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No. 1

ON THE CHARTS

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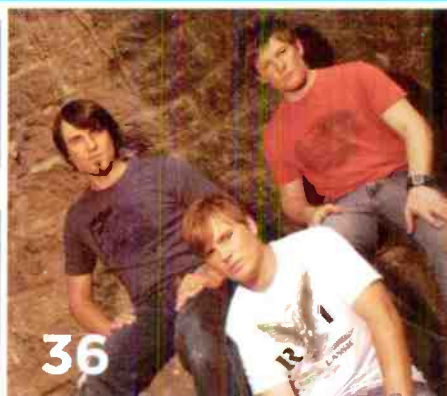
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360 DEGREES OF BILLBOARD

HOME FRONT

Events

LATIN
 Miguel Bosé, Joan Sebastian, David Bisbal, Rakim & Ken-Y and many more are confirmed to perform at the **Billboard Latin Music Conference & Awards** April 23-26 in Miami. More at billboardevents.com.

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.

Video

GO UNDERGROUND
 Artist interviews, performances and outtakes. Billboard helps you discover the next hot stars of all genres. **Billboard Underground** welcomes Carla Duren. billboard.com/underground



LINKIN PARK: JAMES MINCHIN; AUSTINS BRIDGE: KIVY LANCASTER; WILLIAMS: KELSEY EDWARDS

OPINION

EDITORIALS | COMMENTARY | LETTERS

Fans First

Music Companies Have It In Their Power To Expand The Digital Music Industry

BY ERIC NICOLI

"Come May, I'll be voting with my dollars via buying up as many EMI premium music tracks on iTunes as I can afford."

This was just one of the hundreds of e-mails from fans that EMI received this week following our announcement that we will begin selling new digital rights management-free, higher-quality premium downloads.

The majority of global recorded music sales—about 90%—still come in the form of CDs, but clearly, this traditional business model is declining. Given today's challenging market conditions, I think we're all agreed that transitioning our business to digital and putting the consumer first are both top priorities for the music industry.

In four years, we went from zero to a true digital retail business with real and rapidly growing digital revenue. We also have great artists and great repertoire; we simply need to be sure we—and our digital partners—are packaging, presenting and delivering music to consumers in a way that inspires them. Inspired consumers drive higher sales.

The digital business we've all admirably contributed to creating is facing too many barriers, however. The primary one is that the lack of interoperability among digital music services and devices has created confusion and frustration for consumers. In a perfect world, the hardware, software and content companies would see eye-to-

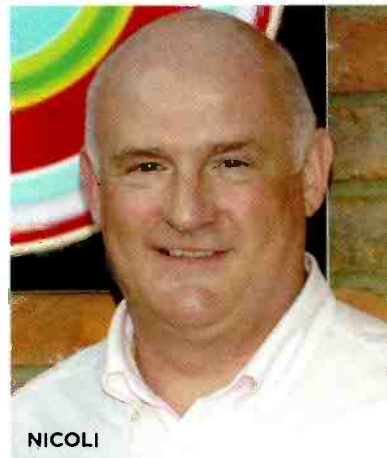
eye and cooperate to fix this issue. But change hasn't come fast enough. At EMI, we took the view that we could either allow the interoperability stalemate to continue, or we could take action (see story, page 5). We did the latter, because we believe that content companies really do have the

'At EMI, we took the view that we could either allow the interoperability stalemate to continue, or we could take action.'

power to change the game. By providing DRM-free downloads and raising their audio quality, we believe we have come up with a new product proposition that adds real value and greater choice. Ultimately, we think it will expand the digital music market to the benefit of everyone in the value chain: consumers, artists and those who support them, digital partners, device makers, employees and all other interested parties.

EMI is not turning its back on DRM. We will continue to use DRM as appro-

priate to enable innovative digital business models such as subscription, super-distribution and time-limited downloads. Protecting the intellectual property of EMI and our artists is as important as ever. We will continue to work hard to combat piracy in all its forms and to ed-



NICOLI

ucate consumers.

The music industry has in its grasp a massive opportunity to realize growth in our business through digital, but we'll only have a fighting chance of achieving that if we attend to consumers. That means music companies must fundamentally change the way they do business.

The status quo is not an option if we are to succeed.

Eric Nicoli is chairman of EMI Group.

FEEDBACK

ASCAP ISSUES

The Legal Matters column titled "On the Hot Seat" in the April 7 issue contains some unfortunate misstatements about ASCAP's position, and it is important to set the record straight.

ASCAP has always taken the position that, in the words of both congressional committees dealing with music on the Internet, "the transmission to the pub-

lic of a copyrighted musical work constitutes a public performance of that work." That the transmission may also constitute a digital phonorecord delivery is irrelevant—it just means that for these uses, like many others, both mechanical and performing rights are involved.

The impetus for presenting the question of the performing right in downloads to the rate court came from the Internet services, not ASCAP. And ASCAP has not "shifted" its position since our 2001 joint statement with BMI and the National Music Publishers' Assn.: We said then, and continue to say, that although

performing rights exist in "pure" audio downloads—those without any conditions whatsoever attached to them—we will not seek payment for such uses; the value of the performing right in other forms of transmission, including conditional downloads, is for the court to decide in the pending rate proceedings.

It is well to remember that the future livelihoods of songwriters and composers, and the publishers who support them, are at stake here.

John LoFrumento
CEO, ASCAP

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SALES SHRINKAGE
Q1 numbers show CD sales in freefall



KINKY FUN
Mexican band lands Fox Sports theme song



THE BIG SQUEEZE
Price wars hurting retail sales



ONLINE A&R
FatCat bolsters roster with Internet finds



MEGA MOBILE
Broadband innovations good for content

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>>>BILLBOARD TO HONOR SPANISH ICON

Spanish pop icon Miguel Bosé will receive the Lifetime Achievement award at the 2007 Billboard Latin Music Awards, which will air live April 26 on the Telemundo network from the Bank United Center in Miami. While finalists and winners are determined by the Billboard charts, the prestigious Lifetime Achievement Award is based on an artist's trajectory and achievements. Bosé, an actor, producer, TV host, composer and performer who is celebrating 30 years in the music industry, is considered one of Latin pop's most avant garde and influential figures. Bosé will perform at the awards as will Joan Sebastian, David Bisbal, Rakim & Ken-Y, Diana Reyes and Mariano Barba. Other performers will be announced soon.

>>>SANCTUARY TO WIND DOWN U.S. LABEL

Sanctuary Group will wind down its U.S. label's front-line operations this summer, according to sources within the company. The company will remain a full-service label in the United Kingdom with a catalog, licensing and online presence in the United States. The label is home to such acts as Morrissey, Widespread Panic and Motörhead.

>>>NO LOLLA SERVICE FEES

Lollapalooza producer C3 Presents will offer tickets free of a service charge for this year's annual summer event, to be held Aug. 3-5 at Chicago's Grant Park. The official Lollapalooza lineup will be unveiled April 12. Pearl Jam will headline the final night of the festival.

UP FRONT

DIGITAL BY BRIAN GARRITY

The DRM Scorecard

Winners And Losers In The Wake Of The Apple/EMI Deal

EMI and Apple sent shockwaves through the music industry with their announcement that they would begin offering commercial downloads without digital rights management. As the dust begins to settle, Billboard breaks down the winners and losers in the latest round in the fight over DRM.

WINNERS

Consumers. People who actually pay for digital music finally are free to playback purchased tracks wherever they want, however they want. And they're getting better audio quality to boot. But improved usage rights and sound performance don't come for free: EMI is charging a higher wholesale rate for DRM-free tracks, a cost that is being passed on to the customer. iTunes will charge \$1.29 for DRM-free downloads.

Apple. The market leader in digital music grabs the moral high ground in the debate over interoperability and DRM. "The right thing for the customer going forward is to tear down the walls that preclude interoperability by going DRM-free," Apple CEO Steve Jobs says. It also avoids having to license its FairPlay DRM to rival technology companies, something it was loathe to do. As a bonus, a move to higher-quality audio files will drive the need for iPods with greater storage capacities (at likely higher price tags). And the company benefits from timing its announcement to overshadow word of an European antitrust probe into iTunes pricing.

Digital retailers. Rivals to the iTunes Music Store like Rhapsody, eMusic, Napster and Yahoo suddenly have the

ability to sell downloads compatible with the iPod—provided they can strike DRM-free deals with EMI and indie labels. "It's in EMI's best interest to get any retailer with credibility in the market out there selling music," eMusic president/CEO David Pakman says. Retailers with subscription offerings also win, with iPod-compatible downloads that can draw consumers in for an upsell to all-you-can-eat plans.

Device manufacturers. Makers of MP3 players and music phones not built by Apple now have the ability to support tracks purchased through market leader iTunes. "It will eventually remove the issue of iTunes lock-in," Jupiter Research analyst Michael Gartenberg says. "But if [other vendors'] sales don't take off, it will be clear that it wasn't lock-in that prevented their success."

Variable pricing proponents. In pricing DRM-free downloads at \$1.29, Apple has effectively endorsed variable prices for iTunes, something the company has previously resisted. The shift to two pricing tiers opens the door for labels to push harder for a more dynamic pricing environment.

AAC. Retail sources estimate that less than 10% of music



EMI Group Chairman ERIC NICOLI, DAMON ALBARN and Apple CEO STEVE JOBS at the announcement of DRM-free downloads on Apple's iTunes store.

devices support the AAC format. But with Apple choosing to support unprotected AAC over MP3, device manufacturers are expected to ramp support for the format. Microsoft's Zune, San Disk's Sansa and Sony's PlayStation 3 are among the select devices that already do play AAC files.

Independent labels. Never sticklers for DRM, indie labels will see a spike in iPod-friendly retailers of their content.

LOSERS

Rival majors. Universal Music Group, Sony BMG and Warner Music Group now face increased pressure to follow EMI in adopting DRM-free downloads despite reservations about the uncertain impact on digital profitability and piracy. Rival label executives are privately complaining that EMI has recklessly embraced its new strategy without adequate testing. Some label sources

are also expressing dismay that EMI's effort undercuts the industry's ability to correct the security problems that have plagued the CD format by creating a completely secure commercial environment for digital music.

DRM patent holders. While still a must for subscription services and try-before-you-buy ad-supported offerings, DRM is fading in the biggest part of the market.

Microsoft. A move to DRM-free music is another nail in the coffin for third-party device and retail support for its WMA standard. The company also loses on capitulating to DRM demands of content owners when designing the Microsoft Zune and Windows Vista—moves that have been unpopular with consumers.

Publishers. Songwriters and

publishers are dragged into a DRM-free environment with little to no say in the matter.

ON THE FENCE

EMI. EMI chairman Eric Nicoli wins points in the short run for progressive thinking on DRM by making the first move to break the interoperability log jam. But the company is taking big risks on its long-term digital profitability and stock price. If the move does not increase digital consumption, the results could be disastrous. EMI execs are adamant they are making the right move. "This is about creating more opportunity in commercialized music by providing the right product to people who are prepared to pay for it," digital chief Barney Wragg says. "We think it's going to significantly increase the size of the market." ...

biz DRM NEWS: For all the latest Apple/EMI reporting and a roundup of our recent digital rights management coverage, go to billboard.biz/drm.

RETAIL BY ED CHRISTMAN

Long, Cold Winter

Digital Growth Couldn't Stem CD, Rap And Country Q1 Drops

>>>CAPITOL, YAHOO TEAM FOR TALENT SEARCH

Capitol Records Nashville has partnered with Yahoo's online contest site Bix to launch a country music talent search contest. The contest, "The Road to Nashville," gives aspiring country singers the chance to become the label's next big country star by auditioning online at bix.yahoo.com/theroadtonashville. The winner of the online audio/video karaoke contest will receive \$50,000, a trip to Nashville to record three demos and in-studio time with Capitol executives.

>>>POLL: IPODS NEED FM TUNERS

When asked about the most important new feature that they desire in their next personal MP3 player, 33% of respondents to a Jacobs Media poll said they want an FM tuner, which outpaced increased capacity, a larger screen and video playback in importance. Apple owners are especially interested in being able to receive FM radio via their next iPods, with 43% making the choice. The survey was conducted in late February through early March and consisted of more than 25,000 respondents from more than 69 rock-formatted stations from across the United States.

>>>POISON, RATT PLAN SUMMER OUTING

Poison and Ratt will join forces for a 50- to 60-date summer trek starting June 13 at the Bi Lo Center in Greenville, S.C., and wrapping Aug. 19 at the Coors Amphitheatre in Denver. A full itinerary is still being confirmed. The tour, which brings Poison and Ratt onstage together for the first time since 1999, will visit amphitheaters, festivals and fairs in such cities as Boston, Detroit, New York and Los Angeles, says Troy Blakely, who books Poison with the Agency for the Performing Arts.

It will come as no shock to the dedicated Billboard reader that first-quarter results show the CD in continued freefall. What may be more surprising is who and what are leading that decline.

First things first: Overall album sales for the Jan. 1-April 2 period are down 16.6% to 117.1 million units, led—or perhaps misled—by a 20.5% decline in CD album sales.

Industry executives attribute the decline to a weak release schedule, the consumer's loss of confidence in the CD and a reduction in store space for the format.

Certainly, the last point is documentable. Between first-quarter 2006 and now, several key retailers have disappeared. FYE shuttered 131 stores in January, and Tower Records liquidated 89 superstores in December. Musicland also closed 500 stores beginning in January 2006, so many of those outlets—and their going-out-of-business sales—contributed to first-quarter 2006.

"We are seeing a customer dislocation," Newbury Comics CEO Mike Dreese says. "A lot of people are confused about where they shop, and it's changing their habits... it takes a while for people to find new stores."

Digital track sales, although they are still growing, could not pick up the slack. More than 280 million digital tracks were sold, outpacing album sales by more than 100 million units, according to Nielsen SoundScan. When those digital tracks are converted to track equivalences (10 tracks counting as one album sale), unit album sales were still down 10.3%.

Digital sales growth is slowing from last year, when tracks were up 87% and digital albums up 144% at the end of 2006's first quarter. At the end of first-quarter 2007, digital track sales were up 51.9%; digital album sales, which total 11.5 million units, were up 56%. But as a percentage of album sales, digital albums are nearly 10% now, versus the 5.2% they were at the end of first-quarter 2006.

Meanwhile, two tracks topped the million-unit milestone: Fall Out Boy's "This Ain't

a Scene, It's an Arms Race" and Gwen Stefani's "The Sweet Escape." The top-selling digital download at the end of first-quarter 2006 was James Blunt's "You're Beautiful," which stood at 714,000 scans.

IT'S ROUGH TO BE A WAL-MART IN NASHVILLE

For the first time since the early days of the industry, such mass merchants as Wal-Mart, Target and Kmart have surpassed chains, which include such retailers as Trans World, Best Buy, Barnes & Noble, Newbury Comics and Gallery of Sound.

The discount department stores scanned 44.8 million album copies versus the 44.5 million units that chains sold.

But in a subtle change, for the first time in recent years, mass merchants, with a 17.8% decline, didn't turn in a better performance than the overall U.S. market's 16.6% decline.

Meanwhile, the independent store-sector seems to have stabilized, after shrinking faster than the overall marketplace for the last five years. In the first quarter, indie stores declined

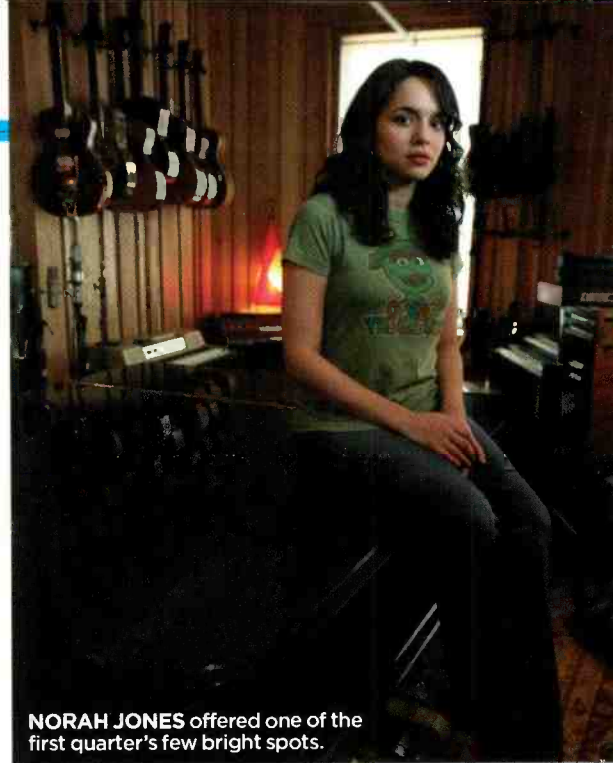
14.5% to 8 million units. In contrast, at the end of first-quarter 2006 when total U.S. album sales declined 5%, indie stores were down 18.5%.

Nontraditional sales—which include digital album downloads, CD sales through online stores, retailers like Starbucks, TV 800-phone sales and concert hall sales—continue to be the star performer, with sales up 29.2% to 19.8 million units.

Despite worries about the reduction in store space devoted to CDs, catalog sales, down 14.6% to 47.5 million units, continue to show more strength than current album sales, which are down 18.9% to 69.6 million.

The top-selling album so far this year is Norah Jones' "Not Too Late," with nearly 1.2 million scans, the only album to top the million-unit mark. Last year at the end of the first quarter three albums had hit 1 million units—Mary J. Blige's "The Breakthrough," the "High School Musical" soundtrack and Blunt's "Back to Bedlam."

Within genres sales, rock, which includes alternative and



NORAH JONES offered one of the first quarter's few bright spots.

hard rock and is responsible for nearly 30% of all U.S. album sales, showed resilience to the sales downturn, with the genre and both subgenres down in the 10%-12% range.

The country and rap genres appeared to be the big losers.

Rap, which SoundScan also counts within R&B, had the largest genre decline. Sales fell 33.6% to 10.9 million scans from the 16.5 million units the genre tallied in first-quarter 2006 sales.

R&B, the second-largest genre with scans of 24.7 million units, was down only 17.6% for the year. If rap's decline is removed from the equation, then R&B albums actually showed a 1.9% increase in sales for the year, making that category the only genre to grow.

Country sales were the second-biggest loser of the large genres, with a 30.7% decline to 12.1 million units.

"Country hasn't had sizzle in the new-release category so far this year," says Ben Kline, executive VP of sales, marketing and new media at Universal Music Group (UMG) Nashville, who also notes that carryover sales are not as strong either.

Indeed, last year, Carrie Underwood's 2005 release "Some Hearts" sold more than 900,000 units in the first quarter; there were two Johnny Cash-related albums that between them sold 1 million units; and Rascal Flatts, Trace Adkins and Keith Urban each had albums that, combined, generated another 1.25 million in sales.

In contrast, this year the three best-selling country albums were Rascal Flatts' 2006 release "Me and My Gang," the Dixie Chicks' "Taking the Long Way" and Tim McGraw's "Let It Go," which just sneaked in with 325,000 units sold in the quarter's final week. Combined, the three have eked out 1 million units.

Fortunately, Kline says the country release schedule for the rest of the year "looks pretty stout."

In the market-share race (see chart), UMG held steady in the top spot, racking up a 30.6% slice of the pie in total album market share and 33.6% in current market share. But because of the overall sales decline, UMG's album scans were down 1 million units to 36 million. Sony BMG Music Entertainment had a 7.5 million-unit drop in sales.

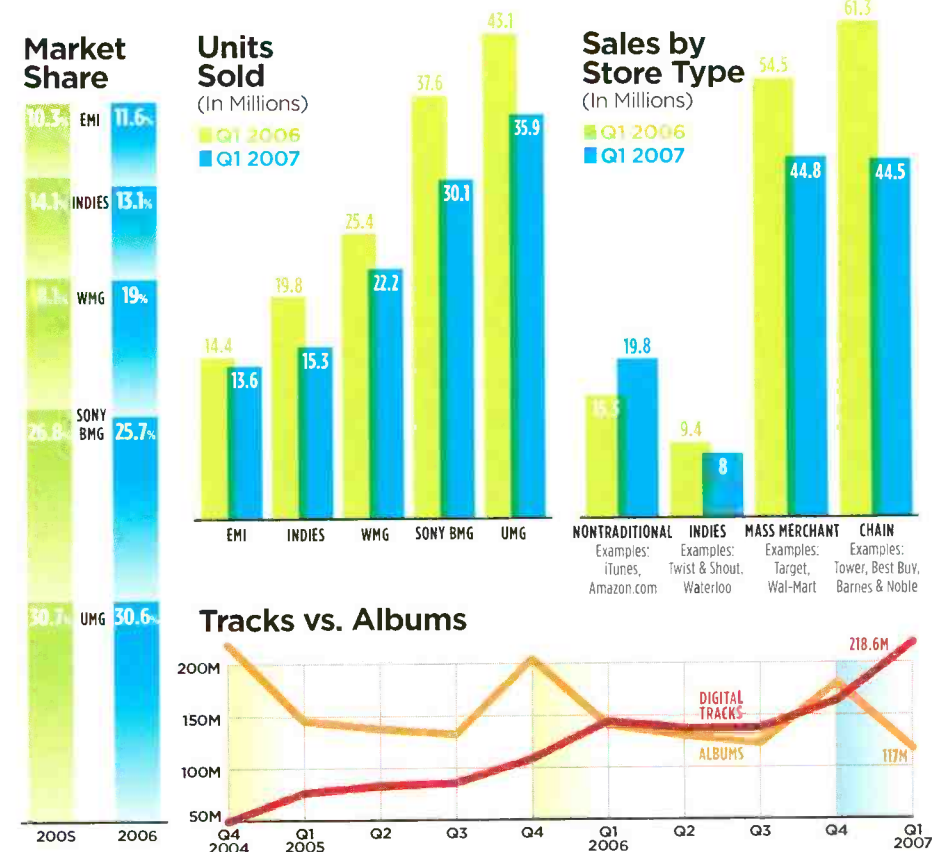
The industry remains generally stymied by the freefall.

"I don't know what's going on," the head of sales at a major record label says. "Except it's scary out there and changing every week."

Q1: INSIDE THE NUMBERS

Sales And Share Trends For The Year's First Three Months

SOURCE: Nielsen SoundScan





James 'Jim' Aiken
1932 - 2007

a great man who truly made a difference

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Greatly missed
Never forgotten

From your many Friends and Admirers around the world
Long may the legacy continue

Marshall Arts

>>> XM PUSHES BEYOND SATELLITE

XM has entered a deal in Canada to deliver programming to wireless, cable and Internet platforms. XM Canada and media giant Rogers Communications have partnered to deliver content to be included in the Rogers Vision package of wireless services. Rogers is offering customers up to 25 channels of XM music, comedy, sports, entertainment and talk programming.

>>> CHERRY LANE SIGNS CRÛE GUITARIST

Cherry Lane Music Publishing has closed a publishing deal with Mick Mars, guitarist and co-writer for Mötley Crüe. Under the five-year deal, the publisher will administer Mars' catalog worldwide and will co-publish future compositions created through projects set up by Cherry Lane. Titles co-written by Mars include the Crüe's "Girls, Girls, Girls," "Dr. Feelgood," "Don't Go Away Mad (Just Go Away)" and "Same Ol' Situation."

>>> THE SHINS, WU-TANG, FIASCO SET FOR BUMBERSHOOT

The Shins, Wu-Tang Clan, Panic! at the Disco, a reunited Crowded House and Lupe Fiasco lead the initial lineup for the 2007 installment of Bumbershoot: Seattle's Music & Arts Festival. The event will be held Sept. 1-3 at Seattle Center. Steve Earle, Devotchka, Devendra Banhart, Roky Erickson, Allison Moorer and Magnolia Electric Company are also on the bill.

Compiled by Chris M. Walsh. Reporting by Susan Butler, Leila Cobo, Jonathan Cohen, Larry LeBlanc, Mitch Peters, Ken Tucker and Chris M. Walsh.

>>> GERMAN SALES DOWN

The German music market dropped 2.4% in value during 2006, continuing the downward trend that has seen it fall by 50% since 1998, according to the German arm of the IFPI.

Value at retail—including 16% VAT (sales tax)—of downloads and physical formats fell 2.4% to €1.71 billion (\$2.27 billion). In volume terms, physical sales fell to 186 million units, down 1.5% from 2005. The fall is primarily attributed to losses in CD singles and the outmoded vinyl, cassette and VHS formats. Sales of CD singles dropped 11% to 15.9 million units.

Sales of digital tracks (including mobile music) rose 28% to 25.2 million units, while digital albums leapt 36% to 1.9 million. Digital formats generated revenue of €42 million (\$56 million), up 40% from 2005.

The figures collated data reported by IFPI Germany's national members—representing 86% of German sales—plus, for



the first time, sales data from market research company GfK. —Wolfgang Spahr

>>> BBC HONORS FARKA TOURE

The late Malian singer/guitarist Ali Farka Toure's World Circuit set "Savane" was named album of the year at the annual BBC Radio 3 Awards for World Music, held March 31 in London.

In the regional category, best artist winners were New York-based gypsy punk act Gogol Bordello (Americas), virtuoso Indian guitarist Debashish Bhattacharya (Asia/Pacific), French folk-influenced vocalist Camille (Europe), Lebanese singer Ghade Shbeir (Middle East/North Africa) and veteran Ethiopian vocalist Mahmoud Ahmed (Africa). Somalian hip-hop artist K'naan was named best newcomer and French tango/fusion act Gotan Project collected the club global award, while Jewish-

Algerian pianist Maurice El Medioni and Cuban percussionist Roberto Rodriguez won the culture crossing award with their album "Descarga Oriental" (Piranha).

The winners were picked by a jury of 12 drawn from the media, musicians and academics, based on nominations made by 2,000 delegates to last October's world music trade fair Womex in Seville, Spain. The ceremony was broadcast nationally March 31 by Radio 3, which is the BBC's specialist classical channel. —Nigel Williamson

>>> RICALL ADDS SONY BMG

London-based online music licensing firm Ricall has secured a major deal with Sony BMG Music Entertainment, under which it will add more than 1 million tracks from the major's catalog to its music library.

The agreement will see recordings by Elvis Presley, Bob Dylan, Groove Armada and Justin Timberlake, among other Sony BMG acts, made available for commercial use internationally by broadcasters, advertising agencies, computer game developers and multimedia content companies.

Ricall's library comprises works from some 150 independent and specialist labels from around the world. The Sony BMG deal will boost its library to more than 4 million. Ricall customers search ricall.com to select tracks, using its proprietary music search engine for specific needs. —Juliana Koranteng

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GLOBAL BY LEO CENDROWICZ

Reaction Mixed For Piracy Crackdown

Legislation Sets Definitions, Aligns Penalties Across The Continent

BRUSSELS—New anti-piracy measures could see pirates across the European Union facing greatly increased sentences.

The European Parliament is due to vote April 27 on a proposed European Commission (EC) directive, which for the first time would harmonize criminal penalties for a specific range of intellectual-property (IP) crimes in all 27 EU countries.

The legislation, which is widely expected to be adopted, would replace individual domestic legislation across the region, where pirates currently face wildly differing penalties depending on where they are prosecuted.

The new penalties would introduce a maximum four-year prison sentence for IP crime, and fines of up to €91,050 (\$121,430), rising to €273,160 (\$364,290) if organized crime involvement is proved—a substantial increase on most current penalties. The law is designed to target commercial pirates, both online and physical, but is not intended to be used against individual, private copiers, who will still be subject to the law in their individual territory.

Italian socialist member of the European Parliament Nicola Zingaretti drafted the current proposal, which was approved March 20 by the Parliament's Legal Affairs Committee.

The next step is the Parliament vote, after which the directive will be sent to

EU member governments for approval before this summer.

Zingaretti argues that national law is no longer enough to fight international piracy. EU-wide adoption of the new directive, he says, means that "criminal enterprises gaining millions on the shoulders of authors and distributors will have to cope with stricter European legislation."

'Criminal enterprises gaining millions on the shoulders of authors and distributors will have to cope with stricter European legislation.'

—NICOLA ZINGARETTI, EUROPEAN PARLIAMENT

However, while European labels might be expected to welcome the prospect of increased penalties for piracy, IFPI regional director for Europe Frances Moore claims the measures are neither far-enough reaching nor appropriate.

Moore says the IFPI is concerned that the proposed directive's attempts to strictly define copyright crime could actually allow infringers to escape punishment if their offenses do not precisely meet its criteria.

"The problem is," she says, "that some amendments would start interfering in substantive criminal law at a

national level, which was never the intention of the [initial] proposal.

"Rights holders in Europe need a reliable legal framework where intellectual-property rights are effectively enforced," she adds.

Although the IFPI does not publish Europe-wide statistics on piracy, its July 2006 piracy report identified EU member states Greece, Italy and Spain

countries, partly because the country's criminal code "does not outlaw the possession of pirated materials for commercial purposes."

Zingaretti's proposal is based on an April 2006 EC draft aimed at combating piracy on a commercial scale. But his version seeks to clearly define such key terms as "commercial scale," "counterfeiting," "piracy" and "intentional infringement," which was not the case in the original draft.

Moore says that the original EC draft did not include strict definitions, thus keeping it in line with current World Trade Organization practice and ensuring a degree of discretion for judges at a national level.

But Zingaretti claims that his amendments to that draft are intended to make quite clear what constitutes commercial piracy thereby ensuring that individual consumers "violating a copyright shouldn't be threatened as common criminals."

Other IP trade bodies, including independent labels body Impala, the Motion Picture Assn., the International Video Federation and the Business Software Alliance, have also indicated they are uncomfortable with the proposed directive.

One concern, Impala secretary general Philippe Kern says, is that the proposal does not address the responsibilities of Internet service providers with respect to online piracy.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

A Bodycare Brand Cleans Up

Compilation Helps Pangea Organics Present A Fresh Face

When we think of companies that produce natural and/or organic bodycare products, we think cleansers, toners, creams and soaps. Music is not necessarily front of mind, but—as at least one company is now realizing—it doesn't have to be that way.

While natural bodycare companies like Alba, EO and Kiss My Face have created lifestyle brands that basically scream “music, please,” they have yet to recognize how the power of music could be used to complement the lifestyle they present. This may change with the release of “Natural Selection,” the inaugural multi-artist compilation from Boulder, Colo.-based Pangea Organics, known for its line of “ecocentric” bodycare products.

“As brands move into the future, it's important for companies to remember that consumers are looking for more than the main dish,” Pangea founder and CEO Joshua Onysko says. “They want to know that the companies they support have a face, and they want to know more about them. This CD is Pangea's way of communicating to our customers that there are people behind this brand.”

“To be quite honest, I'm surprised that this hasn't been done before,” says Jeremiah McElwee, associate whole body coordinator of giant retailer Whole Foods. “It definitely adds a face and increases the identity of a brand. It's like a MySpace page.”

Like MySpace, “Natural Selection” gives people the opportunity to discover and learn more about artists—and, in this case, the Pangea Organics brand itself. Onysko views the compilation as a way for his customers to get to know the people behind the brand.

“Music goes beyond soaps and toners,”

Onysko says. “It's another way for us to connect with our customers on an emotional level.”

Words like these are more a testament to a generation of younger people getting involved in the natural/organic bodycare space, McElwee believes. “They have a different way of thinking compared to the older, staid brands,” he explains. “Younger people are more in tune with and accustomed to more interactive ways of doing business.”

On a personal level, McElwee says he likes to know more about the products that Whole

Foods sells. “Pangea's CD adds color and personality to the brand and those behind it,” he says. “If Pangea released a country-rock compilation, the brand would be seen as something completely different.”

Available for \$16 at pangea-organics.com, as well as at Whole Foods locations on the West Coast, “Natural Selection” (Black Bridge Records) boasts 14 electronic-sparkled, lounge-primed tracks. The disc includes licensed music by DJ Harry (“Thesaurus”), Bassnectar with Michael Kang of String Cheese Incident (“Dubuasca”) and Cosmic Rocker (“Glocen”).



“Natural Selection” is released via Black Bridge Records, also based in Boulder, and helmed by Josh “DJ Ivy” Ivy and Benjamin Bussard. Ivy “moonlights” as a graphic designer at Pangea. And Black Bridge, the recording duo, has a track on “Natural Selection.”

Ivy and Bussard met Onysko in 2001 when the Pangea mastermind was making soap in his garage. Onysko, a world traveler, then sold the different soaps (out of a basket) at parties and events he hosted and promoted—with Black Bridge behind the turntables. Pangea Organics is now sold in 18 countries.

Onysko says he first got the idea for a music compilation a couple of years ago. “But I had no clue how to put a compilation together or how to release an album,” he adds. So, conversations with Ivy and Bussard followed. Now, talk is turning to the next volume in the series. The possibility of a Pangea Organics music and lifestyle festival is also being discussed.

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1. Executive Decision
2. Asshole
3. Influence
4. BankRoll
5. New Day
6. What You Do To Me
7. I Don't Wanna
8. Fadin' Back
9. Gon' fishin'
10. She hot
11. What Is Good
12. Happy
13. Don't Cry (Dry Your Eye)
14. End Of The Night
15. It Will Work
16. Keep Your Dirty Water
17. Heart Mend
18. Because Of You
19. 2018
20. holdin' On
21. Layin' here
22. Hello
23. Tongue Held
24. Da Nigga In Yo Life
25. Hello

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Latin Notas

LEILA COBO lcobo@billboard.com

Success Without Sales

Labels Seek Alternatives As Market Keeps Dipping

Labels have long lived and died by sales and radio. But with CD sales in decline, and even the most earnest radio promotion failing to pump them up, it is increasingly evident that measuring an act's success by what it scans alone is a mistake.

"The business is becoming very transaction-oriented," says Kevin Lawrie, president of Sony BMG Music Entertainment for the Latin region. "And certainly, in Latin America if you're highly dependent on CD sales for your existence, you're going to have a very, very short existence. We are increasingly looking to sign artists and concepts that are not reliant on CD sales."

For example, a recent Sony BMG signing in Argentina is Dollí Irigoyen, a chef.

Irigoyen's deal, negotiated through Day One, Sony BMG's new talent development company, will include selling cooking shows, cooking tours, compatible music and a broad range of other revenue streams. In the mobile arena, for example, fans will be able to get recipes—as opposed to songs—via cell phones.

"Imagine the structure of a multinational music company at the service of a chef," says

Afo Verde, president of Sony BMG Sur. "It opens up a wonderful world for us in terms of sponsors and marketing."

Verde is developing the Irigoyen line and expects to have product in the market within the next six months. "Ten years ago, I would have said, 'We signed an act, and we've started recording the album,'" he says with a laugh.

Searching for new revenue streams is no longer new. As reported in Billboard (Feb. 17), Latin labels are signing new and established acts to deals that include a percentage of ancillary revenue, ranging from licenses to tours.

Sales and radio, naturally, always help in generating business. But some artists produce a lot of business without strong sales.

Mexican rock act Kinky, for example, has sold only 6,000 copies of its most recent album, "Reina," according to Nielsen SoundScan. The group's biggest-selling album is 2002's "Kinky," which scanned 41,000. But Kinky's music may well be the most utilized Latin music in mainstream American TV (see story, below), in what amounts to a constant

revenue stream.

At indie Nacional Records, where acts are often signed to label, publishing and management deals, the approach is holistic, and artists are actively worked on all fronts. "Sales are important, but when we are licensing as much as we do, record sales can sometimes be just 30% of the picture," Nacional president Tomas Cookman says.

Nacional's acts, which include Aterciopelados, Nortec Collective and the Pinker Tones, see revenue roughly split evenly among sales, touring, licensing and other streams.

Some acts sell very little, but bring in money for other reasons. Argentine group Intoxicado, Cookman says, didn't sell "anything" here. "But we did one license to 'CSI Miami' and boom, it's \$25,000. You have a record like [the self-titled album from] Andrea Echeverri, which sold 10,000 copies, but we do one commercial with Volvo and the P&E changes tremendously."

At one time, major labels looked down their noses at such deals. Now, developing such opportunities often makes far more sense than huge advances against diminishing sales.

"There's so many beautiful niche markets out there, that the pennies, dimes and nickels add up, and next thing you know, you have a multimillion-dollar business," Cookman says.

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IRIGOYEN

KINKY KICKS

Eclectic Mexican Rock Act Lands Sweet Soccer Spots

Genre-busting Mexican band Kinky has earned critical acclaim and a following among hipsters on both sides of the border.

Now that base stands to gain millions of soccer fanatics from the United States to the tip of South America.

The group's rock anthem "Solo un Paso" is the theme song for Fox Sports en Español's 2007 broadcasts of Major League Soccer (MLS).

At the start of every match, a montage will mix the song, clips of the band playing and footage of the teams set to compete.

The band's video for the song will premiere during the Chivas USA-Toronto FC match on the season's kickoff on April 7.

Kinky has also recorded match-specific promos and teaser spots leading up to the premiere.

"What is really appealing is that film and TV licensing have a dual benefit that can be equally valuable—

one is revenue-generating and one is promotional opportunities," says J.T. Griffith, film/TV music director at Nettwerk Music Group.

Nettwerk, which is Kinky's label and management team, licensed the song to Fox under the latter formula. It is pursuing revenue streams for the song in the FIFA 2008 video-game and with official MLS brands such as Adidas.

Kinky will also play gigs at MLS games, starting June 2 with the Los Angeles Galaxy home match. The Galaxy relationship also extends to in-game uses of "Solo un Paso" and appearances with the team on local Spanish-language TV.

Kinky's music has been widely used on TV, from "Nip/Tuck" to MTV's "Dancelife," and three different Pontiac campaigns.

But with Fox Sports en Español, the



KINKY

band will reach 33 million homes in the United States and Latin America.

"The music of Kinky is going to be attracting people from their teens to the 25-30 [age range], which is the market where we're looking to position Major League Soccer here in the U.S.," says Fausto Ceballos, VP of creative services for Fox Sports en Español.

Kinky keyboardist Ulises Lozano attributes the band's synch-happy ap-

proach to two factors.

"Our music . . . has an energy that can express in a visual way what directors are looking for," Lozano says, adding, "It's important to view your music environment as a whole . . . It's not that I am going to change my job because album sales are going down. It's not because people are not listening. We are adapting."

—Ayala Ben-Yehuda

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

THE BILLBOARD Q&A?

Pioneering producer DJ Nelson (aka Nelson Diaz Martinez) has always had his eye on what's next. The beatmaker on early tracks from Tego Calderón and Daddy Yankee is shopping his clothing line, Flow Wear, to big-box retailers, has owned four nightclubs and even founded a radio station. He released "Flow la Discoteca 2" in March under a new joint venture with Universal Latino called Urban Music System.



Your single with Arcangel, "Chica Virtual," is getting a lot of attention for its distinct sound.

I wanted to

make an album by which people realize that things can be done in the Latin market on the level of the American market. All the instrumentation you hear in that rhythm, from the kick to the last keyboard, are from the '80s.

How do clubs inspire you?

I think the dancefloor should never be empty. When I make an album, I mix whatever element, be it salsa, merengue, techno, pop, house, reggaetón, hip-hop . . . to entertain people and make them dance. It's turned into something urban, where anything can happen. It's a new sound of youth. The Latin audience is looking for its own generation inside of this new language.

Do you test new tracks in front of a club audience?

When I had Flow [the nightclub], I released an album the way Studio 54 did. When I prepare a mix, before doing a master, I take it to the club and listen to it. I can tell if the mix needs anything, if I need to raise or lower anything. I go to the studio [and] bring it back and play it in the club until I'm sure . . . that even if a person has never heard the track, the first time you play it, it'll get an incredible reaction.

—Ayala Ben-Yehuda



Retail Track

ED CHRISTMAN echristman@billboard.com

Life At The Margins

How The Price War Hurts Sales

I am always astounded by how record-label and distribution executives can be "in the know" about issues that affect their business and yet still not have a clue. But more on this later.

One thing execs do know is that the decline of physical sales is driven mainly by the dynamics of the music retail environment. Without rehashing all the other physical factors behind the decline, the retail price war results in reduced profit margins that force music specialty stores to close and causes surviving stores to reduce music space.

Whether it's because of the Bertelsmann Direct site that prices CDs at \$5.99 or iTunes selling albums at \$9.99 and all the big-box circulars advertising that price, the \$18.98 list-price CD is gone. But the major record labels don't appear to get that.

If you look at the RIAA midyear numbers for 2006 (full-year numbers are due soon), the average list price of CDs shipped to retail was \$16.11. That is still surprisingly high when you take into account lower pricing for new artists and budget (\$9.98 list price), mid-line (\$11.98) and super mid-line (\$13.98) titles.

Given that CDs are wholesaled so merchants can realize about a 35% gross profit margin off list price, calculations show that the average wholesale price stood at \$10.47. While the labels' cooperative advertising dollar allotments depend on the new release and the merchant, on average they try to keep co-op and buy-in deals and other promotional discounts at 15% of total revenue (or \$1.57), so that brings the average cost for CDs to retail down to \$8.90.

Meanwhile, NPD reports that the average price paid for a full-length CD in the United States was \$13.02. With CDs' average cost at \$8.90, that means the average profit margin for CDs last year was 31.6%.

On the other hand, publicly traded music retailers Hastings Entertainment and Trans World Entertainment recently reported their financial re-

sults, and those results show their nut (i.e., selling, general and administrative expenses) at about 32.6% of revenue.

Get the picture? Music profit's 31.6%, expenses 32.6%. Sure, that's for music specialty chains, but we all know the big boxes have different expense structures and ways of looking at profit.

Let's look at Best Buy. According to its year-end numbers, Best Buy's overall profit margin is 25% and its expenses are 19.7%. I'm not privy to Best Buy's profit statements by product line, but I can do a little extrapolating to show that its music expenses exceed 19.7%.

Just analyzing rent, last

If you are willing to concede I can make the case that all retailers lose money by selling CDs, it's no wonder the industry is in the shitter. But it's also why I get pissed off when I hear clueless label executives complain that their competitors win retail awards because they give away margin. I also get angry when I hear execs complain about high prices they see their records selling for in a store.

For example, I recently spoke to a major-label head of sales, who is one of the industry's more knowledgeable executives. He became outraged when I told him I bought one of his developing artists' CDs at a certain chain



The CD department at Best Buy's Lakewood, Colo., outlet.

year that cost the chain \$552 million, according to its most recent year-end numbers. (This year's results are due April 4.) So while that equals 1.7% of revenue, music's rent is more than double at 3.6%. How did I get that number? If Best Buy music sales are estimated at \$1.5 billion and it occupies 10% of floor space, its rent was \$55 million, or 3.6% of music sales.

See? Best Buy's expenses for music surpass 19.7% and while it might not be double, let's guesstimate another 10 points, bringing those costs to about 30%. And does anyone think Best Buy is realizing the 31.6% gross profit margin in music? In other words, music is profitable for Best Buy the same way iTunes is profitable for Apple. In both instances it's used to get customers to buy something else more profitable.

store for \$12.99, because that merchant had paid only \$7.50 for that album.

I didn't see any problem. I didn't know the album had developing-artist pricing and was happy to get it for \$12.99. What's more, I pointed out that the merchant was realizing only a 42.3% profit margin. Executives who remember their history realize that 42% was the profit margin built into cassette and vinyl pricing, which not so coincidentally was back when the industry was healthy.

I realize that retail likely will never achieve those types of overall profit margins on music again, but in the instances when it does, why do label executives have to begrudge it that profit? ...

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,692,145 (\$30174.232 pesos) \$133.83/\$22.31	ROGER WATERS Foro Sol, Mexico City, March 5	54,344 sellout	OCESA Presents
2	\$2,532,272 \$96/\$56	JUSTIN TIMBERLAKE, PINK Allstate Arena, Rosemont, Ill., March 12-13	34,758 two sellouts	Concerts West/AEG Live
3	\$2,034,986 \$105.50/\$46	MANÁ Madison Square Garden, New York, March 14-15	26,440 two sellouts	AEG Live
4	\$1,760,015 \$85/\$35	MANÁ Allstate Arena, Rosemont, Ill., March 21-22	25,169 two sellouts	Cardenas Marketing Network
5	\$1,496,160 (\$16,448,550 pesos) \$124.16/\$25.92	RICKY MARTIN Palacio de los Deportes, Mexico City, March 24-25	29,616 35,466 two shows	CIE
6	\$1,438,419 (\$16,035,891 pesos) \$107.64/\$31.40	RED HOT CHILI PEPPERS, MODEST MOUSE Foro Sol, Mexico City, March 10	33,406 46,530	CIE
7	\$1,356,629 (\$1,569,339 Canadian) \$108.49/\$56.62	ERIC CLAPTON, ROBERT CRAY BAND General Motors Place, Vancouver, March 23	14,177 sellout	House of Blues Canada
8	\$1,309,921 (\$1,518,590 Canadian) \$128.53/\$68.14	VAN MORRISON General Motors Place, Vancouver, Feb. 26	12,934 sellout	House of Blues Canada
9	\$1,308,986 (\$1,541,090 Canadian) \$107.87/\$46.72	ROD STEWART General Motors Place, Vancouver, March 10	13,647 sellout	Concerts West/AEG Live
10	\$1,307,088 (\$16,643,600 pesos) \$160.67/\$17.85	ROGER WATERS Estadio Tres de Marzo, Guadalajara, Mexico, March 4	21,707 22,224	OCESA Presents
11	\$1,279,065 (\$1,484,092 Canadian) \$108.16/\$56.45	ERIC CLAPTON, ROBERT CRAY BAND Pengrowth Saddledome, Calgary, Alberta, March 26	13,683 sellout	House of Blues Canada
12	\$1,244,372 (\$1,443,838 Canadian) \$108.16/\$56.45	ERIC CLAPTON, ROBERT CRAY BAND Rexall Place, Edmonton, Alberta, March 25	13,442 sellout	House of Blues Canada
13	\$1,178,184 \$92/\$56	JUSTIN TIMBERLAKE, PINK Nassau Coliseum, Uniondale, N.Y., March 21	15,791 sellout	Concerts West/AEG Live
14	\$1,159,180 \$75/\$49.50	JUSTIN TIMBERLAKE, PINK Nashville Arena, Nashville, March 16	17,741 sellout	Concerts West/AEG Live
15	\$1,139,332 (\$1,320,000 Canadian) \$108.32/\$56.54	ERIC CLAPTON, ROBERT CRAY BAND MTS Centre, Winnipeg, Manitoba, March 28	12,236 sellout	House of Blues Canada
16	\$1,109,964 \$98/\$48	JOSH GROBAN, ANGÉLIQUE KIDJO Phillips Arena, Atlanta, March 17	14,045 sellout	Live Nation
17	\$1,103,337 (\$12,238,900 pesos) \$136.58/\$23.89	RICKY MARTIN Arena VFG, Guadalajara, Mexico, March 22, 27	19,164 19,890 two shows	CIE
18	\$1,083,290 \$85/\$65/\$47.50	ERIC CLAPTON, ROBERT CRAY BAND Qwest Center, Omaha, Neb., March 31	14,570 sellout	AEG Live
19	\$1,053,069 (\$1,758,250 pesos) \$102.99/\$26.87	COLDPLAY Auditorio Nacional, Mexico City, March 3-4	19,276 two sellouts	OCESA Presents
20	\$1,051,254 (\$1,549,698 pesos) \$91.02/\$13.65	CHAYANNE Palacio de los Deportes, Mexico City, Feb. 22-24	42,383 48,000 three shows	CIE
21	\$1,044,735 \$125/\$95/\$75/\$55	EL CONCIERTO DEL AMOR Madison Square Garden, New York, Feb. 10	13,127 14,419	Ralph Mercado Presents
22	\$1,018,206 (\$3,150,195 pesos) \$98.26/\$16.16	RICKY MARTIN Estadio River Plate, Buenos Aires, March 3	43,549 46,306	CIE
23	\$992,730 (\$10,859,000 pesos) \$109.70/\$27.43	CHAYANNE Auditorio Coca-Cola, Monterrey, Mexico, Feb. 15-17	17,448 19,500 three shows	CIE
24	\$974,455 \$79.50/\$56/\$39.50	JUSTIN TIMBERLAKE, PINK Mellon Arena, Pittsburgh, March 19	14,764 sellout	Concerts West/AEG Live
25	\$962,285 \$85/\$45	JOSH GROBAN, ANGÉLIQUE KIDJO RBC Center, Raleigh, N.C., March 16	12,559 sellout	Live Nation
26	\$924,236 (\$10,281,860 pesos) \$116.86/\$19.78	IL DIVO Auditorio Nacional, Mexico City, March 21-22	19,187 two sellouts	CIE
27	\$886,909 (\$9,909,600 pesos) \$134.25/\$17.90	ROGER WATERS Estadio Universitario, Monterrey, Mexico, March 2	20,279 27,220	OCESA Presents
28	\$880,725 \$95/\$35	JOSH GROBAN, ANGÉLIQUE KIDJO American Airlines Center, Dallas, March 19	12,115 12,846	Live Nation
29	\$827,747 \$56.65	RED HOT CHILI PEPPERS, GNARLS BARKLEY AT&T Center, San Antonio, March 23	14,885 sellout	The Messina Group/AEG Live
30	\$816,480 \$95/\$35	JOSH GROBAN, ANGÉLIQUE KIDJO Toyota Center, Houston, March 21	11,585 sellout	Live Nation
31	\$770,609 \$79.50/\$39.50	KATT WILLIAMS Radio City Music Hall, New York, March 9-10	11,882 two sellouts	AEG Live, Doug Isaac Presents
32	\$751,698 (\$877,814 Canadian) \$128.02/\$68.08	VAN MORRISON MTS Centre, Winnipeg, Manitoba, March 1	9,719 sellout	House of Blues Canada
33	\$745,745 \$86.50/\$56.50	JOSH GROBAN, ANGÉLIQUE KIDJO Blue Cross Arena, Rochester, N.Y., March 10	9,816 sellout	Live Nation
34	\$740,232 \$79/\$56	JUSTIN TIMBERLAKE, PINK John Paul Jones Arena, Charlottesville, Va., March 18	12,083 sellout	Concerts West/AEG Live
35	\$719,064 \$75/\$56	JUSTIN TIMBERLAKE, PINK U.S. Bank Arena, Cincinnati, March 15	14,045 sellout	Concerts West/AEG Live



On The Road

RAY WADDELL rwaddell@billboard.com

Nederlander Bulks Up

Hodges Charged With Driving Growth For Veteran Firm

Alex Hodges joining the Nederlander Concerts crew seems to herald a new seriousness for the venerable concert promoter to compete against AEG Live and Live Nation.

After all, Nederlander has been in this game a lot longer than either of the top two big dogs. They're both staffed with seasoned professionals, but AEG Live and Live Nation are basically products of the new millennium. Nederlander's roots go back to 1912.

Hodges hasn't been around that long, but he has been named COO of Nederlander Concerts, effective April 15. He most recently was executive VP at Live Nation, a position he inherited in the wake of Live Nation's acquisition of House of Blues Entertainment last year. Hodges came to HOB in 1994 and left

there's a choice," Friedman adds. "And we're ready to roll. We're well-funded, we're privately held, we don't have any distractions with Wall Street, we're a promotion firm."

According to Friedman, Hodges is the guy to make it happen. "I've only got one guy who can do that, who has experience on every side of the business, who has experience competing against the gorillas and has succeeded, who knows how to put it all together and make it happen and drive the strategy every day, and I had the benefit of working with him for over 10 years as a partner," he says. "That's Alex."

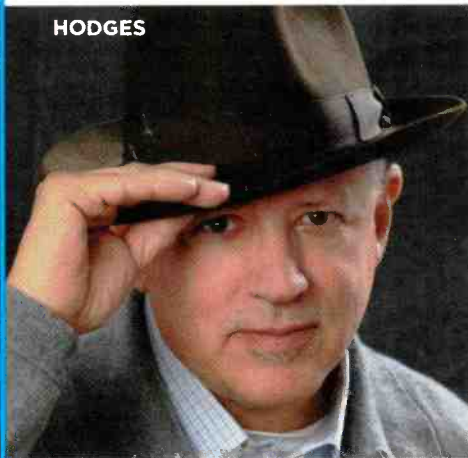
In Friedman's eyes, these multicity tours are a viable alternative to national tours under one promoter's banner. Nederlander is also interested in co-promoting some dates. "Not everybody's a national touring act, and it seems to us that there's a missed opportunity to go into markets that are either overlooked or underserved, and nobody's putting it all together," he says.

Just don't call it "block booking," which Friedman believes has a bad connotation. "Unlike the block-booking concept, which was sort of 'take it or leave it' and more of a national touring concept, we hope we are able to express why the agent and manager and artist should accept an offer from us that has multiple cities, but they don't have to accept all of it," he says. "We think we can put something on the table that will incentivize them to take the whole, but we'll be happy to continue booking as many dates as we can."

Initially, the Nederlander team will focus on the western United States. "My view of the world is you want to do the things you do well. You want to be able to service the artist, put on a great promotional campaign, and the only way you can do that is to have people who are attentive to the shows," Friedman says. "What we're going to do best is leverage our core assets along the West Coast and grow into markets that are logical extensions of that."

To date, Nederlander has not really been competing with Live Nation or AEG Live. Nederlander finished eighth among all promoters in gross dollars last year, behind such independents as Jam and Outback.

"Unless we as a promotion firm come up with a strategy that offers something that is attractive, competition is not going to happen," Friedman says. "We're going to take everything we have and maximize it and build regional scale first. If ultimately that means we can move on to other markets beyond the region, we'll do it, but we'll do it opportunistically and smartly."



it as Live Nation last January (billboard.biz, Jan. 31).

The move to Nederlander reunites Hodges with Nederlander CEO Adam Friedman. The pair worked together for 10 years at HOB and its predecessor, Universal Concerts, until Friedman moved to Nederlander last year. Hodges also worked for Nederlander before moving to Universal/HOB.

Friedman says Hodges will execute a Nederlander Concerts growth strategy.

"The strategy is a simple one: we need more inventory in the markets we currently operate in, and we want to take that experience in those markets and reach out to other markets that are logical extensions of what we already do," says Friedman, who adds that the goal is to give agents and managers another choice beyond national touring.

Friedman says that growth can come from putting together strings of dates for artists. "Instead of looking at our venues as one-offs, or silos if you will, making single offers for single markets, we're stringing them all together and creating multicity, multivenue packages," he says.

"We want agents and managers to know

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TOURING BY MITCHELL PETERS

School Of Rock

Diverse Spring Tours Target College Students

Stress runs rampant among college kids this time of year, but the Madpackers.com Door to Dorm tour, the Virgin College Mega tour and mtvU's Campus Invasion Music Festival are aiming to give students some springtime musical relief.

Hinder will headline the Door to Dorm outing, which hits 17 colleges and three music festivals starting April 13 at the University of Pittsburgh in Johnstown, Pa. Drummer Cody Hanson jokingly admits that nonstop worldwide touring behind Hinder's 2005 album "Extreme Behavior" has made the quintet "severe alcoholics," but that won't prevent the Oklahoma City act from throwing a party for its hardcore college fan base. "Whenever we get too tired we just have another drink and continue on," he says. "We're having a good time, and that's what we're about."

For Madpackers.com, a new company that picks up students' packed belongings and drops them off at dorms before school starts, linking with Hinder to launch its brand was a no-brainer, says Dave Licursi, a tour producer with Concerts101. Licursi launched the company after spending 20-plus years as a tour manager and accountant for such college favorites as Staind, Kid Rock, Matchbox Twenty and Sugar Ray. "The energy these guys have onstage is perfect for a college audience."

About 75% of college-focused tours run during the spring, when nine out of 10 colleges are looking to buy talent for year-end blowout events. In most cases, student-run committees seek high-energy acts to place outdoors in festival-type settings, gyms, auditoriums, ballrooms, theaters or arenas. Adam Tobey, VP of Concert Ideas (which serves as a middle man between schools and artists), says that 99.5% of schools have facilities. "The other half a percent rents facilities off campus."

Like the fourth annual Virgin College Mega tour, which features a diverse lineup of rapper Talib Kweli, pop/punk act Sugarcult and former Something Corporate guitarist William Tell, Door to Dorm will beef up concert dates by leading with all-day on-campus activities like obstacle courses, giveaways, games and artist meet-and-greets. "Those things help," Tobey says. On-campus festivals "entice people who may be sitting on the fence to attend the concert. The added values are incredibly important, because people have so many options these days to see and hear things."

For this year's 18-market Virgin College Mega tour, which starts April 7 at the House of



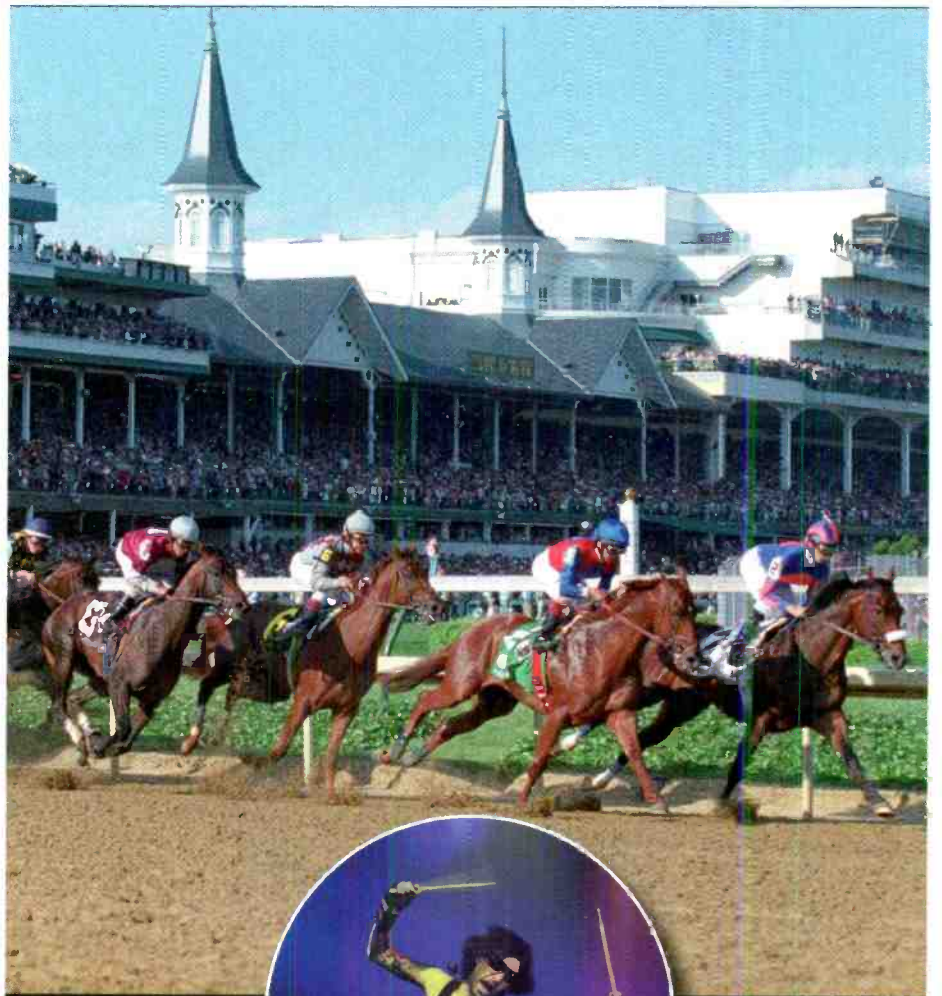
Campus shows like the Door to Dorm tour, featuring such acts as TALIB KWELI (top) and HINDER (below) are ramping up this spring.

Blues in Las Vegas and wraps May 5 at Johnson & Wales University in Providence, R.I., tickets will cost up to \$20 in some markets and will be given away for free in others, depending on the school. Most university students pay between \$25 and \$200 in student activity fees, Tobey says, which offset the cost of programming. "Some schools can't charge for events because of activities fees," he says.

Door to Dorm features support from Papa Roach and Puddle of Mudd on select dates. It is charging \$20-\$25. For Door to Dorm gigs that don't visit campus venues, efforts will be made to do tie-in marketing with surrounding universities to offer a limited number of discounted tickets to students, says the Agency Group's Ken Fermaglich, who books Hinder worldwide with Steve Kaul.

Also serving a diverse college-targeted roster is this year's first mtvU Campus Invasion Music Festival, which boasts the Shins, Dashboard Confessional and Fabolous as headliners for all-day festivals in Austin, Atlanta and Philadelphia. Other acts include Gym Class Heroes, the Academy Is..., K-OS, Augustana, the Rapture and Shiny Toy Guns.

The event follows in the footsteps of the decade-old MTV Campus Invasion tour, which brought exposure to such acts as Muse, Moby, Wyclef Jean and Hoobastank. The decision to abandon the old touring model was part of an effort to bring mixed acts to the table and hone in on specific territories, according to Chris McCarthy, VP of strategic development and marketing at mtvU. "Rather than have 20 dates on college campuses throughout the country, we chose to invade college towns," McCarthy says. "In each of these markets, you're talking 100,000-500,000 college students." ...



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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The final nine of what will be the Big 86 begins.

And on June 10, when HBO eighty-sixes "The Sopranos" forever, it will be remembered as the series that had the best music in the history of TV.

There are a few directors as musically savvy as **David Chase**, but not many. You have to begin with **Martin Scorsese**, the King of Rock in Movieland. **George Lucas** would have given him a run for the throne—"American Graffiti" came out around the same time as "Mean Streets" and was wall-to-wall cool songs, but he abdicated when he blasted into space.



THE ROLLING STONES

Chris Columbus has a great ear, as does **Jonathan Demme**. **Michael Mann** is more a score guy these days, although he's usually not too far away from his sweet home Chicago blue. And let's not forget, "Miami Vice" brought rock songs to TV. But the scores for "Thief" and "The Last of the Mohicans" are as important as the script and are as good as it gets.

Before 1973 there was **Jack Nietsche's** classic soundtrack to "Performance." **Roger Corman** was hip enough to use **the Electric Flag** for "The Trip," and there was always a fabulous **Davie Allan & the Arrows** instrumental for things like the super cool "Wild Angels" or **Dick Dale** for beach movies.

Before that **Alan Freed's** flicks carried the good news, and the Rock Messiah brought his best missionaries with him. Most notably **Little Richard**, who explained quite eloquently

why "Jayne Mansfield Couldn't Help It."

Richard Brooks started it all in 1955 with **Bill Haley & the Comets'** "Rock Around the Clock" opening "Blackboard Jungle." The kids didn't rip the seats out of theaters because it was the first time they heard rock'n'roll. They went berserk because it was the first time in history they heard it at the correct volume. Like, loud, Daddy-O.

Well, Chase has carried on this proud tradition and taken it to TV, where he had 86 hours to let his imagination work instead of a movie's 90-120 minutes.

Here's a taste of Chase's School of Rock on "The Sopranos":

British Invasion: The Rolling Stones (five times), the Kinks, the Animals, the Hollies, Cream, Them

Doo-wop: Dion & the Belmonts, the Elegants, the Cadillacs, the Drifters

The Pioneers: Chuck Berry, Bo Diddley, Buddy Holly, Roy Orbison

The Americans: Bob Dylan, the Rascals, the Four Seasons, Bruce Springsteen

Soul and R&B: The Miracles, Otis Redding, Irma Thomas, Marvin Gaye

Punk and new wave: The Clash, Johnny Thunders, Elvis Costello, Blondie

Of course there were the popular standards with **Frank Sinatra**, **Dean Martin**, **Tony Bennett** and **Jerry Vale**. And just cool choices like "Sally Go Round the Roses" by **the Jaynetts**.

Quite a range of coolness, and that's only scratching the surface.

There's one more critically important fact that proves indisputably former drummer Chase's dedication to music: Without it, me and **Frankie Valli** would have never been on the show. So on behalf of all those drooling degenerate denizens of the Bada Bing, thank you, David.

COOLEST GARAGE SONGS

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

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

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Not Trimming The Fat

U.K. Label Ramping Up Roster With Online Discoveries

So what's a string of shows and positive press at March's South by Southwest music conference in Austin worth to a small indie with a budding act? For FatCat newcomers the Twilight Sad, it's a little more than 1,000 CDs.

Post-SXSW, the Caroline-distributed, U.K.-based indie—the one-time home to Sigur Rós and the Animal Collective—saw the four-figure jump in retail orders for the April 3 release of the Twilight Sad's "Fourteen Autumns and Fifteen Winters." But Adam Pierce, who heads the U.S. office of FatCat, isn't getting too excited. That brings the total initial ship-out for the relatively unknown act to somewhere above 3,000 units.

"Caroline keeps worrying about the retail climate, so I think everyone—from the stores to the distributor—are conservative enough for me," Pierce says. "So I'm trying to squeeze everything I can for this one, and people are reordering already."

Anchored by the piercing vocals of James Graham, the songs of the Glasgow, Scotland-based Twilight Sad are high drama, where quaking guitars build to hailstorms of romantic tension. The quartet takes seemingly simple pop structures and gradually dresses them up, building until the melodies turn into something a bit more hypnotic.

Pierce, also the man behind electronic-tinged rock act Mice Parade, has spent the past year-and-a-half or so shutting down his own Bubble Core Records & Distribution to helm FatCat U.S. The London-based label, which is celebrating its 10th year, had previously been distributed in the United States by Bubble Core and was looking to establish its own base on these shores.

Pierce, meanwhile, had seen Bubble Core grow into a subdistributor that was

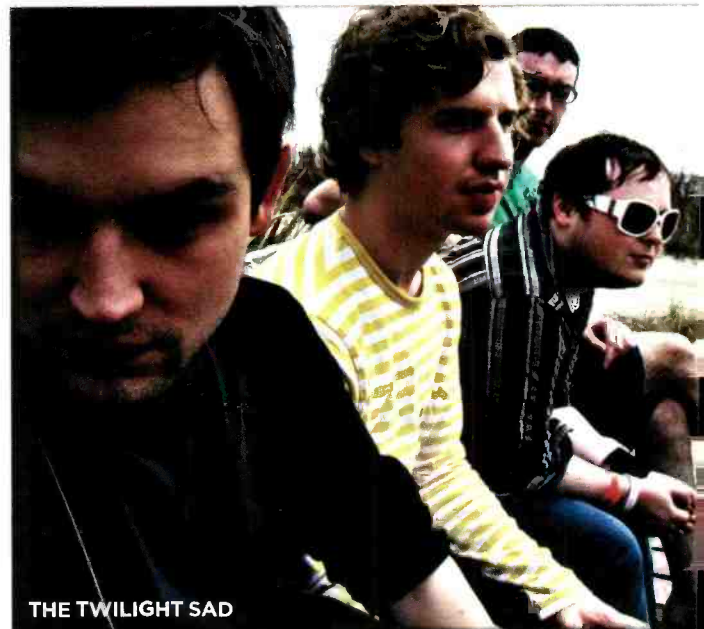
handling dozens of import releases per month, and he wanted out of the company he founded. "I wanted to deal with 15 records per year rather than 15 records per month," he says. "I missed the work of sinking my teeth into a project rather than keeping track of new releases for each week."

FatCat's biggest group, art rock aggregation the Animal Collective, recently left for a larger indie in Domino. "It wasn't a kick in the teeth, but we're a small label in

"It's a good little earner," Knight says.

Yet even as it grows, FatCat is still firmly rooted in DIY culture. Knight insists the label listens to every demo it receives and has started featuring the best of them on its Web site. So far, Knight says, seven acts have been signed via his label's site.

"A record label only has so much time and energy to commit to physical products and working a release, and we get an awful lot of good music," he says. "Other indie



THE TWILIGHT SAD

comparison to Domino, who have had remarkable success," FatCat head Alex Knight says. "We're not in a position to compete financially with the resources they have at hand. It was tough to lose them, but we knew it might happen. We did put in a counteroffer, but I'm not sure it wielded any real consideration."

By making more permanent inroads in the United States, Knight is hoping FatCat can continue to build upon the attention brought to it via its association with Sigur Rós and the Animal Collective. The label still has the rights—in the United Kingdom—to Sigur Rós' early singles and the band's album "(.)."

labels are now using that as an A&R tool."

And FatCat has also been building an extensive DIY resource guide on its site, featuring contacts and information on companies that provide distribution, mastering and manufacturing in multiple countries.

"I think the industry at large to the people outside of it is something that people don't quite know what to make of," Knight says. "In our day and age people are still in awe of a record company. We're trying to demystify the process of putting a record out."

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KNIGHT



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Not Just The Tax Law

Songwriters Now Have More Than One Reason To Sell Their Catalogs

Despite predictions last fall that an onslaught of songwriters would sell their catalogs when a new tax law came into effect this year, there really haven't been many offerings. But as word leaked that **Holly Knight** was selling an interest in her copyrights, including **Tina Turner's** "The Best" and **Pat Benatar's** "Love Is a Battlefield," I figured the new law must have played a part in her decision to sell to Primary Wave Music Publishing. It did. But as Knight and her business manager reveal, there are more reasons than just the law for songwriters to sell an interest in their copyrights right now.

"For the most part, I have always advocated fervently to hold on to your copyrights," says **Tina Fasbender**, Knight's longtime business manager. But now she's had a change of heart.

One reason is the new tax law. Before January, a copyrighted song owned by an individual songwriter had no value for tax purposes. When a songwriter sold a copyright interest, the full selling price was taxable income. When publishing companies sold copyrighted songs, publishers were taxed only on the profit and at a lower capital gains tax rate available to companies.

Under the new law, songwriters are treated like publishers when they sell a copyright interest. Songwriters now pay taxes on the sale at the lower capital gains rate rather than the income tax rate.

"This new tax law opened a

window," Fasbender says. "Before, some of the big money [offered to songwriters] wouldn't be worth it at a 40% or 50% tax hit."

But the tax savings really wasn't the primary motivation for Knight to sell a piece of her copyright interests. Other factors came into play.

Times have changed for songwriters, with the supply of bands that perform other writers' songs dwindling since the late '80s. For established songwriters, it takes a strategic partner to really work their catalog in a competitive market. More and more, indie publishers are the answer.

Fasbender has noticed that many experienced executives from major companies are now running indie publishers, like Primary Wave, Dimensional Music Publishing, Spirit Music Group and EverGreen Copyrights. This experience in a small company makes them particularly attractive to songwriters like Knight.

"I've always been attracted to boutique operations as opposed to big companies where you get lost in the shuffle," Knight says. "I thought it was great that Primary bought some of the **Nirvana** and **Hall & Oates** catalog. It's a good group of people and a good association for me."

Primary Wave is even tweaking the traditional publishing model to become a real player in the publishing field.

Before launching Primary Wave with some partners, CEO **Larry Mestel** was a label guy. He held executive posts with Virgin Records, Arista Records and Island Entertainment Group. So it's really no surprise that he carried the label model—bankrolling and marketing artists—to the publishing arena.

For the bankroll, Plainfield Asset Management and Credit Suisse are backing the company. For marketing, the publisher built a substantial staff that focuses on promoting and exploiting the compositions. Then Primary Wave simply farmed out the traditional publishing administration to Wixen Music Publishing.

Fasbender says that Knight, who typically co-writes songs, landed a seven-figure sum for a 50% share of her interest in copyrights. Her songs have been recorded by **Heart**, **Meat Loaf**, **Patti Smyth**, **Rod Stewart**, **Aerosmith** and others.

Some publishers have complained in the past that Mestel is overpaying for copyrights and driving up prices for everyone. But then again, a lot of people with a lot of money want to build publishing catalogs right now.

"My office is bombarded by companies asking if my clients are interested in selling," Fasbender says. "Not only publishers, but companies with big money who want to get their finger in the entertainment industry."

And Primary Wave is right in there competing with major publishers for some juicy catalogs.

"Even for songwriters who would never sell all of a copyright, they might sell some portion of the publisher's share or of the entire catalog," Fasbender says. "They really don't know where the industry is going, so they can take on a partner [now] for some long-term security."

Knight is currently writing with Universal-signed band **Porcelain**, among other projects.

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MOBILE BY ANTONY BRUNO

MOBILE TO THE MAX

New Broadband Technology Foreshadows Content Evolution

If you've never heard the term "WiMAX" before, don't sweat it. You're probably not alone.

But in the hyper-wonk, tech-speak jargon of the wireless industry, WiMAX is the latest thing making its way through the byzantine maze of acronyms and buzzwords used to remind the rest of the world (with all apologies to Chevy Chase), "We're wireless, and you're not."

But WiMAX sometime soon is likely to be one of those terms that the music industry, and others in the content world, will need to know all too well as wireless technologies become an increasingly important distribution channel.

Simply put, WiMAX (also known as 4G, or "fourth generation") is a wireless Internet broadband technology similar to Wi-Fi, but with a much greater range. While Wi-Fi access points have a range of about 100 feet, WiMAX base stations can cover an area roughly the same as existing cellular networks, making it relatively easy to blanket an entire metropolitan area with just one provider.

However, unlike Wi-Fi, WiMAX networks require dedicated, licensed wireless spectrum to use—in the expensive 2.5GHz band. Many operators are willing to pay for this spectrum as it is available now, while the international standard bodies are dragging their feet in offering more high-bandwidth wireless spectrum.



ALVELDA

So what does all this mean to the music industry? This bastard cousin of Wi-Fi and wireless networks has the potential to solve several problems that have plagued the evolution of mobile entertainment. First, it costs much less to transmit data over a WiMAX connection than a traditional cellular network. Cheaper distribution means cheaper prices, which in turn likely means more people buying mobile music. Taken together, the result would be a greater slice of the revenue pie for wireless operators and record labels to share.

"Then we're negotiating over a much larger number, rather than the tight margins we have today," Warner Music Group senior VP of digital strategy/business development Michael Nash said at a panel discussion at the recent CTIA Wireless conference.

Second, WiMAX networks can transfer high-bandwidth content much faster and in bigger packets. That means faster download times for not only single tracks but also full albums and video content.

The wireless operator most bullish on WiMAX's potential is Sprint. The company says it will spend \$1 billion this year alone, and another \$2 billion next year, to build a WiMAX network in 19 cities by April 2008, covering more than 100 million people. It plans to test mobile



NASH

WiMAX networks in Chicago and the Baltimore/Washington, D.C., area by the end of the year.

Virtually every wireless network infrastructure provider is actively producing equipment for these new services. Samsung, Nortel, Alcatel, Nokia and Motorola are all involved in deploying the technology on a global scale.

With this on the horizon, content producers are already planning to create more sophisticated fare. MobiTV, a producer of mobile video programming, in January began demonstrating high-definition-quality programming on a WiMAX demo network at the Consumer Electronics Show.

And according to MobiTV CEO Phillip Alvelda, WiMAX has the added benefit of supporting multiple delivery functions, not just mobile. So, a service provider can broadcast content over a WiMAX network, which consumers can then access on a mobile phone, home computer or eventually a set-top box at one

price through one service.

"We are changing the economics of the mobile and broadband market," Alvelda says. "You'll see a tremendous reduction in cost [and] better access to your fans."

But WiMAX is no slam-dunk. Overlaying existing wireless networks with new technology is not cheap, and building a whole new network is even more costly. For wireless operators still losing sleep over how to pay off their existing third-generation (3G) networks, this is a headache many don't need.

But to be fair, WiMAX networks are much cheaper. Compared with the approximately \$40 billion that Verizon is expected to pay to build its FiOS IPTV network, WiMAX seems like a steal.

Another challenge will be the process of outfitting potential customers with new devices that can access WiMAX networks. Reseeding the market with new devices takes about 18-24 months. For content providers, the plus side is that operators will be relying on more sophisticated content to drive this migration—much like entertainment services have spurred people to buying new 3G phones.

However, it's not limited to mobile phones. WiMAX enthusiasts, including several Sprint executives, see video players, digital cameras and even automobiles connecting to the WiMAX network.

For these reasons and others, Ericsson believes WiMAX revenue will account for only about 5%-10% of global broadband wireless revenue by 2010, and as such has opted to focus its efforts on traditional 3G services.

But make no mistake: WiMAX is coming, and coming soon.

"It would not be accurate to call 2007 'the year of mobile WiMAX,'" says Tammy Parker, an analyst with Informa Telecoms & Media. "But it's clear that the future of this technology in the U.S. will be built upon the foundation being created this year."

BITS & BRIEFS

WHAT'S IN YOUR PHONE?

M:Metrics launched a tracking service that uses metering technology for the first time to track how consumers use mobile content. Rather than utilizing survey data, the MeterDirect technology is embedded in the phones of participating users—similar to Nielsen rating boxes—to continuously monitor their messaging, browsing, application and media usage. Initial findings are limited to which Web sites mobile users visit most and when. Channel-level music and video consumption data will also be measured.

CONTENT CRAZE

Research firm iSuppli says the market for MP3 players and other portable media devices will double to 268.6 million units by 2011, from 128.7 million in 2005. The growth is predicted to occur at a 13% compound annual growth rate. Unit shipments

are expected to reach 216.9 million by the end of this year, a 21.8% jump from 2006. Part of the growth is attributed to the increasing amount of digital content being made available to fans through new online services, as well as falling prices.

RHAPSODY ON THE MOVE

RealNetworks has teamed with Nokia to make the Rhapsody subscription music service mobile: Rhapsody is being added to Nokia's N800 Internet Tablet. The device is not a mobile phone, but a Wi-Fi- and Bluetooth-enabled handheld computer that can access the Internet in a Wi-Fi hotspot or via a connection to a Bluetooth mobile phone. Once the software is downloaded to the device, users can stream their personalized music libraries, listen to Internet radio or access playlists, as long as they are already a Rhapsody subscriber.

HOT RINGTONES™ APR 14 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ORIGINAL ARTIST
1	1	16	#1 10 WKS POPPIN' CHRIS BROWN FEATURING JAY BIZ
2	3	53	WHAT HURTS THE MOST RASCAL FLATTS
3	5	28	CRAZY BITCH BUCKCHERRY
4	4	8	CUPID'S CHOKEHOLD GYM CLASS HEROES FEATURING PATRICK STUMP
5	5	112	CANDY SHOP 50 CENT FEATURING OLIVIA
6	6	24	ROCKSTAR NICKELBACK
7	8	31	MY HUMPS THE BLACK EYED PEAS
8	7	99	BECAUSE I GOT HIGH AFROMAN
9	10	29	SUPER MARIO BROTHERS THEME KOJI KONDO
10	11	54	BEST FRIEND 50 CENT & OLIVIA
			16
11	9	16	IRREPLACEABLE BEYONCÉ
12	12	68	DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
13	15	126	SWEET HOME ALABAMA L'NYRD SK'NYRD
14	20	55	NUTHIN' BUT A 'G' THANG DR. DRE
15	19	11	MISSION-IMPOSSIBLE LALO SCHIFRIN
16	22	3	DON'T MATTER AKON
17	17	5	CHANGES 2PAC
18	14	21	STAIRWAY TO HEAVEN LEO ZEPPELIN
19	16	10	WHEN WE RIDE ON OUR ENEMIES 2PAC
20	18	84	LOCKED UP AKON FEATURING STYLES P.

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

POLLY WANT A BOOMBOX?

So you've got a sleek new music phone, you rock out on the subway and on the sidewalk, but now you want to impress your friends at parties. What do you do?

Parrot has tried to make that dilemma a bit easier with its new Bluetooth portable stereo speaker, the Parrot Boombox. The speaker is compatible with any Bluetooth-enabled music source—including computers and MP3 players—but Parrot is targeting the music-phone crowd with this one, seeing as it unveiled the device last month at the CTIA Wireless conference in Orlando, Fla.

The compact device packs 60 watts of high-fidelity sound, two wideband drivers and a subwoofer. Oh, and if you're not interested in Bluetooth, you can just plug in your favorite device with a boring old wire, too.

The Boombox will start shipping in third-quarter 2007 for \$270. —Antony Bruno



GIBSON
GUITAR
CHAIRMAN/
CEO

Henry Juskiewicz

With a new showroom in Miami, Gibson Guitar is looking for continued growth in the Latin market. The company's chief business architect discusses this and much more.

Selling music may be tough these days, but there's no shortage of people who want to make music. The latest figures from the National Assn. of Music Merchandisers, the trade group for the international music products industry, show sales of instruments and gear hit a record value of nearly \$8 billion in 2005.

But to Gibson Guitar chairman/CEO Henry Juskiewicz, instrument sales are about more than just cranking out Les Pauls. Since he and fellow Harvard Business School alums David Berryman (Gibson's president) and Gary Zebrowski took over the struggling company in 1986, Gibson has expanded aggressively. The company now owns Baldwin, Wurlitzer, Slingerland, Epiphone and several other music brands. It has also invested in research and development, particularly in the digital jukebox and digital guitar. Gibson has beefed up artist relations as well, and in 2005 bought the naming rights to Los Angeles' former Universal Amphitheatre.

In addition to increasing the reach of the 113-year-old brand, Gibson has been involved in many charitable efforts. Music Rising, a fund Juskiewicz co-founded with U2's the Edge and producer Bob Ezrin, has helped more than 2,400 musicians (and more than 20,000 students and parishioners) replace instruments destroyed in the wake of Hurricanes Katrina and Rita. Music Rising received the Humanitarian Award at Billboard's third annual Touring Conference in New York last summer.

Gibson opened its newest showroom in Miami last month. Juskiewicz—who supported himself in college by playing a Gibson at weddings—spoke to Billboard shortly after a trip to China.

What took you to China?

It is simply a question of time when China emerges as the world's largest consumer market. It has a population roughly four to five times the size of the United States, which is the world's current largest consumer market. It is going from underdeveloped to a developing—and with time, will be a developed—economy. As people [in China] translate into the middle class, the numbers speak for themselves.

How has Gibson adapted to the influx of cheap instruments from Asia?

All Gibson brand guitars are made in the U.S. At the same time, we are expanding our factories overseas and the relationships we've had overseas. The ability for a young player to get an instrument that's really good for not a lot of money has improved. When I was young, the low-end guitars were really not that great. You really had to have a Gibson to get a great guitar. Today,

consumers in all product categories, including guitars, can get a much better instrument for a very affordable price. This means a young player who is struggling to get their chops together now has a great instrument to do that, and it makes it so much easier to get involved in guitar, both from a standpoint of price and a standpoint of quality.

Looking at the low end, we have several brands aimed at mass-merchandising channels. We have a specific brand at Target, Circuit City; it's very low-cost. It meets the requirements of the merchant as well as being a superb value for typically a young player.

Gibson sponsors many high-profile Latin music artists and events, including providing instruments for the Latin Grammy Awards. Why is it going to such lengths to connect with this audience?

In the short term, the Latin market is a much bigger deal. The number

of albums being sold by Latin artists is mind-boggling. Additionally, the Latin market is driven by a quality concern. [It's] not as affluent as some other markets might be, but the Latin consumer is very, very driven by getting the best. It means more to them, and consequently, they've become a very good customer of Gibson brand product. We don't have statistics on who specifically buys a product in many cases, but we are getting anecdotal information that it's a substantial part of our purchases.

What else are you doing to corner those consumers?

We've put an office in Miami that is an entertainment relations office aimed primarily at the Latin market. We've been doing a lot of work in San Antonio, Austin, Los Angeles, New York. And we've been hiring staff that's dedicated to the Latin market in terms of promotions and sponsorships.

What are the showrooms used for?

The showroom is as an embassy to the entertainment and media communities. They're not commercial ventures. We don't sell products through them, we don't have sales agents. It's about relationships and supporting people in the communities. That might be artists or charities that we're very supportive of, [or] it might be community events.

Are your branding efforts generating income?

We've been financially successful for a while. We're actually gaining market share. I would say the reason is that we've been very aggressive in marketing and branding. So is the fact that we are building really great instruments. You can promote all you want, but if you have a bad product at the end of the day, the consumer is going to throw up.

How are your digital products developing?

When you're investing in high-risk, high-potential growth activity, you

win some and you lose some. One of the areas we are extremely interested in is the whole area of consumer electronics. A lot of the technology we've been developing is specifically aimed at that marketplace. The digital jukebox is evidence of that. In June, we bought the [manufacturer] of a commercial jukebox product, Deutsche Wurlitzer. I'm a little frustrated because we had hoped to release [the digital jukebox] in time for Christmas sales. We continue to have development issues in that product line.

Your digital guitar has finally shipped to retail. How are you introducing this new product to consumers?

One of the things we're doing at the store level is putting up demos. Because it's such a radically new product, we have to be able to demonstrate it and have the equipment available for people to fully check out. There is an enormous amount of technology that hasn't been tapped for the player and the creator. The guitar hasn't really changed much since the '50s, so it's kind of like progress has been on hold.

What is the place of traditional instruments when music can be made on a computer?

It all starts with the input device. It will be some time before the creation process is anything but human and anything but inspired [by] people. It starts with the tools they have to create musically relevant content, whether it be voice or guitar or whatever. So our new guitar, which starts with a digital signal—it's not just the fact that it's digital—is a much better guitar as a result of that technology. It gives you a lot more to work with in terms of making music. ...



SANDY CAMPBELL

You can promote all you want, but if you have a bad product at the end of the day, the consumer is going to throw up.

BIG

Rich





BIGGER AND RICHER

HAVING COOKED UP A NEW RECIPE FOR COUNTRY MUSIC, THE MUZIK MAFIA FINDS NEW WAYS TO DO BUSINESS

BY KEN TUCKER
PHOTOGRAPHS BY DAVID McCLISTER

The video for Big & Rich's "Comin' to Your City" features extraterrestrials, scantily clad women, a rapping black cowboy and a character named Two Foot Fred—as well as the band—partying on a rocket ship shaped like a Gibson flying V guitar ("If ya wanna little bang in your ying yang, come along"). It's not meant to be a documentary, but it isn't that far from the truth either. ¶ From start to finish, a Big & Rich concert is a visual and aural experience hard to forget. Whether it's John Rich bedecked in his cowboy finest and playing a flying V, or Big Kenny in one of his trademark toppers, highstepping around the stage like a deranged drum major, you ain't seen nothing like this. Big & Rich shows have enough pyrotechnics to do a rock band proud. Then there's the unpredictability factor. In a set that contrasts the raucous "Save a Horse (Ride a Cowboy)" with the contemplative "8th of November," one might also hear songs as diverse as the B-52's "Rock Lobster" and the gospel standard "I'll Fly Away." ¶ A Big & Rich show is also part tent revival. "Brothers and sisters, we are here for one reason and one reason only alone—to share our love of music. I present to you, country music without prejudice," Big Kenny's voice booms out as he channels a Southern fundamentalist preacher on the spoken intro for "Rollin' (The Ballad of Big & Rich)." The message must be shared. ¶ "The Mafia is really about the expandalism of music without prejudice," Kenny says. "We started a ball rolling that has grown in Nashville and across this country like no one could have imagined." >>>

And the ball continues to roll: Forthcoming album "Between Hell and Amazing Grace" hits stores June 5. While the final track listing wasn't available at press time, it's an amazing collection of widely divergent songs. On one hand, there's the bare-boned, Texas shuffle version of AC/DC's "You Shook Me All Night Long"—"Every country boy or girl has jammed to AC/DC," Rich says—and on the other, there's Wyclef Jean's reggae rap mixed with steel guitar in "Please Man." The new record has definite spiritual leanings—R&B's John Legend even performs a cappella on a song called "Eternity"—but there's also the hilarious tale of lost love "WWJD (What Would Jesus Drink?)."

It's the sort of audacious melding of genres with which Big & Rich first hit Nashville and country radio—like a ton of bricks is an understatement. The unprecedented hybrid old-school rap, hard rock and dual country harmonies that the duo delivered on their first two albums was not only unprecedented, but delivered with a cocky swagger that country had rarely seen, give or take from a few veteran outlaws.

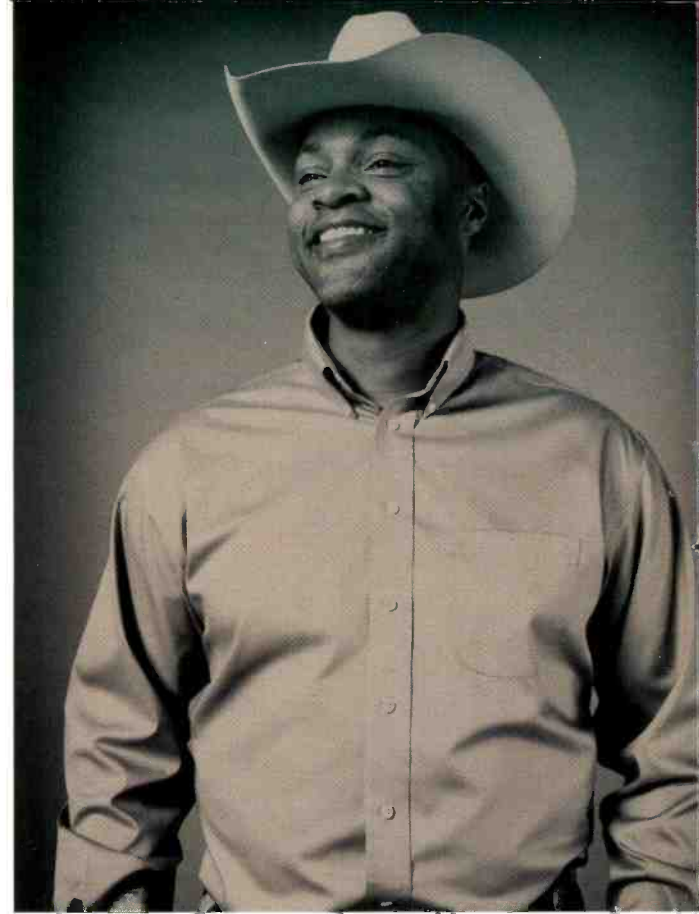
And that's just the music. Perhaps nowhere else in music history can you find a group that so closely mirrors a carnival sideshow. From the actually 3-foot-2-inch Two Foot Fred, who dances at Big & Rich shows and appears in videos, to country-rapping former shoe salesman Cowboy Troy, to Rachel Kice, a self-described "painter of fine muzik," who paints on stage during shows, the world has never seen anything like the Muzik Mafia.

And the Muzik Mafia is . . . what, exactly? A family, a fellowship guided by the mission statement "music without prejudice," a clan of fun-loving musicians who love to party and make music together, an organization that counts good deeds and charitable contributions among its core beliefs? The Mafia (Musically Artistic Friends in Alliance) is all those things and more.

And whatever the Mafia is, it seems to work. The group was founded in 2001 by Kenny Rich, fellow musician Jon Nicholson and music publisher Cory Gierman, who are known as the Godfathers. After the success of her first album in 2004, Gretchen Wilson (see story, below) was named a Godmother. More than half a decade down the line, the organization continues to grow and flourish. Wilson has sold more than 5.6 million albums, according to Nielsen SoundScan, while Big & Rich have sold roughly 3.9 million. And this year, five Mafia members will release albums—not just Big & Rich, but Wilson, Cowboy Troy, James Otto and the clan's newest and historically most successful member, John Anderson (see story, page 23). And there are more projects in development.

What began as a few people jamming together in 2001 at Nashville's Pub of Luv has exploded beyond Music City's wildest expectations. Once word of the jam sessions spread, for the 76 straight Tuesdays Mafia members played to progressively larger crowds, it forced the group to move to larger venues. Guests ranging from Kid Rock and Hank Williams Jr. to Jewel and Three Doors Down frequently dropped by to help out. And not only were the shows a hit with fans, they also attracted the attention of Nashville's A&R community. Interestingly, Warner Bros. Nashville chief creative officer Paul Worley, who signed Big & Rich to Warner Bros., remembers hearing about the shows from his daughter. "She would tell me about this Mafia thing and how great it was and I paid attention, but I didn't act on anything," he says now. Luckily the duo came to him and were quickly signed.

When Big & Rich joined Tim McGraw's tour in 2004, they took the Mafia on the road, something that still happens today occasionally. After the McGraw shows, the duo—along with cohorts Cowboy Troy, Shannon Lawson, Otto and whoever



else was available—continued to do shows at local clubs after the concerts. And the weekly jam sessions still crop up. Earlier this year, for instance, members performed together in Muscle Shoals, Ala.

Meanwhile, the Muzik Mafia's definition has expanded as well. "It's still the musical community that they had, but there is a marketing arm, too," says Marc Oswald, who manages Big & Rich, Wilson and Cowboy Troy and is consigliere in the organization. He cites MuzikMafia.com, Muzik Mafia TV, which aired on CMT Loaded, a broadband offering, and Muzik Mafia Radio, which streams on the group's Web site. There's also the Mafia Soldiers street team and an actual Mafia headquarters, where three full-time employees and four interns work on new media, tour sponsorships, public relations and the Web site, among other things. Oh, and there's a full video production facility, too.



BLUE-COLLAR DOWNSIZING

GRETCHEN WILSON TAKES CONTROL AND ROLLS BACK HER GOALS

It's taken a while, but Gretchen Wilson has come to realize that she will never top the first album. "It was a phenomenon," she says. "It was an 'Achy Breaky Heart.' I think the girls, the blue-collar women in America, had just been waiting for ["Redneck Woman"] for so long. It was just perfect timing."

The Muzik Mafia's Godmother exploded on the country scene in 2004 when her anthemic debut single, "Redneck Woman," spent five weeks at No. 1 on Billboard's Hot Country Songs chart and her album, "Here for the Party," debuted at No. 1 on the Top Country Albums tally. The set has gone on to sell 4.4 million copies, according to Nielsen SoundScan. Her next three singles all reached the top five, and Wilson took home awards from the Country Music Assn., the Academy of Country Music (ACM) and the Recording Academy.

But though her follow-up album, 2005's "All Jacked Up," also started off with a bang, its 1.2 million copies sold were a big drop from the debut.

"I beat out pop artists and rap artists, but it's still a loser in most people's eyes," Wilson says now. "I will always say that the 'All Jacked Up' record sonically, musically, lyrically beats the first record all to hell."

Fast forward to 2007 and Wilson will release her third album, "One of the Boys," May 15 on Columbia. (Her former label, Epic Nashville, closed after the consolidation of Sony and BMG's Nashville operations last year.) As with her first two releases, Wilson co-produced the record with Mark Wright and Muzik Mafia mate John Rich, but she has taken on a more dominant role. "I got Mark's help on a couple of things and I got John's help on a couple of things, but other than that I've pretty much produced it myself," she says.

"I've always wanted full ownership," Wilson adds. "I've been like that from the beginning."

Wilson, who co-wrote all but two cuts, says she opened up a bit, too. "Lyrically, I think I reached a little fur-

ther inside for a few of these songs," she says. "But there is still a lot of ass-kicking country on it."

The label anticipates a heavy media schedule around the album, which hits stores the day of the ACM Awards—Wilson is nominated for three. "We've been able to identify who a Gretchen Wilson consumer is and where they reside, not only geographically, but lifestyle-wise," Columbia Nashville director of marketing and artist development Tanya Welch says. "Gretchen speaks to middle America, so while New York and L.A. and larger markets are important to us, we don't ever overlook what's in the middle."

While she will hit a wide variety of venues in 2007, her Back to the Bars tour has Wilson playing smaller clubs. "It's cool for me because it's taken me back to the early days where the people are just sandwiched up to the stage and you are crunched on the stage together," she says. "There's no room really for theatrics. It's just about the music and the sweat." —KT

'THE NURTURING BOSOM OF THE MUZIK MAFIA ALLOWS EVERY ARTIST THAT'S A MEMBER TO CULTIVATE THEIR CRAFT.'

—COWBOY TROY

Oswald says the idealistically minded Big Kenny in particular was reluctant when the idea of forming a marketing arm was first suggested. "They wanted to keep the music the only focus, which is really respectable," Oswald says. "We really had to debate it heavily, because I told him it wasn't about making money. You guys can make all the great music in the world, but we have to have some media marketing muscle ourselves that we can control." The two sides eventually agreed, with the caveat that no member of the Mafia hierarchy would make a dime from the Mafia organization itself. Mafia members earn money via the usual means—touring and album sales, for example. But funded by jam sessions, tour sponsorships—Chevy has been a big supporter—licensing deals and, as needed, by the Godfathers and Godmother, the marketing arm is self-supporting.

"It has definitely evolved," Oswald says of the Mafia. "Strategically it is the same thing, but tactically it has changed a lot. In the beginning it was a source of brotherhood and sisterhood for a small group of people who felt collectively that they had some strength."

Warner Bros. Nashville's Worley, who co-produced its first two records and is also a consigliere, says he's a fan of the Mafia for just that reason. "They were all supporting each other as a tribe. Every artist that got ahead would reach back and pull their brothers or sisters forward."

Not only do Rich and Kenny work with the up-and-coming members (see story, right), they also fund their projects. Rich reportedly spent six figures on a Jon Nicholson live concert video and he is also spending his own money on Shanna Crooks' album. Kenny has done the same with Damien Horne and other artists have similarly been supported. "Nicholson, Shanna, Damien, Shannon Lawson are all in an A&R process that in the past only labels could afford to do," Oswald says.

What the Mafia offers a potential partner label is more than just the artist's talent. "When we make our label deals, we don't walk in with some demos looking for some dough to try and develop the music," Oswald says. "We are walking in with complete packages, including EPs and photo shoots."

Mafia members also go on the road with Big & Rich and perform as part of shows at night, write songs during the day and generally learn the business. "It's boot camp, and by the time they hit, they should be ready to go," Oswald says.

Cowboy Troy says the Mafia is a great sounding board. "If we like something we will tell you we like it, if not, we will tell you, 'Hey, this needs to be improved here or there.' I think that the nurturing bosom of the Muzik Mafia allows every artist that's a member to cultivate their craft, their songwriting, their musicianship."

Cowboy Troy's own new album, "Black in the Saddle," which he worked on with Rich, will also be released June 5

on Raybow/Warner Bros. With very little radio play, his first album, "Loco Motion," has sold more than 342,000 copies, according to Nielsen SoundScan. His unique "hick-hop" blend was a little much for mainstream radio to digest.

"There's only one station in country that played him where people heard it," Rich says. "That was [KTYS] in Dallas. Wouldn't it be great if 10% of them could play [his music]? Imagine what he'd sell then."

But the new album will likely meet resistance as well.

"It's one of those kinds of records that will—I would dare say—push the envelope a little further than people thought we could and probably a little further than some thought we should, but it's a lot of fun," Cowboy Troy says. "Parts of it sound like Motörhead on horseback, parts of it sound like maybe a revisiting of some Beatles stuff, and some is more orchestral kind of stuff."

While his music wasn't made for radio, Cowboy Troy wouldn't mind some airplay. "I think it would give them an opportunity to realize that their listening public is a lot more advanced than they think."

Despite the Mafia's sales success, radio programmers as a group have been a tough nut to crack for the clan.

Wilson has had the most success at radio, but that airplay largely came from her first album, "Here for the Party." Cowboy Troy reached only the lower tier of the airplay chart with "I Play Chicken With the Train," which featured Big & Rich, in 2005.

As for Big & Rich themselves, for all the success the pair have had as songwriters—Rich wrote Jason Aldean's breakthrough "Hicktown" and Faith Hill's return to the top of the charts, "Mississippi Girl," while Kenny has Tim McGraw's current hit "Last Dollar (Fly Away)"—a runaway radio smash has eluded them. Their biggest chart hit to date is "Save a Horse (Ride a Cowboy)," which peaked at No. 11 on Billboard's Hot Country Songs chart in 2004.

But they may finally have a chart hit in "Lost in the Moment," the first single from "Between Raising Hell and Amazing Grace." Their fastest-climbing single to date, the song was written by Rich, Rodney Clawson and Keith Anderson. It is No. 23 this issue on Hot Country Songs.

"Most radio has been behind us, but that last 15%-20% who never figured out what we were trying to do never came onboard," Rich says. "This may be the one where radio actually figures out what we are doing."

But radio isn't the be-all and end-all for these guys either. From LoveEverybody.org, which assists victims of domestic abuse, to their passion about ending ethnic conflict in the Darfur region of Sudan, where the pair plan travel later this year, Big & Rich walk the walk when it comes to social consciousness.

"Our music, though, gives us a platform to do that, to talk about things we are just as passionate about as music," Kenny says. "It's really just an issue of awareness. And there ain't no difference between a kid living across the street and a kid living across the ocean."

"If you don't dream it, you can't walk into it," he continues. "That's what brought us all together in the first place—we all had dreams that there was something bigger than ourselves."

And even as they move on to bigger and bigger things, Big & Rich and the Muzik Mafia clearly don't stop dreaming. ●●●

RAINBOW COALITION

MUZIK MAFIA NURTURING ARTISTS WHILE RUNNING RAYBOW

Raybow (Red and Yellow, Black and White) Records is the Warner Bros.-affiliated label run by Godfathers John Rich, Big Kenny, Jon Nicholson and Cory Gierman. Cowboy Troy's debut, "Loco Motion," was the first Raybow release. John Anderson and James Otto are also Raybow artists. (Big & Rich's and Nicholson's records are released on Warner Bros.)

Warner Bros. Nashville executive VP Bill Bennett calls Raybow "an A&R source. They go out, they find projects, they cultivate it, they do demos, they write songs." While Raybow does rely on Warner's A&R staff to an extent, "it's not for signing. It's really more for feedback," Bennett says.

Bennett says the arrangement is "a very cooperative effort. We have marketing meetings [and] partners meetings with them to go over the most minute details of a project."

"We pretty much agree most of the time," Bennett adds. "We have our differences—they are generally stylistic rather than substantial issues—but we never fail to come to an agreement."

Much to Warner Bros.' chagrin, the Godfathers wouldn't allow Raybow to be called Muzik Mafia Records. "They really wanted us to call it [that] because that's what they were buying into," Gierman says. But it didn't happen. "We didn't want corporate hands to be attached to the main Muzik Mafia. We don't want to lose that name and license."

Since they're not all recording artists, not all Mafia members will necessarily find a home on Raybow. And for some, another label just might be the right fit, as in the case of Gretchen Wilson, who is signed to Columbia Nashville. Either way, up-and-coming members benefit from those who have gone before them.

Here's a look at the rest of the Mafia crew:

SHANNA CROOKS Influenced by artists ranging from Aerosmith to Aretha Franklin, this South Florida native also answers to the nicknames "the Soulful Barbie" and "the Diva With the Booty and the Brains." She joined the Mafia in 2006.



DAMIEN HORNE Meshing R&B, pop, soul and rock, singer/songwriter Horne moved from North Carolina to Nashville before being discovered by Mafia members while playing on a street corner.

RACHEL KICE Kice brings a different form of art to the Mafia stage by painting on spinning canvases, adding strokes inspired by the music's shifting moods. A Nashville native, her paintings are found in the private collections of Bob Dole, Tim McGraw, King Albert of Monaco and Willie Nelson.

SHANNON LAWSON The Kentucky native describes his music as country/crunk/soul on his MySpace page. Before joining Muzik Mafia in 2004, he released "Chase the Sun" on MCA Nashville, which produced one top 30 single and sold 17,000 copies, and "Big Yee Haw" on Equity Music Group, which began the low-charting single "Smokin' Grass." Also responsible for the self-released "Acoustic Living Room Sessions," he's currently looking for a new deal and touring with Big & Rich.



JEN NICHOLSON Nicholson is one of the Mafia's founders. The Madison, Wis.-born artist released "A Lil Sump'm Sump'm" in 2005 on Warner Bros. Nashville, which has sold only 4,000 units. His latest project—featuring the same players who recorded his first album with him—finds him billed as King & the NuNation. "We're kind of like a year 2000 update on Sly & the Family Stone," he says of the band, "mixed with Leon Russell and some piano singer/songwriter stuff."



JAMES OTTO Otto, who is signed to Raybow/Warner Bros., will have an album out this summer, "Sunset Man," co-produced by his brother-in-law, Jay DeMarcus of Rascal Flatts, and John Rich. His 2004 Mercury Nashville release, "Days of Our Lives," has sold 10,000 units, according to Nielsen SoundScan. Its title cut peaked at No. 33 on Billboard's Hot Country Songs chart.

TWO FOOT FRED Fred Gill, the stage host at Big & Rich shows, has appeared in Mafia members' music videos and as a backstage reporter on USA Network's "Nashville Star." The Indiana native is also known as "60 Cent" (two feet is 60 centimeters) and hosts his own podcast, "Smalltalk With Two Foot Fred."



—Ken Tucker, with additional reporting by Katy Hatley

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FEATURING THE LATEST ON GRETCHEN WILSON AND JOHN ANDERSON, BACK WITH A BANG



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No. 1

ON THE CHARTS

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360 DEGREES OF BILLBOARD

HOME FRONT

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LATIN

Miguel Bosé, Joan Sebastian, David Bisbal, Rakim & Ken-Y and many more are confirmed to perform at the **Billboard Latin Music Conference & Awards** April 23-26 in Miami. More at billboardevents.com.

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.

Video

GO UNDERGROUND

Artist interviews, performances and outtakes. Billboard helps you discover the next hot stars of all genres. **Billboard Underground** welcomes Carla Duren. billboard.com/underground



LINKIN PARK: JAMES MINCHIN; AUSTINS BRIDGE: KIVY LANCASTER; WILLIAMS: KELSEY EDWARDS

OPINION

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Fans First

Music Companies Have It In Their Power To Expand The Digital Music Industry

BY ERIC NICOLI

"Come May, I'll be voting with my dollars via buying up as many EMI premium music tracks on iTunes as I can afford."

This was just one of the hundreds of e-mails from fans that EMI received this week following our announcement that we will begin selling new digital rights management-free, higher-quality premium downloads.

The majority of global recorded music sales—about 90%—still come in the form of CDs, but clearly, this traditional business model is declining. Given today's challenging market conditions, I think we're all agreed that transitioning our business to digital and putting the consumer first are both top priorities for the music industry.

In four years, we went from zero to a true digital retail business with real and rapidly growing digital revenue. We also have great artists and great repertoire; we simply need to be sure we—and our digital partners—are packaging, presenting and delivering music to consumers in a way that inspires them. Inspired consumers drive higher sales.

The digital business we've all admirably contributed to creating is facing too many barriers, however. The primary one is that the lack of interoperability among digital music services and devices has created confusion and frustration for consumers. In a perfect world, the hardware, software and content companies would see eye-to-

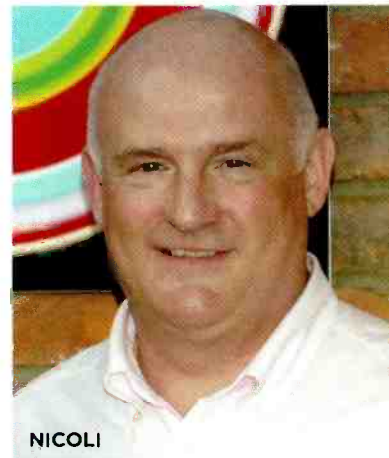
eye and cooperate to fix this issue. But change hasn't come fast enough. At EMI, we took the view that we could either allow the interoperability stalemate to continue, or we could take action (see story, page 5). We did the latter, because we believe that content companies really do have the

'At EMI, we took the view that we could either allow the interoperability stalemate to continue, or we could take action.'

power to change the game. By providing DRM-free downloads and raising their audio quality, we believe we have come up with a new product proposition that adds real value and greater choice. Ultimately, we think it will expand the digital music market to the benefit of everyone in the value chain: consumers, artists and those who support them, digital partners, device makers, employees and all other interested parties.

EMI is not turning its back on DRM. We will continue to use DRM as appro-

priate to enable innovative digital business models such as subscription, super-distribution and time-limited downloads. Protecting the intellectual property of EMI and our artists is as important as ever. We will continue to work hard to combat piracy in all its forms and to ed-



NICOLI

ucate consumers.

The music industry has in its grasp a massive opportunity to realize growth in our business through digital, but we'll only have a fighting chance of achieving that if we attend to consumers. That means music companies must fundamentally change the way they do business.

The status quo is not an option if we are to succeed.

Eric Nicoli is chairman of EMI Group.

FEEDBACK

ASCAP ISSUES

The Legal Matters column titled "On the Hot Seat" in the April 7 issue contains some unfortunate misstatements about ASCAP's position, and it is important to set the record straight.

ASCAP has always taken the position that, in the words of both congressional committees dealing with music on the Internet, "the transmission to the pub-

lic of a copyrighted musical work constitutes a public performance of that work." That the transmission may also constitute a digital phonorecord delivery is irrelevant—it just means that for these uses, like many others, both mechanical and performing rights are involved.

The impetus for presenting the question of the performing right in downloads to the rate court came from the Internet services, not ASCAP. And ASCAP has not "shifted" its position since our 2001 joint statement with BMI and the National Music Publishers' Assn.: We said then, and continue to say, that although

performing rights exist in "pure" audio downloads—those without any conditions whatsoever attached to them—we will not seek payment for such uses; the value of the performing right in other forms of transmission, including conditional downloads, is for the court to decide in the pending rate proceedings.

It is well to remember that the future livelihoods of songwriters and composers, and the publishers who support them, are at stake here.

John LoFrumento
CEO, ASCAP

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SALES SHRINKAGE
Q1 numbers show CD sales in freefall



KINKY FUN
Mexican band lands Fox Sports theme song



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>>>BILLBOARD TO HONOR SPANISH ICON

Spanish pop icon Miguel Bosé will receive the Lifetime Achievement award at the 2007 Billboard Latin Music Awards, which will air live April 26 on the Telemundo network from the Bank United Center in Miami. While finalists and winners are determined by the Billboard charts, the prestigious Lifetime Achievement Award is based on an artist's trajectory and achievements. Bosé, an actor, producer, TV host, composer and performer who is celebrating 30 years in the music industry, is considered one of Latin pop's most avant garde and influential figures. Bosé will perform at the awards as will Joan Sebastian, David Bisbal, Rakim & Ken-Y, Diana Reyes and Mariano Barba. Other performers will be announced soon.

>>>SANCTUARY TO WIND DOWN U.S. LABEL

Sanctuary Group will wind down its U.S. label's front-line operations this summer, according to sources within the company. The company will remain a full-service label in the United Kingdom with a catalog, licensing and online presence in the United States. The label is home to such acts as Morrissey, Widespread Panic and Motörhead.

>>>NO LOLLA SERVICE FEES

Lollapalooza producer C3 Presents will offer tickets free of a service charge for this year's annual summer event, to be held Aug. 3-5 at Chicago's Grant Park. The official Lollapalooza lineup will be unveiled April 12. Pearl Jam will headline the final night of the festival.

UP FRONT

DIGITAL BY BRIAN GARRITY

The DRM Scorecard

Winners And Losers In The Wake Of The Apple/EMI Deal

EMI and Apple sent shockwaves through the music industry with their announcement that they would begin offering commercial downloads without digital rights management. As the dust begins to settle, Billboard breaks down the winners and losers in the latest round in the fight over DRM.

WINNERS

Consumers. People who actually pay for digital music finally are free to playback purchased tracks wherever they want, however they want. And they're getting better audio quality to boot. But improved usage rights and sound performance don't come for free: EMI is charging a higher wholesale rate for DRM-free tracks, a cost that is being passed on to the customer. iTunes will charge \$1.29 for DRM-free downloads.

Apple. The market leader in digital music grabs the moral high ground in the debate over interoperability and DRM. "The right thing for the customer going forward is to tear down the walls that preclude interoperability by going DRM-free," Apple CEO Steve Jobs says. It also avoids having to license its FairPlay DRM to rival technology companies, something it was loathe to do. As a bonus, a move to higher-quality audio files will drive the need for iPods with greater storage capacities (at likely higher price tags). And the company benefits from timing its announcement to overshadow word of an European antitrust probe into iTunes pricing.

Digital retailers. Rivals to the iTunes Music Store like Rhapsody, eMusic, Napster and Yahoo suddenly have the

ability to sell downloads compatible with the iPod—provided they can strike DRM-free deals with EMI and indie labels. "It's in EMI's best interest to get any retailer with credibility in the market out there selling music," eMusic president/CEO David Pakman says. Retailers with subscription offerings also win, with iPod-compatible downloads that can draw consumers in for an upsell to all-you-can-eat plans.

Device manufacturers. Makers of MP3 players and music phones not built by Apple now have the ability to support tracks purchased through market leader iTunes. "It will eventually remove the issue of iTunes lock-in," Jupiter Research analyst Michael Gartenberg says. "But if [other vendors'] sales don't take off, it will be clear that it wasn't lock-in that prevented their success."

Variable pricing proponents. In pricing DRM-free downloads at \$1.29, Apple has effectively endorsed variable prices for iTunes, something the company has previously resisted. The shift to two pricing tiers opens the door for labels to push harder for a more dynamic pricing environment.

AAC. Retail sources estimate that less than 10% of music



EMI Group Chairman ERIC NICOLI, DAMON ALBARN and Apple CEO STEVE JOBS at the announcement of DRM-free downloads on Apple's iTunes store.

devices support the AAC format. But with Apple choosing to support unprotected AAC over MP3, device manufacturers are expected to ramp support for the format. Microsoft's Zune, San Disk's Sansa and Sony's PlayStation 3 are among the select devices that already do play AAC files.

Independent labels. Never sticklers for DRM, indie labels will see a spike in iPod-friendly retailers of their content.

LOSERS

Rival majors. Universal Music Group, Sony BMG and Warner Music Group now face increased pressure to follow EMI in adopting DRM-free downloads despite reservations about the uncertain impact on digital profitability and piracy. Rival label executives are privately complaining that EMI has recklessly embraced its new strategy without adequate testing. Some label sources

are also expressing dismay that EMI's effort undercuts the industry's ability to correct the security problems that have plagued the CD format by creating a completely secure commercial environment for digital music.

DRM patent holders. While still a must for subscription services and try-before-you-buy ad-supported offerings, DRM is fading in the biggest part of the market.

Microsoft. A move to DRM-free music is another nail in the coffin for third-party device and retail support for its WMA standard. The company also loses on capitulating to DRM demands of content owners when designing the Microsoft Zune and Windows Vista—moves that have been unpopular with consumers.

Publishers. Songwriters and

publishers are dragged into a DRM-free environment with little to no say in the matter.

ON THE FENCE

EMI. EMI chairman Eric Nicoli wins points in the short run for progressive thinking on DRM by making the first move to break the interoperability log jam. But the company is taking big risks on its long-term digital profitability and stock price. If the move does not increase digital consumption, the results could be disastrous. EMI execs are adamant they are making the right move. "This is about creating more opportunity in commercialized music by providing the right product to people who are prepared to pay for it," digital chief Barney Wragg says. "We think it's going to significantly increase the size of the market."

biz DRM NEWS: For all the latest Apple/EMI reporting and a roundup of our recent digital rights management coverage, go to billboard.biz/drm.

RETAIL BY ED CHRISTMAN

Long, Cold Winter

Digital Growth Couldn't Stem CD, Rap And Country Q1 Drops

>>> CAPITOL, YAHOO TEAM FOR TALENT SEARCH

Capitol Records Nashville has partnered with Yahoo's online contest site Bix to launch a country music talent search contest. The contest, "The Road to Nashville," gives aspiring country singers the chance to become the label's next big country star by auditioning online at bix.yahoo.com/theroadtonashville. The winner of the online audio/video karaoke contest will receive \$50,000, a trip to Nashville to record three demos and in-studio time with Capitol executives.

>>> POLL: IPODS NEED FM TUNERS

When asked about the most important new feature that they desire in their next personal MP3 player, 33% of respondents to a Jacobs Media poll said they want an FM tuner, which outpaced increased capacity, a larger screen and video playback in importance. Apple owners are especially interested in being able to receive FM radio via their next iPods, with 43% making the choice. The survey was conducted in late February through early March and consisted of more than 25,000 respondents from more than 69 rock-formatted stations from across the United States.

>>> POISON, RATT PLAN SUMMER OUTING

Poison and Ratt will join forces for a 50- to 60-date summer trek starting June 13 at the Bi Lo Center in Greenville, S.C., and wrapping Aug. 19 at the Coors Amphitheatre in Denver. A full itinerary is still being confirmed. The tour, which brings Poison and Ratt onstage together for the first time since 1999, will visit amphitheaters, festivals and fairs in such cities as Boston, Detroit, New York and Los Angeles, says Troy Blakely, who books Poison with the Agency for the Performing Arts.

It will come as no shock to the dedicated Billboard reader that first-quarter results show the CD in continued freefall. What may be more surprising is who and what are leading that decline.

First things first: Overall album sales for the Jan. 1-April 2 period are down 16.6% to 117.1 million units, led—or perhaps misled—by a 20.5% decline in CD album sales.

Industry executives attribute the decline to a weak release schedule, the consumer's loss of confidence in the CD and a reduction in store space for the format.

Certainly, the last point is documentable. Between first-quarter 2006 and now, several key retailers have disappeared. FYE shuttered 131 stores in January, and Tower Records liquidated 89 superstores in December. Musicland also closed 500 stores beginning in January 2006, so many of those outlets—and their going-out-of-business sales—contributed to first-quarter 2006.

"We are seeing a customer dislocation," Newbury Comics CEO Mike Dreese says. "A lot of people are confused about where they shop, and it's changing their habits... it takes a while for people to find new stores."

Digital track sales, although they are still growing, could not pick up the slack. More than 280 million digital tracks were sold, outpacing album sales by more than 100 million units, according to Nielsen SoundScan. When those digital tracks are converted to track equivalences (10 tracks counting as one album sale), unit album sales were still down 10.3%.

Digital sales growth is slowing from last year, when tracks were up 87% and digital albums up 144% at the end of 2006's first quarter. At the end of first-quarter 2007, digital track sales were up 51.9%; digital album sales, which total 11.5 million units, were up 56%. But as a percentage of album sales, digital albums are nearly 10% now, versus the 5.2% they were at the end of first-quarter 2006.

Meanwhile, two tracks topped the million-unit milestone: Fall Out Boy's "This Ain't

a Scene, It's an Arms Race" and Gwen Stefani's "The Sweet Escape." The top-selling digital download at the end of first-quarter 2006 was James Blunt's "You're Beautiful," which stood at 714,000 scans.

IT'S ROUGH TO BE A WAL-MART IN NASHVILLE

For the first time since the early days of the industry, such mass merchants as Wal-Mart, Target and Kmart have surpassed chains, which include such retailers as Trans World, Best Buy, Barnes & Noble, Newbury Comics and Gallery of Sound.

The discount department stores scanned 44.8 million album copies versus the 44.5 million units that chains sold.

But in a subtle change, for the first time in recent years, mass merchants, with a 17.8% decline, didn't turn in a better performance than the overall U.S. market's 16.6% decline.

Meanwhile, the independent store-sector seems to have stabilized, after shrinking faster than the overall marketplace for the last five years. In the first quarter, indie stores declined

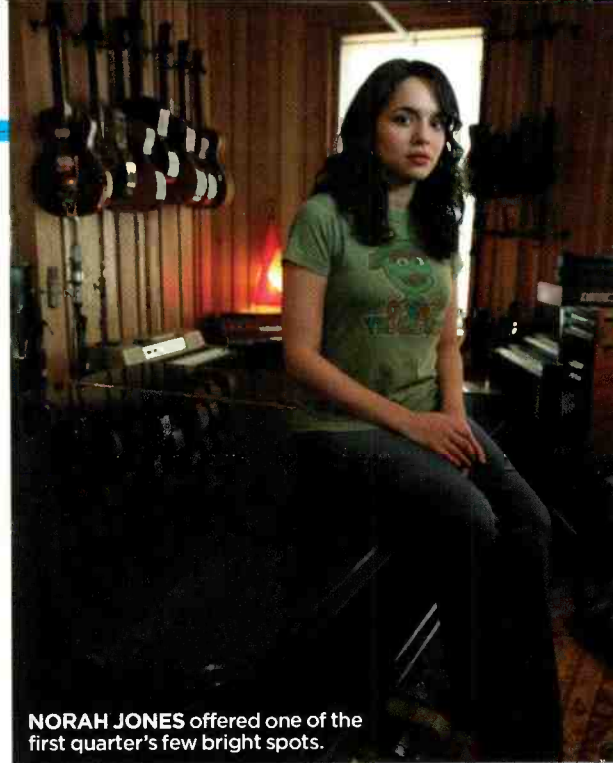
14.5% to 8 million units. In contrast, at the end of first-quarter 2006 when total U.S. album sales declined 5%, indie stores were down 18.5%.

Nontraditional sales—which include digital album downloads, CD sales through online stores, retailers like Starbucks, TV 800-phone sales and concert hall sales—continue to be the star performer, with sales up 29.2% to 19.8 million units.

Despite worries about the reduction in store space devoted to CDs, catalog sales, down 14.6% to 47.5 million units, continue to show more strength than current album sales, which are down 18.9% to 69.6 million.

The top-selling album so far this year is Norah Jones' "Not Too Late," with nearly 1.2 million scans, the only album to top the million-unit mark. Last year at the end of the first quarter three albums had hit 1 million units—Mary J. Blige's "The Breakthrough," the "High School Musical" soundtrack and Blunt's "Back to Bedlam."

Within genres sales, rock, which includes alternative and



NORAH JONES offered one of the first quarter's few bright spots.

hard rock and is responsible for nearly 30% of all U.S. album sales, showed resilience to the sales downturn, with the genre and both subgenres down in the 10%-12% range.

The country and rap genres appeared to be the big losers.

Rap, which SoundScan also counts within R&B, had the largest genre decline. Sales fell 33.6% to 10.9 million scans from the 16.5 million units the genre tallied in first-quarter 2006 sales.

R&B, the second-largest genre with scans of 24.7 million units, was down only 17.6% for the year. If rap's decline is removed from the equation, then R&B albums actually showed a 1.9% increase in sales for the year, making that category the only genre to grow.

Country sales were the second-biggest loser of the large genres, with a 30.7% decline to 12.1 million units.

"Country hasn't had sizzle in the new-release category so far this year," says Ben Kline, executive VP of sales, marketing and new media at Universal Music Group (UMG) Nashville, who also notes that carryover sales are not as strong either.

Indeed, last year, Carrie Underwood's 2005 release "Some Hearts" sold more than 900,000 units in the first quarter; there were two Johnny Cash-related albums that between them sold 1 million units; and Rascal Flatts, Trace Adkins and Keith Urban each had albums that, combined, generated another 1.25 million in sales.

In contrast, this year the three best-selling country albums were Rascal Flatts' 2006 release "Me and My Gang," the Dixie Chicks' "Taking the Long Way" and Tim McGraw's "Let It Go," which just sneaked in with 325,000 units sold in the quarter's final week. Combined, the three have eked out 1 million units.

Fortunately, Kline says the country release schedule for the rest of the year "looks pretty stout."

In the market-share race (see chart), UMG held steady in the top spot, racking up a 30.6% slice of the pie in total album market share and 33.6% in current market share. But because of the overall sales decline, UMG's album scans were down 1 million units to 36 million. Sony BMG Music Entertainment had a 7.5 million-unit drop in sales.

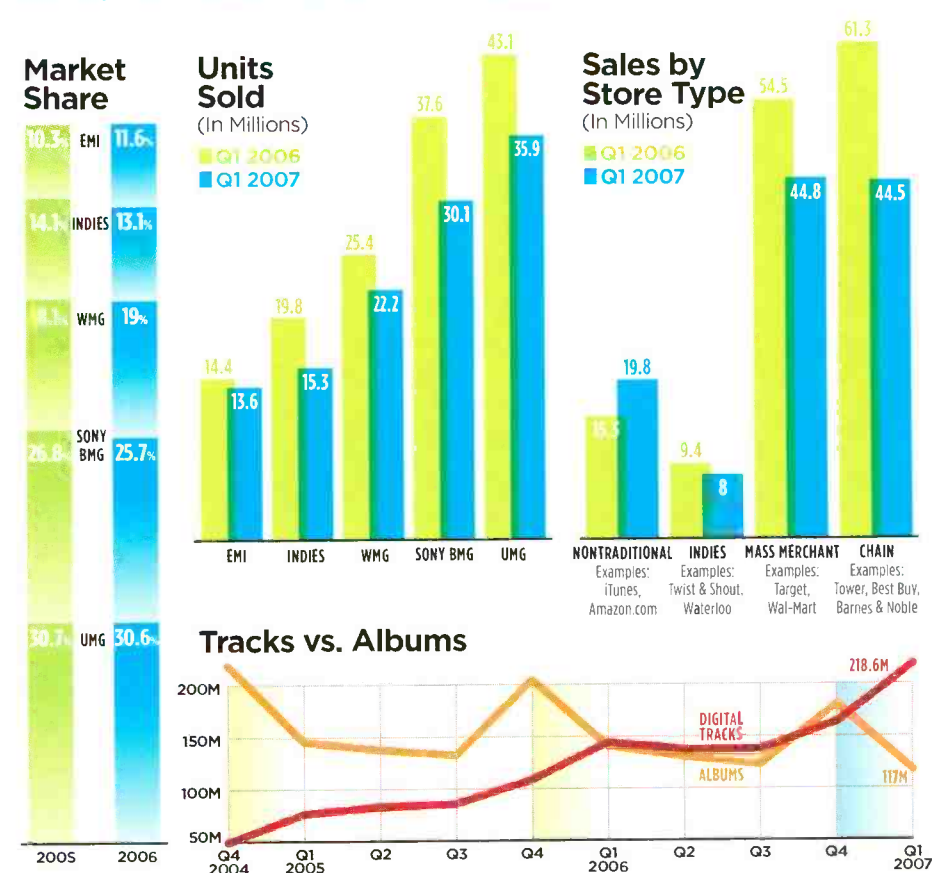
The industry remains generally stymied by the freefall.

"I don't know what's going on," the head of sales at a major record label says. "Except it's scary out there and changing every week."

Q1: INSIDE THE NUMBERS

Sales And Share Trends For The Year's First Three Months

SOURCE: Nielsen SoundScan





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Long may the legacy continue

Marshall Arts

>>> XM PUSHES BEYOND SATELLITE

XM has entered a deal in Canada to deliver programming to wireless, cable and Internet platforms. XM Canada and media giant Rogers Communications have partnered to deliver content to be included in the Rogers Vision package of wireless services. Rogers is offering customers up to 25 channels of XM music, comedy, sports, entertainment and talk programming.

>>> CHERRY LANE SIGNS CRÛE GUITARIST

Cherry Lane Music Publishing has closed a publishing deal with Mick Mars, guitarist and co-writer for Mötley Crüe. Under the five-year deal, the publisher will administer Mars' catalog worldwide and will co-publish future compositions created through projects set up by Cherry Lane. Titles co-written by Mars include the Crüe's "Girls, Girls, Girls," "Dr. Feelgood," "Don't Go Away Mad (Just Go Away)" and "Same Ol' Situation."

>>> THE SHINS, WU-TANG, FIASCO SET FOR BUMBERSHOOT

The Shins, Wu-Tang Clan, Panic! at the Disco, a reunited Crowded House and Lupe Fiasco lead the initial lineup for the 2007 installment of Bumbershoot: Seattle's Music & Arts Festival. The event will be held Sept. 1-3 at Seattle Center. Steve Earle, Devotchka, Devendra Banhart, Roky Erickson, Allison Moorer and Magnolia Electric Company are also on the bill.

Compiled by Chris M. Walsh. Reporting by Susan Butler, Leila Cobo, Jonathan Cohen, Larry LeBlanc, Mitch Peters, Ken Tucker and Chris M. Walsh.

>>> GERMAN SALES DOWN

The German music market dropped 2.4% in value during 2006, continuing the downward trend that has seen it fall by 50% since 1998, according to the German arm of the IFPI.

Value at retail—including 16% VAT (sales tax)—of downloads and physical formats fell 2.4% to €1.71 billion (\$2.27 billion). In volume terms, physical sales fell to 186 million units, down 1.5% from 2005. The fall is primarily attributed to losses in CD singles and the outmoded vinyl, cassette and VHS formats. Sales of CD singles dropped 11% to 15.9 million units.

Sales of digital tracks (including mobile music) rose 28% to 25.2 million units, while digital albums leapt 36% to 1.9 million. Digital formats generated revenue of €42 million (\$56 million), up 40% from 2005.

The figures collated data reported by IFPI Germany's national members—representing 86% of German sales—plus, for



FARKA TOURE

the first time, sales data from market research company GfK. —Wolfgang Spahr

>>> BBC HONORS FARKA TOURE

The late Malian singer/guitarist Ali Farka Toure's World Circuit set "Savane" was named album of the year at the annual BBC Radio 3 Awards for World Music, held March 31 in London.

In the regional category, best artist winners were New York-based gypsy punk act Gogol Bordello (Americas), virtuoso Indian guitarist Debashish Bhattacharya (Asia/Pacific), French folk-influenced vocalist Camille (Europe), Lebanese singer Ghade Shbeir (Middle East/North Africa) and veteran Ethiopian vocalist Mahmoud Ahmed (Africa). Somalian hip-hop artist K'naan was named best newcomer and French tango/fusion act Gotan Project collected the club global award, while Jewish-

Algerian pianist Maurice El Medioni and Cuban percussionist Roberto Rodriguez won the culture crossing award with their album "Descarga Oriental" (Piranha).

The winners were picked by a jury of 12 drawn from the media, musicians and academics, based on nominations made by 2,000 delegates to last October's world music trade fair Womex in Seville, Spain. The ceremony was broadcast nationally March 31 by Radio 3, which is the BBC's specialist classical channel. —Nigel Williamson

>>> RICALL ADDS SONY BMG

London-based online music licensing firm Ricall has secured a major deal with Sony BMG Music Entertainment, under which it will add more than 1 million tracks from the major's catalog to its music library.

The agreement will see recordings by Elvis Presley, Bob Dylan, Groove Armada and Justin Timberlake, among other Sony BMG acts, made available for commercial use internationally by broadcasters, advertising agencies, computer game developers and multimedia content companies.

Ricall's library comprises works from some 150 independent and specialist labels from around the world. The Sony BMG deal will boost its library to more than 4 million. Ricall customers search ricall.com to select tracks, using its proprietary music search engine for specific needs. —Juliana Koranteng

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GLOBAL BY LEO CENDROWICZ

Reaction Mixed For Piracy Crackdown

Legislation Sets Definitions, Aligns Penalties Across The Continent

BRUSSELS—New anti-piracy measures could see pirates across the European Union facing greatly increased sentences.

The European Parliament is due to vote April 27 on a proposed European Commission (EC) directive, which for the first time would harmonize criminal penalties for a specific range of intellectual-property (IP) crimes in all 27 EU countries.

The legislation, which is widely expected to be adopted, would replace individual domestic legislation across the region, where pirates currently face wildly differing penalties depending on where they are prosecuted.

The new penalties would introduce a maximum four-year prison sentence for IP crime, and fines of up to €91,050 (\$121,430), rising to €273,160 (\$364,290) if organized crime involvement is proved—a substantial increase on most current penalties. The law is designed to target commercial pirates, both online and physical, but is not intended to be used against individual, private copiers, who will still be subject to the law in their individual territory.

Italian socialist member of the European Parliament Nicola Zingaretti drafted the current proposal, which was approved March 20 by the Parliament's Legal Affairs Committee.

The next step is the Parliament vote, after which the directive will be sent to

EU member governments for approval before this summer.

Zingaretti argues that national law is no longer enough to fight international piracy. EU-wide adoption of the new directive, he says, means that "criminal enterprises gaining millions on the shoulders of authors and distributors will have to cope with stricter European legislation."

'Criminal enterprises gaining millions on the shoulders of authors and distributors will have to cope with stricter European legislation.'

—NICOLA ZINGARETTI, EUROPEAN PARLIAMENT

However, while European labels might be expected to welcome the prospect of increased penalties for piracy, IFPI regional director for Europe Frances Moore claims the measures are neither far-enough reaching nor appropriate.

Moore says the IFPI is concerned that the proposed directive's attempts to strictly define copyright crime could actually allow infringers to escape punishment if their offenses do not precisely meet its criteria.

"The problem is," she says, "that some amendments would start interfering in substantive criminal law at a

national level, which was never the intention of the [initial] proposal.

"Rights holders in Europe need a reliable legal framework where intellectual-property rights are effectively enforced," she adds.

Although the IFPI does not publish Europe-wide statistics on piracy, its July 2006 piracy report identified EU member states Greece, Italy and Spain

countries, partly because the country's criminal code "does not outlaw the possession of pirated materials for commercial purposes."

Zingaretti's proposal is based on an April 2006 EC draft aimed at combating piracy on a commercial scale. But his version seeks to clearly define such key terms as "commercial scale," "counterfeiting," "piracy" and "intentional infringement," which was not the case in the original draft.

Moore says that the original EC draft did not include strict definitions, thus keeping it in line with current World Trade Organization practice and ensuring a degree of discretion for judges at a national level.

But Zingaretti claims that his amendments to that draft are intended to make quite clear what constitutes commercial piracy thereby ensuring that individual consumers "violating a copyright shouldn't be threatened as common criminals."

Other IP trade bodies, including independent labels body Impala, the Motion Picture Assn., the International Video Federation and the Business Software Alliance, have also indicated they are uncomfortable with the proposed directive.

One concern, Impala secretary general Philippe Kern says, is that the proposal does not address the responsibilities of Internet service providers with respect to online piracy. ●●●



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

A Bodycare Brand Cleans Up

Compilation Helps Pangea Organics Present A Fresh Face

When we think of companies that produce natural and/or organic bodycare products, we think cleansers, toners, creams and soaps. Music is not necessarily front of mind, but—as at least one company is now realizing—it doesn't have to be that way.

While natural bodycare companies like Alba, EO and Kiss My Face have created lifestyle brands that basically scream “music, please,” they have yet to recognize how the power of music could be used to complement the lifestyle they present. This may change with the release of “Natural Selection,” the inaugural multi-artist compilation from Boulder, Colo.-based Pangea Organics, known for its line of “ecocentric” bodycare products.

“As brands move into the future, it's important for companies to remember that consumers are looking for more than the main dish,” Pangea founder and CEO Joshua Onysko says. “They want to know that the companies they support have a face, and they want to know more about them. This CD is Pangea's way of communicating to our customers that there are people behind this brand.”

“To be quite honest, I'm surprised that this hasn't been done before,” says Jeremiah McElwee, associate whole body coordinator of giant retailer Whole Foods. “It definitely adds a face and increases the identity of a brand. It's like a MySpace page.”

Like MySpace, “Natural Selection” gives people the opportunity to discover and learn more about artists—and, in this case, the Pangea Organics brand itself. Onysko views the compilation as a way for his customers to get to know the people behind the brand.

“Music goes beyond soaps and toners,”

Onysko says. “It's another way for us to connect with our customers on an emotional level.”

Words like these are more a testament to a generation of younger people getting involved in the natural/organic bodycare space, McElwee believes. “They have a different way of thinking compared to the older, staid brands,” he explains. “Younger people are more in tune with and accustomed to more interactive ways of doing business.”

On a personal level, McElwee says he likes to know more about the products that Whole

Foods sells. “Pangea's CD adds color and personality to the brand and those behind it,” he says. “If Pangea released a country-rock compilation, the brand would be seen as something completely different.”

Available for \$16 at pangea-organics.com, as well as at Whole Foods locations on the West Coast, “Natural Selection” (Black Bridge Records) boasts 14 electronic-sparkled, lounge-primed tracks. The disc includes licensed music by DJ Harry (“Thesaurus”), Bassnectar with Michael Kang of String Cheese Incident (“Dubuasca”) and Cosmic Rocker (“Glocen”).



“Natural Selection” is released via Black Bridge Records, also based in Boulder, and helmed by Josh “DJ Ivy” Ivy and Benjamin Bussard. Ivy “moonlights” as a graphic designer at Pangea. And Black Bridge, the recording duo, has a track on “Natural Selection.”

Ivy and Bussard met Onysko in 2001 when the Pangea mastermind was making soap in his garage. Onysko, a world traveler, then sold the different soaps (out of a basket) at parties and events he hosted and promoted—with Black Bridge behind the turntables. Pangea Organics is now sold in 18 countries.

Onysko says he first got the idea for a music compilation a couple of years ago. “But I had no clue how to put a compilation together or how to release an album,” he adds. So, conversations with Ivy and Bussard followed. Now, talk is turning to the next volume in the series. The possibility of a Pangea Organics music and lifestyle festival is also being discussed.

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9. Gon' fishin'
10. She hot
11. What Is Good
12. Happy
13. Don't Cry (Dry Your Eye)
14. End Of The Night
15. It Will Work
16. Keep Your Dirty Water
17. Heart Mend
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Latin Notas

LEILA COBO lcobo@billboard.com

Success Without Sales

Labels Seek Alternatives As Market Keeps Dipping

Labels have long lived and died by sales and radio. But with CD sales in decline, and even the most earnest radio promotion failing to pump them up, it is increasingly evident that measuring an act's success by what it scans alone is a mistake.

"The business is becoming very transaction-oriented," says Kevin Lawrie, president of Sony BMG Music Entertainment for the Latin region. "And certainly, in Latin America if you're highly dependent on CD sales for your existence, you're going to have a very, very short existence. We are increasingly looking to sign artists and concepts that are not reliant on CD sales."

For example, a recent Sony BMG signing in Argentina is **Dolli Irigoyen**, a chef.

Irigoyen's deal, negotiated through Day One, Sony BMG's new talent development company, will include selling cooking shows, cooking tours, compatible music and a broad range of other revenue streams. In the mobile arena, for example, fans will be able to get recipes—as opposed to songs—via cell phones.

"Imagine the structure of a multinational music company at the service of a chef," says

Afo Verde, president of Sony BMG Sur. "It opens up a wonderful world for us in terms of sponsors and marketing."

Verde is developing the Irigoyen line and expects to have product in the market within the next six months. "Ten years ago, I would have said, 'We signed an act, and we've started recording the album,'" he says with a laugh.

Searching for new revenue streams is no longer new. As reported in Billboard (Feb. 17), Latin labels are signing new and established acts to deals that include a percentage of ancillary revenue, ranging from licenses to tours.

Sales and radio, naturally, always help in generating business. But some artists produce a lot of business without strong sales.

Mexican rock act **Kinky**, for example, has sold only 6,000 copies of its most recent album, "Reina," according to Nielsen SoundScan. The group's biggest-selling album is 2002's "Kinky," which scanned 41,000. But Kinky's music may well be the most utilized Latin music in mainstream American TV (see story, below), in what amounts to a constant

revenue stream.

At indie Nacional Records, where acts are often signed to label, publishing and management deals, the approach is holistic, and artists are actively worked on all fronts. "Sales are important, but when we are licensing as much as we do, record sales can sometimes be just 30% of the picture," Nacional president **Tomas Cookman** says.

Nacional's acts, which include **Aterciopelados**, **Nortec Collective** and the **Pinker Tones**, see revenue roughly split evenly among sales, touring, licensing and other streams.

Some acts sell very little, but bring in money for other reasons. Argentine group **Intoxicado**, Cookman says, didn't sell "anything" here. "But we did one license to 'CSI Miami' and boom, it's \$25,000. You have a record like [the self-titled album from] **Andrea Echeverri**, which sold 10,000 copies, but we do one commercial with Volvo and the P&E changes tremendously."

At one time, major labels looked down their noses at such deals. Now, developing such opportunities often makes far more sense than huge advances against diminishing sales.

"There's so many beautiful niche markets out there, that the pennies, dimes and nickels add up, and next thing you know, you have a multimillion-dollar business," Cookman says.

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IRIGOYEN

KINKY KICKS

Eclectic Mexican Rock Act Lands Sweet Soccer Spots

Genre-busting Mexican band Kinky has earned critical acclaim and a following among hipsters on both sides of the border.

Now that base stands to gain millions of soccer fanatics from the United States to the tip of South America.

The group's rock anthem "Solo un Paso" is the theme song for Fox Sports en Español's 2007 broadcasts of Major League Soccer (MLS).

At the start of every match, a montage will mix the song, clips of the band playing and footage of the teams set to compete.

The band's video for the song will premiere during the Chivas USA-Toronto FC match on the season's kickoff on April 7.

Kinky has also recorded match-specific promos and teaser spots leading up to the premiere.

"What is really appealing is that film and TV licensing have a dual benefit that can be equally valuable—

one is revenue-generating and one is promotional opportunities," says J.T. Griffith, film/TV music director at Nettwerk Music Group.

Nettwerk, which is Kinky's label and management team, licensed the song to Fox under the latter formula. It is pursuing revenue streams for the song in the FIFA 2008 video-game and with official MLS brands such as Adidas.

Kinky will also play gigs at MLS games, starting June 2 with the Los Angeles Galaxy home match. The Galaxy relationship also extends to in-game uses of "Solo un Paso" and appearances with the team on local Spanish-language TV.

Kinky's music has been widely used on TV, from "Nip/Tuck" to MTV's "Dancelife," and three different Pontiac campaigns.

But with Fox Sports en Español, the



KINKY

band will reach 33 million homes in the United States and Latin America.

"The music of Kinky is going to be attracting people from their teens to the 25-30 [age range], which is the market where we're looking to position Major League Soccer here in the U.S.," says Fausto Ceballos, VP of creative services for Fox Sports en Español.

Kinky keyboardist Ulises Lozano attributes the band's synch-happy ap-

proach to two factors.

"Our music . . . has an energy that can express in a visual way what directors are looking for," Lozano says, adding, "It's important to view your music environment as a whole . . . It's not that I am going to change my job because album sales are going down. It's not because people are not listening. We are adapting."

—Ayala Ben-Yehuda

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

THE BILLBOARD Q&A?

Pioneering producer DJ Nelson (aka Nelson Diaz Martinez) has always had his eye on what's next. The beatmaker on early tracks from Tego Calderón and Daddy Yankee is shopping his clothing line, Flow Wear, to big-box retailers, has owned four nightclubs and even founded a radio station. He released "Flow la Discoteca 2" in March under a new joint venture with Universal Latino called Urban Music System.



Your single with Arcangel, "Chica Virtual," is getting a lot of attention for its distinct sound.

I wanted to

make an album by which people realize that things can be done in the Latin market on the level of the American market. All the instrumentation you hear in that rhythm, from the kick to the last keyboard, are from the '80s.

How do clubs inspire you?

I think the dancefloor should never be empty. When I make an album, I mix whatever element, be it salsa, merengue, techno, pop, house, reggaetón, hip-hop . . . to entertain people and make them dance. It's turned into something urban, where anything can happen. It's a new sound of youth. The Latin audience is looking for its own generation inside of this new language.

Do you test new tracks in front of a club audience?

When I had Flow [the nightclub], I released an album the way Studio 54 did. When I prepare a mix, before doing a master, I take it to the club and listen to it. I can tell if the mix needs anything, if I need to raise or lower anything. I go to the studio [and] bring it back and play it in the club until I'm sure . . . that even if a person has never heard the track, the first time you play it, it'll get an incredible reaction.

—Ayala Ben-Yehuda



Retail Track

ED CHRISTMAN echristman@billboard.com

Life At The Margins

How The Price War Hurts Sales

I am always astounded by how record-label and distribution executives can be "in the know" about issues that affect their business and yet still not have a clue. But more on this later.

One thing execs do know is that the decline of physical sales is driven mainly by the dynamics of the music retail environment. Without rehashing all the other physical factors behind the decline, the retail price war results in reduced profit margins that force music specialty stores to close and causes surviving stores to reduce music space.

Whether it's because of the Bertelsmann Direct site that prices CDs at \$5.99 or iTunes selling albums at \$9.99 and all the big-box circulars advertising that price, the \$18.98 list-price CD is gone. But the major record labels don't appear to get that.

If you look at the RIAA midyear numbers for 2006 (full-year numbers are due soon), the average list price of CDs shipped to retail was \$16.11. That is still surprisingly high when you take into account lower pricing for new artists and budget (\$9.98 list price), mid-line (\$11.98) and super mid-line (\$13.98) titles.

Given that CDs are wholesaled so merchants can realize about a 35% gross profit margin off list price, calculations show that the average wholesale price stood at \$10.47. While the labels' cooperative advertising dollar allotments depend on the new release and the merchant, on average they try to keep co-op and buy-in deals and other promotional discounts at 15% of total revenue (or \$1.57), so that brings the average cost for CDs to retail down to \$8.90.

Meanwhile, NPD reports that the average price paid for a full-length CD in the United States was \$13.02. With CDs' average cost at \$8.90, that means the average profit margin for CDs last year was 31.6%.

On the other hand, publicly traded music retailers Hastings Entertainment and Trans World Entertainment recently reported their financial re-

sults, and those results show their nut (i.e., selling, general and administrative expenses) at about 32.6% of revenue.

Get the picture? Music profit's 31.6%, expenses 32.6%. Sure, that's for music specialty chains, but we all know the big boxes have different expense structures and ways of looking at profit.

Let's look at Best Buy. According to its year-end numbers, Best Buy's overall profit margin is 25% and its expenses are 19.7%. I'm not privy to Best Buy's profit statements by product line, but I can do a little extrapolating to show that its music expenses exceed 19.7%.

Just analyzing rent, last

If you are willing to concede I can make the case that all retailers lose money by selling CDs, it's no wonder the industry is in the shitter. But it's also why I get pissed off when I hear clueless label executives complain that their competitors win retail awards because they give away margin. I also get angry when I hear execs complain about high prices they see their records selling for in a store.

For example, I recently spoke to a major-label head of sales, who is one of the industry's more knowledgeable executives. He became outraged when I told him I bought one of his developing artists' CDs at a certain chain



The CD department at Best Buy's Lakewood, Colo., outlet.

year that cost the chain \$552 million, according to its most recent year-end numbers. (This year's results are due April 4.) So while that equals 1.7% of revenue, music's rent is more than double at 3.6%. How did I get that number? If Best Buy music sales are estimated at \$1.5 billion and it occupies 10% of floor space, its rent was \$55 million, or 3.6% of music sales.

See? Best Buy's expenses for music surpass 19.7% and while it might not be double, let's guesstimate another 10 points, bringing those costs to about 30%. And does anyone think Best Buy is realizing the 31.6% gross profit margin in music? In other words, music is profitable for Best Buy the same way iTunes is profitable for Apple. In both instances it's used to get customers to buy something else more profitable.

store for \$12.99, because that merchant had paid only \$7.50 for that album.

I didn't see any problem. I didn't know the album had developing-artist pricing and was happy to get it for \$12.99. What's more, I pointed out that the merchant was realizing only a 42.3% profit margin. Executives who remember their history realize that 42% was the profit margin built into cassette and vinyl pricing, which not so coincidentally was back when the industry was healthy.

I realize that retail likely will never achieve those types of overall profit margins on music again, but in the instances when it does, why do label executives have to begrudge it that profit? ...

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,692,145 (\$30174.232 pesos) \$133.83/\$22.31	ROGER WATERS Foro Sol, Mexico City, March 5	54,344 sellout	OCESA Presents
2	\$2,532,272 \$96/\$56	JUSTIN TIMBERLAKE, PINK Allstate Arena, Rosemont, Ill., March 12-13	34,758 two sellouts	Concerts West/AEG Live
3	\$2,034,986 \$105.50/\$46	MANÁ Madison Square Garden, New York, March 14-15	26,440 two sellouts	AEG Live
4	\$1,760,015 \$85/\$35	MANÁ Allstate Arena, Rosemont, Ill., March 21-22	25,169 two sellouts	Cardenas Marketing Network
5	\$1,496,160 (\$16,448,550 pesos) \$124.16/\$25.92	RICKY MARTIN Palacio de los Deportes, Mexico City, March 24-25	29,616 35,466 two shows	CIE
6	\$1,438,419 (\$16,035,891 pesos) \$107.64/\$31.40	RED HOT CHILI PEPPERS, MODEST MOUSE Foro Sol, Mexico City, March 10	33,406 46,530	CIE
7	\$1,356,629 (\$1,569,319 Canadian) \$108.49/\$56.62	ERIC CLAPTON, ROBERT CRAY BAND General Motors Place, Vancouver, March 23	14,177 sellout	House of Blues Canada
8	\$1,309,921 (\$1,518,590 Canadian) \$128.53/\$68.14	VAN MORRISON General Motors Place, Vancouver, Feb. 26	12,934 sellout	House of Blues Canada
9	\$1,308,986 (\$1,541,090 Canadian) \$107.87/\$46.72	ROD STEWART General Motors Place, Vancouver, March 10	13,647 sellout	Concerts West/AEG Live
10	\$1,307,088 (\$16,643,600 pesos) \$160.67/\$17.85	ROGER WATERS Estadio Tres de Marzo, Guadalajara, Mexico, March 4	21,707 22,224	OCESA Presents
11	\$1,279,065 (\$1,484,092 Canadian) \$108.16/\$56.45	ERIC CLAPTON, ROBERT CRAY BAND Pengrowth Saddledome, Calgary, Alberta, March 26	13,683 sellout	House of Blues Canada
12	\$1,244,372 (\$1,443,838 Canadian) \$108.16/\$56.45	ERIC CLAPTON, ROBERT CRAY BAND Rexall Place, Edmonton, Alberta, March 25	13,442 sellout	House of Blues Canada
13	\$1,178,184 \$92/\$56	JUSTIN TIMBERLAKE, PINK Nassau Coliseum, Uniondale, N.Y., March 21	15,791 sellout	Concerts West/AEG Live
14	\$1,159,180 \$75/\$49.50	JUSTIN TIMBERLAKE, PINK Nashville Arena, Nashville, March 16	17,741 sellout	Concerts West/AEG Live
15	\$1,139,332 (\$1,320,000 Canadian) \$108.32/\$56.54	ERIC CLAPTON, ROBERT CRAY BAND MTS Centre, Winnipeg, Manitoba, March 28	12,236 sellout	House of Blues Canada
16	\$1,109,964 \$98/\$48	JOSH GROBAN, ANGÉLIQUE KIDJO Phillips Arena, Atlanta, March 17	14,045 sellout	Live Nation
17	\$1,103,337 (\$12,238,900 pesos) \$136.58/\$23.89	RICKY MARTIN Arena VFG, Guadalajara, Mexico, March 22, 27	19,164 19,890 two shows	CIE
18	\$1,083,290 \$85/\$65/\$47.50	ERIC CLAPTON, ROBERT CRAY BAND Qwest Center, Omaha, Neb., March 31	14,570 sellout	AEG Live
19	\$1,053,069 (\$1,758,250 pesos) \$102.99/\$26.87	COLDPLAY Auditorio Nacional, Mexico City, March 3-4	19,276 two sellouts	OCESA Presents
20	\$1,051,254 (\$1,549,698 pesos) \$91.02/\$13.65	CHAYANNE Palacio de los Deportes, Mexico City, Feb. 22-24	42,383 48,000 three shows	CIE
21	\$1,044,735 \$125/\$95/\$75/\$55	EL CONCIERTO DEL AMOR Madison Square Garden, New York, Feb. 10	13,127 14,419	Ralph Mercado Presents
22	\$1,018,206 (\$3,150,195 pesos) \$98.26/\$16.16	RICKY MARTIN Estadio River Plate, Buenos Aires, March 3	43,549 46,306	CIE
23	\$992,730 (\$10,859,000 pesos) \$109.70/\$27.43	CHAYANNE Auditorio Coca-Cola, Monterrey, Mexico, Feb. 15-17	17,448 19,500 three shows	CIE
24	\$974,455 \$79.50/\$56/\$39.50	JUSTIN TIMBERLAKE, PINK Mellon Arena, Pittsburgh, March 19	14,764 sellout	Concerts West/AEG Live
25	\$962,285 \$85/\$45	JOSH GROBAN, ANGÉLIQUE KIDJO RBC Center, Raleigh, N.C., March 16	12,559 sellout	Live Nation
26	\$924,236 (\$10,281,860 pesos) \$116.86/\$19.78	IL DIVO Auditorio Nacional, Mexico City, March 21-22	19,187 two sellouts	CIE
27	\$886,909 (\$9,909,600 pesos) \$134.25/\$17.90	ROGER WATERS Estadio Universitario, Monterrey, Mexico, March 2	20,279 27,220	OCESA Presents
28	\$880,725 \$95/\$35	JOSH GROBAN, ANGÉLIQUE KIDJO American Airlines Center, Dallas, March 19	12,115 12,846	Live Nation
29	\$827,747 \$56.65	RED HOT CHILI PEPPERS, GNARLS BARKLEY AT&T Center, San Antonio, March 23	14,885 sellout	The Messina Group/AEG Live
30	\$816,480 \$95/\$35	JOSH GROBAN, ANGÉLIQUE KIDJO Toyota Center, Houston, March 21	11,585 sellout	Live Nation
31	\$770,609 \$79.50/\$39.50	KATT WILLIAMS Radio City Music Hall, New York, March 9-10	11,882 two sellouts	AEG Live, Doug Isaac Presents
32	\$751,698 (\$877,814 Canadian) \$128.02/\$68.08	VAN MORRISON MTS Centre, Winnipeg, Manitoba, March 1	9,719 sellout	House of Blues Canada
33	\$745,745 \$86.50/\$56.50	JOSH GROBAN, ANGÉLIQUE KIDJO Blue Cross Arena, Rochester, N.Y., March 10	9,816 sellout	Live Nation
34	\$740,232 \$79/\$56	JUSTIN TIMBERLAKE, PINK John Paul Jones Arena, Charlottesville, Va., March 18	12,083 sellout	Concerts West/AEG Live
35	\$719,064 \$75/\$56	JUSTIN TIMBERLAKE, PINK U.S. Bank Arena, Cincinnati, March 15	14,045 sellout	Concerts West/AEG Live



On The Road

RAY WADDELL rwaddell@billboard.com

Nederlander Bulks Up

Hodges Charged With Driving Growth For Veteran Firm

Alex Hodges joining the Nederlander Concerts crew seems to herald a new seriousness for the venerable concert promoter to compete against AEG Live and Live Nation.

After all, Nederlander has been in this game a lot longer than either of the top two big dogs. They're both staffed with seasoned professionals, but AEG Live and Live Nation are basically products of the new millennium. Nederlander's roots go back to 1912.

Hodges hasn't been around that long, but he has been named COO of Nederlander Concerts, effective April 15. He most recently was executive VP at Live Nation, a position he inherited in the wake of Live Nation's acquisition of House of Blues Entertainment last year. Hodges came to HOB in 1994 and left

there's a choice," Friedman adds. "And we're ready to roll. We're well-funded, we're privately held, we don't have any distractions with Wall Street, we're a promotion firm."

According to Friedman, Hodges is the guy to make it happen. "I've only got one guy who can do that, who has experience on every side of the business, who has experience competing against the gorillas and has succeeded, who knows how to put it all together and make it happen and drive the strategy every day, and I had the benefit of working with him for over 10 years as a partner," he says. "That's Alex."

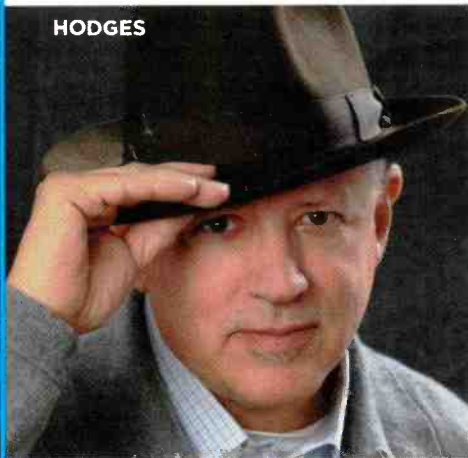
In Friedman's eyes, these multicity tours are a viable alternative to national tours under one promoter's banner. Nederlander is also interested in co-promoting some dates. "Not everybody's a national touring act, and it seems to us that there's a missed opportunity to go into markets that are either overlooked or underserved, and nobody's putting it all together," he says.

Just don't call it "block booking," which Friedman believes has a bad connotation. "Unlike the block-booking concept, which was sort of 'take it or leave it' and more of a national touring concept, we hope we are able to express why the agent and manager and artist should accept an offer from us that has multiple cities, but they don't have to accept all of it," he says. "We think we can put something on the table that will incentivize them to take the whole, but we'll be happy to continue booking as many dates as we can."

Initially, the Nederlander team will focus on the western United States. "My view of the world is you want to do the things you do well. You want to be able to service the artist, put on a great promotional campaign, and the only way you can do that is to have people who are attentive to the shows," Friedman says. "What we're going to do best is leverage our core assets along the West Coast and grow into markets that are logical extensions of that."

To date, Nederlander has not really been competing with Live Nation or AEG Live. Nederlander finished eighth among all promoters in gross dollars last year, behind such independents as Jam and Outback.

"Unless we as a promotion firm come up with a strategy that offers something that is attractive, competition is not going to happen," Friedman says. "We're going to take everything we have and maximize it and build regional scale first. If ultimately that means we can move on to other markets beyond the region, we'll do it, but we'll do it opportunistically and smartly."



it as Live Nation last January (billboard.biz, Jan. 31).

The move to Nederlander reunites Hodges with Nederlander CEO Adam Friedman. The pair worked together for 10 years at HOB and its predecessor, Universal Concerts, until Friedman moved to Nederlander last year. Hodges also worked for Nederlander before moving to Universal/HOB.

Friedman says Hodges will execute a Nederlander Concerts growth strategy.

"The strategy is a simple one: we need more inventory in the markets we currently operate in, and we want to take that experience in those markets and reach out to other markets that are logical extensions of what we already do," says Friedman, who adds that the goal is to give agents and managers another choice beyond national touring.

Friedman says that growth can come from putting together strings of dates for artists. "Instead of looking at our venues as one-offs, or silos if you will, making single offers for single markets, we're stringing them all together and creating multicity, multivenue packages," he says.

"We want agents and managers to know

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TOURING BY MITCHELL PETERS

School Of Rock

Diverse Spring Tours Target College Students

Stress runs rampant among college kids this time of year, but the Madpackers.com Door to Dorm tour, the Virgin College Mega tour and mtvU's Campus Invasion Music Festival are aiming to give students some springtime musical relief.

Hinder will headline the Door to Dorm outing, which hits 17 colleges and three music festivals starting April 13 at the University of Pittsburgh in Johnstown, Pa. Drummer Cody Hanson jokingly admits that nonstop worldwide touring behind Hinder's 2005 album "Extreme Behavior" has made the quintet "severe alcoholics," but that won't prevent the Oklahoma City act from throwing a party for its hardcore college fan base. "Whenever we get too tired we just have another drink and continue on," he says. "We're having a good time, and that's what we're about."

For Madpackers.com, a new company that picks up students' packed belongings and drops them off at dorms before school starts, linking with Hinder to launch its brand was a no-brainer, says Dave Licursi, a tour producer with Concerts101. Licursi launched the company after spending 20-plus years as a tour manager and accountant for such college favorites as Staind, Kid Rock, Matchbox Twenty and Sugar Ray. "The energy these guys have onstage is perfect for a college audience."

About 75% of college-focused tours run during the spring, when nine out of 10 colleges are looking to buy talent for year-end blowout events. In most cases, student-run committees seek high-energy acts to place outdoors in festival-type settings, gyms, auditoriums, ballrooms, theaters or arenas. Adam Tobey, VP of Concert Ideas (which serves as a middle man between schools and artists), says that 99.5% of schools have facilities. "The other half a percent rents facilities off campus."

Like the fourth annual Virgin College Mega tour, which features a diverse lineup of rapper Talib Kweli, pop/punk act Sugarcult and former Something Corporate guitarist William Tell, Door to Dorm will beef up concert dates by leading with all-day on-campus activities like obstacle courses, giveaways, games and artist meet-and-greets. "Those things help," Tobey says. On-campus festivals "entice people who may be sitting on the fence to attend the concert. The added values are incredibly important, because people have so many options these days to see and hear things."

For this year's 18-market Virgin College Mega tour, which starts April 7 at the House of



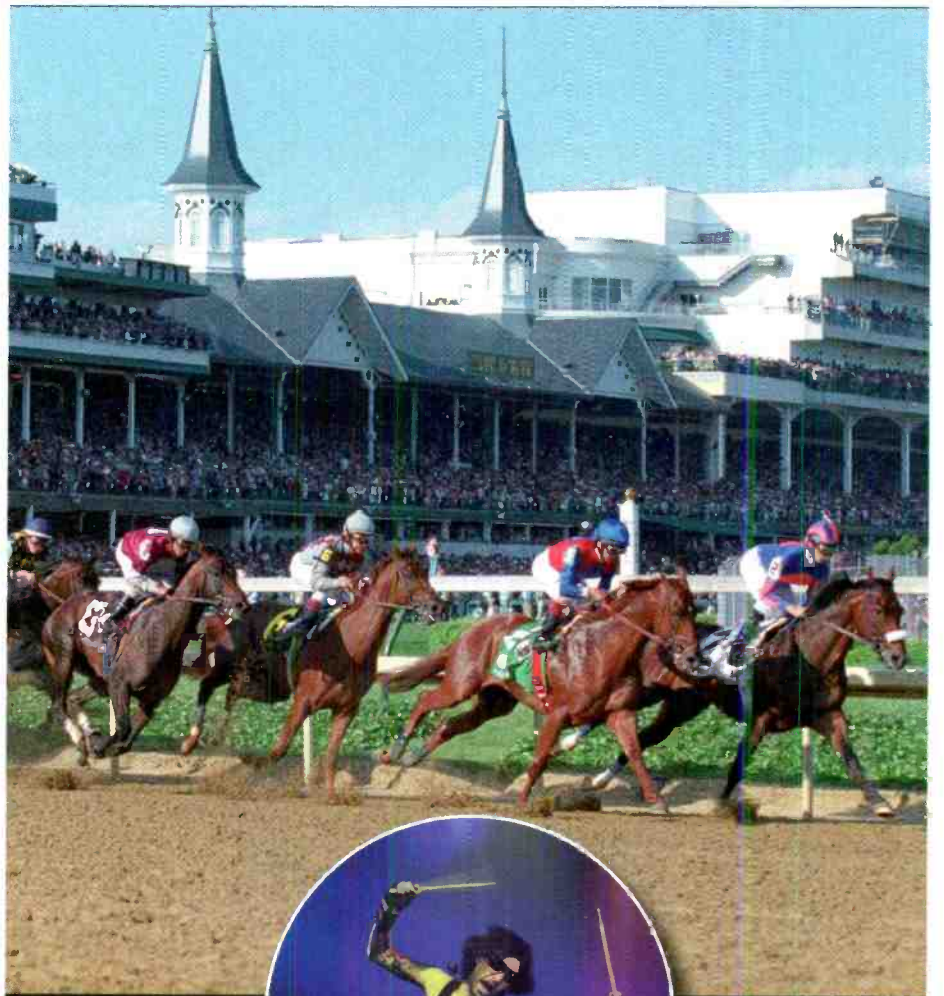
Campus shows like the Door to Dorm tour, featuring such acts as TALIB KWELI (top) and HINDER (below) are ramping up this spring.

Blues in Las Vegas and wraps May 5 at Johnson & Wales University in Providence, R.I., tickets will cost up to \$20 in some markets and will be given away for free in others, depending on the school. Most university students pay between \$25 and \$200 in student activity fees, Tobey says, which offset the cost of programming. "Some schools can't charge for events because of activities fees," he says.

Door to Dorm features support from Papa Roach and Puddle of Mudd on select dates. It is charging \$20-\$25. For Door to Dorm gigs that don't visit campus venues, efforts will be made to do tie-in marketing with surrounding universities to offer a limited number of discounted tickets to students, says the Agency Group's Ken Fermaglich, who books Hinder worldwide with Steve Kaul.

Also serving a diverse college-targeted roster is this year's first mtvU Campus Invasion Music Festival, which boasts the Shins, Dashboard Confessional and Fabolous as headliners for all-day festivals in Austin, Atlanta and Philadelphia. Other acts include Gym Class Heroes, the Academy Is..., K-OS, Augustana, the Rapture and Shiny Toy Guns.

The event follows in the footsteps of the decade-old MTV Campus Invasion tour, which brought exposure to such acts as Muse, Moby, Wyclef Jean and Hoobastank. The decision to abandon the old touring model was part of an effort to bring mixed acts to the table and hone in on specific territories, according to Chris McCarthy, VP of strategic development and marketing at mtvU. "Rather than have 20 dates on college campuses throughout the country, we chose to invade college towns," McCarthy says. "In each of these markets, you're talking 100,000-500,000 college students."



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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The final nine of what will be the Big 86 begins.

And on June 10, when HBO eighty-sixes "The Sopranos" forever, it will be remembered as the series that had the best music in the history of TV.

There are a few directors as musically savvy as **David Chase**, but not many. You have to begin with **Martin Scorsese**, the King of Rock in Movieland. **George Lucas** would have given him a run for the throne—"American Graffiti" came out around the same time as "Mean Streets" and was wall-to-wall cool songs, but he abdicated when he blasted into space.



THE ROLLING STONES

Chris Columbus has a great ear, as does **Jonathan Demme**. **Michael Mann** is more a score guy these days, although he's usually not too far away from his sweet home Chicago blue. And let's not forget, "Miami Vice" brought rock songs to TV. But the scores for "Thief" and "The Last of the Mohicans" are as important as the script and are as good as it gets.

Before 1973 there was **Jack Nietsche's** classic soundtrack to "Performance." **Roger Corman** was hip enough to use **the Electric Flag** for "The Trip," and there was always a fabulous **Davie Allan & the Arrows** instrumental for things like the super cool "Wild Angels" or **Dick Dale** for beach movies.

Before that **Alan Freed's** flicks carried the good news, and the Rock Messiah brought his best missionaries with him. Most notably **Little Richard**, who explained quite eloquently

why "Jayne Mansfield Couldn't Help It."

Richard Brooks started it all in 1955 with **Bill Haley & the Comets'** "Rock Around the Clock" opening "Blackboard Jungle." The kids didn't rip the seats out of theaters because it was the first time they heard rock'n'roll. They went berserk because it was the first time in history they heard it at the correct volume. Like, loud, Daddy-O.

Well, Chase has carried on this proud tradition and taken it to TV, where he had 86 hours to let his imagination work instead of a movie's 90-120 minutes.

Here's a taste of Chase's School of Rock on "The Sopranos":

British Invasion: The Rolling Stones (five times), the Kinks, the Animals, the Hollies, Cream, Them

Doo-wop: Dion & the Belmonts, the Elegants, the Cadillacs, the Drifters

The Pioneers: Chuck Berry, Bo Diddley, Buddy Holly, Roy Orbison

The Americans: Bob Dylan, the Rascals, the Four Seasons, Bruce Springsteen

Soul and R&B: The Miracles, Otis Redding, Irma Thomas, Marvin Gaye

Punk and new wave: The Clash, Johnny Thunders, Elvis Costello, Blondie

Of course there were the popular standards with **Frank Sinatra**, **Dean Martin**, **Tony Bennett** and **Jerry Vale**. And just cool choices like "Sally Go Round the Roses" by **the Jaynetts**.

Quite a range of coolness, and that's only scratching the surface.

There's one more critically important fact that proves indisputably former drummer Chase's dedication to music: Without it, me and **Frankie Valli** would have never been on the show. So on behalf of all those drooling degenerate denizens of the Bada Bing, thank you, David.

COOLEST GARAGE SONGS

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

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

Not Trimming The Fat

U.K. Label Ramping Up Roster With Online Discoveries

So what's a string of shows and positive press at March's South by Southwest music conference in Austin worth to a small indie with a budding act? For FatCat newcomers the Twilight Sad, it's a little more than 1,000 CDs.

Post-SXSW, the Caroline-distributed, U.K.-based indie—the one-time home to Sigur Rós and the Animal Collective—saw the four-figure jump in retail orders for the April 3 release of the Twilight Sad's "Fourteen Autumns and Fifteen Winters." But Adam Pierce, who heads the U.S. office of FatCat, isn't getting too excited. That brings the total initial ship-out for the relatively unknown act to somewhere above 3,000 units.

"Caroline keeps worrying about the retail climate, so I think everyone—from the stores to the distributor—are conservative enough for me," Pierce says. "So I'm trying to squeeze everything I can for this one, and people are reordering already."

Anchored by the piercing vocals of James Graham, the songs of the Glasgow, Scotland-based Twilight Sad are high drama, where quaking guitars build to hailstorms of romantic tension. The quartet takes seemingly simple pop structures and gradually dresses them up, building until the melodies turn into something a bit more hypnotic.

Pierce, also the man behind electronic-tinged rock act Mice Parade, has spent the past year-and-a-half or so shutting down his own Bubble Core Records & Distribution to helm FatCat U.S. The London-based label, which is celebrating its 10th year, had previously been distributed in the United States by Bubble Core and was looking to establish its own base on these shores.

Pierce, meanwhile, had seen Bubble Core grow into a subdistributor that was

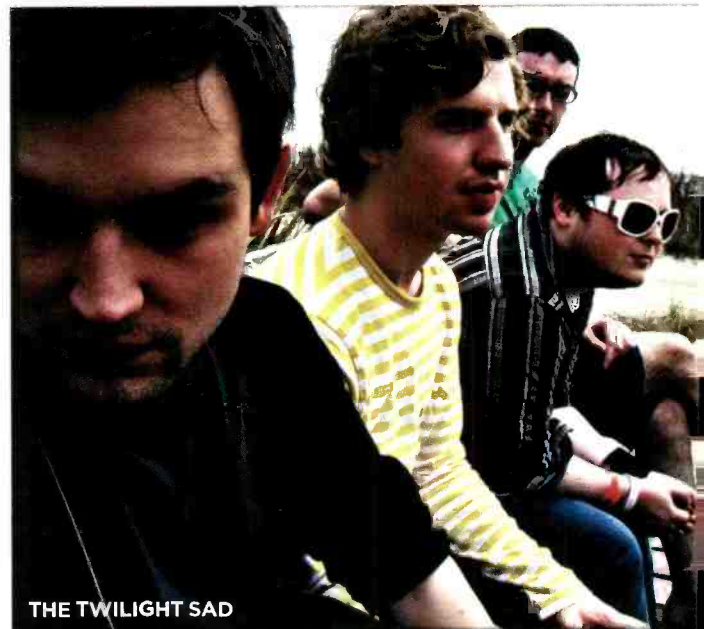
handling dozens of import releases per month, and he wanted out of the company he founded. "I wanted to deal with 15 records per year rather than 15 records per month," he says. "I missed the work of sinking my teeth into a project rather than keeping track of new releases for each week."

FatCat's biggest group, art rock aggregation the Animal Collective, recently left for a larger indie in Domino. "It wasn't a kick in the teeth, but we're a small label in

"It's a good little earner," Knight says.

Yet even as it grows, FatCat is still firmly rooted in DIY culture. Knight insists the label listens to every demo it receives and has started featuring the best of them on its Web site. So far, Knight says, seven acts have been signed via his label's site.

"A record label only has so much time and energy to commit to physical products and working a release, and we get an awful lot of good music," he says. "Other indie



THE TWILIGHT SAD

comparison to Domino, who have had remarkable success," FatCat head Alex Knight says. "We're not in a position to compete financially with the resources they have at hand. It was tough to lose them, but we knew it might happen. We did put in a counteroffer, but I'm not sure it wielded any real consideration."

By making more permanent inroads in the United States, Knight is hoping FatCat can continue to build upon the attention brought to it via its association with Sigur Rós and the Animal Collective. The label still has the rights—in the United Kingdom—to Sigur Rós' early singles and the band's album "(.)".

labels are now using that as an A&R tool."

And FatCat has also been building an extensive DIY resource guide on its site, featuring contacts and information on companies that provide distribution, mastering and manufacturing in multiple countries.

"I think the industry at large to the people outside of it is something that people don't quite know what to make of," Knight says. "In our day and age people are still in awe of a record company. We're trying to demystify the process of putting a record out."

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KNIGHT



The Publishers Place

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Not Just The Tax Law

Songwriters Now Have More Than One Reason To Sell Their Catalogs

Despite predictions last fall that an onslaught of songwriters would sell their catalogs when a new tax law came into effect this year, there really haven't been many offerings. But as word leaked that **Holly Knight** was selling an interest in her copyrights, including **Tina Turner's** "The Best" and **Pat Benatar's** "Love Is a Battlefield," I figured the new law must have played a part in her decision to sell to Primary Wave Music Publishing. It did. But as Knight and her business manager reveal, there are more reasons than just the law for songwriters to sell an interest in their copyrights right now.

"For the most part, I have always advocated fervently to hold on to your copyrights," says **Tina Fasbender**, Knight's longtime business manager. But now she's had a change of heart.

One reason is the new tax law. Before January, a copyrighted song owned by an individual songwriter had no value for tax purposes. When a songwriter sold a copyright interest, the full selling price was taxable income. When publishing companies sold copyrighted songs, publishers were taxed only on the profit and at a lower capital gains tax rate available to companies.

Under the new law, songwriters are treated like publishers when they sell a copyright interest. Songwriters now pay taxes on the sale at the lower capital gains rate rather than the income tax rate.

"This new tax law opened a

window," Fasbender says. "Before, some of the big money [offered to songwriters] wouldn't be worth it at a 40% or 50% tax hit."

But the tax savings really wasn't the primary motivation for Knight to sell a piece of her copyright interests. Other factors came into play.

Times have changed for songwriters, with the supply of bands that perform other writers' songs dwindling since the late '80s. For established songwriters, it takes a strategic partner to really work their catalog in a competitive market. More and more, indie publishers are the answer.

Fasbender has noticed that many experienced executives from major companies are now running indie publishers, like Primary Wave, Dimensional Music Publishing, Spirit Music Group and EverGreen Copyrights. This experience in a small company makes them particularly attractive to songwriters like Knight.

"I've always been attracted to boutique operations as opposed to big companies where you get lost in the shuffle," Knight says. "I thought it was great that Primary bought some of the **Nirvana** and **Hall & Oates** catalog. It's a good group of people and a good association for me."

Primary Wave is even tweaking the traditional publishing model to become a real player in the publishing field.

Before launching Primary Wave with some partners, CEO **Larry Mestel** was a label guy. He held executive posts with Virgin Records, Arista Records and Island Entertainment Group. So it's really no surprise that he carried the label model—bankrolling and marketing artists—to the publishing arena.

For the bankroll, Plainfield Asset Management and Credit Suisse are backing the company. For marketing, the publisher built a substantial staff that focuses on promoting and exploiting the compositions. Then Primary Wave simply farmed out the traditional publishing administration to Wixen Music Publishing.

Fasbender says that Knight, who typically co-writes songs, landed a seven-figure sum for a 50% share of her interest in copyrights. Her songs have been recorded by **Heart**, **Meat Loaf**, **Patti Smyth**, **Rod Stewart**, **Aerosmith** and others.

Some publishers have complained in the past that Mestel is overpaying for copyrights and driving up prices for everyone. But then again, a lot of people with a lot of money want to build publishing catalogs right now.

"My office is bombarded by companies asking if my clients are interested in selling," Fasbender says. "Not only publishers, but companies with big money who want to get their finger in the entertainment industry."

And Primary Wave is right in there competing with major publishers for some juicy catalogs.

"Even for songwriters who would never sell all of a copyright, they might sell some portion of the publisher's share or of the entire catalog," Fasbender says. "They really don't know where the industry is going, so they can take on a partner [now] for some long-term security."

Knight is currently writing with Universal-signed band **Porcelain**, among other projects. ...



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MOBILE BY ANTONY BRUNO

MOBILE TO THE MAX

New Broadband Technology Foreshadows Content Evolution

If you've never heard the term "WiMAX" before, don't sweat it. You're probably not alone.

But in the hyper-wonk, tech-speak jargon of the wireless industry, WiMAX is the latest thing making its way through the byzantine maze of acronyms and buzzwords used to remind the rest of the world (with all apologies to Chevy Chase), "We're wireless, and you're not."

But WiMAX sometime soon is likely to be one of those terms that the music industry, and others in the content world, will need to know all too well as wireless technologies become an increasingly important distribution channel.

Simply put, WiMAX (also known as 4G, or "fourth generation") is a wireless Internet broadband technology similar to Wi-Fi, but with a much greater range. While Wi-Fi access points have a range of about 100 feet, WiMAX base stations can cover an area roughly the same as existing cellular networks, making it relatively easy to blanket an entire metropolitan area with just one provider.

However, unlike Wi-Fi, WiMAX networks require dedicated, licensed wireless spectrum to use—in the expensive 2.5GHz band. Many operators are willing to pay for this spectrum as it is available now, while the international standard bodies are dragging their feet in offering more high-bandwidth wireless spectrum.



ALVELDA

So what does all this mean to the music industry? This bastard cousin of Wi-Fi and wireless networks has the potential to solve several problems that have plagued the evolution of mobile entertainment. First, it costs much less to transmit data over a WiMAX connection than a traditional cellular network. Cheaper distribution means cheaper prices, which in turn likely means more people buying mobile music. Taken together, the result would be a greater slice of the revenue pie for wireless operators and record labels to share.

"Then we're negotiating over a much larger number, rather than the tight margins we have today," Warner Music Group senior VP of digital strategy/business development Michael Nash said at a panel discussion at the recent CTIA Wireless conference.

Second, WiMAX networks can transfer high-bandwidth content much faster and in bigger packets. That means faster download times for not only single tracks but also full albums and video content.

The wireless operator most bullish on WiMAX's potential is Sprint. The company says it will spend \$1 billion this year alone, and another \$2 billion next year, to build a WiMAX network in 19 cities by April 2008, covering more than 100 million people. It plans to test mobile



NASH

WiMAX networks in Chicago and the Baltimore/Washington, D.C., area by the end of the year.

Virtually every wireless network infrastructure provider is actively producing equipment for these new services. Samsung, Nortel, Alcatel, Nokia and Motorola are all involved in deploying the technology on a global scale.

With this on the horizon, content producers are already planning to create more sophisticated fare. MobiTV, a producer of mobile video programming, in January began demonstrating high-definition-quality programming on a WiMAX demo network at the Consumer Electronics Show.

And according to MobiTV CEO Phillip Alvelda, WiMAX has the added benefit of supporting multiple delivery functions, not just mobile. So, a service provider can broadcast content over a WiMAX network, which consumers can then access on a mobile phone, home computer or eventually a set-top box at one

price through one service.

"We are changing the economics of the mobile and broadband market," Alvelda says. "You'll see a tremendous reduction in cost [and] better access to your fans."

But WiMAX is no slam-dunk. Overlaying existing wireless networks with new technology is not cheap, and building a whole new network is even more costly. For wireless operators still losing sleep over how to pay off their existing third-generation (3G) networks, this is a headache many don't need.

But to be fair, WiMAX networks are much cheaper. Compared with the approximately \$40 billion that Verizon is expected to pay to build its FiOS IPTV network, WiMAX seems like a steal.

Another challenge will be the process of outfitting potential customers with new devices that can access WiMAX networks. Reseeding the market with new devices takes about 18-24 months. For content providers, the plus side is that operators will be relying on more sophisticated content to drive this migration—much like entertainment services have spurred people to buying new 3G phones.

However, it's not limited to mobile phones. WiMAX enthusiasts, including several Sprint executives, see video players, digital cameras and even automobiles connecting to the WiMAX network.

For these reasons and others, Ericsson believes WiMAX revenue will account for only about 5%-10% of global broadband wireless revenue by 2010, and as such has opted to focus its efforts on traditional 3G services.

But make no mistake: WiMAX is coming, and coming soon.

"It would not be accurate to call 2007 'the year of mobile WiMAX,'" says Tammy Parker, an analyst with Informa Telecoms & Media. "But it's clear that the future of this technology in the U.S. will be built upon the foundation being created this year."

BITS & BRIEFS

WHAT'S IN YOUR PHONE?

M:Metrics launched a tracking service that uses metering technology for the first time to track how consumers use mobile content. Rather than utilizing survey data, the MeterDirect technology is embedded in the phones of participating users—similar to Nielsen rating boxes—to continuously monitor their messaging, browsing, application and media usage. Initial findings are limited to which Web sites mobile users visit most and when. Channel-level music and video consumption data will also be measured.

CONTENT CRAZE

Research firm iSuppli says the market for MP3 players and other portable media devices will double to 268.6 million units by 2011, from 128.7 million in 2005. The growth is predicted to occur at a 13% compound annual growth rate. Unit shipments

are expected to reach 216.9 million by the end of this year, a 21.8% jump from 2006. Part of the growth is attributed to the increasing amount of digital content being made available to fans through new online services, as well as falling prices.

RHAPSODY ON THE MOVE

RealNetworks has teamed with Nokia to make the Rhapsody subscription music service mobile: Rhapsody is being added to Nokia's N800 Internet Tablet. The device is not a mobile phone, but a Wi-Fi- and Bluetooth-enabled handheld computer that can access the Internet in a Wi-Fi hotspot or via a connection to a Bluetooth mobile phone. Once the software is downloaded to the device, users can stream their personalized music libraries, listen to Internet radio or access playlists, as long as they are already a Rhapsody subscriber.

HOT RINGTONES™ APR 14 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ORIGINAL ARTIST
1	1	16	#1 10 WKS POPPIN' CHRIS BROWN FEATURING JAY BIZ
2	3	53	WHAT HURTS THE MOST RASCAL FLATTS
3	5	28	CRAZY BITCH BUCKCHERRY
4	4	8	CUPID'S CHOKEHOLD GYM CLASS HEROES FEATURING PATRICK STUMP
5	5	112	CANDY SHOP 50 CENT FEATURING OLIVIA
6	6	24	ROCKSTAR NICKELBACK
7	8	31	MY HUMPS THE BLACK EYED PEAS
8	7	99	BECAUSE I GOT HIGH AFROMAN
9	10	29	SUPER MARIO BROTHERS THEME KOJI KONDO
10	11	54	BEST FRIEND 50 CENT & OLIVIA
			16
11	9	16	IRREPLACEABLE BEYONCÉ
12	12	68	DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
13	15	126	SWEET HOME ALABAMA L'NYRD SK'NYRD
14	20	55	NUTHIN' BUT A 'G' THANG DR. DRE
15	19	11	MISSION-IMPOSSIBLE LALO SCHIFRIN
16	22	3	DON'T MATTER AKON
17	17	5	CHANGES 2PAC
18	14	21	STAIRWAY TO HEAVEN LEO ZEPPELIN
19	16	10	WHEN WE RIDE ON OUR ENEMIES 2PAC
20	18	84	LOCKED UP AKON FEATURING STYLES P.

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

POLLY WANT A BOOMBOX?

So you've got a sleek new music phone, you rock out on the subway and on the sidewalk, but now you want to impress your friends at parties. What do you do?

Parrot has tried to make that dilemma a bit easier with its new Bluetooth portable stereo speaker, the Parrot Boombox. The speaker is compatible with any Bluetooth-enabled music source—including computers and MP3 players—but Parrot is targeting the music-phone crowd with this one, seeing as it unveiled the device last month at the CTIA Wireless conference in Orlando, Fla.

The compact device packs 60 watts of high-fidelity sound, two wideband drivers and a subwoofer. Oh, and if you're not interested in Bluetooth, you can just plug in your favorite device with a boring old wire, too.

The Boombox will start shipping in third-quarter 2007 for \$270. —Antony Bruno



GIBSON
GUITAR
CHAIRMAN/
CEO

Henry Juskiewicz

With a new showroom in Miami, Gibson Guitar is looking for continued growth in the Latin market. The company's chief business architect discusses this and much more.



Selling music may be tough these days, but there's no shortage of people who want to make music. The latest figures from the National Assn. of Music Merchandisers, the trade group for the international music products industry, show sales of instruments and gear hit a record value of nearly \$8 billion in 2005.

But to Gibson Guitar chairman/CEO Henry Juskiewicz, instrument sales are about more than just cranking out Les Pauls. Since he and fellow Harvard Business School alums David Berryman (Gibson's president) and Gary Zebrowski took over the struggling company in 1986, Gibson has expanded aggressively. The company now owns Baldwin, Wurlitzer, Slingerland, Epiphone and several other music brands. It has also invested in research and development, particularly in the digital jukebox and digital guitar. Gibson has beefed up artist relations as well, and in 2005 bought the naming rights to Los Angeles' former Universal Amphitheatre.

In addition to increasing the reach of the 113-year-old brand, Gibson has been involved in many charitable efforts. Music Rising, a fund Juskiewicz co-founded with U2's the Edge and producer Bob Ezrin, has helped more than 2,400 musicians (and more than 20,000 students and parishioners) replace instruments destroyed in the wake of Hurricanes Katrina and Rita. Music Rising received the Humanitarian Award at Billboard's third annual Touring Conference in New York last summer.

Gibson opened its newest showroom in Miami last month. Juskiewicz—who supported himself in college by playing a Gibson at weddings—spoke to Billboard shortly after a trip to China.

What took you to China?

It is simply a question of time when China emerges as the world's largest consumer market. It has a population roughly four to five times the size of the United States, which is the world's current largest consumer market. It is going from underdeveloped to a developing—and with time, will be a developed—economy. As people [in China] translate into the middle class, the numbers speak for themselves.

How has Gibson adapted to the influx of cheap instruments from Asia?

All Gibson brand guitars are made in the U.S. At the same time, we are expanding our factories overseas and the relationships we've had overseas. The ability for a young player to get an instrument that's really good for not a lot of money has improved. When I was young, the low-end guitars were really not that great. You really had to have a Gibson to get a great guitar. Today,

consumers in all product categories, including guitars, can get a much better instrument for a very affordable price. This means a young player who is struggling to get their chops together now has a great instrument to do that, and it makes it so much easier to get involved in guitar, both from a standpoint of price and a standpoint of quality.

Looking at the low end, we have several brands aimed at mass-merchandising channels. We have a specific brand at Target, Circuit City; it's very low-cost. It meets the requirements of the merchant as well as being a superb value for typically a young player.

Gibson sponsors many high-profile Latin music artists and events, including providing instruments for the Latin Grammy Awards. Why is it going to such lengths to connect with this audience?

In the short term, the Latin market is a much bigger deal. The number

of albums being sold by Latin artists is mind-boggling. Additionally, the Latin market is driven by a quality concern. [It's] not as affluent as some other markets might be, but the Latin consumer is very, very driven by getting the best. It means more to them, and consequently, they've become a very good customer of Gibson brand product. We don't have statistics on who specifically buys a product in many cases, but we are getting anecdotal information that it's a substantial part of our purchases.

What else are you doing to corner those consumers?

We've put an office in Miami that is an entertainment relations office aimed primarily at the Latin market. We've been doing a lot of work in San Antonio, Austin, Los Angeles, New York. And we've been hiring staff that's dedicated to the Latin market in terms of promotions and sponsorships.

What are the showrooms used for?

The showroom is as an embassy to the entertainment and media communities. They're not commercial ventures. We don't sell products through them, we don't have sales agents. It's about relationships and supporting people in the communities. That might be artists or charities that we're very supportive of, [or] it might be community events.

Are your branding efforts generating income?

We've been financially successful for a while. We're actually gaining market share. I would say the reason is that we've been very aggressive in marketing and branding. So is the fact that we are building really great instruments. You can promote all you want, but if you have a bad product at the end of the day, the consumer is going to throw up.

How are your digital products developing?

When you're investing in high-risk, high-potential growth activity, you

win some and you lose some. One of the areas we are extremely interested in is the whole area of consumer electronics. A lot of the technology we've been developing is specifically aimed at that marketplace. The digital jukebox is evidence of that. In June, we bought the [manufacturer] of a commercial jukebox product, Deutsche Wurlitzer. I'm a little frustrated because we had hoped to release [the digital jukebox] in time for Christmas sales. We continue to have development issues in that product line.

Your digital guitar has finally shipped to retail. How are you introducing this new product to consumers?

One of the things we're doing at the store level is putting up demos. Because it's such a radically new product, we have to be able to demonstrate it and have the equipment available for people to fully check out. There is an enormous amount of technology that hasn't been tapped for the player and the creator. The guitar hasn't really changed much since the '50s, so it's kind of like progress has been on hold.

What is the place of traditional instruments when music can be made on a computer?

It all starts with the input device. It will be some time before the creation process is anything but human and anything but inspired [by] people. It starts with the tools they have to create musically relevant content, whether it be voice or guitar or whatever. So our new guitar, which starts with a digital signal—it's not just the fact that it's digital—is a much better guitar as a result of that technology. It gives you a lot more to work with in terms of making music. ...

You can promote all you want, but if you have a bad product at the end of the day, the consumer is going to throw up.

BIG

Rich





BIGGER AND RICHER

HAVING COOKED UP A NEW RECIPE FOR COUNTRY MUSIC, THE MUZIK MAFIA FINDS NEW WAYS TO DO BUSINESS

BY KEN TUCKER
PHOTOGRAPHS BY DAVID McCLISTER

The video for Big & Rich's "Comin' to Your City" features extraterrestrials, scantily clad women, a rapping black cowboy and a character named Two Foot Fred—as well as the band—partying on a rocket ship shaped like a Gibson flying V guitar ("If ya wanna little bang in your ying yang, come along"). It's not meant to be a documentary, but it isn't that far from the truth either. ¶ From start to finish, a Big & Rich concert is a visual and aural experience hard to forget. Whether it's John Rich bedecked in his cowboy finest and playing a flying V, or Big Kenny in one of his trademark toppers, highstepping around the stage like a deranged drum major, you ain't seen nothing like this. Big & Rich shows have enough pyrotechnics to do a rock band proud. Then there's the unpredictability factor. In a set that contrasts the raucous "Save a Horse (Ride a Cowboy)" with the contemplative "8th of November," one might also hear songs as diverse as the B-52's "Rock Lobster" and the gospel standard "I'll Fly Away." ¶ A Big & Rich show is also part tent revival. "Brothers and sisters, we are here for one reason and one reason only alone—to share our love of music. I present to you, country music without prejudice," Big Kenny's voice booms out as he channels a Southern fundamentalist preacher on the spoken intro for "Rollin' (The Ballad of Big & Rich)." The message must be shared. ¶ "The Mafia is really about the expandalism of music without prejudice," Kenny says. "We started a ball rolling that has grown in Nashville and across this country like no one could have imagined." >>>

And the ball continues to roll: Forthcoming album "Between Hell and Amazing Grace" hits stores June 5. While the final track listing wasn't available at press time, it's an amazing collection of widely divergent songs. On one hand, there's the bare-boned, Texas shuffle version of AC/DC's "You Shook Me All Night Long"—"Every country boy or girl has jammed to AC/DC," Rich says—and on the other, there's Wyclef Jean's reggae rap mixed with steel guitar in "Please Man." The new record has definite spiritual leanings—R&B's John Legend even performs a cappella on a song called "Eternity"—but there's also the hilarious tale of lost love "WWJD (What Would Jesus Drink?)."

It's the sort of audacious melding of genres with which Big & Rich first hit Nashville and country radio—like a ton of bricks is an understatement. The unprecedented hybrid old-school rap, hard rock and dual country harmonies that the duo delivered on their first two albums was not only unprecedented, but delivered with a cocky swagger that country had rarely seen, give or take from a few veteran outlaws.

And that's just the music. Perhaps nowhere else in music history can you find a group that so closely mirrors a carnival sideshow. From the actually 3-foot-2-inch Two Foot Fred, who dances at Big & Rich shows and appears in videos, to country-rapping former shoe salesman Cowboy Troy, to Rachel Kice, a self-described "painter of fine muzik," who paints on stage during shows, the world has never seen anything like the Muzik Mafia.

And the Muzik Mafia is . . . what, exactly? A family, a fellowship guided by the mission statement "music without prejudice," a clan of fun-loving musicians who love to party and make music together, an organization that counts good deeds and charitable contributions among its core beliefs? The Mafia (Musically Artistic Friends in Alliance) is all those things and more.

And whatever the Mafia is, it seems to work. The group was founded in 2001 by Kenny Rich, fellow musician Jon Nicholson and music publisher Cory Gierman, who are known as the Godfathers. After the success of her first album in 2004, Gretchen Wilson (see story, below) was named a Godmother. More than half a decade down the line, the organization continues to grow and flourish. Wilson has sold more than 5.6 million albums, according to Nielsen SoundScan, while Big & Rich have sold roughly 3.9 million. And this year, five Mafia members will release albums—not just Big & Rich, but Wilson, Cowboy Troy, James Otto and the clan's newest and historically most successful member, John Anderson (see story, page 23). And there are more projects in development.

What began as a few people jamming together in 2001 at Nashville's Pub of Luv has exploded beyond Music City's wildest expectations. Once word of the jam sessions spread, for the 76 straight Tuesdays Mafia members played to progressively larger crowds, it forced the group to move to larger venues. Guests ranging from Kid Rock and Hank Williams Jr. to Jewel and Three Doors Down frequently dropped by to help out. And not only were the shows a hit with fans, they also attracted the attention of Nashville's A&R community. Interestingly, Warner Bros. Nashville chief creative officer Paul Worley, who signed Big & Rich to Warner Bros., remembers hearing about the shows from his daughter. "She would tell me about this Mafia thing and how great it was and I paid attention, but I didn't act on anything," he says now. Luckily the duo came to him and were quickly signed.

When Big & Rich joined Tim McGraw's tour in 2004, they took the Mafia on the road, something that still happens today occasionally. After the McGraw shows, the duo—along with cohorts Cowboy Troy, Shannon Lawson, Otto and whoever



else was available—continued to do shows at local clubs after the concerts. And the weekly jam sessions still crop up. Earlier this year, for instance, members performed together in Muscle Shoals, Ala.

Meanwhile, the Muzik Mafia's definition has expanded as well. "It's still the musical community that they had, but there is a marketing arm, too," says Marc Oswald, who manages Big & Rich, Wilson and Cowboy Troy and is consigliere in the organization. He cites MuzikMafia.com, Muzik Mafia TV, which aired on CMT Loaded, a broadband offering, and Muzik Mafia Radio, which streams on the group's Web site. There's also the Mafia Soldiers street team and an actual Mafia headquarters, where three full-time employees and four interns work on new media, tour sponsorships, public relations and the Web site, among other things. Oh, and there's a full video production facility, too.



BLUE-COLLAR DOWNSIZING

GRETCHEN WILSON TAKES CONTROL AND ROLLS BACK HER GOALS

It's taken a while, but Gretchen Wilson has come to realize that she will never top the first album. "It was a phenomenon," she says. "It was an 'Achy Breaky Heart.' I think the girls, the blue-collar women in America, had just been waiting for ["Redneck Woman"] for so long. It was just perfect timing."

The Muzik Mafia's Godmother exploded on the country scene in 2004 when her anthemic debut single, "Redneck Woman," spent five weeks at No. 1 on Billboard's Hot Country Songs chart and her album, "Here for the Party," debuted at No. 1 on the Top Country Albums tally. The set has gone on to sell 4.4 million copies, according to Nielsen SoundScan. Her next three singles all reached the top five, and Wilson took home awards from the Country Music Assn., the Academy of Country Music (ACM) and the Recording Academy.

But though her follow-up album, 2005's "All Jacked Up," also started off with a bang, its 1.2 million copies sold were a big drop from the debut.

"I beat out pop artists and rap artists, but it's still a loser in most people's eyes," Wilson says now. "I will always say that the 'All Jacked Up' record sonically, musically, lyrically beats the first record all to hell."

Fast forward to 2007 and Wilson will release her third album, "One of the Boys," May 15 on Columbia. (Her former label, Epic Nashville, closed after the consolidation of Sony and BMG's Nashville operations last year.) As with her first two releases, Wilson co-produced the record with Mark Wright and Muzik Mafia mate John Rich, but she has taken on a more dominant role. "I got Mark's help on a couple of things and I got John's help on a couple of things, but other than that I've pretty much produced it myself," she says.

"I've always wanted full ownership," Wilson adds. "I've been like that from the beginning."

Wilson, who co-wrote all but two cuts, says she opened up a bit, too. "Lyrically, I think I reached a little fur-

ther inside for a few of these songs," she says. "But there is still a lot of ass-kicking country on it."

The label anticipates a heavy media schedule around the album, which hits stores the day of the ACM Awards—Wilson is nominated for three. "We've been able to identify who a Gretchen Wilson consumer is and where they reside, not only geographically, but lifestyle-wise," Columbia Nashville director of marketing and artist development Tanya Welch says. "Gretchen speaks to middle America, so while New York and L.A. and larger markets are important to us, we don't ever overlook what's in the middle."

While she will hit a wide variety of venues in 2007, her Back to the Bars tour has Wilson playing smaller clubs. "It's cool for me because it's taken me back to the early days where the people are just sandwiched up to the stage and you are crunched on the stage together," she says. "There's no room really for theatrics. It's just about the music and the sweat." —KT

'THE NURTURING BOSOM OF THE MUZIK MAFIA ALLOWS EVERY ARTIST THAT'S A MEMBER TO CULTIVATE THEIR CRAFT.'

—COWBOY TROY

Oswald says the idealistically minded Big Kenny in particular was reluctant when the idea of forming a marketing arm was first suggested. "They wanted to keep the music the only focus, which is really respectable," Oswald says. "We really had to debate it heavily, because I told him it wasn't about making money. You guys can make all the great music in the world, but we have to have some media marketing muscle ourselves that we can control." The two sides eventually agreed, with the caveat that no member of the Mafia hierarchy would make a dime from the Mafia organization itself. Mafia members earn money via the usual means—touring and album sales, for example. But funded by jam sessions, tour sponsorships—Chevy has been a big supporter—licensing deals and, as needed, by the Godfathers and Godmother, the marketing arm is self-supporting.

"It has definitely evolved," Oswald says of the Mafia. "Strategically it is the same thing, but tactically it has changed a lot. In the beginning it was a source of brotherhood and sisterhood for a small group of people who felt collectively that they had some strength."

Warner Bros. Nashville's Worley, who co-produced its first two records and is also a consigliere, says he's a fan of the Mafia for just that reason. "They were all supporting each other as a tribe. Every artist that got ahead would reach back and pull their brothers or sisters forward."

Not only do Rich and Kenny work with the up-and-coming members (see story, right), they also fund their projects. Rich reportedly spent six figures on a Jon Nicholson live concert video and he is also spending his own money on Shanna Crooks' album. Kenny has done the same with Damien Horne and other artists have similarly been supported. "Nicholson, Shanna, Damien, Shannon Lawson are all in an A&R process that in the past only labels could afford to do," Oswald says.

What the Mafia offers a potential partner label is more than just the artist's talent. "When we make our label deals, we don't walk in with some demos looking for some dough to try and develop the music," Oswald says. "We are walking in with complete packages, including EPs and photo shoots."

Mafia members also go on the road with Big & Rich and perform as part of shows at night, write songs during the day and generally learn the business. "It's boot camp, and by the time they hit, they should be ready to go," Oswald says.

Cowboy Troy says the Mafia is a great sounding board. "If we like something we will tell you we like it, if not, we will tell you, 'Hey, this needs to be improved here or there.' I think that the nurturing bosom of the Muzik Mafia allows every artist that's a member to cultivate their craft, their songwriting, their musicianship."

Cowboy Troy's own new album, "Black in the Saddle," which he worked on with Rich, will also be released June 5

on Raybow/Warner Bros. With very little radio play, his first album, "Loco Motion," has sold more than 342,000 copies, according to Nielsen SoundScan. His unique "hick-hop" blend was a little much for mainstream radio to digest.

"There's only one station in country that played him where people heard it," Rich says. "That was [KTYS] in Dallas. Wouldn't it be great if 10% of them could play [his music]? Imagine what he'd sell then."

But the new album will likely meet resistance as well.

"It's one of those kinds of records that will—I would dare say—push the envelope a little further than people thought we could and probably a little further than some thought we should, but it's a lot of fun," Cowboy Troy says. "Parts of it sound like Motörhead on horseback, parts of it sound like maybe a revisiting of some Beatles stuff, and some is more orchestral kind of stuff."

While his music wasn't made for radio, Cowboy Troy wouldn't mind some airplay. "I think it would give them an opportunity to realize that their listening public is a lot more advanced than they think."

Despite the Mafia's sales success, radio programmers as a group have been a tough nut to crack for the clan.

Wilson has had the most success at radio, but that airplay largely came from her first album, "Here for the Party." Cowboy Troy reached only the lower tier of the airplay chart with "I Play Chicken With the Train," which featured Big & Rich, in 2005.

As for Big & Rich themselves, for all the success the pair have had as songwriters—Rich wrote Jason Aldean's breakthrough "Hicktown" and Faith Hill's return to the top of the charts, "Mississippi Girl," while Kenny has Tim McGraw's current hit "Last Dollar (Fly Away)"—a runaway radio smash has eluded them. Their biggest chart hit to date is "Save a Horse (Ride a Cowboy)," which peaked at No. 11 on Billboard's Hot Country Songs chart in 2004.

But they may finally have a chart hit in "Lost in the Moment," the first single from "Between Raising Hell and Amazing Grace." Their fastest-climbing single to date, the song was written by Rich, Rodney Clawson and Keith Anderson. It is No. 23 this issue on Hot Country Songs.

"Most radio has been behind us, but that last 15%-20% who never figured out what we were trying to do never came onboard," Rich says. "This may be the one where radio actually figures out what we are doing."

But radio isn't the be-all and end-all for these guys either. From LoveEverybody.org, which assists victims of domestic abuse, to their passion about ending ethnic conflict in the Darfur region of Sudan, where the pair plan travel later this year, Big & Rich walk the walk when it comes to social consciousness.

"Our music, though, gives us a platform to do that, to talk about things we are just as passionate about as music," Kenny says. "It's really just an issue of awareness. And there ain't no difference between a kid living across the street and a kid living across the ocean."

"If you don't dream it, you can't walk into it," he continues. "That's what brought us all together in the first place—we all had dreams that there was something bigger than ourselves."

And even as they move on to bigger and bigger things, Big & Rich and the Muzik Mafia clearly don't stop dreaming. ●●●

RAINBOW COALITION

MUZIK MAFIA NURTURING ARTISTS WHILE RUNNING RAYBOW

Raybow (Red and Yellow, Black and White) Records is the Warner Bros.-affiliated label run by Godfathers John Rich, Big Kenny, Jon Nicholson and Cory Gierman. Cowboy Troy's debut, "Loco Motion," was the first Raybow release. John Anderson and James Otto are also Raybow artists. (Big & Rich's and Nicholson's records are released on Warner Bros.)

Warner Bros. Nashville executive VP Bill Bennett calls Raybow "an A&R source. They go out, they find projects, they cultivate it, they do demos, they write songs." While Raybow does rely on Warner's A&R staff to an extent, "it's not for signing. It's really more for feedback," Bennett says.

Bennett says the arrangement is "a very cooperative effort. We have marketing meetings [and] partners meetings with them to go over the most minute details of a project."

"We pretty much agree most of the time," Bennett adds. "We have our differences—they are generally stylistic rather than substantial issues—but we never fail to come to an agreement."

Much to Warner Bros.' chagrin, the Godfathers wouldn't allow Raybow to be called Muzik Mafia Records. "They really wanted us to call it [that] because that's what they were buying into," Gierman says. But it didn't happen. "We didn't want corporate hands to be attached to the main Muzik Mafia. We don't want to lose that name and license."

Since they're not all recording artists, not all Mafia members will necessarily find a home on Raybow. And for some, another label just might be the right fit, as in the case of Gretchen Wilson, who is signed to Columbia Nashville. Either way, up-and-coming members benefit from those who have gone before them.

Here's a look at the rest of the Mafia crew:

SHANNA CROOKS Influenced by artists ranging from Aerosmith to Aretha Franklin, this South Florida native also answers to the nicknames "the Soulful Barbie" and "the Diva With the Booty and the Brains." She joined the Mafia in 2006.



DAMIEN HORNE Meshing R&B, pop, soul and rock, singer/songwriter Horne moved from North Carolina to Nashville before being discovered by Mafia members while playing on a street corner.

RACHEL KICE Kice brings a different form of art to the Mafia stage by painting on spinning canvases, adding strokes inspired by the music's shifting moods. A Nashville native, her paintings are found in the private collections of Bob Dole, Tim McGraw, King Albert of Monaco and Willie Nelson.

SHANNON LAWSON The Kentucky native describes his music as country/crunk/soul on his MySpace page. Before joining Muzik Mafia in 2004, he released "Chase the Sun" on MCA Nashville, which produced one top 30 single and sold 17,000 copies, and "Big Yee Haw" on Equity Music Group, which began the low-charting single "Smokin' Grass." Also responsible for the self-released "Acoustic Living Room Sessions," he's currently looking for a new deal and touring with Big & Rich.



JEN NICHOLSON Nicholson is one of the Mafia's founders. The Madison, Wis.-born artist released "A Lil Sump'm Sump'm" in 2005 on Warner Bros. Nashville, which has sold only 4,000 units. His latest project—featuring the same players who recorded his first album with him—finds him billed as King & the NuNation. "We're kind of like a year 2000 update on Sly & the Family Stone," he says of the band, "mixed with Leon Russell and some piano singer/songwriter stuff."



JAMES OTTO Otto, who is signed to Raybow/Warner Bros., will have an album out this summer, "Sunset Man," co-produced by his brother-in-law, Jay DeMarcus of Rascal Flatts, and John Rich. His 2004 Mercury Nashville release, "Days of Our Lives," has sold 10,000 units, according to Nielsen SoundScan. Its title cut peaked at No. 33 on Billboard's Hot Country Songs chart.

TWO FOOT FRED Fred Gill, the stage host at Big & Rich shows, has appeared in Mafia members' music videos and as a backstage reporter on USA Network's "Nashville Star." The Indiana native is also known as "60 Cent" (two feet is 60 centimeters) and hosts his own podcast, "Smalltalk With Two Foot Fred."



—Ken Tucker, with additional reporting by Katy Hatley



GIMME BACK MY BULLETS

COCKED AND LOADED, PERENNIAL COUNTRY STAR JOHN ANDERSON SHOOTS AGAIN FOR THE CHARTS

BY RAY WADDELL
PHOTOGRAPH BY DAVID McCLISTER

"Let 'er fly, boys. Anywhere," John Anderson says, his favored Remington .20 gauge shotgun at the ready on a windy, unseasonably warm February day at Timberline, the singer/songwriter's backwoods retreat. ¶ Seconds earlier, Anderson's longtime manager/agent Bobby Roberts had meticulously placed two clay targets on the skeet shooter. As he triggered the release, one skeet soared into the distance while the other careened toward Anderson, thudding into his shoulder. ¶ The veteran singer shrugged off the impact, stayed focused and expertly disintegrated the solo target. ¶ The scene serves as an apt metaphor for Anderson's 30-year career on the fringe of Music Row, and as a performer who demonstrates a remarkable ability to deflect misses and absolutely nail opportunities. The Apopka, Fla., native first came to Nashville in the late '70s with little more than a dream and a voice that Mark Knopfler described as sounding "like he's singing through a volume pedal." ¶ "Actually, when I first came to Nashville, I just wanted to sing and play for a living," Anderson says over the country ham special at Smithville's Rose Garden diner. "I always said if I could just pay rent, anything above that would be a bonus."

Within two weeks of arriving in Nashville, Anderson was singing and playing at the city's Lower Broadway honky-tonks, developing one of country's most distinct vocal deliveries. He signed to Warner Bros. in 1979, where a lengthy string of hits (20 Billboard top 10 singles) followed, beginning with "1959" in 1981; dating back to the pre-Nielsen Sound-Scan era, Anderson's handlers estimate he's sold more than 10 million records. Anderson became one of country's premier hitmakers of the '80s with such staples as "Your Lyin' Blue Eyes," the gold-certified "Wild and Blue" (his first chart-topper in 1982) and the 1983 mega-hit "Swingin'," recently named No. 30 on the list of top jukebox hits of all time by the Amusement and Music Operators Assn.

After a dry spell, Anderson stormed back to the airwaves in the early '90s with hits like "Straight Tequila Night," "I Wish I Could Have Been There" and the Florida Everglades anthem "Seminole Wind"; the album of the same name has sold double-platinum.

Along the way, Anderson has made the major-label rounds, with stops on Warner, MCA, Capitol, BNA, Mercury, Sony and now Warner Bros. again for a new release that many feel will give the artist an improbable third run at mainstream success.

"Easy Money" streets May 15 on Raybaw Records/Warner Bros., propelled by an energetic infusion from one of contemporary country's hottest players, John Rich, who produced the album and co-wrote many of the songs with Anderson. An unabashed J.A. disciple, Rich turned what started out as a songwriting collaboration into a full-blown album project, with all the considerable juice behind it Rich can muster.

"What inspired me to work on this project is the mere fact that John Anderson is one of the greatest country singers in the history of country music, and he has been absent from

radio for several years," Rich says. "I wanted to hear him singing again, simple as that. He's as good, or maybe better, than he ever was, and many of my artist friends consider him a major influence on their music, as do I."

Driving his Chevy Silverado through the winding backroads of Smithville, where Anderson has lived for nearly three decades, this master of twang seems to take it all in stride. "The new record is exciting just because it's a new record. We haven't had one in so long and for a while was wondering what to do about getting a new record. John Rich about answered all of our questions. I'm thankful to him for that," Anderson says.

The irony of returning to Warner with a hot-shot producer is not lost on Anderson, who was once the label's young gun himself. "We did a lot of good business with Warner in the early days," he says. "Not only did I get hits, but back then I got paid for most of them, I believe."

"Easy Money" is Anderson's 27th album, counting repackages, and his first since "Nobody's Got It All" on Sony in 2000, a brilliantly constructed album that Roberts describes as "barely released" by the label. Anderson admits his frustration at such an artistic effort not reaching its commercial potential.

"Yeah, it's going to be frustrating when you cut a record like that, put your heart and soul in it, then it seems to go over like a lead balloon. You feel like it's good, but I don't guess a person will ever know because it never got the chance to prove itself, really," he says. "Not enough people heard it to say whether it was good or bad."

Still, Anderson absorbed the frustration much as he did that clay target back in Smithville. "You can get as frustrated as you want, and you can rant and rave and stomp around the living room in front of your wife and kids and make them miserable. >>>

JOHN
Anderson

Or you can cuss everybody down on Music Row all you want to, it still don't do any good," he says.

Now, it seems, the Row is appreciating Anderson again, much of it inspired by Rich and his Big & Rich partner Big Kenny, who together last November inducted Anderson into their Muzik Mafia, a wild-eyed collective of artists that also includes Gretchen Wilson and "hick-hop" rapper Cowboy Troy (see story, page 19).

Asked what makes Anderson a Muzik Mafia type guy, Rich says, "To be a member of the Muzik Mafia, you have to share in the belief of music without prejudice," Rich says. "[Anderson] is a free thinker when it comes to his music, always has been. He is an original in every way, and that's what it takes to be a part of the Mafia. You cannot be a follower, you must have your own sound. We refer to him as 'Uncle John.'"

Anderson says he's "proud" to be involved in the Muzik Mafia. "So far, I'm really impressed," he says. "I know this—there is a lot of young fresh talent right now in the Muzik Mafia, a whole lot. And that's always refreshing to me to see these young people working so hard, with the ability and the energy to keep up that good work. It's an inspiration to me."

That inspiration becomes evident on "Easy Money," where Rich taps into Anderson's roadhouse rocker side on the title cut, "Funky Country," "Brown Liquor" and "If Her Lovin' Don't Kill Me." Such sounds have rarely been heard on Anderson albums, but Anderson says he started his musical journey as a Florida rocker, distorted guitars and all.

"When I first heard country music I thought, 'Aw, that'd be easy to play,'" he says. "Man, I learned that country stuff wasn't near as easy as I thought it was. I learned it quick, about the time I was 15 or 16, which was a good time to learn it because, it being the challenge that it was, I got completely turned around. I went straight from playing Steppenwolf and Jimi Hendrix to 'Lonesome Lowdog Blues.' I moved to Nashville when Lynyrd Skynyrd broke, and I was pretty much determined to be a hillbilly by that time."

As stone country as his vocal is, Anderson has never seen many barriers in music, having confidently covered acts ranging from Bruce Springsteen to the Georgia Satellites. "I always said I can sing 'Thriller' just as good as Michael Jackson can sing 'Lyn' Blue Eyes,'" he says with a grin.

His audience has been just as varied. "Even back in the old days, in the early 1980s, we'd play places on the West Coast, we'd have a great mix," Anderson says. "Everything from punk rockers to bluegrass hippies."

Anderson says his live shows have always rocked pretty hard, even after he defined himself as a "country" artist. "The band, when we played 'Black Sheep' and 'Chicken Truck,' we were rocking that hard anyway, we just didn't get away with it a lot in the studio," he says.

For "Easy Money" there were no such restrictions with Rich

at the board, and though Anderson has co-produced most of his albums, he felt comfortable handing the wheel over to Rich.

"At first I thought it would probably be a co-produced project. But when I got in the studio with him, well within the first hour of just hearing what was happening in the headphones and seeing him work, as well as noting the energy and all the positive things that were going on, I said to myself, 'John, you don't have to prove to anybody you can produce a John Anderson record. This young man is doing such a good job, it would be a good time to turn it over to him and give him full production credit.'"

Anderson says after that decision, "I hardly said or did anything that had much to do with the production and the arrangements of the album. Whether it was a guitar part or a fiddle part or a keyboard part, John seemed to be locked right in to these great players, and they were locked right in to him, so there wasn't a lot for me to be concerned about other than singing."

Rich considers working with Anderson a career milestone. "When I started listening to country radio as a kid in Amarillo, Texas, Jones and Haggard were pretty much off the radio, but John Anderson was hotter than a match," he says. "I catch myself sometimes emulating his voice when I'm writing a new song. His voice has been in my head since I started listening to music. He is the George Jones of my generation. Period."

Rich's influence is undeniable on the record, but it's still pure Anderson, and the country ballads and signature vocal would have fit nicely in any J.A. era. "One good thing about John Rich, he wasn't trying to change that part of it," Anderson says. "In fact, he was going for some of the reminiscent John Anderson sounds, but also to have some of the tracks updated, hopefully enough to be played on current day radio."

Ah, radio . . . that medium that manager Roberts calls "our biggest hurdle." Country radio's barriers are another source of frustration as Anderson struggles to gain traction amid tight playlists and stingy gatekeepers who seem reluctant to add anyone over 40 unless their name is Reba or Strait. Anderson last cracked the top 10 in 1995 with "Bend It Until It Breaks."

The Warner promotional staff targeted secondary radio markets first, servicing them with a vinyl record and CDs not only of "Easy Money" but Anderson's Warner hits. "Our approach was primarily to work the secondary radio stations and get awareness and a story built up with John Anderson," says Virginia Davis, director of operations for Raybow. "There are lower

barriers to entry there, and we've had great success, with 40 adds right out of the box."

Mike Thomas, PD at KFAV Warrenton, Mo., says the single "A Woman Knows" is "traditional enough to be old-school but hip enough to be played anywhere, as evidenced by the requests from our listeners, young and old. This voice and this song is what country music is all about."

On the retail front, "We're reaching out to specialty retailers for promotional support," Davis says. "Bass Pro Shops is giving a sneak-peek sampler to their preferred customer base and will advertise the album in its 100,000 circulars."

Mainstream music retailers will be offered two products, an "express pack" of just the music and a deluxe edition that includes a highly entertaining "making of" video.

"We're also doing a promotional campaign with GAC where winners get a chance to win 'easy money,' \$1 million, from John Anderson," Davis says, clarifying that the label will pick up the tab if someone wins. "The culmination of that will be a trip to Las Vegas for the [Academy of Country Music Awards]

and a chance to roll the dice for 'easy money.' What this will ultimately do is brand John Anderson and the new record with a fun concept a lot of people can identify with."

Whether "Easy Money" blows up or not, though, Anderson will continue to work the touring circuit, as he has from the beginning. This unrepentant road dog has missed only two shows (due to a heart attack and a kidney stone) of thousands booked through the years.

"A big part of the last six years that's about all we had to go on, touring and writing new songs," Anderson says. "What keeps us going and always will keep us going is getting out on the road. That ol' bus window and me are real good friends after 30 years."

Asked what his best hopes would be for "Easy Money," Anderson says, "My best hopes for it would be to sell at least 20 million. If it didn't do anything else other than that, that'd be fine."

Perhaps more important, he wants his fans to know he has new music, and that he's still very much around. "And we haven't gone anywhere, by the way, to come back from. Even through all these comebacks I never did go anywhere. A new record always helps lay all that to rest."

"Easy Money" manages to capture the John Anderson essence and inject it with a fresh sense of urgency that radio should find hard to ignore. But if the record doesn't blow up, Anderson still has his bus—and Smithville. If it makes him a Music Row outsider to live out in the hinterlands, so be it.

"To be honest, the hardest and biggest decision ever made in this whole career was the first decision about leaving central Florida and moving to Tennessee. I didn't know how much I'd like Tennessee, but I already knew how much I liked it down in Florida," Anderson says.

Being 70 miles outside of Nashville and Music Row does have his advantages, he says. "It keeps me from being in town too much. I always said, 'Can't stay in town having all that fun, you know what happens when you have too much fun in Nashville.' The last time I was there I was dancing calypso, so what does that tell you?"

Hits, misses or otherwise, Anderson is a man with few career regrets. "I'm proud just to look back at the work we've done, the records we've made, the accomplishments, the assets we have," he says. "Being able to bring my buddies up here to the farm and all hang out in the woods, lock the gate behind us, that's a pretty big privilege."

And Anderson has no intentions of parking the bus. "Hell, I'm going to keep making music, period, until I get the ultimate signal to not anymore from the Lord, who gave me the desire and the talent to do it in the first place. But the music, I don't even have a faraway thought about even slowing down," he says. "Like Big John told me, 'How do you retire from being Johnny Cash?' There ain't but one way, and you don't want that."

'THAT OL' BUS WINDOW AND ME ARE REALLY GOOD FRIENDS AFTER 30 YEARS.'

—JOHN ANDERSON

HONKY-TONK HAIR

EVEN EARLY ON AT THE OPRY, JOHN ANDERSON DIDN'T LOOK THE PART

While his honky-tonk vocal would likely have worked in any era, John Anderson came to town with long hair, blue jeans and a rocker's disposition that was pretty new to mainstream country, more than a decade before Travis Tritt and Billy Ray Cyrus hit Music Row.

Not everyone was ready for the look. George Jones good-naturedly asked Anderson if he wanted to borrow a pair of pants, and Opry king Roy Acuff wasn't necessarily so welcoming at Anderson's first visit to the hallowed Opry lineup.

"We were hanging out by Roy's dressing room with some of Ernest Tubb's Troubadors, and Roy came out and came straight over to me and said, 'Are you playing here at the Opry tonight?' I said, 'Yessir.' 'Well, we'd prefer it here at the Opry if you had a little shorter hair.' So I said, 'Yessir.'"

About that time, Anderson recalls, "Ernest Tubb heard him talking to me, and he came right up between us, I'll never forget it, bless his heart. Ol' Ernest says, 'Roy, I know his hair may be a little bit long. In fact, it's a little bit long for me.



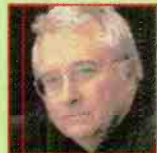
But I want to tell you one thing, Roy, this boy can sing.' Roy says, 'Well, that's all right, we still wish he'd cut his hair.' So that's how that went."

Anderson says he wasn't too offended. "I just waited a while to go back. About 22 years." —RW

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Brian Tyler • The Underdogs (Damon Thomas & Harvey Mason Jr.)
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Flags of the Lions Rampant, a symbol of Scottish pride, held high amid the throngs at the 2006 T in the Park festival in Braid, Scotland.

CALEDONIA DREAMIN'

From Pop To Alternative, Scotland's Music Is Taking On The World BY OLAF FURNISS

Since Franz Ferdinand burst onto the international scene three years ago, Scotland has become the United Kingdom's leading hotbed of new talent. In the past 12 months alone, Paolo Nutini, the Fratellis and the View have all stormed the U.K. charts, while Snow Patrol—which relocated to Glasgow from its native Northern Ireland—scored 2006's best-selling U.K. album with "Eyes Open" (Fiction), racking up more than 1.5 million sales, according to the BPI.

"More Scottish artists are achieving success than have done in the past 20 years," says Geoff Ellis, CEO of Scotland's largest live promoter, Glasgow-based DF Concerts.

"Franz Ferdinand started it all," says Jon Lawlor, singer with Glasgow's British breakthrough act and BRIT Award winners the Fratellis. "It was great to have a band from Glasgow that wasn't Simple Minds or Texas—one that you could listen to and enjoy."

Many industry experts believe that Scotland's distance from the music and media industries in London enables artists to develop organically. Significantly, most of the acts to enjoy breakout success in the past five years—including Franz Ferdinand, KT Tunstall and Mylo—have chosen to remain

based in Scotland.

Rising electronica star Calvin Harris learned the hard way about relocating to London. "I thought it would be easier to get signed," he says about a spell spent in the U.K. capital before a return to his native Dumfries saw him land deals with EMI Publishing and Sony BMG. "It was just easier to throw my money away."

"The last band I recall recommending that acts move to London was Travis," influential BBC Radio 1 and BBC Radio Scotland DJ Vic Galloway says. "I'm glad more people are staying in Scotland, they are bringing the industry to them."

Local execs are quick to point out that the most successful new Scottish acts are all signed to London labels. But there is optimism that a local label could soon break an act across the United Kingdom and have international success via licensing.

"The talent is here, the business brains are here, and I'm sure we will see it," Glasgow-based music lawyer Murray Buchanan says.

Edinburgh-based label the Music Kitchen, co-owned by Gordon Campbell and former Bay City Rollers guitarist Stuart "Woody" Wood, is gearing up to achieve such home-grown success. >>

EDINBURGH



SCOTLAND FACTS

TOTAL POPULATION: 5,094,800
 CAPITAL: **Edinburgh** (population: 457,830)
 OTHER KEY ADMINISTRATIVE AREAS:
Aberdeen City (population: 202,370);
Dundee City (142,170); **Glasgow City**
 (578,790); **Highland including Inverness**
 (213,590)

TOP SELLING SCOTTISH ACTS IN THE UNITED KINGDOM, 2006

- 1 Snow Patrol, "Eyes Open" (Fiction; 1.5 million units)
- 2 The Fratellis, "Costello Music" (Fallout; 550,000)
- 3 Paolo Nutini, "These Streets" (Atlantic; 550,000)
- 4 KT Tunstall, "Eye to the Telescope" (Relentless; 460,000)
- 5 Sandi Thom, "Smile . . . It Confuses People" (RCA, 310,000)

MEDIA FACTS

KEY RADIO STATIONS

BBC RADIO SCOTLAND: AC/news, state broadcaster; 1.1 million average weekly listeners

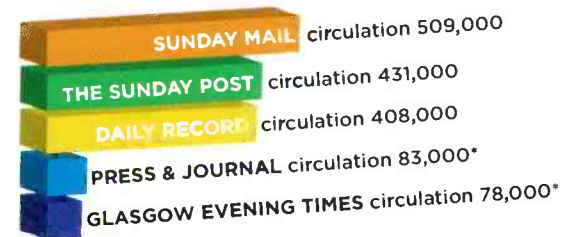
REAL RADIO (SCOTLAND): AC/modern rock, commercial broadcaster; 762,000 average weekly listeners

CLYDE 1 FM: AC/news, commercial broadcaster; 595,000 average weekly listeners

XFM SCOTLAND: modern rock/alternative, commercial broadcaster; 294,000 average weekly listeners

FORTHONE: AC/news, commercial broadcaster; 289,000 average weekly listeners

KEY NEWSPAPERS



MOBILE PHONE PENETRATION (BASED ON SIM CARDS): 77% of population

INTERNET PENETRATION (BASED ON HOUSEHOLDS): 51% of population

RETAIL FACTS

KEY RETAILERS CHAINS: **HMV, FOPP, Virgin Megastores, Woolworths, Avalanche, Borders**
 SUPERMARKETS: **ASDA, Tesco, Sainsbury's, Morrisons**

SOURCES: General Register Office for Scotland, estimated June 2005, BPI, RAJAR, Q4 2006, ABC, Period of sample: Jan. 29, 2007-Feb. 25, 2007 (Sunday Mail, Sunday Post, Daily Record); July 3, 2006-Dec. 31, 2006 (Press & Journal, Glasgow Evening Times). Figures include sales outside Scotland. Ofcom Residential Communications Tracking Study, Q2/Q3 2005

Compiled by Olaf Furniss. Additional reporting by Courtney Lear in London.



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from >>p26

They aim to use Scotland as a launch pad for the MacDonald Brothers, former contestants on TV talent show "The 'X' Factor." The band—which remained on the show for many weeks thanks to a loyal Scottish block vote, despite negative comments from judge Simon Cowell—says it turned down deals with London majors to sign with the indie.

With a focus on TV advertising in Scotland and local retail partnerships with HMV and ASDA, Campbell hopes the brothers' self-titled debut album will enter the Scottish charts at No. 1 after its April 2 release. He then plans to license the act abroad.

"The marketing value of a Scottish No. 1 is hugely important for us," he says.

While Scottish acts invariably chart higher in the unpublished Scottish chart than in the U.K.-wide survey, CD album sales in Scotland are in line with the rest of the United Kingdom. In 2006, Scots accounted for 9% of total U.K. album sales, according to the BPI, approximately reflecting the country's proportion of the British population.

Such retailers as Fopp founder Gordon Montgomery—whose chain started life as a Glasgow record stall—and HMV specialist



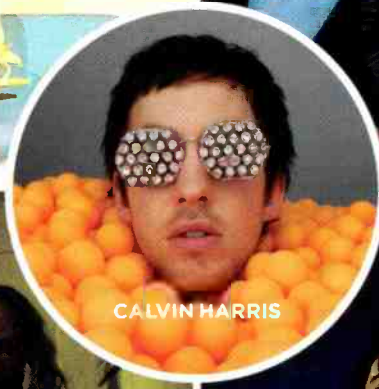
CAMERA OBSCURA



THE VIEW



AEREOGRAMME



CALVIN HARRIS



BIFFY CLYRO

'It was great to have a band from Glasgow that you could listen to and enjoy.'

—FRATELLIS SINGER
JON LAWLOR ON
FRANZ FERDINAND

buyer Philippa Morgan, suggest that tastes vary from one city to another.

"They like country in Glasgow, you sell a lot more jazz in Edinburgh and a lot of folk music in Aberdeen and Inverness," Morgan says.

A policy of supporting small releases contributes substantially to the turnover at leading Glasgow indie store Avalanche Records—part of a three-store chain. Franchise owner Sandy McLean believes the future survival of brick-and-mortar retailers is based on acting as a focal point for the scene—the Fratellis came together via an ad posted in his shop.

A further shot in the arm for the local biz came in March, when the Scottish government announced a one-off £500,000 (\$980,000) grant for a Scottish music industry "futures fund." Administered by state-funded economic development agency Highlands & Islands Enterprise (HEI) through goEvents—a seminar and showcase initiative that includes goNorth—it's intended to help existing music businesses reach "the next level," according to HEI senior creative industries manager Iain Hamilton.

The next Franz Ferdinand could already be on its way.

Additional reporting by Mark Sutherland in London.

BIG MACS

Five Scottish Acts Likely To Follow Franz Ferdinand And KT Tunstall To Global Stardom

BIFFY CLYRO

Hometown: Glasgow

Most recent/upcoming release: "Puzzle," out May 21 in Europe

Label: 14th Floor Records (worldwide)

Management: Dee Bahl, 1554 Management
Biffy Clyro has carved out a strong reputation as a live act, having toured extensively around three previous albums on Beggars Banquet. Now signed to Warner imprint 14th Floor Records, the hard-rocking band stands on the verge of breakout success. After headlining a tour put together by the United Kingdom's top-selling weekly music magazine, Kerrang, the band scored a No. 1 single on the Official U.K. Charts Co.'s Scottish tally with "Saturday Superhouse." That single peaked at No. 13 in the United Kingdom-wide survey, the act's biggest hit to date. The band tours Europe through April and May, opening for Bloc Party in advance of the pan-European releases of another single, "Folding Stars" (May 14), and the album "Puzzle" (May 21). The band also plays the Vans Warped tour from July 28 to Aug. 14, by when a U.S. release date should be finalized.

THE VIEW

Hometown: Dundee

Most recent/upcoming release: "Hats Off to the Buskers," out now

Label: 1965 Records (United Kingdom), Red Ink (Germany, Belgium, the Netherlands, Luxembourg), Sony BMG (rest of world)

Management: Grant Dickson, 2 Thumbs Management

The View got its first break after lobbying Babyshambles frontman Pete Doherty for a support slot. After being suitably impressed by the band's indie-rock sound, he recommended the four-piece to 1965 label boss James Endicott. In February, a year after signing to the label, the

four teenagers hit No. 1 on the Official U.K. Charts Co.'s albums survey with their debut "Hats Off to the Buskers." It is now certified gold (100,000 units) in the United Kingdom and has sold another 50,000 units in Japan, according to Sony BMG. Tickets for the View's April British tour sold out in less than an hour, but the band was forced to cancel scheduled U.S. dates in April and May due to ongoing visa issues caused by singer Kyle Falconer's recent conviction for cocaine possession. The band had already canceled February U.S. shows over the same issue.

CALVIN HARRIS

Hometown: Dumfries

Most recent/upcoming release: "I Created Disco," out in June in the United Kingdom

Label: Columbia Records (worldwide)

Management: Mark Gillespie, 365 Management
Hailing from the small town of Dumfries, Harris signed a deal with EMI Publishing in May 2006, and during a clandestine meeting at London's Victoria Station, was lured away from the clutches of another label by Columbia A&R VP and dance music legend Mike Pickering. In March, Harris' quirky electronica single "Acceptable in the 80s" hit No. 10 on the U.K. charts, after being championed by BBC Radio 1's influential Jo Whiley. In the past six months, Harris has also written for Kylie Minogue and done remixes for Groove Armada, CSS and All Saints. Harris' headline dates begin in late May, ahead of the release of a much-anticipated debut album. Other territories are expected to schedule release dates shortly.

AEREOGRAMME

Hometown: Glasgow

Most recent/upcoming release: "My Heart Has a Wish That You Would Not Go," out now

Label: Sonic Unyon (United States, Canada), Chemikal Underground (rest of world)

Management: Bruce Craigie, World of Bruce
"My Heart Has a Wish That You Would Not Go" sees this Glasgow three-piece adopt a more mellow, Scottish folk-tinged sound, while still retaining some of the heavy guitar work of two previous albums. An animated video accompanying the single "Barriers" has received play on the British MTV2, while the band received additional publicity thanks to its participation in Chemikal Underground's "Ballads of the Book" compilation of literary and musical collaborations, which has been widely covered in the Scottish media. The band headlines club dates in North America throughout April.

CAMERA OBSCURA

Hometown: Glasgow

Most recent/upcoming release: "Let's Get Out of This Country," out now

Label: Elefant (Europe), Merge (United States, Canada), Noiselab (Mexico)

Management: Francis MacDonald, Shoeshine Management

Camera Obscura has spent the past eight months extending its international fan base with tours of Europe, the United Kingdom, Mexico, Australia and two trips to the United States, resulting in worldwide sales of 55,000 units for its third album, according to manager Francis MacDonald. The live dates have coincided with Sony BMG Publishing—with whom the band's frontwoman Tracyanne Campbell signed in 2006—securing a diverse range of synch deals. Tracks from "Let's Get Out of This Country" have appeared on "Grey's Anatomy" and MTV's "Laguna Beach." The band tours throughout Europe in April and May. —Olaf Furniss

FESTIVALS GO FROM STRENGTH TO STRENGTH

T In The Park Anchors A Blossoming Array Of Events
BY JULIANA KORANTENG

Despite the notoriously wet Scottish weather, the sun is shining on the country's outdoor festival business.

Demand is so high that Glasgow-based DF Concerts, promoter of the region's flagship T in the Park (July 6-8), is expanding the 2007 event to three days. Acts including Arctic Monkeys, Foo Fighters and the Killers will entertain 100,000 ticket buyers in Balado near Kinross, with all tickets—top-priced at £140 (\$275)—selling out within 40 minutes of going on sale.

Now DF Concerts is introducing the 20,000-capacity Connect Festival (Aug. 31-Sept. 2) at Inveraray Castle, north of Glasgow, with headliners including the Beastie Boys, Primal Scream and Björk. The festival is targeting a 25- to 35-year-old crowd. T in the Park caters largely to an 18-25 demographic.

"The success of T in the Park has allowed other festivals to thrive," DF Concerts promoter Geoff Ellis says. "When we sell out, it means many people will be looking for other festivals to go to."

This year, people have a wider choice than ever. Events range from the 35,000-capacity electronica festival Rock Ness (June 9-10 on the shores of Loch Ness, co-promoted by Liverpool-based Loudsound and Ullapool-based Slingshot) to the new, folk-based Outsider Festival (June 22-24 in Cairngorm National Park, promoted by Edinburgh-based Regular Music), while goNorth (June 2-10 in Inver-

ness) showcases new artists to the music industry, media and public.

One sponsor in particular is key to the growth. Brewer Tennent Caledonian Breweries, part of the international group InBev, has sponsored T in the Park from the start along with spinoffs T on the Fringe, a multi-venue event incorporated into Edinburgh's annual arts festival, and T Break, a multi-venue showcase for unsigned acts in Glasgow and Edinburgh.

Tennent head of sponsorship George Kyle says the company has spent £17.5 million (\$34.3 million) in 20 years supporting Scottish live music—but says it's worth every penny.

"[Because of sponsorship] we're confident that more than one in every two pints of beer drunk in Scotland is Tennent's lager," he says.

And those lager-fueled fans make up what many consider to be the best festival crowds on the planet.

"Scottish crowds have always been renowned for their sheer enthusiasm," Slingshot's Robert Hicks says. "They are willing to listen to not only their favorite bands, but also discover new acts and new music."

Meanwhile, Ellis cites a recent survey by the Performing Rights Society that showed Scotland accounted for 11.5% of the United Kingdom's live music ticket sales in 2005, despite containing only 10% of the U.K. population.

"Scotland punches above its weight in this business," he says.

'Scottish crowds have always been renowned for their enthusiasm. They are willing to discover new acts and new music.'

—ROBERT HICKS, SLINGSHOT

Fans pack in tight for the 2006 edition of Glasgow's T in the Park.



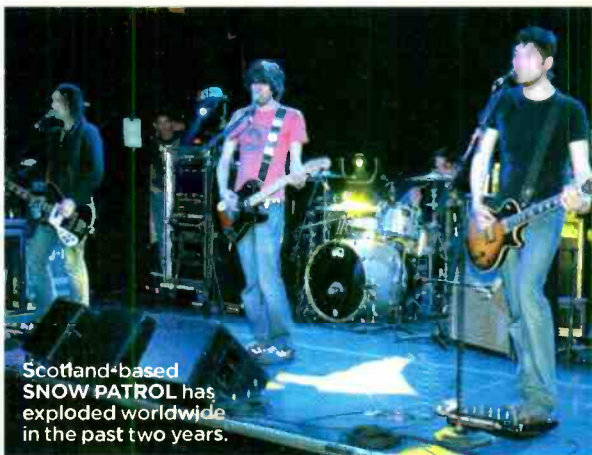
STRONG A&R THE KEY TO SCOTTISH SUCCESS

London Talent Scouts Scope Country For Next Big Thing

Scotland has a history of hit acts—from the Bay City Rollers in the '70s to Annie Lennox in the '80s. But in recent years, the trickle of breakout successes has turned into a torrent.

Consequently, the London-based majors, and many large independents, have hired A&R scouts to cover Scotland, resulting in deals for the likes of Snow Patrol, KT Tunstall and Sandi Thom.

Dundee-based Rik Smernicki was Polydor and Fiction Records' Scottish scout from 2000 to 2006, playing a pivotal role in bringing Snow Patrol to the label. Now a freelance A&R consultant, he says there has been an explosion in Scottish talent in the last five years. "The [London] labels have seen it's worth having somebody in Scotland," he says, "to make sure they know what is happening at a grass-roots level."



Scotland-based SNOW PATROL has exploded worldwide in the past two years.

While the English majors snap up many contenders, there are plenty of other outlets for new talent. In fact, the words that best sum up the spirit of the Scottish music scene are "do it yourself."

Artist-owned labels are the rule rather than the exception. They include Glasgow-based Chemical Underground (the Delgados), Shoeshine (Teenage Fanclub's Francis Mac-

Donald) and Rock Action (Mogwai), plus Anstruther-based Fence Records (King Creosote, Pictish Trail).

"The best talent scouts are usually other artists," says Mike Smith, managing director of Columbia U.K. and former EMI Publishing U.K. VP of A&R, who has worked with such Scottish acts as Idlewild and Primal Scream. "There is a definite 'can do' spirit among Scottish artists."

Domino founder Laurence Bell, whose roster includes Scots Franz Ferdinand and James Yorkston, relies on an informal network of musicians and friends to keep him abreast of new acts. "Scottish people have such an amazing energy about music," he says, "and they love to talk about it."

The independent attitude remains strong, even among acts that hit big.

"We didn't get into the band to make money—most bands lose money," Franz Ferdinand frontman Alex Kapranos says.

And there's one über-indie outfit worth keeping an eye on. Glasgow Stow College's Electric Honey label setup has students work through all aspects of putting out a single by a new artist. Featured acts have included Snow Patrol, Biffy Clyro and Belle & Sebastian—a strike rate any major-label A&R man would be proud of.

—Olaf Furniss

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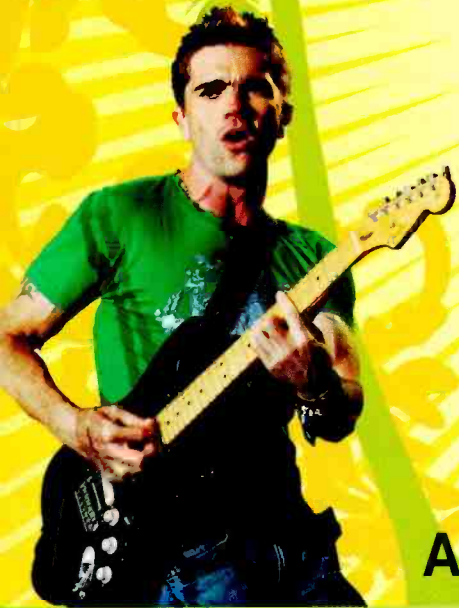
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MUSIC



LINKIN PARK spent 14 months working on its new album, following the resolution of a dispute with Warner Bros.

ROCK BY JEFF VRABEL

'MIDNIGHT' SPECIAL

Linkin Park Re-Emerges With Rubin-Produced Disc

Linkin Park's new midtempo rocker "What I've Done" may sound familiar when you hear it blaring from radios. The track, which hit multiple rock formats April 2, boasts the impassioned singing and thick wall of guitars that marked the group's past hits. But an awful lot has changed since the last time Linkin Park graced the airwaves.

Indeed, it has been four years since "Metora" dominated Billboard's Modern Rock chart. The 5 million-selling monster's track list now reads like an Idiot's Guide to Programming a Rock Radio Station, with such No. 1s as "Somewhere I Belong," "Faint," "Numb," "Lying From You" and "Breaking the Habit." Meanwhile, the band's debut, "Hybrid Theory," has sold more than 9 million copies in the United States since its 2000 release, according to Nielsen SoundScan.

Now, Linkin Park is releasing "Minutes to Midnight" (May 15, Warner Bros.) into a world that has decidedly turned away from the dominant rap-metal sound of the early part of the decade.

And between the lengthy layoff, an epic recording schedule ("We've essentially been in a bomb shelter for 14 months,"

MC Mike Shinoda says), a very public contract dispute, the changing marketplace and the involvement of a guy named Rick Rubin, a great many eyes will be watching to see how Linkin Park steps up to the challenge.

NÜ-METAL NO MORE

It should be noted that no one has turned away from rap-metal more than Linkin Park singer Chester Bennington.

"There's still a hip-hop element to us, and there'll always be," he says. "But we've really moved away from anything that sounds like nü-metal. I know that we kind of helped create, I guess, the sound of that genre, but I hate that genre. I'm not going to speak for everyone, but I can personally tell you that I am not a big fan of almost everybody in that category. There are a few bands that I don't really believe belong in there, and we're one of those bands."

The last many people heard from the band was when it put a self-imposed stop-work order on recording during a very public 2005 dust-up with Warner Bros. With four albums left on its deal, Linkin Park took the unusual step of publicly demanding a release from its contract during renegotiation talks

and on the eve of the company's initial public offering, saying, among other things, that it was concerned that Warner Music Group wouldn't be able to keep up its "fiduciary responsibility" in promoting its new material.

At the time, Warner Bros. dubbed the move a publicity stunt intended to beef up the band's position in contract negotiations, a tactic previously employed by such acts as the Dixie Chicks, Incubus and Beck.

But the separation was a short one. Less than eight months later, Linkin Park and Warner Bros. reached an agreement that furnished an estimated \$15 million advance for "Minutes to Midnight" and gave the label an option for up to five more Linkin Park records. Sources say the band's royalty rate was also upped to an estimated 20%, a high number as such things go.

Not surprisingly, the topic isn't exactly a favorite for band or label. Warner Bros. senior VP of marketing Peter Standish had no comment, and Bennington would only say, "In some ways it worked out, in other ways it didn't."

Drummer Rob Bourdon adds, "As soon as we settled everything we went into the creative part and forgot about it. We never had any problems with the people we worked with at Warner on a day-to-day basis; they were all great. We wanted to make sure they were going to continue to be there for the promotion of this record."

Plus, Shinoda says the band feels that "all pistons are firing. [Warner is] working their butts off out there, and I know we all really appreciate that. Because obviously we're working our butts off as well."

continued on >>p32

LINKIN PARK: JAMES MINCHIN

LATEST BUZZ

>>>YANKEE DOODLE DANDY

Reggaeton star Daddy Yankee has Akon and the Black Eyed Peas' Fergie and Will.i.am in his corner on "The Cartel: The Big Boss," due June 5 via El Cartel/Interscope. The first single is the Scott Storch-produced "Impacto," an English remix that will feature Fergie. Other guests on "The Cartel" include Jim Jones and the Pussycat Dolls' Nicole Scherzinger.

—Jonathan Cohen

>>>LIPS ON BROADWAY

The Flaming Lips are known for outlandish stage shows, which can involve fake blood, mock UFOs, giant bubbles and people jumping around in animal costumes. Now, the group is hoping to bring that sensibility to Broadway with a musical based on its 2002 album "Yoshimi Battles the Pink Robots." The project will be directed by Des McAnuff ("Jersey Boys"), with a script penned by Aaron Sorkin ("The West Wing").

—Jonathan Cohen

>>>ROAD TEST IN DUBLIN

R.E.M. will unveil material intended for its 14th studio album during a five-night run of live dates this summer in Dublin. The shows, set for June 30, July 1 and July 3-5 at the Olympia Theatre, will mark the first time in a decade that the band has played new songs live before they appeared on an album.

—Jonathan Cohen

>>>THE HUMP-TY DANCE

Fans of Alanis Morissette see a different side of the idiosyncratic singer/songwriter on her video cover of the Black Eyed Peas' "My Humps," which has been a YouTube sensation in recent days. The clip features her pensive take on the track's lowbrow lyrics, as Morissette alternates between gyrating with a group of gentleman callers and crying.

—Katie Hasty

from >>p31

Actually, the band has been for a while. "Minutes" was assembled during the past year in Rubin's Laurel Canyon, Calif., mansion; you may remember it from such albums as the Red Hot Chili Peppers' "BloodSugarSexMagik."

"Rick said, right away, whatever we thought Linkin Park fans wanted to hear, whatever we thought we were labeled, whatever we thought we had to write, just to throw it all away. None of it mattered," Bennington recalls.

Rubin also dialed down the band's tendency toward what Shinoda called "perfectionism," eschewing overdubs and polishing in favor of a rawer, more live sound. Bourdon says that after

spending weeks tweaking the drum production on one track, he was stunned when Rubin told him to scrap it all and use the demo version instead.

A handful of tracks played for Billboard are proof of the band's stylistic ambitions. "Leave Out All the Rest" has an arena-ready chorus accented by drum machine beats, while "Shadow of the Day" shoots for a "With or Without You"-level ballad sure to inspire plenty of lighter-waving. Elsewhere, the six-minute-plus "The Little Things You Give Away" references a city "washed away as a nation simply stares" as multi-tracked a cappella voices fill the mix. Bennington gets prominent scream



LINKIN PARK'S CHESTER BENNINGTON, left, and MIKE SHINODA, right, flank producer RICK RUBIN.

time on "What the Fuck Is Wrong With Me," which flexes the band's more extreme sonic inklings.

Early indicators are that the band's legion of followers still has loyalty left in them. "We were thinking about that last summer—how we were going to reconnect," Bennington says. "And we went and did this show in Japan and sold like 50,000 tickets in one night. It felt like we still had that connection. As long as we continue making quality records,

we'll always have that connection."

To stoke anticipation, ringtones of "What I've Done" were made available two weeks before the song went to radio, and Standish confirms "some stations were taking the ringtones and airing them on the radio. I think that speaks to the question about their being away for so long."

"What I've Done" was spun more than 650 times in its first day at radio, according to Nielsen BDS. iTunes has also just begun selling eight-minute video episodes of "LPTV," comprising new and archival behind-the-scenes band footage.

"Obviously, the market being the way it is, you can't have the kind of expectations you had four years ago. You can't expect expectations to be going up when everything else is going down," Shinoda says. "It doesn't mean we put any less love into it. We feel like this record is really good, and we want people to hear it. What good is an important message if nobody hears it?"

Bennington adds, "Around Christmas of last year, I was getting impatient. Like, 'Man, is this thing ever going to end?' But it was definitely worth the time and energy we put into making the album." ■■■

A WATCHFUL EYE

Members Remain Fanatically Hands-On Behind The Scenes

"Imaging to this band is very important," Warner Bros. senior VP of marketing Peter Standish says, and to that end, the men of Linkin Park are almost fanatical in their hands-on approach to their careers.

Each member has a behind-the-scenes specialty. MC Mike Shinoda and DJ Joe Hahn handle the art direction on the print ads, packaging and merchandise (Hahn also directs many of the band's videos, including the clip for "What I've Done"). Guitarist Brad Delson and drummer Rob Bourdon oversee the financial as-

pects, marketing and the street team ("They don't mind reading long contracts," vocalist Chester Bennington says, with a touch of disbelief), while Bennington and bassist Dave "Phoenix" Farrell head up the tours, including a new edition of Projekt Revolution set for this summer.

Shinoda says keeping such responsibilities in-house helps the band keep an eye on the experience as a whole. "There's a subtlety of the vibe of the music that I don't think an outsider can really completely grasp without a lot of time and energy,"

Shinoda says. "And given the timelines and speed at which you've got to work, would you rather have somebody who worked on the record or some random person you just hired two weeks ago to come up with something based on listening to the album?"

Standish says the fruits of this labor are a major step forward for Linkin Park, one he likens in scope to U2's "The Joshua Tree." "That was a breakthrough in imaging for them as well as music, and I feel like that's happening with 'Minutes.'" —JV

ROCK BY KATIE HASTY

IF AT FIRST YOU DON'T SUCCEED

Rooney Wraps Second Album After Three Tries

The third time's a charm for Los Angeles rock act Rooney.

Since releasing its self-titled debut via Geffen/Interscope in 2003, which has sold 393,000 copies in the United States, according to Nielsen SoundScan, the band struggled to craft a record that pleased both its members and the label.

At the end of 2004, the first attempt at a follow-up fell flat because both camps felt the production was too raw and organic. Another attempt in the fall of 2005 was quashed, this time because the production was deemed too shiny. But after yet again re-writing and rerecording another record last autumn, frontman Robert Schwartzman feels Rooney has finally made the record it intended to create in the first place.

"It was like, too hot, too cold, just right," Schwartzman says in retrospect. "I think that people are going to be happy

we went with it."

"It" refers to "Calling the World," due early this summer via Geffen/Cherrytree. Beyond the recording difficulties, the quintet of friends in southern California has also endured label drama while fighting to create music it was proud of.

First came the shift from Interscope (which released "Rooney") to Cherrytree last year, before "Calling the World" was completed. A&R representation went from former Geffen president Jordan Schur (who vacated that role to start the Suretone label) to Martin Kierszenbaum, who launched Cherrytree in 2005.

A switch in imprints begot new management. Rooney was dropped from the Firm, where it was overseen by CEO Jeff Kwatinetz, and picked up by Sound Management under the care of founder Robert Hayes.

"I didn't really think of this as a risk once I sat down with

Robert and the band and talked about what they really wanted," Kierszenbaum says. "We talked [about] Cheap Trick and other great pop music. We spent one time talking about why the first two [efforts] didn't work and then I said I never wanted to talk about it again."

It was amid these conversations that the band re-entered the studio with producer and "unofficial sixth member" John

Fields (Switchfoot, Andrew W.K.). Comprising mostly love songs, "Calling the World" piles '80s synths, buzzing prog-rock and Schwartzman's lovesick vocals atop upbeat, dance-rock tunes.

While he admits the band may have lost some of its young fans to the recent unpredictable stops and starts, Schwartzman is confident Rooney will earn devotees back with a series of Web journals,

featuring snippets of songs and monologues taped from his own bedroom. The group has already been confirmed as the opening act for Fergie's forthcoming national tour, is holding down a residency at the Roxy in Los Angeles and, according to Kierszenbaum, is "actively pursuing" synch and licensing deals.

"It was important to be proud of the record, for the band and for us. And we're over the moon," he says. "We know something's right, now that Robert's got a little skip in his step." ■■■



ROONEY



Nashville Scene

KEN TUCKER ktucker@billboard.com

This Is Carmen's Country

Nashville Label Snaps Up Another Former 'American Idol'

The recent signing of "American Idol" finalist **Carmen Rasmusen**, from the Foxshow's second season in 2003, to Nashville-based Lofton Creek Records means there are now at least seven "A.I." alumni affiliated with Nashville labels: **Carrie Underwood** (Arista/Arista Nashville), **Josh Gracin** (Lyric Street), **Kimberley Locke** (Curb), **Kellie Pickler** (BNA), **Bucky Covington** (Lyric Street), **Mandisa** (Sparrow) and Rasmusen. Three of the seven—Underwood, Pickler and Covington—have songs climbing Billboard's Hot Country Songs chart and a fourth, Locke, is on the AC chart.

Like many in the industry, Nashville A&R execs were hesitant to embrace the "Idol" concept. But as the show's success—and the bumper crop of potential stars—grew, so did decision-makers' confidence in the process.

Industry veteran and Lofton Creek president **Mike Borchetta** says "Idol" was definitely a reason why he considered working with Rasmusen. "She's very good, period," he says. "But the fact that she's so well-known was a very big factor. You walk into a restaurant with her and people know her."

Fox TV affiliates know her, too. Borchetta says that whenever Rasmusen visits a radio

station on her current nationwide bus tour, the local affiliate sends a camera crew.

This year alone, Rasmusen has appeared on MSNBC's "Scarborough Country" a dozen times to talk about "Idol," the **Dixie Chicks** and other country-related topics.

Curb VP of A&R **Bryan Stewart**, who works with Locke, says "Idol" has proved the importance of TV beyond just the video music channels. "Before, artists and labels were viewing radio as the main driver, with MTV and VH1, the video channels, being the other," he says. "Now with 'American Idol'—as well as shows like 'Grey's Anatomy' and 'One Tree Hill'—there's a focus on getting songs in commercials [and] on TV. I think 'American Idol' was one of the first where you really saw the purchasing power of TV."

"We used to see it years ago with shows like 'American Bandstand,'" Stewart adds, "but this has been huge."

Meanwhile, Lyric Street VP of A&R and Disney Music Publishing GM **Doug Howard**, who works with Gracin and Covington, says the boot camp nature of "American Idol" helps talent mature quickly. "These guys have been through the wringer pretty good," he says of Gracin and Cov-

ington. "They've been told in a real stark way, 'Either we like you or we don't.' It really matures somebody in a way that they can get up on a stage or walk into a room and say, 'Hey, I can do this.'"

Curb's Stewart says that "Idol" goes a long way in rapidly developing an artist's fan base. "A lot of times when we sign a new artist, you're starting from ground zero and trying to build up from that," he says. "You can't ask for more dedicated fans than what 'American Idol' can give an artist, because they're rooting for them through the show, and they really do stick with them over time."

Howard sees "Idol" as another potential avenue for success but not the only route. "Do I think it's the total future of A&R? No," he says. "But do I think some really talented people are found in the process? Yes. In some cases, in the big picture, I'm not so sure that those that don't win don't have as much of an opportunity as those that do."

Produced by **Jason Deere (SheDaisy)**, Rasmusen's as-yet-untitled debut will be released this summer. First single "Nothin' Like the Summer," written by hit songwriter **Victoria Shaw** with Rasmusen and Deere, will go to country radio soon.



RASMUSEN

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RASMUSEN: RUSS HARRINGTON



WILLIAMS

Let's Hear It For The Girl

Veteran Vocalist Williams Returns To R&B Roots

Deniece Williams is not Jazze Pha's mom.

While chatting about the pending release of her first R&B album in more than 10 years, the Grammy Award-winning singer/songwriter wants to clear up a misconception she has been hearing and reading the past two years.

"I applaud him and his success," Williams says of Pha, who has produced hits by Ciara and others. "But he is not my son."

For the record—confirmed by Pha's dad, Bar-Kays member James Alexander—the confusion surfaced because his son's mother shares the same name as the singing Williams.

Now that her own four sons are older, Williams is returning to her R&B roots after a successful detour as an inspirational/gospel singer. "Love, Niecy Style," out April 24, marks her Shanachie Entertainment debut. The 10-song collection was produced by Philadelphia soul vet Bobby Eli (Sister Sledge, Atlantic Starr). Yes, the same Eli who knew Williams from recording sessions she did with fellow producer Thom Bell, yielding such '80s hits as "Silly" and "It's Gonna Take a Miracle."

"Bobby came to me about doing a covers project," says Williams, who hadn't thought about recording a new R&B album until then. "There were some songs by other artists that I began thinking about, then Shanachie had a couple of song ideas, and the project came together."

The result is not your typical covers album. That's due primarily to a diverse selection that ranges from Baby Washington's "That's How Heartaches Are Made" and Stevie Wonder's "If You Really Love Me" to the Gwen Guthrie composition "This Time I'll Be Sweeter" (an R&B hit for Angela Bofill) and Luther Vandross' "Never Too Much." Wonder's fervent harmonica provides the emotional linchpin on the Washington song, while Phillip Bailey lends his vocal support on Williams' interpretation of the Earth, Wind & Fire (EWF) classic "Love's Holiday." Other players include George Duke.

Of all the songs, Williams says that Vandross' "Never Too

Much" was the toughest to sing. "When I get to heaven and see Luther, I'm going to tell him about it," she says with a laugh. "Between the tempo of the song and all of the words, there's nowhere to breathe. That was the hardest part. It showed me how incredible he was vocally and in his writing."

The album also doubles as Williams' salute to several mentors and influences on a career that started when she flunked out of college on the way to becoming a nurse. A cousin arranged a background singer audition with Wonder. After three years as a member of Wonderlove, the former church choir member met EWF's Maurice White.

He shepherded a solo run that kicked off in 1976 with the Columbia album "This Is Niecy." First hit "Free" led to subsequent chart-toppers like "Too Much, Too Little, Too Late" (the R&B/pop duet with Johnny Mathis) and "Let's Hear It for the Boy" (from the "Footloose" soundtrack) as well as "Black Butterfly."

Planning to continue her trade-off between R&B/pop and gospel, Williams will tour this summer. "It's time for me to hit it," she says. She also wants to reissue her '80s children's CD, "Lullabies to Dreamland," followed by several more in a series. Her sons Kevin and Ken will produce their first film in the fall through Williams Entertainment. Younger siblings Forrest and Logan are recording demos to forge their own music careers.

As for which contemporary female artists possess the staying power of her generation, Williams cites Beyoncé, Alicia Keys, Norah Jones and Mary J. Blige. "Because most singers sound the same, there are fewer 30-year career artists than in the past," Williams says. "Depending on their future choices, these unique artists have that potential." ◆◆◆



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

6 QUESTIONS

with REDMAN
by MARIEL CONCEPCION

Patience is a virtue—just ask 36-year-old rapper Redman. It has been six years since his last studio album, 2001's "Malpractice." But with his latest effort, "Red Gone Wild" (Def Jam), the artist will be the first to tell you there's no better time than now to make a comeback. "When white people are wondering, 'What's going on with hip-hop? It don't sound the same,' that's when you know we need an adjustment," he says.

The new album boasts production from Timbaland, Scott Storch and Pete Rock, plus collaborations with Method Man, Snoop Dogg, Keith Murray and Redman's Gilla House Crew. Below, the rapper weighs in on music, God and . . . women's feet.

You aren't a gangster rapper, and you aren't a playboy. So what do you talk about on "Red Gone Wild"?

On the album, I talk about the do's and don'ts, girls, blunts, loving your mama and asking God for what you want and you will receive. I tell people to watch out for the snakes, too, and about how to do your business while keeping it street.

What's Gilla House all about?

Gilla House Crew consists of six other members and myself, and it's about making good music. We want to be the people's artists, the blue collar's artists. Fuck all the jewelry and all that bullshit. We want to be the mechanics of music. We want to be there to supply you with the fix of music that you're missing.

Why did you wait so long to release a new album?

Since I dropped my last album, the game done flipped and evolved. These days, you either get down or lay down, and I wasn't willing to sacrifice all my years of banging out hard and providing that underground shit just to get into the new groove. Plus, my label was going through a shift, and there was no one behind the steering wheel that I was really comfortable with to let my project go. Now everybody's screaming [that] they want some hardcore hip-hop, so I'm here to give it to them. I'm coming at the right time.

You feature some established rappers on your album like Keith Murray and Biz Markie, but no one from the new wave of artists. Was that a conscious decision?

Yeah. I mean, all the new cats I need on my album are the ones that are in my crew. Everyone that's a Redman fan knows Redman isn't going to go get no new cat just to try to make him blow up. I don't need new cats just to sell records. I like to stick to my realm, my career group.

Why did you go with the Timbaland-produced "Put It Down" as the first single?

It had nothing to do with Timbaland being hot right now. It was just the only song that was standing out for me at the time. It's like a 2007 "Time for Some Action." So, we had to run with it.

What's next for you?

I want to start directing movies. My thing is women's



shoes, too. I'm probably the rapper with the biggest foot fetish. That's why I plan on dedicating some time to women's shoes. Plus I'm working on new projects with Method Man, "How High II"

and "Black Out II," a new album. We're actually writing the movie now. The album is still in its infant stages, but those who are Redman and Method Man fans know we're gonna keep it smoky. ◆◆◆

BASSEY



Global Pulse

TOM FERGUSON tom.ferguson@billboard.com

Nothing Like A Dame

Never The Bride Woos Bassey Back To The Studio

Two London-based writer/performers have sparked the recording return of 70-year-old Welsh vocal powerhouse **Shirley Bassey**.

The singer, who had her first U.K. hit in 1957, last released new studio recordings on 2003 compilation "Thank You for the Years" (Citrus/Sony Music). That changed after meeting

Catherine Feeney and **Nikki Lamborn**, who are the core duo in rock act **Never the Bride** (briefly signed to Atlantic in the mid-'90s).

The Trifold/BMG Music-published pair encountered Bassey by chance in a Monte Carlo hotel's gym two years ago and left her a CD of their fourth album "Surprise" (Lock Stock

& Barrel/Absolute), offering one track, "The Living Tree," for her consideration. "It was in her gym bag quite a while," Lamborn says with a laugh, "until her assistant said, 'Are you going to listen to this or shall I throw it away?' Apparently she said, 'Let's put it on now.'"

Bassey immediately liked the song—so much so that she per-

formed it on U.K. national TV and has now recorded it for the duo's own Lock Stock & Barrel label. An April 16 U.K. single release will be followed two weeks later by an identically titled album, featuring remixes of Bassey's self-owned catalog plus new recordings including "Slave to the Rhythm" and "I Will Survive." The Lamborn/Feeney-produced album is available for international licensing.

Bassey appears June 24 at the Glastonbury Festival in southwest England. —Paul Sexton

AMADEUS ENCORE: Some 21 years after his international hit single "Rock Me Amadeus"—and nine years following his death—Austrian singer **Falco** is back on European charts.

Since its Feb. 2 release, the double-CD best-of "Hoch Wie Nie" (Sony BMG) has been a chart fixture in German-speaking markets, peaking at No. 1 in Austria, No. 2 in Germany and No. 6 in Switzerland. It was issued to mark what would have been Falco's 50th birthday (Feb. 19). Sony BMG says German shipments are at 125,000 units, plus 50,000 in Austria and 13,000 in Switzerland.

In recent years, interest in

Falco's songs, published by Munich-based Falkenhorst Publishing, has been revived by the musical "Falco Meets Amadeus"—seen by more than 1 million people in Germany and Austria since its September 2001 opening, according to Bayreuth-based promoter Semmel Concerts. "The album's success comes from the devotion of his old fans and new ones who saw the musical in Vienna and Berlin." Falkenhorst managing director **Horst Bork** says.

Sony BMG Germany is planning international releases for the compilation, including the United States, this fall. Other than "Rock Me Amadeus," which topped The Billboard Hot 100 in 1986, Falco's biggest international hit single was "Der Kommissar" in 1981.

—Wolfgang Spahr

FEISTY NEIGHBOR: Melbourne-born **Stephanie McIntosh** is the latest artist to use long-running Australian soap opera "Neighbours" as a route to a pop career, following **Kylie Minogue**, **Natalie Imbruglia**, **Delta Goodrem** and McIntosh's half-brother **Jason Donovan**.

McIntosh first appeared in

"Neighbours" in 2003 and left this March. The September 2006 domestic release of her debut album "Tightrope" (Universal Music) was prepped from July to September by reality TV series "The Steph Show" on national network Ten, documenting the set's recording. That helped propel "Tightrope" to No. 3 on the Australian Recording Industry Assn. chart. It is now ARIA-certified platinum (70,000 shipments) and has yielded four top 40 singles. Current hit "So Do I Say Sorry First" is one of 21-year-old McIntosh's four co-writes on "Tightrope," published through her Melbourne-based management company Talentworks.

This May, McIntosh follows Imbruglia's and Minogue's examples by relocating to London. Debut single "Mistake" gets a U.K. release May 28, and Talentworks managing director **Glenn Wheatley** says Universal U.K. is negotiating with a U.K. TV network to air a new series of "The Steph Show," documenting her attempts to break in Britain.

She'll be marketed in the United Kingdom as "a feisty, outdoor, Australian, tanned, fun-loving girl," Wheatley says.

—Christie Eliezer

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Classical Score

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Mass Appeal

Chanticleer Reimagines Tried-And-True Form With New Work

Contemporary composers are often recruited to write new music for celebrated San Francisco-based vocal ensemble Chanticleer. Since its founding in 1978, it has commissioned works from such notables as Mark Adamo, Chen Yi, Jake Heggie, Steven Stucky, John Tavener and Augusta Read Thomas.

In addition, the Grammy Award-winning group is well-known for venturing far outside the confines of the Western classical canon. Through the years, it has performed and recorded everything from jazz standards to Chinese folk tunes. The act's newest commission, *And on Earth, Peace: A Chanticleer Mass*, melds those diverse interests together in an innovative way.

The piece is grounded in a fascinating premise. Led by director Joseph Jennings, Chanticleer invited five composers to write a Mass; each composer was assigned a different section of the piece. Working independently of one another, the composers were challenged to reimagine all assumptions about what a Mass should or could be, even as they wrote within the traditional five-movement contour.

American composer Douglas J. Cuomo (whose best-known work is probably the theme music for the HBO series "Sex and the City") has penned the Kyrie. Turkish-American Kamran Ince contributed the Gloria, while Israel's Shulamit Ran wrote the Credo. Ivan Moody from England composed the Sanctus, while Ireland's Michael McGlynn wrote the Agnus Dei.

Warner Classics is releasing a recording of *And on Earth, Peace* on May 8, following the Mass' world premiere April 26 in New York at the Metropolitan Museum of Art's Temple of Dendur.

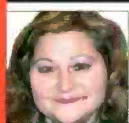
"What we hoped," Jennings says, "was to create a Mass that embraces many musical—and spiritual—impulses. As I envisioned it, it wouldn't even just be limited to the Christian faith." Indeed, two composers set texts from their own cultural and belief backgrounds. Ince drew upon words written by 13th-century poet Jalaluddin Rumi, whose ecstatic and mystical form of Islam called Sufism has inspired and influenced many Muslims around the world for generations.

In preparing her portion of *And on Earth, Peace*, Ran says, "I agreed to participate in this project if, and only if, I could bring my own religious perspective to the piece." Her Credo begins with the same words as the traditional Christian prayer: "I believe in one God... maker of heaven and earth, and of all things visible and invisible"—a belief shared by Jews and Christians.

"From there," she continues, "I chose a few selections from a text written by the philosopher Maimonides, as well as the Sh'ma, perhaps the most central of all Jewish prayers, which says, 'Hear, O Israel, the Lord is our God, the Lord is one.' I also weaved in a number of spoken testaments, mostly from Holocaust survivors, but also one about Sept. 11 [2001]."

The composers who worked on this piece were as inspired by Chanticleer itself—a group known for tonal loveliness—as much as for the interesting challenge the Mass' nature and intention provided. "The combination of all these elements with the beautiful sound of Chanticleer is surely a project that every composer would wish to participate in," McGlynn says. Moody adds, "Collaborative Masses have been written before in musical history, but when the idea comes from Chanticleer, it is impossible to resist." ...

AUSTIN'S BRIDGE



Higher Ground

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Building Bridges

New Signing Has Daywind Eyeing Country, AC Radio

With a roster that includes **Karen Peck & New River**, **Hope's Call**, **the Perrys**, **Kenny Bishop**, **Greater Vision** and **the Crabb Family**, Daywind Records has long dominated the Southern gospel field. But the latest addition to the roster, **Austin's Bridge**, brings to the table a new sound that is prompting the label to explore options in country and AC.

"Both **Justin Rivers** and **Mike Kofahl** come from very solid country backgrounds," **Jason Baird** says of his fellow Austin's Bridge members. "I was brought up around the jazz ensemble kind of stuff. And we all love tight harmonies, so it's part of what we do."

The group is drawing comparisons to **Rascal Flatts** and **Little Big Town**. While flattered, the members say their sound was shaped more by early influences. "I grew up listening to a country singer named **Bryan White**," Kofahl says. "He's now doing Christian music and is an amazing songwriter and singer. I also grew up listening to **the Oak Ridge Boys**. My parents loved Southern gospel music and they would listen to **the Gaither Vocal Band**."

Rivers is lead vocalist and a multi-instrumentalist who performed with the Crabb Family before enlisting Kofahl and Baird to join Austin's Bridge. "I've always listened to black gospel, anything with soul in it," Rivers says. "I think that kind of adds a new little twist to the whole country Southern sound [by adding] some black gospel influences like **Donny McClurkin** and **Kirk Franklin**."

The resulting CD is a hearty mix of those varied influences and the special chemistry the three talented musicians share. Though their unique sound will attract audiences beyond the Southern gospel market, the album has plenty for die-hard Southern lovers. The project includes such toe-tapping uptempo cuts as "Dry Bones" and "I See Daylight," as well as poignant ballads such as "Life's Too Short." Daywind has plans to work "I See Daylight" to Christian AC radio and is testing sin-

gles to determine what to take to mainstream country radio.

Produced by talented industry veteran **Bubba Smith**, the trio's self-titled release streeted March 20. It is distributed to Christian retail via New Day and Word Distribution and to the mainstream through WEA. Austin's Bridge recently taped an episode of the Gospel Music Channel's "Front Row Live." The group's career is also buoyed by tour dates with **Mark Lowry** at his Senior Trip conferences.

INSPIRATIONAL JOURNEY: Smokie Norful, Kierra "KiKi" Sheard and Vanessa Bell Armstrong have been on the road this spring with the McDonald's Inspiration Celebration Gospel Tour. The trek includes stops in Philadelphia, Baltimore, Chicago, Atlanta, Detroit, Houston and Richmond, Va.

"I'm just thrilled to be a part of this opportunity along with McDonald's and my labelmates to spread the good news and lift up the Lord's name," Armstrong says. "We're having a ball out here. It's truly been an Inspiration Celebration."

McDonald's partnered with EMI Gospel, Revolver Marketing Group and Urban Ministries to produce the outing. A portion of the proceeds in each city is donated to the local Ronald McDonald House. "The tour has been great so far," EMI Gospel VP/GM **Larry Blackwell** says. "The first date at Nokia Theatre in Dallas drew 3,800 on a Wednesday night, and the second date in Richmond was completely full. We finish big in New Orleans at the Essence Music Fest."

Though there aren't any plans to extend the tour, Blackwell is hoping McDonald's will partner with gospel artists again. "It remains to be seen what impact this will have in the gospel community," he says. "I will say with the current sketchy tour climate, it's wonderful to have such a major brand like McDonald's step up to support our genre." ...

CHANTICLEER



THE BILLBOARD REVIEWS

ALBUMS

ROCK

HELLYEAH

Hellyeah

Producers: Sterling Winfield, Vinnie Paul
Epic

Release Date: April 10

▶ Because so few are truly greater than the sum of their parts, we've learned to be wary of "supergroup" projects. But Hellyeah is one of the rare, and welcome, exceptions. Comprising Damageplan's Vinnie Paul, Mudvayne's Chad Gray and Gregg Tribbett, and Nothingface's Tom Maxwell and Jerry Montano (who's also part of Danzig), the quintet rocks with—big surprise—fierce headbanging fury. But it does much more than just turn the amps up to 11 to unleash the beast. Tight, sinewy grooves and gear-shifting dynamics fill most of these 12 tracks. "Alcoholin' Ass" offers some rootsy tongue-in-cheek, and "Thank You" is a ringing power ballad about absent friends. "One Thing," "GodDamn" and the anthemic title track fit the classic metal mold, and "Matter of Time" and "Rotten to the Core" are more contemporary mosh pit fare. A supergroup that works? Hell yeah!—GG

SHADOWS FALL

Threads of Life

Producer: Nick Raskulinecz
Atlantic
Release Date: April 3

▶ We didn't think Shadows Fall would sound much different once it jumped ship from Century Media to Atlantic, but neither did we expect the majority of "Threads of Life" to sound exactly the same. You're not sure if you're moving along on the record until two ballads ("Another Hero Lost," "The Great Collapse") pop up like mile markers, polar opposites from the rest of the record. Track No. 8, "Dread Uprising," is a change-up that comes too late. If Shadows Fall had thrown in rapid time changes, a frenetic pace, guerrilla percussion and a madcap guitar solo on every song instead of just this one, we'd sing a whole different tune. The band gives good aggression, but aside from a few other cuts ("Burning the Live," "Venomous") it's merely repetitive. The Metallica-influenced "Just Another Nightmare" doesn't shake things up much either.—CLT

THE ROSEBUDS

Night of the Furies

Producers: The Rosebuds Merge
Release Date: April 10

★ "Night of the Furies" finds Merge's the Rosebuds headed in a new direction, one that eschews traditional indie rock for '80s-era keyboards and bass-heavy dance pop. The vengeful, mythological creatures the album's title references en-

BRIGHT EYES

Cassadaga

Producer: Mike Mogis
Saddle Creek

Release Date: April 10

"Cassadaga," the sixth proper full-length from Conor Oberst under the Bright Eyes moniker, is—at its core—a road album. The travels the indie superstar undertakes on these 13 country-hued tunes are chronicled in his most oblique songwriting territory to date. Cities and states are name-checked, but the imagery is more dream-like. Religion and mysticism are hinted at in "Hot Knives," where a multiguitar punch is softened by a lovely backing choir, and the violin-spiked "Four Winds." The pedal steel-livened "I Must Belong Somewhere" spells out Oberst's quest for contentment, and the orchestral flourishes of "Clairaudients (Kill or Be Killed)" flirt with clarity, mirroring a lyrical landscape that abstractly alludes to fame, war and capitalism. It's a pleasant enough, if uneven work. Indeed, "Cassadaga" takes a relatively subtle approach with its musical adornments, resulting in a surprisingly quiet, inward-looking album.—TM



hance the dark, eerie undertone of the arrangements, which play well against the catchy melodies and hook-friendly choruses of husband/wife duo Ivan Howard and Kelly Crisp. "My Punishment for Fighting" and "Cemetery Lawns" could pose as New Order cuts, while the shimmering "Get Up Get Out" has a full-on disco groove and "I Better Run" approximates the Human League's "Don't You Want Me." "Silja Line" starts out as an acoustic number, replete with hand-clapping and a "whoa-ooh" chorus, and the title track puts a delightfully poppy finishing touch on an album unexpectedly packed with dance jams.—JM

and Amos remixer himself BT lends his radio-ready voice to "Break My Fall," another crossover possibility for the proud mascara-rock fan. In between the vocals (including "Everything," another ecstatic performance by Motorcycle singer Jes) are quivering slabs of indelicate club trance, all walloping bass and speedy staccato synths. Ten years after Fatboy Slim did it with breakbeats, Tiësto is blending trance with pop, with no apologies to dance music's cognoscenti. Could he reap similar rewards?—KM

JAZZ

E.S.T.

Tuesday Wonderland

Producers: Esbjörn Svensson, Don Berglund, Magnus Ostrom
EmArcy

Release Date: April 10

★ While historically European jazz leaned toward a classical music sensibility or avant-improv excess, these days a pop-infused aesthetic is re-energizing the genre. Sweden's e.s.t. (Esbjörn Svensson Trio) is prominent among the forward-forging groups, applying its collective genius to meld jazz's lyrical tradition with a fetching sonic palette of electronica, rock and Bartókian chamber music. Opener "Fading Maid Pre-

ludium" is a prelude to what transpires throughout the CD, with Svensson's gentle piano overture getting energetically slashed by Dan Bergland's gripping arco bass. Svensson plucks inside the box for textural variety, Ostrom often drums with a rock edge that trumps swing, and Bergland occasionally channels Jimi Hendrix. e.s.t. exercises its own distinctive style of renegade jazz, morphing at will from a standard jazz trio to a rock band to a classical chamber group.—DO

BLUES

KOKO TAYLOR

Old School

Producers: Koko Taylor, Bruce Iglauer, Criss Johnson
Alligator

Release Date: April 3

★ Koko Taylor's latest release is destined to be remembered as one of the top blues albums of 2007, and, no doubt, as one of the best projects in her illustrious discography. "Old School" reaffirms Taylor's status as the queen of Chicago blues. The disc delivers a dozen killer tunes, including five Taylor originals, and presents her in fine voice. Half of these powerhouses, including "Bad Avenue" and Memphis Minnie's "Black Rat," feature the righteous guitar and slide guitar of Muddy Waters Band vet

Steady Rollin' Bob Margolin. Opener "Piece of Man," one of the original numbers, is classic, raucous Taylor, and features Billy Branch on harmonica. Also make note of her bruising cover of Willie Dixon's "Young Fashioned Ways," which Taylor tracked with her band, the Blues Machine.—PVV

COUNTRY

DAVID BALL

Heartaches by the Number

Producers: Dan Frizzell, David Ball
Shanachie

Release Date: March 27

★ It's no surprise that David Ball sounds so comfortable singing such '50s classics as the Harlan Howard-penned Charlie Walker hit "Pick Me Up on Your Way Down," the Johnnie & Jack top 10 "Stop the World (And Let Me Off)" and Bob Wills' chart-topping "Faded Love"—he has been performing these songs in his shows for years. Indeed, before Ball struck gold, nay platinum, with "Thinkin' Problem" in the early '90s, he was known as "the Human Jukebox," performing and taking requests for songs like these at a Music Row watering hole. Though the album mostly finds Ball covering hits from the '50s and '60s, he also contributes

continued on >>p38

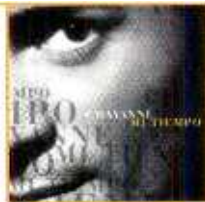
CHAYANNE

Mi Tiempo

Producer: Estéfano
Sony BMG

Release Date: April 10

Chayanne has always been masterful at selecting just the right material to fit his voice and the tastes of the times. Here, as usual, he mixes big ballads like "Si Nos Quedara Poco Tiempo" with uptempo fare. But the album is also a departure in its incorporation of reggae ("Juicio Final") and samba ("Río"). Indeed, this is a pop artist through and through who feels confident enough to navigate myriad influences without losing his basic sound. It's hard to divorce Chayanne from his entrenched stage persona. When one hears tracks like the delicious "Lola," it's impossible not to picture them performed onstage with a cadre of dancers. But here, the most memorable songs are slow, particularly the pared-down, acoustic "Sin Palabras de Relleno" and the gorgeous "Indispensable," which should be a single down the line.—LC



ELECTRONIC

TIËSTO

Elements of Life

Producer: Tiësto
Ultra

Release Date: April 10

▶ It's not as broad as its title suggests, but Dutch DJ/producer Tiësto's third album is one of dance's savvier recent packages. First single "In the Dark" plays on the modern rock trend, with vocalist Christian Burns belting a Killers-ish chorus in a perfect emo-boy whine. Charlotte Martin sounds just like Tori Amos on "Sweet Things,"

KINGS OF LEON

Because of the Times

Producers: Ethan Johns, Angelo Petraglia
RCA

Release Date: April 3

Kings of Leon add a new dark and dreamy dimension to its signature brand of dirty Southern-fried rock on the follow-up to 2005's "Aha Shake Heartbreak." The tone is established from the get-go with the moody echoing guitars driving the seven-minute baby-daddy epic "Knocked Up," the menacing screech reverberating through "Charmer" and the haunted longing enveloping first single "On Call." And it's crystallized at the end, particularly with the moaning guitars on closer "Arizona." Appreciators of the band's earlier work will gravitate to the album's middle passage, where the Followill family foursome brightens on the uplifting "Fans," the reggae-inspired "Ragoo" and waltzing ballad "The Runner." But "Because of the Times" is a brooder at heart, and much of the material here is some of the Kings' most demanding to date. It's also among their best.—BG



THE BILLBOARD REVIEWS

SINGLES

from >>p37

a mournful version of George Strait's 1989 No. 1 "What's Going On in Your World." The lone new song, the Ball-penned "Please Feed the Jukebox," fits right into this stellar collection.—KT

NEW & NOTEWORTHY

GRINDERMAN

Grinderman

Producer: Nick Launay
Anti-

Release Date: April 10

★ While Grinderman is a side project of Nick Cave and three members of his band the Bad Seeds, those expecting more of the same are in for a rude awakening. For one, Cave plays electric guitar, despite the fact that he's relatively new to the instrument, resulting in a raw, almost punk feel. The album being recorded in five days also contributes to its stripped-down sound. The ferocity of the opening two songs, "Get It On" and "No Pussy Blues," set the tone for the rest of the record, with Cave's desperate, profane and often hilarious lyrics backing up distorted washes of guitar, bass and violin. It may not pick up many new fans or even appeal to those beyond Cave's core audience, but these guys sound like they're having too much fun to care.—BT

POP

SASHA & SHAWNA

Siren

Producers: Peter Asher,
Frank Fitzpatrick
Manhattan

Release Date: April 3

★ The marketplace for adult-driven popera has created high consumer demand in Europe and the United States, with hit product from the likes of Il Divo and

Josh Groban. Pioneering the female side of the genre is soprano duo Sasha & Shawna, whose melodramatic musings cross the borders of multiple genres, from Radiohead's "Street Spirit" and James Taylor's "Close Your Eyes" to Kansas' "Dust in the Wind" and Sting's "Fields of Gold." Operatic meets mainstream in the album's highlight, "Per Te/For You," sung partially in Italian as a cover of a John Denver song. While overall impact borders on the high-brow, the blend of Sasha's and Shawna's voices feels familial—with repeated listens, melodic appeal overtakes potential pretension.—CT

GOSPEL

J MOSS

V2

Producer: PAJAM
Verity/Zomba

Release Date: April 3

▶ J Moss' 2005 Grammy Award-nominated and multiple Stellar Award-winning debut positioned him as gospel's next big thing, and his follow-up surpasses those already lofty expectations. As partner in the three-man hit-manufacturing machine PAJAM, Moss continues to prove that no one knows his singular, irrepressible talents better than he and his compatriots. These past masters of pumping, hip-hop jams put out again with "Dance," featuring a guest shot from Kirk Franklin, and "Jump," with Kiki Sheard and 21:03. But the rich, gossamer ballad "Abundantly" shows Moss in command of Stevie Wonder-esque harmonic, lyrical and vocal sophistication that could catapult him onto the well-traveled road from gospel to pop stardom.—GE

COUNTRY

VINCE GILL WITH SHERYL CROW

What You Give Away
(4:30)

Producer: Vince Gill
Writers: V. Gill, A. Anderson
Publishers: Vinny Mae/
Mommy A. Monster/Songs of Windswept Pacific, BMI
MCA

This stately ballad is the second single from "These Days," Vince Gill's four-disc, 43-song platinum collection. Previous single "The Reason Why" earned Gill a Grammy Award for best male country vocal, his 18th such honor. Needless to say, the gifted singer/songwriter/musician hasn't lost his creative spark. The poignant "What You Give Away" is a challenge to how we live our lives and treat those around us: "You know there's gonna be a judgment day, so what will you say? No matter what you make/All you can take is what you give away." Gill's eloquent vocal is complemented by guest Sheryl Crow, and when the choir joins, it's heaven on earth.—DEP

JOHN MELLENCAMP

The Americans (3:52)

Producers: Tony Brown,
John Mellencamp
Writer: J. Mellencamp
Publisher: Belmont Mall,
ASCAP
Universal/Republic

▶ During the last decade, boundaries between country and rock have blurred, so it's no surprise that veteran rockers are trying to connect with country. The Van Zant brothers took time off from gigs fronting 38 Special and Lynyrd Skynyrd to record a well-received country album, while Bon Jovi hit No. 1 with Sugarland's Jennifer Nettles and has a forthcoming CD targeting the genre. Mellencamp's heartland roots rock perfectly fits the format, and in serving up a song about American pride and values, he speaks the language of this audience. The lyric is positive, thoughtful and while not as strident as some patriotic anthems, there's enough meat to make Toby Keith proud. Working with Nashville super-producer Tony Brown, Mellencamp crafts a solid single that

will make him the newest member of the country club.—DEP

ROCK

RED HOT CHILI PEPPERS

Hump De Bump (3:33)

Producer: Rick Rubin
Writers: Flea, Frusciante,
Kiedis, Smith
Publisher: Moebetoblame,
BMI
Warner Bros.

▶ Reminiscent of the Red Hot Chili Peppers' earlier sound, "Hump De Bump" is a funky jam with retro flavor that should delight devotees and usher in new fans. This fourth U.S. single off the band's Grammy Award-lauded "Stadium Arcadium" blends humor and established genius, featuring percolating bass and an unexpected trumpet solo by Flea for added flair. Paired with a campy music video set at a block party in Brooklyn, N.Y., directed by Chris Rock, another RHCP classic is hatched. With modern rock at the helm, "Hump De Bump" will breathe new life into the Rick Rubin-produced album.—KMT

DANCE

BILLIE MYERS

It's Just Sex (3:14)

Producer: Roland Belmares
Writers: B. Myers, D. Tyson
Publisher: not listed
FruitLoop

MAROONS

Makes Me Wonder (3:31)

Producers: Mark Endert, Maroon5
Writers: A. Levine, J. Carmichael,
M. Madden
Publishers: various
Octone/A&M

Grammy Award-winning 2005 best new artist Maroon5 makes good on the promise of its potential by making a mighty return with daring, playful dance jam "Makes Me Wonder," which takes on top 40's resistance to straight-ahead uptempo pop. To say this song is hook-laden is like suggesting that Angelina Jolie has a mild maternal instinct—an understatement of grand proportions. There's simply not a note that isn't adhesively alluring. Mirthful beats underlie a depth-filled lyric that hints at broader societal discontent than the surface insinuates: "Give me something to believe in/Cause I don't believe in you anymore." The beat conjures Jamiroquai merriment, while lead singer Adam Levine stamps "Wonder" with recognizable punch and exultant harmonies. The best singalong anthem so far this year. Magnificent, joyous and itchy as a chigger bite.—CT



Brit Billie Myers commanded the worldwide top 20 in 1997 with ethereal "Kiss the Rain," which also triumphed on dancefloors in remix form. She returns, come-hither as ever, with seductive dance track "It's Just Sex," a rollicking uptempo romp whose delicious verses gambol across a melodic carnival imprint topped only by a chorus so intuitive that one would swear this is a remake of a song heard a thousand times before. The Wayne

G/Prol Young Radio Edit is definitive, accompanied on the promo by Jake Benson's Junkie Mix, Eddie Baez and Belmares/Preve extended mixes, all of which expand the groove but unfortunately relinquish Myers' presence. Her welcome return has already garnered top 20 club stateside play. Here's hoping that such notice garners a full-on release, with potential for another definitive mainstream hit.—CT

TRIPLE-A

MELISSA ETHERIDGE

I Need to Wake Up (3:33)

Producer: Melissa Etheridge
Writer: M. Etheridge
Publisher: not listed
Island

Melissa Etheridge's performance of Academy Award-winning "I Need to Wake Up" from equally Oscar-adorned documentary "An Inconvenient Truth" lent the cachet of 25.5 million pairs of captivated eyes. With such exposure, how could you not make a bid for radio play? Amid mountain-climbing power chords and an inspirational chorus calling for change ("I am throwing off the carelessness of youth/To listen to an inconvenient truth/I need to move, to wake up, to change, to speak out"), Etheridge sings with symbolic conviction. A triple-A full house.—CT



MICHAEL BUBLÉ

Everything (3:30)

Producer: Bob Rock
Writers: M. Bublé, A. Chang,
A. Foster-Gilles
Publishers: various
143/Reprise

Reprise is treating AC staple Michael Bublé's return as an event, with Warner Bros. publicist Liz Rosenberg defining his new effort as "swinging and smooth, passionate and joyous, authentic, effortless, dreamy, uplifting, sexy, fun and delicious." We're letting the label sell since each endorsement is spot-on. "Everything" is a celebratory introduction to upcoming "Call Me Irresponsible" from the suave statesman of adult-driven melodic music. Here he sings, "I can't believe I'm your man/And I get to kiss you just because I can." The track brings appreciated tempo to the format, along with homage to Bublé's inherent youth—geez, he's only 32. As good as melancholy "Home" was, hearing him let loose is like Christmas in April. Hopefully, given AC's tortoise-like movement, this will reach the top of the chart before we're pulling out the tinsel.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Gordon Ely, Brian Garrity, Gary Graff, Todd Martens, Kerri Mason, Jill Menze, Dan Ouellette, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christa L. Titus, Ken Tucker, Kristina M. Tunzi, Philip Van Vleck

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



FOUR SCORE

>> Trent Reznor's *Nine Inch Nails* becomes only the second act to achieve four consecutive No. 1s on the Modern Rock chart, as "Survivalism," the lead single from the forthcoming "Year Zero," moves 2-1. Only Linkin Park owns a longer stretch of straight chart-toppers on this list, with five.

INSPIRED

>> Alabama debuts at No. 3 on Top Country Albums with "Songs of Inspiration II," its 36th entry on that list. The title also marks the group's second No. 1 on Top Christian Albums (see *Between the Bullets*, page 50).



BUBBLY BOW

>> Michael Bublé logs *Adult Contemporary's* highest debut by a non-holiday title in almost six years, as "Everything" bows at No. 17. The last non-seasonal song to enter higher was Falch Hill's "There You'll Be," which began at No. 15 in May 2001.

CHART BEAT

>> Akon did it before and he does it again. He is No. 1 and No. 2 on *The Billboard Hot 100*, and he also has four other titles on the chart. "Don't Matter" is only in its second week on top, but it is tied with its two predecessors as the longest-running No. 1 singles of 2007.

>> Fred Bronson didn't know what to give Elton John for his 60th birthday, so he's wrapped up a report on the artist's third top 10 album in the last 30 years. "Rocket Man: Number Ones" is the 16th top 10 of John's career, so it's Happy Birthday, Sweet 16.

>> There's also news of Gwen Stefani's second No. 1 on the Pop 100 and two outstanding achievements by solo country male artists on the Hot 100.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS

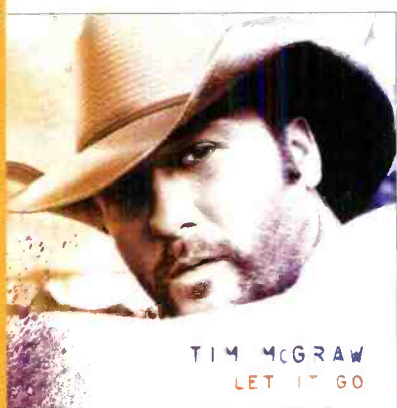


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

McGraw Rides Herd Again; Promis Joins Charts Team

Leave it to a country man to remind us of how big a No. 1 album can be. With an opening week of 325,000 copies, **Tim McGraw** logs the second-biggest sales frame of any album in 2007.



TIM MCGRAW
LET IT GO

In contrast to the doom and gloom you've read about album sales, consider this: McGraw's start would have earned No. 1 on the big chart in all but 16 of the sales weeks of 2006—all but 18 frames of 2005.

True, each of his last two studio albums had bigger starts, but there's a lot of that going around these days. McGraw's career best greeted "Live Like You Were Dying" in 2005 on a start of 766,000, while 2004 set "Tim McGraw and the Dance-

hall Doctors" opened with 602,000.

That said, I'm still impressed that this new collection has a faster start than either of McGraw's best-of albums, which came to market in 2000 and 2006. Of those two, the faster start belonged to the earlier "Greatest Hits," clocked at 306,000.

Norah Jones' "Not Too Late," which started with 405,000, is the only album in 2007 to collect a bigger sales week than McGraw's "Let It Go." It marks his fourth No. 1 on *The Billboard 200* and his ninth ace on *Top Country Albums*. He also continues a streak of reaching the big chart's top five for the 10th time in 10 tries.

McGraw's album is the first country title to top the big chart since July, last accomplished by **Johnny Cash's** posthumous "American V: A Hundred Ways."

Although 2006 was a growth year for country, only two other albums from the genre led the big chart last year, as **Rascal Flatts'** "Me and My Gang" and **Dixie Chicks'** "Taking the Long Way" each held No. 1 for multiple weeks.

By comparison, *The Billboard 200* saw five country titles reach No. 1 in 2005, while six did so in 2004.

SMALL WORLD AFTER ALL: "Disneymania 5" dents *The Billboard 200* at No. 14. That marks the best debut rank

in the series' five-year history, as well as the line's peak position.

The series' previous record was held by "Disneymania 4," which entered at No. 21, then peaked at No. 15. The new one begins with 44,000 sold, compared with 56,000 in the week the fourth volume moved to its highest rank.

Combined, six "Disneymania" titles, including a remix package, have sold 2.5 million copies, according to Nielsen SoundScan.

NEW TO THE MASTHEAD: The charts department of *Billboard* and *Radio & Records* welcomes **Jose Promis**, who joins our Los Angeles bureau. He will manage our Latin and dance charts, replacing **Ricardo Companioni**, who left in late October after a tenure of 15 years.

Promis comes to *Billboard* Information Group from the American Federation of Musicians' Film Musicians Secondary Markets Fund, where he had been a research associate since 2000.

Prior to that, he wrote freelance for *All Music Guide* and *Las Vegas* magazine and was an assistant for three years in the talent acquisition/creative department at publisher *permusic*.

This marks a return to *Billboard* for Promis, who interned for the L.A. charts

department in 1997.

He holds a master's in media arts from the University of Arizona, where he completed his bachelor's in media arts with a minor in journalism. A native of Chile, Promis is bilingual.

Like many who have found their way to the charts department team, Promis has been an avid *Billboard* reader. "I have read *Billboard* religiously since childhood so I'm very honored to work at a magazine that I hold in high esteem," he says.



PROMIS

"I look forward to the experience and to becoming acquainted with the network of colleagues who work with Latin and dance music."

Promis reports to me and to R&R director of charts **Silvio**

Pietrolungo.

"We are thrilled to have Jose join the charts department," Pietrolungo says. "His enthusiasm and knowledge of and interest in multiple genres will be an asset to *Billboard* and *Radio & Records*."

Promis' contact details: 323-525-2287 or jpromis@billboard.com.

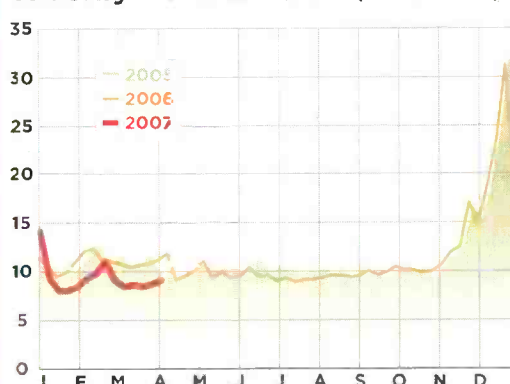
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,151,000	875,000	14,597,000
Last Week	8,724,000	867,000	15,173,000
Change	4.9%	0.9%	-3.8%
This Week Last Year	10,301,000	551,000	10,342,000
Change	-15.3%	58.8%	41.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	140,444,000	117,112,000	-16.6%
Digital Tracks	143,950,000	218,691,000	51.9%
Store Singles	899,000	565,000	-37.2%
Total	285,293,000	336,368,000	17.9%
Albums w/TEA*	154,839,000	138,981,100	-10.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

'06	144.0 million
'07	218.7 million

SALES BY ALBUM FORMAT

CD	132,416,000	105,230,000	-20.9%
Digital	7,387,000	11,535,000	56.2%
Cassette	391,000	106,000	-72.9%
Other	250,000	241,000	-3.6%

For week ending April 1, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2006	2007	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	84,881,000	69,673,000	-17.9%
Catalog	55,563,000	47,439,000	-14.6%
Deep Catalog	38,645,000	33,761,000	-12.6%

CURRENT ALBUM SALES

'06	84.9 million
'07	69.7 million

CATALOG ALBUM SALES

'06	55.6 million
'07	47.4 million

Nielsen SoundScan counts as Current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of *The Billboard 200*, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

APR 4 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
1	HOT SHOT DEBUT	1	#1 TIM MCGRAW	Let It Go	1 WK	1	
2	NEW	1	VARIOUS ARTISTS	NOW 24		2	
3	NEW	1	YOUNG BUCK	Buck The World		3	
4	NEW	1	MIMS	Music Is My Savior		4	
5	5	30	AKON	Konvicted		2	
6	6	4	DAUGHTRY	Daughtry		2	
7	NEW	1	GOOD CHARLOTTE	Good Morning Revival		7	
8	8	2	JOSS STONE	Introducing Joss Stone		8	
9	NEW	1	ELTON JOHN	Rocket Man: Number Ones		9	
10	NEW	1	JENNIFER LOPEZ	Como Ama Una Mujer		10	
11	1	2	MODEST MOUSE	We Were Dead Before The Ship Even Sank		11	
12	10	7	AMY WINEHOUSE	Back To Black		12	
13	NEW	1	REDMAN	Red Gone Wild		13	
14	NEW	1	VARIOUS ARTISTS	Disneymania 5: Music Stars Sing Disney... Their Way!		14	
15	NEW	1	LIL' FLIP	I Need Mine \$\$		15	
16	25	22	GREATEST GAINER GWEN STEFANI	The Sweet Escape		3	
17	15	10	CARRIE UNDERWOOD	Some Hearts		5	
18	1	11	JUSTIN TIMBERLAKE	FutureSex/LoveSounds		3	
19	13	13	FERGIE	The Dutchess		19	
20	8	1	MUSIQ SOULCHILD	Luvanmusiq		20	
21	NEW	1	STEVIE NICKS	Crystal Visions... The Very Best Of Stevie Nicks		21	
22	7	2	LLOYD	Street Love		22	
23	17	17	NICKELBACK	All The Right Reasons		5	
24	2	34	SOUNDTRACK	Hannah Montana		2	
25	9	3	RICH BOY	Rich Boy		3	
26	12	12	ROBIN THICKE	The Evolution Of Robin Thicke		26	
27	16	9	FALL OUT BOY	Infinity On High		27	
28	3	2	ELLIOTT YAMIN	Elliott Yamin		28	
29	NEW	1	MIKA	Life In Cartoon Motion		29	
30	15	19	NELLY FURTADO	Loose		1	
31	14	14	NORAH JONES	Not Too Late		2	
32	NEW	1	PRODIGY	Return Of The Mac		32	
33	NEW	1	ALABAMA	Songs Of Inspiration II		33	
34	NEW	1	JACK INGRAM	This Is It		34	
35	22	20	CORINNE BAILEY RAE	Corinne Bailey Rae		4	
36	15	6	NEIL YOUNG	Live At Massey Hall 1971		6	
37	33	31	HINDER	Extreme Behavior		2	
38	5	2	MARQUES HOUSTON	Veteran		5	
39	NEW	1	MACY GRAY	BIG		39	
40	34	30	TAYLOR SWIFT	Taylor Swift		19	
41	32	26	RASCAL FLATTS	Me And My Gang		4	
42	27	16	GARY ALLAN	Greatest Hits		42	
43	36	29	JOHN MAYER	Continuum		2	
44	24	18	ARCADE FIRE	Neon Bible		4	
45	NEW	1	KAISER CHIEFS	Yours Truly, Angry Mob		45	
46	23	21	CELTIC WOMAN	A New Journey		4	
47	37	36	YOUNG JEEZY	The Inspiration		1	
48	40	39	GYM CLASS HEROES	As Cruel As School Children		35	
49	29	15	THE NOTORIOUS B.I.G.	Greatest Hits		1	
50	28	8	8BALL & MJG	Ridin High		8	
51	38	28	45	DIXIE CHICKS	Taking The Long Way		2
52	NEW	1	CLUTCH	From Beale Street To Oblivion		52	
53	47	43	65	THE FRAY	How To Save A Life		2
54	NEW	1	MACHINE HEAD	The Blackening		54	
55	55	54	12	SOUNDTRACK	Jump In!		55
56	48	38	6	KIDZ BOP KIDS	Kidz Bop 11		56
57	45	45	17	CIARA	Ciara: The Evolution		57
58	41	33	9	LILY ALLEN	Alright, Still...		20
59	49	49	33	CHRISTINA AGUILERA	Back To Basics		1
60	26	-	2	BABY BOY DA PRINCE	Across The Water		26
61	NEW	1	THIRD DAY	Chronology: Volume One		61	
62	39	23	4	RELIENT K	Five Score And Seven Years Ago		62
63	68	84	37	PINK	I'm Not Dead		63
64	31	-	2	CRIME MOB	Hated On Mostly		31
65	NEW	1	LOS TIGRES DEL NORTE	Detalles Y Emociones		65	
66	42	35	7	GERALD LEVERT	In My Songs		2
67	56	56	3	VARIOUS ARTISTS	Radio Disney Jams 9		56
68	66	60	37	THE RED JUMPSUIT APPARATUS	Don't You Fake It		25
69	54	40	30	BEYONCE	B'Day		2
70	58	57	50	30 SECONDS TO MARS	A Beautiful Lie		36
71	30	-	2	DEVIN THE DUDE	Waitin' To Inhale		30
72	51	44	18	THE SHINS	Wincing The Night Away		2
73	43	32	10	VARIOUS ARTISTS	Grammy Nominees 2007		3
74	70	61	62	JOSH TURNER	Your Man		2
75	62	53	23	MY CHEMICAL ROMANCE	The Black Parade		2
76	71	71	26	THE KILLERS	Sam's Town		2
77	NEW	1	THA DOGG POUND	Dogg Chit		77	
78	63	55	47	RED HOT CHILI PEPPERS	Stadium Arcadium		2
79	57	46	26	EVANESCENCE	The Open Door		1
80	75	62	37	RODNEY ATKINS	If You're Going Through Hell		3
81	61	51	21	KEITH URBAN	Love, Pain & The Whole Crazy Thing		3
82	69	58	21	SUGARLAND	Enjoy The Ride		4
83	60	37	17	SOUNDTRACK	Dreamgirls		1
84	59	42	10	PRETTY RICKY	Late Night Special		1
85	RE-ENTRY	16	SOUNDTRACK	Happy Feet		51	
86	73	64	42	THREE DAYS GRACE	One - X		5
87	44	41	21	VARIOUS ARTISTS	NOW 23		2
88	20	-	2	INSANE CLOWN POSSE	The Tempest		20
89	50	25	4	KORN	MTV Unplugged		9
90	104	74	18	THE BEATLES	Love		1
91	79	63	6	TOBYMAC	(portable sounds)		10
92	67	50	81	THE PUSSYCAT DOLLS	PCD		5
93	74	73	9	KATHARINE MCPHEE	Katharine McPhee		2
94	64	-	2	WILLIE NELSON / MERLE HAGGARD / RAY PRICE	Last Of The Breed		84
95	82	68	8	ASHLEY TISDALE	Headstrong		5
96	65	52	4	SOUNDTRACK	300		52
97	NEW	1	GRUPO BRYNDIS	Solo Pienso En Ti		97	
98	35	-	2	STEPHEN MARLEY	Mind Control		35
99	85	87	24	DIERKS BENTLEY	Long Trip Alone		1
100	87	70	85	BRAD PAISLEY	Time Well Wasted		2

NOW 24
Not counting variations like "Now 1s," 250,000 copies marks the lowest opening sales for this series since "Now 13" in 2003.

At No. 9, it's Elton John's first top 10 album since 1997, when "The Big Picture" also started at No. 9.

Second solo hits package bows higher than her first, "Timespace," which hit No. 30 in 1991.

Album, like lead single "Grace Kelly," already topped U.K. charts. Begins with 30,000 in the United States.

Though the album bows higher than her last (No. 44 in 2003), it sells 1,000 fewer in its first week (23,000).

THE BILLBOARD 200 ARTIST INDEX

8BALL & MJG	REJECTS	ANDREW BIRO	JUANITA BYNUM	CIARA	FINGER ELEVEN	GRUPO BRYNDIS	NORAH JONES	JOHN LEGEND
30 SECONDS TO MARS	GARY ALLAN	MARY J BLIGE	MARY J BLIGE	CLUTCH	FLYLEAF	JUAN LUIS GUERRA	JOHN LEGEND	GERALD LEVERT
TRACE ADKINS	LILY ALLEN	BLUE OCTOBER	LOU LOMAX	CRIME MOB	THE FRATELLI	Y 440	LIL FLIP	LIL FLIP
CHRIS TINA AGUILERA	AMBERLIN	BOW WOW	LOS CAMINANTES	BILLY CURRINGTON	THE FRAY	GYM CLASS HEROES	KAISER CHIEFS	LLOYD
AKON	ARCADE FIRE	BREAKING BENJAMIN	MARY CHAPIN	EBINEM	NELLY FURTADO	INSANE CLOWN POSSE	MAT KEARNEY	JENNIFER LOPEZ
ALANIS MORISSETTE	ROONEY ATKINS	BROOKS & DUNN	CARPENTER	BILLY G. WALL	EVANESCENCE	IVY QUEEN	KIDZ BOP KIDS	JENNIFER LOPEZ
ALANIS MORISSETTE	AUGUSTANA	CHRIS BROWN	JASON MICHAEL	DAUGHTRY	THE GAME	HASTE THE DAY	THE KILLERS	LUDACRIS
THE ALL-AMERICAN	BEYONCE	BUCKCHERRY	CARROLL	PAULA DEANDA	GNARLS BARKLEY	HELLOGOODBYE	KORN	MACHINE HEAD
		BULLET FOR MY VALENTINE	JOHNNY CASH	DEVIN THE DUDE	GOOD CHARLOTTE	HINDER	ALAN JACKSON	MADINA LAKE
		JARREAU	CASTING CROWNS	DIDDY	MACY GRAY	ELTON JOHN	JAY-Z	MANA
		DIERKS BENTLEY	CELTIC WOMAN	DISTURBED	JOSH GROBAN	VANESSA HUGHES	JIM JONES	MADINA LAKE
		BEYONCE	KENNY CHESNEY	DIXIE CHICKS			LCD SOUNDSYSTEM	STEPHEN MARLEY

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in the human head.

There are 7 continents
in the world.

There are 7 spots on
the average ladybug.

There are 7 days
in the week.

There are 7 wonders of
the Ancient World.

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APR 14 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
101	52	24	JAMES MORRISON POLYDOR 098253/INTERSCOPE (10.98)	Undiscovered		24
102	80	66	LUCINDA WILLIAMS LOST HIGHWAY 006938* (13.98)	West		14
103	83	67	BLUE OCTOBER UNIVERSAL MOTOWN 006262 UMRG (9.98)	Foiled		29
104	108	104	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		1
105	NEW	1	IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento		105
106	95	92	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		7
107	106	123	VANESSA HUGHES HOLLYWOOD 162638 (13.98)	V		24
108	90	80	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
109	81	47	SEVENDUST 7BROS 100437/ASYLUM (18.98)	Alpha		14
110	NEW	1	THE JOHN BUTLER TRIO JARRAH ATLANTIC 101649 AG (13.98)	Grand National		110
111	77	2	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon		77
112	53	76	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope		20
113	84	48	THE FRATELLIS CHERRYTREE/OTOP THE GUN/ISLAND 008561/INTERSCOPE (9.98)	Costello Music		48
114	98	96	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia		2
115	86	69	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. (18.98)	Awake		
116	96	78	VAN MORRISON MAINHATTAN 84224/BLG (18.98)	Van Morrison At The Movies		35
117	88	65	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		
118	93	75	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		
119	107	108	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15		41
120	92	72	BIRDMAN & LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		
121	91	95	SNOW PATROL POLYDOR A&M 006675 INTERSCOPE (13.98)	Eyes Open		27
122	99	82	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy		
123	121	113	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	III		7
124	103	83	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe		
125	105	94	JOHN LEGEND G.O.O./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		
126	113	99	HELLOGOODBYE DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!		13
127	116	101	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98)	Dangerous Man		3
128	110	90	U2 ISLAND 008027/INTERSCOPE (13.98)	U218: Singles		12
129	101	79	BOW WOW COLUMBIA 67932/SONY MUSIC (18.98)	The Price Of Fame		6
130	150	150	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		108
131	122	107	SALIVA ISLAND 008107/IDJMG (13.98)	Blood Stained Love Story		19
132	100	98	OMARION T.U.G./EPIC COLUMBIA 61038*/SONY MUSIC (18.98)	21		
133	114	86	JASON MICHAEL CARROLL ARISTA NASHVILLE 01467/SBN (12.98)	Waitin' In The Country		8
134	124	115	SILVERSN PICKUPS DANGERBIRD 009* (11.98)	Carnavas		80
135	46	2	LCD SOUNDSYSTEM DFA 85114/CAPITOL (12.98)	Sound Of Silver		46
136	123	121	INCUBUS IMMORTAL/EPIC 83852/SONY MUSIC (18.98)	Light Grenades		
137	111	77	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
138	94	89	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		
139	166	152	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir		4
140	126	97	VARIOUS ARTISTS VERITY WORD/CURB/EMI CMG 02499/ZOMBA (19.98)	WOW Gospel 2007		21
141	125	103	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98)	Stand Still, Look Pretty		14
142	115	93	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		
143	RE-ENTRY	23	JUANITA BYNUM FLOW 9301 (17.98)	A Piece Of My Passion		40
144	147	128	VARIOUS ARTISTS WORD/CURB/PROVIDENT-INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007		38
145	155	135	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love		53
146	146	129	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean		37
147	119	83	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		31
148	144	122	GEORGE STRAIT MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural		3
149	134	126	VARIOUS ARTISTS PROVIDENT-INTEGRITY/EMI CMG/WORD-CURB 887145/WARNER BROS. (22.98)	WOW Hymns		100
150	131	109	KELLIE PICKLER BNA 01197/SBN (18.98)	Small Town Girl		9

Reggaeton diva, who has been charting since 1999, reaches The Billboard 200 for the first time (9,000).

Group also bows at No. 1 on Top Heatseekers with act's best sales week ever (8,000).

Debut album from rock act Madina Lake (No. 154), led by twin brothers who once won an episode of "Fear Factor."

Thanks to release of a limited edition deluxe CD/DVD package, the album sees 28% gain.

Saxophonist has been releasing albums since 1989, but this is his first to reach the big chart (4,000). Bows at No. 2 on Contemporary Jazz.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
151	97	110	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards		96
152	139	125	FANTASIA J 78962/RMG (18.98)	Fantasia		19
153	135	117	THE ALL-AMERICAN REJECTS DOGHOUSE 004791*/INTERSCOPE (13.98)	Move Along		
154	NEW	1	MADINA LAKE ROADRUNNER 18085 (11.98)	From Them, Through Us, To You		154
155	148	144	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		6
156	129	106	VARIOUS ARTISTS SONY BMG/WARNER MUSIC GROUP 03826/SDNY BMG (18.98)	Totally Country 6		18
157	136	157	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		2
158	76	2	ANDREW BIRD FAT POSSUM 1058* (16.98)	Armchair Apocrypha		76
159	137	163	PAOLO NUTINI ATLANTIC 94634/AG (15.98)	These Streets		48
160	120	100	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		
161	143	114	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		33
162	102	27	TYPE O NEGATIVE STEAMHAMMER 9919/SPV (17.98)	Dead Again		27
163	127	116	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		
164	NEW	1	VARIOUS ARTISTS VI 000870/MAGNETE (14.98)	Don Omar Presenta: El Pentagono		164
165	141	102	MARCO ANTONIO SOLIS FONOVISA 353066/UG (12.98)	La Historia Continua... Parte III		91
166	153	130	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown		2
167	138	138	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live		124
168	158	148	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose		
169	171	175	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right		11
170	133	105	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98)	Kingdom Come		2
171	151	3	VARIOUS ARTISTS REUNION 10823 (17.98)	Glory Revealed: The Word Of God In Worship		151
172	118	142	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose		118
173	130	151	FLYLEAF OCTONE 50005 (9.98)	Flyleaf		60
174	78	2	EL-P DEFINITIVE JUX 137* (15.98)	I'll Sleep When You're Dead		78
175	165	159	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days		
176	168	164	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison		128
177	175	186	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio		3
178	178	158	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		
179	163	136	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection		16
180	154	131	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor		70
181	149	112	SOUNDTRACK ATLANTIC 94678/AG (18.98)	Tyler Perry's Daddy's Little Girls		34
182	142	81	MARY CHAPIN CARPENTER ZOE 431111/ROUNDER (17.98)	The Calling		59
183	145	147	PAULA DEANDA ARISTA 81611/RMG (11.98)	Paula DeAnda		54
184	128	111	GEORGE BENSON & AL JARREAU MONSTER 2316/CINCINNATI (18.98)	Givin' It Up		58
185	162	141	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		
186	161	132	ANBERLIN TOOTH & NAIL 73673 (15.98)	Cities		19
187	169	165	STONE SOUR ROADRUNNER 619073 (18.98)	Come What(ever) May		
188	132	91	SOUNDTRACK WARNER SUNSET/ATLANTIC 101537/AG (18.98)	Music And Lyrics		63
189	177	173	CHRIS TOMLIN SIXSTEPS 62828/SPARROW (17.98)	See The Morning		15
190	173	155	EMINEM SHADY AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
191	NEW	1	KIM WATERS SHANACHIE 5147 (18.98)	You Are My Lady		191
192	179	177	DISTURBED REPRISE 49433/WARNER BROS. (18.98)	Ten Thousand Fists		
193	198	200	MUSE WARNER BROS. 44294 (15.98)	Black Holes And Revelations		
194	189	174	CASTING CROWNS BEACH STREET 10770/REUNION (17.98)	Lifesong		
195	193	167	BILL ENGVALL JACK/WARNER BROS. (NASHVILLE) 43272/WRN (18.98)	15 Degrees Off Cool		93
196	181	162	RISE AGAINST GEFFEN 006978/INTERSCOPE (11.98)	The Sufferer & The Witness		10
197	NEW	1	VARIOUS ARTISTS STAX 2294/CINCINNATI (18.98)	Interpretations: Celebrating The Music Of Earth, Wind & Fire		197
198	89	2	HASTE THE DAY SOLID STATE 71671 (15.98)	Pressure The Hinges		89
199	157	118	LOS CAMINANTES SONY BMG NORTE 05302 (12.98)	La Historia... Lo Mas Chulo, Chulo, Chulo		102
200	192	169	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		6

JOHN MAYER43	NAS142	OMARION132	CORINNE BAILEY RAE35	SALIVA131	JOSS STONE8	HAPPY FEET85	THIRD DAY61	THEIR WAY!14	MUSIC OF EARTH, WIND & FIRE197	HANK WILLIAMS JR.179
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MIKA29	STEVE NICKS21	PRETTY RICKY84	THE RED JUMPSUIT APPARATUS68	SILVERSN PICKUPS134	THE HOT CHILI PEPPERS78	ASHLEY TISDALE95	UNK130	EMINEM PRESENTS: THE RE-UP118	WIND & FIRE197	THE WRECKERS141
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VAN MORRISON116			RISE AGAINST196	SOUNDTRACK96	WIND-UP 13112 (18.98)	CARS155	GRAMMY NOMINEES 200773	WOW HITS 2007144	WOW HYMNS149	YOUNG JEEZY47
MUSE153				SOUNDTRACK96	MCA NASHVILLE 006023/UMGN (13.98)	DREAMGIRLS83	INTERPRETATIONS: CELEBRATING THE MUSIC OF EARTH, WIND & FIRE197	WOW HITS 2007144	WOW HYMNS149	YOUNG JEEZY47
MUSIO SOULCHILD20				SOUNDTRACK96	DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	HANNAH MONTANA24	INTERPRETATIONS: CELEBRATING THE MUSIC OF EARTH, WIND & FIRE197	WOW HITS 2007144	WOW HYMNS149	YOUNG JEEZY47
MY CHEMICAL ROMANCE75				SOUNDTRACK96	WIND-UP 13112 (18.98)		INTERPRETATIONS: CELEBRATING THE MUSIC OF EARTH, WIND & FIRE197	WOW HITS 2007144	WOW HYMNS149	YOUNG JEEZY47

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Nielsen SoundScan

Billboard HOT 100

APR 14 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
2	2	12	THIS IS WHY I'M HOT	MIMS (CAPITOL)
3	3	18	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
4	9	11	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
5	10	15	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
6	6	17	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	8	15	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
8	7	19	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
9	11	11	GLAMOROUS	FERGIE (WILL I AM A&M/INTERSCOPE)
10	5	23	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
11	4	18	ICE BOX	OMARION (T.U.G./COLUMBIA)
12	12	9	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
13	13	7	CUPID'S CHOKEHOLD	GYM CLASS HEROES (MCA/AMERICA/FUELED BY RAMEN/ATLANTIC/LAVA)
14	17	7	BECAUSE OF YOU	NE-YO (DEF. JAM/IDJMG)
15	16	8	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
16	23	4	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
17	15	12	BUDDY	MUSIQ SOULCHILD (ATLANTIC)
18	26	5	LIKE A BOY	CIARA (LAFACE/ZOMBA)
19	14	24	IRREPLACEABLE	BEYONCE (COLUMBIA)
20	20	29	HOW TO SAVE A LIFE	THE FRAY (EPIC)
21	16	12	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF. JAM/IDJMG)
22	21	16	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
23	24	10	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
24	30	30	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
25	19	17	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)

1,065 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)
26	25	25	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
27	36	7	2 STEP	UNK (BIG OOMP/KOCH)
28	45	5	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)
29	37	6	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE)
30	32	10	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CURB)
31	46	4	U + UR HAND	PINK (LAFACE/ZOMBA)
32	27	19	POPPIN'	CHRIS BROWN FEAT. JAY Z (JIVE/ZOMBA)
33	34	9	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
34	41	4	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
35	31	11	BEER IN MEXICO	KENNY CHESNEY (BNA)
36	22	20	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF. JAM/IDJMG)
37	61	2	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
38	29	29	WALK IT OUT	UNK (BIG OOMP/KOCH)
39	38	7	STAND	RASCAL FLATTS (LYRIC STREET)
40	43	3	SETTLIN'	SUGARLAND (MERCURY)
41	42	15	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
42	44	5	PLEASE DON'T GO	TANK (GOOBY GAME/BLACKGROUND/UNIVERSAL MOTOWN)
43	40	23	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
44	48	10	I'LL WAIT FOR YOU	JOE NICHOLS (UNIVERSAL SOUTH)
45	39	20	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF. JAM/IDJMG)
46	50	11	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
47	33	20	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
48	49	9	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
49	56	3	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE ZOMBA)
50	53	6	HIGH MAINTENANCE WOMAN	TOBY KEITH (SHOW DOGG NASHVILLE)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 IT'S NOT OVER	DAUGHTRY (RCA/RMG)
2	3	15	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
3	2	16	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
4	5	19	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
5	4	43	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
6	6	42	HOW TO SAVE A LIFE	THE FRAY (EPIC)
7	10	12	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
8	9	9	LITTLE WONDERS	ROB THOMAS (MELISMA/ATLANTIC)
9	8	21	IT ENDS TONIGHT	THE ALL-AMERICAN JECKS (DOGHOUSE/INTERSCOPE)
10	7	41	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
11	12	23	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
12	13	10	LOOK AFTER YOU	THE FRAY (EPIC)
13	15	16	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
14	11	33	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
15	16	10	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)
16	21	20	U + UR HAND	PINK (LAFACE/ZOMBA)
17	18	11	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
18	17	17	IRREPLACEABLE	BEYONCE (COLUMBIA)
19	20	21	LEAVE THE PIECES	THE WRECKERS (MAVERICK WARNER BROS.)
20	22	14	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
21	-	1	MAKES ME WONDER	MARIONNE (A&M/OCTONE/INTERSCOPE)
22	19	20	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)
23	25	6	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
24	27	12	COLORFUL	ROCCO DELUCA & THE BURDEN (IRONWORKS)
25	26	9	NEW SHOES	PAOLO NATINI (ATLANTIC)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	31	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
2	2	24	HOW TO SAVE A LIFE	THE FRAY (EPIC)
3	3	25	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
4	4	49	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
5	5	46	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
6	6	41	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
7	7	26	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
8	8	25	HURT	CHRISTINA AGUILERA (RCA/RMG)
9	9	31	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
10	10	48	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
11	11	13	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
12	12	12	IRREPLACEABLE	BEYONCE (COLUMBIA)
13	13	11	CHANGE	KIMBERLEY LOCKE (CURB-REPRISE)
14	14	10	RAINCOAT	KELLY SWEET (RAZOR & TIE)
15	16	5	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J.RMG)
16	15	9	MY LITTLE GIRL	TIM MCGRAW (CURB-REPRISE)
17	-	1	EVERYTHING	MICHAEL BUBLE (143 REPRISE)
18	21	5	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
19	19	5	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)
20	17	13	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UME)
21	20	8	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG)
22	23	3	FEBRUARY SONG	JOSH GROBAN (143 REPRISE)
23	18	10	ORDINARY MIRACLE	SARAH MCLACHLAN (SONY CLASSICAL)
24	24	14	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
25	25	2	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	7	13	#1 THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
2	5	5	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
3	2	9	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM A&M/INTERSCOPE)	
4	3	10	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
5	4	6	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
6	1	2	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
7	6	11	CUPID'S CHOKEHOLD	GYM CLASS HEROES (MCA/AMERICA/FUELED BY RAMEN/ATLANTIC/LAVA)	
8	8	5	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
9	-	1	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CURB)	
10	9	11	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
11	12	6	U + UR HAND	PINK (LAFACE/ZOMBA)	
12	10	16	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
13	11	19	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
14	22	7	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF. JAM/IDJMG)	
15	23	5	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE ZOMBA)	
16	14	10	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (UNIVERSAL REPUBLIC)	
17	19	4	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
18	13	6	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	
19	17	11	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
20	15	20	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
21	21	6	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
22	18	9	OVER IT	KATHARINE MCPHEE (RCA/RMG)	
23	20	28	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
24	16	22	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
25	24	29	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	50	3	THE RIVER	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
27	25	14	ICE BOX	OMARION (T.U.G./COLUMBIA)	
28	34	3	WITH LOVE	HILARY DUFF (HOLLYWOOD)	
29	28	5	HOME	DAUGHTRY (RCA/RMG)	
30	27	25	WALK IT OUT	UNK (BIG OOMP/KOCH)	
31	32	27	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
32	36	28	FERGALICIOUS	FERGIE (WILL I AM A&M/INTERSCOPE)	
33	35	3	LIKE A BOY	CIARA (LAFACE/ZOMBA)	
34	-	1	TICKS	BRAD PAINLEY (ARISTA NASHVILLE)	
35	33	23	IRREPLACEABLE	BEYONCE (COLUMBIA)	
36	36	4	2 STEP	UNK (BIG OOMP/KOCH)	
37	29	23	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	
38	44	4	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE ZOMBA)	
39	54	2	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
40	58	7	GRACE KELLY	MIKA (CASABLANCA/UNIVERSAL REPUBLIC)	
41	41	20	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
42	45	18	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	
43	42	2	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE)	
44	38	26	BOSTON	AUGUSTANA (EPIC)	
45	31	25	WE FLY HIGH	JIM JONES (KOCH)	
46	63	2	DOE BOY FRESH	THREE 6 MAFIA FEAT. CHAMILLIONAIRE (HYPHONIX MINDS/COLUMBIA)	
47	43	32	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
48	46	7	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	
49	37	5	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF. JAM/IDJMG)	
50	47	4	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	35	13	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	
52	40	18	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	
53	55	9	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
54	56	51	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
55	44	15	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
56	-	1	READ MY MIND	THE KILLERS (ISLAND/IDJMG)	
57	52	28	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
58	62	3	LOOK AFTER YOU	THE FRAY (EPIC)	
59	54	12	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	
60	46	16	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF. JAM/IDJMG)	
61	75	3	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
62	-	1	ROCKSTAR	NICKELBACK (ROADRUNNER)	
63	71	4	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	
64	61	38	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
65	64	29	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
66	69	13	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
67	66	46	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
68	65	42	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
69	60	38	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
70	72	10	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	
71	59	29	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	
72	70	12	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	
73	-	36	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
74	73</				

APR 14 2007 POP Billboard

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	1	#1 THE SWEET ESCAPE	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
2	2	1	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	1	1	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.A.M./A&M/INTERSCOPE)
4	4	1	CUPID'S CHOKEHOLD	GYN CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
5	9	5	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
6	6	7	THIS IS WHY I'M HOT	MIMS (CAPITOL)
7	3	4	BEAUTIFUL LIAR	BEYONCÉ & SHAKIRA (MUSIC WORLD/COLUMBIA)
8	7	1	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
9	8	1	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
10	10	2	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
11	13	1	U + UR HAND	PINK (LAFACE/ZOMBA)
12	14	1	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
13	12	1	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
14	18	9	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
15	15	3	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
16	11	6	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
17	16	1	ICE BOX	OMARION (T.U.G./COLUMBIA)
18	-	1	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CURB)
19	24	3	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
20	26	9	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
21	21	9	OVER IT	KATHARINE MCPHEE (RCA/RMG)
22	23	1	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
23	19	1	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
24	20	2	IRREPLACEABLE	BEYONCÉ (COLUMBIA)
25	17	2	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
26	34	8	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGS/DEF JAM/IDJMG)
27	40	6	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
28	29	4	I'M A FLIRT	R. KELLY OR BOW WOW FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)
29	2	2	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
30	46	8	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
31	37	4	WITH LOVE	HILARY DUFF (HOLLYWOOD)
32	28	1	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
33	31	2	FERGALICIOUS	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
34	32	2	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
35	36	2	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
36	22	1	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
37	41	1	HOME	DAUGHTRY (RCA/RMG)
38	25	1	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
39	30	5	THE RIVER	GOOD CHARLOTTE (DAYLIGHT/EPIC)
40	44	1	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
41	-	1	BOSTON	AUGUSTANA (EPIC)
42	30	2	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
43	1	2	WALK IT OUT	UNK (BIG DIMP/KOCH)
44	36	1	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
45	31	1	LIKE A BOY	CIARA (LAFACE/ZOMBA)
46	33	1	HERE (IN YOUR ARMS)	HELLO GOODBYE (DRIVE-THRU/SANCTUARY)
47	4	1	WE FLY HIGH	JIM JONES (KOCH)
48	-	1	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
49	53	1	LOOK AFTER YOU	THE FRAY (EPIC)
50	42	2	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)

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POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	1	#1 THE SWEET ESCAPE	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
2	1	1	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
3	6	1	CUPID'S CHOKEHOLD	GYN CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	☆
4	4	1	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
5	3	1	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
6	7	1	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.A.M./A&M/INTERSCOPE)	☆
7	5	1	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
8	8	1	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	14	1	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
10	11	1	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
11	10	1	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	☆
12	21	1	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
13	15	1	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
14	17	1	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
15	9	1	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
16	24	1	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
17	16	1	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
18	13	1	IRREPLACEABLE	BEYONCÉ (COLUMBIA)	☆
19	18	1	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	☆
20	25	1	BEAUTIFUL LIAR	BEYONCÉ & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
21	2	1	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
22	26	1	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
23	29	1	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
24	23	1	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
25	20	1	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆

27 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	30	5	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
27	19	1	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
28	6	1	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	☆
29	27	9	OVER IT	KATHARINE MCPHEE (RCA/RMG)	☆
30	-	1	MAKES ME WONDER	MAROONS (A&M/OCTONE/UNIVERSAL)	☆
31	28	2	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
32	37	1	BOSTON	AUGUSTANA (EPIC)	☆
33	34	9	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	☆
34	3	2	FERGALICIOUS	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)	☆
35	36	7	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
36	40	2	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
37	39	7	WITH LOVE	HILARY DUFF (HOLLYWOOD)	☆
38	32	2	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
39	46	6	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	☆
40	42	9	LOOK AFTER YOU	THE FRAY (EPIC)	☆
41	38	2	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
42	45	5	STOLEN	DASHBOARD CONFESIONAL (VAGRANT/INTERSCOPE)	☆
43	50	2	HOME	DAUGHTRY (RCA/RMG)	☆
44	30	1	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆
45	41	2	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
46	48	2	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
47	47	1	WE FLY HIGH	JIM JONES (KOCH)	☆
48	-	1	I TRIED	BONE THRU'S IN HARMONY FEAT. AKON (FULL SURVIVE/INTERSCOPE)	☆
49	48	4	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
50	-	1	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆

POP 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 LISTEN	BEYONCÉ (MUSIC WORLD/COLUMBIA)
2	2	5	ALL MY LIFE	BILLY JOEL (COLUMBIA)
3	3	2	PRETENDER	T. SMITH (VIBANT/FACE2FACE)
4	5	9	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
5	4	10	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
6	7	14	MADE TO LOVE	TOBYMAC (FOREFRONT)
7	11	9	GET TO THE MONEY	RECC (BULLS EYE/FACE2FACE)
8	9	52	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
9	8	13	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
10	12	3	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
11	22	2	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)
12	10	7	TO GO HOME	M. WARD (MERGE)
13	18	3	LITTLE ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
14	13	40	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
15	16	2	GOT BUMP IN DA TRUNK	SHUGBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)
16	27	9	THIS IS WHY I'M HOT	MIMS (CAPITOL)
17	26	25	RING THE ALARM	BEYONCÉ (COLUMBIA)
18	14	9	COME CLOSE	3D (BODY HEAD)
19	20	12	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
20	19	4	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
21	48	3	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)
22	-	35	COOL AID	LIL BASS FEAT. JI MONEY (PIPELINE)
23	-	1	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
24	25	21	THE PERFECT DRUG	NINE INCH NAILS (NOTHING/INTERSCOPE)
25	23	2	BOY LOOKA HERE	RICH BOY (ZONE 4/INTERSCOPE)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/Score/Chart Rank

POP 100 AIRPLAY

AVRIL LAVIGNE	Girlfriend	RMG (73.8)	16
BEYONCÉ & SHAKIRA	Beautiful Liar	COLUMBIA (65.0)	28
NE-YO	Because Of You	IdJMG (66.1)	23
HINDER	Better Than Me	UNIVERSAL REPUBLIC (77.2)	28
AUGUSTANA	Boston	EPIC (68.9)	32
THE FRAY	Look After You	EPIC (70.6)	40
MAT KEARNEY	Nothing Left To Lose	COLUMBIA (69.0)	49
☆	30 SECONDS TO MARS	The Kill (Bury Me) VIRGIN (65.0)	-
PAULA DEANDA	Forever	GEFFEN (70.3)	-
THREE DAYS GRACE	Pain	ZOMBA (72.5)	-

ADULT TOP 40

FALL OUT BOY	This Ain't A Scene, It's An Arms Race	IdJMG (65.8)	20	
HINDER	Better Than Me	UNIVERSAL REPUBLIC (78.1)	20	
THE KILLERS	Read My Mind	IdJMG (69.5)	30	
☆	BON JOVI	(You Want To) Make A Memory	IdJMG (72.6)	46
QUEEN	Time After Time	EPIC (71.1)	-	

ADULT CONTEMPORARY

FIVE FOR FIGHTING	The Riddle	COLUMBIA (65.3)	5
CORINNE BAILEY RAE	Put Your Records On	CAPITOL (65.5)	5
NICKELBACK	Far Away	LAVA (78.4)	5
JIM CRICKMAN FEAT. LADY ANTEBELLUM	Never Alone	SLG (71.7)	1E

MODERN ROCK

RISE AGAINST	Prayer Of The Refugee	GEFFEN (68.1)	11	
PLAID	White T's	Hey There Delilah	HOLLYWOOD (75.9)	1E
DAUGHTRY	It's Not Over	RMG (65.9)	17	
FINGER ELEVEN	Paralyzing Wind-Up	(68.9)	24	
COLD WAR KIDS	Hang Me Up To Dry	LAVA (74.4)	2E	
BULLET FOR MY VALENTINE	All These Things I Hate (Revolve Around Me)	ZOMBA (66.9)	3C	
TOOL	Jambi	ZOMBA (74.4)	3E	
GOOD CHARLOTTE FEAT. M. SHADOWS AND SYMISTER GATES	The River	EPIC (66.1)	-	

TOP
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
			IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	HOT SHOT DEBUT	1	#1 YOUNG BUCK G-UNIT 009030*/INTERSCOPE (13.98)	Buck The World		1
2	NEW	1	MIMS CAPITOL 84824 (12.98)	Music Is My Savior		1
3	NEW	1	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAP TOL (18.98)	NOW 24		1
4	NEW	1	REDMAN DEF JAM 003309/IDJMG (13.98)	Red Gone Wild		1
5	NEW	1	LIL' FLIP ASYLUM 43269/WARNER BROS. (18.98)	I Need Mine \$\$		1
6	2	1	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
7	7	20	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		1
8	3	2	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		1
9	NEW	1	PRODIGY THE INFAMOUS 5534/KOCH (17.98)	Return Of The Mac		1
10	5	3	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy		1
11	6	6	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
12	1	2	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
13	4	3	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High		1
14	NEW	1	MACY GRAY WILL.I.AM/GEFFEN 008576*/INTERSCOPE (13.98)	BIG		1
15	3	3	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale		1
16	13	8	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
17	2	2	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		1
18	10	2	CRIME MOB CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		1
19	15	9	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
20	12	7	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
21	19	11	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		10
22	17	11	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
23	16	34	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
24	NEW	1	THA DOGG POUND GANGSTA ADVISORY 5539/KOCH (17.98)	Dogg Chit		24
25	17	17	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
26	20	10	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
27	2	2	BABY BOY DA PRINCE EXTREME/TAKE FOY/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕	Across The Water		1
28	NEW	1	VARIOUS ARTISTS STAX 2294/CONCORD (18.98)	Interpretations: Celebrating The Music Of Earth, Wind & Fire		1
29	2	2	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		1
30	16	16	FANTASIA J 78962/RMG (18.98)	Fantasia		1
31	17	17	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
32	31	31	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		2
33	23	6	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
34	21	11	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
35	27	18	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		1
36	33	30	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
37	25	18	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		2
38	26	18	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		1
39	29	28	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
40	34	23	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		1
41	18	2	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control		18
42	31	25	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		2
43	39	9	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		3
44	32	24	JAY-Z ROC-A-FELLA/DEF JAM 009045*/IDJMG (19.98) ⊕	Kingdom Come		2
45	43	40	GREATEST GAINER UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
46	36	35	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
47	42	70	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
48	37	33	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy		1
49	35	20	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
50	41	38	SNOOP DOGG OOGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		1
51	40	6	B.G. AND THE CHOPPER CITY BOYZ CHOPPA CITY 5700/KOCH (17.98)	We Got This		4
52	45	15	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		1
53	46	66	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
54	48	33	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
55	47	17	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
			IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
56	54	48	JIM JONES KOCH 5964 (17.98)	Husler's P.O.M.E. (Product Of My Environment)		1
57	53	44	BRIAN MCKNIGHT WARNER BROS 44463 (18.98)	Ter		3
58	49	45	SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight		16
59	50	46	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		1
60	52	41	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ BOSS HOGG OUTLAWZ 5526/KOCH (17.98)	Serve & Collect		10
61	62	50	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		32
62	38	2	HAYSTAK STREET FLAVOR/40 WEST 7920/STREET LEVEL (15.98)	Crackavelli		38
63	51	43	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die Born 2 Live		3
64	75	78	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71015/ZOMBA (18.98)	Hero		3
65	58	51	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
66	56	53	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
67	64	57	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
68	67	58	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Eock: The Fed Story		10
69	64	65	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
70	74	71	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.93)	The Gospel According to Patti LaBelle		17
71	73	56	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG #13.98	Fort Of Miami		1
72	57	32	THE MCCLURKIN PROJECT GOSPO CENTRIC 69697/ZOMBA (17.98)	We Praise You		32
73	70	60	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 00524*/UMRG (13.98)	Tha Carter II		1
74	9	43	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.48)	New Joc City		1
75	76	85	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP
REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
			IMPRINT & NUMBER / DISTRIBUTING LABEL		
1	1	2	#1 STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
2	3	82	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
3	22	22	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
4	4	79	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
5	5	1	MATISYAHU CNE HAVEN/EPIC 03374/SONY MUSIC ⊕	No Place To Be	
6	6	1	MATISYAHU CR/EPIC 97695*/SONY MUSIC	Youth	
7	3	3	MATISYAHU CR/EPIC 96464/SONY MUSIC	Live At Stubbs	
8	8	1	RICHIE SPICE 5TH ELEMENT 1748*/VP ⊕	In The Streets To Africa	
9	7	2	BOB MARLEY ST. CLAIR 5277	Forever Gold	
10	11	73	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMR/IDJMG	Africa Unite: The Singles Collection	
11	1	1	JOSEPH ISRAEL LIONS OF ISRAEL 7738	Go In Are The Days	
12	10	10	JONNY GREENWOOD TROJAN 80565/SANCTUARY	Jonny Greenwood Is The Controller	
13	41	41	VARIOUS ARTISTS VP 1759* ⊕	Reggae Gold 2006	
14	12	29	BUJU BANTON GARGAMEL 10014*	Too Bad	
15	13	13	VARIOUS ARTISTS VP 1770*	Strictly The Best Vol. 36	

BETWEEN THE BULLETS rgeorge@billboard.com

YOUNG BUCK PLUCKS FIRST NO. 1

Young Buck's second major-label release grants him his first No. 1 album, as "Buck the World" pockets the Hot Shot Debut on Top R&B/Hip-Hop Albums.

The rapper's latest takes hold at No. 3 on The Billboard 200 with a respectable 140,000 units. However, it's off by 54% when compared with first-week receipts of his "Straight Outta Ca\$h-ville" when it opened at the same mark in 2004.



On R&B/Hip-Hop Albums, R. Kelly's "Happy People/U Saved Me" blocked "Ca\$h-ville" from No. 1. A year later, an album of pre-G Unit material, "T.I.P.," on indie label Mass Appeal, became his third entry on the chart, peaking at No. 11.

Noteworthy, too, is the return of Redman with "Red Gone Wild" at No. 4, his first album since "Malpractice" bowed at No. 1 on R&B/Hip-Hop in 2001. —Raphael George

APR 14 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	18	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
3	3	12	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
4	5	15	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
5	13	9	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
6	4	39	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
7	10	8	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
8	15	7	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
9	7	19	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆
10	14	17	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
11	18	9	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
12	16	11	2 STEP	UNK (BIG OOMP/KOCH)	☆
13	8	32	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
14	11	22	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
15	6	22	ICE BOX	DMARION (T.U.G./COLUMBIA)	☆
16	9	16	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
17	12	22	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
18	31	5	GET IT SHAWTY	LLDYD (THE INC./UNIVERSAL MOTOWN)	☆
19	24	10	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
20	27	5	WHEN I SEE U	FANTASIA (J/RMG)	☆
21	17	25	PROMISE	CIARA (LAFACE/ZOMBA)	☆
22	21	13	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
23	23	36	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
24	19	15	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
25	25	37	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	29	28	1 UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
2	27	7	1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
3	28	30	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
4	29	39	PARTY LIKE A ROCK STAR	DA SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
5	30	22	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
6	31	26	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
7	32	33	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
8	33	25	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
9	32	13	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
10	35	37	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	☆
11	36	51	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
12	37	41	IT'S ME SNITCHES	SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
13	38	38	COME WITH ME	SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
14	39	7	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
15	41	24	ONE	TYRESE (J/RMG)	☆
16	41	57	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
17	42	35	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
18	43	49	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
19	44	52	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	☆
20	46	43	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
21	46	43	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
22	47	36	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
23	48	50	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
24	49	47	GET BUCK	YOUNG BUCK (G-UNIT/INTERSCOPE)	☆
25	50	42	CIRCLE	MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	24	1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	13	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
3	3	26	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
4	4	13	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
5	5	12	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
6	6	33	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
7	7	28	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
8	11	11	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
9	9	7	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	☆
10	8	36	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
11	12	9	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
12	10	20	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
13	17	6	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
14	14	6	SHOO BE DOO (NO WORDS)	MACY GRAY (WILL.I.AM/GEFFEN)	☆
15	15	15	MORE THAN FRIENDS	FREDDIE JACKSON (ORPHEUS)	☆
16	16	16	WHEN I SEE U	FANTASIA (J/RMG)	☆
17	13	13	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	19	8	DEEPER STILL	RICK JAMES (STONE CITY)	☆
19	20	7	FORCE OF NATURE	SUNSHINE ANDERSON (MUSIC WORLD)	☆
20	21	6	SIMPLE THINGS	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
21	22	10	SEPTEMBER	KIRK FRANKLIN (STAX/CONCORD)	☆
22	25	5	I APOLOGIZE	K-CI (HEAD START/BUNGALO)	☆
23	23	10	HEAVEN	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
24	24	3	TELL ME WHAT WE'RE GONNA DO NOW	JOSS STONE FEAT. COMMON (VIRGIN)	☆
25	29	2	2 PIECES	CARL THOMAS (UMBRELLA/BUNGALO)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	1 UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
2	3	9	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)	☆
3	4	7	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
4	5	9	COME CLOSE	3D (BODY HEAD)	☆
5	6	12	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	☆
6	7	12	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)	☆
7	8	12	AIN'T NO LOVE SONG	CORY L'VEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆
8	9	15	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
9	10	3	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	☆
10	12	10	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
11	14	2	WHAT BOYZ LIKE	PIT & CROW (BLACK 8)	☆
12	11	2	BOY LOOKA HERE	RICH BOY (ZONE 4/INTERSCOPE)	☆
13	18	2	I'M A FLIRT	R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	☆
14	1	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
15	2	1	WORLDWIDE	JACKIE CHAIN (TOUCHSTONE/FACE2FACE)	☆
16	28	1	I REMEMBER...	MEL'SA MORGAN (LU ANN/ORPHEUS)	☆
17	17	1	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
18	18	1	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
19	19	1	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
20	15	36	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
21	25	33	CALL ON ME	JANET & NELLY (VIRGIN)	☆
22	22	1	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆
23	19	2	GET BUCK	YOUNG BUCK (G-UNIT/INTERSCOPE)	☆
24	19	1	U SHOULD'A SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
25	7	1	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	1 DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
2	2	19	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
3	3	20	ICE BOX	DMARION (T.U.G./COLUMBIA)	☆
4	4	12	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆
5	5	21	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
6	6	10	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
7	7	19	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
8	8	9	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	9	9	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
10	10	7	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
11	11	11	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
12	12	13	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (UNIVERSAL REPUBLIC)	☆
13	13	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
14	14	10	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
15	15	11	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
16	16	1	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
17	17	7	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
18	18	6	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
19	19	15	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
20	20	17	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
21	21	1	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
22	22	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
23	23	29	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
24	24	26	2 STEP	UNK (BIG OOMP/KOCH)	☆
25	25	28	WHEN IT WAS ME	PAULA DEANDA (ARISTA/RMG)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE LABEL (Score) Chart Rank

R&B/HIP-HOP AIRPLAY

R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) I'm A Flirt ZOMBA (76.6) 3
 T-PAIN FEAT. YUNG JOC Buy You A Drank (Shawty Snappin') ZOMBA (84.0) 5
 CIARA Like A Boy ZOMBA (73.1) 8
 CRIME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8) 10
 NE-YO Because Of You IDJMG (77.1) 11
 UNK 2 Step KOCH (74.5) 12
 ☆ LLOYD Get It Shawty UNIVERSAL MOTOWN (85.3) 18
 FANTASIA When I See You RMG (82.3) 20
 BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN
 Outta My System COLUMBIA (69.3) 28
 DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL WAYNE, BABY We Takin' Over KOCH (74.3) 35
 SAMMIE Come With Me UNIVERSAL MOTOWN (82.8) 38
 TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (83.2) 43
 ☆ BOBBY VALENTINO Anonymous IDJMG (80.3) 56
 FABOLOUS FEAT. YOUNG JEEZY Diamonds IDJMG (84.5) 63
 ☆ MYA FEAT. LIL WAYNE Lock U Down UNIV. SAL MOTOWN (76.9) -

RHYTHMIC AIRPLAY

TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (80.3) 8
 NE-YO Because Of You IDJMG (77.1) 9
 T-PAIN FEAT. YUNG JOC Buy You A Drank (Shawty Snappin') ZOMBA (72.5) 13
 YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5) 15
 BONE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3) 18
 CIARA Like A Boy ZOMBA (72.5) 21
 BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (76.0) 22
 UNK 2 Step KOCH (74.5) 24
 PAULA DEANDA When It Was Me RMG (70.9) 25
 CRIME MOB Rock Yo Hips WARNER BROS. (67.7) 33
 DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL WAYNE, BABY We Takin' Over KOCH (74.0) 36
 ☆ BOBBY VALENTINO Anonymous IDJMG (75.6) -
 FABOLOUS FEAT. YOUNG JEEZY Diamonds IDJMG (80.9) -
 ☆ MYA FEAT. LIL WAYNE Lock U Down UNIVERSAL MOTOWN (72.1) -

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
1	2	2	#1 LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw Curb	1
2	3	3	WASTED M. BRIGHT (T. V. RIGES, M. GREEN, H. LINDSEY)	Carrie Underwood Arista/Arista Nashville	2
3	1	16	BEER IN MEXICO B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA	3
4	4	6	STAND D. HUFF, R. SCALAPINSKI (B. DALY, D. ORTON)	Rascal Flatts Lyric Street	4
5	6	14	SETTLIN' B. GALLIMORE, A. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland Mercury	5
6	5	5	ANYWAY M. MCBRIDE (A. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA	6
7	7	1	I'LL WAIT FOR YOU B. CANNON, H. ALLEN, B. ANDERSON	Joe Nichols Universal South	7
8	9	9	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith Show Dog Nashville	8
9	1	26	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington Mercury	9
10	1	20	LONG TRIP ALONE B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley Capitol Nashville	10
11	1	15	A WOMAN'S LOVE A. KRAUSS (A. ACKSON)	Alan Jackson Arista Nashville	11
12	13	24	A FEELIN' LIKE THAT M. WRIGHT (D. MURPHY, J. OLAN, K. TRIBBLE)	Gary Allan MCA Nashville	12
13	15	16	MOMENTS J. LEO, T. GENTIFY (A. TATE, S. TATE, D. BERG)	Emerson Drive Midas/New Revolution	13
14	17	5	TICKS F. ROGERS (B. LAISLEY, K. LOVELACE, T. OWENS)	Brad Paisley Arista Nashville	14
15	10	4	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, O. BRYAN, D. BERG)	Keith Urban Capitol Nashville	15
16	16	1	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RODDEN, B. HJWES)	Jack Ingram Big Machine	16
17	20	2	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE (KING, C. BEATHARD, E. HILL)	Tracy Lawrence Rocky Comfort/Cos	17
18	13	21	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA Nashville	18
19	13	23	DON'T MAKE ME B. ROWAN (M. CANNON-GOODMAN, D. BRYAN, D. BERG)	Blake Shelton Warner Bros./WRN	19
20	23	4	GREATEST WRAPPED GAINER T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA Nashville	20
21	21	10	LUCKY MAN M. WRIGHT, R. LUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry Columbia	21
22	22	26	STARTIN' WITH ME J. RITCHIE (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA	22
23	24	3	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. O. RICH)	Big & Rich Warner Bros./WRN	23
24	25	2	JOHNNY CASH M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean Broken Bow	24
25	26	25	DIXIE LLLBABY D. GEHMAN, J. POLLARD (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green BNA	25
26	27	8	TEARDROPS ON MY GUITAR N. CHAPMAN, T. SWIFT, L. ROSE	Taylor Swift Big Machine	26
27	28	12	A DIFFERENT WORLD M. A. MILLER, M. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington Lyric Street	27
28	30	9	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA	28
29	29	11	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church Capitol Nashville	29
30	36	4	THESE ARE MY PEOPLE T. HEWITT (R. LUTHERFORD, D. BERG)	Rodney Atkins Curb	30



Up 1.7 million audience impressions, singer logs his fifth top 10, including "Must Be Do'n' Somethin' Right," which hit No. 1 in December 2005.



Single draws 13.6 million impressions in fourth chart week, the chart's biggest increase (up 4.4 million).



Second single from 2006 winner of USA Network's "Nashville Star" bows with 607,000 impressions at 21 monitored stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	31	15	ISN'T SHE C. BLACK, CAROLINA RAIN, JR. 30 YER, P. DOUGLAS, R. HARBIN	Carolina Rain Equity	31
32	33	9	THAT KIND OF CAY D. HUFF, C. MCGRAW (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton Lyric Street	32
33	32	17	I GOT MORE M. WRIGHT, R. LUTHERFORD (L. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome Columbia	32
34	34	10	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan Capitol Nashville	34
35	37	5	TOUGH C. MORGAN (P. DONNELL, S. T. GALL (M. CRISWELL, J. LEATHERS)	Craig Morgan Broken Bow	35
36	35	39	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE B. B. TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town Equity	35
37	41	10	SAY YES D. DRAKE, J. DECKER (B. JAMES, J. SCHLITZ, J. TURNER)	Cusy Drake Big Machine	37
38	43	9	TENNESSEE J. LEVENTHAL, J. DEPOI (L. HARRP)	The Wreckers Maverick/Warner Bros./WRN	38
39	48	4	DIRTY GIRL G. FUNDIS (R. LUTHERFORD, T. SHAPIRO)	Terri Clark BNA	39
40	45	5	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll Arista Nashville	40
41	38	16	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEONARD, C. SANFORD)	Alison Krauss And John White Rounder	34
42	39	2	(YOU WANT TO) MAKE A MEMORY D. HUFF (L. 300 J. JOVI, R. SAMBOUR, D. CHILD)	Jon Jovi Island/Mercury	39
43	42	11	WHAT I DID LAST NIGHT B. BEAVERS (C. BRITT, B. PINSER)	Catherine Britt RCA	42
44	46	4	SHE AIN'T RIGHT D. JOHNSON (B. THASHER, V. BULANEY, W. MOBLEY)	Lee Brice Asylum/Curb	44
45	52	2	JUST MIGHT HAVE HER RADIO ON NOT LISTED (NOT LISTED)	Trent Tomlinson Lyric Street	45
46	50	10	BOMSHEL STOMP D. HUFF, E. PITTARELLI (B. KRISTOFF, O. E. PITTARELLI, C. CLARK)	Bomshel Curb	46
47	49	9	LAST GOOD TIME FLYNNVILLE TRAIN, D. BARRIE (C. WISEMAN, N. COTY)	Flynnville Train Show Dog Nashville	47
48	HOT SHOT DEBUT	1	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill Curb	48
49	54	2	FAMOUS IN A SMALL TOWN F. LIDDELL, M. BRUCKE (L. LAMBERT, T. HOWARD)	Miranda Lambert Columbia	49
50	NEW	1	GOD DON'T MAKE MISTAKES M. BRIGHT (A. PETRAGLIA, H. LINDSEY)	Jame O'Neal Capitol Nashville	50
51	NEW	1	YOU'RE GONNA LOVE ME B. CANNON (A. GORLEY, B. SIMPSON)	Chris Young RCA	51
52	NEW	1	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADAMS (D. C. LEE, T. LANE)	Trace Adkins Capitol Nashville	52
53	59	2	FALL K. STEGAL (E. MILLS, S. WEAVER, S. MINOR)	Dixie Walker Asylum/Curb	53
54	57	3	MISSING YEARS A. S. MARTIN (P. HOWELL, J. O'BRIEN, D. GRAY)	Little Texas Montage	54
55	44	16	COME ON RAIN D. JOHNSON (D. JOHNSON, P. BLANCH)	Steve Holy Curb	35
56	47	13	HOUSE LIKE THAT R. TERMINI, B. J. WALKER, JR. (B. JOHNSON)	Danoven Chapman Category 5	56
57	51	21	MORE B. CHANCEY (R. LYNN, D. MORGAN)	Rockie Lynne Universal South	48
58	55	13	SPOKEN LIKE A MAN T. JOHNSON, F. L. FEEK (D. HARRIS, E. HILL, J. KEAR)	Baile Lister Gan Slayer/BNA	42
59	53	6	CALLING ME D. HUFF (C. W. SEMAN, A. BOBFF)	Kenny Rogers Featuring Don Henley Capitol Nashville	53
60	56	2	SUSPICIONS B. GALLIMORE (D. MALLORY, R. COORMICK, E. RABBITT, E. STEVENS)	Tim McGraw Curb	56

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	MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	21
TIM MCGRAW Last Dollar (Fly Away) CURB (82.7)	1	DIERKS BENTLEY Long Trip Alone CAPITOL NASHVILLE (82.6)	10	JAKE OWEN Startin' With Me RCA (88.2)	22
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	2	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	11	BUCKY COVINGTON A Different World LYRIC STREET (76.7)	27
RASCAL FLATTS Stand LYRIC STREET (87.9)	4	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	12	KELLIE PICKLER I Wonder BNA (84.8)	28
SUGARLAND Settlin' MERCURY (89.6)	5	EMERSON DRIVE Moments MIDAS (81.8)	13	CRAIG MORGAN Tough BROKEN BOW (88.3)	35
MARTINA MCBRIDE Anyway RCA (80.7)	6	☆ BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	14	TERRI CLARK Dirty Girl BNA (79.9)	39
JOE NICHOLS I'll Wait For You UNIVERSAL SOUTH (91.5)	7	TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4)	17	☆ CHRIS YOUNG You're Gonna Love Me RCA (82.2)	51
TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	8	BLAKE SHELTON Don't Make Me Warner Bros. (87.7)	13	☆ TRACE ADKINS I Wanna Feel Something CAPITOL (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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BETWEEN THE BULLETS wjessen@billboard.com

McGRAW PLAYS MONOPOLY ON AIR, SALES

Chart-topping debuts on The Billboard 200 and Top Country Albums give Tim McGraw plenty of reason to celebrate, but two radio honors add to the merriment. As "Let It Go" storms the retail lists, lead single "Last Dollar (Fly Away)" gains 2.3 million audience impressions and hops 2-1 on Hot Country Songs.

The track is McGraw's 22nd trip to the summit. It's his first since "Back When" led the Dec. 18, 2004, chart, marking his longest stretch between No. 1 singles to date.



Previously, McGraw had never gone more than a year between chart-topping singles since "Don't Take the Girl" became his first No. 1 in May 1994.

The new album's second single swipes the Hot Shot Debut at No. 48 on Hot Country Songs. Arriving with 726,000 impressions at 48 monitored stations, a duet with wife Faith Hill titled "I Need You" becomes the couple's fourth duet to appear on Hot Country Songs.

—Wade Jessen

APR 14 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	8	#1 LA LLAVE DE MI CORAZON	Juan Luis Guerra Y 440	1
2	3	12	ESE	Conjunto Primavera	1
3	5	11	IGUAL QUE AYER	Rakim & Ken-Y	3
4	6	2	TE LO AGRADEZCO, PERO NO	Alejandro Sanz Featuring Shakira	1
5	7	3	TU RECUERDO	Ricky Martin Featuring La Mari De Chambao Y Tommy Torres	1
6	4	17	DETALLES	Los Tigres Del Norte	4
7	2	4	MANDA UNA SENAL	Mana	1
8	11	9	AMAR ES LO QUE QUIERO	David Bisbal	6
9	10	12	PEGAO	Wisin & Yandel Featuring Los Vaqueros	9
10	9	6	SOLA	Hector "El Father"	1
11	8	18	BENDITA TU LUZ	Mana	1
12	14	13	LA NOCHE PERFECTA	El Chapo De Sinaloa	8
13	16	34	ERES PARA MI	Julieta Venegas	13
14	12	14	SHORTY SHORTY	Xtreme	2
15	15	21	QUE HICISTE	Jennifer Lopez	15
16	18	10	CADA VEZ QUE PIENSO EN TI	Los Creadores De! Pasito Duraguense De Alfredo Ramirez	3
17	22	24	GREATEST GAINER LA OTRA	Ilegales Featuring Monchy Y Alexandra	17
18	19	8	UN IDIOTA COMO YO	Duelo	8
19	17	19	SI NOS QUEDARA POCO TIEMPO	Chayanne	17
20	29	22	BEAUTIFUL LIAR/BELLO EMBUSTERO	Beyonce & Shakira	20
21	28	37	SIENTE EL BOOM	Tito "El Bambino" Featuring Randy	21
22	27	44	CHICA VIRTUAL	DJ Nelson Featuring Arcangel	22
23	39	39	PEGATE	Ricky Martin	23
24	21	20	ME MUERO	La 5A Estacion	10
25	20	15	QUE LLOREN	Ivy Queen	15

At No. 35, Intocable's "Dame Un Beso" returns to the chart one month after its debut with a 27% audience gain.



Proving his multiformat appeal, Akon scores his third career entry on Hot Latin Songs.



With a 26% increase in listener impressions, "Pegate" soars to a new peak.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	38	11	TUS PALABRAS	Banda El Recodo	26
27	30	28	SI TU NO ESTAS	Sin Bandera	18
28	32	25	COMO YO NADIE TE HA AMADO	Yuridia	16
29	24	36	TODO SE DERRUMBO	Pepe Aguilar	23
30	34	29	TAL VEZ	Los Primos De Durango	29
31	44	38	Y AQUI ESTOY	K-Paz De La Sierra Duet With Ana Gabriel	31
32	33	27	LOBO DOMESTICADO	Valentin Elizalde	21
33	25	31	NO SE DE ELLA (MY SPACE)	Don Omar Featuring Wisin & Yandel	20
34	26	32	NADA PUEDE CAMBIARME	Paulina Rubio	21
35	RE-ENTRY		DAME UN BESO	Intocable	35
36	23	46	HOY TENGO GANAS DE TI	Ricardo Montaner	23
37	NOT SHOT DEBUT	1	DON'T MATTER	Akon	37
38	NEW	1	NO TE PIDO FLORES	Fanny Lu	38
39	41	2	SI TU ME QUISIERAS	LU	39
40	36	23	COMO ENTENDER	Jennifer Pena	23
41	47	45	ESO Y MAS	Joan Sebastian	41
42	43	42	CUANDO BAJA LA MAREA	Diana Reyes	32
43	46	49	Y SI VOLVIERA A NACER	Alegres De La Sierra	33
44	35	43	FLACA O GORDITA	Olga Tanon	34
45	31	26	DON'T CRY	Toby Love	13
46	40	5	EL HOMBRE DE NEGRO	Los Huracanes Del Norte	40
47	42	35	INVIERNO	Reik	11
48	37	30	MI CORAZONCITO	Aventura	26
49	50	2	ENAMORADO	Gustavo Laureano	49
50	NEW	1	MIL HERIDAS	Cuisillos	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	JENNIFER LOPEZ	Como Ama Una Mujer	1	1
2	NEW	1	LOS TIGRES DEL NORTE	Detalles Y Emociones	2	2
3	NEW	1	GRUPO BRYNDIS	Solo Pienso En Ti	3	3
4	NEW	1	IVY QUEEN	Sentimiento	4	4
5	1	2	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon	5	5
6	7	6	MANA	Amar Es Combatir	6	6
7	NEW	1	VARIOUS ARTISTS	Don Omar Presenta: El Pentagono	7	7
8	3	1	MARCO ANTONIO SOLIS	La Historia Continua... Parte III	8	8
9	2	5	AVENTURA	K.O.B.: Live	9	9
10	4	3	VALENTIN ELIZALDE	Vencedor	10	10
11	5	2	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo, Chulo	11	11
12	6	2	MIGUEL BOSE	Papito	12	12
13	18	20	PAGE SETTER	LOS CUATES DE SINALOA	13	13
14	8	4	VALENTIN ELIZALDE	Lobo Domesticado	14	14
15	10	2	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2	15	15
16	11	7	DON OMAR	King Of Kings	16	16
17	15	13	XTREME	Haciendo Historia	17	17
18	13	10	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros	18	18
19	14	8	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	Recio, Recio Me Creadores	19	19
20	12	9	RBD	Celestial	20	20
21	NEW	1	PESADO	Exitos	21	21
22	19	17	MARCO ANTONIO SOLIS	La Historia Continua... Parte II	22	22
23	16	15	WISIN & YANDEL	Pa'l Mundo	23	23
24	NEW	1	VARIOUS ARTISTS	30 Corridos: Muy Perrones	24	24
25	20	14	DIANA REYES	Te Voy A Mostrar	25	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	9	2	GUSTAVO LAUREANO	Kingcallero Del Amor	26	26
27	NEW	1	LOS PANCHOS	Eternamente... La Historia	27	27
28	39	44	DJ NELSON	Flow La Discoteca 2	28	28
29	25	19	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT	29	29
30	23	21	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	30	30
31	21	18	LOS TUCANES DE TIJUANA	El Papa De Los Pollitos	31	31
32	17	12	LOS HOROSCOPOS DE DURANGO	Desatados	32	32
33	24	22	LUNY TUNES & TAINY	Mas Flow: Los Benjamins	33	33
34	27	30	MONCHY & ALEXANDRA	Exitos	34	34
35	31	16	ALACRANES MUSICAL	La Mejor... Coleccion	35	35
36	28	23	YURIDIA	Habla El Corazon	36	36
37	34	40	JULIETA VENEGAS	Limon Y Sal	37	37
38	45	2	LOS RAZOS DE SACRAMENTO Y REYNALDO	Rifando La Suerte	38	38
39	36	36	RICKY MARTIN	Ricky Martin: MTV Unplugged	39	39
40	29	26	VARIOUS ARTISTS	NOW Latino 2	40	40
41	30	24	HECTOR "EL FATHER"	The Bad Boy	41	41
42	35	29	ANA GABRIEL	La Reina Canta A Mexico	42	42
43	NEW	1	GRACIELA BELTRAN	Promesas No	43	43
44	38	33	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Comidos: Historias Nortenas	44	44
45	32	31	MARCO ANTONIO SOLIS	Trozos De Mi Alma 2	45	45
46	37	39	LA 5A ESTACION	El Mundo Se Equivoca	46	46
47	52	42	RICARDO MONTANER	Las Mejores Canciones Del Mundo	47	47
48	42	35	LOS BUKIS	30 Recuerdos	48	48
49	26	2	LOS TERRIBLES DEL NORTE	30 Comidos: Historias Nortenas	49	49
50	33	25	LOS ORIGINALES DE SAN JUAN	Ojala Que La Vida Me Alcance	50	50

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	22	11	LEO DAN	La Historia	51	51
52	44	28	VALENTIN ELIZALDE	En Vivo Vol. II	52	52
53	58	69	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra	53	53
54	NEW	1	ALICIA VILLARREAL	La Historia... Mis Exitos	54	54
55	41	43	KINTO SOL	Los Hijos Del Maiz	55	55
56	48	57	AVENTURA	God's Project	56	56
57	40	32	JENNIFER PENA	Dicen Que El Tiempo	57	57
58	43	34	VARIOUS ARTISTS	From Kumbia Kings To Kumbia All Stars	58	58
59	46	27	VALENTIN ELIZALDE	La Historia: Homenaje A "El Gallo De Oro"	59	59
60	51	49	ALEJANDRO SANZ	El Tren De Los Momentos	60	60
61	53	41	ALEGRES DE LA SIERRA	Lagrimas En La Sierra	61	61
62	59	50	TITO NIEVES	Canciones Clasicas De Marco Antonio Solis	62	62
63	57	47	ANA GABRIEL	Historia De Una Reina	63	63
64	62	54	ANDREA BOCELLI	Amor	64	64
65	47	38	CONJUNTO PRIMAVERA	El Amor Que Nunca Fue	65	65
66	56	46	CALLE 13	Calle 13	66	66
67	54	45	SIN BANDERA	Pasado	67	67
68	RE-ENTRY	1	EL CHAPO DE SINALOA	La Noche Perfecta	68	68
69	63	55	DADDY YANKEE	Barrio Fino: En Directo	69	69
70	60	61	R.K.M. & KEN-Y	Masterpiece: Sold Out	70	70
71	64	48	LOS ORIGINALES DE SAN JUAN	Linea De Oro	71	71
72	68	63	VICENTE FERNANDEZ	La Tragedia Del Vaquero	72	72
73	72	74	JENNI RIVERA	Parrandera, Rebelde Y Atrevida	73	73
74	61	52	LOS TIGRES DEL NORTE	La Muerte Del Soplon	74	74
75	66	60	K-PAZ DE LA SIERRA	Conquistando Corazones	75	75

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

LATIN

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MANDA UNA SENAL	MANA (WARNER LATINA)
7	7	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)
3	2	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
4	3	TU RECUERDO	RICKY MARTIN FEAT. LA MARI DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
6	6	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
8	8	ERES PARA MI	JULIETA VENEGAS (SONY BMG NORTE)
4	4	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
5	5	BENDITA TU LUZ	MANA (WARNER LATINA)
9	9	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
10	13	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
11	14	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
12	12	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
13	11	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISION)
14	19	PEGATE	RICKY MARTIN (SONY BMG NORTE)
15	10	HOY TENGO GANAS DE TI	RICARDO MONTANER (EMI TELEVISION)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
2	2	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
3	5	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
4	7	EN EL AMOR	JOE VERAS (J & N)
5	4	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
6	6	ARROZ CON HABICHUELA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
7	9	LA OTRA	ILEGALES FEAT. MONCHY Y ALEXANDRA (UNIVERSAL LATINO)
8	3	MAS QUE TU AMIGO	TITO NIEVES (LA CALLE/UNIVISION)
9	8	NUNCA HABIA LLORADO ASI	VICTOR MANUELLE FEATURING DON OMAR (SONY BMG NORTE)
10	12	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISION)
11	13	DICEN	JOHNNY RIVERA (CMG/UNIVERSAL MOTOWN)
12	16	EMPECE A LLORAR	ANTHONY CRUZ (M.P.)
13	10	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
14	11	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
20	20	CARA DE GITANA	AMARFIS Y LA BANDA DE ATAKKE (AMARFICA/J & N)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DETALLES	LOS TIGRES DEL NORTE (FONOVISA)
2	2	ESE	CONJUNTO PRIMAVERA (FONOVISA)
4	4	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
4	4	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
5	6	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
6	5	UN IDIOTA COMO YO	DUELO (UNIVISION)
7	9	TUS PALABRAS	BANDA EL RECODO (FONOVISA)
8	8	TAL VEZ	LOS PRIMOS DE DURANGO (MAR INTERNACIONAL)
9	10	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
10	15	Y AQUI ESTOY	K-PAZ DE LA SIERRA DUET WITH ANA GABRIEL (DISA/EDIMONSA)
11	7	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATINO)
12	20	DAME UN BESO	INTOCABLE (EMI TELEVISION)
13	11	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
14	13	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
15	13	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)

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	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
3	1	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
4	2	MIGUEL BOSE	PAPITO (WARNER LATINA)
5	5	RBD	CELESTIAL (EMI TELEVISION/VIRGIN)
6	6	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
7	4	GUSTAVO LAUREANO	KINGCALLERO DEL AMOR (UNIVERSAL LATINO)
8	8	LOS PANCHOS	ETERNAMENTE... LA HISTORIA (SONY BMG NORTE)
10	11	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
12	12	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
12	9	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATINO)
10	10	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
13	13	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
17	17	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISION)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISION)
2	2	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3	3	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
4	4	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
5	5	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
6	7	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
7	10	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
8	9	OLGA TANON	SOY COMO TU (UNIVISION/UG)
9	8	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
10	11	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
11	12	FONSECA	CORAZON (EMI TELEVISION)
12	13	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
13	15	VARIOUS ARTISTS	40 BACHATAS PAL' PUEBLO (UNION)
14	14	MONCHY & ALEXANDRA	EXITOS Y MAS (J & N/SONY BMG NORTE)
15	6	SOUNDTRACK	THE LOST CITY (UNIVISION/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOS TIGRES DEL NORTE	DETALLES Y EMOCIONES (FONOVISA/UG)
2	2	GRUPO BRYNDIS	SOLO PIENSO EN TI (DISA)
1	1	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
2	2	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
5	7	LOS CUATES DE SINALOA	PURO SIERRERO BRAVO (SONY BMG NORTE)
3	3	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)
4	4	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 (FONOVISA/UG)
5	5	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MIS CREADORES (DISA)
9	9	PESADO	EXITOS (WARNER LATINA)
10	10	VARIOUS ARTISTS	30 CORRIOS: MUY PERRONES (FONOVISA/UG)
11	8	DIANA REYES	TE VOY A MOSTRAR (UNIVERSAL LATINO)
12	10	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISA/UG)
13	9	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)
14	6	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)
15	12	ALACRANES MUSICAL	LA MEJOR... COLECCION (UNIVISION/UG)

Billboard DANCE

APR
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2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 U SPIN ME	INAYA DAY SILVER LABEL PROMO/TOMMY BOY
2	3	7	RISE	SAMANTHA JAMES OM PROMO
3	8	8	DISCOTECH	YOUNG LOVE ISLAND PROMO/DJMG
6	10	10	YOU ARE WHY	DAWN TALLMAN SLAGG PROMO
5	12	7	IT'S MY LIFE	S-BLUSH CJ PROMO
6	11	8	SOME GIRLS	HENRI DAUMAN 20884
8	10	10	EMBRACE ME	LEANA SWEDISH OIVA PROMO
8	13	7	DRUMS IN THE CLUB	DJ RUSS HARRIS FEAT. DJ KERRI & BAMBAM BUDDHA ESNTON SILVER PROMO
9	10	10	LOVE ME OR HATE ME (F**K YCU!!!!)	LADY SOVEREIGN OEF JAM PROMO/DJMG
10	17	4	AUTOMATIC	ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
12	14	9	SAID IT RIGHT	NELLY FURTAADO MOSLEY PR/MO/GEFFEN
13	12	12	ANGELICUS	DELETERIUM FEAT. ISABEL BAYRAKHANIAN NETTWERK/PROMO
14	24	3	WITH LOVE	HILARY DUFF HOLLYWOOD PROMO
15	9	10	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLLADAY WITH ROSABEL SILVER LABEL PROMO/TOMMY BOY
16	22	5	GIMME GIMME (DISCO SHIMMY)	FRANKIE KNUCKLES NOICE! PROMO
17	18	6	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
18	10	18	I NEED SOMEONE	RALPH FALCON NERVOUS 20613
19	26	3	READ MY MIND	THE KILLERS ISLAND PROMO/DJMG
20	15	9	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN CORLESS 47
21	16	22	THE CREEPS	CAMILLE JONES SILVER LABEL 2486/TOMMY BOY
22	25	6	PUT SOME FUNK IN YOUR SHOES	IN BETWEEN FEAT. JEANIE TRACY & LARRY BATISTE JIBO PROMO
23	20	7	GHOST	DEEPSKY AND JES BLACK HOLE PROMO
24	19	13	PUMP	CHRIS THE GREEK PANAGHI SUB DEEP HAVEN P/O-MO
25	29	3	PEGATE	RICKY MARTIN SONY BMG NORTE PROMO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	4	SPOTLIGHT	AMADOR & CARRILLO FEAT. GEORGIA NICOLE MOCHICO PRMO PROMO
28	30	6	ROCK TO THE RHYTHM	DJ DAN AUDACIOUS PROMO
28	30	6	I WANT TO LIVE	DEEPCFACE FLY PROMO
29	32	3	CHANGE	KIMBERLEY LOCKE CURB PROMO
30	6	6	FREE MY LOVE	SUZANNE PALMER STAR 69 13222
31	21	11	IRREPLACEABLE	BEYONCE COLUMBIA PROMO
32	39	2	POWER GLAMOROUS	FEARIE FEAT. LUDACRIS WILLIAMS/AM PROMOTERSCOPE
33	38	3	RIDE A WHITE HORSE	GOLDFRAPP MUTE P/O-MO
34	36	5	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA BAD BOY 94468/ATLANTIC
35	41	2	YOU'RE THE ONE	ONO MINDTRAIN PRMO/D/ASTRALWERKS
36	31	9	NO MORE PAIN	MARK PICCHOTTI FEATURING DINO V. BLUEPLATE PROMO
37	40	2	C'MON C'MON	TRICKY BIZZNESS FEAT. TRIXIE REISS ESNTON SILVER PROMO
38	33	18	MINIMAL	PET SHOP BOYS RHINO PROMO
39	34	12	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLLADAY WITH ROSABEL SILVER LABEL PROMO/TOMMY BOY
40	40	1	DEEPER LOVE	EDDIE THONICK FEAT. BERGET LEWIS CR2 PROMO/AMATO
41	NEW	NEW	HE'S ALIVE	A GIRL CALLED JANE ISLAND PROMO/DJMG
42	37	17	RUNAWAY	JAMIROQUAI COLUMBIA PROMO
43	35	15	IT'S JUST SEX	BILLIE MYERS FRUITLOP PROMO
44	44	12	PROPER EDUCATION	ERIC PRYDZ VS. FLOYD DATA/POSITIVAMINISTRY OF SOUND 149/ULTRA
45	42	15	STARS ALIGN	KASKADE ULTRA 1477
46	45	15	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
47	47	11	ROUND AND ROUND	STATIC REVENGER ULTRA 51442
48	43	20	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FEAT. BIG ALI & COLLARMAN YELLOW/SILVER LABEL 250/TOMMY BOY
49	46	17	SEX 'N' MONEY	OAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE
50	50	20	HURT	CHRISTINA AGUILERA RCA 04456/RMG

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	GENRE
1	1	2	#1 LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPITOL	
2	3	48	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
3	4	4	AIR	POCKET SYMPHONY ARCHEOLOGY 63761*/ASTRALWERKS	
4	10	10	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067*/VIRGIN	
4	2	2	TRACEY THORN	OUT OF THE WOODS ASTRALWERKS 83901*	
7	74	74	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
6	10	10	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485	
8	9	9	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	
9	11	11	THE COUNTDOWN SINGERS	FOREVER DISCO MADAGY SPECIAL PRODUCTS 5239*/MADAGY	
10	9	9	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	
11	12	20	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SIRE/UNIVERSAL 4256/WARNER BROS. DISC	
12	8	4	!!! (CHK CHK CHK)	MYTH TAKES WARP 154*	
13	13	73	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 04460*	
16	11	11	DJ SKRIBBLE / VIC LATINO	THRIVE MIX03 THRIVE/DANCE 90758/THRIVE	
15	17	56	CASCADA	EVERYTIME WE TOUCH ROBINS 75064	
16	18	27	SCISSOR SISTERS	TA-DAH UNIVERSAL MOTOWN 007499*/UNIRG	
15	15	2	MIGUEL MIGS	THOSE THINGS OM 30752	
18	NEW	NEW	STILL ROB G.	OM: MIAMI 2007 OM 30750	
19	21	27	ENIGMA	A POSTERIORI VIRGIN 69994	
20	20	9	YOUNG LOVE	TOO YOUNG TO FIGHT IT ISLAND 008101/DJMG	
21	14	3	BLUE SIX	AQUARIAN ANGEL NAKEDMUSIC 19	
22	24	14	THE STARLITE SINGERS	BEST OF DISCO MADAGY SPECIAL PRODUCTS 52228*/MADAGY	
23	23	11	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTOISS/FLAMLESS/GEFFEN 00558*/INTERSCOPE	
24	19	52	GOLDFRAPP	SUPERNATURAL MUTE 9296*/	
25	RE-ENTRY	RE-ENTRY	BELANOVA	OLUCE BEAT UNIVERSAL LATINO 006301	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 SAY IT RIGHT	NELLY FURTAADO MOSLEY/GEFFEN
2	2	9	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
3	16	16	BY MY SIDE	FLANDERS ULTRA
4	3	19	U + UR HAND	PINK LAFACE/ZOMBA
5	4	4	READ MY MIND	THE KILLERS ISLAND/DJMG
6	11	11	BY THE WAY	JENNA DREY ROBB NS
7	8	3	WITH LOVE	HILARY DUFF HOLLYWOOD
8	7	7	STARS ALIGN	KASKADE ULTRA
9	1	1	RUNAWAY	JAMIROQUAI COLUMBIA
10	10	5	CRY FOR YOU	SEPTEMBER ROBBINS
15	15	15	PROPER EDUCATION	ERIC PRYDZ VS. FLOYD DATA/POSITIVAMINISTRY OF SOUND/ULTRA
12	5	5	THE CREEPS	CAMILLE JONES SILVER LABEL/TOMMY BOY
13	NEW	NEW	IRREPLACEABLE	BEYONCE COLUMBIA
14	17	5	I CAN'T TAKE IT	LOLA SOBE
16	3	3	TRULY MADLY DEEPLY	CASCADA ROBINS
16	16	3	ONE LOVE WORLD LOVE	YARDI DON ULTRA
14	13	13	TAKE IT	TOM NOY & LIMA ULTRA
18	20	2	BEAUTIFUL DAY	MATT DAREY BAREY PRODUCTS

HITS OF THE WORLD THE Billboard

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THIS WEEK		LAST WEEK			
(SOUNDSCAN JAPAN) APRIL 3, 2007					
1	NEW	AI OTSUKA	AI AM BEST AVEX TRAX		
2	1	MR. CHILDREN	HOME TOY'S FACTORY		
3	NEW	M-FLO	COSMICOLOR (CD/DVD) AVEX TRAX		
4	2	TOKYO SKA PARADISE ORCHESTRA	BEST OF TOKYO SKA 1998-2007 (LTD VERSION) CUTTING EDGE		
5	3	KUMI KODA	BEST BOUNCE & LOVERS AVEX TRAX		
6	6	KOBUKURO	ALL SINGLES BEST (FIRST LTD EDITION) WARNER		
7	NEW	M-FLO	COSMICOLOR AVEX TRAX		
8	4	MAXIMUM THE HORMONE	BU IKIKAESU VAP		
9	11	MIKA NAKASHIMA	YES SONY MUSIC ASSOCIATED RECORDS		
10	NEW	ROAD OF MAJOR	GOLDEN ROAD BEST (FIRST LTD VERSION) CUTTING EDGE		

THIS WEEK		LAST WEEK			
(SNEP/FOP/TITE-LIVE) MARCH 28, 2007					
1	1	LES ENFOIRES	LA CARAVANE DES ENFOIRES 2007 LES RESTAURANTS DU COEUR		
2	2	CHRISTOPHE MAE	MON PARADIS WARNER		
3	3	CALOGERO	POMME C MERCURY		
4	4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND		
5	5	DIAM'S	DANS MA BULLE CAPITOL		
6	6	OLIVIA RUIZ	LA FEMME CHOCOLAT POLYDOR		
7	7	BENABAR	REPRISE DES NEGOCIATIONS JIVE		
8	8	YANNICK NOAH	CHARANGO SAINT GEORGE		
9	9	GRAND CORPS MALADE	MIDI 20 AZ		
10	10	TOKIO HOTEL	ZIMMER 483 ISLAND		

THIS WEEK		LAST WEEK			
(FIMI/NIELSEN) APRIL 2, 2007					
1	1	BIAGIO ANTONACCI	VICKY LOVE IRIS/MERCURY		
2	NEW	JENNIFER LOPEZ	COMO AMA UNA MUJER EPIC		
3	3	TIZIANO FERRO	NESSUNO E' SOLD CAPITOL		
4	4	ELISA	SDUNDRACK'96-'06 SUGAR		
5	2	MARIO BIONDI	HANDFUL OF SOUL SCHEMA		
6	5	SIMPLY RED	STAY SIMPLYRED.COM		
7	6	ZERO ASSOLUTO	APPENA PRIMA DI PARTIRE UNIVERSO		
8	NEW	HILARY DUFF	DIGNITY HOLLYWOOD		
9	12	LAURA PAUSINI	IO CANTO ATLANTIC		
10	23	NELLY FURTADO	LOOSE MOSLEY/GEFFEN		

THIS WEEK		LAST WEEK			
(VERDENS GANG NORWAY) APRIL 3, 2007					
1	1	FULL PAKKE	GRANDIOSA UNIVERSAL		
2	2	GRACE KELLY	MIKA CASABLANCA/ISLAND		
3	12	WALLS	SUSANNE SUNDFOR YOUR FAVORITE/MBO		
4	3	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN		
5	4	REHAB	AMY WINEHOUSE ISLAND		
ALBUMS					
1	NEW	MAGNET	THE SIMPLE LIFE SONY BMG		
2	1	BIGBANG	TOO MUCH YANG GRANDSPORT		
3	3	SUSANNE SUNDFOR	SUSANNE SUNDFOR YOUR FAVORITE/MBO		
4	7	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND		
5	5	AMY WINEHOUSE	BACK TO BLACK ISLAND		

THIS WEEK		LAST WEEK			
(THE OFFICIAL UK CHARTS CO.) APRIL 1, 2007					
1	1	TAKE THAT	BEAUTIFUL WORLD POLYDOR		
2	NEW	ELTON JOHN	ROCKET MAN - THE DEFINITIVE HITS MERCURY		
3	5	CASCADA	EVERYTIME WE TOUCH ANDORFINE		
4	3	KAISER CHIEFS	YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR		
5	6	NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
6	9	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA		
7	10	AMY WINEHOUSE	BACK TO BLACK ISLAND		
8	11	DOLLY PARTON	THE VERY BEST OF RCA		
9	19	THE FRAY	HOW TO SAVE A LIFE EPIC		
10	18	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND		

THIS WEEK		LAST WEEK			
(ARIA) APRIL 1, 2007					
1	NEW	THE JOHN BUTLER TRIO	GRAND NATIONAL JARRAH RECORDS		
2	2	GWEN STEFANI	THE SWEET ESCAPE INTERSCOPE		
3	1	HINDER	EXTREME BEHAVIOUR UNIVERSAL		
4	7	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA		
5	8	PINK	I'M NOT DEAD LAFACE/ZOMBA		
6	3	SNOW PATROL	EYES OPEN FICTION/POLYDOR		
7	4	THE FRAY	HOW TO SAVE A LIFE EPIC		
8	6	HILLSONG UNITED	ALL OF THE ABOVE HMA		
9	5	GOOD CHARLOTTE	GOOD MORNING REVIVAL EPIC		
10	10	FALL OUT BOY	INFINITY ON HIGH INTERSCOPE		

THIS WEEK		LAST WEEK			
(PROMUSICAE/MEDIA) APRIL 4, 2007					
1	1	MIGUEL BOSE	PAPITO WARNER		
2	NEW	JENNIFER LOPEZ	COMO AMA UNA MUJER EPIC		
3	2	RBD	CELESTIAL (VERSAD EM ESPANHOL) VIRGIN		
4	NEW	LORENA	LDRENA SONY BMG		
5	4	SHAILA DURCAL	RECORDANDO CAPITOL		
6	3	ANDY & LUCAS	GANAS DE VIVIR SONY BMG		
7	9	ROCIO DURCAL	AMOR ETERNO (LAS MEJORES RANCHERAS) SONY BMG		
8	5	LA QUINTA ESTACION	EL MUNDO SE EQUIVOCA SONY BMG		
9	NEW	COTI	GATOS Y PALOMAS UNIVERSAL		
10	6	SFDC	LOS VETERANOS 80A		

THIS WEEK		LAST WEEK			
(IFPI/NIELSEN MARKETING RESEARCH) APRIL 3, 2007					
1	3	GRACE KELLY	MIKA CASABLANCA/ISLAND		
2	2	I WON'T BE CRYING	INFERNAL CENTRAL STATION		
3	5	10,000 NIGHTS OF THUNDER	ALPHABET COPENHAGEN		
4	1	FRAGMENT EIGHT: THE SOUND OF SWING	KENNETH BAGER SHHH/RECORDS/VME		
5	4	FIBS (LOGN & LATIN)	KNA CONNECTED PHATPHASE		
ALBUMS					
1	1	FEDE FINN & FUNNY BOYZ	DE FEDEST BEACH		
2	NEW	JENS UNMACK	AFTENLAND EXPRESS A LARM/MBO		
3	5	VOLBEAT	ROCK THE REBEL/METAL THE DEVIL MASCOT		
4	2	DOLLY PARTON	THE VERY BEST OF RCA		
5	6	BRYAN FERRY	DYLANESQUE VIRGIN		

THIS WEEK		LAST WEEK			
(MEDIA CONTROL) APRIL 3, 2007					
1	1	HERBERT GRONEMEYER	12 CAPITOL		
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
3	4	ROGER CICERO	MAENERSACHEN STARWATCH		
4	NEW	JENNIFER LOPEZ	COMO AMA UNA MUJER EPIC		
5	3	DEUTSCHLAND SUCHT D. SUPERSTAR	POWER OF LOVE COLUMBIA		
6	22	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND		
7	11	AMY WINEHOUSE	BACK TO BLACK ISLAND		
8	5	SIMPLY RED	STAY SIMPLYRED.COM		
9	13	TOKIO HOTEL	ZIMMER 483 ISLAND		
10	12	NORAH JONES	NOT TOO LATE BLUE NOTE		

THIS WEEK		LAST WEEK			
(SOUNDSCAN) APRIL 14, 2007					
1	NEW	TIM MCGRAW	LET IT GO CURB/EMI		
2	NEW	GOOD CHARLOTTE	GOOD MORNING REVIVAL DAYLIGHT/EPIC/SONY BMG		
3	NEW	CITY AND COLOUR	LIVE DINE ALONE		
4	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL		
5	2	MIKA	LIFE IN CARTOON MOTION CASABLANCA/UNIVERSAL		
6	3	NEIL YOUNG	LIVE AT MASSEY HALL 1971 REPRISE/WARNER		
7	NEW	YOUNG BUCK	BUCK THE WORLD G-UNIT/INTERSCOPE/UNIVERSAL		
8	NEW	ELTON JOHN	ROCKET MAN: NUMBER ONES OF HONOLULU/ROCKET/ISLAND/MERCURY/UMI/UNIVERSAL		
9	1	MODEST MOUSE	WE WERE DEAD BEFORE THE SHIP EVEN SANK EPIC/SONY BMG		
10	5	ARCADE FIRE	NEON BIBLE MERGE		

THIS WEEK		LAST WEEK			
(MEGA CHARTS BV) MARCH 30, 2007					
1	1	MAAK ME GEK	GERARD JOLING NRGV MUSIC		
2	2	FREEFALL	WAY OUT WEST BLACK HOLE RECORDS		
3	4	CONFESSIONS	XYP 8BALL MUSIC		
4	5	SHE'S MADONNA	ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS		
5	9	TELL ME 'BOUT IT	JOSS STONE RELENTLESS/VIRGIN		
ALBUMS					
1	3	JOSS STONE	INTRODUCING JOSS STONE RELENTLESS/VIRGIN		
2	6	NORAH JONES	NOT TOO LATE BLUE NOTE		
3	10	GERARD JOLING	MAAK ME GEK NRGV MUSIC		
4	2	WITHIN TEMPTATION	THE HEART OF EVERYTHING GUN		
5	4	SIMPLY RED	STAY SIMPLYRED.COM		

THIS WEEK		LAST WEEK			
(RIM) APRIL 3, 2007					
1	1	JOSE AFONSO	JOSE AFONSO FAROL		
2	3	TONY CARREIRA	A VIDA QUE EU ESCOLHI ESPACIAL		
3	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
4	2	BLASTED MECHANISM	SOUND IN LIGHT MERCURY		
5	6	ANDRE SARDET	ACUSTICO FAROL		
6	NEW	THE DOORS	THE VERY BEST OF THE DOORS ELEKTRA		
7	5	WITHIN TEMPTATION	THE HEART OF EVERYTHING GUN		
8	8	IL DIVO	SIEMPRE SYCO		
9	9	JOSS STONE	INTRODUCING JOSS STONE RELENTLESS/VIRGIN		
10	10	DEPECHE MODE	THE BEST OF - VOL. 1 MUTE		

THIS WEEK		LAST WEEK			
(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2007					
1	2	GRACE KELLY	MIKA CASABLANCA/ISLAND		
2	4	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE		
3	3	GIRLFRIEND	AVRIL LAVIGNE RCA		
4	7	HOW TO SAVE A LIFE	THE FRAY EPIC		
5	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN		
6	6	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR		
7	11	GLAMOROUS	FERGIE FT. LUDACRIS WILL J AM/A&M/INTERSCOPE		
8	1	I'M GONNA BE (500 MILES)	THE PROCLAIMERS FT. BRIAN POLTER & ANDY PIPKIN EMI		
9	10	DESTINATION CALABRIA	ALEX GAUDIO FT. CRYSTAL WATERS DATA		
10	8	SHINE	TAKE THAT POLYDOR		
11	9	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA		
12	12	CANDYMAN	CHRISTINA AGUILERA RCA		
13	16	ACCEPTABLE IN THE 80'S	CALVIN HARRIS FLY EYE/COLUMBIA		
14	NEW	GIRLFRIEND	AVRIL LAVIGNE RCA		
15	NEW	QUE HICISTE	JENNIFER LOPEZ EPIC		
16	RE	QUIEREME	ANDY & LUCAS SONY BMG		
17	13	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN		
18	18	NEW SHOES (ALBUM VERSION)	PAOLO NUTINI ATLANTIC		
19	RE	PURE INTUITION	SHAKIRA EPIC		
20	17	THE CREEPS	CAMILLE JONES VS FEDDE LE GRAND DATA		

THIS WEEK		LAST WEEK			
(AUSTRIAN IFPI/AUSTRIA TOP 40) APRIL 2, 2007					
1	1	EIN STERN (DER DEINEN NAMEN TRAGT)	DJ OETZI/NIK P POLYDOR		
2	2	GENIE AUF DIE SKI	FRITZ STROBL & THE DOWNHILL GANG PREISER		
3	3	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN		
4	4	GRACE KELLY	MIKA CASABLANCA/ISLAND		
5	5	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER		
ALBUMS					
1	1	HERBERT GRONEMEYER	12 CAPITOL		
2	3	NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
3	2	DJ OETZI	STERNSTUNDEN POLYDOR		
4	5	A. NETREBKOR. VILLAZON	DUETS DEUTSCHE GRAMMOPHONE		
5	7	AMIGOS	DIE GROSSEN ERFOLGE MCP		

THIS WEEK		LAST WEEK			
(IFPI GREECE/DELOITTE & TOUCHE) APRIL 2, 2007					
1	1	YASSOU MARIA	SARBEL SONY BMG		
2	2	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER		
3	NEW	WITH LOVE	TAMTA MINOS		
4	4	SE DIEKDIKO	ANDREAS EKTORAS LEGEND		
5	5	ZOI MOU	OMINUS UNIVERSAL		
ALBUMS					
1	2	GRINDERMAN	GRINDERMAN MUTE		
2	5	YANN TIERSEN	AMELIE FROM MONTMARTRE VIRGIN		
3	1	KAISER CHIEFS	YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR		
4	3	DEPECHE MODE	PLAYING THE ANGEL MUTE		
5	4	THE BEATLES	LOVE APPLE		

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 4, 2007

THIS WEEK	LAST WEEK	ARTIST
1	1	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
2	4	GRACE KELLY MIKA CASABLANCA/ISLAND
3	2	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
4	3	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
5	7	DESTINATION CALABRIA ALEX GAUQUIN FT. CRYSTAL WATERS DATA
6	5	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP
7	6	MIRACLE CASCADA ANDORFINE
8	9	I'M GONNA BE (500 MILES) THE PROCLAIMERS FT. BRIAN POLTER & ANDY PIPKIN CHRYSALIS
8	8	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZ/NIK P. POLYDOR
10	15	GIRLFRIEND AVRIL LAVIGNE RCA
11	10	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
12	13	AUX ARBRES CITOYENS YANNICK NOAH SAINT GEORGE
14	14	SUMMER WINE VILLE VALO/NATALIA AVELDIN WARNER
14	20	GLAMOROUS FERGIE FT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
15	11	SHE'S MADONNA ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS

ALBUMS

APRIL 4, 2007

THIS WEEK	LAST WEEK	ARTIST
1	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN
2	4	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
3	NEW	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC
4	6	AMY WINEHOUSE BACK TO BLACK ISLAND
5	2	SIMPLY RED STAY SIMPLYRED.COM
6	8	TAKE THAT BEAUTIFUL WORLD POLYDOR
5	5	HERBERT GRONEMEYER 12 CAPITOL
8	11	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
9	7	NORAH JONES NOT TOO LATE BLUE NOTE
10	13	CASCADA EVERYTIME WE TOUCH ANDORFINE
NEW	NEW	ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS MERCURY
12	10	KAISER CHIEFS YOURS TRULY ANGRY MOB B-UNIQUE/POLYDOR
13	3	JOSS STONE INTRODUCING JOSS STONE RELENTLESS/VIRGIN
14	15	DOLLY PARTON THE VERY BEST OF RCA
15	21	ROGER CICERO MAENNERSACHEN STARWATCH

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 4, 2007

THIS WEEK	LAST WEEK	ARTIST
1	1	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
2	2	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
3	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
4	4	GRACE KELLY MIKA CASABLANCA/ISLAND
5	7	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
6	5	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE
7	6	AMERICA RAZORLIGHT VERTIGO
8	10	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
9	11	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP MUSIC
10	8	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR
11	9	SHINE TAKE THAT POLYDOR
12	12	SHE'S MADONNA ROBBIE WILLIAMS CHRYSALIS
13	13	CHASING CARS SNOW PATROL FICTION/POLYDOR
14	15	FAIRYTALE GONE BAD SUNRISE AVENUE EMI
15	14	GIRLFRIEND AVRIL LAVIGNE RCA

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	9	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC	
2	3	3	PAT METHENY / BRAD MEHLDAU	QUARTET NONESUCH 104188/WARNER BROS.	
2	2	28	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	
5	6	6	RANDY CRAWFORD & JOE SAMPLE	FEELING GOOD PRA 60207	
4	4	4	WYNTON MARSALIS	FROM THE PLANTATION TO THE PENITENTIARY BLUE NOTE 73675/BLG	
8	29	29	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252	
10	76	76	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC	
8	7	7	PATTI AUSTIN	AVANT GERSHWIN RENDEZVOUS 5123	
9	22	22	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
10	6	2	ROBERT GLASPER	IN MY ELEMENT BLUE NOTE 78111/BLG	
11	9	9	HARRY CONNICK, JR.	CHanson DU VIEUX CARRÉ MARSALIS 460006/ROUNDER	
12	26	26	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS HEAR 30026/CONCORD	
13	13	18	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324	
14	71	71	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.	
15	29	29	PAT METHENY / BRAD MEHLDAU	METHANY MEHLDAU NONESUCH 79964/WARNER BROS.	
16	22	29	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173*/BLG	
17	NEW	NEW	VARIOUS ARTISTS	PLAYBOY JAZZ: LOVE SONGS AFTER DARK PLAYBOY JAZZ/CONCORD JAZZ 30250/CONCORD	
18	19	57	LOUIS ARMSTRONG	LOUIS ARMSTRONG: THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONICLES 004893/UMI	
19	18	22	GLENN MILLER	GOLDEN LEGENDS: THE SOUND OF GLENN MILLER MADACY SPECIAL PRODUCTS 51852/MADACY	
20	24	6	BRIAN BROMBERG	DOWNRIGHT UPRIGHT ARTISTRY 7012	
21	20	8	THE TIERNEY SUTTON BAND	ON THE OTHER SIDE TELARC 83650	
22	21	31	TONY BENNETT	GREATEST HITS OF THE '60s RPM/COLUMBIA 84779/SONY MUSIC	
23	17	26	GLADYS KNIGHT	BEFORE ME VERVE 006225/VG	
24	RE-ENTRY	RE-ENTRY	JOE ZAWINUL WITH ALEX ACUNA, NATHANIEL TOWNSEY, VICTOR BAILEY & WDR BIG BAND KOELN	BROWN STREET HEADS UP 3121	
25	25	25	DEPARTMENT OF GOOD AND EVIL	DEPT. OF GOOD AND EVIL SAVOY JAZZ 17630/SAVOY	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	12	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
2	2	26	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
3	3	3	STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 008449/UNIVERSAL CLASSICS GROUP	
4	4	30	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
5	5	12	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP	
6	6	2	KRONOS QUARTET	GURECK: STRING QUARTET NO. 3...SONGS ARE SUNG NONESUCH 104380/WARNER BROS.	
7	RE-ENTRY	RE-ENTRY	TRIO MEDIAEVAL	STELLA MARIS ECM 005057/UNIVERSAL CLASSICS GROUP	
7	7	27	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG	
10	15	15	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NEFUDA SONGS NONESUCH 79854/WARNER BROS.	
10	9	12	LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP	
11	104	104	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93982/SONY BMG MASTERWORKS	
12	22	24	HILARY HAHN	PAGANINI/SPHON: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP	
13	12	21	ANNA NETREBKO/ROLANDO VILLAZON	VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP	
14	15	1	ROLANDO VILLAZON & PLACIDO DOMINGO	GITANO: ZARZUELA ARIAS VIRGIN CLASSICS 6547-/BLG	
18	13	39	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	
16	21	25	VARIOUS ARTISTS	BEATTIME BEATS: THE SECRET TO SLEEP SMASH 77317/RHINO	
17	RE-ENTRY	RE-ENTRY	SARAH CHANG	SHOSTAKOVICH, PROKOFIEV: VIOLIN CONCERTOS EMI CLASSICS 46053/BLG	
18	NEW	NEW	DIANA DAMRAU/STEPHAN MATTHIAS LADEMANN	FESTSPIELDOKUMENTE ORFEO D'OR 702051	
19	25	52	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS	
20	RE-ENTRY	RE-ENTRY	OLIVIER LATRY/THE PHILADELPHIA ORCHESTRA (ESCHENBACH)	SAINT-SAENS: SYMPHONY NO. 3 "ORGAN" ONDINE 1094	
21	RE-ENTRY	RE-ENTRY	RICHARD GOODE	MOZART NONESUCH 79831/WARNER BROS.	
22	5	7	YUNDI LI/PHILHARMONIA ORCHESTRA (DAVIS)	CHOPIN/LISZT: PIANO CONCERTO NO. 1 DG 008236/UNIVERSAL CLASSICS GROUP	
23	24	10	LIBERA	ANGEL VOICES EMI CLASSICS 70523/BLG	
24	17	29	GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG	
25	RE-ENTRY	RE-ENTRY	SOUNDTRACK	THE NATIVITY STORY (MICHAEL DANNA) NEW LINE 39074	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	1	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD	
2	NEW	NEW	KIM WATERS	YOU ARE MY LADY SHANACHIE 5147	
3	2	3	DAVE KOZ	AT THE MOVIES CAPITOL 11405	
4	4	20	KENNY G	I'M IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG	
5	4	17	BONEY JAMES	SHINE CONCORD 30049	
6	NEW	NEW	BEN TANKARD	LET'S GET QUIET: THE SMOOTH JAZZ EXPERIENCE VERTIGO 05233/ZOMBA	
7	5	3	PAUL BROWN & FRIENDS	WHITE SAND PEAK 30147/CONCORD	
8	40	40	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118	
9	7	32	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/FMG	
10	6	10	WALTER BEASLEY	READY FOR LOVE HEADS UP 3116	
11	10	4	JEFF GOLUB	GRAND CENTRAL NARADA JAZZ 64740/BLG	
12	9	89	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II RENDEZVOUS 5122	
13	17	30	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG	
14	11	30	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SJOY MUSIC	
15	16	10	CHUCK LOEB	PRESENCE HEADS UP 3117	
16	NEW	NEW	HIROMI'S SONICBLOOM	TIME CONTROL TELARC 83655	
17	12	34	FOURPLAY	X BLUEBIRD 86399/RCA VICTOR	
18	13	10	WAYMAN TISDALE	THE VERY BEST OF WAYMAN TISDALE GRP 008197-/ZG	
19	15	27	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER INDIRECTO 01	
20	19	77	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG	
21	16	8	DOWN TO THE BONE	THE BEST OF DOWN TO THE BONE NARADA JAZZ E2164/BLG	
22	22	34	THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD	
23	24	81	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
24	20	4	VARIOUS ARTISTS	SMOOTH JAZZ TRIBUTE GERALD LEVERT COPYCATS 8624	
25	RE-ENTRY	RE-ENTRY	JAZZMASTERS	JAZZMASTERS V TRIPPIN' 'N' RHYTHM 90522/V2	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	2	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER EPICS	
2	2	19	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
3	3	10	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC	
4	16	16	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
5	4	5	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
6	5	21	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
7	6	68	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
8	7	6	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
9	8	21	JUANITA BYNUM & JONATHAN BUTLER	GO SPEL GOES CLASSICAL FLOW 1894/MARANATHA	
10	9	9	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL CLASSICS GROUP	
11	11	73	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
12	12	12	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
13	RE-ENTRY	RE-ENTRY	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CD-DR 70036	
10	10	6	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	
13	13	5	MORRIS ROBINSON	GOING HOME DECCA 008277/UNIVERSAL CLASSICS GROUP	
16	16	16	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
17	17	23	VITTORIO	VITTORIO POLYDOR/DECCA MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	
18	20	20	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
18	4	4	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
20	NEW	NEW	TURTLE ISLAND QUARTET	A LOVE SUPREME: THE LEGACY OF JOHN COLTRANE TELARC 80684	
21	21	10	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS	
22	5	4	SASHA & SHAWNA	SIREN MANHATTAN 56416/BLG	
23	15	3	THE CELTIC TENORS	REMEMBER ME TELARC 80667	
24	22	2	VARIOUS ARTISTS	IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE VITAMIN 9432	
25	25	3	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 0047/UNIVERSAL CLASSICS GROUP	

CHARTS LEGEND

See below for complete legend information.

APR 14 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.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ① after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ② DualDisc available. ③ CD/DVD/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

② CD single available. ③ Digital Download available. ④ DVD single available. ① Vinyl Maxi-Single available. ② Vinyl single available. ③ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ 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). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	158	#1 GUNS N' ROSES	GREATEST HITS GEFEN 001714/INTERSCOPE (16.98)	3
2	2	1548	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
3	HOT SHOT DEBUT		CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	■
4	6	30	SELAH	HIDING PLACE CURB 78634 (18.98)	●
5	3	262	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
6	4	102	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	■
7	12	328	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
8	13	333	SOUNDTRACK	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	8
9	7	95	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕	■
10	11	131	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
11	9	645	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
12	5	177	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
13	8	772	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ②	◆
14	16	676	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
15	22	13	GREATEST GAINER	THE POLICE EVERY BREATH YOU TAKE THE CLASSICS ANN/CHRONICLES 003765/UME (13.98)	5
16	14	336	THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	◆
17	15	888	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) ⊕	◆
18	10	4	VARIOUS ARTISTS	THE WONDERFUL CROSS WORSHIP TOGETHER 20357 (12.98)	■
19	19	64	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	■
20	17	112	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	2
21	21	788	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
22	20	700	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
23	24	532	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
24	23	265	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
25	28	125	TOBY KEITH	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	3
26	29	111	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
27	25	207	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671/UME (18.98/12.98)	2
28	27	120	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	■
29	33	107	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
30	32	179	JOHNNY CASH	16 BEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)	2
31	30	119	KELLY CLARKSON	BREAKAWAY RCA 64191/RMG (18.98)	5
32	37	515	CAROLE KING	TAPESTRY ODE/EPIC 65850/SONY MUSIC (19.98/7.98)	◆
33	43	193	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ⊕	2
34	45	103	GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	6
35	36	67	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 48545 (18.98)	■
36	38	162	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	■
37	26	174	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	■
38	18	4	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA/SONY BMG STRATEGIC MARKETING GROUP 05236/SONY BMG (18.98)	◆
39	42	119	THE KILLERS	HDT FUSS ISLAND 002468*/DJMG (13.98)	3
40	31	428	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4
41	41	175	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA 65855/SONY BMG (11.98/7.98)	5
42	RE-ENTRY		NIRVANA	NEVERMIND DGC/GEFFEN 424425*/UME (12.98/18.98)	◆
43	46	382	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	5
44	39	333	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
45	44	79	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	◆
46	34	115	SUGARLAND	TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	2
47	35	151	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	5
48	47	365	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (11.98/17.98)	◆
49	49	115	ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98)	2
50	NEW		GWEN STEFANI	LOVE. ANGEL. MUSIC. BABY. INTERSCOPE 003469* (13.98)	3

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.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	2	3	#1 AMY WINEHOUSE	Back To Black UNIVERSAL REPUBLIC/UMRG	12	
2	1	2	MODEST MOUSE	We Were Dead Before The Ship Even Sank EPIC/SONY BMG	11	
3	NEW		GOOD CHARLOTTE	Good Morning Revival DAYLIGHT/EPIC/SONY MUSIC	7	
4	NEW		TIM MCGRAW	Let It Go CURB	1	
5	4	2	JOSS STONE	Introducing Joss Stone VIRGIN ⊕	8	
6	NEW		YOUNG BUCK	Buck The World G-UNIT/INTERSCOPE	3	
7	6	19	DAUGHTRY	Daughtry RCA 88860/RMG	6	2
8	NEW		MIKA	Life In Cartoon Motion CASABLANCA/UNIVERSAL REPUBLIC/UMRG	29	
9	NEW		MACY GRAY	BIG WILL I AM/GEFFEN/INTERSCOPE	39	
10	3	2	ELLIOTT YAMIN	Elliott Yamin HICKORY	28	
11	5	4	ARCADE FIRE	Neon Bible MERGE	44	
12	RE-ENTRY		GWEN STEFANI	The Sweet Escape INTERSCOPE	15	
13	NEW		ELTON JOHN	Rocket Man: Number Ones CHRONICLES/ROCKEY/ISLAND/MERCURY/UME	9	
14	NEW		JENNIFER LOPEZ	Como Ama Una Mujer EPIC/SONY MUSIC	10	
15	12	28	JUSTIN TIMBERLAKE	FutureSex/LoveSounds JIVE/ZOMBA	17	3

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW		#1 TIM MCGRAW	Let It Go CURB 78974	1	
2	NEW		STEVIE NICKS	Crystal Visions... The Very Best Of Stevie Nicks REPRISE 100363/WARNER BROS. ⊕	21	
3	2	2	JOSS STONE	Introducing Joss Stone VIRGIN 76268* ⊕	8	
4	4	3	AMY WINEHOUSE	Back To Black UNIVERSAL REPUBLIC 008428/UMRG	12	
5	1	2	MODEST MOUSE	We Were Dead Before The Ship Even Sank EPIC 86139*/SONY BMG	11	
6	5	3	NEIL YOUNG	Live At Massey Hall 1971 REPRISE 43328/WARNER BROS. ⊕	36	
7	7	19	DAUGHTRY	Daughtry RCA 88860/RMG	6	2
8	6	9	NORAH JONES	Not Too Late BLUE NOTE 74516/BLG ⊕	31	2
9	15	2	WILLIE NELSON / MERLE HAGGARD / RAY PRICE	Last Of The Breed LOST HIGHWAY 008530* UMGN	94	
10	ITV		GOOD CHARLOTTE	Good Morning Revival DAYLIGHT/EPIC 76940/SONY MUSIC	7	
11	3	2	ELLIOTT YAMIN	Elliott Yamin HICKORY 90019	28	
12	NEW		JACK INGRAM	This Is It BIG MACHINE 13060	34	
13	NEW		THIRD DAY	Chronology: Volume One ESSENTIAL 10838 ⊕	4	
14	1	4	ARCADE FIRE	Neon Bible MERGE 285	44	
15	NEW		VARIOUS ARTISTS	NOW 24 EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL	1	

TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	FROM Billboard biz
1	1	1	#1 DISNEYMANIA 5: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)	
2	1	23	HANNAH MONTANA	TV SOUNDTRACK (WALT DISNEY)	
3	3	12	JUMP IN!	TV SOUNDTRACK (WALT DISNEY)	
4	2	6	KIDZ BOP 11	KIDZ BOP KIDS (RAZOR & TIE)	
5	4	3	RADIO DISNEY JAMS 9	VARIOUS ARTISTS (WALT DISNEY)	
6	5	64	HIGH SCHOOL MUSICAL	TV SOUNDTRACK (WALT DISNEY)	
7	6	151	BABY EINSTEIN: LULLABY CLASSICS	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
8	7	23	THE CHEETAH GIRLS 2	SOUNDTRACK (WALT DISNEY)	
9	8	25	RADIO DISNEY: PARTY JAMS	VARIOUS ARTISTS (WALT DISNEY)	
10	21	8	EASTER FAVORITES	CECARMONT KIDS (CEDAR/MONT KIDS/SONY MUSIC)	
11	13	52	DISNEYMANIA 4: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)	
12	9	23	DISNEY'S: MICKEY MOUSE CLUBHOUSE	TV SOUNDTRACK (WALT DISNEY)	
13	13	14	BABY EINSTEIN: PLAYDATE FUN	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
14	1	35	KIDZ BOP 10	KIDZ BOP KIDS (RAZOR & TIE)	
15	4	4	BIG IDEA'S VEGGIE TALES: A VERY VEGGIE EASTER	VEGGIE TALES (BIG IDEA)	

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 ERAGON 20TH CENTURY FOX 2242698 (29.98)	Ed Speleers/Jeremy Irons	PG	
2	NEW	BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98)	Leonardo DiCaprio/Jennifer Connelly	R	
3	2	CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.98)	Daniel Craig/Eva Green	PG-13	
4	NEW	ROCKY BALBOA SONY PICTURES HOME ENTERTAINMENT 16190 (28.98)	Sylvester Stallone/Burt Young	PG	
5	4	BORAT 20TH CENTURY FOX 2241969 (29.98)	Sacha Baron Cohen/Ken Davitian	R	
6	2	THE HOLIDAY SONY PICTURES HOME ENTERTAINMENT 17382 (28.98)	Cameron Diaz/Kate Winslet	PG-13	
7	3	PETER PAN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52665 (24.98)	Animated	G	
8	NEW	THE NATIVITY STORY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10668 (28.98)	Keisha Castle-Hughes/Oscar Isaac	PG	
9	5	THE DEPARTED WARNER HOME VIDEO 73674 (28.98)	Leonardo DiCaprio/Matt Damon	R	
10	NEW	EVERYONE'S HERO 20TH CENTURY FOX 2240491 (29.98)	Animated	G	
11	NEW	MICKEY MOUSE CLUBHOUSE: MICKEY'S GREAT CLUBHOUSE HUNT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52318 (26.98)	Animated	NR	
12	7	FLUSHED AWAY DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 117694 (24.98)	Animated	PG	
13	6	BARBIE: FAIRYTOPIA: MAGIC OF THE RAINBOW UNIVERSAL STUDIOS HOME VIDEO 63100594 (19.98)	Animated	NR	
14	8	THE SECRET PRIME TIME PRODUCTIONS 001 (34.98)	Various Artists	NR	
15	NEW	JUSTICE LEAGUE UNLIMITED: SEASON TWO WARNER HOME VIDEO 72356 (26.98)	Animated	NR	
16	11	BABEL PARAMOUNT HOME ENTERTAINMENT 345984 (29.98)	Brad Pitt/Cate Blanchett	R	
17	NEW	CLICK SONY PICTURES HOME ENTERTAINMENT 14838 (28.98)	Adam Sandler/Kate Beckinsdale	PG-13	
18	9	THE PRESTIGE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50-51 (29.98)	Hugh Jackman/Christian Bale	PG-13	
19	15	OPEN SEASON SONY PICTURES HOME ENTERTAINMENT 15694 (28.98)	Animated	G	
20	18	FLAGS OF OUR FATHERS DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 117824 (24.98)	Ryan Phillippe/Jesse Bradford	R	
21	12	CINDERELLA III: A TWIST IN TIME WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 413-0 (29.98)	Animated	G	
22	RE-ENTR	ROBOTS 20TH CENTURY FOX 2229391 (19.98)	Animated	R	
23	14	STRANGER THAN FICTION SONY PICTURES HOME ENTERTAINMENT 15407 (28.98)	Will Ferrell/Maggie Gyllenhaal	PG-13	
24	NEW	MIAMI VICE: SEASON THREE UNIVERSAL STUDIOS HOME VIDEO 61028833 (59.98)	Don Johnson/Philip Michael Thomas	NR	
25	RE-ENTR	ICE AGE: THE MELTDOWN 20TH CENTURY FOX 2237711 (29.98)	Animated	PG	

TOP TV DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 MICKEY MOUSE CLUBHOUSE: MICKEY'S GREAT CLUBHOUSE HUNT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA 52318 (26.98)	Animated	NR	
2	NEW	JUSTICE LEAGUE UNLIMITED: SEASON TWO WARNER 72356 (26.98)	Animated	NR	
3	NEW	MIAMI VICE: SEASON THREE UNIVERSAL STUDIOS 61028833 (59.98)	Animated	NR	
4	NEW	MIAMI VICE: SEASON FOUR UNIVERSAL STUDIOS 61021031 (59.98)	Animated	NR	
5	NEW	BATMAN BEYOND: SEASON THREE WARNER 81115 (26.98)	Animated	NR	
6	NEW	JAG: THE THIRD SEASON CBS/PARAMOUNT 122614 (58.98)	Animated	NR	
7	NEW	GO DIEGO GO!: UNDERWATER MYSTERY NICK JR./PARAMOUNT 850854 (16.98)	Animated	NR	
8	NEW	THE WILD WILD WEST: THE COMPLETE SECOND SEASON PARAMOUNT 850894 (49.98)	Animated	NR	
9	NEW	SOUTH PARK: THE COMPLETE EIGHTH SEASON PARAMOUNT 889794 (49.98)	Animated	NR	
10	3	TOM AND JERRY'S GREATEST CHASES WARNER 85306 (8.98)	Animated	NR	
11	1	SOUTH PARK: THE COMPLETE NINTH SEASON COMEDY CENTRAL/PARAMOUNT 850964 (49.98)	Animated	NR	
12	NEW	[SCRUBS]: THE COMPLETE FOURTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA 41661 (39.98)	Animated	NR	
13	NEW	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)	Animated	NR	
14	NEW	[SCRUBS]: THE COMPLETE THIRD SEASON TOUCHSTONE TELEVISION/BUENA VISTA 4112503 (39.98)	Animated	NR	
15	NEW	[SCRUBS]: THE COMPLETE SECOND SEASON TOUCHSTONE TELEVISION/BUENA VISTA 39998 (39.98)	Animated	NR	
16	RE-ENTR	[SCRUBS]: THE COMPLETE FIRST SEASON TOUCHSTONE TELEVISION/BUENA VISTA 3924803 (49.98)	Animated	NR	
17	2	THE FIVE PEOPLE YOU MEET IN HEAVEN HALLMARK/LIONS GATE 17093 (14.98)	Animated	NR	
18	RE-ENTR	CHARMED: THE COMPLETE SEVENTH SEASON PARAMOUNT 070704 (49.98)	Animated	NR	
19	7	EDDIE MURPHY: DELIRIOUS ANCHOR BAY ENTERTAINMENT 70073 (19.98)	Animated	NR	
20	10	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 2388 (9.98)	Animated	NR	
21	RE-ENTR	FAMILY GUY: THE FREAKIN' SWEET COLLECTION 20TH CENTURY FOX 2224641 (14.98)	Animated	NR	
22	14	THOMAS & FRIENDS: MILKSHAKE MUDDLE HIT/20TH CENTURY FOX 131184 (14.98)	Animated	NR	
23	NEW	NEWSRADIO: THE COMPLETE FIFTH SEASON SONY PICTURES 18002 (39.98)	Animated	NR	
24	11	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 2238209 (39.98)	Animated	NR	
25	25	DORA THE EXPLORER: DORA'S EGG HUNT NICK JR./PARAMOUNT 87542 (16.98)	Animated	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 BLOOD DIAMOND WARNER HOME VIDEO	Leonardo DiCaprio/Jennifer Connelly	R	
2	NEW	ERAGON 20TH CENTURY FOX	Ed Speleers/Jeremy Irons	PG	
3	NEW	ROCKY BALBOA SONY PICTURES HOME ENTERTAINMENT	Sylvester Stallone/Burt Young	PG	
4	1	CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT	Daniel Craig/Eva Green	PG-13	
5	2	THE HOLIDAY SONY PICTURES HOME ENTERTAINMENT	Cameron Diaz/Kate Winslet	PG-13	
6	3	BORAT 20TH CENTURY FOX	Sacha Baron Cohen/Ken Davitian	R	
7	5	STRANGER THAN FICTION SONY PICTURES HOME ENTERTAINMENT	Will Ferrell/Maggie Gyllenhaal	PG-13	
8	4	THE DEPARTED WARNER HOME VIDEO	Leonardo DiCaprio/Matt Damon	R	
9	6	THE PRESTIGE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Hugh Jackman/Christian Bale	PG-13	
10	8	BABEL PARAMOUNT HOME ENTERTAINMENT	Brad Pitt/Cate Blanchett	R	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	1	#1 PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT	SONY	M	
2	2	X360: DEF JAM: ICON ELECTRONIC ARTS	ELECTRONIC ARTS	M	
3	3	X360: CRACKDOWN MICROSOFT	MICROSOFT	M	
4	4	XBOX: TOM CLANCY'S GHOST RECON 2: SUMMIT STRIKE UBI	UBI	M	
5	NEW	PS2: TMNT UBI SOFT	UBI	M	
6	NEW	X360: TMNT UBI SOFT	UBI	M	
7	7	X360: GEARS OF WARS MICROSOFT	MICROSOFT	M	
8	5	X360: LOST PLANET: EXTREME CONDITION CAPCOM	CAPCOM	M	
9	8	PS2: NEED FOR SPEED: CARBON EA SPORTS	EA SPORTS	M	
10	6	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT	UBI	M	

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TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 THE JOHN BUTLER TRIO JARRAH/ATLANTIC 101649/AG (13.98)	Grand National	
2	2	26	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
3	3	10	MADINA LAKE ROADRUNNER 18085 (11.98)	From Them, Through Us, To You	
4	4	51	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
5	NEW	1	KIM WATERS SHANACHIE 5147 (18.98)	You Are My Lady	
6	20	5	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	
7	7	2	TED LEO AND THE PHARMACISTS TOUCH AND GO 302* (15.98)	Living With The Living	
8	3	10	PETER BJORN AND JOHN ALMOSTGOLD 002 (12.98)	Writer's Block	
9	3	10	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
10	9	13	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
11	6	28	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
12	22	2	BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	Boys Like Girls	
13	5	18	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
14	5	2	TRACEY THORN ASTRALWERKS 83901* (16.98)	Out Of The Woods	
15	3	2	MAYLENE AND THE SONS OF DISASTER FERRET 079 (13.98)		
16	1	15	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
17	1	15	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
18	4	6	EVERLIFE BUENA VISTA 861590/WALT DISNEY (11.98)	Everlife	
19	2	2	HAYSTAK STREET FLAVOR/40 WEST 7920/STREET LEVEL 15.98	Crackavelli	
20	10	4	DJ NELSON FLOW 290015/UNIVERSAL LATINO (14.98)	Flow La Discoteca 2	
21	30	74	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
22	NEW	1	KLAXONS RINSE/DGC/GEFFEN 008629/INTERSCOPE (3.98)	Myths Of The Near Future	
23	1	1	LOVEDRUG THE MILITIA GROUP 050 (15.98)	Everything Starts Where It Ends	
24	10	2	SEVENTH DAY SLUMBER BEC 52705 (17.98)	Finally Awake	
25	27	39	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage	
26	35	25	CHIODOS EQUAL VISION 136 (14.98 C/DVD)	All's Well That Ends Well	
27	11	4	CONSEQUENCE G.O.O.D./COLUMBIA 94805/RED INK (12.98)	Don't Quit Your Day Job	
28	25	4	ALBERT HAMMOND, JR. SCRATCHIE 3908/NEW LINE (13.98)	Yours To Keep	
29	32	1	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
30	2	1	THE STOOGES VIRGIN 64648* (12.98)	The Weirdness	
31	13	1	FAMILY FORCE 5 MAVERICK/MONO VS STEREO/GOTEE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
32	37	2	LORDI THE END 080 (15.98)	The Arockalypse	
33	43	17	RED ESSENTIAL 10807 (12.98)	End Of Silence	
34	38	12	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
35	8	2	LOW SUB POP 736* (13.98)	Drums And Guns	
36	43	23	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98)	Mighty To Save: Live	
37	29	2	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
38	11	3	SHERWOOD MYSPEACE 10001 (11.98)	A Different Light	
39	RE-ENTR	1	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
40	43	9	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone	
41	42	7	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	
42	NEW	1	TIM WILSON CAPITOL NASHVILLE 58526 (12.98)	But I Could Be Wrong	
43	NEW	1	MOSES MAYFIELD COLUMBIA 96402/SONY MUSIC (11.98)	The Inside	
44	NEW	1	GRANT-LEE PHILLIPS ZOE 431108/ROUNDER (17.98)	Strangelet	
45	33	4	RJD2 XL 263*/BEGGARS GROUP (15.98)	The Third Hand	
46	14	2	IN THIS MOMENT CENTURY MEDIA 8297 (15.38)	Beautiful Tragedy	
47	34	4	!!! (CHK CHK CHK) WARP 154* (11.98)	Myth Takes	
48	16	2	PANDA BEAR PAW TRACKS 14 (13.98)	Person Pitch	
49	NEW	1	HOT ROD CIRCUIT IMMORTAL 60034 (13.98)	The Underground Is A Dying Breed	
50	NEW	1	KATE HAVNEVIK CONTINENTICA/UNIVERSAL REPUBLIC 006373-JMRG (13.98)	Melankton	

BREAKING & ENTERING
The Klaxons get the party started on Top Heatseekers this week, debuting at No. 22 with their infectious "indie rave" collection, "Myths of the Near Future." Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches the top 100, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanation. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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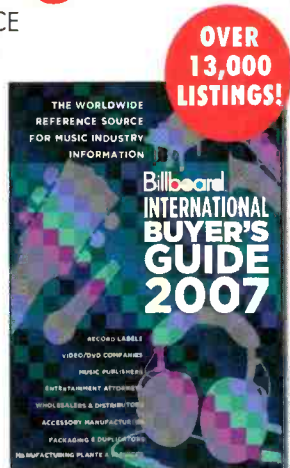
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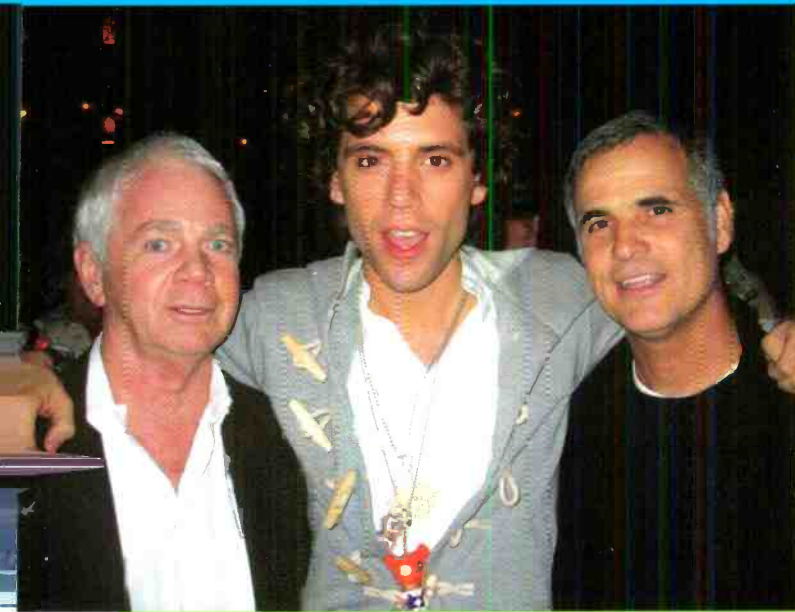
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ILLUSTRATION BY SEAN McCABE



Rondor Music has signed London-based pop phenomenon Mika to an exclusive, worldwide publishing agreement on the heels of recent chart success in the United Kingdom. Pictured, from left, are Rondor Music president Lance Freed, Mika and Rondor executive VP of creative Fran Moss.



ASCAP LATIN MUSIC AWARDS

Latin America's rich songwriting tradition was celebrated at the 15th annual ASCAP Latin Music Awards March 21 at the Nokia Theatre in New York. Two of Latin music's greatest singer/songwriters, Venezuela's Franco De Vita and Mexico's Joan Sebastian, received career achievement awards. The publisher of the year award went to Sony ATV, and songwriter of the year went to Mexico's Marco Antonio Solis. Publishers, record executives and artists including Anthony Santos, Camila, Sheila Durcal and Alejandro Lerner attended the black-tie event, hosted by Kamar de los Reyes of ABC's "One Life to Live" and Birmania Rios of Univision's "Despierta América."



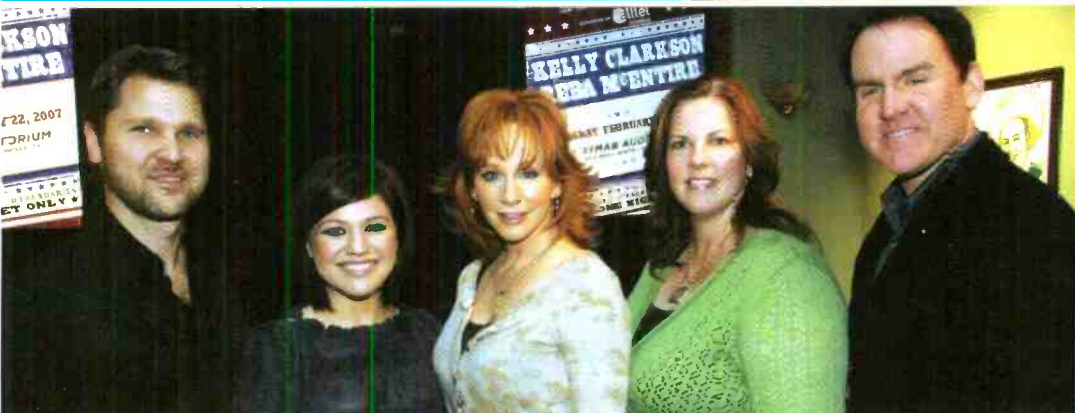
Latin Heritage award winner Franco De Vita, left, and Golden Note winner Joan Sebastian, right, flank Mexican pop/rockstar Alejandra Guzman, who performed her hit "Volverte a Amar."

Reggaeton and R&B blended together on Rakim & Ken-Y's version of their hit "Down," one of three songs of the year winners. Other honors in the category went to Anthony Santos' "Un Beso" and Joan Sebastian's "Mas Alla del Sol."

Executives from Sony ATV picked up their eighth ASCAP award for publisher of the year. From left are ASCAP senior VP of membership/Latin Alexandra Lioutikoff, ASCAP CEO John LoFrumento, Sony ATV Music Publishing VP Jorge Mejia, Sony ATV Music Publishing president Danny Strick, Sony ATV Music Publishing CFO Steve Storch and ASCAP executive VP of membership/group Todd Brabec.



Quincy Jones, center, celebrating his recent signing to Extreme Music. Pictured with Jones are Extreme co-CEOs Dolph Taylor, left, and Russell Emanuel. PHOTO: COURTESY OF CRAIG BARSH.



Kelly Clarkson and Reba McEntire recently took the stage before an invitation-only Nashville audience at the historic Ryman Auditorium for a special "CMT Crossroads" episode that will premiere later this year. From left are CMT VP of music programming and talent relations Chris Parr, Clarkson, McEntire, CMT VP of production, music and events Sarah Brock and CMT executive VP/GM Brian Philips. PHOTO: COURTESY OF REK DIAMOND.

Eric Clapton, left, receives a plaque to commemorate the "Crossroads Guitar Festival" DVD achieving the eight-times-platinum mark. With Clapton are "Crossroads" co-producers and Crossroads Centre board members Scooter Weintraub, center, and Peter Jacksor.



BILLBOARD UNDERGROUND

Core Music Billboard Underground Presents Nicola PHOTOS: COURTESY OF STEPHEN LOVEKIN/WIREIMAGE.COM

From left are Billboard singles reviews editor Chuck Taylor, Nicola and Billboard Underground video host Danielle Flora.

BELOW: Nicola and her band rocking the Core Club in New York.



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

LAY YOUR HANDS ON ME

Jon Bon Jovi and Richie Sambora are the latest musicians to join McFarlane Toys' ever-expanding line of musician action figures. And guess what? Track is offering a first look at the figures (see below), which will hit stores in August and retail for \$10-\$12. We know, we know, the likenesses are simply uncanny. Just looking at the photos of the figures of the legendary musicians forces us to recall last night's karaoke session, which included "Livin' on a Prayer" and "Have a Nice Day."

McFarlane Toys CEO Todd McFarlane—the creator of Spawn and founder of spawn.com—hails Bon Jovi as one of the most consistent and recognizable rock bands of all time. To illustrate, he points to its success and popularity in the '80s, '90s and today. "We are looking forward to reproducing the likenesses of Jon and Richie and bringing them to the fans," McFarlane says.

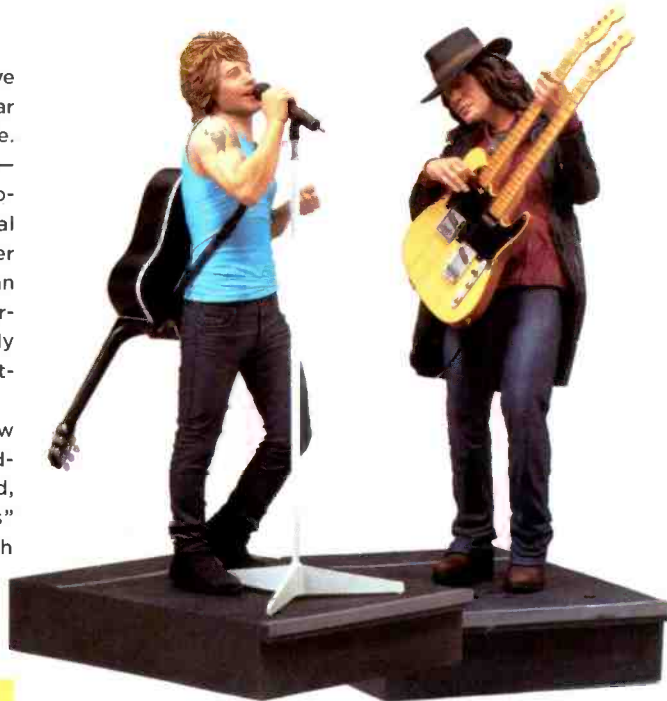
To be sure, the action figures are created out of a partnership between band and brand. In this case, McFarlane worked closely with Bon Jovi and Sambora to select the proper pose, accessories and facial expressions to best represent the artists to their fans.

In the past, Tempe, Ariz.-based McFarlane Toys has issued action figures of Kiss, Metallica, Jerry Garcia, Elvis Presley and others. Just don't call them dolls.

ROCK'N'ROLL STAR

2007 Rock and Roll Hall of Fame inductee Patti Smith could've simply stood there alone, on the intimate stage of the Star Lounge, and it would've been enough for we the people. Smith, though, had other plans. The stage of Star Lounge—housed in what is essentially the basement of New York's storied Chelsea Hotel—is about the size of an international postage stamp. But there was Smith, on April 3, inviting her bandmates (Lenny Kaye, Jay Dee Daugherty, Tony Shanahan and her son Jackson) to join her onstage for a short, powerful set. The fact that Smith botched the lyrics to "Everybody Wants to Rule the World," prompting her to smile apologetically, only added to the evening's charm.

Smith was on hand to spread the word about her new Columbia album, "Twelve," due April 17. The studio recording is Smith's first collection of other people's songs, and, in addition to the Tears for Fears gem, includes "Helpless" (Neil Young) and "Soul Kitchen" (the Doors), both of which she also performed. Smith rounded off the set by "covering" herself via a jaw-dropping rendition of "People Have the Power."



NEW ADDITION

Lalah Hathaway is the latest member of the new Stax Records family. The daughter of the legendary Donny Hathaway joins a roster that includes Angie Stone, Isaac Hayes, Leon Ware and N'Dambi.

PITBULL GETS ALL ANIMATED

Rapper Pitbull, whose "Pitbull's La Esquina" comedy/reality show premieres May 9 on mun2, is also developing a cartoon series. The normally outspoken Pit is mum on details, but describes the show as "The Simpsons"-meets-"South Park"-meets-"Family Guy."

"I'm starting to animate it myself—me and my team," Pitbull tells Track. "And then we'll go in there and see what type of deals we can work on." The rapper's next TVT album, "Boatlift," is scheduled to drop in June.

FROM THE HEART

Two veteran sellers who left the business are tapping the shoulders of their music industry friends on behalf of worthwhile causes. Longtime WEA executive VP Fran Aliberte is stumping for a June 22 dinner in Manchester-by-the-Sea, Mass. The event will raise funds to support the Cardiomyopathy Foundation, which offers support and research to defeat a rare heart condition that affects about 1 million children in the United States.

Chris Hopson, who had a lengthy tenure overseeing Tower Records' advertising department, is assembling the fifth annual Auction-4-Action. The June 16 fund-raiser, held in Sacramento, Calif., benefits the Parkinson Assn. of Northern California. Track hears that Hopson and his former partner in crime at Tower, Terri Ball Williams, are on the hunt for items to put up for bid.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: EMI Music names **Marcelo Castello Branco** managing director. He was president/GM at **Universal Music** in Spain and Portugal.

J Records names **Geo Bivins** senior VP of urban promotion. He held the same title at **Capitol Records**.

BMG Label Group names **Donna Clower** senior VP of strategic marketing. She was VP of strategic marketing and artist development at **RCA Music Group**.

Universal Music Netherlands appoints **Kees van der Hoeven** to president/CEO. He was managing director at **Universal Music Publishing Benelux**.

PUBLISHING: The **Harry Fox Agency** promotes **Louis Trebino Jr.** to chief information officer. He was VP of programming and management.

Kobalt names **Suzanne Moss** VP of synchronization for film and new media in North America. She was senior director for film/TV and new media at **Universal Music Publishing Group**.

Sony/ATV Publishing Latin America promotes **Jorge Mejia** to VP. He was director of new business for Latin America.



DISTRIBUTION: **RED Distribution** promotes **Bob Morelli** to president and **Lynn Hazan-DeVaul** to executive VP/GM. Morelli was executive VP/GM, and Hazan-DeVaul was senior VP of finance and operations.

Fontana Distribution ups **Dave Blomsterberg** to VP of sales. He was national director.

TOURING: **Ticketmaster** names **Don Orris** regional VP of the Western region. He was senior GM for Ticketmaster's Dallas regional operation.

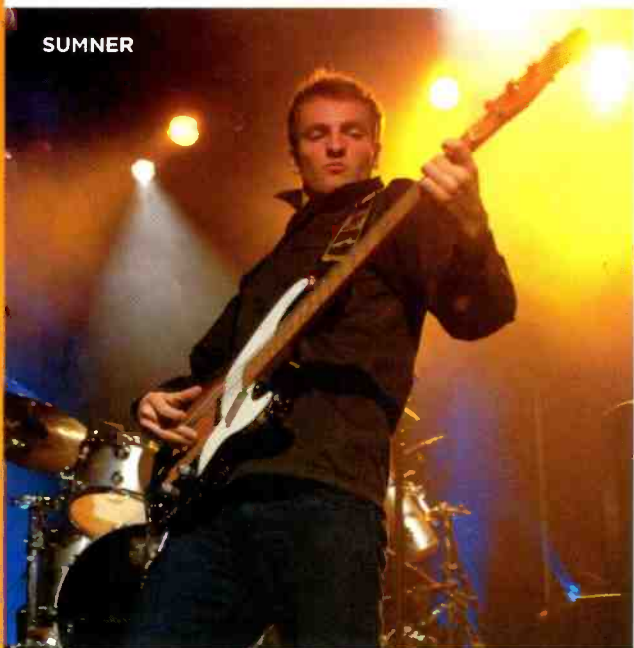
Live Nation appoints **Lee Smith** to chairman of Live Nation San Francisco and Denver and **Danny Zelisko** to chairman of Live Nation Phoenix. Smith was president of Live Nation Northwest, and Zelisko was president of the region.

Nederlander Concerts taps **Carrie Steen** as director of marketing for the 1,700-seat Grove of Anaheim in Anaheim, Calif. She was promotions and publicity manager at House of Blues in San Diego.

MEDIA: **GoTV Networks**, a made-for-mobile TV service, names **Rachael McLean** VP of music. She was director of content development at **InfoSpace**.

Send submissions to exec@billboard.com.

SUMNER



TRUTH HITS EVERYBODY

Scoring the opening slot on the North American leg of the Police's upcoming reunion tour is cause for celebration for Fiction Plane, but the group's new album is concerned with bigger issues. "I've pretty much decided that if something's pissing me off I'm just going to say it and not smooth the edges off," frontman (and Sting progeny) Joe Sumner says of the material on "Left Side of the Brain," due May 22 via Bieler Bros. "Many of the lyrics are self-critical, so I'm not just ranting at the nebulous 'them,' although 'they' do get it in the neck a bit. I'm finding little shards of everything I hate in myself and trying to yank them out with the tweezers of rock."

GOODWORKS

ICONS RAISING FUNDS

On April 21, the Hard Rock Cafe New York in Times Square will open its doors to the Icons of Music Auction to raise funds and awareness for Music Rising. Hosted by Julien's Auctions, at juliensauctions.com, the in-person and online auction will feature a couple of hundred items, including the Edge's 1975 Cream Gibson Les Paul, Paul McCartney's hand-painted Epiphone Texan guitar and handwritten lyrics of Bruce Springsteen. Co-founded by the Edge, producer Bob Ezrin and Gibson Guitar chairman/CEO Henry Juszkiewicz, Music Rising aids musicians of the Gulf Coast region who were affected by Hurricanes Katrina and Rita. For more info, log on to musicrising.org.

We mourn the loss of an industry icon.

Robert L. Krakoff

1935 - 2007



Media industry veteran, consummate professional,
valued advisor, and wonderful friend.

Bob touched so many of us both personally and professionally.
He will be missed.

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Nana Mouskouri

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April 12 Sarasota, FL // Van Wezel
April 15 West Palm Beach, FL // Kravis Center
April 17 **New York // Lincoln Center /
Avery Fisher Hall**
April 20 Boston, MA // Symphony Hall

CANADA

June 3 Ottawa, Ontario // NAC
June 6 St. John's, Newfoundland // Mile One Centre
June 8 Halifax, Nova Scotia // Metro Centre
June 10 **Toronto, Ontario // Roy Thomson Hall**

UK

October 29 **London // Royal Albert Hall**

FRANCE

November 24 **Opera de Paris / Palais Garnier**

GREECE

July 2008 **Athens // Herod Atticus Theatre**

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