a key component to breaking the band. After an August 2005 residency at L.A. hipster haven Spaceland, the band took to the road with Brendan Benson, touring the West Coast. When influential college station KEXP Seattle and retailer Sonic Boom Records emerged as early supporters, the band capitalized on the opportunity. "They've done the L.A.-to-Seattle drive about six times because Seattle was the first big market to embrace them," Castelaz says.

"They play here more than bands from Seattle play here," Sonic Boom co-owner Nabil Ayers says. Other early adopters included key West Coast stations like modern rockers KDL (Indie 103.1) Los Angeles and KITS (Live 105) San Francisco. "The live element is a huge component of what makes this band special," Live 105 DJ Aaron Axelson says. "There was this energy and intensity and angst, mixed with this wall of sound and bittersweet harmonies."

The touring and marketing cycle for the EP blended into the setup of "Carnavas." The band, which had never toured nationally, hit the road with gusto, covering every major market by year's end. Before long, the Pickups were making their network TV debut on "Late Show With David Letterman," opening for Wolfmother and enjoying a push from MTV.

"We starting playing them on mtvU in September '06, purely based on passion," says Amy Doyle, senior VP of music and talent at MTV, MTV2 and mtvU. The band was added to MTV's premier new-artist, multiplatform program "Discover and Download" in January, and the video for "Lazy Eye," the current single from "Carnavas," was added Jan. 15 to MTV, MTV2 and mtvU.

Now, the group is primed for breakout success. After a protracted major-label bidding war, the Pickups are close to securing a deal with Warner Bros. for outside the United States, details of which Castelaz declined to comment on. The group also recently inked a deal with management powerhouse Q Prime, grabbed a coveted opening slot on Snow Patrol's upcoming tour, signed on to play the Coachella Valley Music & Arts Festival in April and saw "Lazy

Eye" added to rotation at modern rock KROQ Los Angeles.

"Both of these bands have done it the right way," Ayers says. "They've been touring a ton, playing with the right bands and actually building it like you're supposed to."

## WHO'S NEXT?

Billboard's Top Heatseekers chart is sprinkled with resilient albums breaking through in a variety of ways.

### CARTEL "Chroma" (released September 2005, No. 27 on Heatseekers)

Before any promotional efforts were in place for Cartel's Epic debut, the Atlanta quintet was hard at work garnering an online fan base. "They're one of those bands that really worked to build up a following on their own and a key part of the success was MySpace," Epic senior VP of marketing Lee Stimmel says. To date, the band's MySpace page has registered 14.4 million plays and boasts 195,000 "friends." "Chroma" has moved 183,000 copies, according to Nielsen SoundScan.

CARTEL  
CHROMA

### BULLET FOR MY VALENTINE "The Poison" (released February 2006, No. 6 on Heatseekers)

Set up by an EP and club tour prior to release, "The Poison" has found legs with the help of key touring opportunities that exposed the band to new audiences. A March 2006 tour with Rob Zombie crashed and burned (the band was booted after reportedly bashing Zombie on its blog). But Bullet for My Valentine struck gold after securing the opening slot for Guns N' Roses shows in New York and England a few months later. "The Poison" has shifted 198,000 copies.



### DRAGONFORCE "Inhuman Rampage" (released June 2006, No. 34 on Heatseekers)

The U.K. power-metal sextet's "Through the Fire and Flames" video, which features lightning-speed dueling guitar solos, gave "Inhuman Rampage" a major boost. "It was viewed over a million times and helped land them a spot on Ozzfest," according to Roadrunner project manager Chris Brown. The album has sold 118,000 copies. —Chris M. Walsh



Breaking new artists is the core of a major label's mission, but it still caught some by surprise when the Epic debut from San Diego-area rock quintet Augustana hit a sales peak 18 months after its release. Equally surprising has been the rise of Los Angeles alternative rock outfit Silversun Pickups on young indie Dangerbird Records, which is enjoying a breakthrough almost eight months after its first album hit stores last summer.

"Artists need time to develop, and it's nice to see that it can still happen," says Epic VP of A&R Pete Giberga, who signed Augustana. The group's "All the Stars and Boulevards" hit stores in August 2005 and achieved its highest weekly sales on Jan. 21. The album has moved 149,000 copies in the United States, according to Nielsen SoundScan, and sits at No. 143 on The Billboard 200.

Clearly inspired by its recent success with kindred spirit the Fray, Epic kept pushing forward with Augustana. "This project was not getting lost from our sights," Epic VP of marketing Scott Greer says. "This was about having all the tools in line and finding our champions." Among those was DJ Jayn at AC KLLC (Alice 97.3) San

Francisco, which weekly album sales began to double. "They were playing sheds, but selling a couple of hundred CDs a night," Greer says.

Shortly after, the songs "Mayfield," "Stars and Boulevards" and "Boston" were placed on hit MTV shows "Laguna Beach," "The Hills" and "Two a Days." Week-over-week digital sales for the single "Boston" promptly jumped from 3,000 to 7,000 to 20,000, according to Epic. The network began playing the video for "Boston" in October 2006 and added it to medium rotation Jan. 29. The band appeared on "TRL" Feb. 12.

VH1 followed suit with video airplay and added Augustana to its "You Oughta Know" new-artist program in January, propelling "Boston" to No. 4 on the station's top 20 countdown. "To the label's credit, they stuck with it," says Rick Krim, executive VP of talent and music programming for VH1. "It's two years and counting, and we're not planning on stopping anytime soon," Greer says. "The band will be on the road into the summer."

Silversun Pickups found success more quickly and without the major-label push. The band has gained continuous momentum since the release of the six-song EP "Pikul" in July

# Days Of Winehouse And Roses

U.S. Awaits New Soul Flavors From U.K. Superstar

LONDON—For all the exciting promotional plans being conceived on Amy Winehouse's behalf as her second album "Back to Black" (Island) takes her around the world, the artist remains unusually insouciant.

"I love doing music and playing gigs," she says, "and I'm really grateful for the opportunity to do so. But to be honest, I'm not the kind of person that will think about the demographic."

The 23-year-old singer/songwriter's pop-friendly, soul-tinged style has translated to U.K. shipments of 650,000 for "Back to Black" since its Oct. 30, 2006, release, according to Universal Music U.K.

Released Feb. 5 in most European territories, the album streets March 16 in the United States via Universal Republic. That release in itself is a measure of Winehouse's burgeoning mainstream potential.

Her 2003 debut, "Frank," was widely hailed in the United Kingdom, where Universal reports it shipped platinum (300,000 units). It also won media attention in Germany, Italy and the Netherlands—without accruing any major chart success—but was not released in the United States.

It's quite a contrast this time. "The feedback across the board here has been nothing short of amazing," says New York-based Kim Garner, Universal Republic senior VP of marketing and artist development. "We had two incredibly successful shows here in New York [her first-ever U.S. gigs, at Joe's Pub, in mid-January] that generated excellent reviews."

The jazz flavors of "Frank" won Winehouse press comparisons to a young Billie Holiday, but ultimately limited its impact. "We worked 'Frank' in a few key European markets, and didn't get any radio on that at all," Universal Music U.K. director of international marketing Chris Dwyer says. "We got to a reasonable level, but wanted to broaden that out. This time it seems to have gone crazy."

More obvious stylistic nods to the 1960s have helped the cause. "I haven't been listening to any jazz," Winehouse says, "I've been listening to a lot of Motown and girl groups," she adds, citing the Shangri-Las and the Velvelettes.

"The first album set her up as a unique character and wasn't as mainstream as this one," says Sheena Mason, head of music at London top 40 station Capital Radio. "This album has songs that don't compromise her sound but are more accessible for the mainstream audience."

"Ultimately at radio," Garner says, "she'll



WINEHOUSE

be played on all formats from triple-A, alternative and crossover/urban to pop." The introductory U.S. track is current second U.K. single "You Know I'm No Good," featuring Ghostface Killah, and an early add from influential R&B/hip-hop outlet WQHT (Hot 97) New York augurs well.

Well-received showcase performances at MIDEEM in Cannes and in Berlin have been part of a highly promising international set-up, according to Dwyer.

Reports of Winehouse's colorful social life as a bon viveur, continually fed on by British newspapers, were hardly discouraged by the release of "Rehab" as the first U.K. single from "Back to Black" (sample lyric: "They tried to make me go to rehab/I said no, no, no.") It hit the British top 10 in November—her first top 40 single.

"People internationally approach [her lifestyle] in a positive way, not a tabloid way," Dwyer insists. "We haven't wanted to play it down—Amy is what she is—neither have we encouraged any salacious gossip."

Winehouse adds: "I've just come out of a really bad relationship and literally written songs off the top of my head; there wasn't anything premeditated about them."

As she prepares for another U.K. live itinerary running from Feb. 17 into March, she admits, "I'm working so much I can't even get to the gym, but I'm trying to be really fighting fit for the tour."



## Jazz Notes

DAN OUELLETTE douellette@billboard.com

# A Colorful Mosaic

Reissue Label Launches Imprint For Contemporary Jazz

For Mosaic Records, the key to success is filling a gap in the marketplace, according to **Michael Cuscuna**, co-founder and president of the Stamford, Conn.-based boutique jazz reissue label. "That's been Mosaic's one consistency since we started in 1983," he says. "The void major labels create opens up opportunities for indies to do the right thing, all in the service of the music."

be two best-of-the-best collections, "Ultimate Jaco Pastorius" and "Ultimate Earl Klugh," with music licensed from each artist's major-label associations. The CDs will be sold at the low high-range retail price. "These albums traverse their careers and create full portraits," Cuscuna says.

There will also be reissues of two contemporary jazz hits, **Freddie Hubbard's** "Super Blue" (originally released in 1978 on Columbia) and **Hubert Laws'** "Afro-Classic" (released in 1970 on CTI). Both will retail mid-range.

As for the new label's audience, Pierson says these musicians helped pave the way for smooth-jazz radio, which is still an active force. "We'll be reissuing albums by people like **David Sanborn** and **George Benson**, who were the core of smooth jazz," he says. "Also, most of these artists still tour, so we can get local press and sell CDs at their shows."

When these albums were first reissued as CDs, sound quality was poor and packaging minimal. In keeping with its reputation, Mosaic rectifies those problems with top-flight remastering as well as well-researched liner annotations and archival photographs.

Contemporary represents a radical new approach for Mosaic, which historically sold its catalog exclusively by mail order. Titles from the new imprint will reach traditional retail markets through a distribution deal with Caroline. "The audience for contemporary jazz still buys CDs," Pierson says. "Since the majors stopped serving retail with these kinds of albums, we felt we could reach that audience at places like Borders and Amazon.com."

Cuscuna says the imprint's goal is to release 30 albums each year.

**THREE DOT LOUNGE:** Legendary saxophonist **James Moody** headlines a concert benefiting his scholarship fund at Purchase College March 26 at B.B. King's Blues Club and Grill in New York. Guest artists include **Jon Faddis**, **Roy Hargrove** and **Paquito D'Rivera**. . . Vancouver's Coastal Jazz & Blues Society, which presents the city's renowned jazz festival, named **Julie Smith** as its new executive director, replacing **Robert Kerr**, who last year was named program director of cultural programming for Vancouver's 2010 Olympic Games. . . Pioneering jazz blogger **Bret Primack** has resurrected his controversial birdlives.com Web site as a video blog with rare interview and concert footage of the late **Michael Brecker**.



CUSCUNA

Already heralded as a champion of definitive remastered collections of acoustic jazz in its series of limited edition boxed sets, three-CD compilations and classic jazz single discs, Mosaic will on March 20 launch a new imprint, Mosaic Contemporary, dedicated to compiling and reissuing contemporary jazz from the '70s and '80s (read: electric, fusion, soul-jazz, pop-jazz). It will be piloted by label director **Matt Pierson**, formerly an executive VP/GM for Warner Bros.' jazz division.

"With so much shrinkage at the majors, not only with jazz in general, but also in jazz reissues, we recognized the need to highlight true individuals in contemporary improvised music," Pierson says. "A major won't reissue an album if it will only sell 15,000 copies. Our business model as an independent allows us to be profitable at 6,000."

Pierson notes the importance of linking up with Mosaic because of its esteemed standing in the jazz landscape. "This kind of endeavor couldn't start up without name recognition," he says. "Mosaic's brand is extremely important and its experience with licensing is invaluable."

The first Mosaic Contemporary titles will



**Beatbox**

KERRI MASON kmason@billboard.com

## Remix=Revival

Pop Acts Find New Life In Clubs Via Dance Remixes

**Y**ou don't have to stress the importance of the remix to people in dance music. It's an essential format that helps the genre define itself, a DJ's primary tool, a way for dance producers to achieve symbiosis with some of the greatest music talents of all time, and to keep working.

But recent evidence suggests that artists outside of dance are discovering the value of a great remix, too, to do something very specific—awaken and reutilize dormant material.

**Sarah McLeod** is Australia's reigning rocker chick, a singer/songwriter who sounds like **Melissa Etheridge**, looks like **Joan Jett** and writes lyrics that outwit both. She released "Beauty Was a Tiger," her first solo album after parting with **Superjesus**, the popular band

she fronted for almost a decade, in September 2005. It hit the top 40 in Australia as expected. But McLeod's manager, **Michelle Sullivan** of Michelle Sullivan Management, was eager to bring her to other territories, particularly the United States.

It would take a dance figure, fellow Aussie **HooknSling**, to make it happen.

The producer/DJ had created a bootleg mix of "Beauty" track "He Doesn't Love You" and wanted to make it honest. "Upon hearing his mix, I couldn't help but give him approval," Sullivan says. "It was undeniably addictive, I couldn't get it out of my head."

The punchy rerub caught fire on dancefloors and made it into the hands of U.K. label Renaissance Recordings, which signed it for the world and gave

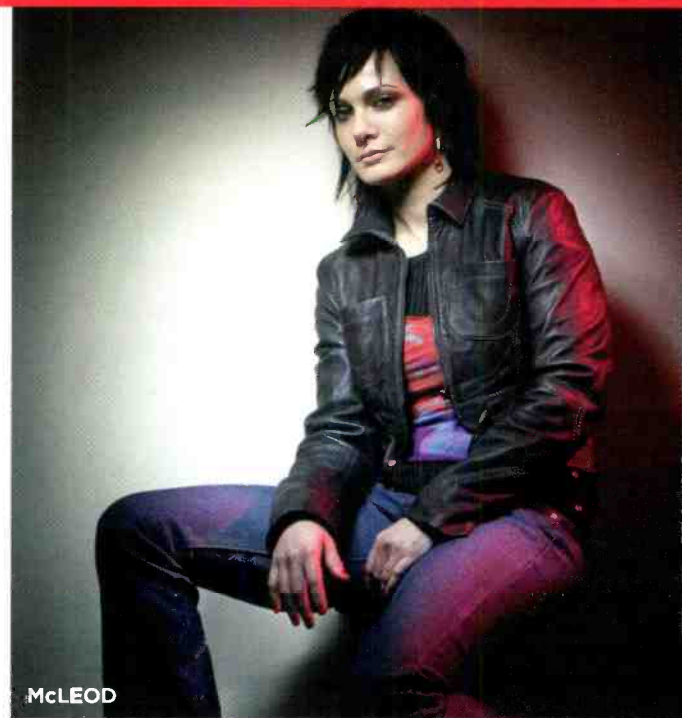
it prime compilation-closing placement on its "Ibiza: The Sound of Renaissance Volume 3" release.

The remix has since spent 25 weeks and counting on the Australian Recording Industry Assn. club chart, peaking at No. 1. McLeod's MySpace page has been "flooded with fan mail relating to the mix," Sullivan says. "Clubbers from as far as Moscow, the Hamptons and Ibiza have sent their love for the tune and wholehearted wishes for a follow-up." And best of all, U.S. dance radio DJs are slowly starting to add the HooknSling radio edit.

On the strength of the interest, McLeod now plans to tour the United States this year, "and it would be criminal not to incorporate the mixes into the show," Sullivan says.

Kid-friendly duo **Jupiter Rising** had a similar conundrum. Its bleacher-stomping single "Go!" had achieved notable licensing success, with multiple synchs for Disney, MTV and Fox Sports, but couldn't break pop radio significantly. Startup label Chime Entertainment started looking for another way in. "After the song ran its course, we had this feeling that it would have a great opportunity in the dance world," Chime senior VP of promotion and marketing **Bob Catania** says. "The lyric and video lent itself to that."

So Catania got with dance promoter **Sergio Gonclaves** of Pitch Control Marketing and commissioned remixes from club-focused **Frischia & Lamboy** and pop-minded **Dave Audé**.



MCLEOD

The package drove "Go!" to No. 24 on Billboard's Hot Dance Club Play chart and No. 7 on Dance Airplay. "It has a whole new life in the dance world," Catania says. And Chime plans to loop that right back to top 40. "Our goal is to reach critical mass through Bob's work in the dance market and mine in licensing, so that radio can't ignore this band," Chime VP of strategic marketing **Ken Hauptman** says.

The trend isn't reserved for

indies either. Beatbox's favorite new soul singer, **Leela James**, is also turning to the remix for a career pants-kick. In an exclusive deal with Warner Bros., West End Records—the legacy label of legendary New York nightclub Paradise Garage—will release remixes of four songs from her 2005 Warner debut album "A Change Is Gonna Come," starting with "Good Time."

Everybody else is doing it, so why can't you? ...



PETERSON

Twenty-five years after his first DJ gig in London, Gilles Peterson has become a revered brand around the globe—particularly among tastemakers who cannot get enough of his musical fondness for all things funk, soul, jazz, world and electronic. Of course, the fact that he helmed influential labels Talkin' Loud and Acid Jazz only adds to his pedigree.

Indeed, throughout his life, Peterson—who gave birth to the acid jazz movement—has embraced and championed a wildly eclectic, yet incredibly cohesive, musical sensibility. Those in doubt need simply experience one of his DJ sets, one of his numerous compilations or his weekly radio show ("Worldwide") on BBC Radio 1.

Peterson continues this tradition with Brownswood Record-

## 6 QUESTIONS

with GILLES PETERSON

by MICHAEL PAOLETTA

ings, the label he is just now launching with his manager Simon Goffe. Initial signings include New York pianist Elan Mehler, 44-piece string outfit Heritage Orchestra and Minneapolis-bred/Brooklyn-residing, 29-year-old jazz vocalist Jose James.

**It's been several years since you helmed a record label. Which begs the question: Why now?**

I had itchy feet and it's a nice thing to do. But it's like setting up a typewriter company, isn't it? I mean, people don't really want record labels anymore. Still, there are a lot of artists and musicians out there. I'm traveling around the world, and I'm hearing great stuff that motivates and excites me. For me, it's about being able to find and develop acts, excite Simon and myself along the way and not lose money in the process. And possibly, hit the jackpot.

**Where are you finding the acts you sign to Brownswood? Are you handed music left and right because of your high-ranking DJ position?**

That's basically the way it works for me. And now that the word is out that I've got a label, there's a bit more stuff coming through. A lot of it is also a MySpace thing. People know where I am, they know how to find me. They'll send me music, and I'll give it 30 seconds or so and there you go.

**You're known for embracing many styles of music. Where does this come from?**

It comes from a radio station in Paris that I used to listen to in

the '80s. It was called Radio Nova. You would hear Miles Davis next to Public Enemy next to some really wicked rock stuff. The station was very ahead of its time, and that left a big imprint on me.

**You are responsible for the acid jazz movement of the '90s. Of course, that scene came and went, but you've remained. How do you stay relevant so that people want to experience your live DJ sets, listen to your radio show and buy your compilations?**

My secret is being out there, DJ'ing and playing records around the world. And DJ'ing is quite an important source of income for me. It's my bread and butter. But it's a tough gig when you're 42.

**What I find interesting is that you attract all ages to your DJ gigs. You have the folks who have been with you since day one as well as young kids. Do you see yourself as an educator of sorts for the younger generation?**

Yeah. I also remember when I was a kid, like when I was 16 and in a club where the DJ played Art Blakey's "A Night in Tunisia." I remember thinking, "Oh, my god, that sounds unbelievable." That still happens with today's 16-year-olds. It's not that I'm playing Art Blakey every time I play out, but I'm giving them the energy that I got when I first went out and heard something different. It's that "wow" factor of hearing something new and fresh to your ears.

**What's the biggest misconception people have about you?**

That I'm black. ...

# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### ERASURE

**On the Road to Nashville**

**Producer:** Steve Walsh

Mute

**Release Date:** Feb. 20

Erasure may have only logged three stateside hits over 20 years, but that has never slowed its ability to fill venues with steadfastly maniacal fans. Last year's acoustic tour proved once and for all that it is more than synths and camp that have made Vince Clarke and Andy Bell an enduring force, with stripped-down and wholly reconfigured new versions that reveal melodic beauty and thoughtful lyrical messages often lost in the beat. That concert is lovingly captured on this set, which includes 18 tracks on CD and an accompanying DVD from a stop at the legendary Ryman Auditorium last May. Best among many pleasant surprises are the peddle-steel-enriched "Victim of Love," the stripped-to-sweet "Oh L'Amour," the folksy "Piano Song" and a rollicking hoedown reading of "Blue Savannah." A dynamic, delightful rewriting of the book.—CT

### ROCK

#### ANBERLIN

**Cities**

**Producer:** Aaron Sprinkle

*Tooth & Nail*

**Release Date:** Feb. 20

"Cities" is a whirlwind tour through the world of driving rock act Anberlin, with producer Aaron Sprinkle again serving as the guide to the band's adrenaline-fueled endeavors of the heart. The sheer force of first single "Godspeed" destroys the notion that a pop song can't kick some furious butt if it's recorded right. Anberlin's grandiose sound doesn't go in for excessive playing; even acoustic numbers ("The Unwinding Cable Car," "Fin") are crisp and precisely rendered. A softer touch brushes against "Inevitable" though, as pounding drums, jangling bells and strings abound for the album's most romantic track. These guys are hardly old, but their lyrics already reflect lost causes, long-ago youth and regrets. "Dismantle. Repair." unites these themes with a powerhouse production that elevates Anberlin to a plane far above the easier-to-digest boy bands of late.—CLT

#### EXPLOSIONS IN THE SKY

**All of a Sudden I Miss Everyone**

**Producer:** John Congleton

*Temporary Residence Ltd.*

**Release Date:** Feb. 20

#### K-OS

**Atlantis (Hymns for Disco)**

**Producer:** K-OS

Virgin

**Release Date:** Feb. 20

Considerably big in his native Canada but still a cult figure around these parts, the shapeshifting rapper K-Os agreeably shoots on his third album to join the ranks of such genre-benders as Gnarl Barkley and Lupe Fiasco, liberally seasoning his hip-hop with soul, classic rock and well-intentioned new-agey riffs on the tangled state of human interaction. And even if he doesn't get all the way there, he stuffs "Atlantis" to the core with ambition, wicked grooves and more hooks than you might expect. The double-great "Fly Paper" is an upgraded front-porch jam (and a worthy sequel to "Crabbuckit" from his 2004 disc "Joyful Rebellion"), "Valhalla" includes an assist from Kevin Drew of Broken Social Scene, "Equilizer" is something of a rap version of "Jailhouse Rock," and the sweeping single "Sunday Morning" soars on a deceptively twisty series of handclaps and piano. Keep an ear out.—JV



It's impossible to listen to Texan instrumental rock act Explosions in the Sky without paying notice to texture. As each quiet-loud-quiet song cycles through its emotional peaks and valleys, the band considerably adds, subtracts and multiplies conflicting elements and melodies to complete the picture. Even the song names themselves—"Catastrophe and the Cure," "Welcome, Ghosts," "The Birth and Death of the Day"—indicate a struggle of polar opposites on this five-song set. "It's Natural to Be Afraid" captures this back-and-forth best, not only in its girth (13 minutes), but in its perfect execution: The swirling guitars are at once rough and pretty, the percussion is pleading but soothing, the lyrical quality to each melody is grainy but accessible.—KH

#### TRANS AM

**Sex Change**

**Producer:** Trans Am

*Thrill Jockey*

**Release Date:** Feb. 20

Trans Am's seven prior albums have always walked the thin line between genuine homages to Kraftwerk, Rush and Led Zeppelin and are-you-serious?-style exercises that push the limits of hero worship. Still, there's something continually appealing about the trio's refusal to march to any

drummer other than its own on "Sex Change," which revels in straightforward grooves augmented by Trans Am's signature blend of retro electronics and live instrumentation. Don Caballero fans will eat up the distorted riff-fest "Shining Path," and "North East Rising Sun" imagines a coked-up Kraftwerk careening down the Autobahn. Dare to sit still through the bizarre, Vocoder-enhanced "Climbing Up the Ladder (Parts III and IV)," and toe-tap with a smile during "4,738 Regrets," which is almost cinematic in its wistfulness. That this album could just as easily have come out in 1985 is no detriment to its consistently entertaining songs.—JC

#### THE FRAMES

**The Cost**

**Producer:** David Odium

*Anti-*

**Release Date:** Feb. 20

Opener "Song for Someone" is the pacesetter for an album filled with slow and gentle melodies that escalate into anthemic, string-filled choruses. This structure, which has lately yielded commercial success for groups like Snow Patrol, works here mainly due to the consistency of frontman Glen Hansard's songwriting and powerfully affective voice. The problem is that, although there are a number of quality songs such as the ex-

plosive "People Get Ready" and the emotionally wrenching "True," the set as a whole lacks variety and rarely shifts tempo. The folksy "Sad Songs" and the guitar-riddled "Mind's Made Up" offer a glimpse at the different directions the Frames are capable of going, yet it's as if the band is set on practicing restraint. Still, even without that added intensity, softer songs such as "Bad Bone" are elegant in their own right.—JM

### HIP-HOP

#### GROUP 1 CREW

**I Have a Dream**

**Producers:** Christopher

*Stevens, Andy Anderson*

*Fervent/Curb/Warner Bros.*

**Release Date:** Feb. 20

This Florida threesome's opening salvo weds masterful wordplay to massive grooves and plenty of meat on the bone in melody and message. Founder Manwell Reyes and Crew-man Pablo Villatoro throw down rhymes of hope salvaged from despair, and faith and love in the face of fear, without a wasted word or sappy sentiment anywhere. On one relentlessly hooky song after another ("Love Is a Beautiful Thing," "A Lot in Common" and the utterly haunting "Forgive Me"), producers Stevens and Anderson pull fresh sounds from a formidable bag of tricks, lacing

together pulse-pounding backbeats, shimmering strings, crystalline acoustic guitars and a wide array of techno-things, with stacks and stacks of Blanca Reyes' sweet and sassy vocals. An addictive debut from a group that should be forever labeled ... Caution: Contents Seriously Catchy.—GE

### BLUES

#### JJ GREY & MOFRO

**Country Ghetto**

**Producer:** Dan Prothero

*Alligator*

**Release Date:** Feb. 20

This is an intriguing and fortuitous signing for Alligator Records. JJ Grey and his band, Mofro, are a Southern-fried buzz out of north Florida. Grey's a songwriter with a sharp wit and a knack for skewering the hypocrites, jive politicians and carpetbaggers who litter the landscape. The Mofro vibe travels freely among swamp funk, blues, rock and soul, and does so with a certain down-and-dirty swagger that's as real as it is appealing. Catch the wave right away with opener "War," which rocks musically and lyrically. The title track is classic Grey, a blend of Dixie funk, autobiography and manifesto. The songs "On Palestine" and "Turpentine" spring from the stuff of local, unpleasant history—the former bearing the

continued on >>p64

#### THE ATARIS

**Welcome the Night**

**Producers:** Nick Launay, Thom

*Flowers, the Ataris*

*Sanctuary/Isola*

**Release Date:** Feb. 20

Much has happened to the Ataris since the Indiana rockers last emerged from the studio with 2003's "So Long, Astoria." Somewhere along the line the group effectively splintered before frontman Kristopher Roe and guitarist John Collura brought it back together, parting ways with Columbia and dramatically restructuring and reinventing the sound. The Ataris in 2007 are a seven-piece outfit with keyboards and cello bolstering the guitar attack to create a dense, textured sonic blanket that has more in common with Radiohead and the Cure than it does with the Warped tour. And while song titles such as "Confessions Are More Dangerous Than Lies" and "Act V, Scene IV: And So It Ends Like It Begins" sound like perfect fits for Fall Out Boy or Panic! at the Disco albums, they are unrelentingly sober ruminations on romantic loss, spiritual longing and even suicidal despair, albeit with anthemic choruses that keep you pumping your fist while Roe is tearing out his heart.—GG



#### JILL CUNIFF

**City Beach**

**Producers:** various

*The Militia Group*

**Release Date:** Feb. 20

Jill Cuniff, former lead singer of alt-rock group Luscious Jackson, returns after six years and two kids with a delightfully breezy and refreshingly hopeful chill-out solo disc. Writing and producing much of the album herself, Cuniff's honeyed vocals, distinctive wah-heavy guitar and retro-fabulous canned beats on tracks like "NYC Boy" immediately evoke New York circa 1994, when LJ's debut full-length was released on the Beastie Boys' now-defunct Grand Royal label. The relentlessly strong hooks—especially on the acoustic guitar-anchored "Eye Candy" and the swinging, slightly twangy "Exclusive," which conjures early Sheryl Crow—make it easy to embrace lyrical riffs on taking it easy and "enjoying the ride." A thoroughly made-for-summer album released in the dead of winter, catching these musical waves guarantees instantaneous thawing.—SV



# THE BILLBOARD REVIEWS

## SINGLES

from >>p63

somber weight of gospel, while the latter rocks Mofro style.—PVV

### JAZZ

#### WILL BERNARD

##### Party Hats

**Producers:** Will Bernard,

Jon Evans

Palmetto

**Release Date:** Feb. 20

★ While many of San Francisco's most talented young jazz musicians emigrated to New York in the late '90s, guitarist Will Bernard stayed put, establishing diverse gigging bands and recording fine albums that sailed under the radar. However, Bernard breaks through with greater visibility on the superb "Party Hats," a groove-infused album that showcases his six-string prowess as an imaginative arranger and improviser, especially on tunes like the ebulliently catchy "Ripple Sole," the funky "Folding Green" and the blues-steeped, slow-swaying title track. "Party Hats" marks a welcomed return for Bernard, who deserves higher recognition as one of jazz's hardest working and most gifted guitarists.—DO

### NEW & NOTEWORTHY

#### PACHA MASSIVE

##### All Good Things

**Producer:** Nova

Nacional Records

**Release Date:** Feb. 20

★ Pop this bilingual Bronx duo's debut CD into your computer, and the iTunes genre column comes up "Unclassifiable." That works just fine for the aptly titled "All Good Things," which explores the spaces where electronic, dancehall and Latin rhythms intersect in surprising ways. "La Verdolaga" starts with a drum-and-bass melody, adds

emotional impact with Colombian singer Lucia Pulido's wistfully plaintive singing, then throws in an English rap verse by Flex Nug. Dance detours into dub on instrumental "Drive"; the funkily percussive "Al Ritmo de Pacha" evokes Fela Kuti changing planes in the Dominican Republic. Sexy vocals abound, framed by understated flourishes—a B3 organ here, a sitar there—that make Latin indie label Nacional's first U.S. signing a continuous reward for the ears.—ABY

#### DIR EN GREY

##### The Marrow of a Bone

**Producer:** Dynamite Tommy

Warcon Records/Free Will

America

**Release Date:** Feb. 20

★ Despite the fierce squalling Dir en grey kicked up on 2006's "withering to death," the Japanese sensation opens "The Marrow of a Bone" with the downtempo "Conceived Sorrow," letting sparse piano and sonorous bass lead the way. Instead of mixing brutality with pretty melodies, this time the band confines those elements to separate tracks—you don't hear any more beautiful colors until eight cuts later on "namamekashiki ansoku, tamerai ni hohoemi." "The Marrow of a Bone" is also less chaotic than "withering"; a tighter rein is kept on the bristling, punk-infused rock. But Dir en grey still lets its wrath loose on the furious "grief," where singer Kyo mangles his English and lets off hysterical screams.—CLT

Additional reviews online this week at [billboard.com](http://billboard.com):

- High Llamas, "Can Cladders" (Drag City)
- The Taters, "Just One Night" (self-released)

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Ayala Ben-Yehuda, Jonathan Cohen, Hillary Crosley, Gordon Ely, Gary Graff, Katie Hasty, Jill Menze, Dan Ouellette, Charles Perez, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel

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

corresponding format.

**CRITICS' CHOICE ★:** A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

### POP

#### MIKA

**Grace Kelly (3:08)**

**Producers:** Mika, Greg Wells

**Writers:** Mika, J. Muer,

J. Merhcunt, D. Warner

**Publishers:** various

Casablanca

★ Mika, a 23-year-old male Beirut-born jack-of-all-musical trades, topped U.K. singles in January with "Grace Kelly" based solely on digital sales—a new phenomenon in that country—with his jaw-dropping, wild-eyed Scissors Sisters-meets-Freddie Mercury four-octave vocal imprint. Cosmic uptempo production sounds like nothing that stateside radio has indulged . . . well . . . ever . . . with audacious howling-into-a-squeal falsetto opening verse: "Do I attract you? Do I repulse you with my queasy smile?/Am I too dirty? Am I too flirty?" Polarizing opinions are a certainty, given the self-proclaimed "operatic spoof's" manic musical overdrive. "Grace Kelly" is surely atypical, conspicuous in its weird, ambrosial, hyperactive originality. We can't even imagine what's in store from full-length debut "Life in Cartoon Motion," due in March.—CT

#### THE WRECKERS

**Leave the Pieces (3:30)**

**Producers:** John Shanks,

Michelle Branch

**Writers:** J. Hanson, B. Austin

**Publishers:** various

Maverick

Country's penchant to embrace pop is no more evident than the eminence of the Wreckers—Michelle Branch and buddy Jessica Harp—who topped Hot Country Singles with "Leave the Pieces" last fall (and currently riding the top 10 with "My, Oh My"). Given Branch's mainstream rep with "All I Wanted" and Santana duet "The Game of Love," Maverick is working a "Pop Mix" of "Pieces" in hopes of enrapturing adult top 40, obviously sniffing Dixie Chicks' recent success at the format. Elements are in place to broaden boundaries, with

the hook-laden midtempo number, ingratiated with organic guitar. Even so, the "pop" redo remains heartily country, unlike, say, Rascal Flatts' AC chart-topper "What Hurts the Most"—whose pop remix convincingly eradicated the twang. Radio will have to educate listeners that Branch is at the helm to cross this one over. It's catchy, but there's little pop about it.—CT

### R&B

#### MIMS

**This Is Why I'm Hot (4:18)**

**Producer:** Blackout

Movement

**Writers:** various

**Publishers:** various

Capitol

▶ MIMS is the latest rookie kicking on hip-hop's door, donning Harlem fashion, swagger and flow and hoping to bring the coveted East Coast crown back to New York. In debut single "This Is Why I'm Hot," he rhymes with a smooth Southern flow, enlisting Miami-based producer the Blackout Movement (along with perhaps a record-breaking 13 total writers), to create what sounds like a first-quarter staple. On the hook, "I'm hot cause I'm fly/You ain't cause you

#### NE-YO

**Because of You (3:51)**

**Producers:** Stargate, Ne-Yo

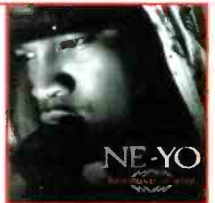
**Writers:** S. Smith, T. Herrnansen,

M. Eriksen

**Publisher:** not listed

Def Jam

While Ne-Yo's been busy promoting his recent role in the film "Stomp the Yard," writing for Whitney Houston and enjoying Beyoncé's perpetual "Irreplaceable" chart reign (which he penned), the crooner eeked out time for his latest, "Because of You." Opening with foot-tapping drums and a romantic harp riff, he revisits the Michael Jackson-esque layered harmonies that made "So Sick" so successful. Dedication to a woman, whom he refers to as the "sweetest drug," is the subject at hand, with a romantic jam that will propel his career stride another two steps forward. Following last year's platinum-selling debut, "In My Own Words," Def Jam's star R&B singer sets up sophomore effort "Because of You," due in April, with another express line to the top of the charts.—HC



not," MIMS gloats on a track that is already generating burn on The Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts. His early success was not easy. He pushed "This Is Why I'm Hot" independently under his own American King Music for a year prior, generating 1,000 music spins per week and more than 1 million MySpace streams. With forthcoming debut album "Music Is My Savior," his hustle may make him one of the "Hot" commodi-

ties for the year. A promising major label renaissance.—CP

### NEW & NOTEWORTHY

#### ASHLEY TISDALE

**So Much for You (3:05)**

**Producer:** The Matrix

**Writers:** A. Longlands, L.

Christy, S. Spock, G. Edwards

**Publishers:** various

Warner Bros.

▶ The fact that Disney's "High School Musical" soundtrack finished at No. 2 for 2006 delivers the unmistakable message that today's youth are ravenous for the next generation of straight-ahead pop music. Ashley Tisdale, the 21-year-old who starred in "High School Musical" as well as Disney TV's "The Suite Life of Zack & Cody," already has name recognition well beyond the tween audience, and the latest single from her debut album "Headstrong" reignites production team the Matrix (Avril Lavigne, Bustd, Hilary Duff) with an effervescent uptempo gambol and boomerang sing-along hook that makes any pop fan reminiscent for the days when Hanson and Spice Girls brought the top 40 airwaves new life . . . ironically, exactly a decade ago. Hmm, a sign that it's again time for change? Hopefully, radio will recognize that Tisdale stands to usher in a new chapter. A star is born.—CT

#### KORN FEATURING AMY LEE OF EVANESCENCE

**Freak on a Leash (3:55)**

**Producers:** Richard Gibbs, Korn

**Writer:** Korn

**Publishers:** WB/Goathead, ASCAP

Virgin

Metal-heads, brace yourselves: The first shockwave of the new year is quite a doozy. By now, Korn fans have heard about the band's MTV "Unplugged" special and resulting LP. Pre-empting that session is "Freak on a Leash," one of the band's most popular singles. Besides listeners wrapping their heads around the idea of Korn following an acoustic path, the pensive, seething "Freak" has been converted into a dark lounge number. Piano, cellos, Latin undertones and Evanescence lead Amy Lee crooning in the background are all a neck-snapper. Her writhing voice supplants the alterna-scattering that singer Jonathan Davis originally recorded, with a rearrangement that is mesmerizing. Still, seeing Korn go the candles-and-mood-lighting route is as startling as former guitarist Head suddenly ditching the band for Jesus. As inconceivable as it appears, "Freak" is narcotic.—CLT





# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### SUPER-BOWLED

>>Prince gets a kick from the Super Bowl, with spikes on Top Pop Catalog Albums (Nos. 2 and 13) and The Billboard 200 (No. 195). Nielsen SoundScan says his overall album sales grew from 14,000 a week earlier to 31,000, while his digital tracks boomed from 59,000 downloads to 102,000.

### IT'S THAT 'TIME'

>>Michael Bublé's "It's Time" reaches its second birthday, thus leaving Top Jazz Albums to enter Top Pop Catalog Albums at No. 8. The singer's title led the Top Jazz list for a total of 79 weeks, a record for that chart.



### HOT START

>>With help from "Saturday Night Live" and shows in Los Angeles and New York, U.K. import Lily Allen sees a 5% gain (No. 23), thus becoming the first new artist since Avril Lavigne in June 2002 to post a second-week gain after bowing inside the top 20.

## CHART BEAT

>>"Not Fade Away" was originally the B-side of the Crickets' "Oh, Boy!," a song that entered the Billboard pop singles chart in November 1957. Seven years later, it was the first U.S. chart entry for the Rolling Stones. Now, almost 50 years after it was written by Buddy Holly and Norman Petty, the song returns to The Billboard Hot 100 courtesy of Sheryl Crow. The chart implications are detailed in Chart Beat.

>>Fred Bronson tap dances down 42nd Street, as George Strait collects his 42nd No. 1 on Hot Country Songs, expanding his lead as the artist with the most No. 1s on this tally.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).



## Over the Counter

Geoff Mayfield [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

### Fall Out Boy's 'High' Time; Glimpses Of Ertegun

Maybe the band needs to charge its name? Opening atop The Billboard 200 with its first No. 1 album and its second top 10 set in less than two years, the words **Fall Out Boy** hardly describe this rock act's career trajectory.



Fueled by multiformat hit "This Ain't a Scene, It's an Arms Race," new album "Infinity on High" opens at 200,000 copies, a little more than 100,000 ahead of the band's previous Nielsen SoundScan high and the second-largest week of this still-young year. That puts Fall Out Boy 24,000 pieces ahead of last week's leader, **Norah Jones'** "No, Too Late," which declines by 42% in its second week. The band's 2005 title, "From Under

the Cork Tree," peaked at No. 9, selling 157,000 copies in its busiest week.

Next issue's charts will reflect the first sales week since 2004 to include the impact of the Grammy Awards telecast and Valentine's Day shopping, a cocktail that should stir the first same-week gain of 2007. Given some of the preshow jumps that Grammy-featured acts registered this issue—like the 107% lift for big winner **Dixie Chicks** (146-72) and a 32% spike for nominee **Corinne Bailey Rae** (17-9)—prospects look promising.

Some fans couldn't wait to react to the Grammys, and digital distribution permits quick gratification. The Chicks' "Taking the Long Way" drew more than half of its 6,000-unit gain from downloads, as the album posted its largest digital frame since the week ending July 2. We imagine a lot of those downloads got bought the night the show aired.

**LASTING IMPRESSIONS:** In 1990, **Clive Davis'** pre-Grammy Awards party was not yet the "Entertainment Tonight" extravaganza that it is today. There was no assigned seating, which meant a schlub like me could share a table with **Brian Wilson**. Yet, as cool as it was to encounter the **Beach Boys'** creative force, the night's coolest introduction happened later.

Just before I left the Beverly Hills Hotel, a bald, bespectacled man whose face was familiar from numerous trade photos motioned me to come to his table. He asked me if I might spare a cigarette. After I lit one for him, he looked up and said graciously, "I'm **Ahmet Ertegun**."

I couldn't help but smile and say, "I know who you are, sir." Here a captain of the record industry, one of the pioneers of his profession, felt obligated to introduce himself to this kid from Ohio, all for a cigarette that couldn't have been worth more than a quarter. I'm chagrined to admit to those years I kept a cigarette habit, but I'm glad I was a smoker that particular night.

Years later, I met him again when I joined **Howard Lander**, then Billboard's publisher, at Atlantic's headquarters to discuss a spotlight issue for the label's 50th anniversary. "You once bummed a cigarette from me at Clive's party," I told him when we were introduced.

Pleasant conversation segued to an uncomfortable topic when two of his executives expressed displeasure at the way labels were credited in our radio magazine's year-end charts. As the tone got heated, Ertegun stole a pause, tipped his pack of smokes toward me

and said, "Would you like your cigarette back now?"

Having quit by then, I declined, but that was beside the point. With an innate blend of humor, graciousness and diplomacy, Ertegun had cut the tension. The mood immediately lightened, and we found a mutually satisfactory solution.

In both of those brief, memorable encounters, Ertegun displayed a royal but comfortable charm that made it easy to imagine how he wooed so many pillars of R&B, jazz, rock and pop to record for him through the years.

The man who was portrayed in two recent films—"Ray" and "Beyond the Sea," the biopics of **Ray Charles** and **Bobby Darin**—grew Atlantic from a small, feisty independent to the major force that became one of Warner Music Group's charter labels. His legacy stands not only in hundreds of classic albums and thousands of timeless songs that his labels recorded, but also the post-Atlantic discographies of executives who once worked with him, none the least of them Universal Music Group chairman **Doug Morris**.

However the music business evolves in the 21st century, it will always stand on a foundation that Ertegun—and very few others—built.

## Market Watch

A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,821,000	308,000	16,891,000
Last Week	9,376,000	330,000	16,196,000
Change	4.7%	2.0%	4.3%
This Week Last Year	12,075,000	612,000	10,858,000
Change	-18.7%	48.4%	55.6%

\*Digital album sales are also counted with album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2006	2007	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	63,300,000	53,314,000	-15.8%
Digital Tracks	67,971,000	106,976,000	57.4%
Store Singles	387,000	272,000	-29.7%
<b>Total</b>	<b>131,658,000</b>	<b>160,562,000</b>	<b>22.0%</b>
Albums w/TEA*	70,097,100	64,011,600	-8.7%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### ALBUM SALES



### SALES BY ALBUM FORMAT

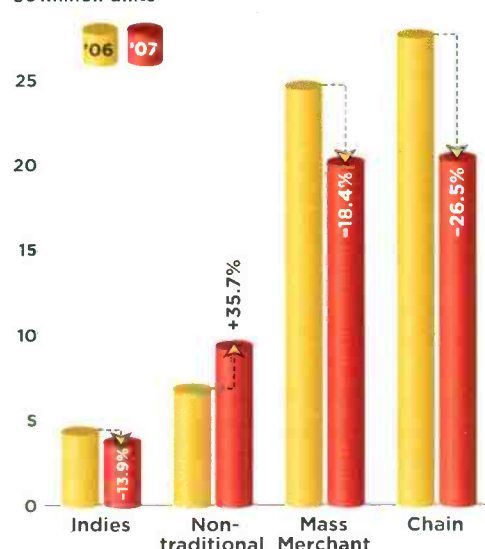
CD	59,611,000	47,648,000	-20.1%
Digital	3,376,000	5,508,000	63.2%
Cassette	194,000	52,000	-73.2%
Other	119,000	106,000	-10.9%

For week ending Feb. 11, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

### Year-To-Date Album Sales By Store Type

30 million units



# FEB 24 2007 THE Billboard 200

THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	2					
1	1	1	1	1 WK	<b>FALL OUT BOY</b> INFINITI ON HIGH FUELED BY RAMEN/ISLAND 008109/IDJMG (13.98)	Infinity On High	1	1
2	1	2	3	12	<b>NORAH JONES</b> BLUE NOTE 74516.BLG (18.98) ⊕	Not Too Late	1	2
3	3	3	3	12	<b>DAUGHTRY</b> RCA 88660.RMG (18.98)	Daughtry	1	3
4	6	7	13	13	<b>AKON</b> KONVIKT/FROFRONT SRC UNIVERSAL MDTOWN 007968*/UMRG (13.98)	Konvicted	2	4
5	NEW	1	1	1	<b>ASHLEY TISDALE</b> WARNER BROS 44425 (18.98)	Headstrong	1	5
6	9	8	10	10	<b>ROBIN THICKE</b> STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	1	6
7	10	4	3	3	<b>VARIOUS ARTISTS</b> GRAMMY 03827/SONY BMG CMG (18.98)	2007 Grammy Nominees	4	7
8	NEW	1	1	1	<b>JASON MICHAEL CARROLL</b> ARISTA NASHVILLE 01487/SBN (11.98)	Waitin' In The Country	1	8
9	17	11	14	14	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae	4	9
10	16	10	2	2	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	2	10
11	2	-	2	2	<b>KATHARINE MCPHEE</b> RCA 87983/RMG (18.98)	Katharine McPhee	1	11
12	NEW	1	1	1	<b>BLOC PARTY</b> VICE 94598* (15.98)	Weekend In The City	12	12
13	5	1	3	3	<b>PRETTY RICKY</b> BLUESTAR ATLANTIC 94603/AG (18.98)	Late Night Special	1	13
14	7	6	10	10	<b>SOUNDTRACK</b> MUSIC WORLD COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	14
15	14	12	1	1	<b>NICKELBACK</b> ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons	5	15
16	19	15	14	14	<b>NELLY FURTADO</b> MOSLEY GEFEN 006300*/INTERSCOPE (13.98)	Loose	1	16
17	33	38	4	4	<b>GREATEST GAINER</b> <b>JOSH GROBAN</b> 143/REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake	2	17
18	4	-	2	2	<b>CELTIC WOMAN</b> NANHATTAN 75110.BLG (18.98)	A New Journey	1	18
19	24	14	5	5	<b>CARRIE UNDERWOOD</b> ARISTA-ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	5	19
20	8	2	3	3	<b>THE SHINS</b> SUB POP 705* (15.98)	Wincing The Night Away	1	20
21	22	17	5	5	<b>RASCAL FLATTS</b> LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	3	21
22	11	-	2	2	<b>HARRY CONNICK, JR.</b> COLUMBIA 88851/SONY MUSIC (18.98)	Oh, My Nola	1	22
23	20	-	2	2	<b>LILY ALLEN</b> CAPITOL 75466 (12.98)	Alright, Still...	20	23
24	13	9	3	3	<b>SOUNDTRACK</b> WALT DISNEY 000117 (18.98)	Jump In!	3	24
25	23	13	3	3	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	25
26	28	23	1	1	<b>FERGIE</b> WILL I AM A&M 007490/INTERSCOPE (13.98)	The Dutchess	3	26
27	29	24	0	0	<b>GWEN STEFANI</b> INTERSCOPE 008099 (13.98)	The Sweet Escape	3	27
28	25	16	4	4	<b>VARIOUS ARTISTS</b> SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	2	28
29	39	28	2	2	<b>JOHN MAYER</b> AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	1	29
30	40	31	5	5	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life	2	30
31	32	25	4	4	<b>HINDER</b> UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	2	31
32	26	18	3	3	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	32
33	30	21	5	5	<b>SOUNDTRACK</b> WALT DISNEY 861698 (18.98) ⊕	Hannah Montana	2	33
34	NEW	1	1	1	<b>PATTY GRIFFIN</b> ATO 0036 (15.98)	Children Running Through	34	34
35	27	27	30	30	<b>RODNEY ATKINS</b> CURB 78945 (13.98)	If You're Going Through Hell	3	35
36	38	29	14	14	<b>KEITH URBAN</b> CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	3	36
37	34	30	1	1	<b>MARY J. BLIGE</b> MARIARCH GEFEN 008111*/INTERSCOPE (13.98)	Reflections (A Retrospective)	1	37
38	18	-	2	2	<b>VARIOUS ARTISTS</b> SONY BMG CMG 03828 (18.98)	Totally Country 6	18	38
39	51	41	4	4	<b>RED HOT CHILI PEPPERS</b> WARNER BROS. 49996* (22.98) ⊕	Stadium Arcadium	1	39
40	21	-	2	2	<b>VARIOUS ARTISTS</b> VERITY/WORD CURB/EMI CMG 02499/ZOMBA (19.98)	WOW Gospel 2007	21	40
41	35	22	12	12	<b>THE BEATLES</b> APPLE 79808/CAPITOL (18.98) ⊕	Love	1	41
42	36	26	5	5	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	1	42
43	37	5	1	1	<b>JOHN MELLENCAMP</b> UNIVERSAL REPUBLIC 008249/UMG (13.98)	Freedom's Road	1	43
44	43	33	1	1	<b>MY CHEMICAL ROMANCE</b> REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	1	44
45	42	37	5	5	<b>EVANESCENCE</b> WIND-UP 13120 (18.98)	The Open Door	1	45
46	55	42	5	5	<b>TAYLOR SWIFT</b> BIG MACHINE 120702 (11.98)	Taylor Swift	1	46
47	56	44	5	5	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 69942/SBN (18.98)	Time Well Wasted	2	47
48	41	32	5	5	<b>VARIOUS ARTISTS</b> SHAQY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	2	48
49	57	47	5	5	<b>30 SECONDS TO MARS</b> IMMORTAL 90992/VIRGIN (12.98) ⊕	A Beautiful Lie	1	49
50	12	-	2	2	<b>JILL SCOTT</b> HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations	12	50
51	58	45	16	16	<b>JOHN LEGEND</b> G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	3	51
52	59	52	15	15	<b>JOSH TURNER</b> MCA NASHVILLE 004744/UMGN (13.98)	Your Man	1	52
53	50	35	8	8	<b>NAS</b> DEF JAM COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead	1	53
54	52	43	5	5	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY UNIVERSAL MDTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	54
55	96	111	9	9	<b>GYM CLASS HEROES</b> DECAYDANCE 12066/FUELED BY RAMEN (13.98)	As Cruel As School Children	55	55
56	54	40	2	2	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 006045*/DJMG (19.98) ⊕	Kingdom Come	2	56
57	75	85	10	10	<b>MARY J. BLIGE</b> MARIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	57
58	72	62	5	5	<b>CHRISTINA AGUILERA</b> RCA 82639/RMG (22.98)	Back To Basics	1	58
59	49	36	2	2	<b>SNOOP DOGG</b> DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	5	59
60	46	20	4	4	<b>REGINA SPEKTR</b> SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	20	60
61	45	34	7	7	<b>OMARION</b> T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	1	61
62	63	51	14	14	<b>SUGARLAND</b> MERCURY 007411/UMGN (13.98)	Enjoy The Ride	1	62
63	60	39	3	3	<b>CARLY SIMON</b> COLUMBIA 89138/SONY MUSIC (18.98)	Into White	13	63
64	NEW	1	1	1	<b>JORDAN PRUITT</b> HOLLYWOOD 000160 (18.98 CD/DVD) ⊕	No Ordinary Girl	64	64
65	70	64	20	20	<b>LUDACRIS</b> DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	1	65
66	15	-	2	2	<b>MADONNA</b> WARNER BROS. 44489 (25.98 CD/DVD) ⊕	The Confessions Tour	15	66
67	62	46	10	10	<b>SOUNDTRACK</b> WALT DISNEY 861426 (12.98)	High School Musical	4	67
68	65	61	3	3	<b>THREE DAYS GRACE</b> JIVE 83504/ZOMBA (18.98)	One - X	5	68
69	69	50	12	12	<b>IL DIVO</b> SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre	6	69
70	88	94	1	1	<b>SOUNDTRACK</b> ATLANTIC 94876/AG (18.98)	Tyler Perry's Daddy's Little Girls	70	70
71	NEW	1	1	1	<b>THE USED</b> REPRISE 49667/WARNER BROS. (19.98 CD/DVD) ⊕	Berth	71	71
72	146	140	38	38	<b>GREATEST GAINER</b> <b>DIXIE CHICKS</b> COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way	2	72
73	31	-	2	2	<b>LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ</b> DISA 720982 (11.98)	Recio, Recio Mis Creadores	31	73
74	44	-	2	2	<b>VALENTIN ELIZALDE</b> UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado	44	74
75	NEW	1	1	1	<b>BAYSIDE</b> VICTORY 336 (13.98)	The Walking Wounded	75	75
76	65	19	3	3	<b>SALIVA</b> ISLAND 008107/DJMG (13.98)	Blood Stained Love Story	19	76
77	73	71	4	4	<b>BLUE OCTOBER</b> UNIVERSAL MDTOWN 006262/UMRG (9.98)	Foiled	29	77
78	63	53	12	12	<b>U2</b> ISLAND 008027/INTERSCOPE (13.98) ⊕	U218: Singles	12	78
79	82	76	5	5	<b>THE GAME</b> GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	1	79
80	77	58	1	1	<b>TYRESE (AKA BLACK-TY)</b> J 78163/RMG (18.98)	Alter Ego	23	80
81	168	84	19	19	<b>GEORGE STRAIT</b> MCA NASHVILLE 99663/UMGN (13.98)	It Just Comes Natural	3	81
82	73	68	30	30	<b>THE RED JUMPSUIT APPARATUS</b> VIRGIN 62829 (12.98)	Don't You Fake It	26	82
83	83	88	13	13	<b>THE KILLERS</b> ISLAND 007026*/IDJMG (13.98)	Sam's Town	2	83
84	87	56	10	10	<b>KELLIE PICKLER</b> BNA 01797/SBN (18.98)	Small Town Girl	9	84
85	81	60	13	13	<b>KT TUNSTALL</b> RELENTLESS 50729/VIRGIN (12.98) ⊕	Eye To The Telescope	33	85
86	71	54	7	7	<b>BOW WOW</b> COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	1	86
87	76	63	6	6	<b>TAYLOR HICKS</b> ARISTA 87904/RMG (18.98)	Taylor Hicks	1	87
88	74	70	2	2	<b>VALENTIN ELIZALDE</b> UNIVERSAL LATINO 006511 (9.98) ⊕	Vencedor	70	88
89	95	90	6	6	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	89
90	105	91	4	4	<b>TIM MCGRAW</b> CURB 78691 (18.98)	Greatest Hits Vol 2: Reflected	2	90
91	93	65	13	13	<b>SNOW PATROL</b> HYPER/D&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open	27	91
92	6	7	22	22	<b>BOB SEGER</b> HIDEOUT 54506/CAPITOL (15.98) ⊕	Face The Promise	1	92
93	102	96	7	7	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	1	93
94	92	67	11	11	<b>INCUBUS</b> IMMORTAL EPIC 23852/SONY MUSIC (18.98)	Light Grenades	1	94
95	100	81	2	2	<b>TONY BENNETT</b> RPM COLUMBIA 80979/SONY MUSIC (18.98)	Due:s: An American Classic	1	95
96	9	6	8	8	<b>THE ALL-AMERICAN REJECTS</b> DOGHOUSE 004791*/INTERSCOPE (13.98)	Move Along	6	96
97	98	92	11	11	<b>ANDREA BOCELLI</b> SUGAR/DECCA 007631/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕	Under The Desert Sky	1	97
98	103	100	2	2	<b>HELLOGOODBYE</b> DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!	13	98
99	73	77	2	2	<b>VANESSA HUDGENS</b> HOLLYWOOD 162638 (13.98)	V	24	99
100	112	107	2	2	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man	3	100



Second from "High School Musical" cast to release album (\$4,000), following Vanessa Hudgens last year.



Debut with 48,000 easily beats best week of last set when it started with 12,000 at No. 114.



After a week's worth of TV appearances—"Today," "Conan," "View" etc.—Groban swells by 65% (33-17).



A Feb. 8 visit to "Leterman" propels her best sales week (27,000). It is her highest-charting set.



Young singer Jordar Pruitt, who is hip with the Disney crowd, sees her debut bow at No. 64 (14,000 sold).

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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: 77 adult top 40 stations, 104 adult contemporary stations and 71 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

FEB 24 2007

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)
2	3	13	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
3	2	16	YOU	LYOYO FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
4	5	12	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
5	4	21	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
6	7	10	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	8	11	ICE BOX	OMARION (T.U.G./COLUMBIA)
8	10	10	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
9	6	15	PROMISE	CIARA (LAFACE/ZOMBA)
10	16	11	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
11	21	5	THIS IS WHY I'M HOT	MIMS (CAPITOL)
12	9	19	WE FLY HIGH	JIM JONES (KOCH)
13	15	8	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
14	11	13	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
15	12	24	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
16	14	13	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPRIAL/VIRGIN)
17	18	22	HOW TO SAVE A LIFE	THE FRAY (EPIC)
18	13	22	WALK IT OUT	UNK (BIG OOMP/KOCH)
19	22	9	THROW SOME D'S	RICH BOY FEAT. POLOW DA OON (ZONE 4/INTERSCOPE)
20	20	12	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
21	19	19	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)
22	17	20	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)
23	24	21	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
24	30	8	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
25	25	29	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)

1,055 stations. comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	36	#1 CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
2	2	35	HOW TO SAVE A LIFE	THE FRAY (EPIC)
3	5	11	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
4	3	34	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
5	4	29	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
6	7	26	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
7	6	36	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
8	9	12	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
9	8	22	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
10	12	14	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
11	11	19	LET LOVE IN	GOD GOD DOLLS (WARNER BROS.)
12	10	42	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
13	13	18	THROUGH GLASS	STONE SOUR (ROADRUNNER/ATLANTIC/LAVA)
14	17	9	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
15	15	16	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
16	16	13	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)
17	18	8	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
18	20	10	IRREPLACEABLE	BEYONCE (COLUMBIA)
19	28	2	LITTLE WONDERS	ROB THOMAS (MELISMA/ATLANTIC)
20	19	19	HURT	CHRISTINA AGUILERA (RCA/RMG)
21	24	14	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)
22	23	11	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
23	25	10	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
24	27	3	LOOK AFTER YOU	THE FRAY (EPIC)
25	29	3	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	24	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
2	1	50	UNWRITTEN	NATASHA BEDIINGFIELD (EPIC)
3	3	42	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
4	5	39	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
5	4	59	BAD DAY	DANIEL POWERS (WARNER BROS.)
6	9	17	HOW TO SAVE A LIFE	THE FRAY (EPIC)
7	6	18	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)
8	8	34	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
9	7	25	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J.R.M.G.)
10	10	41	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
11	11	29	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
12	12	22	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)
13	14	24	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
14	15	19	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
15	13	18	HURT	CHRISTINA AGUILERA (RCA/RMG)
16	16	6	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UMG)
17	17	6	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
18	19	4	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)
19	18	10	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
20	24	3	ORDINARY MIRACLE	SARAH MCLACHLAN (SONY CLASSICAL)
21	22	6	TOO LITTLE TOO LATE	JOJO (DA FAMILY BLACKGROUND/UNIVERSAL MOTOWN)
22	23	5	IRREPLACEABLE	BEYONCE (COLUMBIA)
23	20	3	RAINCOAT	KELLY SWEET (RAZOR & TIE)
24	26	2	SO NOT OVER YOU	SIMPLY RED (SIMPLYRED.COM)
25	21	7	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■
2	3	4	CUPID'S CHOKEHOLD	GYM CLASS HEROES (ISLAND/EPIC) FEAT. BY RAMEN/ATLANTIC/LAVA	
3	4	6	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
4	2	6	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
5	5	13	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
6	6	12	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
7	7	3	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
8	8	16	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	
9	9	9	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
10	10	16	IRREPLACEABLE	BEYONCE (COLUMBIA)	
11	11	9	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	
12	12	18	WALK IT OUT	UNK (BIG OOMP/KOCH)	
13	13	21	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
14	14	15	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPRIAL/VIRGIN)	
15	15	18	WE FLY HIGH	JIM JONES (KOCH)	
16	16	13	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
17	17	21	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
18	18	20	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
19	19	3	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	
20	20	31	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
21	21	11	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	
22	22	25	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
23	23	31	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
24	24	7	ICE BOX	OMARION (T.U.G./COLUMBIA)	
25	25	9	BOSTON	AUGUSTANA (EPIC)	

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	56	5	STUPID BOY	KEITH URBAN (CAPITOL/NASHVILLE)	
52	53	4	PUSH IT TO THE LIMIT	CORBIN BLEU (WALT DISNEY)	
53	41	5	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	
54	44	18	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA)	
55	-	1	PURPLE RAIN	PRINCE AND THE NEW POWER GENERATION (WARNER BROS.)	
56	64	35	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	■
57	57	36	LIFE IS A HIGHWAY	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	
58	48	13	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	
59	65	41	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	■
60	53	20	WHITE & NERDY	"WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	
61	62	17	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	
62	-	1	OUTSIDE LOOKING IN	JORDAN PRUITT (HOLLYWOOD)	
63	-	1	NOT FADE AWAY	SHERYL CROW (A&M/INTERSCOPE)	
64	67	6	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
65	-	40	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	■
66	68	18	HURT	CHRISTINA AGUILERA (RCA/RMG)	
67	73	16	SHE'S EVERYTHING	BRAID PAISLEY (ARISTA/NASHVILLE)	
68	-	1	BE GOOD TO ME	ASHLEY TISDALE (WARNER BROS.)	
69	-	44	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
70	-	11	PROMISE	CIARA (LAFACE/ZOMBA)	
71	66	8	WATCHING YOU	RODNEY ATKINS (CURB)	
72	-	43	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
73	74	21	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)	
74	75	28	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
75	69	44	UNWRITTEN	NATASHA BEDIINGFIELD (EPIC)	

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	★
2	2	16	THREE DAYS GRACE (JIVE/ZOMBA)		
3	6	16	STARLIGHT	MUSE (WARNER BROS.)	★
4	3	30	FACE DOWN	"THE RED JUMP SUIT APPARATUS" (VIRGIN)	★
5	5	7	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
6	7	0	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)	★
7	8	3	DASHBOARD	MODEST MOUSE (EPIC)	★
8	10	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
9	4	9	ANNA-MOLLY	INCUBUS (IMMORTAL/EPIC)	★
10	13	3	READ MY MIND	THE KILLERS (ISLAND/IDJMG)	★
11	9	23	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	★
12	17	5	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
13	16	5	DIG	INCUBUS (IMMORTAL/EPIC)	★
14	14	11	FRAYER OF THE REFUGEE	HISE AGAINST (GEFFEN)	★
15	11	21	LOVE LIKE WINTER	AFI (THY EVIL/INTERSCOPE)	★
16	12	33	THROUGH GLASS	STONE SOUR (ROADRUNNER)	
17	18	52	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	★
18	20	4	FOREVER	PAPA ROACH (ELECTRA/GEFFEN)	★
19	19	19	PHANTOM LIMB	THE SHINS (SUB POP)	★
20	15	36	T HE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	★
21	33	2	WELL ENOUGH ALONE	CHEVELLE (EPIC)	★
22	24	5	NAIVE	THE KOOKS (ASTRALWERKS)	★
23	23	10	THINK I'M IN LOVE	BECK (INTERSCOPE)	★
24	28	5	LAZY EYE	SILVERSUN PICKUPS (DANGERBIRD)	
25	25	9	VOICES	SAOSIN (CAPITOL)	

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Contains the top 100 pop songs for the week of Feb 24, 2007.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Contains the top 100 pop songs for the week of Feb 24, 2007.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Contains the top 100 pop songs based on airplay for the week of Feb 24, 2007.

123 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Contains the top 25 hot singles sales for the week of Feb 24, 2007.

HITPREDICTOR section with sub-sections: POP 100 AIRPLAY, ADULT TOP 40, MODERN ROCK. Includes a chart legend and list of predicted hits.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations.

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

FEB 24 2007

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	WEEKS ON CHART	PEAK POSITION
<b>1</b>	<b>1</b>	<b>15</b>	<b>#1 GREATEST GAINER</b> ROBIN THICKE STAR TRAK 006 46*/INTERSCOPE (9.98)	<b>The Evolution Of Robin Thicke</b>	<b>1</b>	
2	2	13	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	
3	16	10	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (13.98)	Dreamgirls	1	
4	5	12	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MD*OVN 007968*/UMRG (13.98)	Konvicted	1	
5	11	11	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	
6	3	21	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations	1	
7	2	21	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	1	
8	11	13	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	1	
9	7	9	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.56)	Reflections (A Retrospective)	2	
10	8	24	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	
11	12	12	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007#63*/UMRG (13.98)	Like Father, Like Son	1	
12	14	10	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG '19.98) (9)	Kingdom Come	2	
13	9	7	CIARA LAFACE 03336/ZOMBA (18.98) (8)	Ciara: The Evolution	1	
14	13	11	NAS DEF JAM/COLUMBIA 007229*/IDJMG (15.98)	Hip Hop Is Dead	1	
15	15	14	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego	1	
16	18	22	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	16	
17	10	6	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	1	
18	20	19	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	10	
19	22	23	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	
20	17	15	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.58)	Tha Blue Carpet Treatment	2	
21	19	17	FANTASIA J 78962/RMG (18.98)	Fantasia	3	
22	28	29	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	
23	21	20	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	2	
24	24	26	LUDACRIS DTP/DEF JAM 007224*/IDJMG (13.98)	Release Therapy	2	
25	23	25	THE GAME Geffen 007933*/INTERSCOPE (13.98)	Doctor's Advocate	1	
26	25	24	CHRIS BROWN JIVE 82878/ZOMBA (18.98) (8)	Chris Brown	2	
27	26	21	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	2	
28	29	28	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	5	
29	27	27	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten	1	
30	30	32	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	
31	35	17	DIDDY BAD BOY 83864/AG (18.98)	Press Play	1	
32	31	31	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz	1	
33	33	30	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	9	
34	40	46	MONICA J 78960*/RMG (18.98)	The Makings Of Me	1	
35	37	44	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1	
36	54	55	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (13.98) (8)	King	1	
37	38	36	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story	10	
38	41	37	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	1	
39	34	33	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	2	
40	51	50	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	1	
41	32	2	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone	1	
42	46	55	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	1	
43	44	39	LIONEL RICHIE ISLAND 006484/IDJMG (13.98) (8)	Coming Home	1	
44	42	48	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (13.98)	Jibbs Feat. Jibbs	8	
45	39	34	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (23.98)	Dreamgirls: Deluxe Edition	22	
<b>46</b>	<b>81</b>	<b>64</b>	<b>#1 PACE SETTER</b> GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98) (8)	<b>St. Elsewhere</b>	<b>4</b>	
47	50	42	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I	1	
48	35	16	SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight	16	
49	48	47	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.58)	Port Of Miami	1	
50	43	43	AL GREEN HI 82040/CAPITOL (18.98) (8)	The Definitive Greatest Hits	19	
51	59	54	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	1	
52	45	71	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am	1	
53	53	51	PATTI LABELLE UMBRELLA 970109/BUNGALD (15.98)	The Gospel According to Patti LaBelle	1	
54	46	41	STYLES P RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money	19	
55	55	49	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	21	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	WEEKS ON CHART	PEAK POSITION
56	47	45	DJ CLUE ROC-A-FELLA/DEF JAM 006163*/IDJMG (13.38)	DJ Clue?: The Professional 3	18	
57	79	77	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (15.98)	The Ultimate Luther Vandross	3	
58	61	36	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1	
59	56	72	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume I	9	
60	62	8	RUBEN STUDDARD J 78961/RMG (18.98)	The Return	2	
61	57	8	DIANA ROSS MANHATTAN 82654/BLG (18.98) (8)	I Love You	16	
62	6	9	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	
63	58	40	MOS DEF GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	True3 Magic	25	
64	68	52	SHAREEFA DTP/DEF JAM 007231*/IDJMG (10.98)	Point Of No Return	1	
65	52	75	J XAVIER NOODAY 007/MUSIC WORLD (12.98)	Young Prince Of The South	52	
<b>66</b>	<b>HOT SHOT DEBUT</b>	<b>1</b>	<b>Z-RO</b> KMJ 9781 (15.98 CD/DVD) (8)	<b>Tha Omega</b>	<b>56</b>	
67	75	53	CLIPSE RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury	1	
68	70	76	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	1	
69	70	76	SAMMIE ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)	Sammie	1	
70	53	81	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	
71	72	79	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing	7	
72	71	75	JAMIE FOXX J 71779*/RMG (18.98) (8)	Unpredictable	1	
73	76	31	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	
74	76	26	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box	39	
75	77	52	REYES BROS. LATIN THUG 606 (17.98)	Ghetto Therapy	59	

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	Album Title	WEEKS ON CHART	PEAK POSITION
<b>1</b>	<b>1</b>	<b>3</b>	<b>#1</b> KENNY WAYNE SHEPHERD REPRISE 48294/WARNER BROS. (8)	<b>10 Days Out: Blues From The Backroads</b>		
2	2	7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1		
3	5	35	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase		
4	7	36	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me		
5	NEW	2	TOMMY CASTRO BLIND PIG 5111	Painkiller		
6	NEW	1	RUTHIE FOSTER BLUE CORN 70502	The Phenomenal Ruthie Foster		
7	8	37	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection		
8	12	39	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk		
9	10	40	B.B. KING Geffen/Chronicles 003854/UME	The Ultimate Collection		
10	6	4	THE HOLMES BROTHERS ALLIGATOR 4912	Stars Of Grace		
11	11	2	ERIC BIBB TELARC BLUES 83660/TELARC	Diamond Days		
12	9	3	JOHN HAMMOND BACK PORCH 64741/BLG	Push Comes To Shove		
13	4	4	COCO MONTOYA ALLIGATOR 4913	Dirty Deal		
14	13	6	WILLIE CLAYTON MALACO 7529	Gifted		
15	14	2	SOUNDTRACK NEW WEST 6105	Black Snake Moan		

BETWEEN THE BULLETS rgeorge@billboard.com

## CORE STORES ENROLL GYM CLASS

Seven months after its Billboard 200 debut, Gym Class Heroes make roll call on Top Rap Albums, entering at No. 17. "As Cruel As School Children" sees a 110% sales lift at core retailers to make this tally.

The hip-hop band danced on and off the big chart since a modest No. 93 start last August with 9,000 units. Powered by the sin-

gle "Cupid's Chokehold," the group roars 96-55 after re-entering in the Jan. 20 issue.

Supported primarily by top 40 outlets and downloads, the single jumps 157 on The

Billboard Hot 100. "Cruel" is sale-priced at Best Buy for \$9.99 and the Heroes have a full schedule of dates until the end of April.

—Raphael George



**FEB 24 2007** **R&B/HIP-HOP** Billboard

**HOT R&B/HIP-HOP AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	3	16	<b>#1</b> LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆	26	26	17	ONE	TYRESE (J/RMG)	☆
2	1	32	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆	27	24	21	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
3	4	15	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆	28	41	6	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
4	2	18	PROMISE	CIARA (LAFACE/ZOMBA)	☆	29	31	15	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
5	6	25	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆	30	44	4	2 STEP	UNK (BIG DUMP/KOCH)	☆
6	8	14	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆	31	27	18	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	☆
7	9	15	THROW SOME D'S	RICH BOY FEAT. POLDW DA DON (ZONE 4/INTERSCOPE)	☆	32	33	12	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)	☆
8	7	15	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆	33	28	19	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
9	5	17	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆	34	40	21	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
10	10	20	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆	35	39	12	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
11	11	8	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆	36	37	6	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
12	11	30	WALK IT OUT	UNK (BIG DUMP/KOCH)	☆	37	35	10	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)	☆
13	15	11	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆	38	10	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆	
14	12	22	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆	39	34	16	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
15	14	30	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆	40	43	68	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
16	17	8	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆	41	42	11	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MTRIARCH/GEFFEN)	☆
17	16	26	WE FLY HIGH	JIM JONES (KOCH)	☆	42	21	22	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
18	19	9	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆	43	48	11	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
19	18	29	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆	44	30	19	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆
20	20	22	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆	45	45	30	I CALL IT LOVE	LIONEL RICHE (ISLAND/IDJMG)	☆
21	32	5	I'M A FLIRT	BOW WOW & R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	☆	46	36	14	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
22	29	12	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆	47	1	9	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
23	22	28	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆	48	52	14	HEAVEN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
24	25	5	30 SOMETHING	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆	49	53	6	CAN'T FORGET ABOUT YOU	NAS FEAT. CHRISSETTE MICHELE (DEF JAM/COLUMBIA/IDJMG)	☆
25	23	10	1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	50	61	2	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆

**ADULT R&B**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	17	<b>#1</b> LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆	10	5	5	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
2	3	26	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆	11	16	19	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
3	2	29	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆	12	12	49	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	13	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆	13	11	33	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
5	5	5	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆	14	13	36	I CALL IT LOVE	LIONEL RICHE (ISLAND/IDJMG)	☆
6	6	6	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆	15	15	17	WHAT YOU ARE	LIONEL RICHE (ISLAND/IDJMG)	☆
7	7	21	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆	16	18	12	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
8	6	19	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆	17	17	19	SAVE ROOM	JOHN LEGEND (G.O.D./COLUMBIA)	☆
9	7	21	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆	18	23	8	MORE THAN FRIENDS	FREDDIE JACKSON (GRPHEUS)	☆
10	14	6	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆	19	22	14	ENOUGH	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	☆
11	16	19	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆	20	21	17	ONE	TYRESE (J/RMG)	☆
12	12	49	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆	21	25	3	SEPTEMBER	KIRK FRANKLIN (STAX/CDCORDE)	☆
13	11	33	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆	22	29	2	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
14	13	36	I CALL IT LOVE	LIONEL RICHE (ISLAND/IDJMG)	☆	23	24	14	UM GOOD	SMOKIE NORFUL (EM/GOSPEL)	☆
15	15	17	WHAT YOU ARE	LIONEL RICHE (ISLAND/IDJMG)	☆	24	28	11	HARD TIME	KIERAN (BLACK RAIN)	☆
16	18	12	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆	25	32	4	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
17	17	19	SAVE ROOM	JOHN LEGEND (G.O.D./COLUMBIA)	☆						
18	23	8	MORE THAN FRIENDS	FREDDIE JACKSON (GRPHEUS)	☆						
19	22	14	ENOUGH	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	☆						
20	21	17	ONE	TYRESE (J/RMG)	☆						
21	25	3	SEPTEMBER	KIRK FRANKLIN (STAX/CDCORDE)	☆						
22	29	2	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆						
23	24	14	UM GOOD	SMOKIE NORFUL (EM/GOSPEL)	☆						
24	28	11	HARD TIME	KIERAN (BLACK RAIN)	☆						
25	32	4	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆						

**HOT R&B/HIP-HOP SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	8	<b>#1</b> THROW SOME D'S	RICH BOY FEAT. POLDW DA DON (ZONE 4/INTERSCOPE)	☆
2	2	5	JUST ANOTHER BOOTY SONG	SUGAR KAINE FEAT. DREA (KOLOR BLIND/STREET PRIDE)	☆
3	3	5	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)	☆
4	5	5	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆
5	4	2	COME CLOSE	3D (BODY HEAD)	☆
6	8	29	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
7	11	2	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
8	10	27	CALL ON ME	JANET & NELLY (VIRGIN)	☆
9	6	24	KOOL AID	LIL' BASS FEAT. JT MDNEY (PIPELINE)	☆
10	15	7	BONE OUT	ERIN JENNAE FEAT. TURF TALK (PORT CITY)	☆
11	7	2	GET TO THE MONEY	REC (BULLS EYE/FACE2FACE)	☆
12	17	14	U SHOULD'A SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
13	9	2	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
14	12	18	RING THE ALARM	BEYONCE (COLUMBIA)	☆
15	-	67	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
16	16	4	BONGCE ALONG	MS. TRINITI FEAT. E-DEE (UNSEEN LAB)	☆
17	14	3	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
18	-	1	MR. JONES	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
19	25	34	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
20	23	26	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
21	-	1	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆
22	-	15	DO OR DIE	BEAR (PORT CITY)	☆
23	-	3	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	-	31	PICK IT UP	K'PRIS (OPHIR)	☆
25	-	70	SEPARATED	AVANT (MAGIC JOHNSON/MCA)	☆

**RHYTHMIC AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	<b>#1</b> YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
2	3	14	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
3	2	16	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
4	4	15	WE FLY HIGH	JIM JONES (KOCH)	☆
5	5	12	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
6	9	12	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
7	12	6	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
8	11	9	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
9	10	20	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (TAKE FO'/UNIVERSAL REPUBLIC)	☆
10	5	24	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
11	15	13	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
12	7	13	PROMISE	CIARA (LAFACE/ZOMBA)	☆
13	8	15	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
14	13	20	WALK IT OUT	UNK (BIG DUMP/KOCH)	☆
15	17	12	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
16	16	24	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
17	21	5	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆
18	14	20	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
19	19	9	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
20	23	23	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
21	24	4	THROW SOME D'S	RICH BOY FEAT. POLDW DA DON (ZONE 4/INTERSCOPE)	☆
22	22	12	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
23	20	20	FERGALICIOUS	FERGIE (WILL.I.AM&M/INTERSCOPE)	☆
24	23	6	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
25	25	8	NA NA	BABY BASH (ARISTA/RMG)	☆

**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**

ROBIN THICKE Lost Without U INTERSCOPE (89.8) 1  
 LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4) 3  
 CHRIS BROWN Poppin' ZOMBA (87.3) 5  
 PRETTY RICKY On The Hotline ATLANTIC (83.1) 6  
 FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2) 10  
 ☆ MUSIQ SOULCHILD Buddy ATLANTIC (85.3) 13  
 YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5) 18  
 BOW WOW & R. KELLY I'm A Flirt COLUMBIA (76.6) 21  
 DIDDY FEAT. KEYSHA COLE Last Night ATLANTIC (66.2) 22  
 YUNG JOC FEATURING MARQUES HOUSTON & TREY SONGZ 1st Time ATLANTIC (87.4) 25  
 TYRESE One RMG (89.5) 26  
 UNK 2 Step KOCH (74.5) 30  
 CRIME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8) 38  
 ☆ NAS FEAT. CHRISSETTE MICHELE Can't Forget About You IDJMG (65.7) 49  
 MARQUES HOUSTON Circle UNIVERSAL MOTOWN (77.3) 52  
 SAMM Come With Me UNIVERSAL MOTOWN (82.8) 55  
 ☆ TIM BALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It to Me INTERSCOPE (83.2) 73  
 ☆ BOW WOW Outta My System COLUMBIA (69.3) 75

**RHYTHMIC AIRPLAY**

LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3) 2  
 PRETTY RICKY On The Hotline ATLANTIC (73.1) 5  
 AKON Don't Matter UNIVERSAL MOTOWN (68.5) 7  
 NELLY FURTADO Say It Right INTERSCOPE (75.4) 8  
 OMARION Ice Box COLUMBIA (76.0) 11  
 RIHANNA & SEAN PAUL Break It Off IDJMG (77.6) 22  
 CHRIS BROWN Poppin' ZOMBA (86.6) 24  
 YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5) 26  
 ☆ TIM BALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It to Me INTERSCOPE (80.3) 27  
 ☆ BOW WOW Outta My System COLUMBIA (68.7) 30  
 JAY-Z FEAT. BEYONCE Holywood IDJMG (89.4) 37  
 ROBIN THICKE Lost Without U INTERSCOPE (88.7) -  
 UNK 2 Step KOCH (74.5) -

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 68 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

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## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	2	20	#1 IT JUST COMES NATURAL	T.BROWN,G.STRAIT (M.GREEN,J.COLLINS)	George Strait	MCA NASHVILLE		1	31	34	36	15	ISN'T THAT EVERYTHING	T.L.JAMES (D.PECK,T.L.JAMES,B.DALY)	Danielle Peck	BIG MACHINE		31
2	1	1	22	WATCHING YOU	T.HEWITT,R.ATKINS (R.ATKINS,S.DEAR,B.G.WHITE)	Rodney Atkins	CORB		1	32	36	38	14	COME TO BED	M.WRIGHT,J.RICH,G.WILSON,V.MCGEHE,J.RICH	Gretchen Wilson	COLUMBIA		32
3	4	6	13	LADIES LOVE COUNTRY BOYS	F.ROGERS (J.JOHNSON,G.TEREN,R.RUTHERFORD)	Trace Adkins	CAPITOL NASHVILLE		3	33	39	53	3	LUCKY MAN	M.WRIGHT,R.RUTHERFORD (D.C.LEE,D.TURNBULL)	Montgomery Gentry	COLUMBIA		33
4	6	6	13	STUPID BOY	D.HUFF,K.URBAN (S.BUXTON,D.BRYANT,D.BERG)	Keith Urban	CAPITOL NASHVILLE		4	34	35	37	9	MISSING YOU 2007	J.WAITE,S.BAGGETT (J.WAITE,M.LEONARD,C.SANFORD)	Alison Krauss And John Waite	ROUNDER		34
			25	SHE'S EVERYTHING	F.ROGERS (W.NANCE,B.PAISLEY)	Brad Paisley	ARISTA NASHVILLE		1	35	38	39	11	COME ON RAIN	D.JOHNSON (D.JOHNSON,P.BLANCH)	Steve Holy	CORB		35
6	8	7	21	ALYSSA LIES	D.GEHMAN (J.M.CARROLL)	Jason Michael Carroll	ARISTA NASHVILLE		6	36	40	40	8	ISN'T SHE	C.BLACK,CARDLINA RAIN (R.BOYER,P.DOUGLAS,R.HARBIN)	Carolina Rain	EQUITY		36
7	9	8	14	ANYWAY	M.MCBRIDE (M.MCBRIDE,B.WARREN,B.WARREN)	Martina McBride	RCA		7	37	41	45	5	A DIFFERENT WORLD	M.A.MILLER,D.OLIVER (M.MESLER,J.HANSON,T.MARTIN)	Bucky Covington	LYRIC STREET		37
8	7	9	28	LITTLE BIT OF LIFE	K.STEGALL,P.DONNELL (T.MULLINS,D.WELLS)	Craig Morgan	BROKEN BOW		7	38	42	43	4	GUYS LIKE ME	J.JOYCE (E.CHURCH,D.RUTTAR)	Eric Church	CAPITOL NASHVILLE		38
9	11	9	9	BEER IN MEXICO	B.CANNON,K.CHESENEY (K.CHESENEY)	Kenny Chesney	BNA		9	39	44	—	2	JOHNNY CASH	M.KNOX (J.RICH,V.MCGEHE,R.CLAWSON)	Jason Aldean	BROKEN BOW		39
10	12	13	7	LAST DOLLAR (FLY AWAY)	B.GALLIMORE,T.MCGRAW,O.SMITH (W.K.ALPHIN)	Tim McGraw	CORB		10	40	43	46	4	I GOT MORE	M.WRIGHT,R.RUTHERFORD (J.COLLINS,R.RUTHERFORD)	Cole Deggs And The Lonesome	COLUMBIA		40
11	14	11	12	WASTED	M.BRIGHT (T.VERGES,M.GREEN,H.LINDESEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		11	41	<b>HOT SHOT DEBUT</b>	1	—	LOST IN THIS MOMENT	J.RICH,B.KENNY (K.ANDERSON,R.CLAWSON,J.D.RICH)	Big & Rich	WARNER BROS./WRN		41
12	13	14	28	I'LL WAIT FOR YOU	B.CANNON (H.ALLEN,B.ANDERSON)	Joe Nichols	UNIVERSAL SOUTH		12	42	48	54	5	SPOKEN LIKE A MAN	T.JOHNSON,R.L.FEEK (D.FRASIER,E.HILL,J.KEAR)	Blaine Larsen	GIANTSLAYER/BNA		42
13	15	17	7	SETTLIN'	B.GALLIMORE,K.BUSH,J.NETTLES (J.NETTLES,K.BUSH,T.OWENS)	Sugarland	MERCURY		13	43	46	44	6	HOUSE LIKE THAT	R.TERMINI,B.J.WALKER,JR. (D.JOHNSON)	Donovan Chapman	CATEGORY 5		43
14	22	26	6	<b>AIR POWER</b> STAND	D.HUFF,RASCAL FLATTS (B.DALY,D.ORTON)	Rascal Flatts	LYRIC STREET		14	44	47	51	3	SAY YES	D.DRAKE,B.DECKER (B.JAMIE,S.D.SCHLITZ,J.TURNER)	Dusty Drake	BIG MACHINE		44
15	15	26	6	YOU'LL ALWAYS BE MY BABY	S.EVANS,M.BRIGHT (S.EVANS,T.MARTIN,T.SHAPIRO)	Sara Evans	RCA		15	45	51	50	4	WHAT I DID LAST NIGHT	B.BEAVERS (C.BRITT,B.PINSON)	Catherine Britt	RCA		45
16	17	16	15	HILLBILLY DELUXE	T.BROWN,R.DUNN,K.BROOKS,J.SPENCE (B.CRISLER,C.WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE		16	46	<b>NEW</b>	1	—	TEARDROPS ON MY GUITAR	T.CHAPMAN (T.SWIFT,L.ROSE)	Taylor Swift	BIG MACHINE		46
17	19	22	13	<b>AIR POWER</b> LONG TRIP ALONE	B.BEAVERS (S.BOGARD,B.BEAVERS,D.BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		17	47	50	48	4	TAKE IT ALL OUT ON ME	B.JAMES (J.COLLINS,W.MOBLEY)	Mark Willis	EQUITY		47
18	21	23	17	<b>AIR POWER</b> A FEELIN' LIKE THAT	M.WRIGHT (D.L.MURPHY,L.DEAN,K.TRIBBLE)	Gary Allan	MCA NASHVILLE		18	48	53	49	14	MORE	B.CHANCEY (R.LYNN,E.MORGAN)	Rockie Lynne	UNIVERSAL SOUTH		48
19	23	24	13	<b>AIR POWER</b> LIPS OF AN ANGEL	J.STOVER (A.WINKLER,R.HANSON,L.GARVEY,M.KING,M.RODDE&E.HOWES)	Jack Ingram	BIG MACHINE		19	49	60	—	2	I WONDER	K.PICKLER,C.LINDSEY,A.MAYO,K.ROCHELLE)	Kellie Pickler	BNA		49
20	24	27	8	<b>AIR POWER</b> A WOMAN'S LOVE	A.KRAUSS (A.JACKSON)	Alan Jackson	ARISTA NASHVILLE		20	50	45	42	11	BAGPIPES CRYIN'	C.DINAPOLI,D.BASON (T.RUSHLOW,R.CLAWSON,M.WADDELL)	Rushlow Harris	SHOW DDG NASHVILLE		50
21	25	25	22	FORE SHE WAS MAMA	K.STEGALL (C.BEATHARD,P.DONNELL)	Clay Walker	ASYLUM-CORB		21	51	54	59	3	ALL MY FRIENDS SAY	J.STEVENS (L.BRYAN,J.STEVENS,L.WILSON)	Luke Bryan	CAPITOL NASHVILLE		51
22	37	—	2	<b>GREATEST GAINER</b> HIGH MAINTENANCE WOMAN	T.KEITH (T.KEITH,T.WILSON,D.SIMPSON)	Toby Keith	SHOW DDG NASHVILLE		22	52	59	—	2	THAT KINDA DAY	D.HUFF,C.WISEMAN (S.BUXTON,J.STOVER,D.BERG,G.MIDDLEMAN)	Sarah Buxton	LYRIC STREET		52
23	26	29	19	GOOD DIRECTIONS	C.CHAMBERLAIN (L.BRYAN,R.THIBODEAU)	Billy Currington	MERCURY		23	53	55	52	6	I GET TO	B.PINSON,BLUE COUNTY (S.AUSTIN,S.J.WILLIAMS,W.NANCE)	Blue County	ASYLUM-CORB		53
24	27	28	14	ME AND GOD	F.ROGERS (J.TURNER)	Josh Turner	MCA NASHVILLE		24	54	49	41	14	OUR COUNTRY	J.MELLENCAMP,T.BROWN (J.MELLENCAMP)	John Mellencamp	UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		54
25	29	33	16	DON'T MAKE ME	B.ROWAN (M.CANNON-GOODMAN,D.BRYANT,D.BERG)	Blake Shelton	WARNER BROS./WRN		25	55	56	56	8	MISSING MISSOURI	M.BRIGHT,S.EVANS (M.KERR,J.TOMLINSON,D.WELLS)	Sara Evans	RCA		55
26	28	31	9	MOMENTS	J.LEO,T.GENTRY (A.TATE,S.TATE,D.BERG)	Emerson Drive	MIDAS/NEW REVOLUTION		26	56	<b>NEW</b>	1	—	NOTHING TO PROVE	M.BRIGHT (J.COLLINS,W.MOBLEY)	Lonestar	BNA		56
27	32	32	24	FIND OUT WHO YOUR FRIENDS ARE	T.LAWRENCE,J.KING (C.BEATHARD,E.HILL)	Tracy Lawrence	ROCKY COMFORT/CO5		27	57	52	60	3	BOMSHEL STOMP	C.HOWARD,E.PITTARELLI (BUC.KRISTY O.,E.PITTARELLI,C.CLARK)	Bomshel	CORB		57
28	31	34	19	STARTIN' WITH ME	J.RITCHEY (J.OWEN,K.MARVELL,J.RICHEY)	Jake Owen	RCA		28	58	57	55	20	STEALING KISSES	B.GALLIMORE,F.HILL (L.MCKENNA)	Faith Hill	WARNER BROS./WRN		58
29	30	—	18	I KEEP COMING BACK	M.WILLIAMS (S.ROBSON,J.STEELE)	Josh Gracin	LYRIC STREET		29	59	<b>NEW</b>	1	—	ONE MORE GOODBYE	R.FOSTER (R.ROGERS,C.INGERSOLL)	Randy Rogers Band	MERCURY		59
30	33	35	18	DIXIE LULLABY	D.GEHMAN,J.POLLARD (P.GREEN,P.DAVIS,J.POLLARD)	Pat Green	BNA		30	60	<b>NEW</b>	1	—	MISSING YEARS	A.S.MARTIN (P.HOWELL,D.O'BRIEN,D.GRAY)	Little Texas	MONTAGE		60

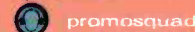
"American Idol" finalist cracks the top 40 with debut single (2 million impressions). Self-titled album arrives at retail April 17.

Newcomer's second single opens with 865,000 impressions at 29 monitored stations. Currently on tour with George Strait.

Lead single from June 12 album takes chart's biggest gain (up 6 million impressions) during first full week of airplay.

## HITPREDICTOR

DATA PROVIDED BY



See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
<b>GEORGE STRAIT</b> It Just Comes Natural MCA NASHVILLE (91.8)	1	<b>CARRIE UNDERWOOD</b> Wasted ARISTA NASHVILLE (81.9)	11	<b>BILLY CURRINGTON</b> Good Directions MERCURY (90.7)	23
<b>TRACE ADKINS</b> Ladies Love Country Boys CAPITOL (90.4)	3	<b>JOE NICHOLS</b> I'll Wait For You UNIVERSAL (91.5)	12	<b>BLAKE SHELTON</b> Don't Make Me WARNER BROS. (87.7)	25
<b>KEITH URBAN</b> Stupid Boy CAPITOL (79.5)	4	<b>SUGARLAND</b> Settlin' MERCURY (89.6)	13	<b>TRACY LAWRENCE</b> Find Out Who Your Friends Are CO5 (88.4)	27
<b>JASON MICHAEL CARROLL</b> Alyssa Lies ARISTA NASHVILLE (85.4)	6	<b>RASCAL FLATTS</b> Stand LYRIC STREET (87.9)	☆	<b>JAKE OWEN</b> Startin' With Me RCA (88.2)	28
<b>MARTINA MCBRIDE</b> Anyway RCA (80.7)	7	<b>SARA EVANS</b> You'll Always Be My Baby RCA (89.5)	15	<b>GRETCHEN WILSON</b> Come To Bed COLUMBIA (82.5)	32
<b>KENNY CHESNEY</b> Beer In Mexico BNA (79.9)	9	<b>DIERKS BENTLEY</b> Long Trip Alone CAPITOL (82.6)	17	<b>STEVE HOLY</b> Come On Rain CORB (77.0)	35
<b>TIM MCGRAW</b> Last Dollar (Fly Away) CORB (82.7)	10	<b>GARY ALLAN</b> A Feelin' Like That MCA NASHVILLE (81.8)	18		
		<b>ALAN JACKSON</b> A Woman's Love ARISTA NASHVILLE (88.4)	20		

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**HOT COUNTRY SONGS:** 120 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.  
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**ALL CHARTS:** See Chart Legend for rules and explanations.

BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## NEW BIG &amp; RICH TRACK STARTS BIG AND FAST

Big & Rich register their highest debut to date on Hot Country Songs with "Lost in This Moment," which arrives at No. 41. Previously, the unconventional pair's highest bow happened when "Holy Water" started at No. 51 in the Oct. 2, 2004, issue. A collaborative single with Gretchen Wilson and Cowboy Troy, "Our America," popped on even higher, at No. 44 in the July 16, 2005, issue. So far, Big & Rich's highest peak on the chart belongs to "Save a Horse (Ride a Cowboy)," which stopped

at No. 11 in the Aug. 7, 2004, issue. The new single makes 1.6 million impressions in slightly more than three days of play at 11 monitored stations. It introduces "Between Raising Hell and Amazing Grace," the duo's third album, slated for a June 5 retail drop. Also noteworthy is George Strait's 42nd No. 1, titled "It Just Comes Natural." Strait remains this list's all-time champ, ahead of Conway Twitty's 40 No. 1s.



—Wade Jessen

# FEB 24 2007 **LATIN** Billboard

## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	11	6	12	#1 GREATEST GAINER	LUIS FONSI	1
1	11	6	12	<b>#1 GREATEST GAINER</b> <b>TU AMOR</b>	Luis Fonsi (S.KRYS, JEREMIAS)	1
2	4	11	9	<b>ESE</b>	Conjunto Primavera (J.GUILLEN, G.GLESS)	2
3	1	17	17	<b>SOLA</b>	Hector "El Father" (H.DELGADO, G.C.PADILLA, H.L.DELGADO)	1
4	2	3	9	<b>TU RECUERDO</b>	Ricky Martin Featuring La Mari (T.TORRES, T.TORRES)	1
5	3	7	12	<b>SHORTY SHORTY</b>	Xtreme (S.TEJADA, S.TEJADA)	3
6	5	2	35	<b>PAM PAM</b>	Wisin & Yandel (LUNY TUNES, TAINY, J.L.MORERA, L.VEGUILLA, F.SALDANA, M.E.MASIS)	1
7	7	9	27	<b>ANTES DE QUE TE VAYAS</b>	Marco Antonio Solis (M.A.SOLIS, M.A.SOLIS)	3
8	8	5	15	<b>BENDITA TU LUZ</b>	Mana (F.OLVERA, A.GONZALEZ, F.OLVERA, S.VALLIN)	1
9	9	4	9	<b>IRREEMPLAZABLE</b>	Beyonce (S.TARGATE, B.KNOWLES, N.E.YO (S.SMITH, B.KNOWLES, M.S.ERIKSEN, T.E.HERMENSEN, E.LIND, A.BJORLUND, R.PEREZ)	4
10	14	22	5	<b>TE LO AGRADEZCO, PERO NO</b>	Alejandro Sanz Featuring Shakira (A.SANZ, L.PEREZ (A.SANZ))	10
11	6	8	20	<b>DIME QUIEN ES</b>	Los Rieleros Del Norte (L.DS RIELEROS DEL NORTE (C.BRANT, G.FLORES))	6
12	18	24	7	<b>LA NOCHE PERFECTA</b>	El Chapo De Sinaloa (E.PEREZ (R.RUBIO))	12
13	19	23	9	<b>DON'T CRY</b>	Toby Love (E.PEREZ (M.DE JESUS BAEZ, M.JHAVIS, J.DE JESUS PINEDA RAMOS, E.PEREZ, NEW WRITER))	3
14	10	10	14	<b>PEGAO</b>	Wisin & Yandel Featuring Los Vaqueros (WISIN & YANDEL (J.L.MORERA, L.VEGUILLA))	10
15	15	16	13	<b>DIME (TELL ME)</b>	Pitbull Featuring Ken-Y (J.SMITH (A.PEREZ, J.H.SMITH, K.VASQUEZ))	4
16	29	45	4	<b>CADA VEZ QUE PIENSO EN TI</b>	Los Creadores Del Pasito Duraguense De Alfredo Ramirez (A.RAMIREZ CORRAL (E.RODARTE))	16
17	13	14	10	<b>ME MUERO</b>	La 5A Estacion (A.AVILA (N.JIMENEZ))	13
18	28	33	4	<b>IGUAL QUE AYER</b>	Rakim & Ken-Y (LOS MAGNIFICOS (K.VASQUEZ, J.NIEVES, R.PINA))	18
19	12	17	11	<b>ME MATAS</b>	Rakim & Ken-Y (MYZTIKO (K.VASQUEZ, J.NIEVES))	9
20	16	18	8	<b>COMO YO NADIE TE HA AMADO</b>	Yuridia (J.CALDERON (J.BON JOVI, R.SAMBORA, O.CHILD))	16
21	23	28	4	<b>NADA PUEDE CAMBIARME</b>	Paulina Rubio (A.BAQUEIRO (F.MONTESINOS))	21
22	37	50	2	<b>MANDA UNA SENAL</b>	Mana (F.OLVERA, A.GONZALEZ (F.OLVERA))	22
23	20	37	3	<b>AMAR ES LO QUE QUIERO</b>	David Bisbal (S.KRYS (D.DE MARIA))	20
24	<b>HOT SHOT DEBUT</b>		1	<b>QUE LLOREN</b>	Ivy Queen (NOT LISTED (M.I.PESANTE))	24
25	24	20	5	<b>NO SE DE ELLA (MY SPACE)</b>	Don Omar Featuring Wisin & Yandel (W.O.LANDRON, NELY (W.O.LANDRON, E.LIND))	20



With increased spins at major-market stations, the song rebounds after a down week with an audience gain of 76%.



Of the 16 Latin stations spinning the cut, KVVZ Los Angeles accounts for 34% of its audience.

It's not only her best debut, it's the highest for a solo female since September, when Paulina Rubio bowed at No. 4.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	25	25	10			
26	25	25	10	<b>LE COMPRE LA MUERTE A MI HIJO</b>	Los Tigres Del Norte (LOS TIGRES DEL NORTE (N.QUINTANILLA))	23
27	21	21	19	<b>SI TU NO ESTAS</b>	Sin Bandera (A.BAQUEIRO (R.ARBELO))	18
28	34	34	17	<b>FANTASMA</b>	Zion (DJ.WALDE, JUNITO, LAEN (FORTIZ))	22
29	22	27	13	<b>I WANNA LOVE YOU</b>	Akon Featuring Snoop Dogg (A.THIAN (A.THIAN, C.BROADBENT))	16
30	30	40	5	<b>TUS PALABRAS</b>	Banda El Recodo (LGA ENTERTAINMENT GROUP (L.L.DIAZ))	30
31	43	43	3	<b>COMO ENTENDER</b>	Jennifer Pena (S.KRYS, J.PENA (J.PENA, O.BERMUDEZ))	31
32	32	35	4	<b>CUANDO BAJA LA MAREA</b>	Diana Reyes (G.MORENO (C.ARRANGO, M.CYRE))	32
33	36	44	7	<b>Y SI VOLVIERA A NACER</b>	Alegres De La Sierra (NOT LISTED (PSOSA))	33
34	31	19	11	<b>SER O PARECER</b>	RBD (A.AVILA (A.AVILA))	1
35	39	-	1	<b>MI CORAZONCITO</b>	Aventura (A.SANTOS, L.SANTOS (A.SANTOS))	35
36	26	12	12	<b>INVIERNO</b>	Reik (K.CIBRIAN (C.BRANT, M.PORTMANN))	17
37	38	38	5	<b>LOBO DOMESTICADO</b>	Valentin Elizalde (NOT LISTED (J.SEBASTIAN))	37
38	35	30	9	<b>POR TU AMOR</b>	Alacranes Musical (G.URBINA JR., R.AVITIA, J.LUGARDO DEL TORO (E.URBINA, J.LUGARDO DEL TORO))	17
39	42	47	3	<b>DAME</b>	RBD (C.LARA (C.LARA))	39
40	40	32	18	<b>A LA PRIMERA PERSONA</b>	Alejandro Sanz (A.SANZ, L.PEREZ (A.SANZ))	1
41	45	-	1	<b>PEGATE</b>	Ricky Martin (T.TORRES, C.SINGER, J.TILLAN (R.MARTIN, R.TAVARE, T.TORRES))	41
42	47	-	1	<b>TUDO SE DERRUMBO</b>	Pepe Aguilar (PAGUIAR (M.ALEJANDRO, A.MAGALENA))	42
43	<b>NEW</b>			<b>LA LLAVE DE MI CORAZON</b>	Juan Luis Guerra 440 (J.L.GUERRA (J.L.GUERRA))	43
44	<b>RE-ENTRY</b>			<b>ME ENCANTARIA</b>	Banda Pequeños Musical (R.GARCIA (J.R.RODRIGUEZ))	42
45	44	31	21	<b>POR ELLA</b>	Intocable (R.MUNOZ, R.MARTINEZ (L.PADILLA))	13
46	<b>NEW</b>			<b>QUE HICISTE</b>	Jennifer Lopez (M.ANTHONY, J.REYES (J.DEJESUS, J.ROMERO, M.ANTHONY))	46
47	33	26	18	<b>MIA</b>	Tito "El Bambino" Featuring Daddy Yankee (NELY (TITO EL BAMBINO, R.AYALA, J.DE LA CRUZ))	12
48	<b>RE-ENTRY</b>			<b>PARA IMPRESIONARTE</b>	El Coyote Y Su Banda Tierra Santa (J.A.LEDEZMA (E.PAZ))	40
49	<b>NEW</b>			<b>UN IDIOTA COMO YO</b>	Duelo (O.I.TREVINO, D. LOPEZ JR. (M.A.PEREZ, R.TREVIZO))	49
50	<b>NEW</b>			<b>LA MAESTRA</b>	Sergio Vega (NOT LISTED (E.PAZ))	50

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	-	2	<b>#1 GREATEST GAINER</b> <b>LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ</b> (Pepco, Pico Me Creadores)			1
2	2	-	2	<b>VALENTIN ELIZALDE</b>	Lobo Domesticado (UNIVERSAL LATINO 008478 (11.98))		2
3	3	1	18	<b>VALENTIN ELIZALDE</b>	Vencedor (UNIVERSAL LATINO 006611 (9.98))		1
4	<b>HOT SHOT DEBUT</b>		1	<b>LOS CAMINANTES</b> La Historia... Lo Mas Chulo, Chulo, Chulo			4
5	5	-	2	<b>DIANA REYES</b>	Te Voy A Mostrar (UNIVERSAL LATINO 008411 (12.98))		5
6	4	-	3	<b>CONJUNTO PRIMAVERA</b>	El Amor Que Nunca Fue (FONOVISA 352971/UG (12.98))		4
7	6	2	12	<b>RBD</b>	Celestial (EMI TELEVISION 75852 (13.98))		1
8	7	3	9	<b>AVENTURA</b>	K.O.B.: Live (PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD))		3
9	8	4	39	<b>DON OMAR</b>	King Of Kings (VI 006662/MACHETE (15.98))		1
10	9	7	25	<b>GREATEST GAINER</b> <b>MANA</b>	Amar Es Combatir (WARNER LATINA 63661 (18.98))		2
11	14	10	20	<b>MARCO ANTONIO SOLIS</b>	Trozos De Mi Alma 2 (FONOVISA 352490/UG (13.98))		1
12	12	5	3	<b>LOS TUCANES DE TIJUANA</b>	El Papa De Los Pollitos (UNIVISION 310947/UG (13.98))		3
13	13	8	14	<b>VARIOUS ARTISTS</b>	NOW Latino 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL 008069/UNIVERSAL LATINO (18.98))		2
14	22	9	10	<b>LEO DAN</b>	La Historia (SONY BMG NORTE 02936 (14.98))		1
15	17	13	14	<b>VARIOUS ARTISTS</b>	WY Records Presents: Los Vaqueros (WY 008010/MACHETE (13.98))		2
16	15	15	10	<b>WISIN &amp; YANDEL</b>	Pa'l Mundo (MACHETE 561402 (15.98))		1
17	19	20	10	<b>YURIDIA</b>	Habla El Corazon (SONY BMG NORTE 02496 (14.98))		15
18	24	17	11	<b>RICKY MARTIN</b>	Ricky Martin: MTV Unplugged (SONY BMG NORTE 00909 (16.98))		1
19	23	19	20	<b>LUNY TUNES &amp; TAINY</b>	Mas Flow: Los Benjamins (MAS FLOW 230013/MACHETE (15.98))		1
20	11	6	10	<b>A.S. QUINTANILLA IN PRESENTS KUMBIA ALL STARS</b>	From Kumbia Kings To Kumbia All Stars (EMI TELEVISION 73597 (15.98))		2
21	18	14	11	<b>ANA GABRIEL</b>	La Reina Canta A Mexico (SONY BMG NORTE 01721 (15.98))		9
22	16	12	12	<b>GISSY KINGS</b>	Pasajero (NONESUCH 79959/WARNER BROS. (18.98))		12
23	21	18	12	<b>HECTOR "EL FATHER"</b>	The Bad Boy (VI 008043/MACHETE (14.98))		2
24	25	21	16	<b>BRONCO / LOS BUKIS / LOS TEMERARIOS</b>	BBT (FONOVISA 352772/UG (10.98))		7
25	10	-	3	<b>VARIOUS ARTISTS</b>	Duranguenses De Corazon: Mi Amor Por Ti (DISA 721005 (10.98))		10
26	29	22	10	<b>VALENTIN ELIZALDE</b>	En Vivo Vol. II (UNIVERSAL LATINO 004333 (9.98))		22
27	27	24	10	<b>LOS BUKIS</b>	30 Recuerdos (FONOVISA 352638/UG (11.98))		1
28	30	29	11	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	30 Comidos: Historias Nortenas (FREDDIE 1960 (14.98))		16
29	<b>NEW</b>		1	<b>RICARDO MONTANER</b>	Las Mejores Canciones Del Mundo (EMI TELEVISION 84317 (15.98))		29
30	26	11	13	<b>K-PAZ DE LA SIERRA</b>	Conquistando Corazones (DISA 720970 (11.98))		1
31	37	35	17	<b>ANDREA BOCELLI</b>	Amor (VICARIVEMUSIC 006144/UNIVERSAL LATINO (18.98))		2
32	33	25	12	<b>SUGENTE FERNANDEZ</b>	La Tragedia Del Vaquero (SONY BMG NORTE (13.98))		7
33	20	-	1	<b>JOSE LUIS RODRIGUEZ</b>	La Historia Del Puma (SONY BMG NORTE 04581 (18.98))		20
34	44	43	8	<b>PACE SETTER</b> <b>VALENTIN ELIZALDE</b>	16 Exitos (CINTAS ACUARIO 704 (6.98))		34
35	32	30	14	<b>RAKIM &amp; KEN-Y</b>	Masterpiece: Nuestra Obra Maestra (PINA 270183/UNIVERSAL LATINO (15.98))		2
36	31	16	3	<b>LA AUTORIDAD DE LA SIERRA</b>	Momentos Inolvidables (DISA 720978 (11.98))		16
37	39	34	14	<b>ALEJANDRO SANZ</b>	El Tren De Los Momentos (WARNER LATINA 64002 (17.98))		3
38	34	39	21	<b>MONCHY &amp; ALEXANDRA</b>	Exitos (J & N 50191/SONY BMG NORTE (13.98))		11
39	28	23	5	<b>LOS BUKIS</b>	La Mejor... Coleccion (FONOVISA 352962/UG (10.98))		23
40	41	28	10	<b>INTOCABLE</b>	Crossroads: Cruce De Caminos (EMI TELEVISION 58875 (15.98))		1
41	36	41	7	<b>XTREME</b>	Haciendo Historia (LA CALLE 340011/UG (13.98))		36
42	38	27	11	<b>CALLE 13</b>	Calle 13 (WHITE LION 96875/SONY BMG NORTE (15.98))		8
43	40	32	14	<b>CONJUNTO PRIMAVERA</b>	Para Ti... Nuestra Historia (FONOVISA 352902/UG (10.98))		6
44	45	49	5	<b>ANA GABRIEL</b>	Historia De Una Reina (SONY BMG NORTE 95902 (15.98))		5
45	<b>NEW</b>			<b>CONJUNTO PRIMAVERA ALACRANES MUSICAL</b>	De Chihuahua A Durango (UNIVISION 310942/UG (11.98))		45
46	46	40	15	<b>ALACRANES MUSICAL</b>	Linea De Oro (UNIVISION 311023/UG (5.98))		33
47	42	31	11	<b>LOS TIGRES DEL NORTE</b>	La Muerte Del Soplón (FONOVISA 352922/UG (15.98))		11
48	50	42	13	<b>SIN BANDERA</b>	Pasado (SONY BMG NORTE 01965 (16.98))		12
49	<b>RE-ENTRY</b>			<b>JOSE FELICIANO</b>	Jose Feliciano Y Amigos (SIEMTE 653452/UNIVERSAL LATINO (14.98))		33
50	<b>NEW</b>			<b>TITO "EL BAMBINO"</b>	Top Of The Line: El Internacional (EMI TELEVISION 79417 (17.98))		50
51	<b>RE-ENTRY</b>			<b>LUIS FONSI</b>	Exitos: 98: 06 (UNIVERSAL LATINO 008070 (13.98))		11
52	56	51	24	<b>LOS RIELEROS DEL NORTE</b>	Linea De Oro (FONOVISA 352698/UG (5.98))		45
53	54	46	23	<b>LOS ORIGINALES DE SAN JUAN</b>	Linea De Oro (UNIVISION 310938/UG (5.98))		37
54	49	44	23	<b>JAVIER SOLIS</b>	La Historia De Javier Solis (SONY BMG NORTE 88292 (14.98))		4
55	35	26	3	<b>DUELO</b>	Lo Mejor De Nosotros: 20 Super Exitos (UNIVISION 311085/UG (12.98))		26
56	43	33	6	<b>R.K.M. &amp; KEN-Y</b>	Masterpiece: Sold Out (PINA/PR 008074/UNIVERSAL LATINO (12.98))		7
57	53	45	20	<b>LOS BUKIS</b>	Linea De Oro (FONOVISA 352697/UG (5.98))		26
58	52	50	51	<b>DADDY YANKEE</b>	Barrio Fino: En Directo El CarTEL 007035/INTERSCOPE (12.98))		1
59	51	56	49	<b>JUAN GABRIEL</b>	La Historia Del Divo (SONY BMG NORTE 81079 (15.98))		4
60	63	53	5	<b>VALENTIN ELIZALDE</b>	Soy Asi (UNIVERSAL LATINO 004683 (9.98))		53
61	55	36	10	<b>LOS HOROSCOPOS DE DURANGO</b>	Desatados (DISA 720955 (11.98))		4
62	65	62	15	<b>CONJUNTO PRIMAVERA</b>	Linea De Oro (FONOVISA 352696/UG (5.98))		51
63	48	37	5	<b>LOS RIELEROS DEL NORTE</b>	La Mejor... Coleccion (FONOVISA 352968/UG (10.98))		37
64	61	55	12	<b>REIK</b>	Seuencia (SONY BMG NORTE 70213 (14.98))		31
65	62	57	14	<b>AVENTURA</b>	God's Project (PREMIUM LATIN 94082/SONY BMG NORTE (13.98))		1
66	66	-	15	<b>OLGA TANON</b>	Soy Como Tu (UNIVISION 330023/UG (14.98))		5
67	57	47	71	<b>RBD</b>	Nuestro Amor (EMI TELEVISION 35902 (14.98))		1
68	58	48	7	<b>LOS REHENES/JAVIER TORRES</b>	Para Ti... Nuestra Historia (FONOVISA 352653/UG (10.98))		32
69	60	52	12	<b>VARIOUS ARTISTS</b>	Don Omar Presenta: Los Bandidos Reloaded ALLSTAR 450107/MACHETE (14.98 CD/DVD))		25
70	47	-	2	<b>LA DINASTIA DE TUZANTLA, MICH.</b>	Camino De Exitos (VENEMUSIC 653177/UNIVERSAL LATINO (12.98))		47
71	73	67	23	<b>LA 5A ESTACION</b>	El Mundo Se Equivoca (SONY BMG NORTE 80713 (15.98))		2
72	70	73	31	<b>MARC ANTHONY</b>	Sigo Siendo Yo (SONY BMG NORTE 81251 (18.98))		2
73	<b>NEW</b>			<b>GRUPO BRYNDIS</b>	Remezclados Y Remasterizados (DISA 720609 (9.98))		73
74	<b>RE-ENTRY</b>			<b>MARCO ANTONIO SOLIS</b>	La Historia Continua... Parte II (FONOVISA 351843/UG (13.98))		2
75	64	58	19	<b>ALEGRES DE LA SIERRA</b>	Duele El Amor (VIVA 622320/UNIVERSAL LATINO (11.98))		41



# LATIN

# Billboard DANCE

FEB  
24  
2007

AIRPLAY MONITORED BY SALES DATA COMPILED BY



## LATIN AIRPLAY

### POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	TU AMOR	LUIS FONSI (UNIVERSAL LATIN)
2	1	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
3	3	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
4	2	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
5	4	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
6	8	NADA PUEDE CAMBIARME	PAULINA RUBIO (UNIVERSAL LATIN)
7	6	BENDITA TU LUZ	MANA (WARNER LATINA)
8	5	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
10	10	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
10	11	NO SE POR QUE	CHAYANE (SONY BMG NORTE)
11	9	INVIERNO	REIK (SONY BMG NORTE)
12	13	MANDA UNA SENAL	MANA (WARNER LATINA)
13	12	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATIN)
14	14	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
15	17	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISION)

## LATIN ALBUMS

### POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	CELESTIAL (EMI TELEVISION)
2	2	MANA	AMAR ES COMBATIR (WARNER LATINA)
3	5	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
4	4	VARIOUS ARTISTS	NOW LATIN 2 (SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL UNIVERSAL LATIN)
5	9	LÉO DAN	LA HISTORIA (SONY BMG NORTE)
6	7	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
7	10	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
8	3	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
9	6	GIPSY KINGS	PASAJERO (Nonesuch/WARNER BROS.)
10	-	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISION)
11	11	ANDREA BOCELLI	AMOR (SUGAR/VERMUSIC/UNIVERSAL LATIN)
12	8	JOSE LUIS RODRIGUEZ	LA HISTORIA DEL PUMA (SONY BMG NORTE)
13	12	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
14	13	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
15	14	SIN BANDERA	PASADO (SONY BMG NORTE)

## RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
2	4	DIME (TELL ME)	PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TVT)
3	5	PAM PAM	WISIN & YANDEL (MACHETE)
4	3	SHORTY SHORTY	XTRM (LA CALLE/UNIVISION)
5	2	ME MATAS	RAKIM & KEN-Y (PINA/UNIVERSAL LATIN)
6	10	DON'T CRY	TOBY LOVE (SONY BMG NORTE)
7	6	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
8	7	NO SE DE ELLA (MY SPACE)	DON OMAR FEATURING WISIN & YANDEL (VI/MACHETE)
9	-	QUE LLOREN	IVY QUEEN (UNIVISION)
10	13	FANTASMA	ZION (BABY)
11	8	IRREEMPLAZABLE	BEYONCE (COLUMBIA)
12	15	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATIN)
13	12	ME QUIERE BESAR	ALEXIS & FIDO (SONY BMG NORTE)
14	9	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
15	11	LOS INFIELES	AVENTURA (PREMIUM LATIN)

## RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DON OMAR	KING OF KINGS (VI/MACHETE)
2	3	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
3	2	WISIN & YANDEL	PAL MUNDO (MACHETE)
4	5	LUNY TUNES & TAINY	MAS FLOW, LOS BENJAMINS (MAS FLOW/MACHETE)
5	4	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
6	6	RAKIM & KEN-Y	MAESTROPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATIN)
7	-	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
8	-	TITO "EL BAMBINO"	TOP OF THE LINE: EL INTERNACIONAL (EMI TELEVISION)
9	8	R.K.M. & KEN-Y	MAESTROPIECE: SOLO OUT (PINA/PR/UNIVERSAL LATIN)
10	9	JADY YANKEE	BARRID FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
11	10	VARIOUS ARTISTS	NON OMAR PRESENTA: LOS BANDOLEROS RELOADEO (ALLSTAR/MACHETE)
12	16	MIGUELITO	MAS GRANDE QUE TU (W&D/MACHETE)
13	12	TOBY LOVE	TOBY LOVE (SONY BMG NORTE)
14	11	VARIOUS ARTISTS	HOSEN FEW: EL DOCUMENTAL II (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
15	14	EGO CALDERON	WE UNDERDOG / EL SUBESTIMADO (JIGGIRI/ATLANTIC/AG)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ESE	CONJUNTO PRIMAVERA (FONOVISA)
2	2	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
3	3	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
4	5	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMUSA)
5	4	LE COMPRE LA MUERTE A MI HIJO	LOS TIGRES DEL NORTE (FONOVISA)
6	8	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
7	6	TUS PALABRAS	BANDA EL RECORD (FONOVISA)
8	11	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/SALBOA)
9	9	CUANDO BAJA LA MAREA	DIANA REYES (MUSIMEX/UNIVERSAL LATIN)
10	9	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMUSA/VIVA)
11	12	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATIN)
12	10	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
13	13	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
14	14	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
15	23	ME ENCANTARIA	BANDA PEQUEÑOS MUSICAL (FONOVISA)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LJS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MIS CREADOREZ (DISA)
2	2	VALENTIN ELIZALDE	L'BO DOMESTICADO (UNIVERSAL LATIN)
3	3	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATIN)
4	-	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO (SONY BMG NORTE)
5	5	CIANA REYES	TE VOY A MOSTRAR (UNIVERSAL LATINO)
6	4	CONJUNTO PRIMAVERA	EL AMOR QUE NUNCA FUE (FONOVISA/UG)
7	7	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)
8	8	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
9	9	BONCO / LOS BUKIS / LOS TEMERARIOS	BET (FONOVISA/UG)
10	6	VARIOUS ARTISTS	DURANGUENSES DE CORAZON: MI AMOR POR TI (DISA)
11	13	VALENTIN ELIZALDE	EN VIVO VOL. II (UNIVERSAL LATIN)
12	1	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
13	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTENAS (FREDDIE)
14	10	K-PAZ DE LA SIERRA	COMOQUISTANDO CORAZONES (DISA)
15	16	VICENTE FERNANDEZ	LA TRAGEDIA DEL VAQUERO (SONY BMG NORTE)

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	13	#1 ROCK THIS PARTY (EVERYBODY DANCE NOW)	STATION REVOLUTION (SONY BMG NORTE)
2	3	10	RUNAWAY	JAMIROQUAI COLUMBIA PROMO
3	4	11	MINIMAL	PET SHOP BOYS RHINO PROMO
4	6	11	I NEED SOMEONE	RALPH FALCON NERVOUS 20613
5	5	10	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK PRODUCE/REPRISE
6	8	4	IRREPLACEABLE	BEYONCE COLUMBIA PROMO
7	10	4	SAY IT RIGHT	NELLY FURTADO MOSLEY PROMO/GEFFEN
8	1	8	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
9	9	10	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIDE PROMO
10	7	10	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
11	13	8	STARS ALIGN	KASKADE ULTRA 1477
12	14	8	IT'S JUST SEX	BILLIE MYERS FRUITLOOP PROMO
13	16	5	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLLAND WITH ROSABEL SILVER LABEL PROMO/TOMMY BOY
14	18	5	ANGELICUS	DELETERIUM FEAT. ISABEL BARYKADARIAN NETTWERE PROMO
15	25	3	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON MUSIC WORLD PROMO/COLUMBIA
16	15	4	WE RIDE	RIHANNA SRP/DEF JAM PROMO/IOJMG
17	11	1	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO
18	12	3	BELIEVE IN US	JOI CARDELL LIZA PROMO
19	26	3	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN DEF JAM PROMO/IOJMG
20	23	3	PUMP	CHRIS THE GREEK PANAGHI SUB DEEP HAVEN PROMO
21	22	3	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER PROMO
22	38	-	#1 POWER U SPIN ME	INAYA OAY SILVER LABEL PROMO/TOMMY BOY
23	28	-	I WILL BELIEVE IT	SIRIA MARIAN 116
24	34	1	YOU ARE WHY	DAWN TALLMAN SLAAG PROMO
25	24	13	ONE DAY MY LOVE	NOEA DAMENPORT PEACE BISQUIT/CURVVE

## HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	47	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589 INTERSCOPE
2	1	1	JUMP	MADONNA WARNER BROS. 00
3	3	8	HURT	CHRISTINA AGUILERA RCA 04456/RMG 00
4	4	10	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656 00
5	5	22	SHUT ME UP	MINDLESS SELF INDULGENCE UCR 442/METROPOLIS 0
6	6	9	COLD SHOWER	RIEYSA FIRE ENTERTAINMENT 0010/BURN 0
7	7	4	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE UCR 409/METROPOLIS 0
8	10	51	SORRY	MADONNA WARNER BROS. 42892 00
9	9	37	GET TOGETHER	MADONNA WARNER BROS. 42935 00
10	11	35	HUNG UP	MADONNA WARNER BROS. 42845 00
11	8	27	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA 89684/SONY MUSIC 00
12	RE-ENTR	-	IT MAKES A DIFFERENCE	DANNY KRIVIT & KYLE SMITH PRESENTS: KITH ENGLISH NERVOUS 2600 0
13	17	18	SOPHIA	THE CRUXSHADOWS DANCING FERRET 20926 0
14	14	18	THE LOVE YOU FEEL	02ZROK BURN 101/FIRE ENTERTAINMENT GROUP 0
15	13	47	SHAKE	YING YANG TWINS FEAT. PITBULL CDLIPARK 2538/TVT 00
16	RE-ENTR	-	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA 0
17	17	17	DANCE 4 LIFE	TIESTO FEAT. MAXI JAZZ BLACK HOLE 1455/ULTRA 00
18	RE-ENTR	-	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421 0
19	15	11	OVER AND OVER	HOT CHIP ASTRALWERKS 47230 & 51278 00
20	25	14	MORE THAN A LOVER	RU GLOSA VILLAGE 0028 0
21	RE-ENTR	-	CHECK ON IT	BEYONCE FEAT. SUN THUG COLUMBIA 80277/SONY MUSIC 00
22	23	4	LIKE A PEN	KNIFE MUTE 9343 00
23	NEW	-	ALLEZ ALLEZ	ALLEZ ALLEZ ESKIMO 5821 0
24	RE-ENTR	-	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20987 00
25	18	35	FASTER KILL PUSSYCAT	DAKENFOLD FEAT. SHITNY MURPHY MAVERICK REPRISE 42656/WARNER BROS 00

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 PROPER EDUCATION (THE WALL)	ERIC PRYZD VS. PINK FLOYD ULTRA
2	1	12	U + UR HAND	PINK LAFACE/ZOMBA
3	3	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
4	5	9	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE
5	4	4	IRREPLACEABLE	BEYONCE COLUMBIA
6	6	3	BY MY SIDE	FLANDERS ULTRA
7	13	2	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE ZOMBA
8	4	20	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU/SANCTUARY
9	7	15	I GO CRAZY	D.H.T. FEATURING EDMEE ROBBINS
10	8	9	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
11	14	4	RUNAWAY	JAMIROQUAI COLUMBIA
12	15	4	BY THE WAY	JENNA DREY ROBBINS
13	11	12	GO!	JUPITER RISING CHIME
14	12	4	JUST A GIRL	IAN VAN DAHL ROBBINS
15	17	6	TAKE IT	TOM NOVY & LIMA ULTRA
16	18	2	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN DEF JAM/IOJMG
17	16	16	PUT YOUR HANDS UP 4 DETROIT	FEDDE LE GRAND FLAMINGO/ULTRA
18	10	15	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
19	20	6	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER
20	19	12	HURT	CHRISTINA AGUILERA RCA/RMG
21	21	7	WIND IT UP	GWEN STEFANI INTERSCOPE
22	22	5	YEAH YEAH	FULL INTENTION PRESENTS BODYROX FEATURING LUCIANA ULTRA
23	NEW	-	STARS ALIGN	KASKADE ULTRA
24	RE-ENTR	-	JUMP	MADONNA WARNER BROS.
25	25	16	FEEL ALIVE	BENASSI BROS. ULTRA

# HITS OF THE WORLD THE Billboard

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2007

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) FEBRUARY 13, 2007
1	1	SEN NO KAZE NI NATTE MASASHI AKIKAWA TEICHIKU
2	NEW	SORA GA NAKUKARA (FIRST LTD VERSION) ENDLICHERI ENDLICHERI JOHNNY'S ENTERTAINMENT
3	NEW	NO-NI SAKU HANA NO YONI (LTD VERSION + DVD) GACKY CROWN
4	NEW	SORA GA NAKUKARA ENDLICHERI ENDLICHERI JOHNNY'S ENTERTAINMENT
5	NEW	TENGOKU WA MATTE KURERU (CD+DVD) SHUNSUKE KIYOKIBA AVEX TRAX
6	NEW	HYENA OPTICAL IMPRESSION THE GAZETTE KING
7	13	LOVIN' LIFE FUNKY MONKEY BABYS DREA
8	6	ROLLING STAR YUI SONY
9	11	BABY DON'T CRY NAME AMURO AVEX TRAX
10	NEW	HYENA AUDITORY IMPRESSION THE GAZETTE KING

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) FEBRUARY 11, 2007
1	1	GRACE KELLY MIKA CASABLANCA/ISLAND
2	NEW	RUBY KAISER CHIEFS B UNIQUE/POLYDOR
3	NEW	STARZ IN THEIR EYES JUST JACK MERCURY
4	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY MERCURY
5	5	EXCEEDER MASON BOSS
6	10	HOW TO SAVE A LIFE THE FRAY EPIC
7	6	TOO LITTLE TOO LATE JOU DA FAMILY BLACKGROUND/UNIVERSAL
8	7	SAME JEANS VIEW 1965
9	9	I WANNA LOVE YOU AKON FT. SNOOP DOGG/INTERSCOPE
10	23	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON INTERSCOPE

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 13, 2007
1	NEW	LIED 1 STUECK VOM HIMMEL HERBERT GRONEMEYER CAPITOL
2	2	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
3	NEW	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZNIK P. POLYDOR
4	3	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER
5	NEW	WENN NICHT JETZT WANN DANN? HOEHNER CAPITOL
6	4	FAIRYTALE GONE BAD SUNRISE AVENUE BONNIE
7	1	UEBERS ENDE DER WELT TOKIO HOTEL ISLAND
8	7	LE PAPA PINGOUIN PIGLOO SCORPIO/M6 INTERACTIONS
9	6	AMORE PER SEMPRE NEVIO POLYDOR
10	9	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA

EURO		
DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 24, 2007
1	NEW	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR
2	1	GRACE KELLY MIKA CASABLANCA/ISLAND
3	6	HOW TO SAVE A LIFE THE FRAY EPIC
4	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY FUELED BY RAMEN/ISLAND
5	3	STARZ IN THEIR EYES JUST JACK MERCURY
6	10	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON INTERSCOPE
7	4	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
8	5	SAME JEANS THE VIEW 1965
9	9	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE
10	NEW	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
11	7	PERFECT (EXCEEDER) (RADIO EDIT) MASON VS. PRINCESS SUPERSTAR DATA
12	12	I WANNA LOVE YOU AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL
13	11	TOO LITTLE TOO LATE JOU DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN
14	NEW	LIED 1 - STUCK VOM HIMMEL HERBERT GRONEMEYER CAPITOL
15	13	PATIENCE TAKE THAT POLYDOR
16	8	GOLDEN SKANS KLAXONS POLYDOR
17	1	AMERICA RAZORLIGHT VERTIGO
18	NEW	SHINE TAKE THAT POLYDOR
19	NEW	CATCH YOU SOPHIE ELLIS-BEXTOR POLYDOR
20	15	SNOW ((HEY OH)) RED HOT CHILI PEPPERS WARNER BROS.

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) FEBRUARY 13, 2007
1	1	MARLY-GOMONT KAMINI RCA
2	3	FAIS LA POULE SEBASTO SONY BMG
3	2	FOUS TA CAGOULE FATAL BAZOOKA UP
4	4	HURT CHRISTINA AGUILERA RCA
5	5	DOLLY SONG (LEVA'S POLKA) HOLLY DOLLY EDEL
6	6	COEUR SACRE THIERRY AMIEL RCA
7	7	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
8	8	I WISH I WAS A PUNK ROCKER SANDI THOM RCA
9	9	EVERYTIME WE TOUCH CASCADA ANDORFINE
10	10	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) FEBRUARY 11, 2007
1	1	LIPS OF AN ANGEL HINDER UNIVERSAL
2	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
3	3	LIGHT SURROUNDING YOU EVERMORE WARNER
4	4	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
5	5	DON'T GIVE UP SHANNON NOLL/NATALIE BASSINGTHWAIGHTE SONY BMG
6	10	HIT ME UP GIA FARRELL ATLANTIC
7	6	HOW TO SAVE A LIFE THE FRAY EPIC
8	7	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTE7-B YELLOW
9	8	FERGALICIOUS FERGIE A&M/INTERSCOPE
10	14	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY ISLAND

CANADA		
DIGITAL SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN) FEBRUARY 24, 2007
1	1	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE/UNIVERSAL
2	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY FUELED BY RAMEN/ISLAND/UNIVERSAL
3	3	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL
4	4	IRREPLACEABLE (ALBUM VERSION) BEYONCE COLUMBIA/SONY BMG
5	NEW	IT'S NOT OVER DAUGHTRY RCA/SONY BMG
6	NEW	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE/SONY BMG
7	5	HOW TO SAVE A LIFE (ALBUM VERSION) THE FRAY EPIC/BMG
8	NEW	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU/SANCTUARY
9	RE	SEXYBACK (CLEAN VERSION) JUSTIN TIMBERLAKE FT. TIMBALAND JIVE/SONY BMG
10	6	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL

ITALY		
SINGLES		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) FEBRUARY 12, 2007
1	1	WINDOW IN THE SKIES U2 ISLAND
2	NEW	LITHIUM EVANESCENCE WIND-UP
3	3	VORREI DIRTI CHE E' FACILE BRENDA & DANIELE BATTAGLIA DUCK
4	4	YOU KNOW MY NAME CHRIS CORNELL INTERSCOPE
5	2	NOTHING AT ALL CHIARA UNIVERSO
6	7	ARNOLD LAYNE DAVID GILMOUR EMI
7	25	INFIAMMABILE IAYA SUNRISE
8	5	DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUNOZ GLOBOMEDIA
9	11	PATIENCE TAKE THAT POLYDOR
10	6	ILLEGAL SHAKIRA FT. CARLOS SANTANA EPIC

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) FEBRUARY 14, 2007
1	1	AL FINAL DE LA PALM RAFA GONZALEZ-SERNA UNIVERSAL
2	RE	AUTOMATIC IMPERFECT MARLANO SUBTERFUGE
3	7	DIFFERENT WORLD IRON MAIDEN CAPITOL
4	2	ORIGINAL RAP SFOK B2ACOR
5	3	WINDOW IN THE SKIES U2 MERCURY
6	5	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA
7	8	TENNESSEE/ROC THIS PARTY BOB SINCLAR YELLOW
8	11	PATT (PARTY ALL THE TIME) SHARAM SCORPIO
9	6	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
10	13	STOP SHAKING UP MY HEART SET SINS FT. ZIRAH BLANCO Y NEGRO

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) FEBRUARY 13, 2007
1	1	VALENTIN ELIZALDE VENCEGOR UNIVERSAL
2	4	RBD REBELDOS EMI TELEVISIA
3	2	RHYTHMS DEL MUNDO CUBA RHYTHMS DEL MUNDO CUBA UNIVERSAL
4	NEW	VALENTIN ELIZALDE LOBO DOMESTICADO UNIVERSAL
5	8	VARIOUS ARTISTS CANSADA DE BESAR SAPOS SONY BMG
6	3	RICKY MARTIN MTV UNPLUGGED COLUMBIA
7	6	YURIDIA HABLA EL CORAZON SONY BMG
8	5	U2 U218 SINGLES MERCURY
9	10	LA 5A ESTACION EL MUNDO SE EQUIVOCA SONY BMG
10	11	RBD CELESTIAL (VERSAO EM ESPANHOL) EMI TELEVISIA

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) FEBRUARY 14, 2007
1	1	FOUS TA CAGOULE FATAL BAZOOKA UP
2	2	MARLY-GOMONT KAMINI RCA
3	3	PAS LE TEMPS FAF LARAGE M6 INTERACTIONS
4	4	MON PAYS FAUDEL MERCURY
5	6	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN

ALBUMS		
THIS WEEK	LAST WEEK	
1	4	NORAH JONES NOT TOO LATE BLUE NOTE
2	1	MADONNA THE CONFESSIONS TOUR WARNER BROS.
3	2	MAURANE SI AUJOURD'HUI POLYDOR
4	3	ARNO JUS DE BOX DELABEL
5	5	CARLA BRUNI NO PROMISES NAIVE

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 13, 2007
1	1	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
2	4	HURT CHRISTINA AGUILERA RCA
3	3	PATIENCE TAKE THAT POLYDOR
4	NEW	LIED 1 STUECK VOM HIMMEL HERBERT GRONEMEYER CAPITOL
5	7	THIS IS LIFE MUSIC STARS SONY BMG

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	NORAH JONES NOT TOO LATE BLUE NOTE
2	3	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	2	MADONNA THE CONFESSIONS TOUR WARNER BROS.
4	4	CARLA BRUNI NO PROMISES MUSIKVERTRIEB
5	NEW	FALCO HOCH WIE NIE SONY BMG

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) FEBRUARY 14, 2007
1	NEW	ONE MORE MAGIC POTION ENSIFERUM SPINEFARM
2	1	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER
3	NEW	SUDDEN DEATH PEER GUNT 100%
4	4	DON'T YOU KNOW UNITED DJ'S VS. PANDORA CAPITOL
5	NEW	PERFECT (EXCEEDER) MASON VS. PRINCESS SUPERSTAR DATA

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	APULANTA EIKA VIELA OLE EDES ILTA LEVY-YHTIO
2	1	NORAH JONES NOT TOO LATE BLUE NOTE
3	NEW	SWALLOW THE SUN HOPE SPINEFARM
4	6	KIRKA 40 UNOHTUMANTONTA LAULUA RCA
5	NEW	AMY WINEHOUSE BACK TO BLACK ISLAND

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) FEBRUARY 9, 2007
1	4	NORAH JONES NOT TOO LATE BLUE NOTE
2	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	1	SOUNDTRACK - DLACZEGO NIE! DLACZEGO NIE! IZABELIN
4	3	ZBIGNIEW KSIAZEK, PIOTR RUBIK PSALTERZ WRZESNIOWY MAGIC
5	13	MADONNA THE CONFESSIONS TOUR WARNER BROS.
6	9	PIOTR RUBIK RUBIKON M/JM
7	5	ANIA KILKA HISTORII NA TEN SAM TEMAT SONY BMG
8	6	U2 U218 SINGLES MERCURY
9	20	DZEM PAMIĘCI PAWLA BERGERA OZEM
10	7	MAREK GRECHUTA ZŁOTA KOLEKCJA (ONI KTORYCH NIE ZNAMY) POMATON

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) FEBRUARY 9, 2007
1	1	MAGYARORSZAG EGYESULT HANGOK SONY BMG
2	NEW	IS IT LOVE HIO CLS
3	4	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD RECORD EXPRESS
4	7	WHITE HORSE WONDERFUL AVENUE MOSTIKO
5	2	ANOTHER ONE BITES THE DUST QUEEN VS. THE MIAMI PROJECT EMI

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS.
2	1	RUZSA MAGDI OROGDI ANGYAL CLS
3	2	NOX OROMVOLGY UNIVERSAL
4	13	VARADI ROMA CAFE ISTEN HÖZÖTT A CSAALABAN SONY BMG
5	3	AKOS MEG KÖZELEBB FEHER SÖLYOM

# EURO

## EUROCHARTS

### SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 14, 2007
1	1	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
2	2	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA
3	3	HURT CHRISTINA AGUILERA RCA
4	4	MARLY-GOMONT KAMINI RCA
5	5	GRACE KELLY MIKA CASABLANCA/ISLAND
6	NEW	LIED 1 STUECK VOM HIMMEL HERBERT GROENEWEYER CAPITOL
7	6	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL
8	8	FOUS TA CAGOULE FATAL BAZOOKA UP MUSIC
9	NEW	RUBY KAISER CHIEFS B UNIQUE/POLYDOR
10	10	STARZ IN THEIR EYES JUST JACK MERCURY
11	12	FAIS LA POULE SEBASTO SONY BMG
12	NEW	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZ/NIK P POLYDOR
13	11	EVERYTIME WE TOUCH CASCADA ANDORFINE
14	9	THIS AIN'T A SCENE, IT'S AN AFMS RACE FALL OUT BOY MERCURY
15	13	SUMMER WINE VILLE VALD/NATALIA AVELON WARNER

### ALBUMS

THIS WEEK	LAST WEEK	FEBRUARY 14, 2007
1	1	NORAH JONES NOT TOO LATE BLUE NOTE
2	2	MADONNA THE CONFESSIONS TOUR WARNER BROS.
3	NEW	BLOC PARTY A WEEKEND IN THE CITY WICHITA
4	3	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	NEW	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
6	NEW	FALCO HOCH WIE NIE SONY BMG
7	10	AMY WINEHOUSE BACK TO BLACK ISLAND/UNIVERSAL
8	NEW	FALL OUT BOY INFINITY ON HIGH MERCURY
9	48	KATIE MELUA PIECE BY PIECE DRAMATICO
10	5	CARLA BRUNI NO PROMISES NAIVE
11	4	PINK I'M NOT DEAD LAFACE/ZOMBA
12	8	U2 RATTLE AND BURN POLYDOR
13	13	SNOW PATROL EYES OPEN FICTION/POLYDOR
14	12	JAMES MORRISON UNDISCOVERED POLYDOR
15	11	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA

### RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. FEBRUARY 14, 2007
1	1	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
2	2	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA
3	4	I WANNA LOVE YOU AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
4	5	U + UR HAND PINK LAFACE/ZOMBA
5	8	SNOW (HEY OH) RED HOT CHILI PEPPERS WARNER BROS.
6	3	HURT CHRISTINA AGUILERA RCA
7	13	GRACE KELLY MIKA CASABLANCA/ISLAND
8	6	PATIENCE TAKE THAT POLYDOR
9	9	CHASING CARS SNOW PATROL FICTION/POLYDOR
10	7	MY LOVE JUSTIN TIMBERLAKE FT. TJ JIVE/ZOMBA
11	10	AMERICA RAZORLIGHT VERTIGO
12	12	MARLY-GOMONT KAMINI RCA
13	31	WHAT GOES AROUND COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
14	1	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE
15	5	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR

SALES DATA COMPILED BY



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# Billboard ALBUMS

FEB 24 2007

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	19	<b>#1</b> VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG		26	17	57	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
2	3	50	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	■	27	29	14	VARIOUS ARTISTS	I WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
3	5	24	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582		28	31	28	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
4	2	7	SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG		29	22	7	MATT REDMAN	BEAUTIFUL NEWS SIXSTEPS/SPARROW 0378/EMI CMG	
5	6	59	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	●	30	25	7	PASSION WORSHIP BAND	BEST OF PASSION (SO FAR) SIXSTEPS/SPARROW 2180/EMI CMG	
6	7	71	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	■	31	47	41	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
7	8	20	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG		32	32	3	VARIOUS ARTISTS	AMAZING GRACE: MUSIC INSPIRED BY THE MOTION PICTURE SPARROW 3848/EMI CMG	
8	9	14	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY		33	35	27	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB	
9	10	43	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG		34	34	34	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG	■
10	11	19	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY	●	35	38	19	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY	●
11	4	3	ERNIE HAASE & SIGNATURE SOUND	GET AWAY, JORDAN GAITHER MUSIC GROUP 2700/EMI CMG		36	39	16	ALABAMA	SONGS OF INSPIRATION RCA NASHVILLE 00532/PROVIDENT-INTEGRITY	
12	13	76	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	■	37	26	2	ECHOING ANGELS	YOU ALONE INO 4009/PROVIDENT-INTEGRITY	
13	14	19	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		38	46	11	BEBO NORMAN	BETWEEN THE DREAMING AND THE COMING TRUE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
14	12	15	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	●	39	43	16	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
15	18	42	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY		40	37	72	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 88646/WORD-CURB	
16	20	15	NEWSBOYS	GO INPOP 1383/EMI CMG		41	44	51	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/INTEGRITY 3647/PROVIDENT-INTEGRITY	
17	17	12	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB		42	42	23	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY	
18	15	45	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	●	43	HOT SHOT DEBUT	JOHN REUBEN	WORD OF MOUTH GOTEE 4073/EMI CMG		
19	16	42	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	●	44	RE-ENTRY	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB		
20	30	20	<b>GREATEST GAINER</b> MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570		45	48	25	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569	
21	19	19	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG		46	41	18	HILLSONG	MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY	●
22	23	21	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY		47	40	19	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY	●
23	27	37	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●	48	NEW	SOUNDTRACK	FACING THE GIANTS REUNION 10817/PROVIDENT-INTEGRITY		
24	28	14	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY		49	45	78	VARIOUS ARTISTS	WOW #1'S PROVIDENT/WORD-CURB/EMI CMG 10769/PROVIDENT-INTEGRITY	●
25	24	3	NEW LIFE WORSHIP	MY SAVIOR LIVES INTEGRITY 4114/PROVIDENT-INTEGRITY		50	RE-ENTRY	LECLARE	AFTER THE MUSIC STOPS REACH/CROSS MOVEMENT 30021/PROVIDENT-INTEGRITY		

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	2	<b>#1</b> VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA		26	24	76	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
2	2	2	KIRK FRANKLIN	HERO FO YO SOUL GOSPO CENTRIC 71019/ZOMBA	■	27	28	27	LECLARE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
3	3	30	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC		28	27	18	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109	
4	4	24	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA		29	25	46	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
5	5	4	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA		30	32	6	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG 19181/TIME LIFE	
6	6	2	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO		31	21	2	VARIOUS ARTISTS	PAJAM PRESENTS: SING TO THE LORD PAJAM/INTEGRITY GOSPEL/INTEGRITY 04F38/SONY MUSIC	
7	7	13	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	●	32	NEW	MELVIN WILLIAMS	LOVE LIKE CRAZY BLACKBERRY 1658/MALACO		
8	8	4	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●	33	31	19	JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041	
9	11	5	<b>GREATEST GAINER</b> JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●	34	26	95	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2504	
10	9	13	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347		35	40	48	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
11	10	23	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI		36	30	27	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA	
12	14	11	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA		37	45	15	YOUTHFUL PRAISE	LIVE! THE PRAISE... THE WORSHIP EVIDENCE GOSPEL 51709/LIGHT	
13	12	11	COKO	GRATEFUL LIGHT 6527		38	47	2	SOWETO GOSPEL CHOIR	AFRICAN SPIRIT SHANACHIE 66040	
14	15	1	BISHOP PAUL S. MORTON	STILL STANDING TELLAH 6528/LIGHT		39	37	71	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
15	HOT SHOT DEBUT		LYNDA RANDLE	LYNDA RANDLE LIVE GAITHER MUSIC GROUP 42701	●	40	34	97	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	■
16	17	18	DETRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA		41	35	40	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	●
17	NEW		MELVIN WILLIAMS	CHAZY LIKE LOVE BLACKBERRY 1658/MALACO		42	33	5	THE PASTOR RUDY EXPERIENCE	VOL. 1. TOUCH: MUSIC INSPIRED BY THE BOOK: TOUCH SPIRIT RISING 903/MUSIC WORLD	●
18	18	20	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA		43	36	8	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA	
19	16	58	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	●	44	46	12	GRITS	REDEMPTION GOTEE 65929	
20	NEW		BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506		45	42	53	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
21	13	3	LASHUN PACE	COMPLETE EMI GOSPEL 64655		46	38	35	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
22	22	49	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		47	43	72	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
23	23	40	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.		48	44	33	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	
24	20	60	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA		49	39	11	YOLANDA ADAMS	THE ESSENTIAL YOLANDA ADAMS LEGACY/VERITY 02211/ZOMBA	
25	19	23	THE CARAVANS	PAVED THE WAY MALACO 4542		50	RE-ENTRY	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 35333/ZOMBA		

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



# FEB 24 2007 ALBUMS

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ② after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ③ DualDisc available. ④ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓝ DVD single available. Ⓥ Vinyl Maxi-Single available. Ⓚ Vinyl Single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positions. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	NEW	1WK	BLOC PARTY	WEEKEND IN THE CITY VICE 94598* (15.98)	
2	1	3	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
3	NEW	1	PATTY GRIFFIN	CHILDREN RUNNING THROUGH ATO 0036 (15.98)	
4	NEW	1	BAYSIDE	THE WALKING WOUNDED VICTORY 336 (13.98)	
5	4	27	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
6	3	2	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
7	5	11	JASON ALDEAN	JASON ALDEAN BROKEH BOW 7657 (12.98)	●
8	8	1	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	●
9	6	14	JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) KOCH 5964 (17.98)	
10	11	8	SILVERSN PICKUPS	CARNAVAS DANGERBIRD 009 (11.98)	
11	2	2	CLAP YOUR HANDS SAY YEAH	SOME LOUD THUNDER CLAP YOUR HANDS SAY YEAH 68611 (13.98)	
12	NEW	1	RICKIE LEE JONES	THE SERMON ON EXPOSITION BOULEVARD NEW WEST 6108 (16.98) ④	
13	7	3	THE RIDDLER & TREVOR SIMPSON	ULTRA OANCE 08 ULTRA 1485 (17.98)	
14	35	2	GREATEST JOHNNY CASH	JC JOHNNY CASH SUN/MADACY SPECIAL PRODUCTS 52550/MADACY (13.98 CD/DVD) ④	
15	13	1	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ④	■
16	9	3	ATREYU	THE BEST OF ATREYU VICTORY 345 (16.98 CD/DVD) ④	
17	12	3	OF MONTREAL	HISSING FAUNA, ARE YOU THE DESTROYER? POLYVINYL 124* (15.98)	
18	14	13	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
19	NEW	1	VARIOUS ARTISTS	TAKE ACTION! VOLUME 6 SUB CITY 035/HOPELESS (8.98 CD/DVD) ④	
20	47	4	BOB MARLEY	FOREVER BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY (13.98)	
21	18	19	UNK	BEATN DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
22	15	5	VARIOUS ARTISTS	CRUNK HITS VOL. 3 TWT 2511 (18.98)	
23	NEW	1	KELLER WILLIAMS	DREAM SCI FIDELITY 1058 (16.98)	
24	19	9	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
25	21	45	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
26	10	3	SUNSHINE ANDERSON	SUNSHINE AT MIDNIGHT MUSIC WORLD 010 (15.98)	
27	46	3	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY (13.98)	
28	23	15	PITBULL	EL MARIEL FAMOUS ARTISTS 2820/TVT (18.98)	
29	49	2	KENNY ROGERS	KENNY ROGERS MADACY SPECIAL PRODUCTS 52554/MADACY (13.98)	
30	40	3	VARIOUS ARTISTS	HITS OF THE 70S MADACY SPECIAL PRODUCTS 52389/MADACY (13.98)	
31	27	5	THE COUNTDOWN SINGERS	FOREVER 80S MADACY SPECIAL PRODUCTS 52381/MADACY (13.98)	
32	NEW	1	APPLES IN STEREO	NEW MAGNETIC WONDER SIMIAN 213/YEP ROC (15.98)	
33	30	15	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
34	24	25	SOUNDTRACK	THE LAST KISS LAKESHORE 33869 (18.98)	
35	41	2	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY (13.98)	
36	25	7	ROCCO DELUCA & THE BURDEN	I TRUST YOU TO KILL ME IRONWORKS 165 (12.98)	
37	31	18	HEARTLAND	I LOVED HER FIRST LOFTON CREEK 9006 (18.98)	
38	36	6	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
39	22	3	DEERHOOF	FRIEND OPPORTUNITY KILL ROCK STARS 472 (15.98)	
40	NEW	1	VARIOUS ARTISTS	FOREVER COUNTRY MADACY SPECIAL PRODUCTS 52383/MADACY (13.98)	
41	29	18	SENSES FAIL	STILL SEARCHING DRIVE-THRU 439/VAGRANT (15.98) ④	
42	48	46	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	●
43	NEW	1	LIFETIME	LIFETIME DECADE/DANCE 94897/FUELED BY RAMEN (13.98)	
44	RE-ENTRY	1	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
45	NEW	1	SECONDHAND SERENADE	AWAKE GLASSNOTE 63020/EAST WEST (13.98)	
46	16	2	SEAN PRICE	JESUS PRICE SUPASTAR DUCK DOWN 2045* (16.98)	
47	32	20	JUANITA BYNUM & JONATHAN BUTLER	GOSSIP GOES CLASSICAL FLOW 1894/MARANATHA! (16.98)	
48	39	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTENAS FREDDIE 1950 (14.98)	
49	33	1	YING YANG TWINS	CHEMICALLY IMBALANCED COLLIPARK 2850/TVT (18.98)	
50	NEW	1	TOM JONES	YOURS TRULY MADACY SPECIAL PRODUCTS 52558/MADACY (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](http://billboard.biz), including ones that are exclusive to *Billboard's* web sites. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	NEW	1WK	FALL OUT BOY	INFINITY ON HIGH FUELED BY RAMEN/ISLAND 008109/DJMG	
2	2	3	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705*	
3	NEW	1	BLOC PARTY	WEEKEND IN THE CITY VICE 94598*	
4	1	2	NORAH JONES	NOT TOO LATE BLUE NOTE 74516/BLG ④	
5	NEW	1	PATTY GRIFFIN	CHILDREN RUNNING THROUGH ATO 0036	
6	4	2	LILY ALLEN	ALRIGHT, STILL... CAPITOL 75466	
7	3	5	ROBIN THICKE	THE EVOLUTION OF ROBIN THICKE STAR TRAK 006146*/INTERSCOPE	
8	NEW	1	BAYSIDE	THE WALKING WOUNDED VICTORY 336	
9	7	3	PRETTY RICKY	LATE NIGHT SPECIAL BLUESTAR/ATLANTIC 94603/AG	
10	3	3	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/MIRGIN	
11	3	2	CLAP YOUR HANDS SAY YEAH	SOME LOUD THUNDER CLAP YOUR HANDS SAY YEAH 68611	
12	10	13	AKON	KONVICTED KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	■
13	NEW	1	PETER BJORN AND JOHN	WRITERS BLOCK ALMOST GOLD 001	
14	9	3	OF MONTREAL	HISSING FAUNA, ARE YOU THE DESTROYER? POLYVINYL 124*	
15	NEW	1	RICKIE LEE JONES	THE SERMON ON EXPOSITION BOULEVARD NEW WEST 6108 ④	

## TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	2	CELTIK WOMAN	A NEW JOURNEY MAN/ATTAN 75110/BLG	
2	2	102	CELTIK WOMAN	CELTIK WOMAN MANHATTAN 60233/BLG	■
3	3	12	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
4	4	19	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
5	6	15	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	5	3	GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
7	7	13	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-D 007891/UME	
8	11	13	JAKE SHIMABUKURO	BENTLY WEEPS HITCHHIKE 1105	
9	14	2	SOWETO GOSPEL CHOIR	AFRICAN SPIRIT SHANACHE 66040	
10	9	30	LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
11	13	37	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
12	NEW	1	VARIOUS ARTISTS	PUTUMAYO PRESENTS: A NEW GROOVE PUTUMAYO GDFOVES 260/PUTUMAYO	
13	15	7	DANIEL O'DONNELL	FROM DANIEL WITH LOVE: A COLLECTION OF 20 GREAT LOVE SONGS DPTV MEDIA 37	
14	8	17	CELTIK WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG	
15	RE-ENTRY	1	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 0C6240/UMRG	

## TOP COMEDY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	20	WEIRD AL YANKOVIC	STRAIGHT OUTTA LYNNWOOD (WAY MOBY/VOLCANO/ZOMBA)	
2	2	81	DANE COOK	RETALIATION (COMEDY CENTRAL)	
3	6	20	GEORGE LOPEZ	EL MAS CHINGON (OGGIO)	
4	5	53	JIM GAFFIGAN	BEYOND THE PALE (COMEDY CENTRAL)	
5	3	20	DEMETRI MARTIN	THESE ARE JOKES (COMEDY CENTRAL)	
6	7	98	LARRY THE CABLE GUY	THE RIGHT TO BARE ARMS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
7	8	42	LEWIS BLACK	THE CARNEGIE HALL PERFORMANCE (COMEDY CENTRAL)	
8	4	2	LISA LAMPANELLI	DIRTY GIRL (WARNER BROS. (NASHVILLE)/WRN)	
9	9	36	VARIOUS ARTISTS	BLUE COLLAR COMEDY TOUR: ONE FOR THE ROAD (JACK/WARNER BROS. (NASHVILLE)/WRN)	
10	10	53	RON WHITE	YOU CAN'T FIX STUPID (IMAGE)	
11	12	39	JERRY CLOWER	CLASSIC CLOWER POWER (MCA NASHVILLE/CHRONICLES/UME)	
12	13	15	CARLOS MENCIA	THIS IS CARLOS MENCIA (WARNER BROS.)	
13	14	35	ROY D. MERCER	BLACK & BLUE (CAPITOL NASHVILLE)	
14	—	47	RAY STEVENS	BOX SET (CURB)	
15	15	55	STEPHEN LYNCH	THE CRAIG MACHINE (WHAT ARE RECORDS?)	

HOT VIDEOCLIPS & VIDEO MONITOR COMPILED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen VideoScan

Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY Nielsen SoundScan

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# MUSIC VIDEO

# LAUNCH PAD FEB 24 2007

## TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PRINCIPAL PERFORMERS	CERT.
1	1	2	#1 THE CONFESSIONS TOUR WARNER BROS./WARNER MUSIC VIDEO 44489 (25.98 CD/DVD)	Madonna		
2	3	14	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO 100731 (25.98 CD/DVD)	Andrea Bocelli		
3	2	2	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman		
4	5	116	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (11.98 CD/DVD)	Creed		
5	4	3	VENCEDOR UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 206611 (9.98 CD/DVD)	Valentin Elizalde		
6	6	12	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo		
7	9	87	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles		
8	1	19	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck		
9	10	10	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38656 (19.98 DVD)	Metallica		
10	12	3	10 DAYS OUT: BLUES FROM THE BACKSTADS REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 49294 (25.98 CD/DVD)	Kenny Wayne Shepherd		
11	35	177	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VIDEO 70198 (29.93 DVD)	Led Zeppelin		
12	7	42	CELTIC WOMAN MANHATTAN/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman		
13	8	3	GET AWAY, JORDAN SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44756 (19.98 DVD)	Ernie Haase & Signature Sound		
14	13	862	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (8.98 CD/DVD)	Rob Zombie		
15	17	55	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VIDEO 73932 (18.98 CD/DVD)	Pantera		
16	15	207	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd		
17	25	38	FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (9.98 DVD)	AC/DC		
18	16	7	15 YEARS ON DEATH ROW DEATH ROW/KOCH VISION VIDEO 63077 (25.98 CD/DVD)	Various Artists		
19	18	70	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.99 DVD)	AC/DC		
20	21	13	BACK TO BEDLAM CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VIDEO 94557 (21.98 CD/DVD)	James Blunt		
21	22	1	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanesence		
22	20	5	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 124 (29.98 DVD)	Kiss		
23	19	1	WE ARE... THE LAURIE BERKNER BAND HEARST/RAZOR & TIE/SONY BMG VIDEO 86009 (16.99 DVD)	The Laurie Berkner Band		
24	23	143	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 56C32 (14.98 DVD)	Journey		
25	31	150	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (11.98 DVD)	Michael Jackson		

## HOT VIDEOCLIPS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	3	#1 RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE DTP/DEF. JAM/DJMG	Ludacris
2	6	1	LOST WITHOUT U ROBIN THICKE STAR TRAK/INTERSCOPE	Robin Thicke
3	2	5	YOU LLOYD FEAT. LIL WAYNE THE INC./UNIVERSAL MOTOWN	Lloyd
4	5	5	THROW SOME D'S RICH BOY FEAT. POWLOW DA DON DZNE 4/INTERSCOPE	Rich Boy
5	8	1	ON THE HOTLINE PRETTY RICKY BLUESTAR/ATLANTIC	Pretty Ricky
6	3	1	LITHIUM EVANESCENCE WIND-UP	Evanesence
7	13	1	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	Fall Out Boy
8	10	3	IT'S NOT OVER DAUGHTRY RCA/RMG	Daughtry
9	NEW	1	CAN'T FORGET ABOUT YOU NAS FEAT. CHRISSETTE MICHELE DEF. JAM/COLUMBIA A1/DJMG	Nas
10	9	4	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON INTERSCOPE	Gwen Stefani
11	NEW	1	KING KONG JIBBS FEATURING CHAMILLIONAIRE BEASTA/GEFFEN	Jibbs
12	12	4	ICE BOX OMARION T.U.G./COLUMBIA	Omarion
13	19	2	SMILE LILY ALLEN CAPITOL	Lily Allen
14	20	2	BOSTON AUGUSTANA EPIC	Augustana
15	16	3	THIS IS WHY I'M HOT MIMS CAPITOL	Mims
16	18	2	FREAK ON A LEASH (UNPLUGGED) KORN FEATURING AMY LEE VIRGIN	Korn
17	RE-ENTRY	1	CUPID'S CHOKEHOLD GYM CLASS HEROES FEAT. PATRICK STUMP DECA/DANCE FUELED BY RAMEN/ATLANTIC/LA	Gym Class Heroes
18	11	5	SAY IT RIGHT NELLY FURTAO MOSLEY/GEFFEN	Nelly
19	NEW	1	ONE TYRESE J/RMG	Tyrese
20	NEW	1	WOULDN'T GET FAR THE GAME FEATURING KANYE WEST GEFFEN	The Game
21	NEW	1	IF EVERYONE CARED NICKELBACK ROADRUNNER/ATLANTIC/LAVA	Nickelback
22	NEW	1	CIRCLE MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN	Marques Houston
23	RE-ENTRY	1	FIDELITY REGINA SPEKTOR SIRE/WARNER BROS.	Regina Spektor
24	15	2	1ST TIME YOUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ BLOCK BAO BOY SOUTHWEST/ATLANTIC	Young Joc
25	RE-ENTRY	1	IT ENDS TONIGHT THE ALL-AMERICANRejects DOGHOUSE/INTERSCOPE	The All-American Rejects

## VIDEO MONITOR™

THIS WEEK	ARTIST	TITLE
1	MTV	GYM CLASS HEROES, CUPID'S CHOKEHOLD
2	MTV	LLOYD FEAT. LIL WAYNE, YOU
3	MTV	ROBIN THICKE, LOST WITHOUT U
4	MTV	FALL OUT BOY, THIS AIN'T A SCENE, IT'S AN ARMS RACE
5	MTV	KORN FEAT. AMY LEE, FREAK ON A LEASH (UNPLUGGED)
6	MTV	LILY ALLEN, SMILE
7	MTV	LUDACRIS FEAT. MARY J. BLIGE, RUNAWAY LOVE
8	MTV	MIKA, GRACE KELLY
9	MTV	SILVERSUN PICKUPS, LAZY EYE
10	MTV	EVANESCENCE, LITHIUM
1	MTV2	FALL OUT BOY, THIS AIN'T A SCENE, IT'S AN ARMS RACE
2	MTV2	KORN FEAT. AMY LEE, FREAK ON A LEASH (UNPLUGGED)
3	MTV2	EVANESCENCE, LITHIUM
4	MTV2	MY CHEMICAL ROMANCE, FAMOUS LAST WORDS
5	MTV2	RICH BOY, THROW SOME D'S
6	MTV2	RISE AGAINST, PRAYER OF THE REFUGEE
7	MTV2	30 SECONDS TO MARS, FROM YESTERDAY
8	MTV2	SILVERSUN PICKUPS, LAZY EYE
9	MTV2	THE GAME FEAT. KANYE WEST, WOULDN'T GET FAR
10	MTV2	GYM CLASS HEROES, CUPID'S CHOKEHOLD
1	GAC	JOE NICHOLS, I'LL WAIT FOR YOU
2	GAC	JASON ALDEAN, AMARILLO SKY
3	GAC	TRENT TOMLINSON, ONE WING IN THE FIRE
4	GAC	TRACE ADKINS, LADIES LOVE COUNTRY BOYS
5	GAC	KELLIE PICKLER, RED HIGH HEELS
6	GAC	CARRIE UNDERWOOD, BEFORE HE CHEATS
7	GAC	KEITH URBAN, STUDIO BOY
8	GAC	KENNY CHESNEY, SUMMERTIME
9	GAC	BRAD PAISLEY, SHE'S EVERYTHING
10	GAC	CRAIG MORGAN, LITTLE BIT OF LIFE

## TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	10	#1 SILVERSUN PICKUPS DANGERBIRD 009 (11.98)	Carnavas
2	HOT SHOT DEBUT	1	PETER BJORN AND JOHN ALMOST GOLD 001 (12.98)	Writer's Block
3	5	19	UNK BIG DUMP 5973/KOCH (17.98)	Beat'n Down Yo Block
4	NEW	1	KELLER WILLIAMS SCI FIDELITY 1058 (16.98)	Dream
5	6	11	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela
6	8	44	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
7	14	67	GREATEST GAINER IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
8	11	10	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon
9	NEW	1	APPLES IN STEREO SIMIAN 213*/YEP ROC (15.98)	New Magnetic Wonder
10	10	8	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me
11	9	3	DEERHOOF KILL ROCK STARS 472 (15.98)	Friend Opportunity
12	2	2	YOUNG LOVE ISLAND 008101/IDJMG (10.98)	Too Young To Fight It
13	28	3	BEVERLEY MITCHELL DAYWIND/WORLDCURB 1511/WARNER BROS. (13.98)	Beverley Mitchell
14	NEW	1	LIFETIME DECAYDANCE 94697/FUELED BY RAMEN (13.98)	Lifetime
15	7	2	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone
16	NEW	1	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake
17	3	2	SEAN PRICE DUCK DOWN 2045* (16.98)	Jesus Price Supastar
18	NEW	1	SONDRE LERCHE AND THE FACES DOWN ASTRALWERKS 82620 (15.98)	Phantom Punch
19	6	10	BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	Boys Like Girls
20	15	8	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards
21	12	3	MOE FATBOY 6645 (13.98)	The Conch
22	4	2	SKINNY PUPPY HELL-O DEATHDAY 63982/SPV (17.98)	Mythmaker
23	13	3	DUSTIN KENSUR EQUAL VISION 133 (11.98)	Please Come Home
24	20	3	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia
25	26	10	RED ESSENTIAL 10807 (12.98)	End Of Silence
26	32	6	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified
27	23	36	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma
28	25	18	CHIODOS EQUAL VISION 136 (14.98 CD/DVD)	All's Well That Ends Well
29	18	3	MENOMENA BARSUK 60 (11.98)	Friend And Foe
30	NEW	1	TONY DESARE TELARC JAZZ 83651/TELARC (15.98)	Last First Kiss
31	23	5	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out
32	RE-ENTRY	1	COBRA STARSHIP DECAYDANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets
33	3E	21	SAY ANYTHING DOGHOUSE/71805/RMG (11.98)	...Is A Real Boy
34	3C	33	DRAGONFORCE SANCTUARY ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage
35	NEW	1	MELVIN WILLIAMS BLACKBERRY 1658/MALACD (16.98)	Crazy Like Love
36	19	2	ECHOING ANGELS INO/COLUMBIA 87891/SONY MUSIC (12.98)	You Alone
37	38	20	GEORGE LOPEZ OGLIO 89140 (16.98)	El Mas Chingon
38	31	12	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	Beyond The Pale
39	NEW	1	TEDDYBEARS BIG BEAT/ATLANTIC 83979/AG (13.98)	Soft Machine
40	21	10	ROCK STAR SUPERNOVA BURNETT/EPIC 88414/SONY MUSIC (18.98)	Rock Star Supernova
41	29	4	J XAVIER NOODAY 007 MUSIC WORLD (12.98)	Young Prince Of The South
42	NEW	1	MICKEY AVALON MYSPEACE 007853/INTERSCOPE (11.98)	Mickey Avalon
43	41	10	REIK SONY BMG NORTE 70213 (14.98)	Seuencia
44	43	10	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies
45	7	4	DEMETRI MARTIN COMEDY CENTRAL 0044 (15.98 CD/DVD)	These A'e Jokes
46	33	3	THE BIRD AND THE BEE METRO BLUE/BLUE NOTE 68251/BLG (12.98)	The Bird And The Bee
47	NEW	1	JOHN REUBEN 60TEE 54073 (17.98)	Word Of Mouth
48	37	2	BEIRUT BA DA BING 052 (6.98)	Lon Gistland (EP)
49	NEW	1	THE COLOUR RETHINK 52812 (12.98)	Between Earth And Sky
50	42	16	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98)	Mighty To Save: Live

### BREAKING & ENTERING

### THIS WEEK ON .com

Secondhand Serenade's "Awake" wakes up at No. 16 on Billboard's Heatseekers chart. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



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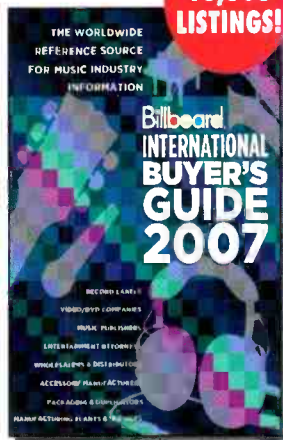
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# MILEPOSTS

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

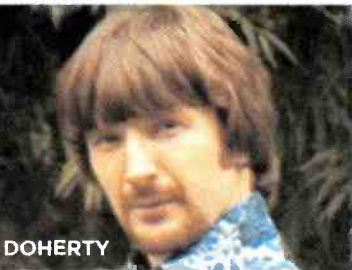
## BIRTHS

**GIRL:** Daisy Joy to **Drew and Lori Cline**, Jan. 29 in Nashville. Father is lead singer for Dove Award-winning and Grammy Award-nominated Christian group Newsong. Mother is former director of national promotions for Word Label Group and recently started her own independent promotions company, Brighter Promotions.

**GIRL:** Rebecca Ann to **Laurie Jakobson and Mac Randall**, Dec. 24 in New York. Mother is VP of communications and marketing at the Harry Fox Agency. Father is senior editor of Guitar One and lead guitarist of Bongo Beat act Bedsit Poets.

## DEATHS

**Denny Doherty**, 66, a founding member of '60s folk-pop band the Mamas and the Papas, died Jan. 19 at his home in Mississauga, Ontario.



DOHERTY

The cause was not immediately known, according to his daughter Emberly, but she said her father had recently suffered kidney failure after surgery for a stomach aneurysm.

With chiming guitars and rich, meticulous harmonies that could be tinged with darkness, the Mamas and the Papas became one of the most popular and influential American bands of the era between the Beatles' arrival and Woodstock. Their enduring hits, like "California Dreamin'," "Monday, Monday" and "Dedicated to the One I Love," mixed the gentle jangle of folk with a rock backbeat and sweet, layered pop vocals.

Though John Phillips was the group's principal songwriter, Doherty sang most of the male leads in a clear, friendly tenor that he occasionally punctuated with rock'n'roll growls.

**Billy Henderson**, 67, one of the founders of U.S. soul group the Spinners, died Feb. 6 after complications from diabetes at a Daytona Beach, Fla., health care facility. He was among five friends who formed the vocal group in 1954, but it took until the '70s for them to enjoy major critical and commercial success.

Hits like "I'll Be Around" and "Could It Be I'm Falling in Love" earned the group six Grammy Award nominations. It went on to become the second black musical act to get a star on the Hollywood Walk of Fame.

Four of the original band members, including Henderson, continued to perform together until recently. He was dismissed from the band in 2004 after suing the group's

corporation and business manager to obtain financial records.

**Joe Hunter**, 79, musician and three-time Grammy Award winner with the legendary Funk Brothers, was found dead Feb. 3 in his Detroit apartment. Hunter was a diabetic, but his cause of death was unknown, the Detroit News reported.

Hunter was hired by Berry Gordy Jr. to back up such acts as Smokey Robinson and the Miracles on piano in the late '50s, as Gordy mustered a staff for what would become Motown Records. Hunter also served as Motown's first bandleader in the early days.

His piano work was an integral part of such songs as Martha & the Vandellas' "Heat Wave" and "Come and Get These Memories," and Marvin Gaye's "Pride and Joy." After the documentary film "Standing in the Shadows of Motown" was released in 2002, the Funk Brothers' soundtrack album won two Grammys in 2003. In 2004, Hunter and the Funks were awarded with a Lifetime Achievement Award at the Grammys, and the group toured for several years.

**Gian Carlo Menotti**, 95, perhaps the most popular and prolific opera composer of his time, died Feb. 1 at his home in Monaco.

The Italian composer won Pulitzer Prizes for a pair of the 20th century's most successful operas: "The Consul," which premiered in 1950 in Philadelphia, and "The Saint of Bleecker Street," which opened in 1954 at New York's Broadway Theater. "The Consul" also earned him the New York Drama Critics Circle award as the best musical play of the year in 1954. He wrote the Christmas classic "Amahl and the Night Visitors" for NBC, which was broadcast in 1951 and may have been the first opera written for TV.

Critics often celebrated his impressive lyric gifts, his deft touch with orchestral sound and his talent for making opera comprehensible and enjoyable for people who had previously shunned it. Menotti also founded the Festival of Two Worlds, the long-running summer music festival that began in 1958 in Spoleto, Italy, and that he directed for some 40 years. He is survived by his son Francis.

**Jacques Campet**, 64, a Sony Music stalwart, passed away Jan. 31 following a battle with a cancer-related illness at the Maison Medicale Jeanne Garnier, according to friends close to the industry executive.

An academic who studied at Harvard, Campet joined CBS Records France in 1977 as director of finance and administration. He added operations and legal affairs responsibilities in 1990, and was subsequently named director general of Sony Music France. Soon after he was appointed to oversee the French company's newly started music publishing division, for

which he was responsible for all acquisitions and catalogs.

In 2000, Campet transferred from Paris to the London regional office to take up the role as senior VP of Sony Music Entertainment Europe.

In 2004, at the beginning of Sony Music's merger with BMG, Campet was promoted to senior VP of continental Europe. Since then, he had overseen the day-to-day business in several continental European territories.

**Charlotte Leshner**, 80, mother of Joey Ramone, passed away after suffering a heart attack Jan. 29 at her home in Rego Park, Queens. Leshner is survived by her younger son, New York guitarist Mickey Leigh.

Leshner was instrumental in nurturing the talents of the early Ramones. During the '70s, she owned a gallery called the Art Garden in Forest Hills, Queens. Joey and Dee Dee Ramone practiced in the basement.

After Joey Ramone died in 2001, Leshner and Leigh honored his memory by hosting an annual birthday bash that would become an in-gathering of the post-Ramones empire, featuring some of old-school and neo-punk's greatest bands. Leshner was instrumental in getting a street sign erected at Joey Ramone Place on East Second Street and Bowery near the former site of CBGB. She had been a vocal supporter in the campaign to save CBGB from closing last year.

In lieu of cards or flowers, the family requests donations to the Joey Ramone Foundation for Lymphoma Research, P.O. Box 1107 Cooper Station, New York, N.Y. 10276.

**Dave Shayman** (aka Disco D), 26, a DJ/producer responsible for production on two Grammy Award-nominated albums and releases totaling 17 million in sales worldwide, was found dead Jan. 23 of an apparent suicide.

As a prodigious 15-year-old in Ann Arbor, Mich., Shayman began his DJ career representing the burgeoning ghetto-tech scene from Detroit. By 16 he was a resident at the local Solar night and by 17 had produced and released his first 12-inch single. Shayman accomplished all this before graduating from the University of Michigan's prestigious business school. He toured the world many times over as a DJ and was famous for his turntable dexterity and multigenre sets. He was also integral in starting the Ghostly International label and co-produced the debut single "Hands Up for Detroit."

Shayman produced "Ski Mask Way" on 50 Cent's multiplatinum "The Massacre" and the Kevin Federline track "Popozoa," inspired by Shayman's connection to the Brazilian baile funk sound (he lived in Brazil part-time). He also continued to collaborate with such underground acts as Spank Rock and Brazilian group Braza.



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# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

## HOWARD'S HUSTLE & FLOW

One of the classiest events during Grammy Week was the Feb. 10 champagne reception and brunch saluting Grammy Award nominees (and eventual winners) Mary J. Blige and Ludacris. Presented by Piaget and Vanity Fair, the Sunset Terrace at the Sunset Tower Hotel was filled with a diverse array of guests, including Antonio "L.A." Reid, Clarence Avant, Bow Wow, Kevin Liles, Ne-Yo, Disturbing Tha Peace's Chaka Zulu and Jeff Dixon, the Roots and Warner/Chappell's Chris Hicks. And yes, the guests of honor were also very present.

Also on hand was actor Terrence Howard, who paid rapt attention to the female harpist playing music to brunch by. But not for the reason you may be thinking. Howard, also a musician and songwriter, will step into a studio in March to begin recording his first project for Sony/Columbia Records. He tells Track the album will include a Spanish vibe and that some tracks will feature him playing the guitar. Indeed, he will be singing—and not rapping.

"That's not me," he politely but emphatically says, referring to his role as a rapper in the movie "Hustle & Flow."

Meanwhile, Columbia mate John Legend contributed the end title track to Howard's upcoming Lionsgate film, "Pride." Legend's original song, "Dare to Dream," is the perfect complement to this inspiring film based on true events in the life of school teacher Jim Ellis (portrayed by Howard), who founded an African-American swim team in a rough Philadelphia neighborhood in the 1970s. Co-stars include Bernie Mac and Kimberly Elise.

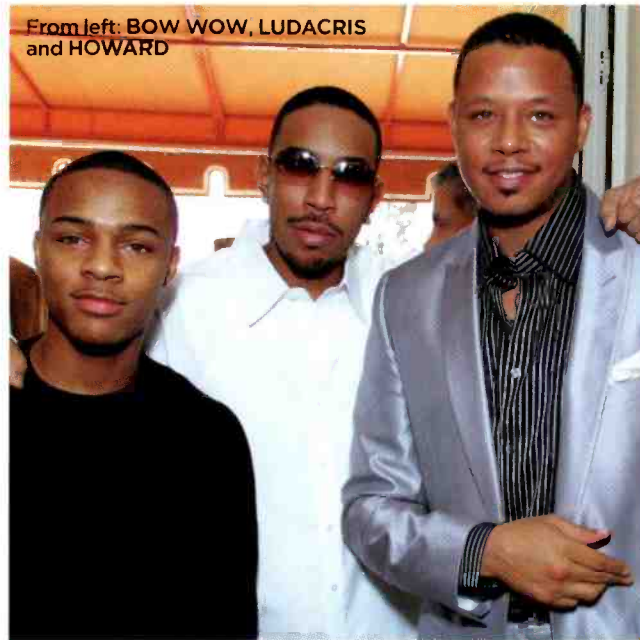
The movie, whose score was done by Aaron Zigman at Abbey Road with the London Symphony Orchestra and a 40-person African choir, opens nationwide March 23. Hosting the film's Feb. 27 Philly premiere are the legendary Kenny Gamble and Leon Huff.

## FREE AT LAST

As *Billboard* was going to press, Track learned Chris Cornell split from Audioslave due to "irresolvable personality conflicts as well as musical differences." He will quickly move on to his second solo album, "Carry On," due May 1 via Suretone/Interscope. Among the tracks earmarked for the set are "You Know My Name," the theme to the recent James Bond film "Casino Royale," and a cover of Michael Jackson's "Billie Jean."

## JAM TODAY

The launch for Pete Townshend and Rachel Fuller's "Attic Jam" compilation album (available on iTunes) lived up to its name, with many of the United Kingdom's young bucks turning up to pay homage to the Who frontman. Those playing live alongside Townshend and Fuller Feb. 12 at London's Pigalle Club included Ed Harcourt, the Magic Numbers and the Kooks. Townshend joined the Kooks on a rendition of "Ooh La" from their Virgin disc "Inside In/Inside Out" and also gave them the benefit of the wisdom gleaned in 40-plus years in rock'n'roll. "We had surprisingly different views of being young in pop music," Townshend tells Track. "I remember it as being horrible in some ways, [while] they enjoy it completely. What would be great is that they might say that they came on to meet a 'legend'—what Luke [Pritchard] kept calling me yesterday—and ended up feeling a part of a family. That's how Rachel and I see what we are doing."



From left: BOW WOW, LUDACRIS and HOWARD

obsessing over one of the evening's acceptance speeches.

For Rabinowitz, "a telling moment, which may not have been apparent on TV," happened when Tony Bennett, along with Stevie Wonder, picked up the trophy for best pop collaboration with vocals ("For Once in My Life").

When Bennett thanked his "wonderful" sponsor Target, Rabinowitz couldn't help but notice the snickers from seated VIPs. "A sound which collectively, yet subtly, felt like an apparent condemnation [of the brand association]," Rabinowitz says. "Hauntingly ironic, these 30-, 40- and 50-year-old players don't even realize how ahead of the curve Mr. B, at the mere age of 80, actually is."

## A REMASTERED ROTH

David Lee Roth has certainly come full circle. The rock star-turned-EMS technician-turned syndicated morning radio host is now re-connecting with most of the original Van Halen lineup for a reunion tour, planned for later this year. This will be preceded by three remastered reissues from Roth's Warner Bros. catalog, Track has learned. On April 3, Ryko-distributed label Friday Music (friday-music.com) will issue "A Little Ain't Enough" (1991), "Your Filthy Little Mouth" (1994) and the highly collectable "Sonrisa Salvaje," which is the "Eat 'Em and Smile" (1986) disc sung in Spanish.

## THE BOYS ARE BACK IN TOWN

They were a band ahead of their time: too black for rock radio and too rock for black radio. But the Bus Boys are back—with a vengeance. Track connected with the group's frontman Brian O'Neal at the Recording Academy's post-Grammy Awards party Feb. 11. Five days later, the Bus Boys rolled out "It Must Be Saturday Night," the first single from a new album, "Sex, Love and Rock & Roll."

The single will be available digitally as a two-week download (busboys.com) and, after that, through other digital download sites. A new single will then be released every 60 days—each one tied to various interactive promotional initiatives.

Also in the works, O'Neal noted, is a documentary that will relate the story of the Bus Boys. The outfit is best-known for the anthem "The Boys Are Back in Town," which was featured in Academy Award nominee Eddie Murphy's film debut, "48 HRS."

# Executive TURNTABLE

EDITED BY MITCHELL PETERS

**RECORD COMPANIES:** Concord Music Group names **Jill Weindorf** VP of radio and video promotion and promotes **Collin Stanback** to VP of A&R. Weindorf was director of West Coast promotion at **Blue Note Records** and Stanback was director.

**Lava Records** appoints **John Boulos** to VP of pop promotion. He was senior VP of promotion at **Capitol Records**.

**Sony/ATV Nashville** names **Duff Berschback** senior director of business affairs. He was an entertainment attorney with a private practice.

**Universal Music Nashville** promotes **Karen Naff** to VP of creative services for its **Lost Highway**, **Mercury** and **MCA Nashville** labels. She was senior director.

**Sanctuary Records** promotes **Nick Pirovano** to VP of marketing. He was director.

**Razor & Tie** in New York promotes **Sandi Hemmerlein** to VP of marketing. She was senior director.



**Universal Music Group International** in London names **Romain Delnaud** commercial affairs manager. He was key account manager at **Universal Music France**.

**EMI/Manhattan Records** in New York names **Heather Davis** director of publicity. She was a segment producer and talent booker for various networks.

**Universal South Records** names **Rhonda Christensen** director of West Coast promotion. She worked in sales at interior design business **Thomas Lavin**.

**RCA Music Group** promotes **Larry Jackson** to senior VP of A&R. He was VP of A&R at **J Records**.

**DISTRIBUTION:** Koch Entertainment Distribution promotes **Eric Lemasters** to VP of business development. He was director of label relations and new media.

**Navarre Corp.** appoints **Troy Hayes** to president of its BCI subsidiary and **Marvin Gleicher** to senior VP of content and marketing. Hayes was VP of sales and marketing, and Gleicher was founder of **Manga Entertainment**.

**MANAGEMENT:** Moir/Borman Entertainment names **Barbara Rose** VP. She was associate manager.

**TOURING:** Global Spectrum names **Darius Dunn** GM of the soon-to-open **Saint Louis University Arena**. He was associate director of the **Stephen C. O'Connell Center** in Florida.

Send submissions to [exec@billboard.com](mailto:exec@billboard.com).



BENNETT, left, and WONDER

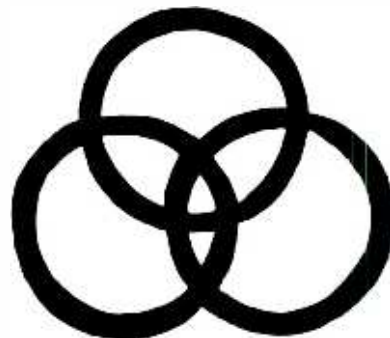
## EVERYBODY'S TALKIN'

While many are still pontificating on the winners and losers of the 49th annual Grammy Awards, Josh Rabinowitz, senior VP/director of music at the Grey Worldwide ad agency, cannot stop

# GOODWORKS

## EXTREME ADKINS

Capitol Nashville superstar Trace Adkins will guest on ABC's reality TV show "Extreme Makeover: Home Edition" Feb. 18. At a recent concert in Austin, Adkins raised more than \$75,000 for a local couple whose five out of six children are autistic. The money went toward paying off the couple's current mortgage. Now, the "Extreme Makeover" design team will present the family with a newly renovated home that better meets the children's needs.



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