

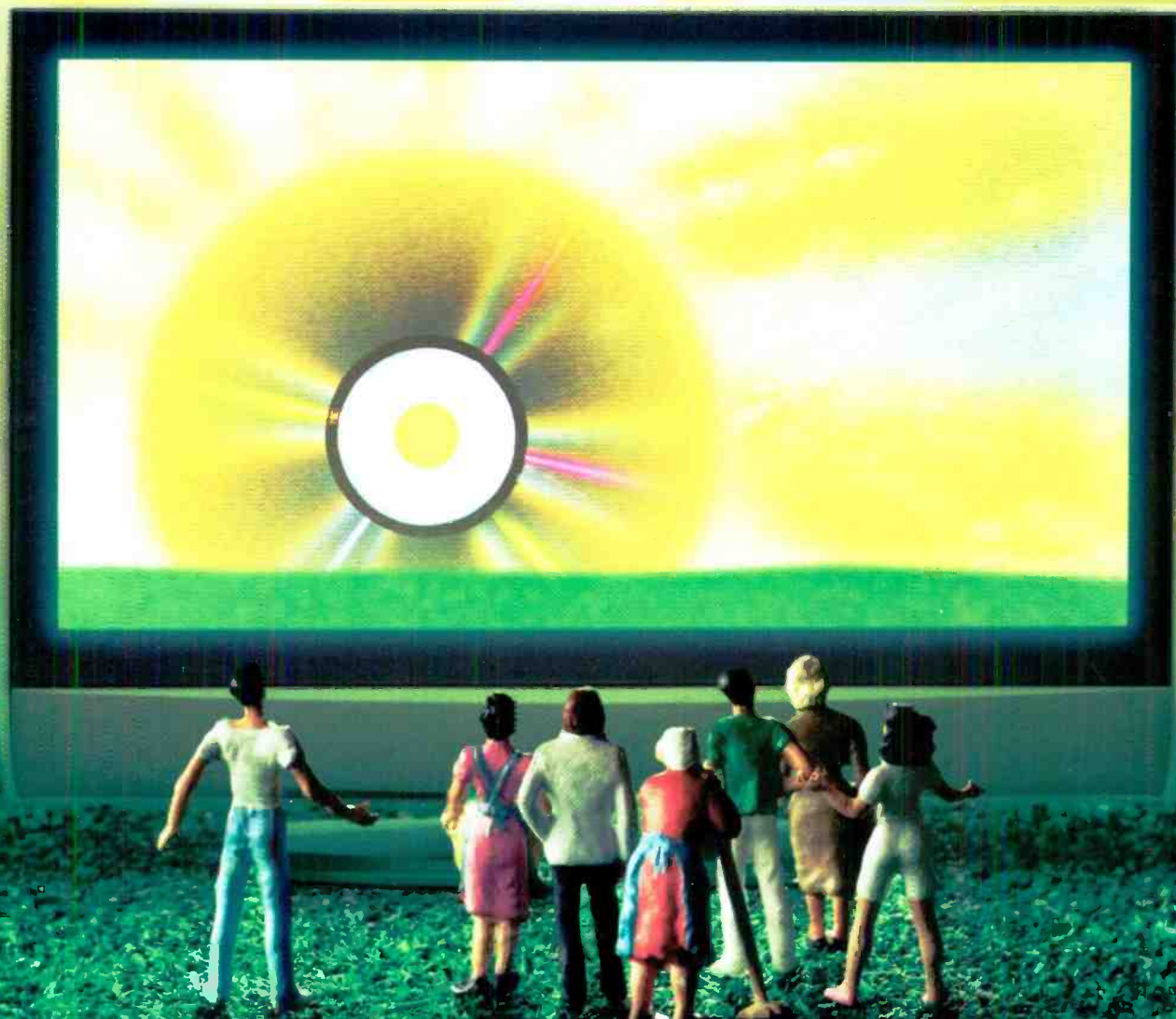
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New MP3 Plans
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R&B/HIP-HOP
Returning to Atlanta Sept. 5-7, the **Billboard R&B/Hip-Hop Conference & Awards** features savvy speakers, networking opportunities, educational sessions and exciting performances. More at billboardevents.com.

REGIONAL MEXICAN
Billboard's **Regional Mexican Conference** returns to Los Angeles Oct. 1-3. Now in its second year, the event will focus on the genre's latest radio, touring, digital and publishing trends. See billboardevents.com.

Blogging

THE JADED INSIDER
Pony-hawks, crying girls and Gwen Stefani—"American Idol" is getting interesting, so log on for show-by-show recaps only on the Billboard blog at jadedinsider.com.

OPINION

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Getting Snippety

Create A License For Sample Artists And The Whole Biz Wins

BY PHILO T. FARNSWORTH

The label that I manage, Illegal Art, specializes in releasing works that rely heavily on sampling pre-existing recordings. Since our inception in 1998 we have held to the philosophy that the music our artists create are new works, and while composed of fragments of other music, are incredibly transformative. The projects we release are distinct enough from the sampled sources that it would be absurd to consider such content a threat to the markets of the originals.

The common perception of sampling is that something has been stolen or that an artist has unjustly profited from another's work. Often overlooked, though, are the potential benefits that might be gained from having one's work sampled and recontextualized into a new work. The immediate black-and-white rules of infringement in the '90s were such that almost all unauthorized sampling was perceived as harmful and therefore had to be litigated without question. While such attitudes are well-entrenched, there are hopeful signs that new attitudes toward appropriation may be emerging.

In the last year, one of our artists, Girl Talk, has risen significantly in popularity. The cautiousness of the industry still persists, though, and prevents such an artist from selling the number of units that the market may demand. But while manufacturers and distributors have curtailed the project at various phases, it is interesting that not one artist has issued a complaint about being sampled on Girl Talk's "Night Ripper." With hundreds of articles and reviews, and inclusion on the "best albums of 2006" lists of Rolling Stone, Spin, Blender, Pitchfork and others, it certainly isn't because of a lack of publicity or knowledge that there is a scarcity of complaints.

In 1998, within days of releasing our "Deconstructing Beck" compilation, we received legal threats from Beck's publisher, label and personal lawyer. While the case never went to court, it is interesting to note how quickly a response came from one artist sampled in 1998 and how differently 150-plus acts have responded in the last year to Girl Talk's "Night Ripper." Oddly there has been some communication from the larger music industry, but it has taken a different tone. In the last six months, several major and independent artists have solicited Girl Talk for remixes. Similarly, multiple major labels have proposed a giant mash-up of their back catalogs. But why does everyone stop there? Why does Girl Talk have to create contrived and pre-

managed mixes, when he has already created a full-length masterpiece unencumbered by the restrictions of pre-authorization? While I love the authorized remixes, Girl Talk's genius and most thrilling work often rests on combining sources that traditionally wouldn't be mixed. As artists and labels recognize the benefits of allowing "official" Girl Talk mixes of their material, could the benefits not also be realized of allowing such albums as "Night Ripper" to reach full market potential?

Going back 24 years, Double Dee & Steinski entered a remix contest held by Tommy Boy Records. Their entry unanimously won with a mix that used a wide variety of samples from other sources. While the track, known as "The Payoff Mix," became an underground hit, it was never officially released because of sampling issues. Not only did the artists make nothing from their brilliant work (besides the \$100 for winning the con-

How can the music industry afford to not promote music that has already proved its mass appeal?

—PHILO T. FARNSWORTH

test), but the industry also failed to make one cent from music that was instantaneously resonating with urban audiences. What would have happened if the sampled artists/labels had combined efforts and allowed the record to reach its market potential? If reasonable and automatic fees existed for such sampling, most sampling artists would be happy to pay royalties in the same fashion that mechanical licenses exist for covering a song. Simultaneously the sampled and the sampling artists could reach a larger audience, and both would receive compensation for copies sold. In the end "The Payoff Mix" only reached the bootleg market, and only the bootleggers achieved minimal benefit from this critically acclaimed track.

With the budgets that are regularly allocated to market and create new trends, it seems absurd that when Girl Talk or "The Payoff Mix" achieves popular momentum, that the industry wouldn't go out of its way to make these types of work legitimate in the market. How often does a new style of music emerge? How can the music industry afford to not promote a type of music that has already proved its mass appeal? If rereleasing works on new formats or in newly remastered editions causes even a small percentage of fans to repurchase music, how much could authorizing sample-based music increase the ability to resell bits of popular songs? The mechanisms that allow covers have mutual benefits for the performer and the composer, so why not create a similar system for sampling?

Whether or not the music industry ever supports a reasonable sampling license that allows monetary benefits on both sides, it is at least becoming more evident that sampling is far from harmful and actually promotes the artists sampled. Such artists as Girl Talk not only increase the awareness and exposure to the sampled material, but also popularize collecting music from a wider range of genres, years, labels and cultures. It's difficult to see how encouraging such obsessive musical interest could damage the market. The day may come when the only thing worse than being sampled without permission is that no one is sampling your work. With the advent of YouTube, MySpace and what is being labeled Web 2.0, the trend toward more participatory forms of entertainment is firmly in place. Sampling is definitely an important aspect of that participatory culture, and whether Web 2.0 is embraced as a form of viral marketing or becomes a critical business model, technology is facilitating creative appropriations.

While Illegal Art has a fair-use legal defense for its releases, we would love to discuss the possibilities of opening up things further with anyone in the larger music industry.

Philo T. Farnsworth uses a pseudonym to protect his identity. He has run Illegal Art, a record label focused on sample-based compositions, since 1998. He can be reached through the illegalart.net Web site.

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SCHOOL BUST

Universities deal with RIAA lawsuit strategy



SHARING STAFF

Indie labels partner for mutual departments



AD ASSISTANCE

An AT&T spot helps sell Peter Bjorn and John



BOOK KEEPING

Victory Records' in-house booking division



THIRD PERSON

Mac Powell on Third Day and side projects

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>>> DRM-FREE SERVICE LAUNCHES WITH WMG ARTISTS

Michael Robertson, founder of the original MP3.com, has launched a new digital rights management-free music service called AnywhereCD, stocked with music from a variety of Warner Music Group labels as well as several indie labels. The service sells full albums only, not individual tracks. "AnywhereCD is selling Warner Music Group content in a manner that flagrantly violates the terms of our agreement," a WMG representative says. "Accordingly, we have sent them a notice of termination and they are required to immediately remove all of our content from their site."

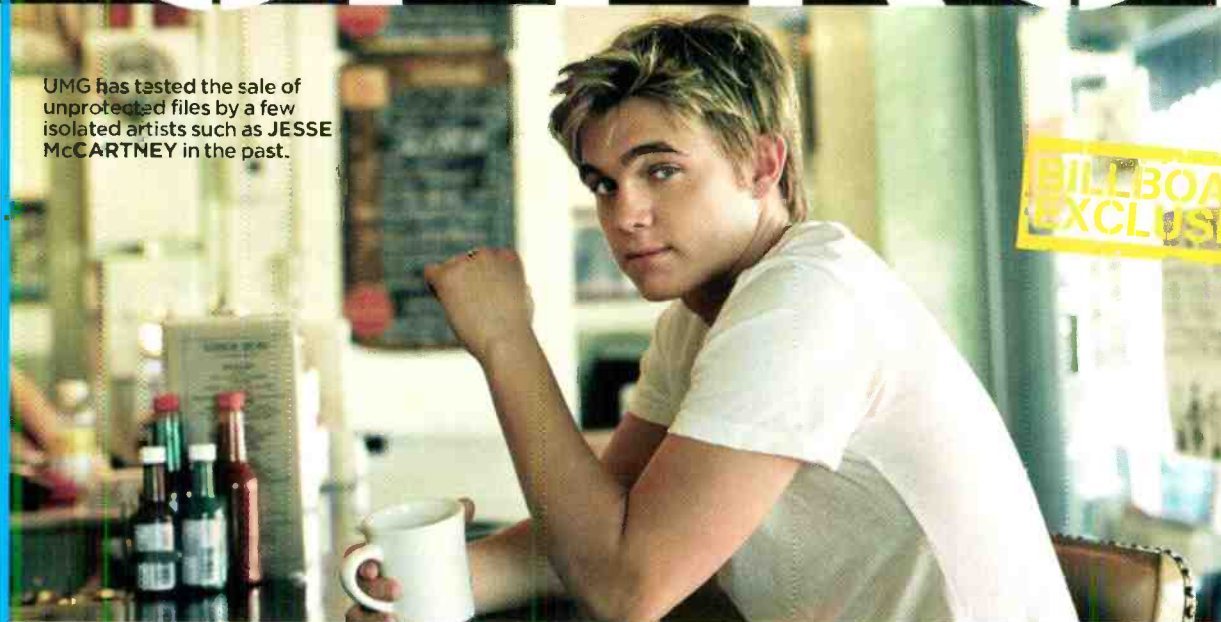
>>> VIRGIN PLANS EXPANSION

Virgin Entertainment Group North America is once again in expansion mode. VEGNA chairman Simon Wright, who presided over a three-year restructuring that saw the chain close 10 stores to get down to its current total of 13, says the chain will limit its new store search to the New York and Los Angeles markets.

>>> APPLE CORPS, EMI SETTLE BEATLES ROYALTY ROW

Apple Corps, the Beatles' company, has settled its £30 million (\$59.2 million) royalties dispute with the band's label EMI. EMI would not disclose details of the settlement, which was reached last month.

UP FRONT



UMG has tested the sale of unprotected files by a few isolated artists such as **JESSE McCARTNEY** in the past.

RETAIL BY ED CHRISTMAN

MP3 Market Multiplies

Universal And Amazon Beef Up The Unprotected Online Sales Space

While EMI will boldly go where no major has gone before and sell its catalog as unprotected digital files, other forces are coming into play that should bolster the potential for a commercial MP3 marketplace.

Amazon, which is considered the best bet to challenge iTunes' supremacy in the digital world, is shooting to launch its MP3 digital download store in May, a target date it has yet to publicly acknowledge. (Amazon declines comment.)

Meanwhile, sources familiar with the situation say Universal Music Group plans to test the sale of unprotected digital music files, including some of its classical music catalog conceivably including titles by Andrea Bocelli, at the new Amazon store and other outlets.

UMG has previously tested the sale of some isolated digital rights management-free music, from Jesse McCartney in the United States and French acts Superbus and Emilie Simon in Europe. But now UMG plans to significantly expand that initiative by selling classical selections through download stores and subscription services, in the DRM-free format of the retailers' choice. UMG is planning tests in other genres as well, sources say.

It's unclear so far whether iTunes is included among stores slated to sell unprotected UMG music, and UMG could not be reached to comment.

Until recently, eMusic, which served up its 1 millionth download in December, has been the dominant player selling MP3s. A month ago, UMG's plans would have been big news. But the label's move was upstaged by EMI chairman Eric Nicoli's joint announcement with Apple CEO Steve Jobs that in May the major would release its catalog in unprotected digital files (billboard.biz, April 2).

Meanwhile, executives within Sony BMG Music Entertainment and Warner Music Group say sen-

ior management teams at both companies are unwilling to embrace selling their catalogs in the MP3 format.

But whether or not the majors will be involved with Amazon or iTunes unprotected plays, they all say they are waiting to find out if the MP3 model will expand digital sales—and conversely, if it will fuel unauthorized file-sharing or cannibalization of other digital formats such as ringtones.

As first reported in Billboard, Amazon abandoned its initial plans to launch a digital music subscription service and its own branded MP3 player (based on Microsoft's Window Media Audio software technology)

when Microsoft undermined its DRM by using a closed digital music system for its Zune device (Billboard, Nov. 25, 2006).

At the time, executives at two of the four majors privately told Billboard they were disappointed that Amazon had switched to an MP3 model, because they felt the giant online merchant could successfully mount a challenge to iTunes, and were hoping that it would do so under the banner of DRM.

In December, a senior executive at a major label told Billboard, "Amazon underestimates the power of their brand" with consumers who shop by computer.

In moving to an MP3 a la carte download model, Amazon initially was pushing for lower wholesale pricing than the current marketplace provides—70 cents per track or 70% of retail price—but pushback from indie labels has merchants talking about what those labels consider more realistic models, if not yet at that pricing level.

One indie player says his company is close to signing a deal, but is hung up on what kind of pricing should be applied to what kind of file. That company is willing to sell

Amazon 128 byte-rate files at its conventional digital price points, but wants a higher price for better-quality 256 byte-rate files. Another says that, in fear of being shortchanged, his label has decided to sit on the sidelines until a major sets the wholesale floor price for a hit song in the MP3 format. Still other independent labels say that since Amazon changed its mind last time, they are waiting to see if the May date sticks and for Amazon to actually launch the store before beginning negotiations.



BOCELLI

TRANS WORLD JOINS MP3 RACE

In yet another online retail initiative, Trans World Entertainment has opened an MP3 store with 2 million tracks, all from independent labels. The offering is powered by PassAlong Networks, the digital technology company that also runs its own download store.

While conventional brick-and-mortar retailers have yet to become a factor in the digital world, or even in online CD sales, they have been clamoring for the majors to go the MP3 route, just so the retailers would have a chance to compete. Until now, the iPod's dominance and Apple's closed system have largely precluded other online stores from becoming a factor in digital sales. —EC

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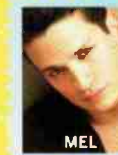
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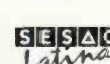
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SPEAKERS (subject to change)

- Dee Aguirre, COO, Roptus, Inc.
- Federico Baptista, Product Manager of Latin Music, The Orchard
- Mariano Barba, Artist, Three Sound Records
- Demian Bellumio, President, Hoodiny Entertainment/elhood.com
- Brad Buckles, EVP, RIAA, Anti Piracy
- Ayala Ben-Yehuda, Latin Correspondent, Billboard
- Judy Cantor Navas, Latin & World Music Programmer
- Calle 13, Artist, Sony BMG
- Fifi Castany, Editor in Chief, Ocean Drive en Español
- Felix Castillo, President, Frontera Visual
- Leila Cobo, Executive Director of Content & Programming, Latin Music and Entertainment, Billboard
- Tomás Cookman, President, Nacional Records
- Tamara Conniff, Executive Editor/Associate Publisher, Billboard
- Ayelet Corona, Owner/Partner, Corona Jones Entertainment
- Alba Eagan, Partner, League of Their Own
- John Echevarria, President, Universal Music Latino
- Fernando Espuelas, CEO/Chairman, Voy LLC
- Oswaldo Feliu, Esq., Director of Licensing & Music Supervision for Hispanic Market, Production Advisors, Inc.
- Eddie Fernandez SVP, Universal Music Publishing Group
- Larry Gold, Owner/Creative Director, S.O.B.'s
- Margaret Guerra Rogers, VP of Music Affairs, Telemundo Network Group/Independent Music Supervisor
- Arthur Hanlon, Artist, EMI Televisa
- Larry Harlow, Artist
- Travis Katz, VP International Strategy, MySpace.com
- Gustavo Laureano, Artist, Universal Music Latino
- Andres Levin, Composer/Producer
- Toby Love, Artist, Sony BMG
- Lumidee, Artist, TVT Records
- Rich Masio, Director of Content & Acquisitions, Ioda
- Geoff Mayfield, Director of Charts/Senior Analyst, Billboard
- Jorge Naranjo, President, Cardenas Marketing Network
- DJ Nelson, Artist, Universal Music Latino
- Marcus Owenby, Director of Hispanic Marketing Operations, AT&T Mobility
- Alfonso Perez-Soto, Director of New Media for US, Hispanic Market & Latin America, Warner Music Latin America
- Edwin Prado, Business Manager, Prado Law Office
- Diego Prusky, Principal, In-Style! Software
- John Reilly, VP, Rogers & Cowan
- Celeste Rodas Juarez, Pres., Asociación Latina de Periodistas de Entretenimiento
- Jesús Salas, Senior PD Latin Channels, XM Satellite Radio
- Seth A. Schachner, VP, Digital Business Latin America, Sony BMG
- Michael Todd, Sr. Director, Film & TV Music, ASCAP
- Rafael Urbina, CEO, Batanga
- Val Valdez, Head of Latin Division, Avatar Records
- Raul Vazquez, Regional Director, IFPI Latin America
- Wise, Artist/Producer, Wise Crew Inc.
- Íñigo Zabala, President, Warner Music

VOZ LATINA SPEAKERS (subject to change)

- Sergio Alcocer, President/Chief Creative Officer, LatinWorks
- Nancy Ayala, Editor, Adweek's Marketing y Medios
- Lucia Ballas-Traynor, SVP & General Manager, MTV Tr3s
- Danna García, Actress and Singer
- Jacqueline Hernandez-Fallous, Publisher, People en Español
- Felipe Korzeny, Ph.D., Professor and Director of the Center for Hispanic Marketing Communication, Florida State University and Cheskin Co-Founder
- Marc Malovany, Managing Director, ALCANCE - US Hispanic
- Gonzalo Perez, Director, Multicultural Research and Consumer Insights, MTV Networks
- Stephanie Rinaldi, Vice President, Multi-Ethnic Marketing & Promotions, Maybelline New York-Garnier
- Thomas Schimoler, Creative Director, The Vidal Partnership
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>>> DAFT PUNK, STOOGES, MMJ JOIN PEARL JAM AT Lolla

Daft Punk, the Stooges, My Morning Jacket, Muse, Modest Mouse, Interpol, the Yeah Yeah Yeahs, Ben Harper and Snow Patrol are among the top acts joining previously announced headliner Pearl Jam at this year's Lollapalooza, to be held Aug. 3-5 in Chicago's Grant Park. The Roots, Patti Smith, Kings of Leon, the Black Keys and Spoon are also on the bill. Lollapalooza comes near the end of the busy festival season, following Coachella and Bonnaroo. It is also being held the same weekend as the V Festival in Baltimore.

>>> ANALYSTS: APPLE POISED FOR MOBILE GROWTH

Research group Strategy Analytics says that EMI's recent decision to sell music without digital rights management on iTunes could position Apple to take a leadership role in the emerging mobile music space. The group notes that 60% of the music-capable phones introduced last year support the AAC format used by iTunes. However in the past, these phones couldn't play iTunes files due to Apple's Fairplay DRM technology. With Fairplay removed—at least from EMI tracks—users will now be able to transfer iTunes-purchased music to their mobile phones.

>>> CLEAR CHANNEL TO FEED BIGCHAMPAGNE

Clear Channel Radio will begin providing traffic data to digital media tracking firm BigChampagne. BigChampagne will collect data from Clear Channel's streaming, download and broadcast Internet programming to create a branded Clear Channel Online music chart that measures all music activity nationwide, as well as market by market.

LEGAL BY SUSAN BUTLER

Class(room) Action

One University Refuses To Pass On RIAA File-Sharing Letters, But The Rest Play Ball

Hundreds of students are days away from being sued by major labels for illegally sharing music over university computer networks. They are the first among nearly 1,200 students who could settle claims under the RIAA's latest anti-piracy initiative, which asks university administrators to forward the RIAA's pre-lawsuit letters proposing settlements. But these students either chose not to settle or didn't receive the letters.

The RIAA developed its latest strategy after hearing that some illegal file sharers wanted the chance to settle claims before being sued—to

keep their names out of public records, RIAA general counsel Steven Marks says. The letters, identifying only specific Internet Protocol (IP) addresses on university networks, offer a discount to settle out of court within 20 days if the individuals come forward. The RIAA is sending letters in "waves." On Feb. 28, 400 letters were sent to 13 universities; March 21, 405 letters to 23 universities; and April 10, 403 letters to 21 universities. In the first group, 198 individuals settled, and the RIAA is preparing lawsuits against the others. Figures aren't yet available for the second wave.

CAMPUS RESPONSE

Billboard contacted representatives for the 36 universities and colleges receiving the first two waves of letters.

■ **Boston University and 25 other universities forwarded the letters to all or most of the individuals (students, faculty or staff). Of those, University of Nebraska-Lincoln asked for \$150 reimbursement for costs to determine identities. The RIAA refused, saying that subpoenas would require the same work without payment, and the university should do more to prevent piracy in the first place.**

■ **University of Maine sent its own letters to individuals letting them know the RIAA letters were available to pick up if they chose to do so.**

■ **Seven of eight University of Wisconsin campuses opted not to forward the letters. However, the Eau Claire campus notified the individuals, met with them and offered the RIAA letters to them in person.**

■ **Ithaca College contracted Internet service from Apogee, which received letters but refused to forward them. The college obtained the letters from Apogee and sent them to the individuals.** —SB



Of universities and colleges receiving letters in the first two waves, only the University of Wisconsin has defied the RIAA request so far (see sidebar).

Dave Giroux, spokesman for the University of Wisconsin system of campuses, says it has fully complied with subpoenas in the past. "But this latest wrinkle—to pass along nonlegal correspondence for a settlement offer—is a different animal, one where we don't see the university, as a public institution of higher education, having a role," he says. "It's not appropriate to be a middle man."

"Some say it's a fishing expedition," says Brian Rust, spokesman for the University of Wisconsin-Madison. "How do the individuals know for sure that the RIAA has the proof?" Marks says the RIAA would not have sent the letters without first having evidence of infringement, which the labels will prove in court.

The universities aren't legally required to locate the user connected to the IP address and forward the RIAA letters. Still, most administra-

tors see the letters as a way to help the students.

"We have two professional schools [in health care]," says Miles Postema, general counsel for Ferris State University in Big Rapids, Mich., which received 17 letters. "Many students will be in licensed professions, and there are background checks for the applicants' fitness. The question [of lawsuits] comes up on nearly every application. We didn't want to deprive students the opportunity to settle."

The labels plan to file "John Doe" lawsuits against those who don't settle, Marks says. They will then secure court-approved subpoenas to obtain the individuals' identities from the universities, which act as Internet service providers for their systems.

Targeting the right individual will not be without challenges. In the residence hall rooms at Virginia Polytechnic Institute and State University,

which received 16 letters, there is an Internet port at each bed. There are singles, doubles and suites—the last of which holds four students—and the university does not know which student has which bed port, university spokesman Mark Owczarski says.

The University of Nebraska-Lincoln (51 letters) and North Dakota State University (20) passed along letters to individuals they could identify, but representatives said they couldn't identify others because they no longer had the network logs. The Electronic Frontier Foundation, which has opposed RIAA-initiated lawsuits, says on its Web site that universities can protect their students' rights by reviewing "their data retention policies to consider whether they are unwittingly aiding the RIAA's lawsuit campaign by retaining IP address logs (which can be used to help identify alleged file sharers) for longer than necessary." ...

.biz Congressional leaders criticize university responses to piracy. For an update, go to: billboard.biz/legal.

HOME FRONT

360 DEGREES OF BILLBOARD

CHANGES IN CHART DEPARTMENT

Silvio Pietroluongo becomes associate director of charts for Billboard, while three others in the charts department also assume new roles.

Chart managers Wade Jessen and Raphael George are promoted to senior chart managers, while Keith Caulfield becomes analyst.

In their new roles, George and Jessen are charged with seeking new opportunities to serve readers of the genres and formats they cover.

Jessen, a 12-year Billboard veteran, oversees the country, Christian and gospel charts in Billboard's Nashville bureau. He remains director of country, Christian and gospel charts and Nash-

ville director of operations for sister magazine Radio & Records.

George, who has guided Billboard's R&B and hip-hop charts since 2005, quickly established himself as a leader in the department, taking an active role in the development of Billboard's R&B/Hip-Hop Conference & Awards.

Pietroluongo joined the Billboard team 18 years ago. He became director of charts for what was then called Air-

play Monitor in 1999, a title that moved to the Radio & Records masthead last year when the latter was acquired by Nielsen Co. Also in 1999, Pietroluongo took the reins of The Billboard Hot 100, a chart he still manages today.

Caulfield's new title formalizes a role he has filled for several years, adding context to the data that drives Billboard's charts. The nine-year staffer continues to manage several album lists, including

Top Pop Catalog Albums and Top Digital Albums, and is editor of Billboard Chart Alert.

"Silvio has been a pivotal manager in the charts department for the past eight years, so I'm pleased that his new title better reflects his stature," Billboard director of charts Geoff Mayfield says. "Likewise, the profile and responsibilities of Wade, Raphael and Keith are more appropriately identified by their new titles." ...

GLOBAL BY STEVE McCLURE

China Syndrome

WTO Action Gets Cautious Welcome In Asia

The United States' decision to file actions against China with the World Trade Organization (WTO) has been well-received by the Asian biz—but many remain skeptical about its impact at street level.

The actions—over intellectual property (IP) rights and market access issues (billboard.biz, April 9)—have also brought protests from the Chinese government.

Warner Music Asia Pacific president Lachie Rutherford echoes the sentiments of many in the local biz when he describes the WTO actions as part of a continuing “dialogue” with Beijing.

“The Chinese have approached the IP issue as an administrative issue rather than a criminal issue,” he says. “Until we get people to understand that piracy is theft, we will make no

rights field. In a statement released April 10, the Chinese Ministry of Commerce expressed “deep regret and strong dissatisfaction” with the two complaints.

“The Chinese government has always been firm in protecting intellectual property rights and has attained well-known achievements,” the statement said. “It will seriously undermine the cooperative relations the two nations have established in the field and will adversely affect bilateral economic and trade ties.”

Tian Lipu, commissioner of the Chinese government's Intellectual Property Office, also released a statement castigating the U.S. action.

“It's not a sensible move for the U.S. government to file such complaints,” Tian said, citing a recent Chinese Supreme Court decision that lowered the threshold for prosecuting manufacturers and vendors of counterfeit IP products from 1,000 copies to 500. The new threshold was cited by U.S. trade representative Susan Schwab as providing a “safe harbor” for pirates when she launched the WTO action.

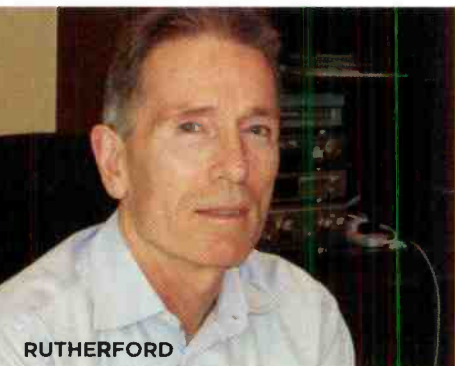
One Beijing-based industry source anticipates that China's IP rights efforts “will step up a little after this action.” But he adds that Beijing is unlikely to totally accede to the United States' demands.

“If the Chinese authorities were chasing after every small-time vendor selling 50 CDs/DVDs in order to protect the livelihoods of the Tom Cruises and Madonnas of this world, then that's all they would be able to do, instead of running the country more efficiently in other more pressing areas,” the source says.

But the Chinese government could face mounting pressure if Japan accepts the United States' reported request that Tokyo join the U.S. action. According to Japanese media reports, the government will make a decision after Chinese Premier Wen Jiabao's state visit to Japan ends April 13—but while many in the Japanese biz would welcome such a move, few see it as inevitable.

“I don't think the Japanese government will join the U.S.—especially in the new mood of cordiality” between Japan and China, one label exec says. “But they should—until China gets its shit together copyright-wise, we're not going to sell any music there.”

Additional reporting by Jessie Ho in Taipei.



RUTHERFORD

progress in China.”

One Hong Kong-based industry source says the move is long overdue. “Things seem just as tough as they have been for a decade—pirate DVDs and CDs are everywhere. There are periodic crackdowns, but all that's accomplished is that it drives the business underground for a short period of time.”

IFPI chairman/CEO John Kennedy offered full support for the WTO move. “China is a hugely exciting potential market, but it is also the source of the world's biggest piracy problem,” Kennedy said in a statement, adding that record company investment is “impossible until China does more to improve the legal landscape on which the music industry depends to do its business.”

The Chinese government, however, maintains that it has made strong progress in the IP

COUNTRY BY KEN TUCKER

COUNTRY CARD

Superstar Lineup Set For ACM Awards Show

Country music superstars Brooks & Dunn, Kenny Chesney, George Strait and Reba McEntire, with special guest Kelly Clarkson and rising star Sugarland, will perform May 15 as part of the 42nd annual Academy of Country Music Awards at the MGM Grand in Las Vegas.

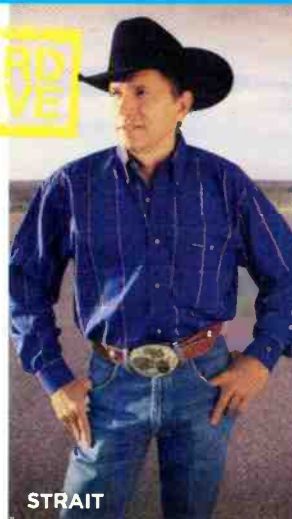
Strait, whose first single hit

Billboard's Hot Country Songs chart in 1981, leads the pack with eight nominations, including entertainer of the year and top male vocalist. He last took home an ACM trophy in 1997. In 2003 he was honored with a Career Achievement Award.

Brooks & Dunn are nominated for seven awards includ-

ing entertainer, top vocal duo and album of the year. They have previously won 21 ACM awards, and are the 2007 recipients of the ACM/Home Depot Humanitarian Award.

Chesney, who is the reigning entertainer of the year, had the second-highest-grossing country tour in 2006, behind Tim Mc-



STRAIT

BILLBOARD EXCLUSIVE

Graw and Faith Hill.

Meanwhile, McEntire and Clarkson, who sang with Rascal Flatts on last year's show, will perform a song from McEntire's upcoming album, “Duets.”

The sold-out show, which McEntire will host for an unprecedented ninth time, will be broadcast live at 8 p.m. ET/PT on CBS.

For a complete ACM preview and chart histories of nominees, go to: billboard.biz/country.

LABELS BY BRIAN GARRITY

Mercury Rising

David Massey Aims To Rebuild Imprint

Add veteran Sony Music executive David Massey to Doug Morris' collection of A&R stars at Universal Music Group.

Island Def Jam (IDJ) is making room for Massey, former executive VP of A&R for Sony Music Label Group U.S., by reviving the Mercury Records imprint in the United States and naming him president of the division.



Mercury—which through the years has served as the U.S. home to such acts as Bon Jovi, John Mellencamp, Def Leppard, Kiss and Rush—ceased operating as a front-line label in North America in 1999 in the wake of the Seagram-PolyGram merger.

Talks between Massey and IDJ heated up in January as Massey was negotiating a new contract with Sony Music—a deal that was to include transforming his Daylight Records imprint from a wholly owned subsidiary distributed through Epic Records into a joint venture with offices outside the Sony building.

Sony execs did not return calls seeking comment.

Massey founded Daylight in late 2000 as an A&R center for all labels within Sony Music Label Group. His signings for Daylight included Anastacia, Good Charlotte, Phantom Planet, Cheyenne Kimball and Cyndi Lauper.

“The track record of trust and inspiration he has won from the artists he's worked with over the years... makes

him the perfect choice to pilot Mercury,” IDJ chairman/CEO Antonio “L.A.” Reid says.

In opting to jump to IDJ Massey is leaving the Daylight name and the core of its roster at Sony. Coming with him are his two former Daylight A&R directors, David Gray and Evan Lipschutz, and one recent signing, singer/songwriter George Simon Stanford.

The only other act confirmed for the Mercury roster so far is Duffy, a female act initially signed by Universal Music International. There is no word yet on Mercury picking up acts from Island or Def Jam.

While Mercury has been in mothballs in the States for years, it has remained an active imprint overseas serving as the international home for many IDJ acts as well as international signings.

“It's a very exciting challenge to rebuild a label that from a global perspective has quite a brand,” Massey says.

Just how many releases come out this year under the Mercury banner remains to be seen, but the number figures to be around a handful. Massey says the plan is to build the imprint slowly.

Massey will assume his Mercury post April 16. He is based in New York and will report to Reid and IDJ president Steve Bartels.

>>> AUSSIE BIZ GROWS IN 2006

Surging digital sales and a banner year for local repertoire underpinned massive volume growth in the Australian record market in 2006. The Australian wholesale music market grew in volume by 27.12% to more than 80 million units last year compared with the 63 million units in 2005, the Australian Recording Industry Assn. says. But heavy discounting saw the value of sales drop by 3.11% to \$511.7 million Australian (\$419.6 million), from \$528.2 million Australian (\$435.7 million) in the previous year.

>>> BELL AWARDED AVERY FISHER PRIZE

Grammy Award-winning violinist Joshua Bell was presented the 2007 Avery Fisher Prize, awarded for outstanding achievement and excellence in music on April 10 at New York's Lincoln Center. The violin virtuoso received a \$75,000 honorarium and had his name added to the list of past winners on a marble plaque installed at Avery Fisher Hall. Bell was previously honored with an Avery Fisher Career Grant in 1986.

>>> APPLE SELLS 100 MILLION IPODS

Apple has revealed that it has sold 100 million iPods since launching the digital media player in November 2001. Apple says its iTunes online music store has sold more than 2.5 billion songs, 50 million TV shows and more than 1.3 million movies.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Christie Eliezer, Andre Paine, Chris M. Walsh and Reuters.

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GLOBAL BY MARK SUTHERLAND

Back To The Old School

New Universal Office In Beijing Focuses On A&R

LONDON—In a bid to crack the Chinese market, Universal is going back to basics in Beijing.

Aiming to boost its Chinese repertoire market share, the company is investing in a new “creative hub” in the city—named one of Billboard’s five global hot spots for 2007 (Billboard, Jan. 6). The new office will primarily be an A&R center, with an in-house recording studio and writing rooms.

“It’s an old-school concept,” says Max Hole, president of the Asia-Pacific region and executive VP of marketing and A&R at London-based Universal Music Group International, as he reveals details of the new setup exclusively to Billboard. “But you need to be old-school in terms of where you develop music in China—there isn’t much of a music scene there yet.”

Universal’s Chinese headquarters will remain in Shanghai, with a distribution center in Guangzhou, but Hole believes Beijing’s status as China’s cultural capital makes it the best location for targeting the Mandarin-language repertoire essential for market leadership. The label also employs A&R scouts in

six other Chinese cities. Handling the Beijing office’s day-to-day duties are Universal Music China GM Cat Leung and Hung Tik, managing director of Universal Music Hong Kong and China. “If international music does well [in China], we’ll do well at that, because we already have a well-organized setup to sell Mariah Carey,” Hole says. “But the game will be selling Mandarin pop music. At the moment a lot of Chinese pop comes from Taiwan or Hong Kong, but I believe that will change. And we’re trying to encourage mainland Chinese musicians, writers and artists to use our expertise to make better records.”

According to the IFPI, domestic repertoire accounted for 90% of Chinese sales in 2005, the latest figures available. Independent figures are not available, but Universal estimates its total 2006 Chinese market share at 17.7%, up from 15.7% in 2005, when it started its own direct marketing and selling in China. Universal claims that, together, the four majors represent around 33% of the total audio and video market in China.

Universal already boasts a roster of around 50 Chinese-language acts, signed to its labels in Taiwan, Hong Kong and mainland China.

It also has joint-venture labels Tian Yu

and SUM—the latter with media company Shanghai Media Group.

Universal’s current top sellers in China include Wilbur Pan, Jacky Cheung and Alan Tam—who, according to Universal, has sold 7.5 million ringback tones of his song “The Wolf That Wears a Sheep’s Skin Outside” in the burgeoning Chinese mobile market. The company says its biggest artist from mainland China is Dao Lang, who has sold a combined 350,000 copies of his “Thank You” and “Dao Lang 3” albums, on his Universal-distributed Gau Yu label.

Hole hopes to unearth similar superstars among the six artists the Beijing office is likely to sign in 2007. But he warns against Western companies thinking there are immediate rich pickings to be made. “This won’t pay off in 2008,” he says. “It’s a five- to 10- to 15-year bet. We’re hampered by the lack of an enforced copyright law, piracy, censorship, the low price of CDs [around \$2] and the fact that things are still so embryonic.”

All the other majors are active in China. Warner is the only one headquartered in Beijing, although its office does not feature an in-house studio. Nor does EMI’s Beijing office. Sony BMG’s Beijing setup does have a studio, which Billboard understands is used mainly for demos.

Hole says Universal’s Beijing operation is inspired by Chinese indie Modern Sky, which releases alternative acts including the Re-TROS and Sober. Modern Sky’s second-in-command, Meng Jin Hui, has visited the Universal office and describes it as “more similar to [ours] than the other majors, but still not an all-inclusive in-house operation.” Modern Sky’s Beijing headquarters also feature video production and digital design facilities. “A recording studio is a good idea for any record company,” he adds, “as it lowers recording costs for artists.”

And Hole is convinced the ‘60s-style Beijing office will pay off in the 21st century.

“We want to be No. 1 in China,” he says, “but we’ve got to do the basics right—and the basics are all about having the music.”

Additional reporting by Will Freeman in Beijing.



6 QUESTIONS with THE DOORS by JULIANA KORANTENG

The Doors are celebrating their 40th anniversary with the reissue of their back catalog via Rhino. Expanded editions of the band’s five studio albums have been augmented with a new, non-U.S. (one-disc/20-track or two-disc/34-track) compilation, “The Very Best of the Doors.” The studio albums were remixed from the original tapes, supervised by original Doors producer Bruce Botnick and surviving band members Ray Manzarek, Robby Krieger and John Densmore. Downloadable versions of the international compilation add a contemporary edge with remixes by various electronica acts, including Paul Oakenfold, the Crystal Method and Manzarek’s own 2Manzarek2.

Keyboardist Manzarek and guitarist Krieger, who perform Doors material in their touring band Riders on the Storm, visited London to launch the reissues and talked to Billboard about the band’s enduring legacy.

Decades later, how did it feel revisiting those albums?

Manzarek: Listening to the multitracks opened a whole new window on the Doors for me. We heard things we had not put in, including Jim Morrison background vocals. The new stuff did not alter the songs’ basic conceptions and added extra whipped cream to the American apple pie.

Krieger: It was fun to go back and listen to little things like guitar parts we didn’t use and dramas we hadn’t heard before, including funny things Jim said to the producer.

Did you ever imagine that unused material would one day find new commercial life?

Manzarek: Never. But new technology has enabled us to

augment things we selected in the 1960s, and I love the clarity of the sounds, as if we had invited you into the studios to listen to the Doors recording.

Krieger: In those days, we threw away a lot of stuff. When we made master recordings on four-track and eight-track tapes, they would let other bands record on the parts that never

got used. We were lucky to find anything [for the reissues].

There seems to be a new generation of Doors devotees around. Where have they come from?

Manzarek: A new generation comes along to find the Doors every seven to 10 years. They are the people with triple-digit IQs, the new poets, the new seekers of enlightenment. Others have discovered our music from older brothers or friends who have downloaded something from the Internet.

Krieger: Today’s kids rerecord stuff they discover on the In-

ternet that they share and send to one another like wildfire.

What would you say is the Doors’ legacy?

Krieger: The songs. That’s what we will be remembered for 100 years from now. The “Morrison Myth” did a lot to raise consciousness among young people about 20 years ago. Today, it’s more to do with the music.

Manzarek: Proof of our contribution is that the 40th anniversary has been filled with awards, such as the Grammys’ Lifetime Achievement and the star on the Hollywood Walk of

Fame. There’s also going to be an exhibit at the Rock and Roll Hall of Fame at the end of May.

Do you hear echoes of the Doors in any current bands?

Manzarek: Not really, but as a keyboard player, electronica is my favorite music genre—I love the [electronica] remixes.

Krieger: I can hear the influence of Jim in groups like Stone Temple Pilots, Echo & the Bunnymen and the Cult. But I don’t see much of that influence in today’s artists.

What else does 2007 have in store for you?

Manzarek: We shall be performing [as] Riders on the Storm, starting in May across Canada and the East Coast of the United States, followed by Europe in June and July, then South America and Japan.

Krieger: Brett Scallions, who broke up with Fuel last year, [recently] won the audition to be Riders on the Storm’s new singer. He looks nothing like Jim—which might not be a bad thing after all.



THE DOORS: PAUL FERRARA/DMC

GLOBAL NEWSLINE

>>>U.K. ALBUM SALES FALL IN Q1

The U.K. albums market shrank by 6% in first-quarter 2007 compared with the same period in 2006, according to over-the-counter sales data collated by the Official U.K. Charts Co. (OCC).

Although compilation albums managed a year-on-year increase of 10.1% during the period, a 9% shortfall in artist album sales pulled overall album sales down to their lowest Q1 result since 2002. Amy Winehouse's "Back to Black" (Island) was the biggest-selling artist album of 2007's first three months, moving 467,820 units in 13 weeks.



WINEHOUSE: MISHCA RICHTER

U.K. consumers bought 31,972,380 albums in Q1 2007 compared with 33,859,669 for Q1 2006. Downloads helped drive the singles market to 40% growth, despite the physical singles format declining by 34%.

The OCC collects sales data from 6,200 retailers, including all significant online stores. It is jointly owned by the BPI and U.K. retail trade body ERA. —*Andre Paine*

>>>LAURIOT-PREVOST JOINS WMI

Matthieu Lauriot-Prevost has made a swift return to the record business.

The former EMI marketing executive has joined Warner Music International as senior VP of marketing. Based in London, Lauriot-Prevost will be responsible for all aspects of marketing and promotions across the international companies and their affiliates, reporting to John Reid, vice chairman of WMI and president of Warner Music Europe.

Lauriot-Prevost joins WMI after a five-year stint with EMI, where he served most recently as senior VP of global marketing in London. He recently split with EMI as part of a restructuring of the company's global marketing team.

—*Lars Brandle*

>>>PIAS SETS UP DOWN UNDER

Brussels-based independent label and distributor Play It Again Sam is establishing a base for the Australian and New Zealand markets.

PIAS has signed a 50/50 joint-venture deal with Liberator Music, part of Michael Gudinski's Melbourne-based

Mushroom Group of companies, to launch the PIAS Australia label. The new venture will license PIAS' signings for Australia and New Zealand, and handle those recordings distributed by its European arm.

Liberator will appoint a label manager to work specifically on PIAS acts. PIAS first entered the Australian and New Zealand markets in 1991 through the now-terminated distribution-only deal with Shock, one of the largest independent label and distribution companies in those territories. —*Christie Eliezer*

>>>U.K. ANTI-PIRACY POWERS EXPAND

U.K. trade officials have been given new powers to seize physical copies of pirated recordings. Effective April 6, the country's Copyright, Designs and Patents Act (1988) has been updated to give the United Kingdom's trading standard officers confiscation clout similar to the police.

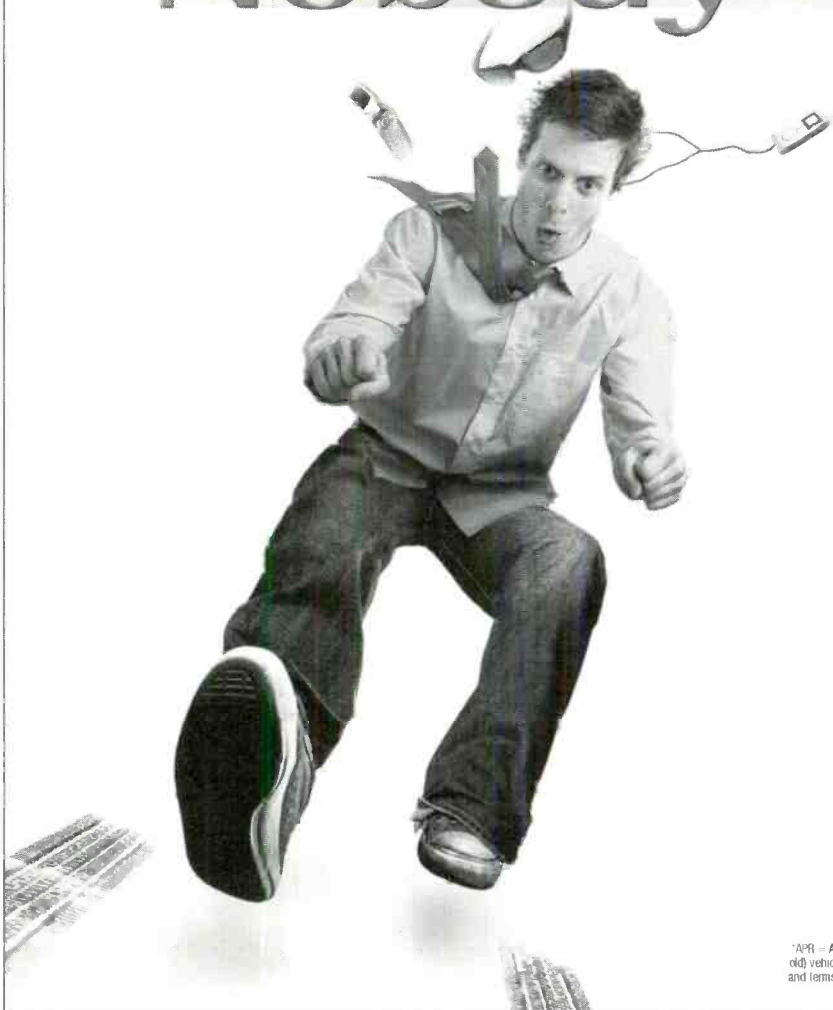
The legislation previously allowed trading standard officials the power to seize pirated consumer brands, but did not apply to physical copies of copyrighted works such as music and movies.

Until now, only piracy raids backed by police authorities could seize illegal recordings.

The move had been recommended by the 2006 Gowers Review, an independent report that re-examined U.K. copyright law, conducted by former Financial Times editor Andrew Gowers. —*Juliana Koranteng*

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Don't you love British people? The British Invasion of 1964 made me an Anglophile forever, but they continue to keep a smile on my face, seemingly oblivious to the imminent music business armageddon, distracting us with their wit and wisdom. First up is **Pete Townshend**, one of my all-time favorite people in the world who while on classic rock WAXQ (Q104.3) New York said, "The Police 'classic rock'? I don't think so. This is just music. It's not classic anything." And then added he was looking forward to the band's reunion tour.

The assault on rock's most historic sites continues as London prepares to demolish the Clissold Arms Pub where the **Kinks** played their first show in 1963 and has served as their mini-museum ever since. "Why on earth can't they have their posh gastro grub and still keep a part of it for tourists, Kinks fans and the curious?" Kinks

lead guitarist **Dave Davies** asked.

The Kaiser Chiefs have turned down an invitation to play the Diana: Princess of Wales Memorial Concert, saying it would be hypocritical to play it, and that anyone who does is doing it purely to sell records. "**Elton John** knew her, let him play it," they matter of factly said.

And finally, hard as it is to imagine, the executives at Disney are having some sort of problem with one of their actors snorting up his father's ashes mixed with cocaine. They seem to think **Keith Richards'** family values might adversely affect ticket sales for "Pirates of the Caribbean III." Silly boys, au contraire. It is because of Richards' pre-publicity favor that the film's opening will be the biggest in history. Relax, baby. Come to think of it, are we sure **Andrew Loog Oldham** wasn't behind this?

See you on the radio. ◆◆◆

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 WEAPON OF CHOICE <small>Sony</small>	BLACK REBEL MOTORCYCLE CLUB
2 MY HEART IS BEATING <small>Norton</small>	MARY WEISS
3 FREE AND FREAKY <small>Virgin</small>	THE STOOGES
4 DANCING ON THE LIP OF A VOLCANO <small>Roadrunner</small>	NEW YORK DOLLS
5 IN THE MODERN WORLD <small>Adeline</small>	JESSE MALIN
6 OPEN EYES <small>Simian</small>	THE APPLES IN STEREO
7 BECAUSE I'M AWESOME <small>Blackheart</small>	THE DOLLYROTS
8 RUBY <small>Universal</small>	KAISER CHIEFS
9 INTERVENTION <small>Merge</small>	ARCADE FIRE
10 GOODBYE ROCK AND ROLL BAND <small>Indie Music</small>	THE NOVAKS

COOLEST GARAGE ALBUMS

1 THE WEIRDNESS <small>Virgin</small>	THE STOOGES
2 STATE OF EMERGENCY <small>Adeline</small>	THE LIVING END
3 ROCK AND ROLL BACKLASH <small>Wicked Cool</small>	THE WOGGLES
4 CBGB FOREVER <small>CBGB</small>	VARIOUS ARTISTS
5 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS <small>Roadrunner</small>	NEW YORK DOLLS
6 NEW MAGNETIC WONDER <small>Simian</small>	THE APPLES IN STEREO
7 GLITTER IN THE GUTTER <small>Adeline</small>	JESSE MALIN
8 BECAUSE I'M AWESOME <small>Blackheart</small>	THE DOLLYROTS
9 JOE MEEK <small>Castle</small>	THE EP COLLECTION
10 DANGEROUS GAME <small>Norton</small>	MARY WEISS

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



The Indies

TODD MARTENS tmartens@billboard.com

Sharing The Wealth

New Label Using Common Resources In Tough Retail Climate

Overseeing a small but respected indie label, **Phil Waldorf** was overwhelmed. Yet, the first thing he did after stepping down from his gig managing the day-to-day operations of Misra was form a new label and sign four bands.

This time Waldorf has help. His recently launched Dead Oceans, which this summer will release the second album from New York-based buzz band **Bishop Allen**, is a partnership with Secretly Canadian and Jagjaguwar, giving Waldorf access to a boutique distributor with its own manufacturing, sales and promotion staff. Oddly enough, Misra went a similar route, partnering with Northern California's Absolutely Kosher to share a staff of four.

Based in Austin, Waldorf cites Beggars Group as inspiration for his move, pointing to the way such labels as Beg-

gars Banquet, Matador and XL, among others, have been able to share resources. But it's also a way for indie labels with minimal sales to stay afloat in a tough retail climate and spend less money outsourcing publicity and promotion.

The move to join Secretly Canadian has allowed Waldorf to run a label full time, something he wasn't able to achieve while heading Misra. "It's not a new model, but it's one that—in some ways—is making more sense," Waldorf says. "If you're not releasing records that sell large quantities, like 20,000 copies, it's hard to maintain a staff."

And with indie label heads feeling empowered by the Internet, such partnerships may become more common, as small labels are eager to take advantage of new promotional tools.

Misra co-founder **Michael**



Bracy, who is also the policy director for the nonprofit Future of Music Coalition, says, "If you're speaking about the opportunity for bands on independent labels to break through to a new level of status, that has absolutely coalesced in the last three or four years. It tracks exactly with the institutionalization of [indie-focused Web site] Pitchfork, with the emergence of music blogs and Web-based radio."

Misra, founded in 1999, has released albums from **Destroyer**, the **Mendoza Line** and **Great Lake Swimmers**. More recently, Misra act **Shearwater** inked a deal with Matador, which will rerelease last

GLOBAL BY LARRY LeBLANC

Fight For Your Rights

Canadian Online Royalty Ruling Fails To Satisfy

TORONTO—A long-awaited decision on online rights payments in Canada has left music publishers and the digital sector feeling short-changed.

Ruling on a tariff proposal by collecting society CSI, the Copyright Board of Canada has provided the country with its first formalized online royalty rates.

CSI had sought a mechanical rate of 15% of a track's retail price with a minimum per-track fee of 10 cents Canadian (8.6 cents). The regulator set those at only 7.9% and 5.9 cents Canadian (5.1 cents), respectively.

The board also cut CSI's proposed subscription-based download rate from 10% of a service's monthly subscription to 5.9%.

Initial anger at the rates in the publishing community was quickly replaced by relief that fees are finally formalized, while other concessions sought by the online sector were rejected.

"Whenever you go to the Copyright Board, you can't count on a home run," EMI Music Publishing Canada president Michael McCarty says.

The new rates cover only Jan. 1, 2005-Dec. 31, 2007. McCarty says publishers "will be back in future rounds to convince the board" to raise rates.

Although all parties have until April 16 to lodge appeals, Billboard understands none have done so.

CSI president David Basskin says an appeal is unlikely. "We still have a solid rate," he notes, while adding, "I would have liked a higher one."

CSI is a joint venture between the Canadian Musical Reproduction Rights Agency and the Society for Reproduction Rights of Authors, Composers and Publishers in Canada. It represents 1.1 million works and the vast majority of Canada's publishers.

Opposing the proposal were the Canadian Recording Industry Assn.'s (CRIA) four "Class A" members (the national affiliates of Universal Music, EMI, Sony BMG and Warner Music), the Canadian Assn. of Broadcasters, Apple Canada and telecoms Bell Canada and Rogers Communications.



BASSKIN



Misra act **SHEARWATER** recently signed with Matador, which will release an expanded edition of the band's 'Palo Santo' album this summer.

year's "Palo Santo" this summer in an expanded edition.

With the arrangement with Absolutely Kosher, Bracy hopes Misra will no longer be a jumping-off point to something larger (Destroyer went on to work with Merge, and Great Lake Swimmers are now signed to Nettwerk). "It's our job as a label to get ourselves to a point where a band would never want to leave to a larger label," he says. "That's our responsibility."

Waldorf says that Shearwater, with its majestic piano crests and **Jeff Buckley**-inspired vocals, was courted by more than one indie. With majors and larger indies ag-

gressively tracking Internet buzz, Waldorf wonders if a small label—one without the resources of a Secretly Canadian or Fontana-distributed Absolutely Kosher—will be taxed to keep pace.

"There was a crazy, unprecedented bidding war for Shearwater," Waldorf says. "It was strange for a band that hadn't even scanned 3,000 records. It's more competitive today, and bands are savvier than they were two or three years ago. Once a band is a blogger's favorite, there will be 10 A&R guys in their inbox. I just hope labels don't have to start over-budgeting to compensate for this. It could start to become a

bit nerve-wrecking."

But where there's anxiety, there's also opportunity.

"The time is right, and the industry has matured to a point that if you do have enough resources and infrastructure behind you, you can control your destiny," Bracy says. "Part of it is a roulette wheel, but part of it is to make sure you've done everything you can to maximize things. Bands that critics love and have a good live show have the potential today to scale at a much higher level than was possible five years ago." ■■■

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Those objecting also wanted authors' rights sublicensed to labels, allowing them to offer "one-stop" online rights clearance. However, the board ruled that services must continue dealing separately with labels and publishers.

"We're pleased that labels are not entitled to deliver our licenses," McCarty says.

Most objectors declined to comment, although others within the online community were more forthcoming.

"It's frustrating," says David Neale, VP of enhanced services at Telus, one of Canada's leading telecommunications companies. "It's difficult dealing with an industry where you can't buy the product from [one] person."

The CRIA and its allies also opposed a minimum per-track fee for album downloads. However, the board set a "bundled" rate of 4.5 cents Canadian (3.9 cents) per track.

"A minimum fee isn't understandable," says Alistair Mitchell, CEO of Bell Canada-owned download service Puretracks. "It removes the ability to do a stand-alone deal with a publisher for a lower price point."

Vancouver-based Nettwerk Entertainment label division president Ric Arboit also criti-

cizes the "bundled" rate, saying, "Downloads are going to become cheaper, and here we are tied to a penny rate."

Nielsen SoundScan Canada says 14.9 million digital tracks were purchased in Canada in 2006, up 122% from 2005. The Copyright Board says paid downloads were worth \$28.6 million Canadian (\$24.7 million) at retail in 2005. Figures for 2006 are not yet available.

The Copyright Board was asked to set rates by CSI in March 2004, after four years of fruitless negotiation with labels and online services. To date, CSI has issued individual short-

term licenses to music services.

Hostilities resume April 17, when the Copyright Board opens public hearings on an online performing right tariff proposed by the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

"The jury is out on the lay of the Internet landscape," McCarty says, "until the SOCAN tariff comes down."

"A significant number of parties still want quite a large share" of Internet music revenue, Neale adds. "If we add up all the costs, we could end up subsidizing online music." ■■■

122%
Percentage increase in digital tracks sold in Canada, from 2005 to 2006

MY PERFORMANCES WERE TO BOOST THEIR MORALE. INSTEAD, THEY BOOSTED MINE.

Thom Shepherd on tour for Armed Forces Entertainment in Southwest Asia



"Responsibility. That's what you feel when a soldier tells you a song you wrote inspired him to join the military. And when that same soldier says "Can I get a picture?" and you notice the LCD display on his digital camera is shattered because it stopped the bullet that tore through his back jacket, it really hits home. And when that soldier sincerely thanks you for being there and singing for a couple hours, and you thank him back for being there full time, putting his life on the line and to be careful in Baghdad, it puts things in perspective. Performing for Armed Forces Entertainment is one of the most rewarding things I've ever done. And once you do a tour, and meet those outstanding people, you want to do it again. That's why I've been on several AFE tours. And why I'll keep doing them as long as I can." **Thom Shepherd**

Thom Shepherd is a Nashville-based singer/songwriter who wrote Craig Morgan's #1 single, "Reckless Yacht Club" and David Ball's "Riding with Private Malone."



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Latin Notas

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Group Growth

A Univision Sale Would Mean U.S. Latin Marketplace Dominance

With the recently completed sale of Univision Communications to private investors, the sale of Univision Music Group becomes a real possibility.

Some media analysts have speculated that the new owners may parcel and sell Univision's valuable assets to different buyers. If they do so, whoever ends up with the music company—whether the current owners, unknown bidders or a major label—will decidedly control the Latin music marketplace in the United States.

Unlike most major Latin labels, Univision is no minnow in a big pond. For the first quarter of 2007, it had a 36.5% share of the U.S. Latin marketplace, according to Nielsen SoundScan. That is almost double the 19.35% market share of its nearest competitor, Sony BMG.

Those numbers are not an aberration. For 2005, Univision's market share was 35.6%. For 2006, its worst year, it was

still a hefty 31.64% (see chart).

Univision comprises Univision Records, Fonovisa Records, Disa Records and urban/tropical label La Calle, all labels with separate management, culture and identity, but all overseen by Univision president/CEO José Behar. There are no plans to divide Univision.

Behar says that if the music group is acquired, it would not be sold off in pieces. "There is no cherry-picking."

Univision started from scratch in 2001, as Univision Records, helmed from the onset by Behar, who was previously chairman of EMI Latin, a label he also launched.

By 2004, helped by the acquisition of regional Mexican powerhouse Fonovisa, Univision became the top-selling Latin label in the country.

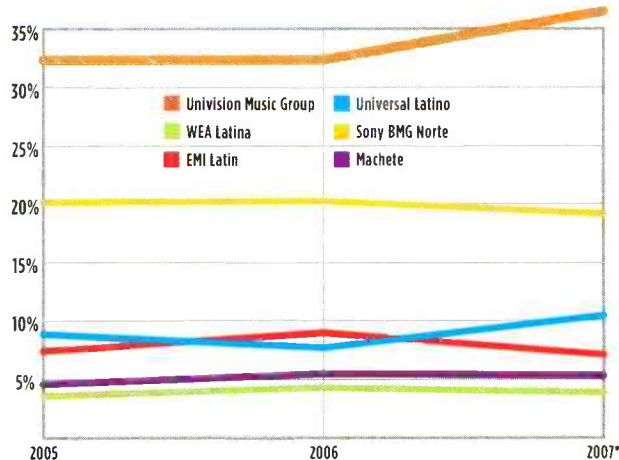
But the fact is Univision has not only purchased companies, it has steadily increased the market share for all of them.

Detractors love to say that this has happened only because Univision artists benefit from TV campaigns on the Univision-owned TV networks.

Six years of growth later, though, that explanation is ridiculously simplistic—especially in recent years, when other labels with Univision alliances have competed for the same airtime.

"If any of these deals had been less than good, we probably wouldn't be here today," Behar says. "We bought Fonovisa, we took the risk, we paid top dollar because we analyzed it. We know our business. Once we own an asset we know how to make money with it. If it was just TV, I'd have a very easy job."

Univision's business covers all Latin genres. But its bread and butter is regional Mexican music, which makes up the bulk of Latin music sales in the United States, and also, the bulk of Fonovisa and Disa.



PERCENTAGE SHARE OF U.S. LATIN MARKET BY YEAR
SOURCE: Nielsen SoundScan *2007 year to date, through April 1

When Univision acquired these two companies, it didn't simply absorb them. Behar retained the label's superstars, including Marco Antonio Solís, Conjunto Primavera and Los Tigres del Norte, all of whom were aggressively courted by other labels. At the same time, he developed new talent, like Jennifer Peña, Akwid and Anais.

Did TV help? Of course it did. When Univision acquired 50% of Disa and afforded its artists TV campaigns, for example, the spike in sales was noticeable.

But TV campaigns alone do not explain continued success. Instead, Univision has benefited greatly from operating on the West Coast (as opposed to Miami, home to all other

major Latin labels), and with far more autonomy than most Latin labels that need to report to corporate headquarters. Unlike other majors that import most acts from their territories, Univision—because it has no territories—generates nearly 100% of its A&R from the United States.

Throughout the sale of Univision Communications, the label has continued to operate normally.

"Our philosophy is work hard, work smart and make yourself indispensable," Behar says. "And that's been our philosophy since the company went up for sale a year and a half ago."

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THE BILLBOARD Q&A?

Venezuelan singer/songwriter Ricardo Montaner is best-known as one of Latin America's top singer/songwriters.

He is also the recipient of this year's Billboard Spirit of Hope Award, for his tireless altruistic work and his foundation La Ventana de los Cielos (Window to the Sky), which provides free services for children who suffer from Down syndrome, cerebral palsy and autism.

Montaner will receive his award April 26 at the Billboard Latin Music Awards.

What does this award mean to you?

It has such transcendence at a personal level. I've been working for Latin-American children for 17 years, and it's the first time my efforts are recognized.



But above everything, it's very important for my foundation. It's very important to

reach out to people, because these are rejected children. Most people prefer to collaborate with [the fight against] hunger or drugs, but they're reticent to help children with Down's or autism because clinically there is no cure for that.

As a successful star and public figure, is it your obligation to give back?

That would be paying for success. I don't see it that way. I see it as a kind of ministry, of need. God puts us into the world with a purpose. And he put me in this world to entertain, but more than that, to do good onto others. Our main job in God's service is this ministry, and my family all works there. It's a commitment.

Your new album, "Las Mejores Canciones del Mundo" (Emi Televisa), is a covers album and the first that doesn't include your own songs.

I took out the interpreter and put away the author. I had never thought about that possibility. Because, in a way, a songwriter is a prisoner of his own work, isn't he? It's hard for me to sing songs that aren't mine. This is an exception, where I pay homage in a way to all the authors that inspired me to be an author. —Leila Cobo

MONTANER: TITO MAMERY

Sponsorship En Español

Dodge, Target, iTunes Latino, Heineken Zero In On Bilingual Branding

Brands looking to align with Latin music are rolling out some of their most innovative sponsorships at the Billboard Latin Music Conference April 23-26 in Miami.

Dodge is using the event to position itself as a promoter of new talent. Multicultural marketing agency GlobalHue has fashioned a Dodge Avenger "keychain" that is actually a flash drive loaded with tracks by mostly indie Latin artists like Houston's Karina Nistal. Her music was used in a Dodge Caliber commercial last year.

Nistal has two tracks on the flash drive, one with video footage of a Dodge Avenger being customized for auction to benefit Youth-AIDS, an organization for which keynote Q&A Juanes is a spokesman.

Through mobile/broadband partner Barrio 305, new artists can enter to win a Miami performance at the Dodge-sponsored DUB Custom Auto Show & Concert.

GlobalHue director of national events and promotions Griselle Colon says, "Whoever wins that showcase concert will be an influencer that we'll work with in the future. Maybe it's the next Daddy Yankee or the next Juanes."

Heineken is also scouting talent, bringing winners of its three-city Heineken Estrella singing competition to perform at the conference's "We Hear the Future" contest, to be held during the beer company's happy hour. The company is also continuing its Green Ribbon charity drive to benefit music education in Latin com-



DODGE AVENGER KEYCHAIN

munities with a concert during the conference week.

As Latin consumers shift in greater numbers from mom-and-pop to major retailers, Target is upping its profile with a CD compilation of Billboard Latin Music Awards finalists on sale for six weeks. The awards broadcast on Telemundo will cut away to a Target-branded backstage VIP area for artist interviews.

The retailer also produced

for the first time last winter a Nuestra Navidad concert with Emilio Estefan that aired on Univision, featuring such artists as Belinda and Hector "El Father."

Target group marketing manager Greg Cunningham says bilingual branding is also key, as it used a Spanish version by Alejandro Sanz of the '70s hit "Joy to the

World" in an English-language commercial.

Target's Latin music customer "is watching her Spanish novela with her mom and grandmom, but she's also watching 'American Idol,'" Cunningham says.

Newcomer iTunes Latino is launching its first sponsorship, distributing to each conference and after-party attendee a card with a code redeemable for downloads of 10 tracks by Billboard Latin Music Awards finalists. The tracks will also be available for download at billboard.com/itunes. In addition, iTunes Latino programmer Chelina Vargas will be a judge at the conference's "We Hear the Future" talent showcase.

—Ayala Ben-Yehuda

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Retail Track

ED CHRISTMAN echristman@billboard.com

Big-Box Battle

Best Buy Builds As Circuit City Slips

As label executives are well aware, they now live in a world where the vast majority of all music sales—85%, I estimate—occur in stores where the category is only a small part of the overall inventory. Consequently, label executives are nervous that the big-box merchants will reduce their presence in music if CD sales keep falling.

Who knows if this will turn into reality, but Retail Track predicts that as long as music performs its main role of driving traffic to big-box stores, it will remain a part of their inventory mix.

In April's first week, big-box merchants Best Buy and Circuit City reported their year-end financials, and their results couldn't be more different. In last

week's column I mentioned Best Buy's profitability, but only as it relates to music. Since Best Buy uses music to drive traffic to its stores, that merchant measures music profitability in the context of the overall basket brought to the checkout counter.

In fact, Best Buy's overall profitability is currently the envy of the retail industry. The company, which appears to be at the top of its game, reported net income of \$1.38 billion for the fiscal year ended March 3, or \$2.79 cents per diluted share, on revenue of \$35.9 billion. Sales were up an astounding 16.4% over the previous year, driven by a 5% increase in comparable-store sales, 231 new stores, significant growth from the company's online stores and a 53-week year. In contrast, Circuit City, Best Buy's main competitor, reported a net loss of \$13.7 million, or 7 cents per diluted share on \$12.43 billion in revenue.

Best Buy has been more consistent in generating same-store growth, and its ability to achieve higher sales per square foot also enhances the leverage it gains from economies of scale. Best Buy is considered superior at visual merchandising, has stronger supply-chain management, employs better information systems and enjoys superior in-store execution. Meanwhile, Circuit City's investment to catch up by upgrading its systems and store formats has been costing it margin.

But it wasn't always this way. A look back over the last decade shows quite a tale for the two electronic superstore chains. In 1997, Circuit City and Best Buy were roughly the same size, with the latter reporting \$7.8 billion in total sales at that time, while the former was at \$7.2 billion.

At that time, however, Circuit City was the more efficient chain. That year it reported a gross profit margin of 24% of revenue, while selling, general and administrative expenses totaled 20.4%, giving the chain a 3.6% net

margin. Meanwhile, Best Buy's gross profit margin was a meager 13.6%, while its SG&A stood at 12.9% of revenue, leaving a 0.7% in net profit margin.

But that year was the turning point in the fates of the two chains. Since then Best Buy managed to increase its net profit margin even as Circuit City's has shrunk. By 2001, Best Buy's business had grown to \$15.3 billion in annual revenue, while its profit margin had

grown to 20% of total sales and its expenses were 16% of revenue, leaving a net margin of 4%.

During the last decade, the Best Buy model seems to yield

another percentage point in net margin every three or four years. By 2004, the company's net margin was 5.3%, a ratio that stood over until last year when that margin grew to 5.6%, thanks to a 24.4% profit margin and expenses totaling 18.8% of revenue.

The net margin growth at Best Buy is a thing of beauty to watch. I wouldn't be surprised to see net margin grow to 6% at the end of this year.

According to a copy of a transcript of Best Buy's conference call with analysts, Best Buy senior VP of finance **Jim Muehlbauer** said, "We continue to see opportunities next year to leverage the capabilities that we've built around improving our productivity."

On the other hand, Circuit City's annual financial results tell a tale of diminishing returns. In the last decade, Best Buy managed to grow to triple the size of Circuit City, allowing it to gain considerable economies of scale, while Circuit City's weak growth has squeezed its margins. Its best net profit margin was the 4.2% it produced in 2000. Circuit City's net margin subsequently shrunk to a razor-thin 0.1% in 2004 before growing back to 1.9% last year, when gross profit was 24.4% and expenses were 22.5%.

As a result of its troubles, Circuit City announced that it would reduce expenses by letting go thousands of employees whose salaries had grown beyond the market value for their positions in order to hire less expensive employees. Talk about a morale killer.

"We are continuing to challenge all aspects of our SG&A expense," Circuit City chairman **Philip J. Schoonover** said in a statement. The company also announced that it had entered into an agreement to outsource its information technology infrastructure to IBM. Those announcements leave label executives anxious about the chain's future in music. ...



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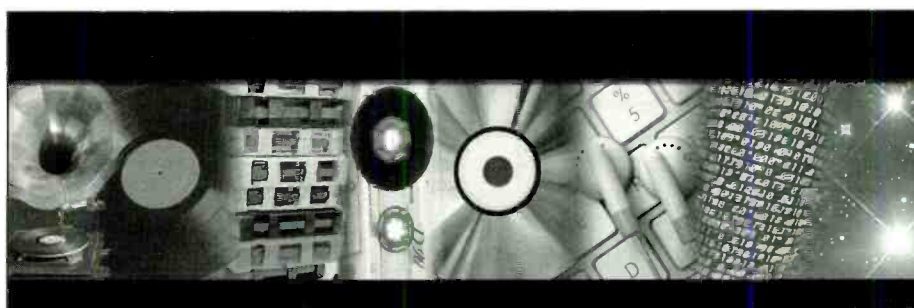
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DIGITAL MUSIC BY BRIAN GARRITY

Hiking The Rates

Do Higher Digital Music Prices Deliver The Value They Promise?

Four years ago when Apple launched the iTunes Music Store, the company preached the good news of an easy-to-understand pricing structure for consumers: all tracks at 99 cents, most albums for \$9.99. Since then, the notion of simple low price has been a mantra for digital music retail. Even those in the subscription business pursued a similar tack, with many offering their services for about the price of a CD per month.

But suddenly, many of the offers aren't as cheap, or sometimes as simple, as they used to be.

Leading the trend are Apple and EMI, which in May will debut a new premium-priced digital rights management-free tier of near CD-quality downloads featuring music from the likes of the Good, the Bad & the Queen.

But the introduction of these downloads is coming at the expense of the initial clarity of the iTunes message. In fact, Apple is creating new marketing and messaging challenges for itself.

DRM-free songs cost \$1.29 versus 99 cents for existing downloads. And so far EMI is the only label offering DRM-free music, meaning that iTunes will be a mixed-rights environment where some but not all tracks are

available for sale without DRM, and where some tracks cost more than others.

Apple justifies the move by focusing on the increased value it is providing to the consumer in the form of in-



THE GOOD, THE BAD & THE QUEEN

teroperability and improved audio quality.

Increased value is a popular idea in digital music circles these days, especially among retailers looking to introduce higher-priced products and services—or even to raise their basic rates.

In May, RealNetworks' Rhapsody will hike the rate of its basic subscription offering, boosting the cost on its PC-listening-only experience from \$9.99 to \$12.99 per month. The company de-

fends the higher price by noting that in the five years since Rhapsody launched, its content selection has increased tenfold, and that it is now accessible through a variety of platforms including Web

browsers and digital living room devices like Sonos and Squeezebox.

Likewise, independent music retailer eMusic has raised its per-track rate on downloads from 25 cents a song to a scaling rate starting at a high of 33 cents. The company cited an improved Web site and a better selection of music as the reasons behind the switch. The eMusic catalog has grown from 250,000 tracks in 2003 to more than 2 million tracks today.

But are consumers really receiving better value?

In Apple's case, critics like Peter Eckersley of the Electronic Frontier Foundation contend that consumers actually are getting a raw deal by being charged a 30% premium to effectively buy back their rights. And while audio quality is improved, it still doesn't match CD quality.

In fact, analysts like David Card at Jupiter Research say it's "unlikely" that premium-priced DRM-free music will jump-start a new surge in commercial downloading, since most consumers don't place a value on DRM freedom.

Mike McGuire, an analyst with Gartner Research, is among the digital music watchers who think it's doubtful that consumers will necessarily recognize the incremental value that has

been built through the years by such services as Rhapsody and eMusic.

Subscription retailers certainly aren't picking a great time to test consumer loyalty with higher prices.

The rate increases come as concerns are growing about the rate of consumer adoption of digital music even in the healthiest areas of the market—nevermind the disappointing subscription business, which claims less than 5 million total customers combined.

Apple and subscription retailers need look no further than the mobile music space to find a disconnect between how services and consumers define value.

Sprint, which at one time was attempting to charge customers as much as \$2.50 for an over-the-air download, recently cut its rate to 99 cents after selling only around 15 million tracks since November 2005. (By contrast, Apple sells that many in a matter of days.)

There is nothing inherently wrong with services raising prices, of course. The lowest-priced offering doesn't necessarily win. And the desire of digital retailers to generate better margins from their products is understandable.

But digital music from the outset has been a volume game, not a margin business. And many of the new pricing strategies from digital retailers seem as focused on extracting more from the subset of customers who already have demonstrated a willingness to pay for music, as they do on appealing to new customers.

What's more, should customers have to pay more for products that simply offer the basic functionality they were, arguably, always supposed to have?

For an industry that needs its digital business to offset a slumping CD market, down 20% year to date, it's hard to reason that higher-priced digital offers will help accelerate consumer adoption.

is a supplier of music content to China Unicom, China's second-largest wireless carrier with more than 146 million subscribers. The agreement between Sony BMG and Global Music International covers ringtones, ringback tones as well as music video and audio content.

DMG, AMAZON PARTNER FOR VIDEO

Digital Music Group, a Sacramento, Calif.-based digital distributor, will offer TV and film content through Amazon's video download service, Unbox, starting later this summer. The Amazon service launched in September 2006 and offers movies, TV shows and other videos for download to PCs and Windows Media Video-compatible portable devices. DMG has similar deals with YouTube, iTunes, Google Video and In2TV. It controls the digital distribution rights to more than 4,000 hours of video content.

BITS & BRIEFS

VIDEO + P2P = AZUREUS

Azureus, a peer-to-peer application based on BitTorrent technology, has launched a new broadband entertainment service called Vuze that features content from BBC Worldwide (including BBC HD), Showtime Networks, A&E Networks (including A&E, the History Channel and Biography), Bennett Media Worldwide, G4 TV, National Geographic and Starz Media. Formerly code-named Zudeo, the service focuses on long-form content in high definition or DVD quality over the Internet. Azureus claims the 2-month-old site attracts more than 2 million unique monthly visitors.

SONY BMG RINGS CHINA

Sony BMG Music Entertainment will further ramp up its distribution of mobile music content in China via a new licensing agreement with Global Music International. Bethel, Conn.-based Global Music International

HOT RINGTONES™ APR 21 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	54	#1 WHAT HURTS THE MOST	RASCAL FLATTS
2	1	17	POPPIN'	CHRIS BROWN FEATURING JAY BIZ
3	3	29	CRAZY BITCH	BUCKCHERRY
4	4	9	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEATURING PATRICK STUMP
5	5	113	CANDY SHOP	50 CENT FEATURING OLIVIA
6	6	25	ROCKSTAR	NICKELBACK
7	9	130	SUPER MARIO BROTHERS THEME	KOJI KONDO
8	7	82	MY HUMPS	THE BLACK EYED PEAS
9	8	100	BECAUSE I GOT HIGH	AFROMAN
10	10	55	BEST FRIEND	50 CENT & OLIVIA
11	13	127	SWEET HOME ALABAMA	LYNYRD SKYNYRD
12	15	116	MISSION-IMPOSSIBLE	LALO SCHIFRIN
13	11	-	IRREPLACEABLE	BEYONCE
14	12	69	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
15	23	128	PINK PANTHER	HENRY MANCINI
16	-	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC
17	14	56	NUTHIN' BUT A 'G' THANG	DR. DRE
18	17	36	CHANGES	2PAC
19	18	22	STAIRWAY TO HEAVEN	LED ZEPPELIN
20	20	85	LOCKED UP	AKON FEATURING STYLES P.

After more than a year on the chart, Rascal Flatts' "What Hurts the Most" moves into the top spot edging out Chris Brown and Buckcherry. Fewer than 100 units separate the top three titles for the first time in chart history.

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

SKY'S THE LIMIT

MP3 players are great for storing music, but there has not been a breakthrough device that enables consumers to acquire music on the fly. SanDisk is attempting to change that with the new Sansa Connect, a Wi-Fi-enabled MP3 player that allows users to connect to music and online photos through any open wireless "hot spot" Internet connection. The device, which hits stores in April, costs \$249.99 and is optimized for use with the Yahoo Music Unlimited digital subscription service. It also works with other services, including Napster and Rhapsody.

Wi-Fi capabilities are an area of increased experimentation among MP3 player manufacturers. But with the lack of a clear-cut leader and a market share second only to Apple among MP3 player makers, SanDisk sees opportunity in the category. A flash-based player, the Connect, has an internal memory of 4 GB and comes with an expandable slot for micro SD memory cards. The Connect is the follow-up to SanDisk's e200 line of digital players, which was optimized for use with RealNetworks' Rhapsody. The new device improves on that series with a bigger color screen at 2.2 inches and an improved scroll wheel.



—Brian Garrity



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

PB&J + TV = Branding Bonanza

Imagery In AT&T Spot Boosts Swedish Band

Most music-referencing TV commercials feature one music-oriented element—a licensed piece of a song, for example. But a new TV spot for AT&T goes beyond all that—demonstrating, in fact, how an ad can work as a full-on promotional tool for a band and its respective label.

Bubbly, effervescent, kaleidoscopic and groovy, the new ad features a girl who downloads, via high-speed Internet, Peter Bjorn and John's "Young Folks" to her mobile handset. Walking down the street, she listens to the whistle-happy song on her Napster-enhanced Samsung mobile phone from AT&T.

As the girl passes a seemingly innocent poster of the Swedish indie rock band, the colorful spot

comes to fantastical life, with musical instruments skipping down the street and angelic birds fluttering about. It's no wonder the spot is called "Posters."

Imagery, as well as the music, of PB&J remains effortlessly omnipresent all the way through. So, while the memorable spot certainly plugs AT&T and Napster, it also fully integrates PB&J, who are identified throughout.

"Young Folks" is the lead single from the trio's album "Writer's Block," which was released in February in the United States by Columbia affiliate and RED-distributed All-Gold Recordings. Almost Gold licensed the disc for North America from V2 Music Scandinavia, while Wichita has the album for the United Kingdom.

In the United States, the set has sold 31,000 copies, according to Nielsen SoundScan.

"Sure, the spot promotes AT&T's new Napster service, but our band is showcased 100%," says Kenny Ochoa, VP of music licensing at Sony BMG Music Entertainment. "That increases the value to us."

"And we got paid," Ochoa adds. "A good chunk of change."

The label is now in the process of putting together a marketing campaign, encompassing digital platforms and outdoor advertising, to best leverage the power of "Posters."

In fact, Columbia marketing manager Valeri Travagliante confirms the company is securing permission to use the poster featured in the spot for an upcoming campaign. The poster



Having downloaded Peter Bjorn and John's song, a girl passes by their poster in an AT&T TV ad.

was created by designers at Brand New School, which was tapped by AT&T's agency GSD&M in Austin.

Travagliante says the band wants to use the poster for its headlining U.S. trek, commencing April 30. "It's one way to bring the ad to people's lives," she says. "It also connects people back to the spot. All parties win."

According to Brandon Fowler, AT&T account supervisor at GSD&M, the agency's directive from the client was straightforward enough: Totally immerse someone in the "music world" of the AT&T/Napster universe. "We had to do this by show-

ing, not saying," Fowler adds. Of course, the featured band needed to be available at Napster.

It was also important for the band to be young, hip and fresh, three qualities requested by AT&T. As luck (and timing) would have it, PB&J were recently in Austin for South by Southwest and several GSD&M creatives and producers caught their shows. One thing led to another, the deal was done and weeks later the ad made its national debut during the April 4 episode of NBC's "Friday Night Lights."

For those keeping track, PB&J's "Young Folks" has been

"heard" elsewhere, including episodes of "Grey's Anatomy" and "How I Met Your Mother." On the horizon is a partnership with Abercrombie & Fitch, which will see the band making appearances on the retailers' in-store TV network.

In the meantime, and while no one will confirm or deny, we can imagine discussions now being had among the label, management, AT&T and Napster that focus on additional ways to incorporate PB&J into the branding mix.

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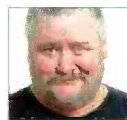
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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,198,315 \$95/\$40	MANÁ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 30-April 1, 3	30,379 33,966 four shows	Glanfi Communications
2	\$1,997,157 \$69.30	DAVE MATTHEWS BAND, THE FRAY MGM Grand Garden, Las Vegas, March 23-24	28,927 two sellouts	Live Nation, in-house, Andrew Hewitt Co.
3	\$1,434,762 \$92/\$56	JUSTIN TIMBERLAKE, PINK Continental Airlines Arena, East Rutherford, N.J., March 29	19,766 sellout	Concerts West/AEG Live
4	\$1,308,817 \$93/\$56	JUSTIN TIMBERLAKE, PINK Wachovia Center, Philadelphia, March 27	18,611 sellout	Concerts West/AEG Live
5	\$1,087,853 \$157.50/\$52.50	ROD STEWART MGM Grand Garden, Las Vegas, March 17	9,831 sellout	Concerts West/AEG Live
6	\$1,063,599 (\$125.23/\$35 Canadian) \$106.14/\$42.03	JOSH GROBAN, ANGÉLIQUE KIDJO Air Canada Centre, Toronto, March 5	13,995 sellout	Live Nation
7	\$1,003,993 \$99/\$35	JOSH GROBAN, ANGÉLIQUE KIDJO Staples Center, Los Angeles, March 31	14,211 sellout	Live Nation
8	\$991,770 \$125/\$55	ROD STEWART HP Pavilion, San Jose, Calif., March 15	12,277 sellout	Concerts West/AEG Live, Another Planet Entertainment
9	\$895,182 \$110/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' New Orleans Arena, New Orleans, March 29-30	10,399 11,554 two shows	Live Nation, Cirque du Soleil
10	\$821,035 \$85/\$65	ERIC CLAPTON, ROBERT CRAY BAND The Mark of the Quad Cities, Moline, Ill., April 5	10,485 sellout	Beaver Productions
11	\$796,104 \$97/\$52	JOSH GROBAN, ANGÉLIQUE KIDJO Dunkin' Donuts Center, Providence, R.I., March 7	9,422 sellout	Live Nation, in-house
12	\$753,454 \$86/\$56	JUSTIN TIMBERLAKE, PINK Verizon Wireless Arena, Manchester, N.H., March 26	10,127 sellout	Concerts West/AEG Live
13	\$739,417 \$95.25/\$50.25	JOSH GROBAN, ANGÉLIQUE KIDJO ARCO Arena, Sacramento, Calif., March 27	10,903 sellout	Live Nation
14	\$713,850 \$350/\$75	JUSTIN TIMBERLAKE, PINK Mohegan Sun Arena, Uncasville, Conn., March 24	9,737 sellout	Live Nation
15	\$706,379 \$95.25/\$45.25	JOSH GROBAN, ANGÉLIQUE KIDJO HP Pavilion, San Jose, Calif., March 28	10,885 sellout	Live Nation
16	\$686,272 \$96/\$55	ROD STEWART KeyArena, Seattle, March 12	10,291 sellout	Concerts West/AEG Live
17	\$682,559 \$75/\$59.50	ERIC CLAPTON, ROBERT CRAY BAND Fargodome, Fargo, N.D., March 30	10,170 11,000	Beaver Productions, Jam Productions
18	\$670,325 \$87/\$77/\$57/\$47	MANÁ Arena at Gwinnett Center, Duluth, Ga., March 25	9,865 sellout	Cardenas Marketing Network
19	\$664,674 \$100/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Charlotte Bobcats Arena, Charlotte, N.C., March 21-22	8,924 12,146 two shows	Live Nation, Cirque du Soleil
20	\$656,703 \$87.50/\$85.50/ \$67.50/\$55.50	BLUE MAN GROUP Palace of Auburn Hills, Auburn Hills, Mich., March 24	11,283 13,966	Palace Sports & Entertainment
21	\$647,071 \$70.50/\$50.50/ \$40.50	CELTIC WOMAN Radio City Music Hall, New York, March 16-17	11,247 11,921 two shows	MSG Entertainment, Madstone Productions
22	\$643,870 \$95/\$35	JOSH GROBAN, ANGÉLIQUE KIDJO AT&T Center, San Antonio, March 22	11,165 sellout	Live Nation, in-house
23	\$632,974 (\$745,702 Canadian) \$106.10/\$42.02	JOSH GROBAN, ANGÉLIQUE KIDJO Bell Centre, Montreal, March 4	9,564 sellout	Live Nation
24	\$622,450 \$125/\$100/\$75/ \$50	MACHEL MONTANO, DAVID RUDDER, COLLIE BUDDZ Theatre at Madison Square Garden, New York, March 23-24	9,292 10,870 two shows	Devonish Promotions
25	\$539,639 \$125/\$34.50	HOT 92 JAMZ PRESENTS ART LABOE LIVE Gibson Amphitheatre, Universal City, Calif., March 30-31	9,429 11,940 two shows	Live Nation
26	\$490,534 (\$577,894 Canadian) \$75.97/\$38.62	MEAT LOAF, MARION RAVEN Rexall Place, Edmonton, Alberta, March 4	8,133 8,500	House of Blues Canada
27	\$485,109 \$85/\$45	BLUE MAN GROUP BankAtlantic Center, Sunrise, Fla., Feb. 23	7,822 11,872	Emery Entertainment
28	\$473,048 (\$556,593 Canadian) \$76.07/\$38.67	MEAT LOAF, MARION RAVEN Pengrowth Saddledome, Calgary, Alberta, March 8	7,975 8,500	House of Blues Canada
29	\$448,675 \$135/\$110/\$65	AMOR A LA MUSICA: JUAN LUIS GUERRA & OTHERS Theatre at Madison Square Garden, New York, March 30	5,423 5,425	Ralph Mercado Presents
30	\$429,160 (\$4,783,863 pesos) \$62.80/\$14.35	MODERATTO Auditorio Nacional, Mexico City, March 8-9	15,429 19,110 two shows	CIE
31	\$408,219 \$37.75	STRING CHEESE INCIDENT, POLYPHONIC SPREE The Fillmore, Denver, March 22-24	10,806 10,820 three shows two sellouts	Live Nation
32	\$407,758 (\$473,147 Canadian) \$51.28/\$34.04	NELLY FURTADO General Motors Place, Vancouver, March 22	8,529 13,754	Live Nation
33	\$387,408 \$35.50	SNOW PATROL, OK GO, SILVERSUN PICKUPS Theatre at Madison Square Garden, New York, March 26-27	11,189 two sellouts	Live Nation
34	\$378,835 (\$439,586 Canadian) \$51.28	HEAVEN AND HELL, MEGADETH, DOWN Air Canada Centre, Toronto, March 22	7,695 9,200	House of Blues Canada
35	\$377,886 \$77/\$62/\$52/\$42	WILLIE NELSON, MERLE HAGGARD, RAY PRICE Radio City Music Hall, New York, March 22	5,961 sellout	MSG Entertainment, The Bowery Presents



On The Road

RAY WADDELL rwaddell@billboard.com



1997 is one of the first acts to be booked by Victory Records' new touring division.

The Agency That Isn't

Victory Records Brings Bookings In-House

Victory Records has created an in-house booking division for its bands, but let's be clear: **Tony Brummel** and Victory are not in the agency business.

Or are they? "It's a booking division of the company," Brummel says. "I think some people have misconstrued this to think, 'OK, Victory's starting an agency, they're just trying to find another way to make money off their bands,' which is kind of a juvenile comment and not very well-thought out to begin with."

So what is this about? "It's about making sure that our bands are out on the road and not waiting for somebody to take interest," Brummel says. "When somebody takes interest that makes sense and really believes in the band, then the band is free to go. Because our pipeline of new artists that are undiscovered is never going to stop."

With this move (billboard.biz, March 29), Brummel wants Victory baby bands to control their own destiny when it comes to touring. "We depend on no one but ourselves," he says. "We take matters into our own hands to expose our artists. If people decide to jump onboard from time to time, that's great. But if they don't, we can't have the artists sitting at home waiting for something to happen."

It's not at all unusual for a label, particularly an indie label, to be proactive in its bands' touring opportunities. But Brummel seems kind of, shall we say, obsessed with touring.

"Touring is the only thing that matters," he says.

Victory has tapped former Lucky Booking and Face the Music agent **Josh Lacey** to oversee the new touring department, which he believes fills a need.

"I think a lot of the agencies are pretty saturated right now with artists and they're not taking on a lot of younger bands, which in a lot of cases is probably appropriate," Brummel says. "A lot of the agencies don't see the value or don't have the time. They can't justify these very small tours of VFW

halls, coffee shops, people's basements, that level of touring. We feel that level of touring is very important. In fact, all of the top-selling bands in Victory's history started touring at that level."

With virtually unknown bands, "maybe the bigger agencies don't want to deal with [them] or it's not worth their time to book shows for \$100-\$150 a night," Brummel says. "The paperwork's just not worth it because they have a much larger overhead. For us it's worth it because the bands are on the road."

So for Victory, booking dates seems to be a means to an end, not the absolute endgame. "I never said we were starting a booking agency. All the agencies that book our bands are still our partners, and they understand that Victory is getting bands out there at that very base level," Brummel says.

So while essentially the booking division move isn't revenue-driven, "we see a lot of value in touring that very grass-roots, first-base level," Brummel says. "Anything and everything to get more exposure for our bands on the road."

Driver Side Impact, 1997 and **On the Last Day** are the first acts Victory is booking, and Brummel says Lacey is already finding dates for them. He adds that Victory definitely plans on expanding the division.

"We're not going to leave it a one-man thing. I see this quickly developing into two or three more people by summer," he says. "We've gotten a ton of résumés, and we've already done about 15 interviews in the past two weeks."

Basically, Victory wants to be immersed in a band's touring activity and see that it works the road . . . hard. "To me it's exciting because it's absolutely pure. You put the band in front of people, you create that opportunity, then people can decide if it's credible," Brummel says. "To me touring is the No. 1 way to sell rock records."

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



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Where Laws Collide

Labels Stuck Between Antitrust And Copyright Laws?

The European Commission's competition unit has stuck a thorn in the side of major labels. The EC claims labels' contractual terms for iTunes restrict where consumers may buy music within the European Union and violates antitrust laws. But copyright lawyers must be wondering: Does the unit's staff not get copyright law and the challenges of selling music in different territories, even after they have been poring over record industry documents for the Sony-BMG merger and for Universal Music Group's acquisition of BMG Music Publishing?

This is where antitrust law, which targets monopolistic behavior, collides with copyright

a digital service might be unlawfully (and unintentionally) discriminating against consumers in certain member states if the service was not also offered in those countries.

Leaving the legal complexities and nuances of copyright law to the lawyers now combing through the objections, there are also basic business practices that make it difficult for labels—majors and indies—to treat every EU country the same.

For example, three years ago an artist's manager boasted to me about her EU business strategy. She would never agree to a European-wide record deal for the artist. She wanted separate deals with labels in each country since the French are best at selling records in France, the Germans are the best at selling in Germany and so on. When I asked how she would deal with Internet distribution, she said she would figure that out later, CDs were more important.

Today those deals are still in place, but none of the labels could grant Apple an unrestricted right to sell in every EU country. None hold rights for every country. In fact, most indie label deals—and some major label deals—have certain EU territories carved out so separate deals can be made for those countries.

Another complication involves distribution rights for physical goods versus digital files. Normally artists or labels grant exclusive distribution rights to companies for physical goods, and they grant nonexclusive rights to digital music services. But many contracts for exclusive rights to distribute physical goods don't clearly state whether they also cover digital distribution. A label granting a digital service nonexclusive rights to distribute music could be violating an exclusive deal with a physical distributor for a particular territory.

As labels' lawyers try to ensure that rights granted in one contract don't result in the label breaching territory provisions in another contract, how can they make sure that territorial restrictions are clear? Drafting perfect contract language for every contingency is never easy.

When I was practicing law myself, I drafted contracts for indie labels granting rights to distribute CDs and digital files in a specific EU territory. I wrote language that permitted only digital distribution from a server in that country and for purchasers located in that country. It seems that the majors' contracts under review defined the territories by using the consumers' country of residence as identified by their credit cards. Will all these deals restricting territories now be anti-competitive? Will other contractual obligations or copyright restrictions come into play?

The companies have two months to "defend themselves in writing," the EC's memo states. If the EC finds an antitrust violation, companies can be fined up to 10% of their "worldwide annual turnover."

law, which creates a monopoly for copyright holders. Labels don't always have the right to grant distribution in every EU country.

The probe seems to have record companies and digital music services very concerned. Lawyers I contacted would not discuss the issues—even privately. Nevertheless, it's clear that it could be very tough for record companies to avoid writing restrictions into their contracts for digital distribution without violating copyright laws or other contractual terms.

In an April 3 memo, the EC competition unit, under the watch of commissioner Neelie Kroes, said: "The European Commission . . . sent a Statement of Objections to major record companies and Apple in relation to agreements between each record company and Apple that restrict music sales: consumers can only buy music from the iTunes' online store in their country of residence. Consumers are thus restricted in their choice of where to buy music, and consequently what music is available, and at what price. The Commission alleges . . . that these agreements violate the EC Treaty's rules prohibiting restrictive business practices."

Two sources say that the unit began an "inquiry" last year to determine why Apple wasn't offering iTunes in EU member states, which now total 27. The sources, close to companies that provided information to the EC, say that

EC competition commissioner NEELIE KROES



KROES: EUROPEAN COMMUNITY, 2007

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THIRD DAY
LEAD
VOCALIST

Mac Powell

Third Day frontman Mac Powell talks about his band, his 'Glory Revealed—The Word of God in Worship' side project and what it means to be a Gomer.

It has been more than a decade since Third Day rose from Georgia's fertile music scene, landed a major label deal and began dominating Billboard's Christian music charts. The band's discography includes such acclaimed albums as "Conspiracy No. 5," "Offerings," "Time," "Come Together," "Wire" and "Wherever You Are." Culled from these albums are numerous singles, which have become signatures of the Christian music landscape, including "King of Glory," "Consuming Fire," "My Hope Is You" and "Cry Out to Jesus."

In the course of their career, the talented rockers have earned three Grammy Awards and 21 Gospel Music Assn. Dove Awards. In 2002, lead vocalist Mac Powell, in an unusual feat for a group member, was singled out and collected the Dove Award for top male vocalist.

In addition to Powell, Third Day is bassist Tai Anderson, drummer David Carr and guitarists Mark Lee and Brad Avery. Essential Records has declared 2007 as the "Year of Third Day," with new product and promotional efforts to commemorate the band's achievements. On March 27, the label released "Chronology, Volume One (1996-2000)," a retrospective that features 17 audio tracks as well as never before seen DVD footage of the band's early days. "Chronology, Volume Two (2001-2006)" is slated for release this fall.

On the eve of Gospel Music Week (April 21-25), culminating in the 38th annual Dove Awards, Powell spoke with Billboard about the band's legacy and its future.

When you reflect on the band's history, what are some of the landmark moments?

When the first album [1996's "Third Day"] sold 200,000-250,000 units, I don't think we realized at the time how much of a big deal that was. If someone does that now, it's a big deal, but back then when the market wasn't that big, it was even more than a big deal. You don't see a lot of new artists come out and sell that much. It's a rare thing. The success of the first album helped us build our fan base.

In 2001, we won five Dove Awards. That was a big validation for us. We'd won a few Doves before, but that was when we won artist and group of the year for the first time. Then, having our first AC No. 1—"I've Always Loved You"—from the "Time" album, was a landmark for us. Of course, the release of "Offerings," which went platinum, is also a huge landmark for us.

What makes "Chronology" different from other greatest-hits packages?

It features a lot of video content, including footage from one of the early shows where it's just me and Mark playing. Also included is the first time David played with us as well as the first time Tai

played with us. I've been working hard for years to get rid of these videos, and now the record company has put them out in front of everybody [laughs]. We also went in and remixed most of the songs from those first five years. They sound much better now. And we recut "My Hope Is You" and "Thief."

What was the reason for re-recording those classics?

[Producer] Monroe Jones was a huge part of the success of Third Day. It was great to get back into the studio with him and work on songs that we've been playing in concert for years. It gave us the opportunity to approach them in a different way. We wanted to see what they would be like if we did them today.

Third Day recently left Creative Trust to sign with Red Light Management. Why?

We had been with them for about 10 years and felt that we needed a change. It's not like they were doing something wrong. It's hard to complain when you've had the success that we've had. Which made it a hard decision to make. But we felt like we needed something to help us not only sustain what we've been doing, but to hopefully do more than that.

What is Third Day doing to capitalize on opportunities in the digital realm?

We have ringtones available on our Web site [thirdday.com]. With the digital revolution, people have easier access to our music—not only our music, but the brand that is Third Day. We have Third Day Radio on our site where people can stream songs from "Chronology." We have a great fan base that's very involved online—the Gomers. They not only listen to and share music with each other, but they reach out to other people about Third Day. The Gomers are kind of a grass-roots marketing team.

Why do they call themselves "Gomers"?

They got that from our second record, "Conspiracy No. 5." There's a song called "Gomer's Theme" and it comes from the book of Isaiah in the Old Testament. It's a story about the prophet Isaiah. God asked him to marry a prostitute named Gomer and so it's kind of an analogy... Isaiah loved Gomer. God loves us with an amazing grace and mercy, despite our sins. That's where they get the name. One of our fans started it on the message boards.

You recently stepped outside Third Day and recorded "Glory



THIRD DAY

Rock music is three chords and a good melody. Because we do that, we reach a broad fan base in age and background.

Revealed," on which you worked with evangelist David Nasser, Michael W. Smith, Mark Hall, Shane & Shane, Brian Littrell and others. What appealed to you about the project?

First, we got a majority of the lyrics from scripture. Musically, it's a lot different than anything I've ever worked on. It's an acoustic, very organic record, almost bluegrass in a sense. It uses a lot of fiddle, banjo and acoustic guitars. It was great as a musician to be able to step out of the comfort zone of a rock band and to do something different musically. We thought it would be so great to go on a tour. We called up some of the artists who sang on the album and said, "What do you think about April?" They agreed. So, as of April 9, we'll be on the road.

To what do you attribute Third Day's longevity and success?

We've been very blessed. But beyond that, there are a couple of reasons. Rock music is three chords and a good melody. Because we do that, we reach a broad fan base in age and background. Also, I think people realize that we're normal guys and not rock stars. We're very humbled to be able to do this. I think people see that we're genuine guys who want to share our faith through our music. ...



THE COMFORT ZONE

After
Conquering
Addiction
And Label Drama, **JEFF TWEEDY** Takes Solace In His
Bandmates
On **WILCO'S**
Intimate New Album

BY JONATHAN COHEN
PHOTOGRAPH BY FRANK OCKENFELS 3

The Wilco loft takes up a full floor of a nondescript building in Chicago's Irving Park. This expansive place could use a paint job and some new rugs, but it's cozy in a way that makes you feel like you're in a grown-up's clubhouse.

Several sets of bunk beds double as office space underneath, while large road cases on wheels and shelves full of gear occupy their own corner of the site.

Loud, unexplained banging noises come from the floor above, while the band's road manager excitedly divulges that an employee at the local Jewel grocery store has just set aside multiple cases of the lime soda Wilco's members like to drink at the loft. Meanwhile, frontman Jeff Tweedy gets comfortable on a couch surrounded by old Wilco concert posters.

Tweedy has slept on the futon here when he's been too immersed in band work to drive home to his wife and two preteen kids. He recorded an album with his side project Loose Fur here in late 2005, and he liked the experience so much that he decided to track the next Wilco record—"Sky Blue Sky," due May 15 via Nonesuch—here, too, even though it required the band's six members to squeeze into a cramped alcove no more than 30 feet wide.

It may sound like forced intimacy, but it's in this environment that Tweedy feels most comfortable right now. And it's this close-knit vibe that permeates the beautiful, soulful "Sky Blue Sky," the follow-up to 2004's "A Ghost Is Born." Tweedy, bassist John Stirratt, drummer Glenn Kotche, keyboardist Mikael Jorgensen and the newest members, guitarist Nels Cline and multi-instrumentalist Pat Sansone, worked on one song at a time, crafting arrangements together in a way Wilco has never done before.



"Somehow it has organized itself into a one-mind kind of thing," Tweedy says of Wilco's modus operandi in the studio. "We sit in a circle over there without headphones for up to six hours at a time, just working on one part. For six guys to stay focused on something like that is pretty remarkable. This is the first time in my life I've ever been part of a band that can really mine something that deep and have that kind of stamina and attention."

The band's newfound internal harmony is a far cry from the near-implosion that occurred during the making of 2002's "Yankee Hotel Foxtrot." That troubled period is chronicled in the 2003 documentary "I Am Trying to Break Your Heart," which showed how at odds Tweedy had grown with multi-instrumentalist Jay Bennett (Tweedy hired Jim O'Rourke to remix the album, despite strong protests from Bennett).

In a devastating one-two punch to the band's stability, Bennett was booted from Wilco once "Yankee" was finished, and the album itself was unceremoniously rejected by Reprise, which then severed ties with the band.

On top of everything else, Tweedy conquered an addiction to painkillers that forced a brief postponement in the release of "A Ghost Is Born" as well as tour dates in support of that album.

To be sure, Wilco's current lineup has Tweedy feeling more confident in his abilities than ever. "We've

gotten better at writing as a group," says Kotche, who joined during the early stages of "Yankee." "A lot of these ideas still come in as seeds from Jeff; a chord progression or riffs. But working together in this way, it's due to where Jeff's at now, compared to when we were writing 'Ghost.' He's in a different place mentally. He's a lot more confident and able to trust us around him. He can take a lot of suggestions and ideas and have the confidence to know they're a good or a bad idea."

"Yankee" and "Ghost" offered significantly more experimental music than Wilco's prior albums, which were rooted in the tried-and-true song forms of the Beatles, the Beach Boys and the Rolling Stones. Yet they brought the band to a new level of commercial and critical acclaim. "Yankee" has sold 590,000 copies in the United States, according to Nielsen SoundScan, while "Ghost" debuted at a career-best No. 8 on The Billboard 200 and has shifted 348,000 to date.

In contrast to its postproduction-enhanced predecessors, "Sky Blue Sky" is startling in its simplicity: an album recorded straight to tape with hardly any overdubs, and Tweedy singing live in the same room with the musicians. The singer estimates at least half the songs feature vocals captured on the first take.

The inscrutable turns of phrase (i.e. "I am an American aquarium drinker") that marked the last two albums have been largely dispensed with. Instead, Tweedy's narrators clearly struggle to be heard, to be loved and to be worthy of love on poignant songs like "Leave Me (Like You Found Me)," the drumless "Please Be Patient With Me," "Either Way" and the goosebump-inducing closer, "On and On and On," which Tweedy wrote for his dad after his mother passed away.

The album also evinces the band's more light-hearted side on the ZZ Top-worthy rocker "Walken," while "Impossible Germany" indulges Tweedy's love of the harmonized guitar leads patented by Television and Thin Lizzy. Elsewhere, the strummy first single, "What Light," sounds airlifted from "Mermaid Avenue," the first of Wilco's 1998 and 2000 collaborations with Billy Bragg that brought to life unreleased Woody Guthrie songs.

Tweedy insists he didn't plan to tone down the experimentation of Wilco's recent albums, although he admits when he thought to himself, "What record do I want to hear right now?," the answer was, "I want to hear somebody just sing me some songs." Stirratt adds, "We had rockers that existed with these songs for a while, but this sort of mood took over with tunes

CHARTING WILCO'S COURSE

Wilco's 1995 debut, "A.M.," didn't even dent The Billboard 200. But the group has found significant chart success with its last two studio sets; "A Ghost Is Born" debuted at a career-best No. 8 in 2004.



TITLE	BILLBOARD 200 PEAK	PEAK DATE	WEEKS ON CHART	SALES TO DATE*	YEAR OF RELEASE
A.M.	N/A	N/A	N/A	217,000	1995
Being There	73	Nov. 16, 1996	3	398,000	1996
Mermaid Avenue (with Billy Bragg)	90	July 11, 1998	7	330,000	1998
Summerteeth	78	March 27, 1999	3	279,000	1999
Mermaid Avenue Volume 2 (with Billy Bragg)	88	June 17, 2000	4	156,000	2000
Yankee Hotel Foxtrot	13	May 11, 2002	19	590,000	2002
A Ghost Is Born	8	July 10, 2004	9	348,000	2004
Kicking Television: Live in Chicago	47	Dec. 3, 2005	2	114,000	2005

*Still charting as of April 21 chart. SOURCE: Nielsen SoundScan

Clockwise from left: 1) JEFF TWEEDY and Wilco have thrived onstage in recent years, a development Tweedy attributes to the virtuosity of the current lineup. 2) Band members squeezed into this narrow alcove to track the new material live. 3) Wilco posters line the back of the front door of the band's Chicago loft, where the new 'Sky Blue Sky' was recorded.



like 'You Are My Face,' he says. "We had roughs in this sequence early on, and it felt so much like a record even at that point. It was like,

'God, this is the record that is trying to present itself to us.'

When it came time to write lyrics, Tweedy pushed himself to keep things personal. "I've written a lot of stuff in the past that has been very, very uncomfortable for my wife to listen to, and uncomfortable for us both to live with in the context of people reading into it in a really autobiographical way," he says. "There's a part of me that was very conscious on this record of writing directly to my wife a little bit more; some things where I can say, 'This is how I feel.'

"I have to stay focused on what's really going on in my world, or I'm not writing about anything," he adds. "I feel like I've gotten through a lot, and I feel a lot better about my life. I feel like I'm able to contribute a lot more to my family. I don't think any of that is sad, silly or embarrassing to talk about."

Surprisingly, Wilco pulled off "Sky Blue Sky" with much less of an assist from O'Rourke, who is also Tweedy and Kotche's partner in Loose Fur. O'Rourke penned string arrangements for "Either Way" and "On and On and On," but his mix was ultimately scrapped in favor of a second attempt by Jim Scott that was more in keeping with the intimacy of the recording sessions.

"Compared to the demos it just didn't feel quite the same or like the record we, as a band, had made," Tweedy says. "The mixes we did with Jim Scott put you in this room a lot more than the ones we did [with O'Rourke], which sounded much more like a 'record.' The room was gone."

The bulk of 'Sky Blue Sky'

was tested on the road, where Wilco has thrived since the start of the decade. The group, which permits fans to tape its shows and frequently streams concerts for free on its Web site, has grossed nearly \$8 million from 117 shows reported to Billboard Boxscore since 2000. A 2005 live album, "Kicking Television," has sold 114,000 copies in the United States, according to Nielsen SoundScan.

"The thing that separates Wilco from a lot of bands is that they can play in a lot of markets and do good business," manager Tony Margherita says. "They can go to Little Rock, Ark., Indianapolis, you name it. They have played in a lot of places that other people don't go to, and many of them repeatedly. That's something we've really concentrated on in the last few years."



Wilco also takes its relationship with its fans very seriously, going so far as to stream "Yankee," "Ghost" and "Sky Blue Sky" on its Web site months before their retail release (see story, right). Of course, this resulted in fans ripping MP3s from the streams and posting them online, where they spread quickly.

But Wilco devotees apparently do not take without giving back. When "Ghost" leaked in 2004, one fan site began soliciting donations from listeners who just could not wait until street date without downloading it. The result was a \$15,000 check for Doctors Without Borders, a charity the band had specified when contacted about the initiative.

"This has been a part of their pact with their audience," says Nonesuch senior VP David Bither, who signed off on the early streamings. "The audience wants to be involved with them, and that has been evident to us." Tweedy adds, "I think most people will do the right thing and support us and buy the record, even if they have downloaded it."

Fans will get an insider's peek into Wilco's creative process via the documentary "Shake It Off," which will be included as a DVD with the deluxe edition of the new album. "A lot of it is the band rehearsing in the loft, before some dates they did in November," Margherita says. "They're playing through the songs start to finish, and there's a lot of behind-the-scenes footage and interviews."

Further honing in on the hardcore fan, Nonesuch is releasing "Sky Blue Sky" on 180-gram, audiophile vinyl with a CD of the album included. "This is fairly unusual," Bither says. "A lot of people give you download cards, but we wanted to do something of even higher quality."

The iTunes version of the album will include the outtake "Let's Not Get Carried Away," while indie coalitions will receive a bonus disc with the non-album song "One True Vine" and a previously unreleased live take of "Theologians" from the same Chicago shows that yielded "Kicking Television."

And even though Tweedy's beverage of choice is Diet Coke (he claimed to drink 30 of them a day on his 2006 solo DVD "Sunken Treasure"), "Sky Blue Sky"

GENTLY DOWN THE STREAM

Wilco's Web Strategy Puts Fans First

Wilco wants fans to hear its albums pretty much as soon as they are mastered, which explains why the band has taken the unconventional step of streaming its last three studio releases on its Web site (wilcworld.com) months before street date.

The fact that MP3s of the songs were all over the Internet within hours is of no great concern to the group, according to manager Tony Margherita. "We knew the minute it went to two people, it was going to leak," he says, adding that promos of the upcoming "Sky Blue Sky" were serviced to the media without any digital rights management or encryption. "The streaming is a way for people to hear the record without having to go hunting around or feel like they're doing something on the sly."

"Sky Blue Sky" has been activated for streaming five times since early March, and traffic to the site traditionally doubles each time, according to Ken Waagner, who heads the band's online operation. A fivefold traffic increase was seen when the stream was included in Apple's Quicktime player.

When Wilco first streamed "Yankee Hotel Foxtrot" in 2001, Wilcworld was hosted by "one of those \$29.95-per-month services," Waagner recalls. "The next morning, I had 40 e-mails from the hosting company that said, 'We don't know what you're doing, but you need to stop it now!'"

In the weeks ahead, Wilco is beefing up the amount of live content that will be available on the site. "We're planning to try and do one live event every month that the band is on the road," Waagner says.

In addition, the band is working with developers of the new Quicktime software to include special Wilco video content when the application launches in the coming months.

Margherita says he hasn't ruled out taking the plunge into digital concert releases a la Pearl Jam or Phish, a move that would be welcomed by Wilco devotees. "We've never really had the time, frankly, although I think it's something we'd consider doing at some point," he says. —JC

I feel like I've gotten through a lot, and I feel a lot better about my life. I don't think any of that is sad, silly or embarrassing to talk about.

—Jeff Tweedy

will be Wilco's first album to be carried at Starbucks.

Tweedy, who says Wilco has so much unreleased material that he often can't identify those tracks when they come up on his iPod, is already thinking ahead to the band's next album.

"We'd like to try and get something out fairly soon," he says. "By fairly soon, I mean within a year-and-a-half or something. The general scheme of things these days is that Wilco spends so much time touring, and the record industry doesn't seem to be geared toward putting out a lot of records by any one artist quickly. So, we're battling against things like that. But it'd be nice to do it before three years pass."

But first, the band is returning to the road. A run of Australian shows got things moving in mid-April, to be followed by a three-week European tour. North American dates get under way June 13 in Davenport, Iowa, and include a June 17 appearance at the Bonnaroo festival.

Afterward, the band will visit Europe for a handful of festivals. Beginning in mid-August and stretching into September, Wilco will embark on a more extensive tour of the United States and Canada, according to Margherita.

Rarely are any two Wilco shows the same, and concert minutia is parsed in a variety of ways on fan sites like Wilcbase.org. "I actually ran into a guy who put together a compilation of the live Wilco stuff from 'A Ghost Is Born' and it was like 105 songs or something crazy," Stirratt says. "I couldn't believe it."

As "Sky Blue Sky" prepares to hit the marketplace, Tweedy marvels at the turnaround in his outlook since 2004. To his ears, the sound of the new album is the ultimate proof how all the upheaval had positive consequences that seemed impossible at the time.

"After a lot of complexity and a lot of reflection on a lot of difficult topics, allowing ourselves to relish being in a band and having the ability to make things really musical was soothing," he says. "I think we were wanting to make something beautiful." ...

AS SEEN ON TV

BY
CK
MICHAEL PAOLETTA
PHOTOGRAPHY BY
CASEY KELBAUGH

APRIL 21 2007
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-24-



From Oprah To Ellen, Today To Good Morning America, Music Executives And Fans Alike Are Tuning In To Daytime TV

Keith Urban is shivering in his jeans. Literally. It's 6:45 on a frigid cold Friday morning and the country singer is doing a soundcheck for his fast-approaching live performance on NBC's "Today." Indeed, even in such inclement weather, "Today" performances are done outside on the plaza where, already, hundreds of Urban fans are standing. In addition to singing three songs live, Urban is using his appearance on the show as a coming out of sorts. He has granted his first post-rehab interview in the United States to "Today" co-host Matt Lauer. Still, between his on-air interview, to be conducted in the warmth of the studio, and the subzero temperatures he's experiencing outside, Urban remains calm, collected and jazzed.

When the cameras start rolling, hundreds of "Today" and Urban fans become visibly excited—not even 10-degree weather dampens this crowd's collective spirit. The same is true of "Today" co-hosts Lauer, Ann Curry, Al Roker and Meredith Vieira—who, during Urban's powerful performance, can't help but tap their toes and shake their hips. So what if one or two of them have a suspect sense of rhythm?

"Keith Urban raised the temperature in New York City today," Curry says. "Look at the energy out here on the plaza. There's a buzz in the air. It positively affects all of us here."

It also affects music sales—a lot. Like other recording artists, Urban knows the power of nonmusic-driven morning and daytime TV shows like "Today." Along with ABC's "Good Morning America," CBS' "The Early Show," the syndicated "Oprah Winfrey Show" and others, "Today" creates sales momentum for music and helps break new acts (see "Daytime Delivers," page 26).

Daytime TV reaches millions of viewers. Between Jan. 1 and March 25, "Today" reached, on average, 5.8 million viewers per day, according to Nielsen Media. In the same time period, "The Oprah Winfrey Show" came out on top, with a total viewer average of 8.7 million per show. Other top daytime shows (see "Oprah Moments," page 27) easily eclipse the 3 million mark for viewers. When the right artist plays the right show at the right time, spikes of 50%-150% in sales can be typical.

"This broadcast gives opportunities for voices to be

wildly seen and heard," Curry says during a station break. "Maybe it's the time of day we're on, but people are more open and vulnerable to receiving new information, new ideas, new sounds—while the classic recording acts comfort people."

"Today" executive producer Jim Bell adds, "You're talking about a time of day when people are considering making a lot of their purchasing decisions. . . . The people who make up our audience go to movies, read books and listen to music."

Female viewership certainly dominates morning and daytime TV. On average, "Oprah" attracts 6.2 million females 18+ per day, and other top shows generate 2 million-plus in daily female viewership. Male viewership is generally in the 1 million-2 million per day range for each show.

"But there is a difference between who's watching these shows and what kind of artists have the most impact," Warner Bros. Records executive VP Diarmuid Quinn says. "When artists like Michael Bublé and Josh Groban appear, we see tangible and readable results, with an immediate impact on sales. The female audience is more reactive than the male demo."

Taking full advantage of this exposure requires some strategy. SB Management's Simon Banks explains how "Today" was an important part of launching the career of his client KT Tunstall. She appeared on the show Jan. 20, 2006—her first U.S. TV gig—and he says, "It put her in the public's consciousness. The exposure was incredible. While that one performance reached an audience that does not neces-

sarily listen to the radio, it opened doors at radio."

Tunstall's camp along with NBC put an iTunes promo in place so that, immediately following her performance on the plaza, fans could download her "Today" set. In the week following the performance, 14,000 fans downloaded the stand-alone free set. After that, it was bundled with purchase of the album, which has sold 107,000 digital copies. Approximately 85% of that number comes from iTunes sales, yielding an additional 91,000 bundled videos.

"That one-two combination worked wonders in launching her," Capitol Music Group president Lee Trink says. (A similar iTunes promotion supported a recent John Mayer performance on "Today.") Tunstall followed her "Today" appearance with visits to "Live With Regis and Kelly" and "The Ellen DeGeneres Show," as well as late-night TV shows. First-week sales of Tunstall's Relentless/Virgin disc, "Eye to the Telescope," which streeted Feb. 7, 2006, were 28,000, according to Nielsen SoundScan. To date, the album has sold 986,000 copies.

It didn't hurt that many stars had aligned at the same time. Tunstall had a song at radio ("Black Horse & the Cherry Tree"), support from VH1 and was on tour. "For TV appearances, it helps when you have other things happening at the same time," Banks says.

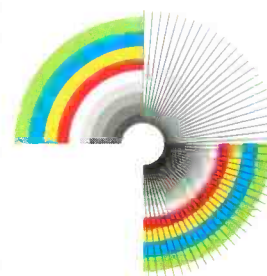
Josh Groban's manager Brian Avnet says it's crucial to have a record to promote when you appear on daytime shows. "Otherwise, it's a wasted opportunity," he says.

143/Reprise/Warner Bros. artist Groban has daytime TV to thank for introducing him to a mass audience. Nearly five years ago, on July 11, 2002, Groban made his first appearance on "Oprah." For the week ending July 7, 2002, "Josh Groban" sold 37,000 units. The following week, it sold 78,000, an increase of 112%. "That show helped break Josh," says Avnet. Groban has since appeared on "Oprah" a handful of times, as well as on "Good Morning America," "Today" and "The View."

Of course, a little luck and timing helps, too. Newcomer Corinne Bailey Rae taped her segment of



"Today" executive producer JIM BELL, top, and senior producer MELISSA LONNER, above, in the control room.



"Oprah" in December, just days after she received three Grammy Award nominations. The show was broadcast the following month, a couple of weeks ahead of the awards. "With the media focused on the Grammys, it was a double bubble for us," says the artist's manager Bob Miller of Running Media Group in Isle of Man. Bailey Rae's self-titled CD went to No. 4 on The Billboard 200 and stayed around the top 10 through the Grammys. Post-awards, the disc returned to No. 4.

Daytime TV was an intrinsic part of Bailey Rae's launch, says Sharon Lord, senior VP of strategic marketing at Capitol Records. Early bookings on "Good Morning America," "Regis and Kelly" and others paved the way for a No. 17 bow on The Billboard 200, with more than 40,000 CDs sold the first week. "This was without the support of radio," Lord says.

GETTING IN THE DOOR

While the music must speak for itself, like in many business transactions, trust and relationships are just as important when it comes to securing an artist for a daytime TV show.

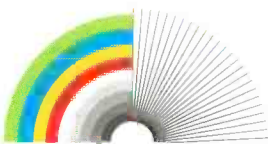
Tunstall's appearance on "Today" resulted from a private performance she gave in Bell's office. On hand for this intimate "concert" were, in addition to Bell, "Today" senior producer Melissa Lonner (responsible for all talent/entertainment bookings), Capitol Music Group honchos Jason Flom and Trink and a couple of others. Two days later, Tunstall was appearing on the show.

Trink recalls the day Tunstall performed in Bell's office as if it was yesterday. "We knew we could accomplish a lot by having KT perform in Jim's office," Trink says. "Jim and Melissa are music people. We knew KT could blow people away with her voice and guitar."

Similarly, Capitol's publicity department made certain that key people at Winfrey's production company, Harpo, were aware of Bailey Rae. They were sent advances of the artist's album along with international press clippings. By the time Bailey Rae's tour hit Chicago in the summer, the artist had a genuine Harpo fan base, Miller says. To be sure, a label publicist's pitch to talent bookers is key here (see "Do's and Don'ts," page 27).



It may be cold outside, but that doesn't stop the fans or 'Today' execs LONNER and BELL, above right, from enjoying KEITH URBAN'S performance on Rockefeller Plaza.



"Almost the entire Harpo production team—around 18 people—came to the Chicago show," Miller says. "That was in August. Months later, we did 'Oprah.'"

TV shows like these, Miller says, reach people in the mainstream who are not going straight to the Internet to steal an artist's music. "They are more likely to look for the artist the next time they're in Best Buy, Barnes & Noble, Kmart or Starbucks."

That said, the Firm's Jon Leshay, who oversees the careers of Mandy Moore and Taylor Hicks, believes the daytime TV audience does not comprise aggressive music buyers. "But if they like what they see and hear, they support the artist by buying the CD."

The support appears to be across the board—with newcomers, veterans and those flying under the mainstream radar. On Feb. 8, banjo master Tony Trischka joined fellow five-stringer, actor/comedian Steve Martin, on "The Ellen DeGeneres Show." In the days that followed, Trischka's new Rounder album, "Double Banjo Bluegrass Spectacular," experienced a 50% sales spike. At Amazon, the disc jumped from No. 497 to No. 34 during the course of Feb. 8. One week later, Amazon sales were up 59%, with the CD charting at No. 90 for the week.

For the week ending Feb. 11, the album sold slightly less than 1,000 copies, which was a 50% increase over

DAYTIME DELIVERS

A Year Of Associated Sales Bumps

MARCH 9 Epic act AUGUSTANA stopped by "TODAY" for a one-song in-studio performance. Daily album sales of the act's 2005 album "ALL THE STARS AND BOULEVARDS" at iTunes jumped 141% that day, according to the label. Overall sales for the album remained at slightly less than 8,000 for the weeks ending March 4 and March 11, according to Nielsen SoundScan.

FEB. 24 After a week's worth of TV appearances on "TODAY," "THE VIEW" and other shows, JOSH GROBAN'S "AWAKE" (143/Reprise/Warner Bros.) ascended 16 positions to No. 17 on The Billboard 200. That marks a 65% gain from the previous week.

FEB. 3 CORINNE BAILEY RAE'S self-titled Capitol debut jumped 155% to No. 4 on The Billboard 200 in the wake of an "OPRAH WINFREY" performance and sub-\$10 sale pricing (\$9.99 at Circuit City and Kmart and \$7.99 at Best Buy). One month earlier, after a number of TV appearances (including "THE EARLY SHOW") the album experienced an 89% jump, moving 13 positions on the chart to No. 39.

JOSH GROBAN, left, and 'The View' co-host ELISABETH HASSELBECK share smiles and a thumbs up for daytime TV viewers.



JAN. 30 Atlantic Records newcomer PAOLO NUTINI appeared on "TODAY," the same day as the release of his debut album, "THESE STREETS." In the Feb. 17 issue, the album debuted at No. 48 on The Billboard 200 with 18,000 sold.

DEC. 23, 2006 After the group's appearance on "OPRAH," II DIVO'S Syco/Columbia album "ANCORA" experienced gains on several charts, including The Billboard 200, where it climbed 74 positions to No. 87.

DEC. 16, 2006 In one December week, ANDREA BOCELLI performed on "TODAY," "THE VIEW" and "MARTHA STEWART."

The singer's Sugar/Decca disc "UNDER THE DESERT SKY" experienced a 20% jump and pole-vaulted into the No. 25 spot of The Billboard 200.

DEC. 9, 2006 No stranger to TV appearances, BEYONCÉ parlayed visits to "OPRAH" and the American Music Awards telecast—along with a Black Friday \$6.99 Best Buy price—into a 155% jump (No. 6) on The Billboard 200 with her Columbia set "B'DAY."

DEC. 2, 2006 "AMERICA'S GOT TALENT" winner BIANCA RYAN appeared on "OPRAH," which paved the way for a healthy debut, No. 57, of her self-titled Syco/Octagon/Columbia album on The Billboard 200.

FOLLOWING HER JUNE 8, 2006 appearance on "TODAY," and with 10,000 discs sold, KATIE MELUA'S Dramatico/Universal Motown CD "Piece by Piece" debuted at No. 108 and No. 3 on The Billboard 200 and Top Jazz Albums charts, respectively.

JUNE 1, 2006 After an appearance on "TODAY," during KATIE COURIC'S farewell week, JAMES BLUNT'S Custard/Atlantic CD, "BACK TO BEDLAM," leaped to No. 9 on The Billboard 200, marking a 53% gain. It was the British singer's second of three appearances on the show. Each time resulted in sales bumps. To date, "Back to Bedlam" has sold 2.5 million units. In the same issue (June 17, 2006), thanks to an "OPRAH" May 31 rerun, JOHN LEGEND'S "GET LIFTED" (G.O.O.D./Columbia) garnered a 78% increase, jumping 171-106. It was the album's best ranking since March. Similarly, a rerun of Blunt's "Oprah" performance sparked a 166% gain for his album at No. 17 on The Billboard 200 in the Sept. 16, 2006, issue.

IN THE APRIL 8, 2006 issue TEDDY GEIGER'S Cred./Columbia disc "UNDERAGE THINKING" debuted at No. 8 on The Billboard 200 with 56,000 scans. During release week, Geiger visited "GOOD MORNING AMERICA," "THE EARLY SHOW" and "LATE SHOW WITH DAVID LETTERMAN." —MP



OPRAH MOMENTS

The Daytime Show That Delivers The Most

Many in music refer to “The Oprah Winfrey Show” as the holy grail of American daytime TV. Its power extends beyond the United States, where—and because it airs more than once in some markets—“Oprah” reaches 18 million unique viewers each day and 48 million each week, based on Nielsen Media Research.

While Harpo Productions and CBS were unable to supply statistics for global viewership of the show, it was noted that “Oprah” airs in 127 countries.

In comparison, in recent months, a top five hit at top 40 radio resulted in around 50 million impressions per week, according to Nielsen BDS. R&B/hip-hop and country radio followed with approximately 45 million and 33 million impressions, respectively. Adult R&B averaged between 12 million and 23 million, while

hits at AC and adult top 40 made 10 million-18 million per week.

Still, there remains a major difference between radio and TV exposure. “A performance on ‘Oprah’ travels around the world and has a massive impact,” says Bob Miller of Running Media Group, who manages Corinne Bailey Rae. The singer’s performance on “Oprah” aired in January, and sales spiked that week from 21,650 to 55,189—a 138% increase. But that’s just in the States.

Bailey Rae recently played in Tokyo and Amsterdam, Miller says. “The talk was all about her performance on ‘Oprah.’ ” —MP



TOP DAYTIME SHOWS

Time Period: Jan. 1-March 25 SOURCE: Nielsen Media

SHOW	AVERAGE TOTAL VIEWERS	FEMALES 18+	MALES 18+
“The Oprah Winfrey Show”	8.7 million	6.2 million	1.9 million
“Today”	5.8 million	3.6 million	1.9 million
“Good Morning America”	5 million	3.2 million	1.5 million
“Live With Regis and Kelly”	4.6 million	3 million	1.2 million
“The Early Show”	3.5 million	2 million	1.2 million
“The Ellen DeGeneres Show”	3.1 million	2 million	.66 million

the following week. For a bluegrass album, this is a noteworthy jump.

Karen Rhee, entertainment producer of “Good Morning America,” which delivered the first American TV appearances by Natasha Bedingfield and Bailey Rae, says she doesn’t necessarily think about potential music sales when booking an act. But if an artist experiences a sales spike following a “GMA” performance, she says, “It’s great for the artist and a good indication that our viewers are responding in a positive manner to the artist’s music. Our job is to entertain viewers.”

BEHIND THE SCENES

Those watching daytime TV shows from the comfort of their homes may take these live performances for granted, but they shouldn’t. There’s more to it than meets the eye—much more.

At “Today,” Bell spends the bulk of his time in the control room—“the brains of the show”—but happily treks outside for Urban’s live performance on the plaza. When in the control room, Bell sits in a chair smack dab in the middle of the monitor-filled room. It’s as if he’s the conductor of an orchestra. “Welcome to my world,” Bell says with a chuckle. “It’s very alive in here.” Indeed, Bell is surrounded by producers, technicians, sound engineers, directors, graphic designers, assistants and others.

During the live performances, Bell and his team try to convey the festive atmosphere of the plaza. This involves “looking for great shots of the performer and the crowd,” he says.

For Bell, the biggest challenge of the live performances is usually the complex audio setup that must balance the needs of the live plaza crowd and the TV audience. “But we figure it out,” he says with a laugh. And Bell “just knows” when a performance is great. “The plaza comes alive and the energy comes right through the [TV] set.”

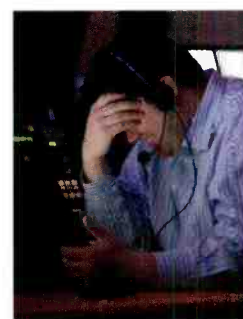
That was certainly the case on the day of Urban’s performance. But if truth be told, the singer was originally scheduled for the show around the time of his new album’s November release. According to Lonner, conversations with Urban’s manager and label began last summer. “He was booked . . .

but then he checked himself into rehab,” Lonner says. “We weren’t sure what to do, and then we heard that he was getting offers from prime-time shows for his first post-rehab TV appearance.” Lonner knows she can’t compete with one of those shows that might give him an entire hour. In the end, Lonner says it came down to “relationships and trust. He honored his commitment to us.”

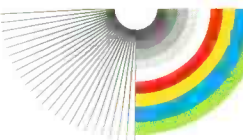
With Urban’s performance rescheduled, a segment producer was again assigned to handle all logistics, from sound equipment to ensuring all band members had the proper paperwork. NBC also put a radio promo campaign in place. The pieces of the puzzle had come together. No wonder Lonner and Bell are heartily smiling during Urban’s performance on the plaza. “By the day of the show, my work is basically done,” Lonner says. “I talk to the talent, go over interview questions and make sure everyone is comfortable.”

Still, Lonner and Bell realize they cannot rest on past successes. Which is why they are exploring new ways to expand the show.

“We will do more things digitally this year with iTunes, Amazon and iVillage,” Lonner says. “We want to incorporate backstage, behind-the-scenes footage onto our own Web site. You know, these artists get here at 6 in the morning. There is a lot we can do with them



Just another day at the office for executive producer BELL, who couldn’t help but smile and laugh at a colleague’s cheap attempt at humor.



across different platforms.”

But make no mistake. Though the marketing and promotion platforms increase, it still comes down to the artist and the music.

“Shows like this are great for hitting everyone at once,” says Urban, minutes after his performance in front of millions of TV viewers. “Even in arctic conditions, where I could barely feel my fingers halfway through the first song, and where tears were streaming down my face due to the cold, it’s an opportunity to play for some people.” And sell some music.

For the week ending Feb. 18—two days after his gig—Urban’s latest Capitol Nashville album, “Love, Pain & the Whole Crazy Thing,” sold 37,000 units, a 54% increase from the previous week, according to Nielsen SoundScan. That far outpaced overall album sales in the post-Grammy and Valentine’s Day week, which were up 12.7%.

“We were hoping that, post-rehab, Keith would become more visible again—and reach as many people as possible,” Capitol Nashville VP of sales Bill Kennedy says. “Not to dismiss late-night TV, but this was an important show for Keith to do. The core country music consumer is 25- to 54-year-old females . . . For us, this was a bull’s-eye.”



THE DO’S AND DON’TS OF PITCHING

Quick Tips From ‘Today’ Senior Producer Melissa Lonner

DO Keep your pitches short over the phone and/or e-mail.
TIP: Know/watch the show you’re pitching to. You need to know if your artist would be a good fit.

DON’T Pitch on a voicemail.

DO Send a CD of music with selective press clippings.
TIP: Send an e-mail to follow up and recommend a track.

DON’T Send the deluxe press clippings collection.

DO Say why the artist should be on “Today.”
TIP: Provide the music, stats and the facts—not hype.

DON’T Say that the artist is the next “-----.”

DO Follow up on pitches via e-mail or phone.
TIP: Be kind, calm and honest.

DON’T Stalk, threaten or demand.

A1 Gore &

THE BILLBOARD Q&A

As Plans For The 07-07-07 Worldwide Live Earth Concert To Stem Global Warming Heat Up, Billboard Checks In With Two Of The Event's Key Orchestrators BY RAY WADDELL

First there was Live Aid, then Live 8, now Live Earth. The common thread here is historic live music events for a good cause . . . and Kevin Wall. ¶ After executive-producing Live 8 two years ago, Wall launched a company called Network Live, which has since produced and digitally distributed more than 100 concerts by such acts as Bon Jovi, Madonna, the Rolling Stones, Green Day, Elton John and, most recently, Kings of Leon. Along the way, Wall changed the name of the company to Control Room and shifted his online partner from AOL to MSN. Wall has been the owner from day one. ¶ With Control Room thriving and digital distribution of live events taking hold in broad ways, Wall has been on a focused mission since Live 8. His focus shifted, however, when he saw Al Gore's now-famous slide show. Gore really put the global warming issue on his radar. When he saw the Academy Award-winning film "An Inconvenient Truth," Wall says, "I was very deeply moved. This is not about the haves and the have-nots, this is about all of us. And I left that screening and decided that I would take time out from my Control Room activities, and I would underwrite and put together a global media event around the world." ¶ Wall put a staff together, met with the networks and spent three months constructing the framework of Live Earth: The Concert for a Climate in Crisis. ¶ Apparently, the former Vice President embraced the concept. "I told him, 'Fantastic, because it was your movie that lit me up anyway,'" Wall recalls. "So at the end of last year we decided to work together, and that resulted in our announcement in February that we had plans to do this global show." ¶ Here, Wall and the former Vice President embrace a chance to fill Billboard readers in on what is shaping up to be an unprecedented day of music and message.

You describe Live Earth as a "media event." Was this initially designed as a music event?

KEVIN WALL: Yes. I felt that my expertise is these global events where you can get all these networks in sync to hopefully enable change or get to the tipping point for the cause. This was a very effective thing in Live 8, Live Aid, Amnesty International, the Freddie Mercury AIDS Day show, to name a few that I've been involved in. So I decided to do this on a personal basis, but I wanted to give to charities or NGLS [nongovernmental liaison services] involved, any profits, and give them a messaging platform so that they could speak to the world at one time.

What was your first reaction when Kevin Wall came to you with the proposal for the Live Earth project?

AL GORE: My first reaction was that this was a great idea, but I wanted to know more about how it was going to develop. And we had so many conversations that I got more excited

about it each time that we talked. He had been very open to a partnership on this, which both of us have enjoyed. I'm very excited about it.

When you say a partnership, that would be with SOS and Alliance for Climate Protection.

AG: Yeah, I'm not using it as a legal term. We're working together in every way.

Where in this process did you hit upon 07-07-07 and the seven concerts on seven continents?

KW: That was early on. One, it was easy to remember; two, it was a Saturday in July at a time when a lot of artists are touring who I felt we could engage in this project to play on that day. So those things were together . . . Separately from the Control Room deal, Microsoft Network came in as a massive underwriter, and the NBC, BBC and NHK [Japan Broadcasting Corp.] deal were all together prior to me going to Al.



GORE WALL

Why does the concept of concerts and live music as a platform to deliver this message appeal to you?

AG: Music engages people in a way that nothing else does. These acts are fantastic. The musicians who are involved in this cause are ones that have tremendous reach in their ability to engage people and to get them to focus on issues that they care about. It gives a momentum to the effort to solve the climate crisis that would be hard to generate in any other way. It's important that the concert be connected to an ongoing campaign that is launched on July 7, so it's not a one-time event. A one-time event would be great in and of itself, but it can be the beginning of something even better. And to use this attention-getting, consciousness-raising event as an opportunity to begin longer-term conversations, that's what we're hoping to do. Because this is the challenge of our lives and having the chance to get everybody focused on it to a greater degree is really a wonderful opportunity.

Can you give a ballpark budget to even undertake such a project?

KW: Well, certainly I am at risk for millions of dollars. In the end we are not taking fees or a profit on this. We are giving all of the money in all of the names collected, and any of the [intellectual property] goes to the charity.

Where are you at this stage in terms of cities, venues, artists, etc.?

KW: We're doing Wimbledon Stadium in London, Giants Stadium in [East Rutherford, N.J.],

Pearl Tower in Shanghai, Tokyo Dome in Tokyo, Olympic Stadium in Sydney, Copacabana Beach in Rio de Janeiro—where we expect a million people—and in Johannesburg we have an amphitheater called the Cradle of Human Kindness, which is outside of [Johannesburg].

What about talk of a concert in Antarctica?

KW: We're doing a small show from Antarctica from the British Scientific Station, and it's a surprise what we're doing.

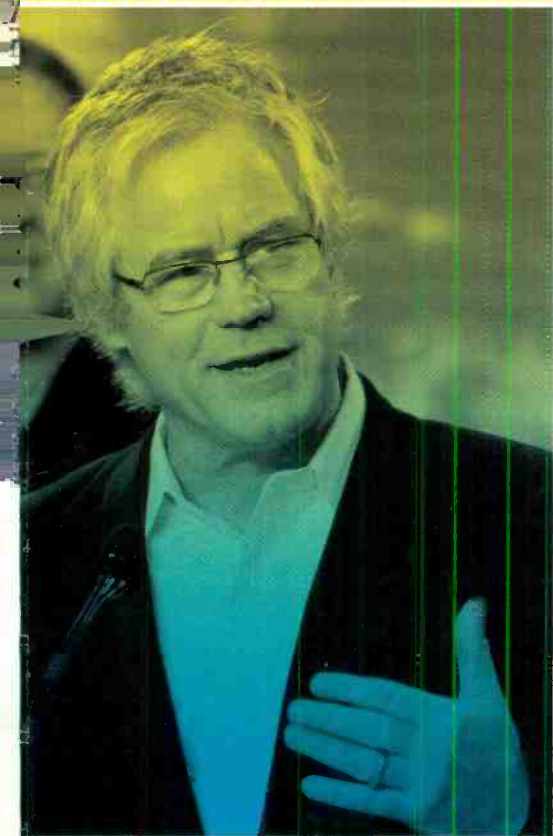
So you've got your framework in place, you've formed your alliance with Mr. Gore, you've got your networks. What are the next steps in the progression of producing such an event?

KW: You have to put your sites in place, you have to—at the same time—have interested bands because the promoters you use in certain territories want to know who's on [the bill] because they want to know how much time they should devote to even taking meetings with you. The television networks won't even give you time unless they think there's really going to be a project. Now the fortunate thing is I have a lot of credibility in this area. [President/CEO] Jeff Zucker at NBC said, "I'm in, and we'll give you NBC and our cable networks," and I was able to get the same thing from BBC very early on.

How would you define your role in putting these Live Earth concerts together?

AG: Carefully [laughs]. I have done a lot of con-

Kevin Wall



one that buys the vehicle. We're going to announce a wireless handset manufacturer that will announce a global initiative around this. We're going to be announcing two big online efforts outside of Microsoft, two of the biggest sites in the world that will be driving messaging off their front pages.

So what you're seeing with this is not just seven concerts. It's going to be very solution-based, and these major corporations and media companies are giving us a massive amount of space to drive the message.

We also have commissioned 50 new short films that are between four minutes and 10 minutes in length by everyone from Academy Award-winning filmmakers to big commercial and music video makers. Forty-four of these are already in production now. We commissioned 30 new PSAs with major stars which will run across the NBC networks, about 150 networks around the world, showing solutions and actions that people can take. In America, the lineup is NBC prime time, but also MSNBC, CNBC, Bravo, Telemundo, Mun2, Sundance Channel, HDNet. It's also XM and Sirius, five channels each, Premier Radio's 2,500 channels across the country. We have a major book that's coming out with one of the biggest publishers in the world.

It's not like Live 8, a concert where eight days later we have a change. This is the beginning of hopefully a change that's happening around the world anyway, the tipping point of behavior to get government, corporations and consumers to change the way they live and treat the environment. We have a fucking disaster here. We have a red alert.

What did you learn from Live 8 that will make a difference in Live Earth?

KW: I learned that this had to be a launch of a bigger long-term change. We needed the NGOs [nongovernmental organizations] to be with us over the next several years. On Live 8, we really had all the NGOs, the char-

ities, in a coalition for the show, and eight days later they went back to their respective businesses. We've got to get these people in lock step, and they have to stay in lock step, and we have to continue to drive this message over the next several years. This project, Live Earth, is the beginning, the launch of the change, it's not the end. This is a very complicated, difficult issue to translate and connect the dots, but we're taking it on. I've got about 100 people working on this full time around the world that I've been underwriting, and sponsor money is now starting to come in and pick up the slack for me. We're doing it because I'm worried about our children and our grandchildren. I'm affected by this in a major way.

Any similarities between interacting in music business circles and political circles?

AG: Yeah. On the surface, there are a lot of similarities when you're asking people to come to an event, play an event, support an event. But it's a lot different because this is a cause that everybody really cares about and once they realize that it's really well put together and it's going to be very effective, they want to be a part of it. So I guess the similarities with political events are only on the surface.

What's your potential audience?

KW: We have told people that we will reach comfortably 2 billion eyeballs for some significant time, more than 30 minutes. This whole show is being designed as 24 hours of broadcast around the world, and we're making sure that anyone who watches for 15 minutes will walk away with a message. Each show starts about 2 p.m. local time, so as we start each show we will go around the world and at any point in time, two or three shows will be running at the same time over a 24-hour period. All of that will be put into a global high-def feed, a global TV feed and a global radio feed, live as we're doing it. Then we'll

divide up the packages based on the different networks, and we'll customize them.

What would be your best hopes for what comes from Live Earth?

KW: That we see effects in how people shop in the next six months coming out of it. That we see an effect in government continuing to push this issue forward. That we see change in the Wal-Marts, the Office Depots, etc. You're going to see a land rush because "green" is going to be good for business. You're going to see consumers who are empowered, they're going to vote that empowerment. This is going to be a defining issue of the next election, I think.

AG: I want people to first of all really enjoy the performances, and I want them to enjoy the music in the context of really feeling deeply the purpose of it all. I hope this will be a very successful launch of a multiyear campaign that, together with the concerts, really does change the sense of urgency that people feel about the climate crisis. And helps to move the world across a political tipping point, especially in our country, so that the majority of the political leaders in both parties will be competing with each other to offer the most effective real solutions to it. I think we've got a real good chance of the concerts coming off that way.

This will be a massive stage with an audience of more than a billion people, an unprecedented opportunity in many ways to communicate a message. Is there a chance you might use this stage to make some other sort of announcement?

AG: Well, there would be plenty of bands to come off in a hurry.

So can you be a little more vague about that?

AG: [Laughs] Well, I don't intend to be a candidate again, this is a different kind of campaign.

versations and telephone calls and meetings with some great entertainers and musicians to ask them to be a part of this. So I guess you would call me a recruiter in that sense. I've also done a lot of outreach to different groups, including environmental groups, to get them to be supportive, and of course they all are. I've also done a lot to contact business leaders and other leaders to get them to be supportive of it. It's not a hard sell, because people want to be part of it, and I'm getting a lot of yeses.

Do you feel like you have the kind of star power you had for Live 8?

KW: Oh, yeah. Oh, yeah.

Where will you be on July 7?

AG: I haven't decided yet.

That's a tough call, I guess.

AG: Kevin and I have talked about it from time to time. I'm going to be wherever I can do the most good and add the most value.

So the music community has embraced this in a big way?

KW: Huge. And we're going to announce five major sponsors who are doing messaging for the next two years. We have a massive deal with a soft drink company that is going to be giving 2 billion of their cans for messaging, it's a huge recycling program. We have an auto company that's not only introducing a fuel-efficient car, they're buying [emissions-reducing] carbon offsets globally for every-



World Party Superstars accept Gore's invite to live earth

When Al Gore asks you to play Live Earth, you say yes. Hence, the star-studded lineup for the New York-area and London editions of the event, which will feature the Police, Smashing Pumpkins, Madonna, Genesis, the Beastie Boys, the Foo Fighters and dozens more.

"I recruited the Red Hot Chili Peppers—they told me yes when they came onstage at the Grammys," Gore says. "I've talked to a lot of them, and I haven't gotten turned down yet." At Giants Stadium in East Rutherford, N.J., the bill will be rounded out by Alicia Keys, Bon Jovi and Fall Out Boy, while at London's Wembley Stadium, Duran Duran, Snow Patrol and Keane are also confirmed. —Jonathan Cohen



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When David Bowie moved to the divided city of Berlin in 1976, he joined 2 million inhabitants of what was effectively an island surrounded by the communist German Democratic Republic. This particular contrast between east and west left such an impression on Bowie that it inspired his "Berlin trilogy" of albums largely recorded there with Brian Eno: "Low," "Heroes" and "Lodger."

That perennial appeal to artists—the likes of Iggy Pop and Nick Cave have also lived in the city—strengthened even more on Nov. 9, 1989, with the fall of the Berlin Wall that had kept the two parts of the city separate for more than 40 years. This was followed by the reunification of Germany in October 1990.

With the opening of the borders, Berlin—named as one of Billboard's new global hot spots for 2007 (Billboard, Jan. 6)—was inundated with thousands of creative people. Today, the reunified capital of Germany has more than 3.4 million citizens and has become a multi-cultural melting pot and a magnet for the music industry. The city is home to hundreds of labels specializing in dance, electronic and hip-hop, and there is now also a burgeoning rock and alternative rock scene, while the major labels have released albums by more than 40 Berlin acts in the past 10 years.

Hartwig Masuch, managing director of Berlin-based BMG Music Publishing, explains the city's appeal: "Berlin's cultural scene is so radical and swift-paced that it is breathtaking." He suggests the scene regularly yields "entirely new musical

experiences."

Berlin has evolved into a mecca for these "new musical experiences" for many musicians from all around the world. A substantial number of DJs and bands move to Berlin to be inspired by the city's cultural diversity, with 14% of Berlin's population hailing from outside Germany, according to Farid Wolf, senator for the economy, labor and women in Berlin.

"Contrast is Berlin's trump card," says Gerd Gebhardt, executive producer of the prestigious Echo Awards, which moved to Berlin in 2001.

George Clieck, a publisher/producer with his own Berlin label X-Cell, agrees. "The city of Berlin is full of energy," he says. "It's a magnet for the most unique individuals with an urge to find a place to express their creativity in an atmosphere of tolerance. There is no alternative for me [to Berlin], as this is where I find inspiration."

Even those located elsewhere are aware of its appeal. Peter Ende, Hamburg-based president/CEO of EMI Music Publishing Continental Europe, says, "Berlin is a courageous city which experiments and constantly produces new and inspiring things—particularly in the music area."

Ina Kessler, senior manager of business development at Berlin Partner, is trying to lure new music companies to the city. Berlin Partner is a public/private partnership that supports business startups in the city and assists Berlin companies in all aspects of foreign trade. Since 2002, it has encouraged leading companies to relocate to Berlin, including Universal Music, KKT Tour Service, IFPI Germany and indie association VJT which all moved from Hamburg; MTV Four Music Production and eBay (from Cologne), Bosworth Music Publishing (Frechen) and

MUSIC IN BERLIN

WOLFGANG SPAHR

In The Once-Divided German Capital, A Flourishing Music Industry Comes Together

APRIL 21, 2007 | www.billboard.biz | 31

from >>p31 Networks (Munich). Kessler says, "We help customers in their search for a suitable location, provide finance and funding programs and assist with staff recruiting and the establishment of contacts with key political and administrative bodies."

The only major with headquarters in Berlin is Universal Music, which moved from Hamburg in 2002. It lost 40% of its staff in the process, with many unwilling to relocate. As a result, the company was forced to recruit locally and was thus able to capture the special atmosphere of the city very quickly. Universal's market share of German recorded-music sales has increased from 28.4% in 2002 to 33% in 2006. The company's A&R has a local focus too, with 24 Berlin acts on its roster, ranging from internationally successful hard rock band Rammstein and hip-hop act Bushido to dance specialist Paul Van Dyk and current Pan-European pop phenomenon Tokio Hotel.

Frank Briegmann, Universal Music Germany president/CEO since 2004, considers the multicultural scene as offering the perfect base for finding German repertoire. "Berlin is definitely the leading German music center and where the key trends are forged," he says.

Alongside Universal, Sony BMG and EMI have smaller offices in Berlin. They are joined by such independent labels as !K7, Bungalow, Jack White Productions, Kitty-Yo and Ministry of Sound.

"The main reason for the success of Berlin musicians is the consistently creative environment," says Stefanie Marcus, managing director of Berlin's Traumton Records, which features Berlin acts, from funk band Beat 'N Blow to jazz threesome the Carsten Daerr Trio.

IFPI Germany also moved to Berlin in 2003. President Michael Haentjes, also CEO of Edel Music, says, "We have to be where the laws of the future are being written." Berlin was made the capital of the reunited Germany in 1991 and the German parliament, the Bundestag, moved there in 1999.

Berlin is also one of Europe's dance centers, with a multifaceted club culture focusing on techno, electro and hip-hop. Olaf Kretschmar, manager of Oxymoron, one of 250 clubs in the city, says, "The music city reinvents itself each day," he says. "The clubs are homes away from home for an urban scene aged between 18 and 40."

Wolf says the Berlin music industry generated €1.5 billion (\$1.98 billion) in revenue in 2006, a 72% increase since 1998. The music industry—including record companies, publishers, studios, concert promoters and music retailers—employs more than 6,200 people. Between 1991 and 2004, the Berlin government provided investment grants in excess of €20 million (\$26.4 million) to encourage the establishment of new music companies. "With its above-average growth potential, the music industry is one of the top sectors of the future for Berlin," Wolf says.

Berlin hosts more than 100 music publishers, from BMG, Universal and Sony ATV, to midsize operators like Budde, Meisel and Bosworth Publishing.

The concert scene in Berlin is one of the most diverse in Europe, notes Peter Schwenkow, Berlin-based president/CEO of top German promoter DEAG AG, which claims to account for 30% of the revenue generated by live music in Berlin. He says that up to 2,000 pop concerts are offered each year and, while ticket prices are 10% below nationwide levels, the city remains a key stop for top international stars.

Berlin has more than 250 venues, from small, 300-capacity clubs like Knaack-Club and Volksbühne to arenas like Wuhlheide (18,000 people) and Waldbühne (22,000).

Encouraged by such diversity, U.S. company Anschutz Entertainment Group is investing €500 million (\$659 million) in a new 16,000-seat auditorium to be known as O2-World when it opens in September. AEG will co-manage the venue with DEAG.

Berlin mayor Klaus Wowereit sums up the city's unique appeal.

"With its energy, vibrancy and flair, Berlin attracts young and creative minds from around the globe," he says. "Trends that originate here end up traveling around the world, and the world in turn comes back to Berlin."

Finest

Berlin

Six Acts To Watch From The German Capital

One mark of a great international city is the variety and vitality of the music it produces. By that measure, Berlin has reason to be proud. This sample of just six Berlin acts, chosen by Billboard correspondent Wolfgang Spahr, highlights the diversity of styles on the city's music scene and the impact of its artists beyond their native market.

JOY DENALANE

Six years after entering the music business and after huge German success, Afro-German soul singer Joy Denalane is going international with her English-language album "Born & Raised" (Nesola/Four Music/Sony BMG). Released in Germany, Switzerland, Austria, Sweden, Holland, Italy, South Africa, Japan and Greece last year, France, Belgium, Norway, Eastern Europe, Finland and Denmark followed suit in March. Hartwig Masuch, Berlin-based managing director of her publisher BMG Music Publishing, says, "Joy Denalane is the queen of soul and hip-hop and will soon have an international presence in the charts with this great album."

DIE ÄRZTE

This hard-rocking punk band has been a near-permanent resident on the German charts since its breakthrough in the '80s. According to its label, Hot Action Records (distributed by Universal), Die Ärzte has career sales of 13 million albums, with its latest album "Bäst of Die Ärzte" going straight to No. 2 in Germany, and staying in the charts for 20 weeks. The band tours regularly across Europe, South America and Japan and has become strongly linked with Germany's anti-fascist movement, although band member Bela B stresses they're not too serious. "We do punk as fun party music, with absurd topics such as excessive alcohol consumption or cynical/ironic social criticism," he says.

continued on >>p34



JOY DENALANE/INGO ROBIN; DIE ÄRZTE: OLAF HEINE



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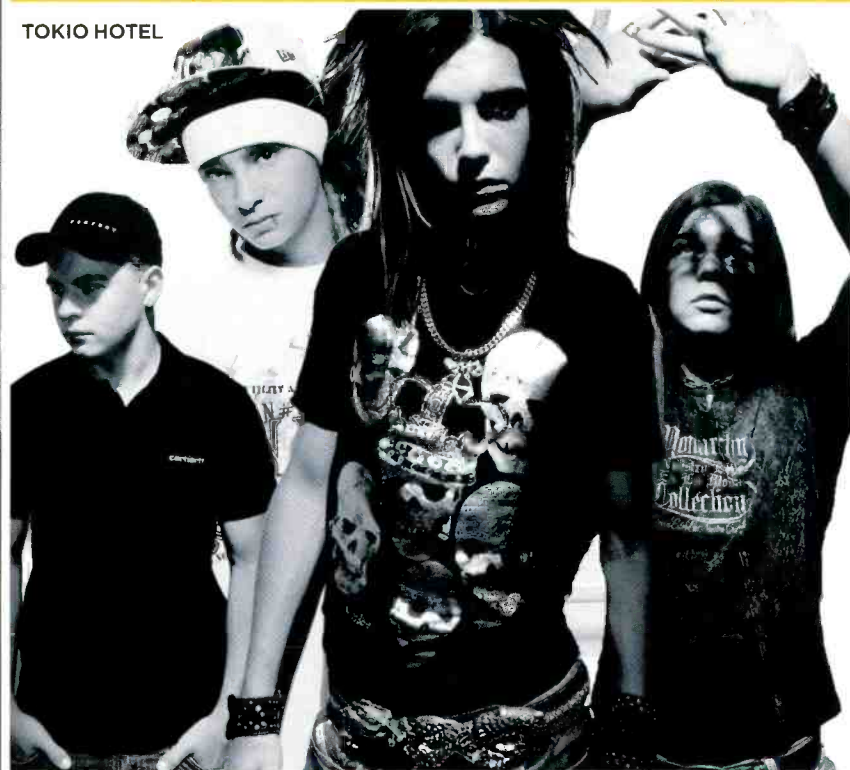
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WIR SIND HELDEN



MAX RAABE



TOKIO HOTEL



SEED

MAX RAABE

With his nostalgic '20s swing sound, Max Raabe has had major success in Germany with his Palast Orchester since 1986, but has also made inroads internationally, with rapturously received concerts in New York (where he sold out Carnegie Hall), Shanghai, Tokyo, Paris, Moscow, Rome and Los Angeles. "Initially the [American] fans were emigrants from Germany who had had to leave their home country under the Nazis and relived old memories in New York," Raabe says. "But today, when we appear in the U.S., our fans are ordinary Americans." Latest album "Komm, Lass Uns Einen Kleinen Rumba Tanzen" (WSM/Warner Music) was released in Germany, Switzerland, Austria and Hungary last year, with a Japanese release scheduled for April.

TOKIO HOTEL

This boy band is one of the most successful German-language acts of recent years, with four No. 1 singles in Germany, Austria and Poland. Since 2005, Tokio Hotel has sold more than 2 million albums in Germany, Switzerland and Austria combined, and became the first German-language act to make the French top 20 with its debut album "Schrei" (Universal). The follow-up, "Zimmer 483," was released in February and has sold more than 700,000 units across Germany, Switzerland and Austria in its first eight weeks, according to the label. Tom Bohne, managing director of Universal's domestic department in Berlin, says, "Tokio Hotel is a German phenomenon and will conquer Europe after the big success in France." Plans are now afoot for the band to record in English, although Bohne says no timetable has yet been decided.

WIR SIND HELDEN

Now one of the most successful German groups, Wir Sind Helden (We Are Heroes) was named after David Bowie's homage to Berlin, "Heroes." Its first two albums, "Die Reklamation" and "Von Hier An Blind" (EMI), are both certified double-platinum (400,000 units) in Germany and the band is now eyeing international success. "WSH has potential for

European chart performance in the coming years," says Walter Holzbaier, managing director of Wintrup, the band's publisher. The act has already recorded Japanese and French versions of its songs, played two sold-out shows last year at the Garage in London and has a new album slated for release in May.

SEED

This 11-member-strong reggae band was founded in 1998 and owes its breakthrough to Berlin: Its first hit, "Dickes B," was a declaration of love for the German capital. Since then, Seeed has become a regular on the German charts, picking up four consecutive gold records (100,000 units) and three Echo Awards along the way. The band performed at the opening ceremony of the 2006 soccer World Cup in Munich, appearing in front of a worldwide TV audience of 1.4 billion. Seeed has also toured Africa, regularly records English versions of its songs and even gained a hit single, "Waterpumpee," in 2002 in Jamaica. But bassist Tobson Cordes says Seeed will remain true to its roots. "We are born in Berlin and get all our emotions from the city," he says. "That's why our albums are so successful." ◆◆◆

BLISTS OUT

Burgeoning Berlin Music Fair Is An International Hub Of Industry Activity

Despite a decline in record sales in recent years, the German music industry can boast one significant success story—the development of the Popkomm music fair since it moved to Berlin in 2004.

According to the IFPI, retail sales of all recorded music have slumped by 17% since 2004, but in the same time frame Popkomm has seen a 23% increase in the number of exhibitors at the fairgrounds.

Popkomm managing director Dr. Ralf Kleinhenz says, "The successful three-pronged approach applied since 2004—comprising a fair, a conference and a festival—has paid off." This year, Popkomm will again be held in Berlin Sept. 19-21.

With the motto "Music meets business," last year's Popkomm, under the auspices of Kleinhenz and director Katja Bittner, managed to sign up 817 exhibitors (up from 663 in 2004) from 55 different countries (up from 41) in 2006. Individual delegate numbers, while slightly down from 2004 levels, were still a healthy 15,311. Bittner attributes Popkomm's continued success to its strong international outlook, the enormous appeal of Berlin as a venue following German reunification and the decision to focus on trade visitors.

Twenty-six nations took their own "country pavilions" in 2006, providing a platform for local companies. Italy, Croatia, Latvia, Lithuania, Scotland and Slovenia all took their first pavilions last year, with Brazil following the likes of France and Spain as the trade fair's partner country. "The Brazilian companies were able to generate considerable business at Popkomm last year," says Michel Nicolau, coordinator of the Música do Brasil export office.

The trade booths covered a floor area of more than 52,800 square feet. Bittner says, "Seventy-two percent of the exhibitors and 41% of the [individual] trade visitors reported that they had new business in 2006."

Philippa McEvoy is an international strategy manager of music and publishing with the creative and media exports unit of the United Kingdom's London-based economic development agency, U.K. Trade & Investment. "It's possible to gain an excellent overview of the global marketplace here," McEvoy says, "something which explains the high share of new U.K. exhibitors."

The majors in Germany also recognize Popkomm's promotional power. Hamburg-based Warner Music Group, Berlin-based Universal Music and Munich-based Sony BMG all use Popkomm as a venue for international meetings. Last year, WMG invited retailers and distributors to product presentations featuring such acts as James Blunt, Melanie C, My Chemical Romance and Pat Metheny. Warner Music Germany/Switzerland/Austria chairman/CEO Bernd Dopp says, "Ninety-eight percent of the retailers of relevance for us accepted our invitation."

Universal Music Germany president/CEO Frank Briegmann says, "Popkomm has further reinforced its reputation as a top-class international communications platform for the music and entertainment industry."

Independent labels are also well-represented. "Small and independent companies account for the largest shares of Popkomm exhibitors," Bittner says.

For the first time, Popkomm 2007 will host a business forum for the live entertainment industry, while the Popkomm program of evening live events has also continued to thrive. In 2006, more than 2,000 artists from all over the world appeared, providing 600 hours of live music through 400 performances at 30 different clubs. Acts can register for the Popkomm 2007 festival at sonicbids.com until May 15.

—WS



RALF KLEINHENZ

TOKIO HOTEL: THOMAS RABSCH

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In The Spirit

Rising Issues And Artists In Christian/Gospel Genre Capture Executive Focus BY DEBORAH EVANS PRICE

Though retail sales in the Christian/gospel music industry rose last year while other genres declined, industry leaders know the faith-based music market is not immune to the problems plaguing their mainstream counterparts. As the community prepares to convene April 21-25 in Nashville for the Gospel Music Assn.'s annual GMA Music Week and Dove Awards, Billboard asked several industry leaders to share their thoughts on the most pressing issue facing Christian/gospel music in 2007. We also asked them to identify an act (in whom they do not have a business interest) that should garner wider attention in the year ahead.



MICHAEL W. SMITH



LEELAND

LARRY BLACKWELL

EMI Gospel VP/GM

Most pressing issue: "The continual process of understanding the consumer. *Consumer is king.* As sales of physical CDs continue to slide, labels and retailers are challenged to address reality. Our music is available in the digital space, but the economics have yet to level physical erosion.

"People still love great music and are willing to pay for it. In this ever-changing environment we have to meet them where they live—tap into focus groups, talk to the churches, ask your kids, ask yourself, hang out online. We must stay in tune with how consumers find out about our artists, their ministry and their music. It's easy to say, 'Make better music,' and I believe we are, but we and the artists must maximize their likeability factor directly with the consumer. 'American Idol' has proven repeatedly the fans love their idols and prove it by voting and purchasing product."

Artist to watch: "Kirk Franklin—I call him 'the pied piper.' His message is universal, and his energy should be felt globally."

CHARLES DORRIS

William Morris Agency senior VP

Most pressing issue: "As more and more artists tour each year, the impact of any individual show or tour can become diluted. Fifteen years ago it was news if a Christian show was coming to town. Now, however, there are 50-100 advertised, ticketed Christian/gospel shows in most major cities on an annual basis. The

demand for concerts is up, but it is incumbent upon the concert promoter and artist to do all they can to utilize true grassroots marketing efforts to turn out a crowd.

"One pragmatic challenge that faces CCM [contemporary Christian music] oriented tours is that the concert ticket price lags way behind a similar tour in any other genre of music. However, the costs for touring and promoting is virtually the same, thereby giving CCM promoters far less gross income to work with than their secular counterparts. If a quality CCM show plays in a theater or arena, there should be a corresponding ability to have a ticket price that will cover the overhead. The CCM consumer will pay the same rate for a CCM CD as for any secular CD but typically expects to see the CCM concert at 50% lower ticket prices, even in the same arena or theater."

Artist to watch: "Outside of the U.S.A. many of our Christian/gospel artists are viewed as simply great live artists and not given 'second-class citizen' status as they often are here in the U.S.A. Though they are our artists, I must say that Newsboys continue to tour dozens of shows internationally each year. They have recently toured China, played a rock festival in Jerusalem and heavily tour Europe annually, as well as performing annually in Australia/New Zealand.

"[Also], in the last three years Michael W. Smith has focused heavily on building his fan base in Europe via touring. This is now paying off handsomely, as he can sell thousands of concert tickets in many major European cities."

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TERRY HEMMINGS

Provident Music Group president/CEO

Most pressing issue: "At this moment, the top of our list is the development of new artists across multiple formats. New artists provide a spark, energy and excitement that impacts the entire category. We find that when we have a new artist break out, it lifts interest and sales of existing artists and catalog."

"We need to open up new radio formats so that we can impact a broader audience in terms of demographic, geographic and sociographic profile. It's very difficult to break through when we are essentially a single format, with so much trying to get through the pipeline."

Artist to watch: "I think we could see a major movement globally in the worship category. Chris Tomlin is the artist, outside of our business realm, who I believe could be a part of leading this. Worship has become more of a mainstream CCM thing in the U.S., but it is also the universal sound of Christian music, more readily accepted around the world."

SUSAN RILEY

Word Entertainment senior VP of A&R and publishing

Most pressing issue: "As cliché as it sounds, the most pressing issue that demands attention is still figuring out how to get our artists paid for their music. Along with that, for us as a label to continue to think creatively on how to adjust the business model as the times change."

Artist to watch: "Among the artists that we don't currently work with, I personally think Ayiesha Woods deserves more attention in 2007. She seems to have the whole package as a Christian artist."

JOHN STYLL

Gospel Music Assn. president

Most pressing issue: "The Christian/gospel industry faces issues that are similar to the rest of the industry: the changing business model at the labels, effectively monetizing the digital sector,

curbing piracy and, of course, making music that people want. These issues sit on top of a community that is already economically disadvantaged."

"Artists are unable to command ticket prices that similar artists in other genres can charge, yet their expenses for transportation and production are the same as any artist. And since most radio airplay is on noncommercial stations, collections from the [performing rights organizations] on behalf of songwriters and publishers are dramatically less than other genres. Part of the GMA's role as the industry's trade association is to do all we can to mitigate these issues on behalf of our 4,000 members."

Artist to watch: "It would be inappropriate for GMA to comment on this."

MICHAEL TURNER

Daywind Music Group director of marketing and promotions

Most pressing issue: "Even though it's been said a thousand times, you've got to think out of the box. You never want to lose your core audience, but you have to use different avenues to reach that audience. Expand your market through radio, Internet and other media outlets."

"For example, at Daywind we have two new groups, Austin's Bridge and Hope's Call, and with these groups, we are releasing radio singles to different formats. Just recently we have had feature articles in Country Weekly on two other artists, Kenny Bishop and Barbara Fairchild."

"Do not be afraid to try new things. You never know. There is no formula to selling music. Take that freedom and go with it. The three fundamentals to successful marketing are being first, best or different. Being first has been done. Being the best is a matter of opinion. But being different can be reinvented time and time again."

Artist to watch: "Everlife. They never changed their values, beliefs or music. They just tried different paths that have taken them to a whole new level."

CINDY WILT

True Artist Management; manages Matthew West

Most pressing issue: "Even with all the changes in technology, I believe that content, the song, still drives people to buy. So my opinion is that artist and writer development needs to be the pressing agenda for 2007."

"This process often takes more time than record-release schedules allow. The challenge is even greater as younger artists are being signed who don't have the life experience to draw inspiration from, and yet often their message must resonate with audiences well beyond their years. A greater focus on creative development will hopefully result in increased sales and artist longevity."

Artist to watch: "On a road trip with my teenage nieces I first heard Leeland's 'Sound of Melodies.' We listened to the CD over and over. Song after song brought me to a place of worship that no other music had done in a long time. I took my nieces to see Leeland play a youth conference, and they loved seeing their peers onstage sharing their journey of faith. Leeland has a message that transcends their peer group, which I attribute in part to their years of artist development. I am looking forward to their sophomore release."



CHRIS TOMLIN

When Doves Fly

Awards Are Highlight Of Gospel Music Week

Each year the Gospel Music Assn.'s (GMA) Music Week festivities conclude with the Dove Awards. Natalie Grant, Brian Littrell and Donnie McClurkin will host the 38th annual awards presentation April 25 at Nashville's Grand Ole Opry House.

Chris Tomlin leads the field of nominees with nods in nine categories, including male vocalist and artist of the year. Jars of Clay earned six nominations, among them group and artist of the year. The Crabb Family received five nominations, as did newcomer Aaron Shust. Casting Crowns, Stellar Kart, Israel Houghton and Leeland each received four nominations.

"This year's nominees reflect a continuing 'changing of the guard,'" GMA president John Styll says. "Fewer and fewer 'legacy' artists are receiving nominations as

a new generation of artists has quickly leaped to the forefront. We plan to produce a show that will reflect the amazing talent and diversity that exists in the Christian/gospel music community."

The seven acts competing in the artist of the year category reflect the industry's diversity. Nominees range from the Southern gospel community's Crabb Family to rockers like Third Day and Jars of Clay to worship leader Tomlin. Casting Crowns, TobyMac and Stellar Kart round out the category.

Produced by Steve Gilreath Television, the Doves will air in syndication during May. Central City Productions of Chicago is handling first-run syndication. Chicago, Philadelphia, San Francisco, Atlanta, Cleveland, New Orleans, Nashville and Washington, D.C., are among the cities that have already signed on to broadcast the awards. Following syndication, the Gospel Music Channel will host the show's cable premiere.

—Deborah Evans Price

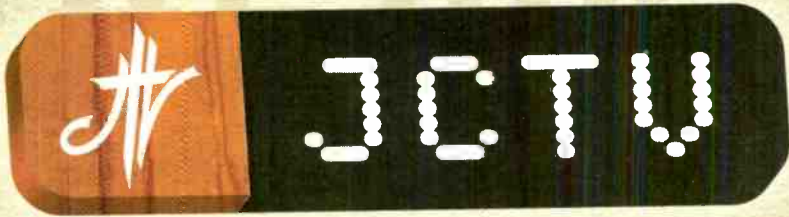


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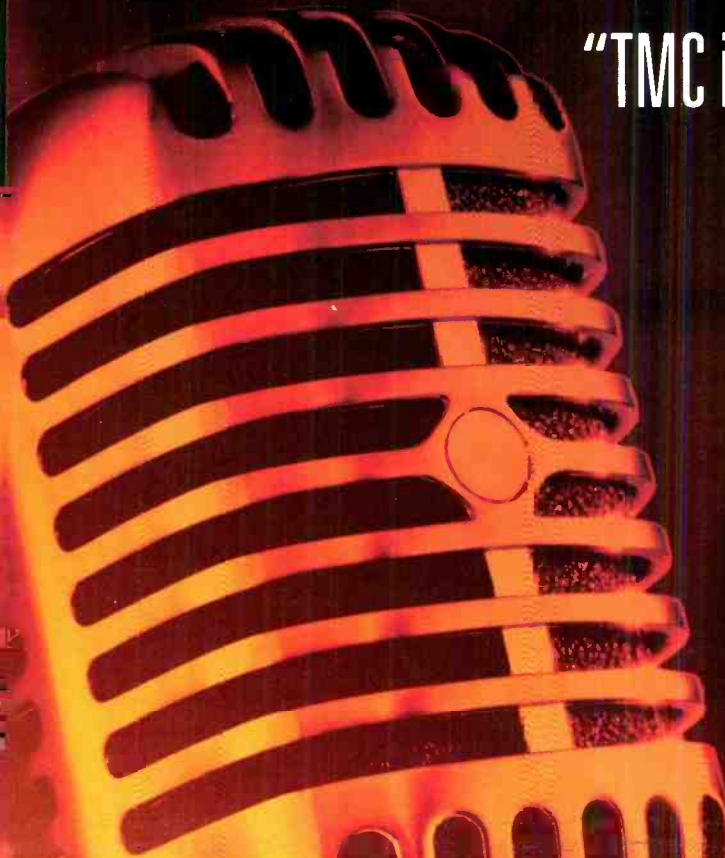


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BRAZEN BANDA
Risqué regional Mexican rebel Jenni Rivera

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MUSIC

COUNTRY BY DEBORAH EVANS PRICE

A Little Bit Country, A Little Bit Rock'n'Roll

Bon Jovi Courts Nashville Again With New Album

NASHVILLE—For the last few months, there's been a buzz around Music Row that Bon Jovi's next album would be a country record. Some folks were skeptical and others ready to celebrate. After all, Bon Jovi made history last year when "Who Says You Can't Go Home" with Sugarland's Jennifer Nettles soared to No. 1 on Billboard's Hot Country Songs chart, making them the first non-country act to hit that summit in decades.

Will history repeat itself? The new single, "Make a Memory," which previews the band's June 19 Island/Mercury Nashville release "Lost Highway," debuted at No. 39 and was the Hot Shot Debut on Hot Country Songs in the April 7 issue. It was also released to adult top 40 and will later go to mainstream top 40.

The week of March 19, there were 185,000 streams of the single from the band's Web site. There's obviously a lot of interest in the band's latest artistic direction, yet Jon Bon Jovi is quick to clarify that "Lost Highway" is not a country album but a "Bon Jovi record influenced by Nashville."

"History has proven that country radio is loyal to artists who have success and stay with them," Island Records president/Island Def Jam Music Group COO Steve Bartels says. "To have last year's historic No. 1 was an amazing achievement, however, Jon and the band have shown that they had no intention of that being a one-off. The song is already off to a solid start at the format."

Six of the tracks were produced by John Shanks, and six by Nashville's Dann Huff, known for his work with Rascal Flatts and Keith Urban. Bon Jovi also tapped further into the Nashville creative community, co-writing with Hillary Lindsey, Gordie Sampson and Brett James and recording duets with Big & Rich and LeAnn Rimes. The result is a collection of songs that strike a perfect balance—rock enough to appeal to longtime Bon Jovi fans, yet with a Nashville flavor that should satisfy country fans who loved "Who Says You Can't Go Home."

"The line is so blurred between new country and [adult top 40], it wasn't a difficult leap," Bon Jovi says. "We had to just make sure we weren't patronizing the true country format. Could you have imagined me walking into an award show where 15 or 25 other artists are and saying, 'Howdy, y'all,' with straw in my teeth and a cowboy hat on? I would

BON JOVI



have expected them to run me out of Dodge."

Bon Jovi has been visiting Nashville regularly since in 1991 and says the city's creative community inspires him. "If you would have asked me at the end of the tour last August to do a record in September, I would have said, 'Not for all the tea in China. I don't have anything to say,'" he says. "I didn't like what I heard on the top 40. I had nothing in common with any of that stuff. But when I listened to Keith Urban, Gary Allen and Big & Rich, I heard the same kind of stories I'd been writing for 25 years. I thought, 'I get it: Write a record, go back to your storytelling days and say something about yourself.'"

As a result, much of "Lost Highway" reflects some of the turmoil band members were facing. "I was watching my friend going through a very painful divorce and his father had stage four cancer," Bon Jovi says of guitarist/songwriting partner Richie Sambora. "We were dealing with a lot. Dave [Bryan], my keyboard player, was going through a terrible divorce at the same time. So it was all around me. That's how I got the idea for "Whole Lot of Leavin'."

"Until We're Not Strangers" is a sultry duet with Rimes. "I wanted somebody with a strong voice who could pull it off dramatically because I knew it was a dramatic lyric," Bon Jovi says. "I didn't want a young girl that couldn't provide the sexuality in the lyric. She has a seasoned voice. She may be a young woman, but she's been around for a long time and she knows how to translate a lyric."

Among the more upbeat fare on the record is the title track,

which is featured in the John Travolta motorcycle comedy "Wild Hogs." "We Got It Going On" is a duet with Big & Rich that is serving as the theme song for the Arena Football League season on ESPN, while the catchy "I Love This Town" celebrates the frontman's enthusiasm for Nashville.

"A lot of the songs on this record fit our format," Universal Music Group Nashville chairman Luke Lewis says of the album, which will be worked by Universal's Nashville and New York offices. "There's no question that a lot of the country audience grew up on Bon Jovi. It feels like a pretty natural fit. If the country audience is leaning towards females in [the] 25-54 [age bracket], there's a whole lot of them that grew up on Bon Jovi music."

Island Def Jam senior VP of marketing Adam Lowenberg says the new album's visibility will be boosted by key TV appearances: April 16 in Nashville at the CMT Awards, May 1 on "American Idol" and June 19 on "Today." Bon Jovi says there are also plans for the band to tape an "MTV Unplugged" that will air simultaneously on CMT, MTV and VH1.

Though there aren't any plans for a major tour, Bon Jovi says the band will play select dates, among them the Frontier Days festival in Cheyenne, Wyo., and the new O2 arena in London.

Already, Bon Jovi served as keynote speaker for this year's Country Radio Seminar in Nashville and the band played a special show to give country programmers a taste of the new music. "We're very respectful of it," Bon Jovi says of the country format. "All I can ask for is, 'Give us a chance and don't judge the book by its cover.'"

>>>'DADDY' KNOWS BEST

Country superstar Toby Keith will release his second album for his own Show Dog Nashville label, "Big Dog Daddy," June 12. First single "High Maintenance Woman" is already No. 8 on Billboard's Hot Country Songs chart. In a first, Keith produced "Big Dog Daddy" himself. The album will include such songs as "Love Me If You Can," "Get My Drink On" the title cut and the Fred Eaglesmith-penned "White Rose."

>>>NEW NATASHA

U.K. pop vocalist Natasha Bedingfield will return in August with her second Epic album, "N.B." The set, due April 16 internationally, is led by first single "I Wanna Have Your Babies." Among the album's contributors are producer Mike Elizondo, Maroon5 vocalist Adam Levine (on "Say It Again"), rapper Eve (on "No More What Ifs") and such producers as Nate "Danja" Hills ("Not Giving Up").

>>>IT'S SO 'EASY'

Veteran alternative rock trio Buffalo Tom will break a nine-year hiatus from the studio with the July 10 release of "Three Easy Pieces." The 13-track set will be released on Danny Goldberg's new label, Ammal, through New West. It's also Buffalo Tom's first new album since 1998's "Smitten."

>>>CLASSICAL JAZZ

Wilco drummer Glenn Kotche has completed "Anomaly," a 23-minute piece for the Kronos Quartet that will premiere in October in San Francisco. The seven-movement composition came to life when Kronos member David Harrington approached Kotche after the 2006 release of the latter's latest solo album, "Mobile." "I really dug in and spent a lot of time, because I've never written outside of percussion before," Kotche says.

Written by Jonathan Cohen.



Beatbox

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Diamonds Are Forever

Dance Tour's Unlikely Pairing Hits The Right Notes

It was an unlikely pairing, but it won the support of an unlikely new dance music ally.

DJ John Digweed and production/performance duo Mstrkrft hit the road together in March for a 19-city North American tour. For insiders, it made sense. They're both booked by New York-based agency TCA.

But for fans, the combo was a bit odd. Digweed is a traditional DJ who pioneered the progressive house sound; Mstrkrft makes punky electro with a cheeky hip-hop aesthetic. Leader Jesse F. Keeler (who also fronted indie band Death From Above 1979) even named the tour Diamonds '07, and picked a growling, bling-grilled mouth as its logo.

But that's precisely what Urge, MTV's young download service and an official Diamonds sponsor, liked about it. "There are not a lot of tours that hit relatively big venues in this genre," says Michael Bloom, VP of digital music for MTV Networks' Music Group and Urge GM. "Plus, these two artists really hit two different audiences."

True, if you're a subcategory-obsessed true electronic believer, not a wide-scope potential iTunes competitor. But Urge would like to think it fits both classifications. "We've got a lot of fantastic brands across MTV, but we decided to launch a new parent brand that could carry the demo load of a broader sweep and could cross all genres," Bloom says.

MSTRKRFT



"For us, jazz and Latin and electronic are as important as rock, pop and hip-hop. We're showing love to a genre that's not in a sweet spot of what music services usually do."

With Urge's media and monetary support, Diamonds kicked off March 1 in Portland, Ore., and finished March 31 at New York's Pacha. And according to Keeler, the coupling wasn't so odd after all. "Digweed played way harder than any of us expected," he says. "He made me a CD—'Some tracks I thought you might like, Jesse'—and the last track was by Guns 'N' Bombs [a hard-tech Los Angeles duo whose MySpace tag line is "all bangers, no mash"]. I said to him, 'Did you know when we were in this

city, those guys were actually on the back of the bus?'"

Urge will continue to back dance events, including an upcoming performance by U.K. rave band Klaxons. The service also has exclusive digital distribution deals with Ed Banger and Carl Craig's Planet E, two tiny hipster-favorite electronic labels.

WINEHOUSE, DANCEFLOOR:

She's an unlikely disco diva, but newcomer Amy Winehouse has already captivated the dance world with her honeyed rasp and down-in-it lyrics. "Rehab," off her universally lauded stateside debut "Back to Black" (Universal Republic), got subtle remixes from Desert Eagle (uptempo, shuffling and

funky) and indie act Hot Chip (mod, pianoless and pared-down). In the United Kingdom, Steve Mac of production team Rhythm Masters turned in a fittingly dark re-vamp of the album's title track that's already being trumpeted by tastemaking BBC radio DJ Pete Tong. It's aggressive, club-ready and ready for release in America.

And at designer Patricia Field's February birthday bash at New York club Cielo, JoJo America of the Ones (the trio that cracked the Hot Dance Club Play top five in 2002 with "Flawless") performed "Rehab" in drag for Field and her fabulous followers. With such a tribute, can iconic dance status for Winehouse be far behind? ...

DANCE BY KERRI MASON

Trance DJ Branches Out

Tiësto Building Diverse Audience With New Ultra Album

A wax statue at Madame Tussaud's. A memorabilia case at the Hard Rock Hotel in Las Vegas. Playing for a crowd of 200,000 on a beach in Brazil. Closing this year's Coachella festival after the Red Hot Chili Peppers. Selling out two 25,000-ticket Amsterdam shows in less than two hours.

It sounds like the résumé of a classic rock band or a red-hot pop star. But it actually belongs to a DJ/producer: Dutch phenomenon Tiësto.

The 38-year-old, who looks more like



a gangly teenager, is breaking the usual rules of dance music, which dictate obscurity at the worst and a career spent bubbling just beneath the mainstream surface at the best. Because in addition to moving units, packing venues and maintaining fan loyalty, he's become a sellable commodity. The trance DJ has his own line of Reebok RBK shoes and was recently tapped by Microsoft to launch its new Vista operating system for the Dutch market, placing him on par with Robbie Williams, who performed a similar duty in the United Kingdom.

"I think my music is accessible to all kinds of music lovers," the personable jock says. "It's easy to blend into all kinds of events, and I flirt with different styles, such as rock and classical."

It's that accessibility and willingness to shape-shift that has won Tiësto fans worldwide and that call from Microsoft. "Since music is an important feature of Vista, Microsoft was looking for a Dutch artist with international status to launch it in the Netherlands," says Maurice Verschuere of Prime Time Management, who represents Tiësto globally. "They

approached us."

The partnership included a Vista application built especially for Tiësto, which was downloaded from his Web site more than a thousand times a day during its first week of availability. A Tiësto toolbar of sorts, the plug-in allows fans to keep up with the DJ in real-time and get live alerts on gigs, appearances and new music. Tiësto introduced the application at the Jan. 29 Vista launch event in Amsterdam.

While Tiësto is at his biggest outside America, he's still the most successful dance artist in the United States. "I think his music is almost hypnotic," says Patrick Moxey, president of Tiësto's U.S. label, Ultra Records. "He strikes a chord with middle America, college kids and frat boys, as well as the usual urban cool clubgoer."

His last three full-length releases cracked the 70,000-unit mark, and 2003 double-CD compilation "Nyana" (Nettwerk) recently hit 87,000, according to Nielsen SoundScan.

The new "Elements of Life," out April 10 via Ultra, captures the drama of the

live Tiësto experience, which is "like being hit with a steamroller," Moxey says. "It puts you into a zone and takes you to another place."

With polished collaborators, simple but hooky melodies and velvety synth sounds, "Elements" is like a rock opera without guitars. There are pretty pop moments ("Everything" featuring Motorcycle singer Jes), freight train instrumentals ("Carpe Noctum"), quirky ballads ("In the Dark") and emotive cries for help ("Break My Fall" with popular producer and underrated singer BT on vocals), all of which could find favor with nondance fans.

Which is, of course, the goal. "Electronic music isn't that big yet in America," Verschuere says with a sense of inevitability. "It's hard for a DJ to break ground and become familiar in the mainstream music circuit."

But if anyone can do it, it's Tiësto. "I don't think [other dance artists'] music grabs quite like Tiësto's does," Moxey says. "There's something about him that inspires people to buy his albums." ...

SUNNY 'WEATHER'

Fountains Of Wayne Follows Breakthrough Hit With Hook-Heavy New Disc

Thanks to "Stacy's Mom," Fountains of Wayne had it goin' on in 2003 and 2004.

That's still the case in 2007, as the New York-based group's fifth album, "Traffic and Weather" (Virgin), debuts at No. 97 this week on The Billboard 200.

"We don't really think about that too much," says Adam Schlesinger, who formed Fountains of Wayne in 1996 with former college classmate Chris Collingwood. "Obviously whenever you're signed to a major label, they're hoping you can give them something they're going to make some money off of."

"But we just approached it the same way that we always have, which is trying to write stuff we like. That's really all you can do."

The success of the cheery and cheeky "Stacy's Mom" certainly hangs over "Traffic and Weather," however. The song, from the band's "Welcome Interstate Managers" album, soared high on the top 40 and adult top 40 charts, peaking at No. 21 on The Billboard Hot 100. It also led to two Grammy Award nominations—including an inexplicable best new artist nod.

Capitol Records Group senior VP of marketing Amani Duncan says the band and Virgin realize it will be hard to repeat the unexpected breakthrough.

"They superseded their core with that record," Duncan says. "You can't assume that audience will still be there. The consumer is a very fickle person, especially in this climate today. There are no guarantees."

With that in mind, Duncan says Virgin plans to superserve the band's fan base but not necessarily give up the "Stacy's Mom" converts. The label is using the song to open TV commercials advertising "Traffic and Weather" as a way to hook fans' attention for the new music.

The TV ads will air on a broad spectrum of outlets, ranging from MTV and VH1 to Bravo, Spike TV, Fuse and even network daytime schedules. Duncan says the label will also deploy an intensive Internet campaign, with aggressive banner advertising on appropriate sites and third-party marketing. The label is tying in "Traf-

fic and Weather" promotions to the Hugh Grant/Drew Barrymore film "Music and Lyrics," for which Schlesinger wrote and produced three songs. A video for the first single, "Someone to Love," is being shot this month.

The group begins a slate of shows this month, which will include performances at the Coachella and Bonnaroo festivals. In addition, the band will perform April 20 at the Apple retail store in New York's SoHo district, which will be filmed, recorded and distributed.

"I think this is going to keep us pretty busy for a while," says Schlesinger, who produced "Traffic and Weather" after releasing an album with his first band, Ivy, and producing Big City Rock's self-titled debut.

Schlesinger and Collingwood began working on new songs in December 2005 and spent most of the first half of 2006 recording "Traffic and Weather." "Rather than just blocking out a couple months to make a record, we do it in little spurts and work on a couple songs at a time," Schlesinger says. "That way it maybe doesn't seem so daunting."

The album's 14 songs maintain the polished, hook-heavy songcraft of its predecessors, with plenty of humor, pop culture references and a loose theme of travel and transportation—reflected by such song titles as "'92 Subaru," "Michael and Heather at the Baggage Claim," "I-95" and "Seatbacks and Tray Tables." "Traffic and Weather" features guest appearances by former Smashing Pumpkins guitarist James Iha (Schlesinger's partner in a New York recording studio), former Hole and Smashing Pumpkins bassist Melissa Auf Der Maur and the Candy Butchers' Mike Viola.

"We wanted to keep it focused on the sound of a band sort of playing together," Schlesinger says. "I think [guitarist] Jody [Porter's] and [drummer] Brian [Young's] contributions on this album are really important. When we started, it was just a duo. But now that we've all been playing together for 10 years, I think the sound of the band has increasingly become defined by all four of us, which has been a really nice part of our evolution." ...



Global Pulse

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Superstar Friends Bring Bosé Breakthrough

Veteran Spanish Artist Gets Lift From Stipe, Shakira

Warner Music Spain international exploitation manager Adriana González reckons Miguel Bosé's long-awaited U.S. breakthrough album is "possibly the most ambitious project in the history of Spanish music."

The album is "Papito," on which the Warner/Chappell-published singer/songwriter reworks highlights from his 30-year recording career as duets with 15 fellow Latin artists plus R.E.M.'s Michael Stipe.

The Spanish-language set appeared March 20 in Spain, followed by a March 21 U.S./Latin-American release. It shot to No. 6 on Billboard's Top Latin Albums chart, entering at No. 1 on Spain's Media Control chart and Mexico's Amprofon sales listing.

González says Bosé travelled 50,000 miles while recording "Papito" in four countries with partners including Shakira, Ricky Martin, Laura Pausini and Alejandro Sanz.

In Spain Bosé is regularly compared to David Bowie—albeit more because of a sexually ambiguous image than because of any shared musical style.

He begins a Spanish tour May 5, running through September. The singer's international booking agent Sebastian Ducamp at Madrid-based management/booking firm RLM says Latin America and U.S. dates will follow in October. Ducamp declares himself "thrilled at this breakthrough in the U.S., after many years of success in Mexico and elsewhere."

—Howell Llewellyn

KITE FLIES: It was déjà vu last year when Scottish singer/songwriter Steven Lindsay signed to Chrysalis Group's Echo imprint. Handing him the pen was Chrysalis Music CEO Jeremy Lascelles—who 20 years earlier gave Lindsay's former band the Big Dish its first record deal.

Back then, Lascelles was Virgin's U.K. A&R manager, although the rock/pop band's only U.K. success came after moving to East West for its top 50 third album, "Satellites" (1991). Shortly after, the band broke up. Frontman Lindsay performed only sporadically for the next decade but returned in 2005 with his solo debut, "Exit Music," on indie Seminal Records, drawing glowing U.K. press reviews.

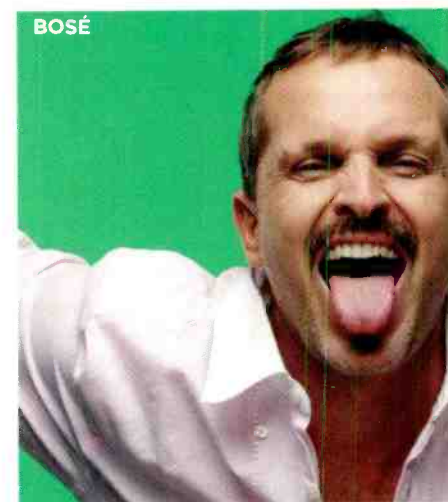
"I've known Steven for a long time, but hadn't heard anything from him until 'Exit Music,'" Lascelles says. "I loved it and immediately got in contact to sign his publishing. When he started on the follow-up, I signed him for Echo."

New album "Kite" gets a U.K. release May 28, as does the lead single, a cover of the Pixies' "Monkey Gone to Heaven." Internationally, Lascelles says he wants "to build the story country by country. Over the summer, I'll be look-

ing to do something in Europe and the U.S."

Lascelles says marketing will initially focus on press positioning/word-of-mouth, before live work kicks in. "It will be difficult for this record to work live without putting together a big production," he says. —Steve Adams

ILLEGAL SMILE: Universal labels internationally are lining up to release Belgian jazz pianist Jef Neve's major label debut.



"The album has been extremely well-received," Universal Music Belgium managing director Dirk De Clippeleir says, "even in countries where, traditionally, Belgian artists are hard to release. That's exceptional."

The 30-year-old musician's trio attracted domestic and international critical acclaim with two albums for Belgian independent Contour, "Blue Saga" (2003) and "It's Gone" (2004). Universal released third album "Nobody Is Illegal" last November in Belgium. It has shipped more than 4,000 units domestically, the label says, well above the 1,500 expected for leading jazz titles. The set also spent 11 weeks on Flanders' Ultratop chart.

A March 19 U.K. release preceded the album's appearance April 10 in Canada. A U.S. release is planned for May 15 and De Clippeleir says a total of 14 international affiliates are issuing the album.

He suggests that Neve's musical skills and winning personality helped swing those commitments.

"We never planned to sign a jazz artist in Belgium," he says, "because we receive a steady flow of Verve/Impulse releases—but [Neve] knows how to convey his message."

Neve wrote or co-wrote all of the album's 11 tracks, but is as yet self-published. He is booked and managed by Brussels-based Jazztronaut. —Marc Maes

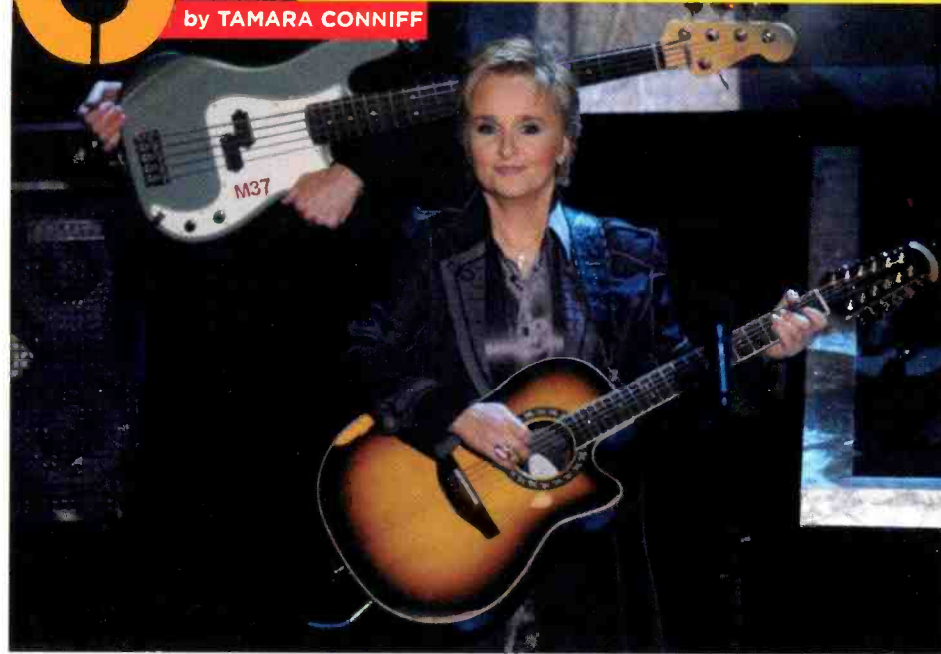
FOUNTAINS OF WAYNE



6 QUESTIONS

with MELISSA ETHERIDGE

by TAMARA CONNIFF



It has been quite a year for singer/songwriter Melissa Etheridge. At the behest of former VP Al Gore, she wrote the song "I Need to Wake Up" for his film "An Inconvenient Truth." At the time, Etheridge said she wrote the song with no other purpose than to express her fear of and heartache about global warming—and how it does and will affect the earth. Her song has now become an anthem of change. Etheridge took home an Academy Award for best original song in a motion picture, while "An Inconvenient Truth" took top honors in the best documentary feature category. Come July 7, Etheridge will lend her voice to Live Earth, Gore's seven-continent concert to raise awareness for what he has coined SOS, Save Our Selves: A Campaign for a Climate in Crisis.

Etheridge has also kept busy in her personal life. She and partner Tammy Lynne are proud new parents of twins. In her spare time, Etheridge is putting the finishing touches on her first studio album in three years, which is scheduled for a fourth-quarter release. She hopes to tour next summer—yes, with the whole family in tow.

On April 18, Etheridge will be honored with the prestigious ASCAP Founders Award during the 24th annual ASCAP Pop Music Awards at the Kodak Theatre in Los Angeles. The award ceremony is part of ASCAP's "I Create Music Week" to celebrate songwriters and music-makers. Other festivities surrounding this event include the 22nd annual ASCAP Film & Television Music Awards honoring composer Marc Shaiman, and the second annual ASCAP "I Create Music" Expo, a three-day national conference dedicated to songwriting and composing, at the Hollywood Renaissance Hotel. Etheridge recently caught up with Billboard to talk about her post-Oscar life.

How has winning an Oscar affected your work?

I was recording my new album in between rehearsing for the Oscars. So I would record for seven hours, go and rehearse for the Oscars, and then come back and record. When I won the Oscar, it was a huge honor. It was like a sign saying, "You're doing the right thing."

In the 1960s and early '70s, artists were not afraid to speak their political mind in their music. Might this become the norm again?

I think we are done making music just for commerce sake. I think the days of bringing a consciousness back to the music business is upon us now.

Did surviving breast cancer change your worldview?

Yes. It's like I have nothing to lose, so why not have amazing positive things to think?

How does the new album differ from past releases?

It's the same as my other albums, in that all my albums have been a biographical stamp of my life at that time—my thoughts, my memories, my hopes, dreams, plans and pains in my life. Each album was a little

journey. When I was on chemotherapy, I listened to all my albums back to back. It was therapy for me. I realized what I had been saying to myself in my music—the things that I would put down that I wouldn't think consciously, but I would think subconsciously. When I started creating this album I asked myself, "What [would happen] if I create from a subconscious level consciously?" There are very personal things on the album, including one of the greatest love songs I have ever written. These songs are 100% truthful about me and how I am feeling.

When did you start writing the songs?

I started writing at the beginning of 2006. I went out to Malibu [Calif.] with my band, and we lived out there and recorded the album.

What does the ASCAP Founders Award mean to you?

I have never had an honor like this where folks get up and pay tribute. It makes me feel like I'm old, but as long as everyone knows I'm at a halfway point, then it's good. I have been on the other side. I have paid tribute to many artists, so it is a big honor. ...



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

R&B Is In The 'House'

In-Demand Writer Launches Production Company

Having written for Usher, Faith Evans, Joe and Chris Brown, among others, Adonis Shropshire finds himself in the big house.

Big House Entertainment, that is. It's the moniker of the songwriter/producer's Atlanta-based production company. It's also the home of Melrose, a female R&B trio that Shropshire is grooming. Though he says the group has a couple of offers on the table, he and the ladies, who hail from Atlanta, Los Angeles and Indiana, aren't ready to make a deal just yet.

"We're taking our time to make sure we do the best we can," says Shropshire, who also goes by the handle A.D. "This will be the first act I put out under my moniker. I don't want it to be wack."

Which is how Shropshire has been approaching his ca-

reer—building slowly and steadily into a force people should keep their ears on. That MO echoes the progression of Shropshire's frequent writing muse and mentor Bryan-Michael Cox (Mary J. Blige's "The Breakthrough").

The pair's creative relationship dates back to 1999, when they collaborated on songs for former Motown artist Latif. Since 2004, the two have racked up co-writing credits on albums by Brown, Danity Kane, Lloyd, Marques Houston, Sammie and Nicole Scherzinger from the Pussycat Dolls. Futurewise, the duo's docket lists Brown's upcoming sophomore set, Usher, Michael Jackson (with Teddy Riley) and Celine Dion.

Shropshire, who grew up in Chattanooga, Tenn., began writing at 15. His first formal

credit on his own was Jennifer Lopez's "Walking on Sunshine," which resulted in his signing with Bad Boy. Other Shropshire credits include P. Diddy ("I Need a Girl, Parts One and Two"), Beyoncé ("Summertime"), Usher ("My Boo") and Ciara ("And I").

Another Shropshire credit is coming soon: Lil' Wayne and Enrique Iglesias with "Push."

Shropshire is also eyeing more movie music projects, having worked on the soundtracks to "The Fighting Temptations," "Step Up" and "Bad Boys II." In the midst of recording with Brown, Shropshire and Cox did two songs for "This Christmas." Due later this year, the film features Brown, Regina King and Mekhi Phifer.

Whatever the project, it's

R&B BY GAIL MITCHELL

TANK'S FOR LISTENING

New Hit Revives Interest In R&B Artist

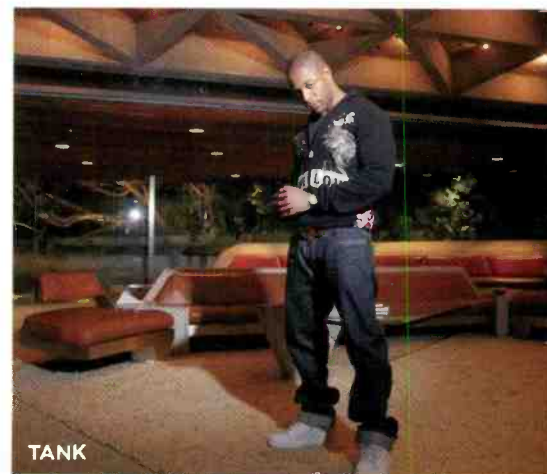
Shooting up out of nowhere, Tank's single "Please Don't Go" is his first major R&B hit in six years. It's also shaping up to be the biggest single of his career.

Needless to say, Tank is excited. On the phone from Atlanta during his run in the stage play "Men, Money and Gold Diggers," he summed up his feelings in eight words, "I'm like a kid in a candy store."

Tank initially bulldozed his way into the R&B top 10 in 2001 with the sensual ballad "Maybe I Deserve." Peaking at No. 7 on the Hot R&B/Hip-Hop Songs chart and No. 38 on The Billboard Hot 100, the song propelled Tank's first album, "Force of Nature," to a No. 1 debut on Top R&B/Hip-Hop Albums. The set has sold 775,000 units in the United States, according to Nielsen SoundScan.

"One Man" arrived the following year.

Though it peaked at No. 4 on Top R&B/Hip-Hop Albums and No. 20 on The Billboard 200, sales fell off to 246,000 units. Tank's highest-ranking R&B single from that project was the title track at No. 25.



TANK



SHROPSHIRE

all about connecting for Shropshire. "What I love most about songwriting is being able to touch the person in Arkansas and Japan in the same way," he says.

SOULFUL BOOST: Should a bright orange newsletter pop across your desk, pay attention. It's a new tool in the indie

urban adult soul arsenal.

Designed to strengthen the networking relationship among indie labels, indie artists and indie retailers, Orange Soul Sheet (orangesoul@earthlink.net) comes out the first and the 15th each month. The mix of commentary, retailer profiles, news and artist spotlights is the brainchild of publisher

Kevin Harewood who by day heads the Brooklyn, N.Y.-based production/marketing/distribution company EDclecticEntertainment.

BATTER UP: Can baseballer **Jimmy Rollins** duplicate his long-running hitting streak within the music arena? The Philadelphia Phillies shortstop is betting he can with the launch of Rollins Entertainment and the label Bay Slugga's Inc.

The label—a nod to Rollins' Oakland, Calif., roots—is also in partnership with **Bigg Swoop** and **Bright Riley** of Eyecon Music Group and will be distributed by Universal Music Group via Fontana/Eyecon.

Initial releases by R&B artist **Sergio** and rap group **the League** are due in the second and third quarters of 2007. Working the boards behind the League will be veteran producer **Mannie Fresh** and mixologist **Leslie Braithwaite**. •••

That is, until now. "Please Don't Go," a ballad about love, trust and stepping out on a relationship, comes in this week at No. 12 on the Hot R&B/Hip-Hop Songs chart.

As for why the song is clicking, Tank says it's just a "typical Tank record" that relates to both sexes. "It's not strictly a woman's song where the guys have to catch on," the Milwaukee-born singer/songwriter says. Laughing when asked what personal experience triggered the song, he says only, "I took a situation and went general with it. The song says what guys wish they could say or had said, while women are saying, 'That's right, listen to him.'"

At R&B/hip-hop WKKV Milwaukee, where "Please Don't Go" has been in power rotation since before Christmas, PD Bailey Coleman underscores Tank's assessment. "Listeners love it. Men are telling their wives to listen and vice versa. The song speaks to real-life situations that happen all the time."

The single's popularity bodes well for Tank's third album, the aptly titled "Sex, Love & Pain." The Good Game/Blackground/Universal Motown release is slated for mid-May. A small group of fellow producers, including the Underdogs and Lil Jon, lent their skills. Crooning snippets of Motown songs, Tank describes the album as the "R&B I remember with Marvin [Gaye] and Smokey [Robinson]. 'Let me celebrate my woman, let's cruise, I'm sorry, tell

her she did me dirty' . . . This album goes back to what R&B is supposed to talk about."

Given the album's traditional R&B slant and Tank's long chart absence, Blackground executive VP Jomo Hankerson says the label opted to start the record at adult R&B despite the singer's young age. The strategy is paying off, as the cut is No. 4 on that chart. It debuted at No. 95 four weeks ago on the Hot 100 and has since risen to No. 92.

"That's why we took that approach," Hankerson says. "He's basically a new artist again who has to get out there and hit every radio station possible."

Tank has been doing just that, piggybacking station visits and performances onto his nearly two-month-long stint in "Men, Money and Gold Diggers," which closed April 1. Also starring Robin Givens and singer Ginuwine (with whom Tank got his start as a background vocalist), the play has traveled to such markets as Cleveland and Detroit.

Having stayed busy between albums penning songs for Jamie Foxx, Omarion, Fantasia, Chris Brown and Kelly Rowland's upcoming sophomore set, Tank says, "R&B is re-emerging with something people want to be part of again. How about ending a night at the club by dancing to a couple of slow jams and getting to know someone that way versus hollering at her over an 808?" •••



Jazz Notes

DAN OUELLETTE douellette@billboard.com

The Vault Is Open

Monterey Jazz Fest Launches Label With Vintage Live Sets

Festivals are ripe venues for live recordings. Cases in point: **Norman Granz's** full slate of albums recorded at the Montreux Jazz Festival in 1977 and 1979 for his Pablo label, and Verve's series of **Charlie Haden** concerts at the 1989 Montreal Jazz Festival.

But in a recording industry first, the Monterey Jazz Festival in California—the setting of such classics as **John Handy's** "Live at Monterey" (1965) and **Charles Lloyd's** "Forest Flower" (1966)—has fashioned itself a label as well as a marquee event. For starters, the festival is excavating its 1,600-hour tape archives housed at Stanford University's Braun Music Center to release historic live concerts. To complement the old, Monterey Jazz Festival Records will also record new festival-spawned projects.

Under the ever-expanding Concord Music Group umbrella, MJFR will roll out its debut five-CD batch July 31: **Louis Armstrong & His All-Stars** (recorded in '58), **Miles Davis Quintet** ('63), **Thelonious Monk Quartet** ('64), **Shirley Horn Trio** and **George Washington Jr.** (both in '94). More archival CDs will street in late summer in time to help Monterey, the world's oldest, continuously running jazz festival, celebrate its silver anniversary (Sept. 21-23).

"We'll have a captive crowd, in the best sense of the word, for selling these CDs," Monterey GM **Tim Jackson** says, adding that the festival has an annual attendance of 45,000. "Three years ago we started thinking about how to celebrate the 50th as well as leverage the festival's assets and brand, not just for a one-time event, but for something that could be ongoing."

The archives that document most of the artists who played the main stage were largely inaccessible except to researchers. Plus, the tapes were deteriorating, a problem rectified

recently by a digitizing project partially funded by the Grammy Foundation. "Once we realized what we had," Jackson says, "we wanted to get it out to the public."

Monterey never intended to jump-start a label on its own. "We know how to produce a jazz festival, but not sell records," Jackson says. Concord was approached because it's based on the West Coast and "because they're a very progressive label," he adds.

Jackson broached the topic with Concord president/CEO **Glen Barros** while they served on the Jazz Alliance International board. "Concord's philosophy is to give consumers infinite choices," Barros says. "If we do our job right, we'll make Monterey, which has a hip factor, known around the globe. This imprint gives us a new opportunity to make jazz work in this changing industry."

Jason Olaine, director of A&R at Verve from 1999 to 2004, is MJFR's GM. He calls the shots on the historic releases as well as special projects to be recorded at the festival each year. "We don't want to get stuck in a '50-'60s time warp," he says. "We want to show that jazz is also a music of the present."

For this year's fest, Olaine assembled a supergroup of **Dave Holland**, **Gonzalo Rubalcaba**, **Chris Potter** and **Eric Harland**, whose performances will be issued by MJFR. Another unique ensemble—including **Benny Green**, **Terence Blanchard**, **James Moody** and **Nnenna Freelon**—will also be documented for a MJFR CD to be sold on its 50-date national tour of 1,000- to 2,000-seat venues from January to March 2008.

"At 50, we figure it's good to pause and reflect back," Jackson says, noting that the imprint breaks the mold with its variegated potential revenue streams. "But we also want to creatively contribute to the jazz future." •••



THELONIOUS MONK, left, and DIZZY GILLESPIE backstage at the Monterey Jazz Festival, circa 1964.



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Variety Is The Spice

Production Duo The Runners Stay Hot By Changing Their Sound

It's common knowledge that producers make themselves famous by creating a sound and sticking to it over the years. Beatbox-ish drumming sounds like **Timbaland** (Justin Timberlake's "My Love"), bombastic beats are **Just Blaze** (Jay-Z's "Show Me What You Got") and speedy looped soul samples are **Kanye West** (Nas' "Still Dreaming").

But in this climate, unless you're a super producer like Timbaland or **Scott Storch**, you have to vary your sound or we, the public, become bored pretty fast.

For example, **Polow Da Don** has seven tracks on Billboard's Hot R&B/Hip-Hop Songs chart, and only two, the tuba-driven "Looka Here" by **Rich Boy** and "Get Buck" by **Young Buck**, sound alike. And Orlando, Fla., duo **the Runners**, who made a name for themselves last year with **Rick Ross'** ubiquitous single "Hustlin',"

have also done an awesome job reinventing themselves for 2007. The pair have been growing their production company, Trac-N-Field Entertainment, and plan to release a single from their artist, **Bali**, sometime this year. But first, let's talk about their recent chameleon-like album placements.

In the last few months, I've heard a few joints by the duo, including **Young Jeezy's** "Dreamin'" featuring **Keyshia Cole** and a few tracks on **T.I.'s** "T.I. vs. T.I.P." ("You Ain't Ready") that each sound different.

"We have to blame the music industry right now," the Runners' **Jermaine "Mayne" Jackson** says. "With 'Hustlin'," people ran with our sound, and it became too familiar. So switching it up was the only way to maintain and stay in the game for 10-20 years."

Last year the pair said they weren't opposed to ditching hip-

hop and crafting pop beats especially for Jive princess **Brittney Spears**. And this year, they've made good on their claims, by producing for Spears, **Chris Brown**, **Mariah Carey** and the go-getter himself, **R. Kelly**.

"R. Kelly's amazing because he taught us not to live in a box or be afraid to be creative," Jackson says. "He literally builds his studio around the song he's creating. We gave him this song called 'The Inspiration,' and he made his microphone into a pulpit. He broke down and cried when he heard it. He said it was his life story. He really gets in tune with a record."

These days, the guys say that powerful beats aside, talented writers are really the key to the pop charts.

"We worked with **Sean Garrett** for our songs for **Chris Brown**," **Dru** says. "We also worked with **R. Kelly** and **Johnta Austin** for the other

artists. There are a lot of hot writers in the game. But only the writers that someone already knows can come in and be thought of as a hitmaker. A lot of times it's political."

POP, LOCK & DROP IT: Jive is winning with its latest teenage installment, 19-year-old St. Louis native **Huey**. His single "Pop, Lock & Drop It" climbs to No. 13 on the Hot R&B/Hip-Hop Songs chart, and he's not surprised at all.

"It's natural to me—it's a gift," Huey says. "I have fun because it's a dream that I had regardless of whether hip-hop sales are shaky. As far as making these songs, I do it because I want to."

I also have to admit I've finally warmed up to Huey labelmate **T-Pain's** hit "Buy You a Drank." Seriously, he's absolutely this generation's **Roger and Zapp**, and I'm not fighting it anymore. ●●●



THE RUNNERS



LATIN BY LEILA COBO

TELLIN' IT LIKE IT IS

Rivera Mines Real-Life Travails On New Album

Jenni Rivera has released a string of albums that brand her a new banda diva who brings freshness to the traditional Mexican genre.

But her sales track record was relatively modest (never breaking the 100,000 mark) until she played to the tilt her image as a sensual, yet assured woman who speaks her mind on the 2005 release "Parrandera, Rebelde y Atrévete" ("Party-Loving, Rebellious and Daring").

The album has sold upwards of 125,000 copies in the United States, according to Nielsen SoundScan, and has solidified Rivera's status as one of regional Mexican music's few leading women.

As daring as "Parrandera" was, it pales next to Rivera's new set.

"Mi Vida Loca" (My Crazy

Life), out April 3 on Fonovisa Records, details the artist's travails as an abused wife, single mom and ordinary girl from the hood growing up in Long Beach, Calif. The album marries contemporary lyrics to traditional brass banda arrangements, interlacing Rivera's narrative between songs that range from romantic to danceable (including a cover of "I Will Survive") to risqué.

Rivera talks about her body image and liposuction, love with a younger man and having almost been aborted. On the chorus to the deceptively titled single "La Sopa del Bebé" ("The Baby's Soup"), she sings about getting even with her philandering husband, who, after narrowly misses finding another man in his bed, is told, "If you find the mattress wet, it's the soup the baby spilled."

"If he doesn't know it happened, then it didn't," Rivera says with a laugh, when asked if the song refers to real events.

However, she stresses, sharing such intimate details with her audience defines her relationship with them.

"They see me as a real woman," she says. "More than anything, I live these recordings onstage. They want to see what I'm singing about, they want to know very important details in my life. What I'm singing sounds true to them. Yes, it's entertainment... but I want them to believe and know that it's not just my story, but that it could be the story of many women."

Rivera is not the only female regional Mexican singer to tackle thorny subjects and lambast men in her songs. Veteran Paquita la del Barrio, in particular, is notorious for set-

ting guys straight in songs peppered with shouts of "Are you listening, idiot?"

But Rivera, born and raised in the United States, is appealing to a younger generation whose issues and realities are different from those embodied by an older generation of Mexican-born singers.

Fonovisa also expects to capitalize on Rivera's increasingly visible brand and name.

The singer, whose siblings are regional Mexican singers Lupillo and Juan Rivera, has a cosmetics line, Divina, a real estate agency ("It's what took me out of food stamps," she says) and is developing a reality TV series around her daily life. Most recently, she launched her own label, Divina Discos, whose first CD is "Pa' La Raza del Barrio," by her brother Juan.

"It's a very important title to me," says David Massry, president of retail chain Ritmo Latino. "I think she's at the top of her career, and this album is looking very, very strong." ●●●

RIVERA

THE RUNNERS: BRIAN SMITH

THE BILLBOARD REVIEWS

ALBUMS

POP

PAGE MCCONNELL

Page McConnell

Producers: Page McConnell, Jared Slomoff, Bryce Goggin
Legacy

Release Date: April 17

★ The former Phish keys tickler makes a steady, sweet and honest solo debut, besting the unfocused and overly slick recent efforts of better-known compatriot Trey Anastasio. Though he, like Anastasio, mixes singer/songwriter-style confessionals with longer, jammed-out numbers, McConnell doesn't forget to balance his introspective lyrical tendencies with playful arrangements, deploying Stevie Wonder-esque clav grooves, twittering synth beats and jazzy piano runs to surprising effect. There are missteps, like his sentimental ode to the "Runaway Bride" and the muddled "Complex Wind," which suffers from strained vocals. But much of the album is a pleasantly unfolding examination of the self-doubt that follows any difficult breakup and the redemptive powers of music-making. "Rules I Don't Know," a twang-infused, Elton John-style ballad, is a knockout.—SV

ROCK

COWBOY JUNKIES

At the End of Paths Taken

Producer: Michael Timmins
Latent/Zoë/Rounder

Release Date: April 17



It's been 20 years since Cowboy Junkies made their single-mic, church-recorded landmark "The Trinity Sessions," and the Canadian quartet's 12th original set shows how much things have changed—and stayed the same. Songs so intimate that they sound like singer Margo Timmins could be whispering them in your ear remain the group's hallmark, but the delivery continues to grow more sophisticated and, in the case of a track such as the biting "Cutting Board Blues," considerably louder. Guitarist/producer Michael Timmins' musings on the complexities of familial relationships get a broad airing on these 11 songs, from the folksy gaits of "Still Lost" to the dark noir tone of "It Doesn't Really Matter Anymore." Throughout, Canadian composer Henry Kucharzyk's string arrangements bring a welcome new dimension to Timmins' tunes.—GG

JOSEPH ARTHUR & THE LONELY ASTRONAUTS

Let's Just Be

Producers: Joseph Arthur & the Lonely Astronaut
Lonely Astronaut

Release Date: April 17

Fewer than seven months after his album "Nuclear Daydream," singer/songwriter Arthur is back with a collection of rough-edged rock songs, recorded with his new band, the Lonely

NINE INCH NAILS

Year Zero

Producers: Trent Reznor, Atticus Ross

Nothing/Interscope

Release Date: April 17

The audio component of the dystopian back story that frames the record and its attendant Web angle/publicity stunt, "Year Zero" is reportedly set 15 years into the future in a world controlled by a violent theocracy, where, in keeping with Orwellian law, citizens are regularly drugged and a God-hand has been known to reach down from the sky. None of that strays terribly far from NIN's usual lyrical stomping grounds, but it's fun to hear Trent Reznor play other roles and fire holes into the technology he's been so vital in employing. Ironically, Reznor marries this story with some of NIN's least-busy and funkier industrial accompaniment to date. Though there's plenty of the industrial scratch-and-fuzz that he's all but patented ("My Violent Heart"), there are more rewards buried in tracks like the blackly sexy "The Good Soldier," the morbidly funky "Capital G" and the requisite piano-based denouement ("Zero Sum")—three guesses if this story ends happily.—JV



Astronauts. It's quite a makeover for Peter Gabriel's protégé, who is known for his labyrinthine vocal harmonies and dark, introspective, acoustic-based songs. More outgoing than ever, he now screams and shouts in a throaty falsetto, fronting a band fluent in classic rock, glam and punk. Opener "Diamond Ring" is a bright and bouncy retro-rocker, and the Bowie-esque standout "Spaceman" sends Arthur's trademark harmonies over heavy power chords. The record has the rawness and immediacy of a live performance, and no doubt Arthur and his band are enjoying themselves (how else to explain the 20-minute "Lonely Astronaut"?). There are fewer memorable moments here than on his solo albums, but it's still nice to hear him taking risks.—SP

REO SPEEDWAGON

Find Your Own Way Home

Producers: Joe Vanelli,

*Kevin Cronin
Mailboat*

Release Date: April 3

★ This finely crafted album is the first collection of new songs since REO's 1996 release "Building the Bridge," and it's a wonderful return to form from the veteran rock band. Anyone who has ever raised a cigarette lighter (or a

cell phone) and swayed to such REO mega hits as "Can't Fight This Feeling" or "Keep On Loving You" will find much to enjoy here. "Smilin' in the End" is an upbeat survivor's anthem, while "I Needed to Fall" is a gorgeous power ballad. "Lost on the Road of Love" has a greasy, swampy vibe that gets under your skin, while the title track is a compelling look at a relationship in turmoil. Throughout, lead vocalist Kevin Cronin and his cohorts demonstrate that years of relentless touring have kept their musical chops intact.—DEP

JAZZ

ANTHONY BRAXTON

9 Compositions (Iridium)

2006

Producers: Anthony Braxton, Taylor Ho Bynum, Nick Lloyd
Firehouse 12

Release Date: April 10

★ Inarguably this year's most expansive and creative improvisational performance, the "9 Compositions (Iridium) 2006" nine-CD boxed set chronicles iconic alto-saxophonist Braxton on a four-night engagement with his 12+tet at New York's Iridium. Recorded in March 2006, the collection comprises nine large-scale, world-premiere Braxton compositions (with numerical titles, Nos. 350-358) that complete

his 11-year-old "Ghost Trance Music" series of works that he calls "sonic units" and "language music." Braxton's music, characterized by form that elicits and invites free interplay, is a playground of shapes, tempos, layers, weaves and waves. It is journey music replete with comic harmonic excursions, off-balance meandering, quirky curiosity, elliptical eeriness and seesawing dissonance. On the one hand, the music is abstract, but on the other, deeply emotional with different hues of urgency, fear, lightheartedness and timidity.—DO

ANAT COHEN & THE ANZIC ORCHESTRA

Noir

Producers: Anat Cohen, Oded Lev-Ari

Anzic Records

Release Date: April 3

★ Reed virtuoso Anat Cohen has teamed with longtime compadre Oded Lev-Ari (arranger/conductor for "Noir") and 18 players to cook up a fine large ensemble jazz disc. "Noir" features Cohen on clarinet and tenor, alto and soprano saxophones. She scored some major help from Billy Drewes (tenor sax/clarinet), Al Jackson Jr. (drums), Tanya Darby (trumpet/flugelhorn) and percussionist Duduka Da Fonseca. Lev-Ari's arrangements are outstanding. Check the blending of rhythm and melody on the Cape Verdean

carnival number "Carnaval de São Vicente." In a much more languid mood, but just as beautifully phrased, "Ingênuo" closes the album with an elegant flourish. The makeup of the ensemble makes for a rich sound, imparting an almost cinematic feel to the 10 tunes. "Noir" is a big-band record, but it has a distinctive, by-gone-era vibe.—PVV

GOSPEL

ONITSHA

Church Girl

Producer: Shep Crawford
Still Waters

Release Date: April 17

▶ After backing a bevy of big-name acts (Mary Mary, Destiny's Child), Onitsha emerges as an artist of true star caliber all her own. Veteran hit man Crawford (Whitney Houston, Yolanda Adams) is a perfect creative foil, co-writing most of the material with his young diva and casting her one-in-a-million voice in diverse musical settings, each a compelling, custom fit. A smooth, retro-soul groove ("He Is") slides into sassy hip-hop ("Don't Give Up") and feel-good funk ("My Life"), all conveyed with the presence and poise of a master. "Search Me" treads dangerous turf, as Crawford re-engineers Mahalia Jackson's original recording into the 21st century, with Onitsha daring to duet with the Queen of

continued on >>p48

RYAN SHAW

This Is Ryan Shaw

Producers: Jimmy Bralower, Johnny Gale

One Haven/RED

Release Date: April 17

Those who stumble upon "This Is Ryan Shaw" will assume they've heard it before—and that's a good thing. Shaw's debut so authentically captures the spirit, sound and euphoric joy of vintage soul music that songs like the testimonial "I Am Your Man" and the jumpy, Booker T. & the MG's-worthy "Lookin' for a Love" feel excitingly familiar, as if they've been nestled among Eddie Floyd and William Bell 45s for years. Recalling '70s, pre-cheese Stevie Wonder, the Georgia native establishes himself as a massive talent with a huge voice, straight out of the gate. "This Is Ryan Shaw" resuscitates soul in an electrifying way. Indeed, while fusing the mannered style of Motown with the sexy, sweaty grit of Stax, Shaw displays a complete command of the medium.—WO



PAM TILLIS

Rhinestoned

Producers: Pam Tillis, Gary

*Nicholson, Matt Spicher
Stellar Cat*

Release Date: April 17

Tillis' first indie CD (on her own Stellar Cat Records) is as impressive a collection as anything she released on a major—perhaps better. From start to finish, every track shines. With loves-gone-by as the pervasive theme, the album is realistic without being fatalistic—there's always hope. "Train Without a Whistle" is a cautionary tale of a fly-by-night lover, while "The Hard Way," written by Tillis with her brother, Mel Tillis Jr., is an honest look at the failure to learn from past mistakes. The Tillis/Nicholson-penned "Life Has Sure Changed Us Around," a duet with John Anderson, is an entertaining romp through a couple's memories of their wilder days ("Our sins were not original, but we gave them our own twist"). The album's spiritual closer, "Over My Head," is a testament to better days ahead.—KT



THE BILLBOARD REVIEWS

SINGLES

from >>p47

Gospel herself. She pulls it off—gloriously—on an album that suggests great things still to come.—*GE*

R&B LUMIDEE Unexpected

Producers: various
TVT

Release Date: April 17

On her sophomore album, Lumidee attempts to showcase her rapping capacity, but falls short of the mark. Fortunately, her singing efforts have considerably improved on this set. On the Patrick Swayze-sampling "She's Like the Wind," the Spanish Harlem native jadedly rhymes, "Always with the best, put them other dudes to rest, so you ain't gotta stress." Even when assisted by renowned producers like Scott Storch ("Could Be Anything"), Lumidee's verses are too often bland and elementary ("I could be your miss, you could be my man, walking through the hood, hand in hand"). Still, airy, fresh tracks like the reggae-shaded "Feel Like Makin' Love" featuring Shaggy, and the sensual "Stuck on You" ("I wish that I could be your lucky charm"), demonstrates Lumidee's growth.—*MC*

CHRISTIAN

GEOFF MOORE

Speak to Me

Producers: Dwayne Larring, Geoff Moore
Rocketown Records

Release Date: April 3

★ In recent years, veteran singer/songwriter Moore has branched out into other areas, becoming a partner in Overflow Management and devoting time to such charitable endeavors as Compassion. He returns to the studio here for his 17th album and debut for Rocketown. The result is an un-

derstated gem of a record that marries stirring melodies to thought-provoking lyrics. The album's beautiful title track sets the tone for this quiet-yet-joyful collection. Moore serves up a compelling cover of the Brad Paisley/Dolly Parton country hit "When I Get Where I'm Going" with Christy Nockels adding her lovely voice. Among the album's many highlights are "Every Single One," "Captured" and "He Knows My Name," a poignant duet with Kendall Payne. Moore's textured, resonant voice imbues each song with a sense of authority and conviction that demands attention—a welcome addition to his already impressive musical résumé.—*DEP*

NEW & NOTEWORTHY

THE CLIKS

Snakehouse

Producer: Moe Berg
Silver Label/Tommy Boy

Release Date: April 24

★ Viewers of "The L Word" are aware of Canadian trio the Cliks, whose ferocious "Complicated" was recently featured in an episode of the Showtime TV show. These days the video for the amped-up, angst-filled love song "Oh Yeah" is a mainstay on the Logo network. Sure, the Cliks are being championed by the gay and lesbian community, but don't be surprised when they cross over into other communities. Obviously influenced by the Pretenders, Hole and Pink, the Cliks create music that rocks hard, with melodies and hooks that linger long after the last note has played. Here, the band cleverly reworks Justin Timberlake's "Cry Me a River" into a reggae-splashed rock jam. And throughout "Snakehouse," emotions run deep.—*MP*

POP

SNOW PATROL

Signal Fire 3:57

Producer: Jackknife Lee

Writers: G. Lightbody, N. Connolly, J. Quinn, T. Simpson, P. Wilson

Publishers: various
Record Collection

▶ With enduring radio hit "Chasing Cars" still ringing in our ears, U.K. quintet Snow Patrol hands over a new track from the "Spider-Man 3" soundtrack. Understanding that with great power comes great sensitivity, "Signal Fire" reveals Spidey's vulnerable side, and all the humanity hidden behind the mask. A powerful love song written in the first person, it features a superhero's confessions: "I felt every ounce in me screaming out/But the sound was trapped in me." It would be easy to over-sing the dramatic, arena-seeking chorus, but frontman Gary Lightbody delivers starry-eyed vocals like someone wholly unimpressed with special effects. All he cares about is the power of a simple melody, one that will keep adult top 40 listeners tangled in his web.—*SP*

R&B

SUNSHINE ANDERSON

Force of Nature (3:31)

Producer: Alanzo Jackson

Writers: S. Anderson, T. Jackson

Publishers: *Tru Luv/ASCAP; Soul Finga/Nottingham/Intersect, BMI*

★ Soulful songstress Sunshine Anderson had early success with 2001 gold debut "Your Woman," but has not matched sales with second effort "Sunshine at Midnight." New single "Force of Nature" exposes Anderson's masterful songwriting, as she muses over love for a man who doesn't match the standards of her overachieving parents. Listeners can relate to placing happiness and compatibility over parental consent. Following in the successful paths of Corinne Bailey Ray and Jennifer Hudson, Anderson should make an impact as a renewed "Force of Nature" for R&B soul. Already

impacting adult R&B radio, her upcoming tour with Brian McKnight and Joe should return luminescence to this great talent.—*CP*

AC

LISA PALLESCHI

I Wanna See You Cry (4:02)

Producers: Jeff Franzel, Dana Calitri, Mike Shimshack

Writers: L. Palleschi, J. Franzel, D. Calitri

Publishers: *Caddy/Bird Wins, ASCAP; Dana Calitri, BMI Lightyear*

Budding AC artist Lisa Palleschi is a bit of a paradox. While "I Wanna See You Cry" is a penetrating, keenly produced prototypical power ballad, there are occasional glitches in the quality of her vocal—moments where she simply misses her mark. Repeated listens endear it to the ear, particularly given its melodic comeliness...but her greatest talent may be in songwriting. Palleschi's ultimate fame may come from offering such songs to Celine Dion, whose fourth-quarter 2007 album would take it to another level.—*CT*

DANCE

CASCADA

Truly Madly Deeply (2:58)

Producers: Manuel "Manian" Reuter, Tann "Yanou" Peifer

Writers: D. Jones, D. Hayes

Publishers: *Rough Cut/WB, ASCAP*

JUSTIN TIMBERLAKE

Summer Love (4:11)

Producers: Timbaland, Justin Timberlake, Nate Hills

Writers: J. Timberlake, T. Mosley, N. Hills

Publishers: various
Jive

Previous "What Goes Around... Comes Around" at last lived up to Justin Timberlake's reputation as rhythmic-pop's main man, and "Summer Love" is no doubt destined to be fourth in line from "FutureSex/LoveSounds" to ride to the crest of top 40. However, while the track offers cunning instrumentation, Timbaland's heavy production hand is so overwhelming that the singer is pushed to the back of the track, with so much vocal layering that it could be any Tom, Dick or Harry at the mic. The synthesizer hook is lustily catchy—but who's headlining here, producer or artist? It doesn't matter. Artistic achievement or not, anything with J-Tim's name attached is solid gold, as his heroic stature inches ever upward.—*CT*



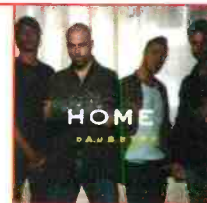
DAUGHTRY

Home (4:11)

Producer: Howard Benson

Writer: C. Daughtry

Publishers: *Surface Pretty Deep Ugly/Careers-BMG, BMI RCA*



Among the million or so "American Idol" finalists to score on various charts, season five's Chris Daughtry is the only one to be embraced by so many formats with first single "It's Not Over," including rock, for the first time. The band's follow-up, "Home," fires up another anthemic rock power ballad, with a lyric dedicated to U.S. troops overseas, a la, "I'm going home to a place I belong/Where your love has always been enough for me." Considering his sure-shot, flame-throwing vocal, name-brand cachet and mass appeal via a No. 1 album—not to mention the song's use as the exit theme each week on "A.I."—"Home" is undeniably where America's heart is. At this juncture, it's beside the point that Daughtry should have won last season's "Idol," as talent wins out. Rock on, brother.—*CT*

Robbins

▶ Cascada, which scored last year with top 10 dance anthem "Everytime We Touch," has all intention of reminding top 40 of its charms. This time, it's a cover of Savage Garden's 1997 No. 1 "Truly Madly Deeply," already a colossal Euro smash. On the album, the song is cast as a tranquil ballad (ideal for AC), but here it is remixed as a techno-beat bevy, reminiscent of vocalist Natalie Horler's "Touch." The CD single offers no fewer than 10 rerubs to seduce dance-floors, while the song's inherent familiarity offers top 40 a

no-brainer. Europe is already a world ahead in 2007 with a collective of acts bringing bite back to FM radio. Listen up, America.—*CT*

NEW & NOTEWORTHY

NICOLA

Lighthouse (4:05)

Producer: Jimmy Wilgus

Writer: Nicola

Publisher: *NicSongs, BMI Hot Cherry*

★ Rock quartet Nicola, a recent Billboard Underground headliner, could make Evanescence bow in reverence, given the grit and grimace of lead singer and band namesake Nicola. Despite fist-waving bravado, she offers a distinguished brag sheet. After graduating from New York's Fiorello LaGuardia School of Performing Artists, Nicola worked in Nashville and Argentina as frontwoman, guitarist-for-hire and Broadway performer. "Lighthouse" trades between a canvas of inky melodic goth featuring the impetuous clamor of high-octane guitars, against passages of plucky acoustic strumming, as she vocally segues from vocal roar to refined rustle. It's an all-in-one track offering unadulterated pop/rock mastery, alongside the hearty intelligence of 11-track, radio-ready "Don't Take It Personally." Visit nicolanicola.com for more on this adroit new presence.—*CT*

LEGEND & CREDITS

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

corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

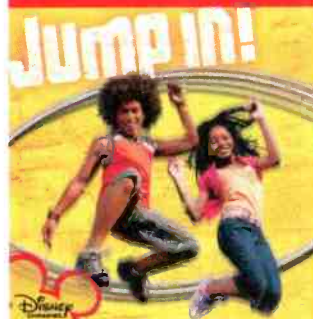


PARK PLACE

>> Linkin Park's "What I've Done" is not only the third single to debut at No. 1 on the Modern Rock chart, but also the Warner Bros. band's sixth consecutive chart-topper. In the nearly 19-year history of the chart, only two other acts have managed a No. 1 debut: Warner Bros.' R.E.M. and Red Hot Chili Peppers.

TIM'S WORLD

>> Timbaland notches his highest-charting album and his best sales week ever, as his star-studded "Shock Value" set bows at No. 5 on The Billboard 200 with 138,000. His previous high came when "Indecent Proposal" (with Magoo) bowed at No. 29 in 2001 with 79,000.



KID N' PLAY

>> Children's music naturally lends itself to Easter gift-giving, and this year is no exception. Every title on the 25-position Top Kid Audio chart posts an increase, with the "Jump In!" soundtrack (up 13%) notching the third-largest gain.

CHART BEAT

>> It's better to give, especially if you're Timbaland and you've just shaken up Billboard Hot 100 history. After sitting below No. 40 for eight weeks, "Give It to Me" catapults 42-1, giving him and featured guests Nelly Furtado and Justin Timberlake the second-biggest jump to pole position in the chart's almost 49-year history. As a producer/songwriter, this is Timbaland's seventh No. 1.

>> Also on the Hot 100, Linkin Park has the third-highest debut of 2007 with "What I've Done," a new entry at No. 7.

>> Fred Bronson also reports on the 119th No. 1 for the "American Idol" franchise. Carrie Underwood's "Wasted" is the third song from her debut album, "Some Hearts," to occupy the penthouse.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Too Much Ado About Sanjaya; Easter Lays An Egg

"Geoff, what does this say about the 'American Idol' voting process?"

The question was posed in as urgent a tone of voice as you can imagine, not by a young fan of the show or one of the innumerable local newspaper columnists who write capsules about the top-rated series each week, but rather a bright and savvy business reporter from The New York Times.



In a year when album sales lag by almost 16%, the topic was potential flaws in the show's polling. The Times' inquiry came because fourth-place finisher Chris Daughtry is outselling fifth-season winner Taylor Hicks, but I felt like I'd been lured into a "Candid Camera" prank.

Now that the public seems more fixated on how deep Sanjaya Malakar will go on "Idol" than who might become candidates for the next presiden-

tial election, I recall another TV show from my youth.

Like several cities, Cincinnati produced a local edition of a question-and-answer game show called "It's Academic," which pitted brainy teams from three high schools against each other. Being children of the '60s, and each of us in the studio audience being friends of our school's three contestants, the class of '71 thought it would be amusing if stone silence ensued when Aiken Senior High School's team was announced.

Indeed, the director was floored when our school was first announced, but the joke didn't turn out as well as we'd hoped. Kids from the other schools figured our guys arrived with no cheering section, so they started to applaud when Aiken was mentioned later.

That memory brings to mind the fervent hubbub over the weighty topic of "What happens if Sanjaya wins?" Think I'm exaggerating? I even got a call about this from CNN.

I'm aware that the Vote for the Worst Web site endorses Malakar, and Howard Stern stumps for him on Sirius Satellite Radio. But, like our senior class prank at "It's Academic," I suspect this joke will unravel before the season ends,

with fans of the more earnest candidates seizing the day.

Full disclosure: I rarely watch the show. I don't need to be a regular viewer to know the impact "Idol" has on the music industry. The cumulative 25.6 million album units registered at Nielsen SoundScan in the careers of seven finalists from the series' first five years tells me most of what a guy in my shoes needs to know.

When I heard all the clamor that this Malakar fellow might take the wheels off the show's race car, I visited americanidol.com to check out his performances and learn what the fuss was about. Got to tell you, I was disappointed, not because the kid was so bad, but because he wasn't bad enough to entertain, like, you know, William Hung.

Does Malakar have the pipes or the career potential of a Kelly Clarkson? No. Are other contestants more worthy? More than likely, but if a national practical joke finds him drenched in confetti on the season finale, so what?

The show's rules only stipulate the winner will record an album. What happens after that depends in part on the A&R skills of RCA Music Group, but ultimately rests on the winner's talent and ability to deliver.

So, if Malakar's voters have the last

laugh, I imagine Clive Davis' team mimics a low-calorie version of a Michael Bublé album that will at least go gold. And, if one of the other finalists looks to have the stuff of a Daughtry or a Clay Aiken—each also-rans who have outsold a season winner—expect RCA to exercise its option on that person. End of story and next topic, please.

As for the opinions of vote-for-the-worst.com, the site's previous poster children included Academy Award winner Jennifer Hudson and "Idol" winners Hicks and Carrie Underwood. Hicks might be the first series champ whose debut will fall shy of 1 million copies, but Underwood's trophy cabinet, which includes Grammy and Country Music Assn. Awards, plus a five-times-platinum album, suggests she really wasn't "the worst."

We now return you to your regularly scheduled programming.

ROTTEN EGGS: Even with a lift from Easter shopping, album sales are down from the comparable 2006 week (see Market Watch, below). What's worse, this frame competes with a nonholiday week, because Easter came a week later last year, April 16. Lined against that week, Easter 2007 trails by 10%. ...

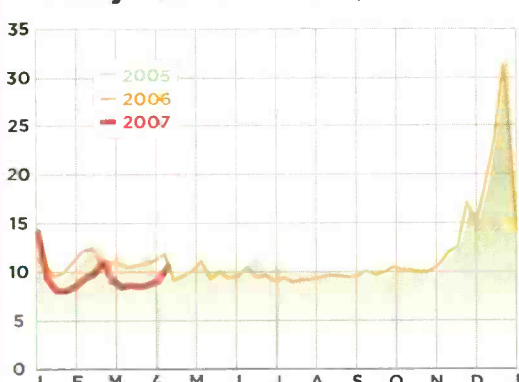
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	10,582,000	957,000	16,148,000
Last Week	9,151,000	875,000	14,597,000
Change	15.6%	9.4%	10.6%
This Week Last Year	11,155,000	574,000	10,242,000
Change	-5.1%	66.7%	57.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	151,599,000	127,693,000	-15.8%
Digital Tracks	154,192,000	234,748,000	52.2%
Store Singles	956,000	602,000	-37.0%
Total	306,747,000	363,048,000	18.4%
Albums w/TEA*	167,018,200	151,172,800	-9.5%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	142,954,000	114,831,000	-19.7%
Digital	7,962,000	12,492,000	56.9%
Cassette	417,000	112,000	-73.1%
Other	266,000	258,000	-9.4%

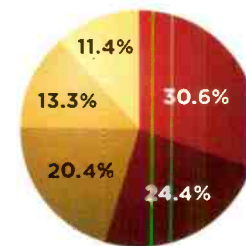
*For week ending April 8, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

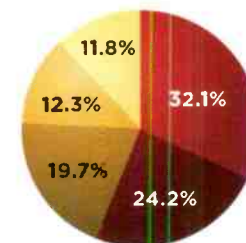
Distributors' Market Share: 02/26/07-04/01/07

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



APR 21 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		1
2	1	2	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
3	HOT SHOT DEBUT	1	HILARY DUFF HOLLYWOOD 162668 (18.98) ⊕	Dignity		3
4	NEW	1	MARTINA MCBRIDE RCA NASHVILLE 03674 SBN (18.98)	Waking Up Laughing		4
5	NEW	1	TIMBALAND MOSLEY BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value		5
6	69	54	GREATEST GAINER BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	1
7	6	4	DAUGHTRY RCA 88660 RMG (18.98)	Daughtry	2	1
8	NEW	1	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		8
9	5	6	AKON KONVICT/UPFRONT SRC UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	1
10	NEW	1	ALISON KRAUSS ROUNDER 610555 (11.98)	A Hundred Miles Or More: A Collection		10
11	NEW	1	ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT MCA NASHVILLE 005894 UMGN (18.98)	Live At Texas Stadium		11
12	NEW	1	CHEVELLE EPIC 02698 SONY MUSIC (18.98)	Vena Sera		12
13	16	25	GWEN STEFANI INTERSCOPE 008099 (13.98)	The Sweet Escape		13
14	24	21	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana	2	1
15	14	2	VARIOUS ARTISTS WALT DISNEY 000244 (18.98)	Disneymania 5: Music Stars Sing Disney... Their Way!		14
16	NEW	1	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 73273/WRN (18.98)	Morning Constitutions		16
17	3	2	YOUNG BUCK G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		17
18	17	15	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	5	2
19	18	11	JUSTIN TIMBERLAKE JIVE 88052*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
20	8	2	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		20
21	4	2	MIMS CAPITOL 84824 (12.98)	Music Is My Savior		21
22	12	10	AMY WINEHOUSE UNIVERSAL REPUBLIC 009428/UMRG (10.98)	Back To Black		22
23	19	13	FERGIE WILL I.A.M./A&M 007490/INTERSCOPE (13.98)	The Dutchess		23
24	23	17	NICKELBACK ROADRUNNER 18300 (18.98)	All The Right Reasons	5	1
25	NEW	1	KINGS OF LEON RCA 03776/RMG (13.98)	Because Of The Times		25
26	27	16	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High		26
27	56	48	PACE SETTER KIDZ BOP KIDS RAZOR & TIE 89141 (18.98)	Kidz Bop 11	4	1
28	22	7	LLOYD THE INC. UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		28
29	11	1	MODEST MOUSE EPIC 88139*/SONY BMG (18.98)	We Were Dead Before The Ship Even Sank		29
30	30	18	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		30
31	55	55	SOUNDTRACK WALT DISNEY 000117 (18.98)	Jump In!		31
32	NEW	1	THE ACADEMY IS... DECAYDANCE FILLED BY RAMEN/ATLANTIC 94667/AG (15.98)	Santi		32
33	26	12	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		33
34	40	34	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift		34
35	25	9	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy		35
36	NEW	1	STATIC-X REPRISE 101710/WARNER BROS. (15.98)	Cannibal		36
37	41	32	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	1
38	37	33	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	2	1
39	NEW	1	THE ALMOST. TOOTH & NAIL 52481/WIRGN (12.98)	Southern Weather		39
40	20	8	MUSIQ SOULCHILD ATLANTIC 105404 AG (18.98)	Luvanmusiq		40
41	31	14	NORAH JONES BLUE NOTE 74516/BLG (18.98) ⊕	Not Too Late	2	1
42	7	2	GOOD CHARLOTTE DAYLIGHT EPIC 78940 SONY MUSIC (18.98)	Good Morning Revival		42
43	35	22	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		43
44	29	2	MIKA CASABLANCA/UNIVERSAL REPUBLIC 008352/UMRG (10.98)	Life In Cartoon Motion		44
45	10	2	JENNIFER LOPEZ EPIC 78149/SONY MUSIC (18.98)	Como Ama Una Mujer		45
46	NEW	1	SHADOWS FALL ATLANTIC 115516/AG (15.98)	Threads Of Life		46
47	9	2	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.98)	Rocket Man: Number Ones		47
48	43	36	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		48
49	28	3	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		49
50	42	27	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits		50



Following the reissue of the album with six new songs plus a handful of remixes, the set vaults 903%.



The set's 42% increase can be attributed to the bow of a deluxe CD/DVD edition released last week.



Sale pricing at Target and Best Buy help Easter-friendly package nab chart's biggest percentage gain (162%).



Indie album consists of songs recorded in 2002, previous to his major label deal with So So Def.

"American Idol" guest turn yields 82% increase; show also hosted Michael Bublé (Nos. 7 and 32 on Pop Catalog, both up more than 55%).

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS .80	JIMMY BUFFETT .11	AUGUSTANA .141	BLACK SABBATH .54	MARY J. BLIGE .135, 172	BLU ALBUM .108	THE ALL-AMERICAN .157	THE ACADEMY IS... .32	TRACE ADKINS .134	CHRISTINA AGUILERA .51	AKON .9	ALAN JACKSON/GEORGE STRAIT .9																																																						
BRANDI CARLILE .76	MARY CHAPIN CARPENTER .175	RODNEY CARRINGTON .140	JASON MICHAEL CARROLL .162	JOHNNY CASH .182	CASTING CROWNS .193	CELTIC WOMAN .67	CELEBRITY .122	BULLETT FOR MY VALENTINE .190	JUANITA BYNUM .191	DAUGHTRY .184	PAULA PATTON .184	DEVIN THE DUDE .132	DIDDY .125	KENNY CHESNEY .188	CHEVELLE .12	CIARA .60	CLUTCH .170	CRIME MOB .115	BILLY CURRINGTON .173	EVANESCENCE .89	FALL OUT BOY .26	FANTASIA .187	FERGIE .23	VICENTE FERNANDEZ .117	FINGER ELEVEN .180	FLYLEAF .189	FOUNTAINS OF WAYNE .97	THE FRATELLI .126	THE FRAY .56	NELLY FURTADO .30	ANTHONY HAMILTON .90	HELLOGOODBYE .124	HINDER .38	MARQUES HOUSTON .68	VANESSA HUDGENS .71	JUAN LUIS GUERRA Y 440 .165	GYM CLASS HEROES .69	INCUBUS .144	JACK INGRAM .62	INSANE CLOWN POSSE .168	IVY QUEEN .152	ALAN JACKSON .148, 178	ELTON JOHN .47	NORAH JONES .41	KAISER CHIEFS .123	MAT KEARNEY .196	KIDZ BOP KIDS .27	GERALD LEVY .136	THE KILLERS .75	LL'FLIP .27	KINGS OF LEON .25	LLOYD .58	KORN .118	JENNIFER LOPEZ .5	LUDACRIS .19	TRACY LAWRENCE .133	LCD SOUNDSYSTEM .134	JOHN LEGEND .155	GERALD LEVY .136	LL'FLIP .27	LLOYD .58	JENNIFER LOPEZ .5	LUDACRIS .19	MACHINE HEAD .1	MANA .14

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

Billboard HOT 100

APR 21 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
2	2	13	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
3	3	19	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
4	9	12	GLAMOROUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
5	4	12	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
6	5	16	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
7	12	10	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
8	8	20	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
9	13	8	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECADE/DANCE FUELED BY RAMEN/ATLANTIC/LAVA)	
10	7	16	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
11	14	8	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	
12	6	18	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
13	16	5	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOG (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
14	15	9	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
15	18	6	LIKE A BOY	CIARA (LAFACE/ZOMBA)	
16	11	19	ICE BOX	OMARION (T.U.G./COLUMBIA)	
17	10	24	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	
18	17	13	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	
19	28	6	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	
20	20	30	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
21	31	5	U + UR HAND	PINK (LAFACE/ZOMBA)	
22	24	31	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
23	19	25	IRREPLACEABLE	BEYONCE (COLUMBIA)	
24	23	11	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
25	22	17	THROW SOME D'S	RICH BOY FEAT. FOLOW DA DON (ZONE 4/INTERSCOPE)	
26	34	5	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
27	27	8	2 STEP	UNK (BIG DIMP/KOCH)	
28	33	10	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
29	29	7	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
30	21	13	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	
31	26	29	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
32	30	11	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (Curb)	
33	37	3	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
34	49	4	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
35	39	8	STAND	RASCAL FLATTS (LYRIC STREET)	
36	40	9	SETTLIN'	SUGARLAND (MERCURY)	
37	53	2	MAKES ME WONDER	MARONIS (A&M/OCTONE/INTERSCOPE)	
38	25	18	ON THE HOUTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	
39	35	12	BEER IN MEXICO	KENNY CHESNEY (BNA)	
40	32	20	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	
41	41	16	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	
42	42	7	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
43	51	3	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
44	48	10	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
45	55	2	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
46	38	30	WALK IT OUT	UNK (BIG DIMP/KOCH)	
47	44	11	I'LL WAIT FOR YOU	JOE NICHOLS (UNIVERSAL SOUTH)	
48	43	29	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
49	50	7	HIGH MAINTENANCE WOMAN	TOBY KEITH (SHOW DOG/NASHVILLE)	
50	57	5	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)	

1,062 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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
2	2	16	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
3	3	17	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
4	7	13	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
5	8	10	LITTLE WONDERS	ROB THOMAS (WALT DISNEY MELISMA/ATLANTIC)	☆
6	4	20	WAITING ON THE WORLD TO CHANGE	AVRIL LAVIGNE (FOX/RCA/RMG)	☆
7	5	44	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
8	6	43	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
9	9	22	IT ENDS TONIGHT	THE ALL-AMERICAN JEKTS (DOGHOUSE/INTERSCOPE)	☆
10	13	17	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
11	21	2	MAKES ME WONDER	MARONIS (A&M/OCTONE/INTERSCOPE)	
12	15	11	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)	
13	10	42	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
14	11	24	INTO THE OCEAN	LLOYD (THE INC./UNIVERSAL MOTOWN)	
15	12	11	LOOK AFTER YOU	THE FRAY (EPIC)	☆
16	17	12	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
17	16	21	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
18	20	15	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
19	18	18	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
20	23	7	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
21	24	13	COLORFUL	ROCCO DELUCA & THE BURDEN (IRONWORKS)	
22	26	5	SMILE	LILY ALLEN (CAPITOL)	
23	29	6	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECADE/DANCE FUELED BY RAMEN/ATLANTIC/LAVA)	
24	25	10	NEW SHOES	PAOLO NUTINI (ATLANTIC)	
25	30	9	READ MY MIND	THE KILLERS (ISLAND/IDJMG)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	25	#1 HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
2	3	26	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
3	1	32	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
4	4	50	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
5	7	27	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
6	5	47	THE RIDDLE	FIVE FDR FIGHTING (AWARE/COLUMBIA)	☆
7	8	26	HURT	CHRISTINA AGUILERA (RCA/RMG)	
8	6	42	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
9	9	32	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	10	49	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
11	11	14	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
12	13	12	CHANGE	KIMBERLEY LOCKE (Curb/REPRISE)	
13	17	2	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
14	14	11	RAINCOAT	KELLY SWEET (RAZOR & TIE)	
15	12	13	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
16	19	6	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	
17	15	7	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (JRMG)	
18	16	10	MY LITTLE GIRL	TIM MCGRAW (Curb/REPRISE)	☆
19	18	7	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
20	21	9	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG)	☆
21	22	4	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)	☆
22	20	14	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UMG)	☆
23	25	3	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	
24	26	10	SO NOT OVER YOU	SIMPLY RED (SIMPLY RED/COM)	
25	27	3	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
2	1	14	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
3	2	6	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
4	1	1	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
5	3	10	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
6	4	11	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
7	6	3	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
8	5	7	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
9	7	12	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECADE/DANCE FUELED BY RAMEN/ATLANTIC/LAVA)	
10	28	4	WITH LOVE	HILARY DUFF (HOLLYWOOD)	
11	9	2	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (Curb)	
12	15	6	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOG (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
13	11	7	U + UR HAND	PINK (LAFACE/ZOMBA)	
14	14	8	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	
15	16	11	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
16	19	12	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
17	12	17	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
18	13	20	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	●
19	8	6	THROW SOME D'S	RICH BOY FEAT. FOLOW DA DON (ZONE 4/INTERSCOPE)	
20	23	29	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
21	25	30	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
22	10	12	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
23	17	5	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
24	18	7	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	
25	21	7	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
26	22	10	OVER IT	KATHARINE MCPHEE (RCA/RMG)	
27	20	21	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
28	35	24	IRREPLACEABLE	BEYONCE (COLUMBIA)	
29	24	23	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
30	38	5	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
31	27	15	ICE BOX	OMARION (T.U.G./COLUMBIA)	
32	29	6	HOME	DAUGHTRY (RCA/RMG)	
33	33	4	LIKE A BOY	CIARA (LAFACE/ZOMBA)	
34	39	3	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
35	36	5	2 STEP	UNK (BIG DIMP/KOCH)	
36	30	26	WALK IT OUT	UNK (BIG DIMP/KOCH)	
37	32	29	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
38	46	3	DOE BOY FRESH	THREE 6 MAFIA FEAT. CHAMILLIONAIRE (HYPNOTICZ MINDS/COLUMBIA)	
39	31	28	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
40	44	27	BOSTON	AUGUSTANA (EPIC)	●
41	41	21	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
42	37	24	HERE (IN YOUR ARMS)	HELLOGOODEE (DRIVE-THRU/SANCTUARY)	
43	40	8	GRACE KELLY	MIKA (CASABLANCA/UNIVERSAL REPUBLIC)	
44	43	3	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
45	45	26	WE FLY HIGH	JIM JONES (KOCH)	
46	42	19	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	●
47	47	33	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	2
48	34	2	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)	
49	61	4	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
50	53	10	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1	#1 WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	★
2	1	8	SURVIVALISM	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
3	3	13	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
4	5	12	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	
5	4	13	DIG	INCUBUS (IMMORTAL/EPIC)	☆
6	2	25	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
7	9	13	LAZY EYE	SILVERSN PICKUPS (DANGERBIRD)	
8	6	14	DASHBOARD	MODEST MOUSE (EPIC)	☆
9	8	14	READ MY MIND	THE KILLERS (ISLAND/IDJMG)	☆
10	11	19	PRAYER OF THE REFUGEE	RISE AGAINST (Geffen)	☆
11	7	24	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
12	10	18	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)	☆
13	12	38	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
14	16	6	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	☆
15	13	24	STARLIGHT	MUSE (WARNER BROS.)	☆
16	15	10	WELL ENOUGH ALONE	CHEVELLE (EPIC)	
17	14	24	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
18	19	10	RUBY	KAISER CHIEFS (B-UNIQUE/UNIVERSAL MOTOWN)	
19	17	16	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
20	19	6	THE MISSING FRAME	AFI (THY EVIL/INTERSCOPE)	
21	22	4	TIME WON'T LET ME GO	THE BRAVERY (ISLAND/IDJMG)	
22	20	20	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
23	23	8	ALL THE SAME	SICK PUPPIES (RM/RVIRGIN)	
24	24	8	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
25	21	18	PHANTOM LIMB	THE SHINS (SUB POP)	☆
51	1	1	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	
52	1	1	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)	
53	26	3	THE RIVER	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
54	56	2	READ MY MIND	THE KILLERS (ISLAND/IDJMG)	
55	1	1	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
56	54	52	HOW TO SAVE A LIFE	THE FRAY (EPIC)	■
57	50	5	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
58	49	7	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	
59	48	8	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	
60	63	5	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	
61	52	19	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	
62	62	2	ROCKSTAR	NICKELBACK (ROADRUNNER)	
63	57	29	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
64	59	13	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	
65	58	4	LOOK AFTER YOU	THE FRAY (EPIC)	
66	51	14	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	
67	55	16	INTO THE OCEAN	LLOYD (THE INC./UNIVERSAL MOTOWN)	
68	1	1	KISS THE GIRL	ASHLEY TISDALE (WALT DISNEY)	
69	66	14	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
70	1	1	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	
71	1	1	IN THE END		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2C	10	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
2	1	14	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
3	2	12	DON'T MATTER	AKON (KONVICT/APPROX/SRC/UNIVERSAL MOTOWN)
4	3	12	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
5	5	6	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
6	4	13	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECAY/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
7	6	8	THIS IS WHY I'M HOT	MIMS (CAPITOL)
8	-	1	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
9	9	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
10	9	2C	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
11	8	1E	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	11	2C	U + UR HAND	PINK (LAFACE/ZOMBA)
13	10	2C	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
14	12	1E	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
15	14	1C	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
16	15	3F	FACE DOWN	THE RED JUMP SUIT APPARATUS (VIRGIN)
17	31	5	WITH LOVE	HILARY DUFF (HOLLYWOOD)
18	19	31	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
19	22	14	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
20	17	19	ICE BOX	OMARION (T.U.G./COLUMBIA)
21	27	7	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
22	13	16	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
23	24	25	IRREPLACEABLE	BEYONCE (COLUMBIA)
24	18	2	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CURB)
25	21	10	OVER IT	KATHARINE MCPHEE (RCA/RMG)
26	26	9	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGS/DEF JAM/IDJMG)
27	30	9	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
28	16	7	THROW SOME D'S	RICH BOY DA PRINCE FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
29	23	13	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
30	28	5	I'M A FLIRT	R. KELLY OR BOW WOW FEAT. TI & T-PAIN (COLUMBIA/JIVE/ZOMBA)
31	25	23	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
32	37	6	HOME	DAUGHTRY (RCA/RMG)
33	29	13	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
34	41	27	BOSTON	AUGUSTANA (EPIC)
35	-	-	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/APPROX/SRC/UNIVERSAL MOTOWN)
36	33	29	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
37	40	11	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
38	32	23	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
39	45	6	LIKE A BOY	CIARA (LAFACE/ZOMBA)
40	53	7	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
41	35	29	SMACK THAT	AKON FEAT. EMINEM (KONVICT/APPROX/SRC/UNIVERSAL MOTOWN)
42	43	27	WALK IT OUT	UNK (BIG OOMP/KOCH)
43	42	29	WALK AWAY (REMEMBER ME)	PAULA DEANNA FEAT. THE DEY (ARISTA/RMG)
44	51	7	2 STEP	UNK (BIG OOMP/KOCH)
45	25	18	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
46	70	-	STOLEN	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)
47	58	6	DOE BOY FRESH	THREE 6 MARFA FEAT. CHAMILLIONAIRE (HYFNOTIZE MINDS/COLUMBIA)
48	46	30	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
49	47	26	WE FLY HIGH	JIM JONES (KOCH)
50	36	19	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
2	3	13	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECAY/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
3	4	12	DON'T MATTER	AKON (KONVICT/APPROX/SRC/UNIVERSAL MOTOWN)	☆
4	6	14	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
5	5	19	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
6	2	19	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
7	8	11	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
8	7	23	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
9	9	9	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
10	10	9	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
11	11	15	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
12	16	5	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
13	12	10	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
14	14	12	FACE DOWN	THE RED JUMP SUIT APPARATUS (VIRGIN)	☆
15	13	1E	ICE BOX	OMARION (T.U.G./COLUMBIA)	
16	23	5	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
17	30	2	MAKES ME WONDER	MAROONS (A&M/DCTONE/INTERSCOPE)	
18	22	0	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
19	20	6	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
20	15	25	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
21	17	28	WALK AWAY (REMEMBER ME)	PAULA DEANNA FEAT. THE DEY (ARISTA/RMG)	☆
22	18	23	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
23	19	6	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	
24	28	7	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
25	25	7	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
2	2	3	ALL MY LIFE	BILLY JOEL (COLUMBIA)
3	5	11	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
4	6	15	MADE TO LOVE	TOBYMAC (FOREFRONT)
5	8	23	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
6	4	10	FLATHEAD	THE FRATELLOS (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
7	9	14	THROW SOME D'S	RICH BOY DA PRINCE FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
8	-	-	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
9	-	-	PRETENDER	T. SMITH (VIBANT/FACE2FACE)
10	14	41	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
11	10	-	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
12	13	-	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
13	-	-	COUNTRY BOYZ	BIG WYNN FEAT. GET COOL (WYNN)
14	21	-	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)
15	15	2	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEATURING THE TRUTH (SHUGA SHACK)
16	22	33	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
17	20	2	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
18	19	23	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	11	2	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)
20	18	13	COME CLOSE	3D (BODY HEAD)
21	12	2	TO GO HOME	M. WARD (MERGE)
22	43	14	HURT	CHRISTINA AGUILERA (RCA/RMG)
23	16	14	THIS IS WHY I'M HOT	MIMS (CAPITOL)
24	28	23	JUMP	MADONNA (WARNER BROS.)
25	30	57	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (UCR/METROPOLIS)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	26	6	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
27	-	1	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
28	24	2C	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
29	29	1C	OVER IT	KATHARINE MCPHEE (RCA/RMG)	☆
30	32	11	BOSTON	AUGUSTANA (EPIC)	☆
31	31	2E	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/APPROX/SRC/UNIVERSAL MOTOWN)	☆
32	21	1E	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	
33	27	12	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	
34	39	7	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
35	34	27	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
36	37	8	WITH LOVE	HILARY DUFF (HOLLYWOOD)	☆
37	43	3	HOME	DAUGHTRY (RCA/RMG)	☆
38	35	1	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	
39	50	2	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
40	36	30	SMACK THAT	AKON FEAT. EMINEM (KONVICT/APPROX/SRC/UNIVERSAL MOTOWN)	☆
41	38	25	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
42	40	10	LOOK AFTER YOU	THE FRAY (EPIC)	☆
43	42	6	STOLEN	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	
44	41	22	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	
45	33	13	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	☆
46	48	2	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
47	46	3	OUTTA MY SYSTEM	BO W W W (COLUMBIA)	
48	-	3	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
49	-	1	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	
50	-	17	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆

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TOP
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	32	25	#1 GREATEST GAINER BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	1
2	HOT SHOT DEBUT	1	PAUL WALL SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		2
3	NEW	1	TIMBALAND OSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value		3
4	1	2	YOUNG BUCK UNIT 008030*/INTERSCOPE (13.98)	Buck The World		1
5	3	2	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		2
6	8	3	LLOYD THE INC./UNIVERSAL MOTOWN 003554/UMRG (13.98)	Street Love		2
7	7	21	AKON CONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
8	6	2	MUSIC SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
9	2	2	MIMS CAPITOL 84824 (12.98)	Music Is My Savior		2
10	10	5	RICH BOY ZONE 4 008556*/INTERSCOPE (11.98)	Rich Boy		1
11	11	6	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
12	19	15	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
13	NEW	1	ANTHONY HAMILTON MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		13
14	12	1	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
15	15	2	REDMAN DEF JAM 003309/IDJMG (13.98)	Red Gone Wild		1
16	5	2	LIL' FLIP ASYLUM 43269/WARNER BROS. (18.98)	I Need Mine \$\$		5
17	NEW	1	J MOSS PAJAM/GOSP/CENTRIC 87214/ZOMBA (18.98)	V2...		17
18	21	19	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		10
19	1	13	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
20	17	4	JOSS STONE VIRGIN 76268* (18.98)	Introducing Joss Stone		4
21	13	8	8BALL & MJG BAD BOY SOUTH/BAD BOY 83973*/AG (18.98)	Ridin High		4
22	23	16	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
23	22	17	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
24	25	21	CIARA LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution		1
25	15	9	DEVIN THE DUDE J PRINCE/RAP A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale		1
26	26	2	CRIME MOB CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		10
27	4	2	PRODIGY THE INFAMOUS 5534/KOCH (17.98)	Return Of The Mac		1
28	20	12	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
29	26	10	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
30	14	2	MACY GRAY WILL.I.AM/GEFFEN 008576/INTERSCOPE (13.98)	BIG		14
31	27	14	BABY BOY DA PRINCE EXTREME/TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98)	Across The Water		14
32	30	26	FANTASIA J 78962/RMG (18.98)	Fantasia		3
33	29	11	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		1
34	33	23	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
35	34	24	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
36	31	22	SOUNDTRACK MUSIC WORLD/COLUMBIA 88553/SONY MUSIC (18.98)	Dreamgirls		1
37	17	26	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		1
38	54	48	PAGE SETTER CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
39	39	29	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)			1
40	38	30	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		1
41	36	33	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
42	42	31	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		2
43	45	43	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
44	35	27	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
45	41	18	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control		1
46	44	32	JAY-Z ROC-A-FELLA/DEF JAM 008145*/IDJMG (19.98)	Kingdom Come		2
47	28	2	VARIOUS ARTISTS STAX 2294/CONCORD (18.98)	Interpretations: Celebrating The Music Of Earth, Wind & Fire		2
48	40	34	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		4
49	43	38	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		1
50	46	3E	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
51	48	37	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy		1
52	24	2	THA DOGG POUND GANGSTA ADVISORY 5539/KOCH (17.98)	Dogg Chit		24
53	47	4E	CHRIS BROWN JIVE 82976/ZOMBA (18.98)	Chris Brown		2
54	55	47	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		1
55	49	35	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	50	41	SNOOP DOGG DOGGYSTYLE/GEFFEN 008025*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		2
57	53	46	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		3
58	57	53	BRIAN MCKNIGHT WARNER BROS 44468 (18.93)	Ten		1
59	52	4E	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 838 5*/AG (18.98)	Back By Thug Demand		10
60	56	54	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
61	59	50	LIL' BOOSIE TRILL 68587/ASYLUM (18.96)	Bad Azz		1
62	60	79	KIRK FRANKLIN FO YO SOUL/GOSP/CENTRIC 7101*/ZOMBA (1E.98)	Hero		1
63	6E	58	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King		1
64	64	89	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 0044 1*/IDJMG (3.98)	Let's Get It: Thug Motivation 101		1
65	63	51	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live		1
66	5	40	B.G. AND THE CHOPPER CITY BOYZ CHOPPA CITY 5700/KOCH (17.98)	We Got This		1
67	71	73	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
68	53	49	SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight		1
69	65	56	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
70	60	52	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ BOSS HOGG OUTLAWZ 5523/KOCH (17.98)	Serve & Collect		1
71	62	38	HAYSTAK STREET FLAVOR/40 WEST 7920/S REET LEVEL (15.98)	Crackavelli		3
72	68	67	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90510/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story		13
73	60	65	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		2
74	67	58	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
75	61	32	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		32

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP
BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 KENNY WAYNE SHEPHERD REPRISE 49294/WARNER BROS. (18.98)	10 Days Out: Blues From The Backroads		1
2	2	15	STEVIE RAY VAUGHAN AND DO JBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1		1
3	NEW	1	KOKO TAYLOR ALLIGATOR 4915	Old School		1
4	4	43	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase		1
5	5	10	SOUNDTRACK NEW WEST 6105	Black Snake Moan		1
6	6	10	TOMMY CASTRO BLIND PIG 5111	Painkiller		1
7	7	57	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines		1
8	11	28	THE ROBERT CRAY BAND NOZZLE/VANGUARD 79815/WELK	Live From Across The Pond		1
9	8	3	RAY CHARLES ST. CLAIR 5276	Forever Gold: Ray Charles: Live		1
10	10	55	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection		1
11	NEW	1	CHRIS WHITLEY & JEFF LANG ROUNDER 612191	Dislocation Blues		1
12	7	12	COCO MONTOYA ALLIGATOR 4913	Dirty Deal		1
13	11	11	JOHN HAMMOND BACK PORCH 64741/BLG	Push Comes To Shove		1
14	9	9	RUTHIE FOSTER BLUE CORN 70602	The Phenomena Ruthie Foster		1
15	14	72	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire		1

BETWEEN THE BULLETS rgeorge@billboard.com

SPECIAL EDITION LIFTS BEYONCÉ

The deluxe edition of "B'Day" guides Beyoncé from Beyoncé's video anthology to No. 1 on Top R&B/Hip-Hop Albums as sales increase more than tenfold at core stores (32-1).

Recharged with remixes and six new songs, it's the album's second week atop the list following its initial September release. Beyoncé pushed the release with stops at NBC's "Today" and CBS' "The Early Show." VH1 Soul jumped in with several airings of clips



Paul Wall earns the Hot Shot Debut at No. 2 on the chart with "Get Money, Stay True." The rapper's second major release enters at No. 1 on Top Rap Albums and No. 8 on The Billboard 200 with 92,000 sold. His last album, "The People's Champ," started at No. 1 on the big chart with a heartier 176,000 units in 2005. —Raphael George

APR 21 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	24	#1 LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	19	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆
3	3	13	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
4	5	10	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
5	9	9	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
6	16	16	THIS IS WHY I'M HOT MIMS (CAPITOL)	
7	8	8	LIKE A BOY CIARA (LAFACE/ZOMBA)	☆
8	18	18	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
9	11	10	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
10	12	12	2 STEP UNK (BIG OOMP/KOCH)	☆
11	9	20	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
12	14	23	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
13	11	11	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
14	6	10	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
15	13	33	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
16	17	23	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
17	15	23	ICE BOX OMARION (T.U.G./COLUMBIA)	☆
18	28	3	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	
19	5	5	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
20	6	6	WHEN I SEE U FANTASIA (J/RMG)	☆
21	27	18	1ST TIME YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
22	16	17	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
23	26	23	UPGRADE U BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
24	22	22	IN MY SONGS GERALD LEVERT (ATLANTIC)	
25	29	29	PARTY LIKE A ROCK STAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	21	26	PROMISE CIARA (LAFACE/ZOMBA)	☆
27	20	20	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	☆
28	20	20	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)	☆
29	23	37	TAKE ME AS I AM MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
30	36	5	WIPE ME DOWN LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
31	24	16	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
32	34	14	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
33	40	25	ONE TYRESE (J/RMG)	☆
34	41	6	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
35	7	10	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	☆
36	38	12	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
37	14	14	IT'S ME SNITCHES SWIZZ BEATZ (UNIVERSAL MOTOWN)	
38	25	25	IRREPLACEABLE BEYONCE (COLUMBIA)	
39	2	2	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
40	33	38	WALK IT OUT UNK (BIG OOMP/KOCH)	☆
41	44	8	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHMEIM & MUSIQ SOULCHILD (ATLANTIC)	
42	43	9	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
43	52	19	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE (MTRIARCH/GEFFEN)	☆
44	39	9	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
45	46	36	CHANGE ME RUBEN STUDDARD (J/RMG)	☆
46	45	45	CIRCLE MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆
47	47	47	STRAIGHT TO THE BANK 50 CENT (G-UNIT/INTERSCOPE)	
48	48	48	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
49	54	54	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
50	53	5	I'M THROWN PAUL WALL FEAT. JERMAINE DUPRI (SWISHHOUSE/ASYLUM/ATLANTIC)	

ADULT R&B				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	25	#1 LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	14	IN MY SONGS GERALD LEVERT (ATLANTIC)	
3	4	4	BUDDY MUSIQ SOULCHILD (ATLANTIC)	
4	27	27	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
5	6	34	TAKE ME AS I AM MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	
6	5	13	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
7	7	7	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHMEIM & MUSIQ SOULCHILD (ATLANTIC)	
8	8	8	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
9	9	9	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	
10	10	10	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
11	11	11	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	
12	10	10	CHANGE ME RUBEN STUDDARD (J/RMG)	
13	13	13	SHOO BE DOO (NO WORDS) MACY GRAY (WILL.I.AM/GEFFEN)	
14	16	6	WHEN I SEE U FANTASIA (J/RMG)	
15	12	21	IRREPLACEABLE BEYONCE (COLUMBIA)	
16	15	18	MORE THAN FRIENDS FREDDIE JACKSON (ORPHEUS)	
17	20	7	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
18	17	20	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	
19	19	8	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)	
20	18	9	DEEPER STILL RICK JAMES (STONE CITY)	
21	24	4	TELL ME WHAT WE'RE GONNA DO NOW JOSS STONE FEAT. COMMON (VIRGIN)	
22	28	4	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	
23	21	21	SEPTEMBER KIRK FRANKLIN (STAX/CONCORD)	
24	22	6	I APOLOGIZE K-CI (HEAD START/BUNGALO)	
25	25	3	2 PICES CARL THOMAS (UMBRELLA/BUNGALO)	

HOT R&B/HIP-HOP SINGLES SALES				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	25	8	#1 LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	☆
2	1	10	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	
3	3	3	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	
4	4	4	COUNTRY BOYZ BIG WYNN FEAT. GET COOL (WYNN)	
5	5	5	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
6	6	6	WHAT BOYZ LIKE PIT & CROW (BLACK 8)	
7	7	7	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	
8	8	8	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC)	
9	9	9	COME CLOSE 3D (BODY HEAD)	
10	10	10	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	
11	11	11	GET TO THE MONEY REIC (BULLS EYE/FACE2FACE)	
12	12	12	BOSSMAN DL (TRIPLEBEAM)	
13	13	13	THIS IS WHY I'M HOT MIMS (CAPITOL)	
14	14	14	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	
15	15	15	I REMEMBER... MELISSA MORGAN (LU ANN/ORPHEUS)	
16	16	16	I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)	
17	17	17	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)	
18	18	18	BOY LOOKA HERE RICH BOY (ZONE 4/INTERSCOPE)	
19	19	19	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
20	20	20	DIAMONDS FABLOUS FEAT. YOUNG JEEZY (DESERT STORM/DEF JAM/IDJMG)	
21	21	21	I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	
22	22	22	I'M THROWN PAUL WALL FEAT. JERMAINE DUPRI (SWISHHOUSE/ASYLUM/ATLANTIC)	
23	23	23	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
24	24	24	BUDDY MUSIQ SOULCHILD (ATLANTIC)	
25	25	25	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	

RHYTHMIC AIRPLAY				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	14	#1 DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
2	2	2	THIS IS WHY I'M HOT MIMS (CAPITOL)	
3	3	3	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
4	4	4	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
5	5	5	ICE BOX OMARION (T.U.G./COLUMBIA)	☆
6	6	6	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	7	7	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
8	8	8	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
9	9	9	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
10	10	10	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	☆
11	11	11	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
12	12	12	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
13	13	13	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
14	14	14	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
15	15	15	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL' BOOSIE (UNIVERSAL REPUBLIC)	
16	16	16	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
17	17	17	MAKE IT RAIN FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
18	18	18	LIKE A BOY CIARA (LAFACE/ZOMBA)	☆
19	19	19	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
20	20	20	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	
21	21	21	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
22	22	22	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
23	23	23	2 STEP UNK (BIG OOMP/KOCH)	☆
24	24	24	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
25	25	25	CUPID'S CHOKEHOLD GYM CLASS HEROES FEAT. PATRICK STUMP (DECAVDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	

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	
T-PAIN FEAT. YUNG JOC Buy You A Drank (Shawty Snappin') ZOMBA (84.0)	4
CIARA Like A Boy ZOMBA (73.1)	7
CRIME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	8
NE-YO Because Of You IDJMG (77.1)	9
UNK 2 Step KOCH (74.5)	10
BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN Outta My System COLUMBIA (69.3)	18
LLOYD Get It Shawty UNIVERSAL MOTOWN (85.3)	19
FANTASIA When I See You RMG (82.3)	20
YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ 1st Time ATLANTIC (87.4)	21
TAMIA Can I Get Enough IMAGE (79.8)	27
DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE, BABY We Takin' Over KOCH (79.3)	35
SAMMIE Come With Me UNIVERSAL MOTOWN (82.8)	36
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (83.2)	42
BOBBY VALENTINO Anonymous IDJMG (80.3)	56
FABLOUS FEAT. YOUNG JEEZY Diamonds IDJMG (84.5)	60
BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (87.0)	69
RHYTHMIC AIRPLAY	
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (80.3)	6
T-PAIN FEAT. YUNG JOC Buy You A Drank (Shawty Snappin') ZOMBA (72.5)	7
NE-YO Because Of You IDJMG (77.1)	9
BONE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	11
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	14
CIARA Like A Boy ZOMBA (72.8)	18
BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (76.0)	22
UNK 2 Step KOCH (74.5)	23
PAULA DEANDA When It Was Me RMG (70.9)	26
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	31
DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE, BABY We Takin' Over KOCH (73.0)	35
BOBBY VALENTINO Anonymous IDJMG (75.6)	37
JOJO Too Little Too Late UNIVERSAL MOTOWN (76.7)	-

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, VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: This data is used to compile Hot R&B/Hip-Hop Songs. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	20	#1 WASTED M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	31	31	16	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOWEN, P. DOUGLAS, R. HARBIN)	Carolina Fain EQUITY	31
2	1	15	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB	1	32	32	11	I GOT MCRE M. WRIGHT, R. J. THERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA	32
3	3	1	BEER IN MEXICO B. CANNON, K. CHESNEY (K. C. CHESNEY)	Kenny Chesney BNA	1	33	34	11	ALL MY FRIENDS SAY J. STEVENS (L. RYAN, J. S. EVENSEL, W. L. SON)	Luke Bryan CAPITOL NASHVILLE	33
4	4	1	STAND D. HUFF, RASCAL FLATTS (B. DALY, D. WORTON)	Rascal Flatts LYRIC STREET	4	34	35	8	A LITTLE MORE YOL W. KIRKPATRICK, L. LITTE, E. BIG TOWN (M. R. PATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY	34
5	5	15	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (NETTLES, K. BUSH, T. DWENS)	Sugarland MERCURY	5	35	42	3	(YOU WANT TO) MAKE A MEMORY D. HUFF (J. BON JOVI, R. S. AMOR, D. CHILD)	Bon Jovi ISLAND/MERCURY	35
6	6	22	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA	5	36	37	11	SAY YES D. DRAKE, B. DECKER, B. J. MES, C. SCHETZ, J. TURNER	Dusty Drake BIG MACHINE	36
7	7	34	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH	7	37	43	6	TENNESSEE J. LEVENTHAL, A. DEPODI (H. HARRIS)	The Wreckers MAVERICK/WARNER BROS. WRN	37
8	8	10	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, J. SIMPSON)	Toby Keith SHOW DOG NASHVILLE	8	38	39	5	DIRTY GIRL G. FUNDIS (R. RUTHERFORD, T. SHARR)	Terri Clark BNA	38
9	9	27	GREATEST GAINER GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY	9	39	41	17	MISSING YOU 2007 J. WHITE, S. BACGETT (J. WHITE, A. LEONARD, C. SANFORD)	Alison Krauss And John White ROUNDER	39
10	11	14	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	10	40	42	12	WHAT I DID LAST NIGHT B. BEAVERS (C. BRIT, B. PINSON)	Catherine Britt RCA	40
11	10	21	LONG TRIP ALONE B. BEAVERS (S. BOGARD, B. BEAVER, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	10	41	40	6	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MCFARLANE, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE	41
12	12	25	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, I. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE	12	42	44	5	SHE AIN'T RIGHT D. JOHNSON (A. THRASH, M. O'FLAW, W. MOBLEY)	Lee Erice ASYLUM/CURB	42
13	14	6	TICKS F. ROGERS (B. PAISLEY, K. LOWE, L. C. TOWNS)	Brad Paisley ARISTA NASHVILLE	13	43	45	3	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	43
14	13	17	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION	13	44	53	3	FALL K. STEGALL (C. MILLS, S. HEMMERS, S. HERR)	Clay Walker ASYLUM/CURB	44
15	17	32	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5	15	45	54	4	MISSING YEARS A. S. MARTIN (SHOWELL, D. O'BRIEN, C. BRAY)	Little Texas MIDNIGHT	45
16	20	5	AIR POWER WRAPPED T. BROWN, G. STRAIT (B. ROBINSON)	George Strait MCA NASHVILLE	16	46	49	3	FAMOUS IN A SMALL TOWN F. LIDDELL, M. NUCKLE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA	46
17	21	11	AIR POWER LUCKY MAN M. WRIGHT, R. J. THERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA	17	47	50	2	GOD DON'T MAKE MISTAKES M. BRIGHT (A. PETERGLICH, H. LINDSEY)	Jamie O'Neal CAPITOL NASHVILLE	47
18	18	22	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	18	48	47	1	LAST GOOD TIME FLYNNVILLE (M. N. D. BARRIK (L. W. SEMAN, N. COTY))	Flynnville Train SHOW DOG NASHVILLE	48
19	19	24	DON'T MAKE ME B. ROWAN (M. CANNON, GOODMAN, BRYANT, D. BERG)	Blake Shelton WARNER BROS./WRN	19	49	48	2	HOT SHOT DEBUT WHAT YOU GIVE AWAY V. GILL, J. HOBBS, J. N. EBONYK (V. GILL, B. ANDERSON)	Vince Gill With Sheryl Crow MCA NASHVILLE	49
20	23	9	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. LAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN	20	50	48	2	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB	50
21	22	27	STARTIN' WITH ME J. RITCHEY (J. DWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA	21	51	52	2	DAISY B. GALLIMORE (C. TOLLIER, A. SMITH, W. WARRIX)	Halfway To Hazard MERCURY	51
22	24	11	JOHNNY CASH M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW	22	52	52	2	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE	52
23	26	9	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFL, L. ROSE)	Taylor Swift BIG MACHINE	23	53	51	2	YOU'RE GONNA LOVE ME B. CANNON (F. GORLEY, E. SIMPSON)	Chris Young RCA	53
24	25	24	DIXIE LULLABY D. GEHMAN, J. POLLARD (P. GREEN, D. DAVIS, J. POLLARD)	Pat Green BNA	24	54	46	11	BOMSHEL STOMP C. HOWARD, E. PITTARELLI (B. KRISSE, C. E. PITTARELLI, C. CLARK)	Bonshel CURB	54
25	27	13	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLEF, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET	25	55	58	14	THE AMERICANS T. BROWN, J. A. EL, ENCAMP (J. MELLENCAMP)	John Mellencamp UNIVERSAL REPUBLIC/UMI/UNIVERSAL SOUTH	55
26	28	19	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA	26	56	59	7	SPOKEN LIKE A MAN T. JOHNSON, F. L. FEEK (C. FRASER, E. HILL, J. KEAR)	Blaine Larsen GIANTS/LAYR/BNA	56
27	29	12	GUYS LIKE ME J. JOYCE (C. CHURCH, D. RUITAN)	Eric Church CAPITOL NASHVILLE	27	57	59	7	CALLING ME D. HUFF (C. W. SEMAN, A. ROBOFF)	Kenny Rogers Featuring Don Henley CAPITOL NASHVILLE	57
28	30	5	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BEFF)	Rodney Atkins CURB	28	58	56	14	ALL I NEED B. J. WALKER, JR., R. TERMINI (S. SMITH, E. HILL)	Donovan Chapman CATEGORY 5	58
29	35	6	TOUGH C. MORGAN, P. O'DONNELL, C. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW	29	59	56	14	HOUSE LIKE THAT R. TERMINI, B. J. WALKER, JR. (C. JOHNSON)	Donovan Chapman CATEGORY 5	59
30	32	18	THAT KIND OF DAY D. HUFF, C. WISEMAN (S. BLUKIN, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET	30	60	NEW	1	GOOD KIND OF CRAZY L. MILLER (A. O'LEARY, J. MILLER)	Amy Calley CURB	60

Australian singer logs third consecutive top 40 entry. Prior singles include duet with Elton John, "Where We Both Say Goodbye."

Gill logs a new career-high debut, besting a pair of No. 50 openers in 1996 and 1997. Crow adds harmony vocals to single.

Single is second outing aimed at country radio from "Freedom's Road." First single, "Our Country," peaked at No. 39 in December.



HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		BILLY CURRINGTON Good Directions MERCURY (90.7)	9	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	19
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	1	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	10	JAKE OWEN Startin' With Me RCA (88.2)	21
TIM MCGRAW Last Dollar (Fly Away) CURB (82.7)	2	DIERKS BENTLEY Long Trip Alone CAPITOL NASHVILLE (82.6)	11	BUCKY COVINGTON A Different World LYRIC STREET (76.7)	25
RASCAL FLATTS Stand LYRIC STREET (82.9)	4	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	12	KELLIE PICKLER I Wonder BNA (84.8)	26
SUGARLAND Settin' MERCURY (89.6)	5	BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	13	CRAIG MORGAN Tough BROKEN BOW (88.3)	29
MARTINA MCBRIDE Anyway RCA (80.2)	6	EMERSON DRIVE Moments MIDAS (81.8)	14	☆ DUSTY DRAKE Say Yes BIG MACHINE (84.0)	36
JOE NICHOLS I'll Wait For You UNIVERSAL SOUTH (91.5)	7	TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (38.4)	15	TERRI CLARK Dirty Girl BNA (79.9)	38
TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	8	MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	17	TRACE ADKINS I Wanna Feel Something CAPITOL NASHVILLE (85.2)	52

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HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

UNDERWOOD REIGNS OVER CHART AGAIN

Carrie Underwood continues to draw applause on Hot Country Songs as "Wasted" becomes her third No. 1. Up 1.5 million audience impressions, "Wasted" amasses 35.2 million impressions during the tracking week (2-1), and follows previous chart-toppers "Jesus, Take the Wheel" (six weeks at No. 1) and "Before He Cheats" (five weeks at No. 1). Underwood's "Don't Forget to Remember Me" peaked at No. 2.

The new No. 1 makes Underwood the first



artist to hit the summit with three songs from a major label debut album since the Dixie Chicks did it in 1998-99 with "There's Your Trouble," "Wide Open Spaces" and "You Were Mine," all from the "Wide Open Spaces" set. She's now just one chart-topper shy of matching the four No. 1s by Brooks & Dunn from their debut, "Brand New Man." The duo is the only act in the 17-year-old Nielsen BDS era to rake in four No. 1s from a debut album.

—Wade Jessen

APR 21 2007 LATIN Billboard

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Includes songs like 'LA LLAVE DE MI CORAZON', 'ESE', 'IGUAL QUE AYER', etc.



After a slight slip last week, Chayanne reverses trajectory and soars into the top five with an impressive 32% audience gain.

After an absence of more than two years, Betzaida makes an impressive debut at No. 29 with its second charting Hot Latin single.



In her second week on this chart, Fanny Lu's 'No Te Pido Flores' zooms 38-24 with a 48% increase in listener impressions.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Includes songs like 'TUS PALABRAS', 'ESO Y MAS', 'PEGATE', etc.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Includes albums like 'Como Ama Una Mujer', 'Mi Vida Loca', 'Historia De Un Idolo', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Includes albums like 'Exitos', 'B.B.T. 2', 'Masterpiece: Nuestra Obra Maestra', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Includes albums like 'Cancones Clasicas De Marco Antonio Sotis', 'Trozos De Mi Alma 2', etc.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
2	7	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA 740 (EMI TELEVISIA)
3	9	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
4	6	ERES PARA MI	JULIETA VENEGAS (SONY BMG NORTE)
5	1	MANDA UNA SENAL	MANA (WARNER LATINA)
6	8	BENDITA TU LUZ	MANA (WARNER LATINA)
7	2	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)
8	4	TU RECUERDO	RICKY MARTIN FEAT. LA MAR DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
9	12	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
10	10	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
11	3	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
12	16	SI TU ME QUISIERAS	LU (WARNER LATINA)
13	11	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
14	-	TODO CAMBIO	CAMILA (SONY BMG NORTE)
15	15	HOY TENGO GANAS DE TI	RICARDO MONTANER (EMI TELEVISIA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
2	-	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
3	2	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	3	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
5	4	MIGUEL BOSE	PAPITO (WARNER LATINA)
6	5	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
7	6	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
8	10	JULIETA VENEGAS	_IMON Y SAL (SONY BMG NORTE)
9	9	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
10	11	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
11	12	VARIOUS ARTISTS	HOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATINO)
12	14	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
13	15	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISIA)
14	13	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
15	-	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	1	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
3	5	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISIA)
4	3	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
5	6	SHORTY SHORTY	XTREME (LA CALLE/UNIVISION)
6	4	LA OTRA	ILEGALES FEAT. MONCHY Y ALEXANDRA (UNIVERSAL LATINO)
7	10	LOS INFIELES	AVENTURA (PREMIUM LATIN)
8	8	QUE LLOREN	IVY QUEEN (UNIVISION)
9	11	DON'T MATTER	AKON (KONVICTUPFRONT/SRC/UNIVERSAL MOTOWN)
10	3	DON'T CRY	TOBY LOVE (SONY BMG NORTE)
11	3	CHICA VIRTUAL	DJ NELSON FEATURING ARCANGEL (WMS/UNIVERSAL LATINO)
12	2	BEAUTIFUL LIAR/BELLO EMBUSTERO	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA/SONY BMG NORTE)
13	7	NO SE DE ELLA (MY SPACE)	DON OMAR FEATURING WISIN & YANDEL (VI/MACHETE)
14	6	THIS IS WHY I'M HOT	MIMS (CAPITOL)
15	4	NOCHE DE ENTIERRO (NUESTRO AMOR)	LOS BENJAMINS FEAT. WISIN & YANDEL, DADDY Yankee, HECTOR "EL FATHER" & DON (MAS FLOW/MACHETE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
2	2	VARIOUS ARTISTS	DON OMAR PRESENTA: EL PENTAGONO (VI/MACHETE)
3	3	DON OMAR	KING OF KINGS (VI/MACHETE)
4	4	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
5	5	WISIN & YANDEL	PA'L MUNDO (MACHETE)
6	7	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
7	8	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
8	9	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
9	10	KINTO SOL	LOS HIJOS DEL MAIZ (UNIVISION/UG)
10	11	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
11	12	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
12	13	R.K.M. & KEN-Y	MASTERPIECE: SOLD OUT (PINA/UNIVERSAL LATINO)
13	6	DJ NELSON	FLOW LA DISCOTECA 2 (FLOW/UNIVERSAL LATINO)
14	15	TITO "EL BAMBINO"	TOP OF THE LINE: EL INTERNACIONAL (EMI TELEVISIA)
15	16	VARIOUS ARTISTS	DON OMAR PRESENTA: LOS BANOOLEROS RELODEO (ALLSTAR/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	ESE	CONJUNTO PRIMAVERA (FONOVISA)
2	1	DETALLES	LOS TIGRES DEL NORTE (FONOVISA)
3	3	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
4	5	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
5	6	UN IDIOTA COMO YO	QUEDEL (UNIVISION)
6	4	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
7	7	TUS PALABRAS	BANDA EL RECODO (FONOVISA)
8	13	MAS ALLA DEL SOL	JUAN SEBASTIAN MUISARI/BALBOA
9	12	DAME UN BESO	INTOCABLE (EMI TELEVISIA)
10	9	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
11	11	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATINO)
12	10	Y AQUI ESTOY	K-PAZ DE LA SIERRA DUET WITH ANA GABRIEL (DISA/EDIMONSA)
13	8	TAL VEZ	LOS PRIMOS DE DURANGO (MAR INTERNACIONAL)
14	14	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
15	15	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	JENNI RIVERA	MI VIDA LOCA (FONOVISA/UG)
2	-	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (SONY BMG NORTE)
3	1	LOS TIGRES DEL NORTE	DETALLES Y EMOCIONES (FONOVISA/UG)
4	2	GRUPO BRYNDIS	SOLO PIENSO EN TI (DISA)
5	3	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
6	6	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)
7	4	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
8	7	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 (FONOVISA/UG)
9	9	PESO CUATES DE SINALOA	PURO SIERRANO BRAVO (SONY BMG NORTE)
10	10	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	RECIO MIS CREADORES (DISA)
11	11	PESADO	EXITOS (WARNER LATINA)
12	12	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISA/UG)
13	-	SELENA	THROUGH THE YEARS/A TRAVES DE LOS AÑOS (EMI TELEVISIA)
14	11	DIANA REYES	TE VOY A MOSTRAR (UNIVERSAL LATINO)
15	14	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)

Billboard DANCE

APR 21 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	8	#1 RISE	SAMANTHA JAMES OM PROMO
2	3	9	DISCOTECH	YOUNG LOVE ISLAND PROMO/IDJMG
3	5	8	IT'S MY LIFE	S-BLUSH CJ PROMO
4	10	5	AUTOMATIC	ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
5	14	4	WITH LOVE	MILARY DUFF HOLLYWOOD PROMO
6	8	8	DRUMS IN THE CLUB	OSI RUSH HARRIS FEAT. DJ KEH & BAM BAM RUDDHVA ESNTON SILVER PROMO
7	6	9	SOME GIRLS	FEMRI DAUMAN 20884
8	1	10	U SPIN ME	INAYA DAY SILVER LABEL PROMO/TOMMY BOY
9	12	6	MAKE IT HAPPEN	MAYA AZUCENA KULT PROMO
10	16	6	GIMME GIMME (DISCO SHIMMY)	FRANKIE KNUCKLES NOICE! PROMO
11	13	13	ANGELICUS	DELERUM FEAT. ISABEL BAYRAKHARIAN NET/WERKOPROMO
12	13	13	YOU ARE WHY	JAWN TALLMAN SLAAG PROMO
13	1	1	LOVE ME OR HATE ME (F**K YCU!!!)	ADRY SOBERAINE DEF JAM PROMO/IDJMG
14	9	11	PEGATE	RICKY MARTIN SONY BMG NORTE PROMO
15	11	11	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
16	25	4	CHANGE	KIMBERLEY LOCKE CURB PROMO
17	17	7	SPOTLIGHT	AMADOR & CARIBBEI FEAT. GEORGIA NICOLE MOCHEO PRIMO PROMO
18	29	4	PUT SOME FUNK IN YOUR SHOES	IN BETWEEN FEAT. JEANIE TRACY & LARRY B/WHITE LION PROMO
19	28	5	SAY IT RIGHT	NELLY FURTADO MOSLEY PROMO/GEFFEN
20	22	7	THE CREEPS	CAMILLE JONES SILVER LABEL 2486/TOMMY BOY
21	19	12	I WANT TO LIVE	DEEPPAGE FLY PROMO
22	21	23	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN CO/DEESEE 41
23	28	7	GHOST	DEEPSKY AND JES BLACK HOLE PROMO
24	20	10	THE RIDDLE	ULTRA DANCE 08 ULTRA 1485
25	23	8	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 02379/MADACY

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	10	#1 SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
2	5	5	READ MY MIND	THE KILLERS ISLAND/IDJMG
3	2	18	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
4	7	4	WITH LOVE	HILARY DUFF HOLLYWOOD
5	-	6	CRY FOR YOU	SEPTEMBER ROBBINS
6	12	3	BY MY SIDE	FLANDERS ULTRA
7	11	3	BY THE WAY	JENNA DREY ROBBINS
8	4	20	U + UR HAND	PINK LAFACE/ZOMBA
9	8	1	STARS ALIGN	KASKADE ULTRA
10	11	13	PROPER EDUCATION	ERIC PRYZD VS. FLOYD DATA/POSITIVEMINISTRY OF SOUND/ULTRA
11	12	4	THE CREEPS	CAMILLE JONES SILVER LABEL/TOMMY BOY
12	14	3	I CAN'T TAKE IT	LOLA SOBRE
13	13	2	IRREPLACEABLE	BEYONCE COLUMBIA
14	1	1	TRULY MADLY DEEPLY	CASCADA ROBBINS
15	22	2	THE WORLD IS MINE	DAVID GUETTA VIRGIN
16	4	1	ONE LOVE WORLD LOVE	FRANK TI-AZY FEATURING YARDI DON ULTRA
17	3	3	BEAUTIFUL DAY	MATT DAREY DAREY PRODUCTS/TWISTED/KOCH
18	23	7	GHOST	DEEPSKY AND JES BLACK HOLE
19	-	4	REHAB	AMY WINEHOUSE UNIVERSAL REPUBLIC
20	-	3	CHANGES	CHRIS LAKE FEAT. LAURA V ROBBINS
21	9	12	RUNAWAY	JAMIROQUAI COLUMBIA
22	19	5	AUTOMATIC	ULTRA NATE SILVER LABEL/TOMMY BOY
23	5	8	CURIOUS	4 STRINGS ULTRA
24	-	2	REMEMBER ME	INTERSTATE FEATURING COLLEEN KELLY TOUCAN COVE
25	-	1	IN THE DARK	TIESTO ULTRA

HITS OF THE WORLD THE Billboard

APR
21
2007

THIS WEEK		LAST WEEK		SINGLES		(SOUNDSCAN JAPAN)		APRIL 10, 2007	
1	NEW								
2	1								
3	NEW								
4	3								
5	NEW								
6	2								
7	NEW								
8	NEW								
9	4								
10	5								

THIS WEEK		LAST WEEK		SINGLES		(THE OFFICIAL UK CHARTS CO.)		APRIL 8, 2007	
1	1								
2	2								
3	3								
4	5								
5	4								
6	NEW								
7	6								
8	NEW								
9	7								
10	NEW								

THIS WEEK		LAST WEEK		SINGLES		(MEDIA CONTROL)		APRIL 11, 2007	
1	1								
2	2								
3	NEW								
4	3								
5	4								
6	5								
7	6								
8	NEW								
9	7								
10	9								

THIS WEEK		LAST WEEK		SINGLES		(NIELSEN SOUNDSCAN INTERNATIONAL)		APRIL 21, 2007	
1	1								
2	NEW								
3	NEW								
4	NEW								
5	2								
6	4								
7	NEW								
8	6								
9	5								
10	3								
11	7								
12	12								
13	14								
14	11								
15	9								
16	10								
17	15								
18	NEW								
19	8								
20	16								

THIS WEEK		LAST WEEK		SINGLES		(SNEP/IFOP/TITE-LIVE)		APRIL 11, 2007	
1	1								
2	2								
3	3								
4	4								
5	5								
6	9								
7	6								
8	8								
9	10								
10	7								

THIS WEEK		LAST WEEK		SINGLES		(ARIA)		APRIL 8, 2007	
1	1								
2	3								
3	NEW								
4	2								
5	4								
6	7								
7	5								
8	10								
9	8								
10	6								

THIS WEEK		LAST WEEK		DIGITAL SINGLES		(SOUNDSCAN)		APRIL 21, 2007	
1	1								
2	NEW								
3	2								
4	4								
5	3								
6	5								
7	10								
8	6								
9	7								
10	8								

THIS WEEK		LAST WEEK		SINGLES		(FIMI/NIELSEN)		APRIL 10, 2007	
1	NEW								
2	1								
3	2								
4	5								
5	4								
6	3								
7	8								
8	6								
9	7								
10	30								

THIS WEEK		LAST WEEK		SINGLES		(PROMUSICAE/MEDIA)		APRIL 11, 2007	
1	1								
2	7								
3	2								
4	14								
5	6								
6	4								
7	13								
8	NEW								
9	11								
10	10								

THIS WEEK		LAST WEEK		ALBUMS		(SUCESSO MAGAZINE)		APRIL 11, 2007	
1	1								
2	4								
3	3								
4	2								
5	5								
6	10								
7	14								
8	7								
9	8								
10	17								

THIS WEEK		LAST WEEK		SINGLES		(ULTRATOP/GFK)		APRIL 11, 2007	
1	1								
2	2								
3	8								
4	4								
5	3								

THIS WEEK		LAST WEEK		SINGLES		(GLF)		APRIL 5, 2007	
1	2								
2	1								
3	8								
4	7								
5	11								

THIS WEEK		LAST WEEK		ALBUMS		(IRMA/CHART TRACK)		APRIL 6, 2007	
1	NEW								
2	1								
3	3								
4	2								
5	NEW								

THIS WEEK		LAST WEEK		SINGLES		(RECORD PUBLICATIONS LTD.)		APRIL 9, 2007	
1	1								
2	4								
3	5								
4	2								
5	3								

THIS WEEK		LAST WEEK		ALBUMS		(CAPIF)		APRIL 10, 2007	
1	NEW								
2	NEW								
3	NEW								
4	4								
5	3								
6	1								
7	2								
8	6								
9	7								
10	8								

THIS WEEK		LAST WEEK		SINGLES		(RECORD PUBLICATIONS LTD.)		APRIL 9, 2007	
1	1								
2	4								
3	5								
4	2								
5	3								

THIS WEEK		LAST WEEK		ALBUMS		(CAPIF)		APRIL 10, 2007	
1	NEW								
2	1								
3	16								
4	2								
5	4								

THIS WEEK		LAST WEEK		SINGLES		(RECORD PUBLICATIONS LTD.)		APRIL 9, 2007	
1	1								
2	4								
3	5								
4	2								
5	3								

THIS WEEK		LAST WEEK		ALBUMS		(CAPIF)		APRIL 10, 2007	
1	NEW								
2	NEW								
3	NEW								
4	4								
5	3								
6	1								
7	2								

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 11, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	10	GIRLFRIEND	AVRIL LAVIGNE RCA	10
2	1	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	1
3	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	3
4	2	GRACE KELLY	MIKA CASABLANCA/ISLAND	2
5	4	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	4
6	6	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP	6
7	8	I'M GONNA BE (500 MILES)	THE PROCLAIMERS/POTTER B/PINKIN A CHRYSALIS	8
8	7	MIRACLE	CASCADA ANDORFINE	7
9	5	DESTINATION CALABRIA	ALEX GAUDINO FT. CHRYSTAL WATERS DATA	5
10	9	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR	9
11	12	AUX ABRES CITOYENS	YANNICK NOAH SAINT GEORGE	12
12	17	HOW TO SAVE A LIFE	THE FRAY EPIC	17
13	11	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	11
14	14	GLAMOROUS	FERGIE FT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE	14
15	13	SUMMER WINE	VILLE VALD/NATALIA AVELON WARNER	13

ALBUMS

APRIL 11, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	1
2	2	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	2
3	3	JENNIFER LOPEZ	COMO AMA UNA MUJER EPIC	3
4	NEW	MAXIMO PARK	OUR EARTHLY PLEASURES WARP	1
5	4	AMY WINEHOUSE	BACK TO BLACK ISLAND	4
6	7	HERBERT GRONEMEYER	12 CAPITOL	7
7	NEW	KINGS OF LEON	BECAUSE OF THE TIMES RCA	1
8	10	CASCADA	EVERYTIME WE TOUCH ANDORFINE	10
9	6	TAKE THAT	BEAUTIFUL WORLD POLYDOR	6
10	8	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA	8
11	NEW	BEATSTEAKS	LIMBO MESSIAH WARNER	1
12	11	ELTON JOHN	ROCKET MAN - THE DEFINITIVE HITS MERCURY	11
13	NEW	ANDREA BERG	DIE NEUE BEST OF ARIOLA	1
14	NEW	TIMBALAND	SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE	1
15	5	SIMPLY RED	STAY SIMPLYRED.COM	5

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 11, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	WHAT GOES AROUND COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	1
2	2	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	2
3	3	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	3
4	8	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA	8
5	4	GRACE KELLY	MIKA CASABLANCA/ISLAND	4
6	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	5
7	7	AMERICA	RAZORLIGHT VERTIGO	7
8	10	RUBY	KAISER CHEIFS B-UNIQUE/POLYDOR	10
9	6	I DON'T NEED A MAN	THE PUSSYCAT DOLLS A&M/INTERSCOPE	6
10	11	SHINE	TAKE THAT POLYDOR	11
11	12	SHEIS MADONNA	ROBBIE WILLIAMS CHRYSALIS	12
12	9	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP MUSIC	9
13	13	CHASING CARS	SNOW PATROL FICTION/POLYDOR	13
14	15	GIRLFRIEND	AVRIL LAVIGNE RCA	15
15	1	FAIRYTALE GONE BAD	SUNRISE AVENUE EMI	1

SALES DATA COMPILED BY

Nielsen SoundScan

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Billboard ALBUMS

APR 21 2007

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	CERT.
1	1	1	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	1	
2	3	5	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTEK/CAPITOL 0592/EMI CMG	5	
3	4	7	GREATEST GAINER TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	7	
4	NEW		J MOSS	VZ... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	1	
5	2	2	THIRD DAY	CHRONOLOGY: VOLUME ONE ESSENTIAL 10838/PROVIDENT-INTEGRITY	2	
6	27		VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	27	
7	6	5	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	5	
8	10	58	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	58	
9	NEW		THE CHARIOT	FIANCEE SOLID STATE 9015/EMI CMG	1	
10	7	5	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	5	
11	9	67	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	67	
12	13	84	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	84	
13	8	51	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	51	
14	12	28	CHRIS TOMLIN	SEE THE MORNING SIXTEPS/SPARROW 2828/EMI CMG	28	
15	NEW		NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	1	
16	17	23	NEWSBOYS	GO INPOP 1383/EMI CMG	23	
17	16	27	SKILLET	COMATOSE AROENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	27	
18	11	7	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG	7	
19	NEW		VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TIME LIFE	1	
20	15	32	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	32	
21	18	28	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	28	
22	1	2	ALABAMA	SONGS OF INSPIRATION II RCA NASHVILLE 06065/PROVIDENT-INTEGRITY	2	
23	23	15	SWITCHFOOT	OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	15	
24	20	22	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	22	
25	NEW		BETHANY DILLON	WAKING UP SPARROW 3868/EMI CMG	1	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	CERT.
1	1	1	J MOSS	VZ... PAJAM/GOSPO CENTRIC 87214/ZOMBA	1	
2	1	10	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	10	
3	2	65	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	65	
4	NEW		NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	1	
5	3	81	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	81	
6	4	43	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	43	
7	7	27	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	27	
8	6	20	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 973109/BUNGALO	20	
9	5	4	THE MCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA	4	
10	10	22	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	22	
11	8	9	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 P00IUM 2536	9	
12	13	90	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	90	
13	11	27	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	27	
14	12	24	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	24	
15	14	26	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA	26	
16	NEW		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	1	
17	15	3	SHIRLEY MURDOCK	SOULFOOD TYSCOT 984155	3	
18	16	5	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MOM/JEG 5987/KOCH	5	
19	20	46	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	46	
20	9	3	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	3	
21	29	31	GREATEST GAINER LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	31	
22	22	5	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 P00IUM 2505	5	
23	NEW		THE MIGHTY CLOUDS OF JOY	MOVIN' EMI GOSPEL 67322	1	
24	18	25	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 8528/LIGHT	25	
25	19	7	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	7	

CHARTS LEGEND

See below for complete legend information.

APR 21 2007 ALBUMS

SALES DATA
COMPILED BY

Nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓛ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓟ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, 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 Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 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 Songs for more than 20 weeks and rank below No. 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 No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 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.

HIT PREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓜ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMP/INT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	3	#1 ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
2	3	5	ARCADE FIRE	NEON BIBLE MERGE 285 (14.98)	
3	3	4	ANTHONY HAMILTON	SOUTHERN COMFORT MEROVINGIAN 002/IMPERIAL (17.98)	
4	5	11	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
5	2		PRODIGY	RETURN OF THE MAC THE INFAMOUS 5534/KOCH (17.98)	
6	8	35	GREATEST GAINER HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURSI DRIVE-THRU 83645 (11.98)	
7	NEW		CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS ENTERTAINMENT 361129/SIX DEGREES (16.98)	
8	NEW		POISON THE WELL	VERSIONS FERRET 080 (13.98)	
9	10	6	SILVERSN PICKUPS	CARNAVAS DANGERBIRD 009* (11.98)	
10	13	89	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
11	12	10	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
12	7	3	INSANE CLOWN POSSE	THE TEMPEST PSYCHOPATHIC 4063 (15.98)	
13	4	2	CLUTCH	FROM BEALE STREET TO OBLIVION ISSACHAR 00419/DRT (15.98)	
14	9	27	UNK	BEAT'N DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
15	17	53	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
16	11	51	JUANITA BYNAM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
17	NEW		MARTIN SEXTON	SEEDS KITCHEN TABLE 005 (15.98)	
18	14	3	ANDREW BIRD	ARMCHAIR APOCRYPHA FAT POSSUM 1058* (16.98)	
19	26	79	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
20	28	89	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓟ	
21	15	4	TYPE O NEGATIVE	DEAD AGAIN STEAMHAMMER 9919/SPV (17.98)	
22	NEW		UMPHREY'S MCGEE	THE BOTTOM HALF SCI FIDELITY 1056 (16.98)	
23	6	2	THA DOGG POUND	DOGG CHIT GANGSTA ADVISORY 5539/KOCH (17.98)	
24	29	5	PETER BJORN AND JOHN	WRITERS BLOCK ALMOSTGOLD 002 (12.98)	
25	19	22	JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) KOCH 5964 (17.98)	
26	20	21	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
27	31	6	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811 (17.98)	
28	23	5	SHAW-BLADES	INFLUENCE VHI CLASSIC 00106 (13.98)	
29	21		PATTY GRIFFIN	CHILDREN RUNNING THROUGH ATQ 0036 (15.98)	
30	22	5	AIR	POCKET SYMPHONY AIRCROLOGY 83761*/ASTRALWERKS (17.98)	
31	33	9	EMERSON DRIVE	COUNTRIIFIED MONI AGE 90088/MIDAS (13.98)	
32	24	9	BLOC PARTY	A WEEKEND IN THE CITY VICE 94598* (15.98)	
33	27	5	CHIMAIRA	RESURRECTION FERRET 078 (13.98) Ⓟ	
34	NEW		JARVIS COCKER	JARVIS ROUGH TRADE 1 (15.98)	
35	16	3	EL-P	I'LL SLEEP WHEN YOU'RE DEAD DEFINITIVE JUX 137* (15.98)	
36	25	3	TED LEO AND THE PHARMACISTS	LIVING WITH THE LIVING TOUCH AND GO 302* (15.98)	
37	NEW		SHERWOOD	A DIFFERENT LIGHT MYSPACE 10001 (11.98)	
38	50	6	JOHNNY CASH	JC: JOHNNY CASH SUN/MADACY SPECIAL PRODUCTS 52550/MADACY (13.98 CD/DVD) Ⓟ	
39	35	15	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
40	38	11	ATREYU	THE BEST OF ATREYU VICTORY 345 (16.98 CD/DVD) Ⓟ	
41	RE-ENTRY		CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
42	30	3	J DILLA	RUFF DRAFT STONES THROW 2153* (15.98)	
43	41	11	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY (13.98)	
44	32	7	EXPLOSIONS IN THE SKY	ALL OF A SUDDEN I MISS EVERYONE TEMPORARY RESIDENCE 099* (15.98)	
45	43	22	PITBULL	EL MARIEL FAMOUS ARTISTS 2820*/TVT (18.98)	
46	NEW		MANOWAR	GODS OF WAR MAGIC CIRCLE 85602/SPV (17.98)	
47	RE-ENTRY		VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
48	36	17	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
49	48	13	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
50	34	6	B.G. AND THE CHOPPER CITY BOYZ	WE GOT THIS CHOPPA CITY 5700/KOCH (17.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMP/INT / DISTRIBUTING LABEL)	CERT
1	NEW		#1 KINGS OF LEON	BECAUSE OF THE TIMES RCA 03776/RMG	
2	1	3	MODEST MOUSE	WE WERE DEAD BEFORE THE SHIP EVEN SANK EPIC 86139*/SONY BMG	
3	3	4	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428/UMRG	
4	NEW		TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND 008594*/INTERSCOPE	
5	NEW		PAUL WALL	GET MONEY STAY TRUE SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG	
6	2	2	YOUNG BUCK	BUCK THE WORLD G-UNIT 008030*/INTERSCOPE	
7	NEW		SHADOWS FALL	THREADS OF LIFE ATLANTIC 115516/AG	
8	NEW		BLACK SABBATH	THE DIO YEARS WARNER BROS. 116668/RHINO	
9	4	5	ARCADE FIRE	NEON BIBLE MERGE 285	
10	NEW		CHEVELLE	VENA SERA EPIC 02698/SONY MUSIC	
11	NEW		STATIC-X	CANNIBAL REPRISE 101710/WARNER BROS.	
12	5	4	NEIL YOUNG	LIVE AT MASSEY HALL 1971 REPRISE 43320/WARNER BRCS. Ⓟ	
13	NEW		FOUNTAINS OF WAYNE	TRAFFIC AND WEATHER VIRGIN 74420	
14	RE-ENTRY		BEYONCE	B'DAY COLUMBIA 90920*/SONY MUSIC	
15	NEW		BRANDI CARLILE	THE STORY COLUMBIA 00802/SONY MUSIC	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMP/INT / DISTRIBUTING LABEL)	CERT
1	1	10	#1 CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
2	NEW		CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS ENTERTAINMENT 361129/SIX DEGREES	
3	2	20	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
4	5	23	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
5	3	4	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
6	4	27	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
7	11		GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
8	11	18	CIRQUE DU SOLEIL	CORTEO CIRQUE DU SOLEIL 25 Ⓟ	
9	7	5	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
10	9	6	VARIOUS ARTISTS	IRISH TENORS MADACY SPECIAL PRODUCTS 52839/MADACY	
11	8	19	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/hip-O 007891/UME	
12	13	32	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
13	3		SOUNDTRACK	THE LOST CITY UNIVISION 310968/JUG	
14	RE-ENTRY		VARIOUS ARTISTS	CELTIC DREAMS BCI 41674	
15	12	5	FIJI	XPERIENCE BLIND MAN SOUND 62007/PUNAHOLE	

TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMP/INT / DISTRIBUTING LABEL)	CERT
1	2	24	#1 HANNAH MONTANA	TV SOUNDTRACK (WALT DISNEY)	
2	1	2	DISNEYMANIA 5: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)	
3	4	1	KIDZ BOP 11	KIDZ BOP KIDS (RAZOR & TIE)	
4	1	1	JUMP IN!	TV SOUNDTRACK (WALT DISNEY)	
5	5	4	RADIO DISNEY JAMS 9	VARIOUS ARTISTS (WALT DISNEY)	
6	6	65	HIGH SCHOOL MUSICAL	TV SOUNDTRACK (WALT DISNEY)	
7	8	34	THE CHEETAH GIRLS 2	SOUNDTRACK (WALT DISNEY)	
8	9	26	RADIO DISNEY: PARTY JAMS	VARIOUS ARTISTS (WALT DISNEY)	
9	7	152	BABY EINSTEIN: LULLABY CLASSICS	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
10	11	53	DISNEYMANIA 4: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)	
11	14	36	KIDZ BOP 10	KIDZ BOP KIDS (RAZOR & TIE)	
12	10	9	EASTER FAVORITES	CEDARMONT KIDS (CEDARMONT KIDS/SONY MUSIC)	
13	12	24	DISNEY'S: MICKEY MOUSE CLUBHOUSE	TV SOUNDTRACK (WALT DISNEY)	
14	15	5	BIG IDEA'S VEGGIETALES: A VERY VEGGIE EASTER	VEGGIETALES (BIG IDEA)	
15	—	48	RADIO DISNEY JAMS 8	VARIOUS ARTISTS (WALT DISNEY)	

MUSIC VIDEO

TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	1	#1 ROCKET MAN: NUMBER ONES 2 WKS CHRONICLES/ROCKET/ISLAND/MERCURY/UMJ/UNIVERSAL MUSIC & VIDEO DIST. 009860 (13.98 CD/DVD)	Elton John	
2	6	LIVE! THE LIGHT IT UP TOUR JIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	
3	2	CRYSTAL VISION... THE VERY BEST OF STEVIE NICKS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 101885 (25.98 CD/DVD)	Stevie Nicks	
4	6	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
5	12	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
6	4	LIVE AT MASSEY HALL 1971 REPRISE MUSIC VIDEO/WARNER MUSIC VISION 43327 (25.98 CD/DVD)	Neil Young	
7	10	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
8	5	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
9	14	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
10	1	BESIDE YOU IN TIME INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 838409 (19.98 DVD)	Nine Inch Nails	
11	12	CELTIC WOMAN MANHATTAN/EMM MUSIC VIDEO 14604 (19.98 DVD)	Celtic Woman	1
12	3	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
13	7	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
14	20	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
15	6	VENCEDOR UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.98 CD/DVD)	Valentin Elizalde	
16	5	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY EMG VIDEO 02290 (14.98 DVD)	Il Divo	1
17	3	THE CONFESSIONS TOUR WARNER BROS./WARNER MUSIC VISION 44489 (25.98 CD/DVD)	Madonna	
18	3	LOVE CAN TURN THE WORLD: LIVE FROM SOUTH AFRICA GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 0 44740 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
19	1	SOUTH AFRICAN HOMECOMING GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 0 44738 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
20	39	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	10
21	4	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica	
22	21	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
23	30	10 DAYS OUT: BLUES FROM THE BACKROADS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49294 (25.98 CD/DVD)	Kenny Wayne Shepherd	
24	23	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
25	22	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 DVD)	Beck	

HOT VIDEOCLIPS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 GO GETTA 3 WKS YOUNG JEEZY FEAT. R. KELLY (CORPAC/THUS/DEF JAM/JMG)	
2	6	THIS IS WHY I'M HOT MIMS CAPITOL	
3	7	I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN (JIVE/ZOMBA)	
4	10	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
5	NEW	RIGHT HERE IN MY ARMS MIMS JIMMY FRANKS/UNIVERSAL REPUBLIC	
6	8	LIKE A BOY CIARA (LAFACE/ZOMBA)	
7	3	BECAUSE OF YOU NE-YO (DEF JAM/JMG)	
8	16	READ MY MIND THE KILLERS (ISLAND/JMG)	
9	4	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
10	5	2 STEP UNK (BIG OOMP/KOCH)	
11	15	POP, LOCK & DROP IT HUEY HITZ COMMITTEE (JIVE/ZOMBA)	
12	13	CANDYMAN CHRISTINA AGUILERA (RCA/RMG)	
13	18	IT'S NOT OVER DAUGHTRY (RCA/RMG)	
14	NEW	IT'S ME SNITCHES SWIZZ BEATZ (UNIVERSAL MOTOWN)	
15	23	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	
16	25	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)	
17	5	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	
18	NEW	MAKES ME WONDER MARDONS (A&M/OCTONE/INTERSCOPE)	
19	2	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.A.M./A&M/INTERSCOPE)	
20	3	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
21	22	THE SWEET ESCAPE GWEN STEFANI (FEATURING AKON) (INTERSCOPE)	
22	NEW	GET IT SHAWTY LLOYD THE INC./UNIVERSAL MOTOWN	
23	24	COLORFUL ROCCO DELUCA & THE BURDEN (IRONWORKS)	
24	17	UPGRADE U BEYONCE (FEATURING JAY-Z) (COLUMBIA)	
25	NEW	GET BUCK YOUNG BUCK (G-UNIT/INTERSCOPE)	

VIDEO MONITOR™

THIS WEEK	ARTIST	TITLE
1	MTV	HIM, RIGHT HERE IN MY ARMS
2		YOUNG JEEZY, GO GETTA
3		CHRISTINA AGUILERA, CANDYMAN
4		MAROONS, MAKES ME WONDER
5		AKON, DON'T MATTER
6		JUSTIN TIMBERLAKE, WHAT GOES AROUND...COMES AROUND
7		AMY WINEHOUSE, YOU KNOW I'M NO GOOD
8		DIDDY, LAST NIGHT
9		MADINA LAKE, HOUSE OF CARDS
10		MIMS, THIS IS WHY I'M HOT
1	BET	YOUNG JEEZY, GO GETTA
2		R. KELLY OR BOW WOW, I'M A FLIRT
3		CIARA, LIKE A BOY
4		SAMMIE, COME WITH ME
5		NE-YO, BECAUSE OF YOU
6		HUEY, POP, LOCK & DROP IT
7		UNK, 2 STEP
8		LLOYD, GET IT SHAWTY
9		MIMS, THIS IS WHY I'M HOT
10		SWIZZ BEATZ, IT'S ME SNITCHES
1	GAC	MARTINA MCBRIDE, ANYWAY
2		SUGARLAND, SETTLIN'
3		JOE NICHOLS, I'LL WAIT FOR YOU
4		TIM MCGRAW, LAST DOLLAR (FLY AWAY)
5		TOBY KEITH, HIGH MAINTENANCE WOMAN
6		ALAN JACKSON, A WOMAN'S LOVE
7		CARRIE UNDERWOOD, WASTED
8		TRACE ADKINS, LADIES LOVE COUNTRY BOYS
9		EMERSON DRIVE, MOMENTS
10		DIERKS BENTLEY, LONG TRIP ALONE

LAUNCH PAD

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2007

TOP HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 CEU URBAN JUNGLE/HEAR/STARBUCKE ENTERTAINMENT 361129/SIX DEGREES (6.98)	CeU	
2	2	27	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
3	2	18	GREATEST GAINER BOYS LIKE GIRLS COLUMBIA 05572/SCNY MUSIC (11.98)	Boys Like Girls	
4	NEW		SICK PUPPIES FMR 89752/VIRGIN (12.98)	Dressed Up As Life	
5	4	52	BULLET FOR MY VALENTINE RHUSTKILL 74 (13.98)	The Poison	
6	NEW		MARTIN SEXTON FITCHEN TABLE 005 (15.98)	Seeds	
7	NEW		UMPHREY'S MCGEE SCI FIDELITY 1056 (16.98)	The Bottom Half	
8	8	9	PETER BJORN AND JOHN ALMOSTGOLD 002 (12.98)	Writer's Block	
9	1	1	MADINA LAKE ROADRUNNER 18085 (11.98)	From Them, Through Us, To You	
10	1	2	THE JOHN BUTLER TRIO -ARRAH/ATLANTIC 101649/AG (13.98)	Grand National	
11	9	11	KTREME -A CALLE 340011/UG (13.98)	Haciendo Historia	
12	10	14	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
13	NEW		JARVIS COCKER ROUGH TRADE 1 (15.98)	Jarvis	
14	6	6	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	
15	11	29	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
16	13	7	EVERLIFE BUENA VISTA 861590/WALT DISNEY (11.98)	Everlife	
17	7	3	TED LEO AND THE PHARMACEUTS TOUCH AND GO 302* (15.98)	Living With The Living	
18	38	4	SHERWOOD MYSACE 10001 (11.98)	A Different Light	
19	21	75	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
20	NEW		MANOWAR MAGIC CIRCLE 85602/SPV (17.98)	Gods Of War	
21	13	19	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
22	25	40	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.58) ⊕	Inhuman Rampage	
23	17	16	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
24	NEW		JONATHA BROOKE BAD OOG 60307 (17.98)	Careful What You Wish For	
25	31	3	FAMILY FORCE 5 MAVERICK MOND VS STEREO/GOTEE 49-62/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
26	16	16	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
27	26	26	CHIODOS EQUAL VISION 136 (14.98 CD/DVD) ⊕	All's Well That Ends Well	
28	36	24	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98) ⊕	Mighty To Save: Live	
29	14	3	TRACEY THORN ASTRALWERKS 83901* (16.98)	Out Of The Woods	
30	RE-ENTRY		GIRL AUTHORITY ZOE 431109/ROUNDER (14.98) ⊕	Road Trip	
31	NEW		AMERICAN HEAD CHARGE NITRUS 00030 (17.98 CD/DVD) ⊖	Can't Stop The Machine	
32	33	18	RED ESSENTIAL 10807 (12.98)	End Of Silence	
33	37	3	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
34	15	3	MAYLENE AND THE SONS OF DISASTER FERRET 079 (13.98)	II	
35	24	3	SEVENTH DAY SLUMBER BEC 52705 (17.98) ⊕	Finally Awake	
36	30	5	THE STOOGES VIRGIN 64648* (12.98)	The Weirdness	
37	29	18	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
38	NEW		KURT ELLING CONCORD JAZZ 30138/CONCORD (18.98)	Nightmoves	
39	28	5	ALBERT HAMMOND, JR. SCRATCHIE 3908/NEW LINE (13.98)	Yours To Keep	
40	NEW		CHRIS KNIGHT DRIFTER'S CHURCH PRODUCTIONS 0010 (16.98)	The Trailer Tapes	
41	19	1	HAYSTAK STREET FLAVOR/40 WEST 7920/STREET LEVEL (15.98)	Crackavelli	
42	34	13	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	
43	39	7	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
44	RE-ENTRY		LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
45	42	2	TIM WILSON CAPITOL NASHVILLE 58526 (12.98)	But I Could Be Wrong	
46	NEW		JOHNNY VICIOUS THRIVEDANCE 90761 /THRIVE (19.98)	ThriveMix Presents: Electro	
47	1	1	KIM WATERS SHANACHIE 5147 (18.98)	You Are My Lady	
48	RE-ENTRY		TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	
49	32	3	LORDI THE END 080 (15.98)	The Arockalypse	
50	48	3	PANDA BEAR PAW TRACKS 14 (13.98)	Person Pitch	

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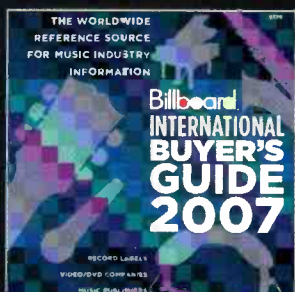
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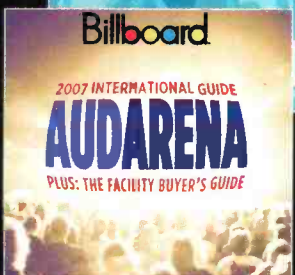
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MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

Billy Thorpe, 60

Australian rock legend **Billy Thorpe**, 60, died Feb. 28 of a heart attack at Sydney's St. Vincent's Hospital.

At age 10, Thorpe played his first gig and within six months was performing songs on local TV. He auditioned for a children's TV show, was signed and was quickly dubbed "Little Rock Allen—Australia's youngest rock'n'roller."



Thorpe developed his rock style as he grew. In the early years he often dabbled in country music and in 1957 formed his first band, the Planets, which performed with Jerry Lee Lewis and Little Richard. Thorpe was just 12.

When he was 16, he formed Billy Thorpe & the Aztecs. Eight months later they had the No. 1 record in Australia and played their first major concert to 60,000 people in Melbourne.

In 1979, he released the epic rock song "Children of the Sun," which reached No. 41 on The Billboard Hot 100. He continued recording, found a lucrative sideline in advertising composition and authored two autobiographical books. The first, "Sex and Thugs and Rock'n'Roll," sold more than 150,000 copies. "Most People I Know (Think That I'm Crazy)," which was published in 1998, became the No. 1-selling book in Australia.

DEATHS

Amelia S. Haygood, 87, a former psychologist whose passion for classical music propelled her to found indie label Delos in the '70s and become a leader in digital recording, died March 19 in her Santa Monica, Calif., home.

The Los Angeles-based label, once called Delos Records and now named Delos International, was the first independent classical label to issue its own CDs in the United States. The company has recorded a variety of top artists, from baritone opera singer Dmitri Hvorostovsky to conductor Constantine Orbelian and cellist Janos Starker.

Haygood took on several professions before becoming a label executive. After earning her bachelor's degree in history and international law, she became editor/director of publications in Washington, D.C., at the Interdepartmental Committee on Cultural and Scientific Cooperation and later went on to practice clinical psychology.

In 1973, after rethinking her life following a friend's terminal illness, Haygood took \$150,000 from her savings and started Delos in her home.

Haygood leaves her stepson, Robert Haygood of Scottsdale, Ariz.; 13 step-grandchildren; and several step-great-grandchildren.

Ray Cham, 35, Emmy Award-nominated songwriter/producer, March 4 from injuries sustained in a motorcycle accident in Los Angeles.

Cham started his career in 1998 working as a musician/arranger for such acts as TLC, Aaron Hall, Morris Day, Tracy

Spencer and Brandy. He was an in-demand producer, arranger, musician and songwriter, having written for the likes of Christina Aguilera, Sting, Mya, Sounds of Blackness, Miami Sound Machine and Hoku.

Most recently he was a songwriter, producer and music supervisor for many Disney musicals and TV shows, including "The Cheetah Girls" and "High School Musical." He was a 2006 Emmy nominee for outstanding original music and lyrics for co-writing the song "Get'cha Head in the Game." He also worked as music supervisor/composer for the Disney Channel film "Gotta Kick It Up" and wrote, produced and did tour arrangement for the Cheetah Girls' CD and tour.

Through his company Last Man Standing, Cham developed talent as well as wrote songs for the next "High School Musical" movie and CD.

Cham is survived by his wife, Alexandria Cham; two children, Raymond Jr. and Romijn; and his brother, Greg Cham.

Fred Held, 62, a longtime sales executive in the independent distribution and label sector, died March 6 from cancer in Decatur, Tenn.

During his 40-year career, Held worked at a number of companies promoting multiple genres, but he was best-known for the time he spent in the Miami area championing disco and dance music. In fact, he was one of the first industry executives to work music directly to nightclubs.

Held worked records by Gloria Gaynor, War, Salt-N-Pepa, Shannon, 2 Live Crew,

James Brown, Millie Jackson, Fifth Dimension, Erotic Exotic, D.J. Magic Mike, Eazy E., Sir Mix-a-Lot, Soul Sonic Force, Sylvester, Patrick Cowley and the Osmonds, among others. Last year he was honored with a lifetime achievement award at the Winter Music Conference.

Joni Foraker, 48, Borman Entertainment VP, died March 9 after a long battle with cancer. Foraker headed the Nashville office of the Los Angeles-based management firm.

Her 30-year career began with DiCesare-Engler Productions, a Pittsburgh-based concert promoter and venue owner. In 1982 she joined international booking agency ICM in New York as an assistant agent. Two years later, she accepted a position with management firm the Mark Specator Co. to work with 38 Special, Patty Smyth and Joan Baez, concentrating on touring, promotion and publicity.

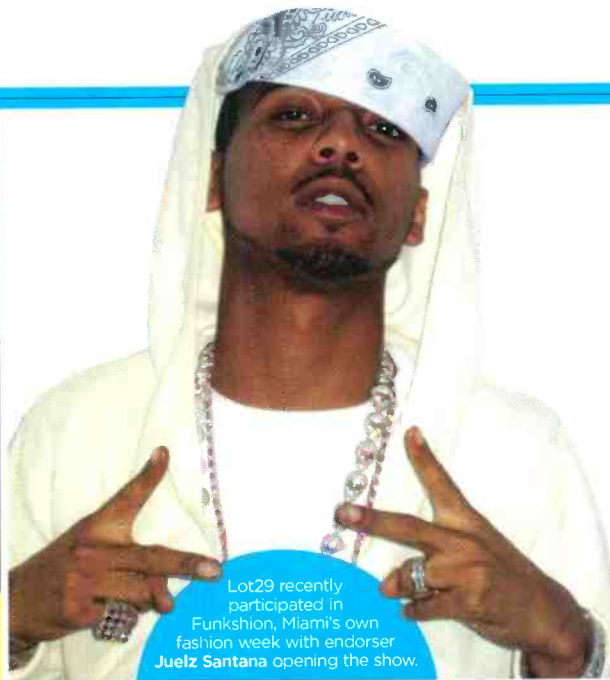
In 1992, she joined Borman Entertainment as director of tour operations and marketing. She was elevated to VP in 1994 and co-founded the company's Nashville office two years later. She also played a key role in the creation and execution of numerous charity events and concerts.

Foraker is survived by her husband, Brian, and son, Jackson. In lieu of flowers, donations can be made to the Jackson Foraker Fund, c/o Flood, Bumstead, McCready & McCarthy, P.O. Box 331549, Nashville, TN 37203 or to St. Jude Children's Research Hospital in her name at 1305 16th Ave. South, Nashville, TN 37212.

THORPE: GLENN A. BAKER ARCHIVES/REDFERNS/RETNA LTD



Elle hosted a VIP event April 5 at Boulevard 3 in Hollywood in honor of its Green Issue and the launch of the Stop Global Warming Bus created by guest editor **Laurie David** and **Sheryl Crow**. From left are David, Crow, actress **Eva Longoria** and Elle editor-in-chief **Roberta Myers**.



Lot99 recently participated in Funkshion, Miami's own fashion week with endorser **Juelz Santana** opening the show.



Stevie Wonder was the recipient of the first ASCAP American Troubadour Award at a musical tribute hosted by ASCAP president **Marilyn Bergman** before members of Congress on Capitol Hill March 13 in Washington, D.C. Among the artists taking part in the all-star salute were **Wyclef Jean**, **Smokey Robinson**, **India Arie**, **Wynonna** and **Joan Osborne**. Pictured, from left, are Wonder, Bergman and tribute participant **Tony Bennett**.



BMI LATIN MUSIC AWARDS

EMI's 14th annual Latin Awards featured music well past midnight, courtesy of norteño group **Los Tigres del Norte**, honored with the BMI Icon award. The evening honored the writers and publishers of BMI's 50 most-performed Latin songs on U.S. radio and TV. The songwriter of the year award was a triple tie among **Juan Luis Morena Luna** and **Llanel Veculila Malave** (better-known as reggaeton duo **Wisin & Yandel**), songwriter/producer **Francisco Saldana** (Luny of duo **Luny Tunes**) and corrido master **Manuel Eduardo Toscano**. "La Tortura," written by **Shakira** and **Luis Fernando Ochoa** was song of the year, and EMI-Blackwood Music took the publisher prize for the first time, with nine songs among the top 50. Another standout of the evening was BMI president/CEO **Del Bryant**, who gave an inspired opening speech in Spanish and introduced assistant VP **Delia Orjuela** for her inaugural awards presentation as head of BMI's Latin music division. PHOTOS: COURTESY OF LESTER COHEN

ABOVE: From left are **Los Tigres del Norte's Oscar Lara** and **Luis Hernández**, BMI president/CEO **Del Bryant**, **Los Tigres del Norte's Jorge Hernández**, BMI assistant VP of Latin music **Delia Orjuela** and **Los Tigres del Norte's Hernan Hernández** and **Eduardo Hernández**.

ABOVE RIGHT: From left are **Luis Fernando Ochoa**, BMI president/CEO **Del Bryant**, **Luny Tunes' Victor "Tunes" Cabrera**, BMI senior VP of writer/publisher relations **Phil Graham**, BMI assistant VP of Latin music **Delia Orjuela**, **Manuel Eduardo Toscano** and **Luny Tunes' Francisco "Luny" Saldana**.

RIGHT: From left are BMI senior VP of writer/publisher relations **Phil Graham**, EMI-Blackwood Music president/CEO **Roger Faxon**, BMI assistant VP of Latin music **Delia Orjuela**, EMI Music Publishing regional managing director **Nestor Cason** and BMI president/CEO **Del Bryant**.



The Make-a-Wish Foundation presented Good Charlotte with the **Chris Grecius Celebrity Award**, which honors the recipient's passion and dedication to the founder's mission through wish-granting, giving and volunteering. From left are Good Charlotte's **Dean Butterworth**, **Paul Thomas** and **Joel Madden**; New York chapter representative **Jay Patrick**; and Good Charlotte's **Billy Martin** and **Benji Madden**. PHOTO: COURTESY OF PAUL HAWTHORNE/STAR PIX



Foo Fighters re-signed with **RCA Records** and will return to the studio to work on their sixth album. Pictured standing, from left, are **Foo Fighters' manager John Silva**, **Foo Fighters' Nate Mendel** and **Chris Shiflett**, **RCA Records executive VP of A&R Ashley Newton**, **Foo Fighters' Taylor Hawkins** and **RCA GM Richard Sanders**. Sitting, from left, are **BMG president/COO Charles Goldstuck**, **BMG chairman/CEO Clive Davis** and **Foo Fighters' Dave Grohl**. PHOTO: COURTESY OF LARRY BUSACCA

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

COMMA OFFERS FIX TO BANDS AND BRANDS

Earlier this year, Chicago-based music production house Comma Music tapped Leo Burnett VP Bonny Dolan to join its team as executive producer/artist liaison. Track now hears that the musically savvy Dolan will also head up Comma's new division, Fix, which focuses on bringing the music and advertising industries closer together. Dolan will report to Comma co-owners Larry Pecorella and Bryan Rheude.

Pecorella likens today's branded entertainment landscape to the Wild, Wild West. "A lot of people want to work with each other—labels, artists, managers, publishers, agencies—but there are many agendas involved," Pecorella tells Track. "It's good to have one person in the middle to coordinate everything. And it helps if that person knows music and advertising."

Rheude concurs and adds, "Bonny has deep relationships on both sides of the fence. She is also a tastemaker."

Indeed, Dolan effortlessly manages both sides of the fence. She was, after all, one of the architects of Leo Burnett's successful Artist-in-Residence music program. "We offer a one-stop shop for campaigns," she says. These days, Dolan is on the lookout for a handful of primarily unknown bands for a multi-platform campaign for a major ad agency and one of its global clients. "The opportunities are many today," she says. "It's Dirty Vegas all over again."

PUPPETS RISE TO OCCASION

Seminal alt-rock outfit the Meat Puppets will release a new album this summer, but the big news is that Cris Kirkwood has rejoined his brother Curt in the group after a decade of drug addiction and a prison stint for assault. Now clean and sober, Cris' contributions on "Rise to Your Knees" (July 17, Anodyne Records) are his first on a Meat Puppets record since 1995's "No Joke!"

The recording process was documented for a film by the Kirkwoods' longtime friend Joseph Cultice. "He shot the entire recording and practice sessions," Curt tells Track. "They're in my house taking pictures of me. It's going to be embarrassing, is what I figure, first and foremost, but we're letting them."

Rather than delve into the band's history ("Cris and I don't have a lot of the old stuff anyway," Curt says), the film is focused on Cris' re-entry into the band. "Cris has completely held hands with demons for 10 years, and he's still swinging. He's not a total nut. He's a really sensitive guy. He's just been through hell. That's worth a documentary [in] itself. Cris is back and he's in fine form."



From left are Comma Music co-owner **BRYAN RHEUDE**, executive producer/artist liaison **BONNY DOLAN** and co-owner **LARRY PECORELLA**.

20 YEARS OLD

New York band the Second Step celebrates its 20th anniversary with a May 3 gig at the Canal Room in New York. The date—no coincidence here—coincides with the Tribeca Film Festival. Scratching your head? Don't. Second Step members include Josh Rabinowitz, senior VP/director of music at Grey Worldwide; Hugh Elliot, a freelance TV news film editor in Los Angeles; and Tim Champeau, a voice-over artist for ads and TV promos.

For the uninitiated, the Second Step won the Brooklyn Lager Battle of the Unsigned Bands in 1988. The act was also part of the Third Wave of Ska scene at New York's legendary CBGB during that time. Fast forward to now and the perennial funk band has played more than 2,000 shows in the United States and Japan. Throughout, the Second Step has remained unsigned. To which Rabinowitz, pointing to a turbulent music industry, says, "Thank goodness."

ON THE CALENDAR

Track hears M.I.A.'s second album has been bumped from a June release to August for reasons unknown. In other release news, Nelly's newest is penciled in for Aug. 28, while Dido, Annie Lennox, Barry Manilow and Reba McEntire have albums due Sept. 18. Looking a bit further out, Santana will return Oct. 16 with his latest project, while Carrie Underwood's sophomore album is tipped to arrive Nov. 13.

RHETT ROCKS MORRISON

Producer/songwriter Rhett Lawrence, who just signed a co-publishing deal with Crosstown Songs, is now working with James Morrison on tracks for the artist's new album. "The new songs are inspired by the Faces," Lawrence tells Track. "This new sound ties into my first love of rock and gospel music from back in the day when I was a studio musician working with Van Halen and Andraé Crouch."

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Capitol Music Group names **Ronnie Johnson** executive VP. He was executive VP at Atlantic Records.

Zomba Label Group appoints **Ken Lucek** VP of pop promotion and **Michael Newman** VP of business and legal affairs. Lucek held the same title at Capitol Records, and Newman was senior director.

Universal Music Netherlands appoints **Norbert Plantinga** managing director. He was GM at EMI Music Netherlands.

Sony BMG Entertainment's Creative Group names **Adam Owett** executive VP. He was senior VP of creative services.

TOURING: Global Spectrum appoints **Barry Strafacci** GM of the Harborview Center in Clearwater, Fla. He continues to serve as regional VP.



PUBLISHING: Sony/ATV Music Publishing Latin America promotes **Jorge Mejía** to VP. He was director of new business for Latin America.

BMI promotes **Edward Oshanani** to VP of international operations and technology. He was assistant VP.

Cherry Lane Music Publishing in New York ups **Joe Mondry** to coordinator of film/TV and music. He was creative and marketing assistant.

ASCAP promotes **Randall Grimmitt** to senior VP of its membership group. He was VP.

RELATED FIELDS: Paramount Pictures ups **Randy Spendlove** to president of music. He was executive VP of music and creative affairs.

Village Roadshow Music Group names **Burt Berman** CEO. He was president of the music division at Paramount Pictures.

Handleman Co. promotes **Jeff Skipton** to group VP of the Americas. He was VP of new business development.

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GOODWORKS

LAVERTY'S NIGHT TO REMEMBER

The Kristen Ann Carr Fund will hold its annual fund-raiser, A Night to Remember, April 21 at the Tribeca Grill in New York. This year's event honors Marilyn Laverty, president of independent public relations firm Shore Fire Media. Bruce Springsteen's co-manager Barbara Carr—a partner in Jon Landau Management—and her husband, rock journalist Dave Marsh, founded the KACF after sarcoma claimed the life of their daughter 14 years ago. The KACF raises funds and awareness for sarcoma research fellowships, patient support groups, a sarcoma laboratory at Memorial Sloan-Kettering Cancer Center and other cancer-related causes. For more info, visit sarcoma.com.

FOOD FOR THOUGHT

The Food Bank for New York's annual Can-Do Awards Gala Dinner touches down April 23 at Abigail Kirsch's Pier 60 at Chelsea Piers. The Edge and others will be honored at this event, which recognizes that everyone "can do" something to end hunger. Former President Bill Clinton is honorary dinner chairman. For additional info, go to foodbanknyc.org.



ROWNTREE

DEATH OF A PARTY

Blur drummer David Rowntree has announced his modest bid for public office via the Internet with a two-minute film on YouTube. While Blur frontman Damon Albarn has been involved in various side projects, including Gorillaz and the Good, the Bad & the Queen, the Britpop band itself has been on an extended hiatus. This may have prompted Rowntree to offer himself to the voters of Westminster in London on May 3 in a council by-election.

Rowntree, who has been active in local Labour Party politics for some years, admits he faces an uphill battle. "It's a very strong Conservative area," Rowntree says. But he believes "there are a lot of people quite angry" with the Conservative-run council.

Although Rowntree is something of a celebrity in local politics, it is not unique for a British rock star to stand as a candidate. Peter Wishart, a former member of Big Country and Runrig, is now a Scottish Nationalist MP for the constituency of Perth and North Perthshire.

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