UNPRECEDENTED RADIO SUCCESS > P.21 WAS IT WORTH IT? SIX INT'L ACTS FESS UP >P.14 LATIN SPECIAL **BONUS** LATIN MUSIC AWARDS CANYOU HEAR USNOW? ARTISTS
TO WATCH THE YEAR IN LATIN CHARTS APRIL 28. 2007 www.billboard.com www.billboard.biz MONTY GREENLY 3740 ELM AVE # A LONG BEACH CA 90807-3402

14. SCAP 2007

SONGS OF THE YEAR

"Be Without You"
Writers: Johntá Austin, Mary J. Blige
Publishers: Chrysalis Music,
Mary J. Blige Music,
Naked Under My Clothes Music,
Universal Music Publishing Group

"Because of You" Writer: Kelly Clarkson Publisher: Smelly Songs

"Behind These Hazel Eyes" Writers: Kelly Clarkson, Lukasz "Dr. Luke" Gottwald, Max Martin (STIM) Publishers: Kasz Money Publishing, Smelly Songs, Zomba Enterprises Inc.

"Better Days"
Writer: John Rzeznik
Publishers: Corner of Clark and Kent Music,
EMI Music Publishing

"Boulevard of Eroken Dreams'
Writers: Billie Joe Amistrong, Tre Cool, Mike Dimt
Publishers: Green Daze Music,
Wamer/Chappell Music, Inc.

"Breathe (2AM)" Writer: Anna Nalick Publisher: Annibonna Music

"Call Me When You're Sober" Writer: Terry Balsamo Publisher: Sweet T 665 Music

"Check On It"
Writers: Angela Beyince, Beyoncé,
Sean Garrett, Swizz Beatz
Publishers: Angela Beyince Music,
Beyoncé Publishing, Christopher Garrett's
Publishing, EMI Music Publishing, Hitco South,
New Columbia Pictures Music, Inc., Swizz Beatz

"CGQI" Write:: Gwen Stefani Publisher: Harajuku Lover Music

"Crazy" Writer: Danger Mouse Publisher: Chrysalis Music



FOUNDERS AWARD
Melissa Etheridge

"Dirty Little Secret" Writers: Tyson Ritter, Nick Wheeler Publishers: BMG Songs, Inc., Smells Like Phys Ed Music

"Co It To It" Writer: John "Cheese" Williams Publisher: Uncle Willmese Music

"Don't Forget About Us"
Writers: Jonntá Austin, Jermaine Dupri
Publishers: Chrysalis Music, EMI Music Publishing,
Naked Under My Clothes Music,
Shaniah Cymone Music

"Ever Th∋ Same" Waiter Rob Thomas Publishers: EMI Music Publishing, U Rule Music

"Fee: Good Inc." Writer: Danger Mouse Publisher: Chrysalis Music

"Give It Up to Me"
Writers: Keyshia Cole, Ron Fair,
Jigzag Sean Paul, Nigel A. Staff
Publishers: 150 Lafayette Music,
BMG Songs. Inc., EMI Music Publishing,
Faircraft Music, She Wrote It,
Universal Music Publishing Group

"Grittz"
Writers: Beyoncé, Jermaine Dupri, Sean Garrett,
Ali Jones, LRoc, Nelly, Kelly Rowland, T.I.,
Paul Wall, Michelle Williams
Pub ishers: 2 Kingpins Publishing, Air Control
Music Inc., Basajamba Music, Beyoncé Publishing,
BMG Songs Inc., Christopher Garrett's
Pub ishing, D2 Pro Publishing, Domani and Ya
Majesty's Nusic, EMI Music Publishing, Hitco
South, Jackie Frost Music, Kelendria Music
Pub ishing, Faulwall Publishing, Sam Swap
Pub ishing, Shaniah Cymone Music, Sony/ATV
Tunes LLC TWWilliams Publishing, Universal Music
Publishing Gloup, Warner Chappell Music, Inc.

"Hate Me" Writer: Justin Fursterfeld Publishers Paris On Paper Publishing, Primary Wave Music Publishing

"Hips Don't Lie"
Writers: Oniar Alfanno, Luis Diaz,
Wyclef Jean, Latavia Parker
Fublishers Huss Zwingli Publishing Inc.,
Lanfranco Music, Quisqueya Music Publishing,
Sory/ATV Tunes LLC. Yahshay Publishing

"Holiday"
Writers: Billie Joe Armstrong, Tre Cool, Mike Dirnt
Fublishers: Green Daze Music,
Warner/Chappell Music, Inc.

"How To Save a Life"
Writers: Lee King, Isaac Slade
Fublishers: Aaron Edwards Publishing,
EM. Music Publishing

"I Write Sins Not Tragedies"
Writers: Ryan Ross, Spencer Smith,
Brendon Jrie, Brent Wilson
Fudishers: EMI Music Publishing,
Sweet Chin Music

"It's Goin Down" Writer, Nitti Publishers: EMI Music Publishing, Regina's Son Music, Slide That Music

"Laffy Taffy"
Writers: Dennis "Mock B" Butler, Michael "Space Cowboy" Jonzun, Adrien "Stuntman" Parks, Richard "K-RAB" Sims, Jr., Maurice Starr, Todola Fabo Publishers: 30318 Underground Music Publishing, ARL Music no Artist Publishing Group, Black Eye E Lrusic, BMG Songs, Inc., Boston International Music Co. EMI Music Publishing, Maurice Starr Music, Perry Homes Music Publishing, Stoney Man Music

VANGUARD AWARD
The All-American Rejects
Nick Wheeler, Tyson Ritter

"Lean Wit It, Rock Wit it"
Writers: Buck, Maurice "Parke" Gleaton.
Bernard Jizzal Man" Leverette, Jr.,
Gerald "Buckle" filler, Jamall "Pimpn" Willingham
Publishers: Buck 3485 Publishing EMI Music
Publishing, Honey's Baby Bor Music, Jamall
Willingham Publishing, Parlae DFB Publishing,
Slide That Music

"Like You"
Writers: Ileron "The Kid Slim" Alston, John:á Austin,
Ricky Bell Jermaine Dupri, Ralph Trasvant
Publishers: Chrysalis Music, EMI Music Publishing,
Naked Linder My Clothes Music, Shaniah Cymone
Music, Side That Music, The Kid Slim, Universal
Music Publishing Group

"Lone y No More" Writer: Rob: Thomas Publishers: EMI Music Publishing, U Rule Music

"Loosen Up My Buttons" Writer: Polow Da Don Publishers: Showdy Pimp Music, Universal Music Publishing Group

"Me & J" Writer: Ryan Leslie Publishers: Aspen Songs, Next Serection Music

"Move Alang" Writers: Tysan Ritter, Nick Wheeler Publishers: BMG Songs, Inc., Smells Like Phys Ed Music



POP MUSIC AWARDS



PUBLISHER OF THE YEAR EMI Music Publishing

"My Love" Writers: Timbaland, Justin Timberlake Publishers: ≣ennman Tunes, Virginia Beach Music

"One Wish" Writers: LaShawn Daniels Publishers: EMI Music Publishing LaShawn Daniers Productions

"Over My Head (Cable Cail)" Writers: Joe King, Issac Slade Publishers: Aaron Edwards Publishing, EMI Music Publishing

"Promiscuous"
Writers: Timothy "Attitude" Clayton,
Nelly Furtado (SOCAN), Timbaland
Publishers: EMI Music Publishing
Stix I'm Stoned Publishing, Universal Music
Publishing Group, Virginia Beach Music,
Warner/Chappell Music, Inc.

"Pullin" Me Back"
Writers: Chirgy, Jermaine Dupri, LFoc,
Brian A'exander Morgan, Jaco Pastorius
Publishers: A Stolen People's Music,
Air Control Music Inc. Basajamba Music,
BMG Songs Inc., Chingy Music
EMI Music Publishing, Jaco Pastorius Inc.,
Shariah Cymone Music,
Universal Music Publishing Group

"Ridin"
Writers: Chamillionaire, Krayzie Bone,
Juan "Play" Salinas, Oscar "Skitz" Salinas
Publishers: Almo Music Corp., Chamillitary
Camp Music, EMI Music Publishing, Play
For Play N Skillz Music, Skillz For Skillz N
Play Music, Universal Music Publishing
Group

"Right Here'
Writers: .ohn April, Aaron Lewis,
Michae Mushok, Jonathan Wyspocki
Publishers: Greenfund, I'm Nobody Music,
My Blue Car Music Company, Pimo Yug,
Wameri/Chappell Music, Inc.



VRITERS OF THE YEAR
Johntá Austin
Jermaine Dupri

"Run t!"
Writer: Scott Storch
Publishers: Scott Storch Music,
TVT Music, Inc.

"Sexy Love"
Writers. Mikkel Enksen (PRS),
Tor Hermansen (PRS)
Publishers: EMI Music Publishing
Sony/ATV Tunes LLC

"Sexybock"
Writers, Timbaland, Justin Timberlake
Publishers: Tennman Tunes,
Virgima Beach Music,
Warner/Chappell Music, Inc.

"Shake It Off"
Writers: Johntá Austin, Jermaine Dupri
Publishers: Chrysalis Music,
EMI Music Publishing,
Naked Under My Clothes Music,
Shaniah Cymone Music

"Snap Yo Fingers" Writer: Sean P Publishers: How Ya Luv Dat Music, Notting Dale Songs Inc.

SO S CK Writers: Mikkel Eriksen iPRS), Tor Hermansen (PRS) Publishers: EMI Music Publishing, Sony/ATV Tunes LLC

"So What"
Writer: Clars
Publishers: Royalty Rightings,
Universal Music Publishing Group

"Soul Survivor" Writer: Akon Publishers: Byefal Productions Inc., Famous Music Corp.

"Temperature"
Writers: Rohan "Snowcone" Fuller,
Adrian 'Izes' Marshall, Sean Paul
Publishers: EMI Music Publishing,
Jencone Snowcone Publishing,
STB Music Inc.

"There It Go (The Whistle Song)"
Writers: Terence "The Politician" Anderson,
Daren Joseph, Juelz Santana,
Carlisle Young
Publishers: Carlisle Young Music,
Universal Music Fublishing Group

"Too Little Too Late"
Writers: Josh Alexander,
Ruth-Anne Cunningham (IMRO), Billy
Steinberg
Publishers: Jerk Awake, Jetanon Music,
Shapiro Bernstein & Co., Inc.

"U And Dat"
Writer: Kandi Burruss
Publishers: Air Control Music Inc.,
EMI Music Publishing, Kandacy Music

"Unfaithful"
Writers: Mikkel Eriksen (PRS),
Tor Hermansen (PRS)
Publishers: EMI Music Publishing,
Sony/ATV Tunes LLC

"Unpredictable" Writer: Ludacris Publishers: Ludacris Universal Publishing, Universal Music Publishing Group

"Unwritten" Writer: Wayne Rodrigues Publisher WSRJ Music "Wake Me Up When September Ends" Writers: Billie Joe Armstrong, Tre Cool, Mike Dirnt Publishers: Green Daze Music. Warner/Chappell Music, nc.

"Walk Away"
Writers: Kelly Clarkson,
Chantal Kreviazuk (SCCAN),
Raine Maida (SOCAN)
Publishers: Smelly Songs,
Sony/ATV Tunes LLC.

"We Belong Together"
Writers: Johntá Austin
Jermaine Dupri, Manuel Seal
Publishers: BMG Songs, hc., Chrysalis Music, EMI
Music Publishing, Naked Under My Clothes Music,
Shaniah Cymone Music, E L A C K A D Music

What's Left of Me"
Writers: Jess Cates, Emanuel Kinakou,
Nick Lachey, Lindy Robbins
Publishers: Angelou Music, Ikenator Music, Inc., My
Getaway Driver Music Right Bank Music, Roditis
Music, Inc., Universal Music Publishing Group

"What You Know About That" Writer: Gabriel Wonder Aiillo Publisher: K Milagro Musec

"Who Says You Can't Ga Home"
Writers: Jon Bon Jovi. Rickie Sambora
Publishers: Aggressive Music, Eon Jovi Publishing,
Sany/ATV Tunes LLC, Ur iversal Music Publishing
Group

"YO (EXCUSE ME MISS)"
Writers: Johntá Austin
Vidal Davis, Andre Harris
Publishers: Chrysalis Music, Dirty Dre Music,
Lil Vidal Music, Naked Under My Clothes Music,
Universal Music Publishing Group

"You'll Think of Me"
Writers: Carrell Brown,
Ty Lacy, Dennis Matkosky
Publishers: Almo Music Corp., Baldy Baldy Vusic,
EMI Music Publishing, Original Biss Music,
Ty Me A River Music

CONGRATULATIONS!



MARILYN BERGMAN I PRESIDENT & CHAIRMAN OF THE BOARD



COYERING LATIN













ORDER BACK ISSUES AT WWW.ORDERBILLBOARD.COM

Billboard EXPERIENCE THE BUZZ

Billboard ON THE CHARTS VARIOUS ARTISTS / THE BILLBOARD 200 38 RICKY SKAGGS & BRUCE HORNSBY / 46 TOP BLUEGRASS TOP CLASSICAL JOSH GROBAN / TOP CLASSICAL CROSSOVER 51 TOP COUNTRY 46 TIMBALAND / TOP DIGITAL 52 SENTS SHOCK VALUE TIESTO / TOP ELECTRONIC 49 GRINDERMAN TOP HEATSEEKERS 53 BRIGHT EYES / TOP INTERNET 52 HARRY CONNICK, JR. / TOP JAZZ 51 GEORGE BENSON & AL JARREAU / TOP CONTEMPORARY JAZZ 51 JENNIFER LOPEZ / TOP LATIN 48 GUNS N' ROSES / TOP POP CATALOG 52 YOUNG BUCK TOP R&B/HIP-HOP 43 STEPHEN MARLEY / TOP REGGAE 43 SINGLES ARTIST / TITLE JOHN MAYER / ADULT CONTEMPORARY 41 AITING ON THE WORLD TO CHANGE **ADULT TOP 40** CARRIE UNDERWOOD / 47 HOT COUNTRY ULTRA NATE HOT DANCE CLUB PLAY THE KILLERS / HOT DANCE AIRPLAY 49 TIMBALAND FEAT. NELLY FURTAOO & JUSTIN TIMBERLAKE / GIVE IT TO ME HOT DIGITAL SONGS 41 TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE / GIVE IT TO ME **HOT 100** 40 AKON / HOT 100 AIRPLAY 41 JUNIOR BOYS / HOT SINGLES SALES 42 CONJUNTO PRIMAVERA / 48 HOT LATIN SONGS LINKIN PARK MODERN ROCK 41 TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE / GIVE IT TO ME **POP 100** 42 GYM CLASS HEROES / 42 POP 100 AIRPLAY ROBIN THICKE 45 HOT R&B/HIP-HOP ROBIN THICKE HOT R&B/HIP-HOP AIRPLAY 44 CRYSTAL DOVE STARRING DICE GAMBLE / R&B/HIP-HOP SINGLES SALES 44 R&B/ADULT 44 AKON / RHYTHMIC 44 CHRIS BROWN FEATURING JAY BIZ HOT RINGTONES VIDEOS TOP DVD SALES 53 HAPPY FEET TOP TV DVD SALES 53 JUMP IN! VIDEO RENTALS THE GOOD SHEPHERD 53 GAME RENTALS PS2: GOD OF WAR II 53 THIS WEEK ON .biz ARTIST / TITLE KENNY WAYNE SHEPHERD A TOP BLUES THE ALMOST. / TOP CHRISTIAN THE CLARK SISTERS / TOP GOSPEL BRIGHT EYES / TOP INDEPENDENT BRIGHT EYES / **TASTEMAKERS** #1 CEU / TOP WORLD ELTON JOHN / ROCKET MAN. NUN TOP MUSIC VIDEO SALES YOUNG JEEZY FEATURING R. KELLY / TOP VIDEO CLIPS

CONTENTS







UPFRONT

- S'MORE THAN A FEELING Brad Paisley inks a sweet deal with Hershey's.
- Retail Track
- 12 On The Road
- Touring

- 14 Global
- The Publishers Place 16
- Making The Brand
- 18 Garage Rock, The Indies
- 19 Digital Entertainment
- 20 Q&A: Paul Tollett

FEATURES

- 21 SOPHOMORE JUMP Maroon 5 is back, to radio's warm embrace. It wasn't always this easy.
- 25 NARM FACES THE MUSIC Labels, retailers confront key issues at annual conference.

UPWARDLY MOBILE For Calle 13 and the rest of the Latin music biz, digital growth has come via the handset

LM1 BETTER THAN EVER This year's Latin Music Conference and Awards look to the future.

MUSIC

31 FEIST FORWARD

This time around, the Canadian singer/songwriter gets a real push.

- 32 Global Pulse
- Nashville Scene, Classical Score
- Rhythm & Blues, Higher Ground
- 35 Reviews

IN EVERY ISSUE

- 6 Opinion
- Over The Counter
- Market Watch
- 38 Charts
- Marketplace
- **56** Mileposts
- Backbeat. Inside Track, Executive Turntable

ON THE COVER: Calle 13 photographed by Pascal Fontana





360 DEGREES OF BILLBOARD

Events

R&B/HIP-HOP

Returning to Atlanta Sept. 5-7. Billboard's R&B/Hip-**Hop Conference & Awards** features savvy speakers, networking opportunities, educational sessions and exciting performances. For more online, go to billboardevents.com.

REGIONAL MEXICAN Billboard's Regional

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

FIND THME TO WATCH Go to billboarc.com/sixty to watch Hillary Cros ey sit down with T.I. He speaks out on his upcoming Grand Hustle effort, his siruggles with his own alter-ego and acting side-by-sic= with Denzal Washington.



Webcast Wars

Internet Radio Must Pay Fair Rates For Music

This something-for-nothing

business pays for its inputs.

mentality has got to end. Every

BY JOHN SIMSON

The recent flurry of articles and online chatter predicting the demise of Internet radio due to a ruling by the Copyright Royalty Board adjusting the rates paid to performing artists and record labels from webcasting during the next five years has as its starting assumption that anyone who wants to run a commercial Internet radio service is entitled to pay less than fair market value for the music on which

they build their businesses. This assump-

tion seems to be based on the egregious

belief that music can be ripped, streamed,

bartered, broadcast or shared electroni-

It's not surprising that "old radio guys"

in the habit of playing recordings for noth-

ing (unlike virtually all other developed

countries) fight long and hard the idea

that they should have to pay performers

for the music they use. But this some-

thing-for-nothing mentality has got to

end. Every business pays for its inputs.

The major inputs for radio, whether In-

ternet or over-the-air, are the recordings

they play. This notion that webcasters are

doing artists a favor when they play their music is not only wrong, it allows broad-

casters to live in this state of denial in

which they make handsome profits off

someone else's labor and creativity. We

have long gotten past the notion that In-

cally for little or nothing.

ternet radio is promotional—this idea was not only rejected by the original arbitrators in the first webcasting decision in 2002, but also by the current CRB's March ruling, finding that such claims were unsupported by evidence.

No station plays an artist because it "likes" the artist. Commercial webcasters and broadcasters play an artist because they think that artist will help them draw an audience that will help them sell advertising—the more listeners the more tor Records, Blind Pig Records and many others. Moreover, regardless of whether it's promotional, surely the performers and labels that create the music deserve to be fairly compensated.

The fact is Internet radio will survive and become a better place to hear music. Creating music is a business, and one where artists and labels need to be paid when someone is using their work. I've heard from some services that don't want to air commercials, "How can we afford this rate?" Music without commercial interruption is, in fact, a luxury that has its own costs. If a service wants to provide commercial-free music, that's great for the listener, but that service must find some other way to pay its bills, including the cost of fairly compensating the artists and labels that create the music-or seek concessions from rights owners and performers due to the unique nature of the service.

As the music industry continues its dramatic change from CD-only sales to multiple distribution platforms like cell phones, MP3 players and more, we will need to ensure that consumers are properly served and the creators of music are fairly compensated. This decision by the CRB recognizes the fair value of the artists, consistent with the market and balanced with the needs of the webcasters, and was arrived at through comprehensive, indepth proceedings that considered all arguments from all interested parties.

bcasters may not have the same type of "profit motive," great music is still the attraction, and they are hoping to benefit from the artists' labor, whether it's increased exposure of their brand, increased underwriting or greater listener support. During the past five years we've seen a dramatic increase in the audience for Internet radio, and we've also seen a dra-

they can earn. While noncommercial we-

-JOHN SIMSON

matic decrease in the sale of CDs. If webcasting were as promotional as alleged, we would have seen a jump in CD sales, not a marked decline. And it is not just the major labels. CD sales are way down for independent labels like Alliga-

John Simson is executive director of

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

Must-SeeTV

When Ahmet Ertegun died this past cert. And it was my good fortune to see December, it marked the passing of an industry giant—one of a small handful

of individuals whose history is the history of modern music itself.

This is made clear in the upcoming PBS documentary "Atlantic Records: The **House That Ahmet** Built." It was our good fortune that filming wrapped shortly before Ahmet's fateful fall at a Rolling Stones conan early screening.

The documentary traces Ahmet's

life—and the rise of Atlantic from fledgling R&B label to rock'n'roll powerhouse—via talks between Ahmet and his artists. To call the footage an embarrassment of riches is to sell it short. You'll be touched to see Ahmet and Ray Charles describe the creation of "Mess Around." You'll laugh at Mick Jagger chiding Ahmet's request for Jimmy Page to name his band the New Yardbirds. And you'll get chills-really-watching footage of young Otis, Aretha, et al.

BILL WERDE

Billboard

Deputy Editor

In a day of declining sales and protracted legal disputes, it was nothing short of inspiring to see a time when music royalty rose to power, and Ahmet—sometimes king, sometimes jester, and thrilled to remember it all held court. Set your DVR now and thank

"Atlantic Records: The House That Ahmet Built" premieres at 9 p.m. May 2 on PBS.

GROUP EDITORIAL DIRECTOR
SCOTT McKENZIE EXECUTIVE EDITOR/ASSOCIATE PUBLISHER TAMARA CONNIFF

EDITORIAL

DEPUTY EDITOR: Bill Werde 646-654-4680 SENIOR EDITORS: Jonathan Cohen 646-654-5582; Chuck Eddy 646-654-4708
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND
PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279

PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND
PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND
PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
SENIOR CORRESPONDENTS: Susan Butler (Legal & Publishing) 646-654-4646.
Ed Christman (Retail) 646-654-4723. Brian Garrity (Business) 646-654-4721.
Paul Heine (Radio) 646-654-4669. Gail Mitchell (R8B) 323-525-2289.
Michael Paoletta (Brand Marketing) 646-654-4720-6089.
CORPESSOIDENTS: Availa Ren'yébrud (1 atin) 232-855-2293. Mike Boyle (Rock) 646-654-4727.

CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293. Mike Boyle (Rock) 646-654-4727. Hillary Crosley (R&B/;Hip-Hop) 646-654-4647. Todd Martens (Indies) 323-525-2292: Mitchell Peters 323-525-2322. Ken Tucker (Radio) 615-321-4286

Hillary Crosley (R&B/Hip-Hop) 646-654-4647. Todd Martens (Indies) 323-525-2292: Mitchell Peters 323-525-2322. Ken Tucker (Radio) 615-321-4286.

INTERNATIONAL: Christie Eliezer (Australa) Larry LeBlanc (Canada), Steve McClure (Asa). Wolfgang Spahr (Germany)

BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904

GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068

ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780.

Katie Hasty (Billboard.com) 646-654-4650. Susan Visakowitz (Radio) 646-654-4730

MULTIMEDIA PRODUCER: Rich Kaplinksi

COPY CHIEF: Chris Woods

COPY EDITOR: Molly Brown

SENIOR COPY EDITOR: SPECIAL FEATURES: Wayne Robins 646-654-4713

SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713 ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709

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

CREATIVE DIRECTOR: JOSH KLENERT ASSOCIATE ART DIRECTOR: Christine Bower
ASSOCIATE PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCE

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
ASSOCIATE DIRECTOR: SILVIO PIETROLUONGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop). Wade Jessen (Bluegrass, Country, Charlan, Carpon), Nashvillo.

CHRSTMANGERS: Dob Allen (Boxscore, Nashville), Keith Caulfield (Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.), Anthony Colombo (Rock, Spotlight Recaps, Video), Mary DeCroce (Blues, Kid Augior, Nashville), Gooff Mayfield (The Billboard 200).

ums. Internet. Pop Catalog, Soundtracks; L.A.J., Autunory.
20). Mary DeCroce (Blues, Kird Audio; Nashville). Geoff Mayfield (The Billboard 200.
185eekers. L.A.). Gordon Murray (Comedy, Electronic, Jazz. New Age. Reggae, World).
16 Pietroluongo (The Billboard Hot 100. Pop 100. Hot Digital Songs). Paul Pomfret (Hits of the 11d. London). Jose Promis (Latin. Dance: L.A.). Gary Trust (Adult Contemporary, Adult Top 40)

ANALYST: Keith Caulfield CHART PRODUCTION MANAGER: Michael Cusson

ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

INTEGRATED SALES & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627

NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616

WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299 Diane Johnson 323-525-2237

EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-470. Ryan Bleich 646-654-4635

NASHVILLE: Lee Ann Photoglo 615-833-1573 (Labels). Cynthia Mellow 615-352-0265 (Touring)

ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425

ADVERTISING DIRECTOR EUROPE/LVIK.: Frederic Fenucci 011-44-207-420-6075

INSIDE SALES MANAGER: Arkady Fridman 646-654-4636

INSIDE ACCOUNT REP: Jeft Serrette 646-654-4697

MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520

LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578. Fax: 305-864-3227

ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777. Fax: 612-9440-7788

JAPAN: Aki Kaneko 323-525-2299

ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695 Amy Gavelek 646-654-4617 MARKETING DIRECTOR: STACEY GROSS ASSOCIATE MARKETING MANAGER: Stephanie Horst 646-654-4622 MARKETING DESIGN MANAGER: Melissa Biever 646-654-4658

VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES DIRECTOR: Karl Vontz 415-738-0745
SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718. David Moser 646-654-4653
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio

SPECIAL EVENTS MANAGER: Lisa DiAntonio
REGISTRATION SALES MANAGER: Erin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
ART DIRECTOR. MARKETING & SALES: Melissa Subatch
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677
FOSTER REPRINTS: Nancy M. Rothman 1-866-879-9144 Ext 134 - prothman@fostere

AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)

PRODUCTION DIRECTOR: TERRENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin SENIOR COMPOSITION TECHNICIAN: Susan Chicola COMPOSITION TECHNICIAN: Rodger Leonard ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS

PUBLISHING & OPERATIONS

PUBLISHER: JOHN KILCULLEN
SPECIAL PROJECTS MANAGER: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
DIGITAL BRAND MANAGER: ERIC WARD
LEGAL COUNSEL: ERIC RUBENSTEIN
DISTRIBUTION DIRECTOR: Lou Bradfield
BILLING: Liza Perez: CREDIT: Shawn Norton
VICE PRESIDENT, DIGITAL STRATEGY: John Lerner
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley
VICE PRESIDENT, MARKETING SERVICES: Drew DeSarle

LOS ANGELES: 5055 Wilshire Bivd., Los Angeles, CA 90036 Phone: 323-525-2300 Fax. 323-525-2394/2395 NEW YORK: 770 Broadway. New York, N.Y. 10003

WASHINGTON, D.C.: 910 17th St. N.W., Suite 215, Wash, D.C. 20006 Phone 202-833-8692 Fax: 202-833-8672

LONDON: Endeavour House 189 Shaftesbury Ave., London WC2H 8TJ; Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014



CHIEF OPERATING OFFICER: Greg Farrar, CHIEF FINANCIAL OFFICER: Kirk Miller; SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alicea; SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alicea; SENIOR VICE PRESIDENT, TARVEL, PERFORMANCE & MARKETING SERVICES: William J. VICE PRESIDENT, FILM & PERFORMING STANTER OF VICE PRESIDENT, FILM & PERFORMING CONCESSINIOR VICE PRESIDENT, FILM & PERFORMING STANTER OF VICE PRESIDENT, CONCORDED TO VICE PRESIDENT, FILM & PERFORMING PRESIDENT, CONCORDED TO VICE PRESIDENT, FILM & PERFORMING PRESIDENT, SENIOR VICE PRESIDENT, FILM & PERFORMING CONCESSINIOR VICE PRESIDENT, FILM & PERFORMING PRESIDENT, CONCORDED TO VICE PRESIDENT, FILM & PERFORMING PRESIDENT, MARKETING PRESIDENT, MARKETING WICE PRESIDENT, GRAVER; SENIOR VICE PRESIDENT, MARKETING VICE PRESIDENT, CENTRAL SERVICES MARY Kay Sustek; VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPRISANCE, WICE PRESIDENT, CENTRAL SERVICES MARY Kay Sustek; VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPRISANCE, CONCESSION VICE PRESIDENT, GRAVER OF VICE PRESIDENT, CENTRAL SERVICES MARY Kay Sustek; VICE PRESIDENT, LICENSING & VICE PRESIDENT, GRAVER OF VICE PR





YOUR COUNTRY

CMT Awards for the user generation



RAP RESPONDS

Hip-hop biz addresses



Global bands grade Austin's effectiveness



FOUNTAIN OF YOUTH

Mandy Moore enlists high school help

>>>TICKETMASTER SUES **STUBHUB**

Ticketmaster has filed a suit in Los **Angeles Superior** Court against Stubhub and its parent eBay, citing intentional interference with contractual rights and other charges. The suit centers around, but is not limited to, the Lynyrd Skynyrd/ Hank Williams Jr. Rowdy Frynds tour. Stubhub has been offering "official premium tickets" to the tour, which Ticketmaster claims violates its exclusivity contracts with venues.

>>>CLEAR CHANNEL AGREES TO **BUYOUT BID**

Clear Channel Communications' board has agreed to an increased offer of \$39 per share (total value \$19.35 billion) from a private equity group trying to buy the company, after weeks of opposition to an earlier \$37.60per-share deal. The increased bid, from buyout firms Thomas H. Lee and Bain Capital, comes one day before shareholders were originally scheduled to vote on the original deal, which many predicted would fail to get the votes needed to pass.

>>EMI MUSIC REVENUE **SHRINKS 15%**

Against a backdrop of "very challenging" market trends, EMI Group is forecasting a 15% contraction in revenue from its recorded-music division. Despite the harsh revenue forecast for EMI Music, the group says constant currency sales for its record division in the year to March 31 were in line with quidance published in February.



An old physical format. back on the upswing

SXSW SUCCESS?

17 9 10 11

BRANDING BY MICHAEL PAOLETTA

S'more Than A Feeling

Brad Paisley Inks A Sweet Deal With Hershey's

Chocolate. Marshmallows. Graham crackers. Brad Paisley. In what may be the sweetest deal of the country artist's eight-year career, Paisley has partnered with Hershey's for a national media and retail campaign that highlights the artist's new album, "5th Gear" (due June 19 from Arista Nashville), the classic Hershey s milk chocolate bar and essential summer/campfire

The multimillion-dollar campaign launches in mid-May with TV spots featuring Paisley. At the same time, Paisley's image will begin appearing on 100 millionplus Hershey's product bags and candy wrappers. Both will reference Paisley's Bonfires & Amplifiers 2007 tour, which kicks off April 26 at the UTC McKenzie Arena in Chattanooga, Tenn. The trek is sponsored by Hershey's (billboard.biz, Jan. 19).

The deal is indicative of companies' new eagerness to partner with country artists to reach a mass audience. Other recent examples include Brooks & Dunn with Toyota and Pat Green with Dodge.

Kathy Armistead, VP of artist and brand alliance at the William Morris Agency in Nashville, brought Paisley and Hershey's together. Country music fans "are incredibly loyal to their favorite artists and brands," she says. "And [because] country music is so diverse in flavor, brands can reach almost any targeted consumer group by partnering with [country] artists."

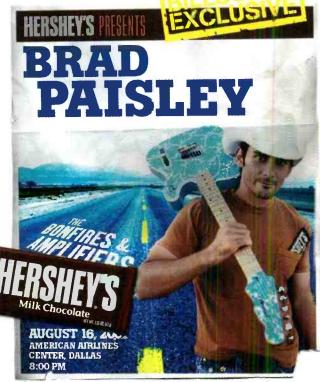
While the Paisley/Hershey's partnership runs through the end of the year, its major push is during s'more season: Memorial Day through Labor Day.

"Brad's live show and music are about fun and energy," Sony BMG Nashville chairman Joe Galante says. "Hershey's and the s'mores campaign are about having fun and families. It's the perfect fit."

Paisley's manager Bill Simmons, of Fitzgerald Hartley Management, goes one step further. "We were looking for a partnership that could expose Brad and his music to a wider audience," he says.

Hershey's, meanwhile, desired an artist whose values were in sync with its own. An artist who appreciates the roots of country music, yet remains contemporary were top of the company's want list, says Ernie Savo, director of marketing excellence at Hershey's. "Also, we looked at someone who was on their way up, not on their way out," he adds.

In this issue, the lead single from "5th Gear"-



BRAD PAISLEY'S image will begin appearing on over 100 Hershey's product bags and candy wrappers in mid-May.

"Ticks"—ascends Billboard's Hot Country Songs chart, climbing two positions to No. 11. On the album, Paisley will venture "into places he hasn't gone subjectwise and lyrically" says Jim Catino, senior director of A&R for Sony BMG Nashville. "Ticks," for example, appeals to a younger audience, says Catino, who notes that Paisley wrote or co-wrote most of the album's songs. Paisley is currently in recording-studio lockdown—mixing and overdubbing the collection of songs that will become "5th Gear"and was unavailable for comment.

Discussions between Paisley and Hershey's began about a year ago. "We talked many times before lawyers were brought in," Simmons says. "I like to feel good about something before it goes to contract.

During Armistead's initial meetings with Arista Nashville, topics included the new album's release date, the timing of the single and tour plans. On the Hershey's side, Armistead listened to the company's

retail plans for summer 2007. "To ensure maximum promotion levels in the stores, timing—on both sides—was key," she says. Throughout, it became apparent that Arista Nashville would need to adjust its release schedules for the album and the lead single to maximize the potential of the campaign.

"For this deal to work, the artist and label needed to understand the goals and needs of Hershey's and their retailers-they needed to think beyond tour sponsorship," Armistead says. "Brad completely got that and [wanted to] help Hershey's develop their campaign.

This includes launching a separate promotion for each of the company's major retail customers. Instead of a primary brand sweepstakes and promotion in which all retail accounts participate, Hershey's is supplying each retailer with a different campaign featuring Paisley. Armistead points to Walgreens, Target, Wal-Mart and others, each of which has different prizes, contests and incentives to encourage sales of Hershey's products and Paisley's CD

In a nearly unprecedented linkup, Paisley will also participate in campaigns for

retail accounts that don't sell music, including convenience stores and supermarkets. Such accounts don't directly affect album sales, Armistead notes, but they do provide "huge and unique exposure for Brad" while giving Hershey's a cool campaign for some of its accounts.

Additionally, a "S'more Access to Brad Paisley" promotion (launching in May at hersheys.com/paisley) gives five fans the chance to be temporary members of Paisley's road crew. Hundreds of other prizes-including autographed guitars and exclusive music downloads—will also be awarded. Within the S'more Access platform is exclusive audio and video content. Ultimately, Savo says, it's about enhancing the consumer experience, "Brad Paisley and s'mores are helping us do just that."

MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz.

>>>AAIM ENDORSES NET NEUTRALITY

The American Assn. of **Independent Music has** leant its voice to the **Future of Music** Coalition's Rock the Net campaign in favor of net neutrality. A host of indie labels and artists, including Bloodshot, Merge, Ted Leo and El-P, have already aligned with the cause. The AAIM counts more than 200 members. including Epitaph, Sub Pop and Concord.

>>>SPRINT SECOND LIFE Wireless operator

Sprint Nextel is opening a virtual concert venue in Second Life exclusively for Latin music fans. Called the Sprint Center, the space will be used to stream prerecorded performances from the Sprint-sponsored Telemundo reality TV series "Concierto Clandestino." Performances will come from such artists as Paulina Rubio, Obie Bermudez, Tego Calderon, Fonseca and Belinda. The company will also host meet-andgreet sessions (in avatar form) with Latin artists in the near

>>>AMAZON **LAUNCHES INDIE** CAMPAIGN Online retailer Amazon

has launched a massive indie-music promotion in which approximately 150 titles will be sold for \$9.99 for a limited time. As part of the "Go Indie" promo, Amazon has launched a minisite that links from its indiemusic section. More than 30 labels are participating in the sale and are featured on the Go Indie site, including Epitaph's Anti-imprint, Astralwerks, Barsuk, Beggars Group, Domino Records, Koch Records, Rykodisc and Sub Pop. Not all releases showcased on the microsite are discounted, however, as the section highlights approximately 700 titles.

PUBLISHING BY SUSAN BUTLER

Famous Price Could Hit Half A Billion

Will Viacom Also Sell Paramount's Songs?

With phase two of Viacom's sale of Famous Music, the publishing division of Paramount Pictures, now under way, word in the publishing industry is that one of the most contested aspects of the sale—Viacom not selling Paramount's film songs-may now be a negotiable deal point. While some bidders reportedly valued the catalog in the \$300 million range, including Paramount songs in the sale could drive bids for the publisher far beyond the \$400 million mark, perhaps even to half a billion dollars. But publishing experts say it will only be worth this much to a few bidders because Famous is anything but a typical publishing catalog.

Paramount's songs are one of the most lucrative segments for Famous. The studio's film scores and theme songs during the last few years accounted for around 30% of Famous' net publisher's share (or NPS, the amount of money retained by the publisher after paying songwriter and other third-party royalties), according to information obtained by Billboard. At first, Viacom indicated to bidders that the studio's catalog would "revert" to Paramount at or before the time of the sale, but the buyer could continue administering the catalog for the next 10 years for the same percentage of revenue that Paramount currently shares with Famous. Then the buyer would receive only a typical administration fee, which would be far less the current percentage of revenue. Exact figures were not available.

Now, a source says, Viacom may be rethinking that point after the bidders' strong, negative reactions to the reversion requirement. This could significantly drive up the selling price. The Paramount film songs "Moon River" ("Breakfast at Tiffany's"), "Axel F" ("Beverly Hills Cop"), "Silver Bells" (the Christmas classic from "The Lemon Drop Kid") and the "Mission Impossible Theme" have together contributed more than \$4.6 million to Famous' NPS in the last three years, and Paramount songs make up more than 35% of the publisher's top 200 earners, according to the information obtained.

But administering a catalog filled with film cues is not a job for just anyone. Registering every cue and tracking revenue worldwide is extremely laborintensive and often complex, requiring the right infrastructure. "The most logical buyer is an existing player-a trade buyer," says David Hockman, former Sony/ATV Music Publishing chairman/CEO.

Although second-round bidders haven't been confirmed, this reasoning points to Warner/ Chappell Music and Sony/ATV. now helmed by chairman/CEO Marty Bandier. The other two majors are also candidates, though EMI Group may be focusing more on using its publishing assets to secure financing for the group, as announced April 18, rather than spending so much on an acquisition.

Still, private equity linked

with former record execs like

Famous' production music

own. The prerecorded music later licensed for film, TV and commercial uses has contributed more than 25% to Famous' annual NPS, according to the information obtained.

Contemporary music is the third-highest contributor to NPS, with substantial earnings from songwriter/producer Linda Perry's hits "Beautiful," performed by Christina Aguilera, and "Get the Party Started" performed by Pink; Jet's "Are You Gonna Be My Girl"; and Akon's "Soul Survivors," performed with Young Jeezy.

Next in earnings is Famous catalog music, including Marc Cohn's "Walking in

> Memphis" and Survivor's "Eve of the Tiger," both among the top 15 earners in the last few years. Additionally, Famous pulls in earnings from administering the catalogs of CBS

TV and MTV Networks

During this second phase, several of the highest bidders from the first round now have access to more detailed financial and catalog information so they can make firm offers. Sources say this process should move quickly, perhaps over a few weeks.

Charles Koppelman and Strauss Zelnick will likely stay in the running. "There seems to be such an enormous appetite in the private equity world for publishing assets at the moment, that the buyer may not turn out to be an existing [publisher]," says Hockman, who did not participate in any bid for Famous.

unit, Extreme Music, is a type of catalog that few publishers

STAND BY MARTY

Did John Branca's Sony/ **ATV Connection Ensure** Leiber & Stoller Deal?

The Leiber & Stoller catalog landing at Sony/ ATV Music Publishing just as Marty Bandier took the company's reins is likely more than a coincidence. Sony/ATV, which acquired all rights in the catalog this month, was the highest bidder, with an estimated price tag between \$40 million-\$50 million, a publishing source says. But even though Bandier says he feels like it was a gift from heaven for the music of such prolific writers to arrive when he started his new role as chairman/ CEO, that gift may have come in part from lawver John Branca.

Sony Music Publishing became Sony/ATV after Branca, who then represented Michael Jackson and his ATV Music Publishing, brokered the deal to form the joint venture in 1995. Bandier and Branca, two of the most influen-

tial players in their respective fields, are good friends who do business together whenever possible. So, some publishing executives conclude, Bandier was the incentive for Branca to bring the catalog to Sony.

Now the publisher will have to find new ways to generate earnings from classic American songs that have been around for nearly half a century. They include "Stand by Me," "Jailhouse Rock" and "Is That All There Is?"

Bandier says he recently spent a couple of hours one evening listening. to the songs, imagining current artists who could cover them. The Sony/ATV team, he adds, is charged up about placing the songs into today's world of music. Some employees with Leiber & Stoller's publishing company are expected to continue working with the catalog.

Leiber & Stoller, who will still receive their writers' share of royalties from the songs, were not available to comment at press time.

BY LEILA COBO From Reggaetón To Regional Mexican

Machete's New **Imprint Targets Another Youth** Demographic

An unlikely suitor is reaching out to the young regional Mexican consumer, Machete Music, the 2-year-old Latin urban music label owned by Universal, is debuting Machete Regional. Like its urban counterpart, which focuses on youth-driven music, the new imprint will target a young demographic—but one that consumes regional Mexican music, the largest-selling Latin subgenre in the country.

The label's specific target is in sync with Universal's overall approach, says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula.

"The solution to the music industry crisis lies in finding and developing new talent,' Lopez says. "In the United States, the power of Mexican music is very big, and we feel Machete has a growth opportunity in this sector."

Machete Regional's launch would not affect the regional Mexican operations of other Universal Latin labels, notably Universal Music Latino, whose roster includes Diana Reves and the late Valentín Elizalde.

"What makes Machete a different label is we believe in



www.americanradiohistory.com

MySpace Generation

CMT Awards Mine User-Generated Sites For Country Youth Appeal

"This is for my MySpace people and everybody

With those words, CMT Music Awards breakthrough artist of the year Taylor Swift may have helped usher in a new era in country music. While a growing number of country artists have MySpace pages and even more have significantly boosted their online presence in recent years, Swift's comments after receiving her first major award at the tender age of 17 may be a sign of things to come.

CMT's 2007 Music Awards, the only fan-voted country awards show, were held April 16 at Belmont University's Curb Event Center in Nashville. More than 1.8 million votes were cast leading up to the live telecast, according to CMT.

"I try to spend at least a half an hour a day on MySpace trying to track down the people who are helping me out and saying 'thank you' personally," Swift said backstage after her win, "I'm a junior in high school, this is how we campaign. I basically told anyone I could about the award."

CMT.com VP of digital media/GM Martin Clayton says artists with youth appeal such as Carrie Underwood, Kellie Pickler and Swift benefit from having fans that have grown up with computers. "That's what they do, that's where they go, that's where they are," he says.

Swift's Big Machine Records labelmate Jack Ingram, who has recently found national success after years of dominating the Texas country scene, also scored a CMT "buckle," as the award is known, in the Wide Open Country category. In an audio message on his Web site, Ingram asked his fans to go to CMT.com and vote. "I appreciate you getting me in the thing in the first place, now let's go make some noise," Ingram told his fans.

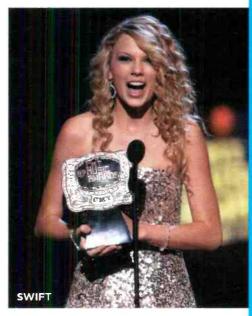
"It never has felt comfortable, but shameless self-promotion is part of being in this business," Ingram told reporters after the show.

"Both of them really wanted it and took a focused approach to getting out the vote." Big Machine director of national promotion and new media John Zarling says of Swift and Ingram.

Rising country duo Sugarland posted a series of vote solicitations on YouTube. The lighthearted videos have Sugarland's Jennifer Net-

tles and Kristian Bush visiting the CMT Web site and handicapping their chances in the various categories for which they were nominated. While the videos weren't originally slated for YouTube, "they were so different and funny and self-deprecating" that it made sense to place them on the site, says Ben Kline. Universal Music Group Nashville executive VP of sales, marketing and new media. "It's one of those times where the artists make us look like geniuses."

Underwood, the 2005 winner of "American Idol." was the night's big winner, taking home video of the year and female honors for "Before He Cheats." Roman White, who directed



the video, was named director of the year. In winning video of the year, Underwood bested superstars Kenny Chesney, Toby Keith and Rascal Flatts. Slightly less than a million votes were cast during the show at CMT.com as well as via mobile phone to determine the winner.

"I started out on a fan-based show, and you guys have continued to support me throughout everything," Underwood said in thanking fans.

Fans were also able to choose which of three Rascal Flatts songs they would like to see the band open the show with. "Life Is a Highway." from the "Cars" soundtrack, won out.

The show's other winners also have a youngerleaning audience, Rascal Flatts took group honors for "What Hurts the Most" and Chesney was the top male with "You Save Me."

music for the youth, and we take every tact to get to the youth," says Machete Music president Gustavo Lopez, who will also run Machete Regional.

Although Lopez is based in Miami, Machete Regional's offices will be in Burbank, Calif., with Nelson Mendoza acting

Lopez, who launched Machete, has focused mainly on reggaetón, hip-hop and urban regional acts including Wisin & Yandel and Don Omar. While

Machete Regional would appear to be diametrically opposite to that, "I see them as the same consumer," Lopez says. "The ones who buy edgy corrido music are the same consumers who on the West Coast are buying reggaetón."

Indeed, in cities like Los Angeles, youth-driven Mexican stations like KBUE (La Buena) share a high percentage of listenership with rhythmic top 40 stations KPWR (Power 106).

Last month, Machete released

two albums by El Potro de Sinaloa, who will now move to Machete Regional. Among other groups, the label is also in conversations with Los Nuevos Rebeldes, whose corrido "Masacre en el Cajoncito" is a finalist for a Billboard Latin Music Award.

Although Machete is looking to sign acts directly, it is also open to licensing or joint venture deals."We want to put out the word that we are out there, actively looking for talent," Mendoza says.



BEYONCÉ'S 'Get Me Bodied' video, included on her 'B'Day Anthology Video Album.'

DIGITAL BY BRIAN GARRITY

RIPPING **CLIPS**

New Music Blogs Traffic In MP4 Videos

By now the practice has become old hat: a hotly anticipated album gets distributed and devoured by MP3 bloggers before it ever hits stores. But when Columbia Records released Beyoncé's "B'Day Anthology Video Album" on April 3, it marked a rare instance of a similar phenomenon happening with a music DVD.

A new breed of music bloggers, focused as much on downloadable music videos as on audio files, had gotten ahold of clips ripped from an advance of the "album" and were posting them in the iPod Video-friendly MPEG-4, or MP4, format.

The trend appears to be a new looming headache for the recording industry as it continues to attempt to convert music videos into a revenue stream, whether it's through sales of videos via iTunes or through new ad-supported models from YouTube.

Among the sites posting clips were the blogs New Music Now, Ali's Blog and Music for All, which were offering the videos via filetransfer sites like rapidshare.com, evilshare.com and megaupload.com.

Reps from all three blogs could not be reached for comment. Columbia execs also did not return calls.

MP4 blogs, while still very much in the minority, may represent the next chapter in music blogging—one where bloggers and readers view video as collectible as MP3s.

"It's becoming a much more standard practice to throw in a link to [download] a video file," says Mark Ghuneim, CEO of Wiredset, a New York-based digital marketing consulting firm. "It's a byproduct of today's culture. People feel much better having ownership thoughts and having the ability to watch videos on a 'my terms, my way' basis."

Call it an outgrowth of the rising distribution of videoenabled iPods. One such blog, offering downloads of videos from Christina Aguilera, Madonna and Natasha Bedingfield, even calls itself iPod Videos and More. Another, iPod Videos and MP3s, has Avril Lavigne's "Girlfriend" video; Fire Videos First—For All Your iPod Videos! has new clips from Ne-Yo and My Chemical Romance.

Just where MP4 bloggers get their content is unclear. While labels often service music to popular MP3 blogs, much of the content on the MP4 blogs at this point appears to be rips from MTV, BET and other third parties.

"This is a distinct segment of the blogsphere," Ghuneim says. "They are more focused on attention and traffic than the usual suspects of bloggers who have started to play well with media practices.'

Unlike most popular MP3 blogs, which tend to skew toward indie rock and hip-hop, MP4 blogs are decidedly pop-oriented.

Editor of music news blog Coolfer.com Glenn Peoples says, "These sites show music blogging is going more mainstream in taste. It's not just for indierock fans."

JUDGES REJECT WEBCASTERS

The Copyright Royalty Board judges have delivered a setback to webcasters by denying all motions to reconsider last month's ruling to hike royalties they're required to pay for sound-recording performances. But the judges did allow webcasters the option to calculate fees for 2006-07 as they have previously, by average listeners per hour, as opposed to the new system where royalties are paid each time a recording is streamed to an online listener.

>MUSIC KIOSKS HIT THE GYM

Mediaport **Entertainment and** Power Music, a provider of made-for-workouts soundtracks and playlists, will begin placing its digital music kiosks in fitness centers nationwide. The first ones will appear in Utah-area gyms beginning this May and expand to other states throughout the year. Mediaport will sell each song for 99 cents and 30-minute workout mixes for \$8.

>>>RUBIO PREPS **U.S. TREK**

Pop star Paulina Rubio will kick off the first lea of her most extensive stateside trek to date May 17 in Houston. The Amor, Luz y Sonido (Love, Light and Sound) tour includes 27 shows over seven weeks and will hit mostly theater and casino dates before wrapping July 8 at the El Paso (Texas) Coliseum. More dates are expected to be announced, Rubio will return to the United States in September after touring internationally.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, Susan Butler, Todd Martens, Ken Tucker and Ray Waddell.



.biz analysis on your mobile device, go to:

Rapper-Cussions?

Hip-Hop Responds To The Post-Imus Lyric Uproar

Hip-hop lyrics are in the crossfire again. What started with Don Imus' on-air invective against the Rutgers University women's basketball team has gradually shifted into a conversation about rap lyrics,

and whether they should be held to the same broadcast standards as, well, Imus.

The dialogue has prompted at least a couple of radio stations

to act. At New York's Clear Channel-owned WWPR (Power 105.1), PD Helen Little declared April 18 during "The Ed Lover Show" that she no longer plans to play any songs that promote degrading images. Elsewhere, African-American-owned radio company Roberts Broadcasting, which owns WRJH (Hot 97.7) Jackson, Miss., has also announced that it's banning degrading lyrics.

"It's not just about the music, and it's not just about the situation with Imus," Little says. "It is about our listeners." In response, WOHT (Hot 97) New York, which declined to comment, has changed its promotional slogan from "the official No. 1 station for hiphop and R&B" to "where hiphop lives," apparently

pledging allegiance to hiphop's status quo. Other urban stations contacted by Billboard aren't talking

In a cutthroat business climate, no station is likely to pull popular music off the

> air. "There will always be someone else willing and ready to provide the consumer with this type of music, as long as it's in de-

mand," Cumulus Media VP of urban programming Ken Johnson says. "If a blackowned broadcast company makes the decision to take the stand, that's fine. But what happens when the company across the street that is not black-owned continues to play it and your station loses ratings, then revenue, then goes out of business?"

This latest lyrics controversy comes at a time when hip-hop is not the mainstream juggernaut it once was. In 2006, according to Nielsen SoundScan, rap's 59.5 million album sales represented a 20.7% slip from the 75 million units the genre moved in 2005. In first-quarter 2007, rap saw the largest decline of any genre. Sales fell 33.6% to 10.9

million scans from the 16.5 million units the genre tallied in first-quarter 2006.

Certainly, media has latched on to the issue

■ Syndicated columnist Michelle Malkin created a buzz online with her April 11 column. Earlier in the week, Malkin had appeared on Fox News' "The O'Reilly Factor," denigrating Imus and Washington, D.C., politics for enabling him. But she didn't stop with Imus. "Is the [Rev. Al] Sharpton hatted on the radio " Oprah Winfrey hosted a two-part episode discussing

rap lyrics. In the first segment, a panel consisting of former Essence editor-in-chief Diane Weathers, singer India.Arie, New York's Daily News columnist Stanley Crouch, Kansas City Star columnist Jason Whitlock, psychologist Robin Smith and author Asha Bandele discussed how misogynistic and violent



and [the Rev. Jesse] Jackson Circus truly committed to cleaning up cultural pollution that demeans women and perpetuates racial epithets?" Malkin wrote in the column, "Have you seen the Billboard Hot Rap Tracks chart this week?" She went on to single out lyrics she deemed offensive in each of the top five charting songs, eventually concluding that "one dumb radio/television shock jock's insult is a drop in the ocean of barbaric filth and anti-female

lyrics in hip-hop affect the and Russell Simmons essentially defended hip-hop to Winfrey's audience and a group of Spellman University students teleconferenced from Atlanta.

At his National Action Network's annual convention, the Rev. Al Sharpton pulled out on presenting Def Jam chairman Antonio "L.A." Reid with the James Brown Memorial Cultural Impact Award. Vowing to go after hip-hop lyrics by targeting their record companies, Sharpton told the New York Post that he didn't want to "send mixed signals."

Meanwhile, on April 18, hip-hop heavyweights held a closed-door meeting to discuss the genre's lyrics. The group included Simmons, Chavis, Reid, Liles, Warner Music Group chairman/CEO of U.S. Recorded Music Lyor Cohen, RIAA chairman/CEO Mitch Bainwol, Atlantic Records co-chairman Craig Kallman, Atlantic Records president Julie Greenwald and Motown Records president/Universal Music Group executive VP Sylvia Rhone A press conference was also scheduled, which the group later postponed indefinitely, explaining that discussions were still under way.

Reactions from the artist

community seemed generally skeptical. In one high-profile response, Snoop Dogg took to MTV to ridicule the notion that he should somehow be likened to Imus.

"Hip-hop is being used a scapegoat," T.I. says. "Every time something happens in our community, hip-hop is seen as the root of the problem. But hip-hop's just a reflection of what's going on in the inner city."

"I feel like Oprah's panel was really biased," Remy Ma says. "It was crazy that the whole topic was based on females and hip-hop, but they didn't have a female rapper or an executive to represent us in the hip-hop community. But they never do. People tend to forget it's entertainment and no different than someone going to a movie theater for two-and-a-half hours watching rape, domestic and gun violence, and girls being called bitches and ho's. If you don't like it, change the station or don't buy the CD."

Additional reporting by Mariel Concepcion and Dana Hall.

African-American community. Weathers charged that, for their lyrics, rappers like Snoop Dogg should "lose their contracts" like Imus lost his. In the follow-up, Warner Music Group VP Kevin Liles, rapper Common and Hip-Hop Summit Action Network leaders Dr. Benjamin Chavis

RETAIL BY TODD MARTENS

INDIES ON SALE

Fontana Launches Midline Catalog Pricing Campaign

Fontana, the indie arm of Universal Music Group Distribution (UMGD), is launching a branded marketing initiative with a number of its third-party labels in the hopes of spurring catalog sales. The midline campaign, dubbed Indie Music, Killer Price, will offer retailers a 25%-30% discount on a select number of catalog titles. each affixed with a sticker highlighting the program.

Additionally, during four select promotional periods throughout the year, Fontana will heavily discount the titles in exchange for retail positioning for a period of four weeks or greater, similar to Universal's JumpStart pro-

motion. Fontana senior VP of sales and marketing Ken Gullic says 17 retail accounts have thus far pledged to support the campaign, including indie chain Newbury Comics; Louisville, Kv.-based Ear-X-Tacy; Waterloo Records in Austin; and Best Buy.

"The member labels come to us and ask if they can launch their own midlines," Gullic says. "We happily indulge that, but we're trying to give them more leverage by making them part of something bigger."

Among the initial 27 titles are releases from Vagrant's Get Up Kids, Trustkill's Hopesfall and AntAcidAudio's Nomeansno. A number of Fontanadistributed catalog titles from UMG labels will also be represented, including Insane Clown Posse and Bloodhound Gang.

Retailers confirm their everyday cost for the titles will be \$7.35. During the specified promotional periods, the Indie Music, Killer Price titles could dip as low as \$4.75. Gullic says Fontana is looking for albums that generally move between 500 and 2.000 units per month and hopes to introduce newer and developing acts into the series as it grows.

Vagrant Records GM Dan Gill says the label has heard from fans that CDs should sell for around \$10, and is opti-



mistic the discount will bump sales for the Get Up Kids' "Something to Write Home About." But he adds it may take a while before Fontana's Indie Music, Killer Price brand resonates with consumers.

"It's a start," he says.

brand, and I applaud them for doing this. We have to try new things. With iTunes, the front-line price is \$9.99 every day, and we have to compete with that in the physical world."

While some indies may prefer to run their own midline campaigns without Fontana's branding efforts, UMGD president Jim Urie points to the major's successful 20th Century Masters catalog series, which repackaged hits from Universal artists. He notes that the Indie Music, Killer Price campaign will allow Fontana to have branded endcaps and displays at retailers, bringing far greater visibility to the midline selections.

"The problem with the one-off midline is that people take slower-moving titles and reduce the price," he says. "A slower-moving title at a lower price buried in the browser doesn't equate to a greater velocity . . . It has a price, but it lacks a promotional hook."



Vinyl Solution? One Physical Format Is Doing Better This Year

Hey, I know everyone is preoccupied with the slide of the CD and whether anyone is going to come up with a replacement format-or, failing that, some way to slow its decline. And whoever isn't worried about the CD is speculating either about when digital sales will surpass physical sales or when mobile sales will trump computer downloads.

Some of us, though, have time to focus on things that don't matter to the big picture, but should. Would you believe that for the first time since 1982, vinyl album sales are on track to pass cassette album sales? 'Tis true.

So far this year, vinyl album sales top cassette album sales by 107%. Sure, the numbers are microscopic for either format. As of April 8, vinyl albums accounted for 232,000 scans while cassette album sales totaled

112,000 units, according to Nielsen SoundScan. In vinvl's case, that represents an 11% increase over the 209.000 unit that the format accounted for in the corresponding period during the prior year, Cassettes, meanwhile, are down 73% from the 417.000 units the format generated in the prior period.

In 1982, before the dawn of SoundScan, vinv LPs and EPs accounted for nearly 244 million units while the cassette album totaled about 182 million, according to the RIAA. By 1983, cassette album sales totaled nearly 237 million, surpassing the 209 million units that vinyl accounted for. That was also the year that the CD was introduced in the United States. But it wouldn't be until 1992 that CDs would surpass the cassette.

All that occurred during a

time when the music industry knew how to manage a format transition. Now that things are getting dire, maybe we will see a little of the industry's oldfashioned know-how kick in.

Without a new physical format on the horizon, the industry increasingly looks like it will need to pursue a multifragmented approach to bolster sales until digital takes off. As one distribution executive said to me recently, "A lot of sales are being lost because we have forgotten how to block and tackle." In salesman speak, that means sharpening up your game to chase any and all sales.

For example, labels might listen to those who are floating a variety of CD/DVD/interactive discs—DVD Album, DVD Plus, the DFS Disc and DVCD—as a way to prolong



the life of CDs. Each soupedup disc targets different niche audiences, all in an attempt to create more desire to buy finished goods. Who knows if any of them will capture the imagination of label executives, let alone consumers, but let's not repeat the DualDisc experience. That went down in flames because only one major supported it, and there was little marketing effort to explain the format to consumers.

Or someone might even listen to Little Steven, who not only is issuing the Wicked Cool catalog on vinyl as well as CD, but who also claims that vinyl can save the industry (Billboard, March 10). Sure, that's a delusional notion, but it isn't

totally ridiculous. After all, college students might not be buying CDs, but they sure as heck are buying vinyl. A senior distribution executive recently told me that he had visited one of his kids at school, and "every other room in the dorm seem to have a turntable."

If any label has its finger on the pulse of youth trends, it is Victory Records. Practically its entire catalog is available on vinyl, and now the Chicagobased label is also issuing limited-edition color vinyl versions of its best-selling titles.

The Alternative Distribution Alliance is proud of its claim that it is the largest seller of vinyl in the United States. And indie merchants say vinyl sales

releasing limited-edition color vinyl versions of some of its best-selling titles by such acts as Atreyu, Bad Brains and Bayside.

are strong. What's more, some of them recently got upset when ADA's parent, WEA, raised prices on vinyl. For example, its \$8.98 vinyl, which used to cost \$4.21 wholesale, increased to \$6.31. And its \$12.98 vinyl, which cost \$6.10, now wholesales for \$8.37, according to a WEA account letter obtained by Retail Track.

But a WEA executive says that the prices reflect the move to higher-grade vinyl and are on par with what the merchants pay when they get vinyl from ADA. He says the move was also made because the company is issuing more vinyl nowadays. Again, this is all relative, since WEA now has only about 80 active vinyl titles. But in a transition as tough as the one the industry is going through now, no matter how small the niche may seem, every sale counts.



Hey LRoc...

Congratulations on being honored at this year's **ASCAP Pop Music Awards for your contributions** on the hits "Grillz" and "Pullin' Me Back."

We're proud to represent your talents as a multi-platinum producer and Grammy®-winning songwriter. Keep the focus!

Much love and continued success,

Tom Barfield Management Basajamba Music (ASCAP) Kendall A. Minter, Esq. Priscilla Chatman/PSI NORTH-SOUTH PARTNERS, INC.

B	OXS(CORE conce	ert Grosse	es	Copyright 2007, Nielsen Business Media, Inc. All rights reserved. Boxscores should be submitted to Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ
1	\$7,976,089 (£4.115.608) \$94.96/\$48.45	KYLIE MINOGUE MEN Arena, Manchesier, England, Jan. 12-13, 15-16, 18-19, 22	100,072 sever sellouts	3A Enterta	ainment
2	\$7,578,217 (£3,868,154) \$96/\$48,98	KYLIE MINOGUE Wembley Arena, London Dec. 31, Jan. 2-3, 5-6, 8-9	78,526	3A Enterta	sinment
3	\$2,962,169 \$125/\$39.50	CIRQUE DU SO_EIL'S 'D American Airlines Arena, Miami, April 4-7	ELIRIUM' 31,240 35.299 five shows		n, Cirque du Soleil
4	\$2,313,087 \$125/\$55	ROD STEWART Staples Center, Los Angeles, March 20, 22	25,216 two se louts	Concerts	West/AEG Live
5	\$1,958,334 (\$2370,205 Australian) \$113,15/\$80,10	RED HOT CHILI PEPPER Entertainment Centre, Brisbane, Australia, April 13-14	S, HAR MAR S 20,994	_	AR Oppel Presents
6	\$1,520,128 \$67.50	BOB SEGER & THE SILV Cobo Arena, Detroit, March 15, 17	21,352 two shows ER BULLET BA 22,534		CLE KRACKER n, Blackbird Productions
7	\$1,500,209 (£765,050)	THE X FACTOR LIVE MEN Arena, Manchester,	two sellouts	3A Enterta	
8	\$49.02/\$24.51 \$1,227,797 (£636,550)	England, March 1-3 THE X FACTOR LIVE Wembley Arena, London, March 15-17	31.830 three shows 27,590		
9	\$48.22/\$24.11 \$1,039,158 \$67.50	March 15-17 BOB SEGER & THE SILV Joe Louis Arena, Detroit,	28.260 three shows	ND, UNC	CLE KRACKER
10	\$1,038,313	ROD STEWART	seliout		n, Blackbird Productions
111	\$126.75/\$55 \$974,879	ARCO Arena, Sacramento, Calif., March 31 KENNY CHESNEY, SUGA	sellout	Entertainn	West/AEG Live, Another Planet nent
	\$58/\$58 \$954,179	Fargodome, Fargo, N.D., April 14 BOB SEGER & THE SILV	senout		ductions, the Messina Group/AEG Live
12	\$65	St. Pete Times Forum, Tampa, Fla., Jan. 13	14,703 sellout	Live Natio	n, AEG Live
13	\$932,571 \$94.02/\$30.50	BOB SEGER & THE SILV Nashville Arena, Nashville, Dec. 9	15,186 sellout	Live Natio	
14	\$921,635 \$68.50/\$58.50	WENNY CHESNEY, SUGA Qwest Center, Omaha, Neb., April 12	14,063 sellout	_	tainment, the Messina Group/AEG Live
15	\$890,411 (£461,150) \$48,27/\$24,14	THE X FACTOR LIVE International Arena, Cardiff, Wales, March 10-13	18,800 four sellcuts	3A Enterta	sinment
16	\$873,712 (£444,900) \$49.10/\$24.55	THE X FACTOR LIVE NEC, Birmingham, England, Feb. 25-26	18,542 19,516 two shows	3A Enterta	sinment
17	\$866,591 (£445,775) \$48.60/\$24.30	THE X FACTOR LIVE SECC, Glasgow, Scotland, March 4-5	18,154 two sellouts	3A Enterta	sinment
18	\$847,783 (£434,075) \$48.83/\$24.41	THE X FACTOR LIVE Hallam FM Arena, Sheffield, England, Feb. 23-24	17,568 17.720 two shows	3A Enterta	einment
19	\$791,564 \$67.50	KENNY CHESNEY, SUGA Wells Fargo Arena, Des Moines, Iowa, April 13	RLAND, PAT C 12,783 sellout	100	oductions, the Messina Group/AEG Live
20	\$661,006 (£337.200) \$49.01/\$24.50	THE X FACTOR LIVE Metro Radio Arena, Newcastle, England, Feb. 16-17	13,988 15.200 two shows	3A Enterta	sinment
21	\$639,791 (£332,250) \$48.14/\$24.07	THE X FACTOR LIVE Brighton Centre, Brighton, England, March 7-9, 18	13,860 four sellouts	3A Enterta	inment
22	\$637,313 \$96.75/\$55	ROD STEWART Save Mart Center, Fresno, Calif., March 28	9,752 se lout	Concerts V	West/AEG Live, Another Planet
23	\$585,325 \$65/\$39	BOB SEGER & THE SILV Wachovia Spectrum, Philadelphia, Jan. 18	ER BULLET BA 9,397		VE AZAR
24	\$574,617 (\$658,270 Canadian)	IL DIVO, WILLIAM JOSE	PH 7,468		
25	\$109.12/\$43.65 \$566,259	Ontario, April 12 CIRQUE DU SOLEIL'S 'D	7,851 ELIRIUM'	Live Nation	
26	\$110/\$39.50 \$541,752	RBC Center, Raleigh, N.C., April 1-2 THE KILLERS, HOWLING			n, Cirque du Soleil
27	\$45/\$29 \$506,158	Staples Center, Los Angeles, April 9 THE X FACTOR LIVE	13,030 sellout	Goldenvoi	ce/AEG Live
20	\$48.81/\$24.41 \$434.080	Nottingham Arena, Nottingham, England, Feb. 21-22 ANDRE RIEU	10,669 12,000 two shows	3A Enterta	inment
28	\$65/\$55/\$45 \$433,927	Boardwalk Hall, Atlantic City, N.J., April 15 MARTINA MCBRIDE, LIT	8,637 11,879 TLE BIG TOWN		Productions
29	\$93/\$49.75 \$428,455	Rosemont Theatre, Rosemont. III., April 13, 15 THE X FACTOR LIVE	7,025 8,165 two shows one sellout	Police Pro	
30	(£219,700) \$48.75/\$24.38	Aberdeen ECC, Aberdeen, Scotland, Feb. 18-19	8,920 two sellouts	34. Enterta	inment
31	\$401,417 (£203,474) \$83.84/\$29.59	MICHAEL BOLTON, AST Royal Albert Hall, London, April 3-4	RID WILLIAMS 5,668 two sellouts	3A Enterta	inment
32	\$371,825 \$79.50/\$69.50/ \$49.50/\$39.50	GIPSY KINGS Radio City Music Hall, New York, Feb. 24	5,974 sellout	MSG Enter	tainment
33	\$363,037 \$110/\$39.50	CIRQUE DU SOLEIL'S D CenturyTel Center, Bossier City, La., March 27	ELIRIUM' 4,510 5,398	Live Nation	n, Cirque du Soleil
34	\$359,726 \$99.50/\$39.50	CIRQUE DU SOLEIL'S 'D BJCC Arena, Birmingham, Ala., March 24-25	ELIRIUM' 5,224 9.144 two shows	Live Nation	n, Cirque du Soleil
35	\$354,955 \$69.50/\$59.50/ \$49.50	HEAVEN AND HELL, BL./ Radio City Music Hall, New York, March 30		MSG Enter	tainment, Live Nation
		uron oo	Somode		

On The Road RAY WADDELL rwaddell@billboard.com

No More No-Shows

Tourfilter Site Providing Valuable Service For Concertgoers

Despite the best efforts (one hopes) of promoters and venues, people miss shows they would have seen had they known about them.

Chris Marstall, a Cambridge, Mass., software engineer, hates it when that happens. And through his Tourfilter.com Web site he launched

about a year ago, he wants to keep it from happening to any music fan.

"I just wanted to create a site that worked for mesomething that would solve the problem I had, which was I was missing a lot of shows," Marstall says. "I did it because this is what I want. This is a site that I would want to use."

Tourfilter is basically a search engine for venue Web sites that tracks who's coming to town. Fans sign up, put in the 100 or so bands they love the most, and Tourfilter gives them an e-mail heads-up when that band is in the area.

"The whole thing is engineered to make it really easy to find out about your favorite bands," Marstall says.

Fans of live music are dig-

ging the concept, having entered a stunning 17,000 band names into the database. One devotee, lindseyjean 18 in Los Angeles, entered more than 1.000

"When a hit comes up, I take a look at it and send an e-mail out to all the people tracking that band," Marstall says

Going to the source has proved a more workable method than tracking thousands of band Web sites. "The club Web sites are authoritative, there are a limited number of them and they're easy to find," Marstall says. "And you always know where the show is."

Now the clubs are coming to Marstall if a show—or their venue—is missing. And fans are coming. Tourfilter is growing at a pace of about 30% per month, anticipating 120,000 unique visitors in April.

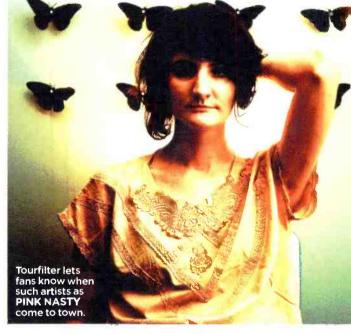
For the fans, Tourfilter is "totally free. Just come to the site and start typing in your favorite bands," Marstall says. "Once you put in your name and password, you can go away and basically 'set it and forget it.' You can come back and check the calendar listings or just never come back, and we're still going to send you an e-mail if Sparklehorse comes to town or whatever your favorite band is."

Currently, 24 cities are on the Tourfilter map, and Marstall will add another 10 in the United States this spring. It's also international, with Dublin, Melbourne, London, Toronto and Vancouver on the list.

What's truly fascinating about Tourfilter, though, is the depth of the bands. Anyone who knows every act listed on Tourfilter needs to get a life. "I like to say that we're the deepest

of the concert services out there." Marstall says. "To come up with a list of 17,000 band names is not something any organization could do.

The reason Tourfilter is so thorough is because its users are telling it who these bands



are, Marstall says. "We're not trying to create a 'top-down' database of bands. Tourfilter's system is more of a 'bottom-up,' user-driven, grass-roots approach. Which is, I think, better-suited to get really broad coverage, especially on local and regional bands or bands that haven't toured in a while."

Marstall uses the word "clubs" a lot, but he's really talking about any kind of venue-60-100 rooms in every city. "If they're playing live music I want them in the database, and they usually are," he says. "Most of the audience I'm talking to is going to shows in clubs, and people probably already know about the big arena shows, but I cover those, too. I sent out notifications for Justin Timberlake at All-State Arena [in Chicago], and I sent out notifications for Sonny Rollins at a jazz club as well, or Beethoven at a symphony hall."

A look at the Nashville page for April shows, for example, yields Southern Culture on the Skids at the Mercy Lounge, Bill Lloyd at the Bluebird Cafe, Ghostfinger at Grimey's, Alison Krauss at the Grand Ole Opry, Birdmonster at the Pilot Light, Clap Your Hands Say Yeah at the Cannery Ballroom, Pink Nasty at the Basement, the Decemberists at City Hall, Susan Tedeschi at the Belcourt Theatre, Kenny Loggins at the Wildhorse Saloon and the Killers at the Ryman Auditorium, to name a few. I pay attention, but no way would I know about all these shows. Until now.





TOURING BY MARC MAES

Jackpot!

Belgium's New Lotto Arena Fills A Midsize Niche

ANTWERP-The Lotto Arena, a newly opened midsize venue built adjacent to the Antwerp Sportpaleis under the umbrella of a public-private partnership, is set to boost Belgium's visibility as a destination for international tours

"People [have] more and more leisure time and want to see shows," says Live Nation promoter Herman Schueremans, who staged 31 shows at the Sportpaleis last year. "There was a vacuum in between the 2.000capacity theaters and the 8.000-seat venues. The Lotto Arena is the perfect solution here and makes Belgium more competitive with the rest of the world."

At press time, the Lotto Arena's calendar shows 25 dates, including musicals, family entertainment and concerts by Natalia, Deep Purple, Zornik, Evanescence, the Pointer Sisters and the Antwerp Blues Festival.

"The main thing is that it is the only hall in Belgium offering a medium-size capacity," says Jan Van Esbroeck, codirector of management company Antwerps Sportpaleis.

The Lotto Arena offers an adjustable capacity of up to 7.500 for live music. Sports events have 5,500 seats on two levels. The hall also houses the Sanex Antwerp Giants basketball team.

In 1996, Van Esbroeck and his colleague Jan Vereecke were granted the rights by the Antwerp Province to relaunch the bankrupt Sportpaleis. They decided to upgrade the venue and make it economically viable for promoters and events, but plans for a second hall were never too distant.

In 2004, the duo started looking for public-private partners, and in September 2005 when the City of Antwerp decided to invest in new sports infrastructure, the Lotto Arena became reality. The Belgian national lottery secured a 10-year deal for the naming rights.

In addition to a 75% stake

Avena is adjustable, up to this caracity

for Vereecke and Van Esbroeck, other Sportpaleis shareholders include Rotterdam, Holland's Ahoy venue, concert promoter Mojo (now Live Nation Holland) and promoters Schueremans and Kris Verleyen. The city of Antwerp agreed to invest €6 million (about \$8 million) in the project.

"The merger of both budgets allows us to construct a better infrastructure." Van Esbroeck says. "Over the past 10 years, this adds up our investments in the Sportpaleis events site to close to €25 million [about \$33.2 million], offering a combined capacity of 22,500 visitors."

For the city of Antwerp. "this is a 'win-win' situation, where we get a fully regula-

tory 5.500-seater sports hall and benefit from the management expertise the Sportpaleis already has," says Ludo Van Campenhout, sports alderman in Antwerp, "In a first step, we guarantee 15 events per year, gradually building up to 55.

Although Lotto was conceived as a sports hall, a great deal of attention was paid to the acoustic design by architect Ferre Verbaenen. Ceilings and walls are covered with special Heraklith acoustic liner plates offering good but not "lethal" acoustic values, the balance between workable reverberation and acoustics.

The removable sports floor can house an additional 3,500 standing visitors. Two VIP suites, with a total capacity of 300 each, give direct access to the venue. "We deliberately opted for a hall without VIP seats or skyboxes. At the Lotto Arena we go for equal treatment in the venue," Van Esbroeck says.

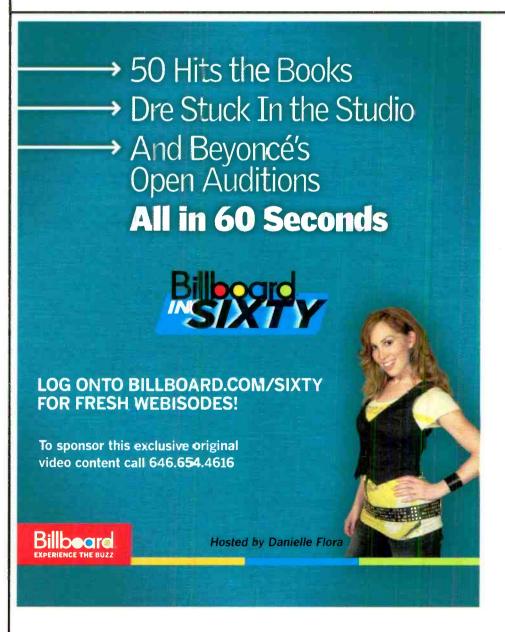
On opening night, March 10, some 4,000 young visitors witnessed a junior version of the classical crossover extravaganza Night of the Proms Dubbed My First Night, the show featured local artists Gene Thomas and Belle Perez. Chico & the Gypsies and Proms veterans John Miles and the Novecento orchestra directed by Robert Groslot. Management and builders of the new venue pulled off a difficult feat-just two days before the opening, cranes and forklifts had still been working round the clock.



Build Your Collection One Title At A Time. Organize It With Bindex.com

Bindex.com is a community based website where music and movie lovers can manage their titles and organize their collections. Some features include Virtual Library, Library Tracker, Wanted List and much more. As physical sales decline, the industry's goal is to find creative ways to get people to purchase physical product. Collection-based marketing is definitely important, but it cannot be solely relied on. We believe promo-driven content should be implemented as well. Bindex Media Inc. has <u>creative marketing solutions</u> to achieve this goal. Bindex Media Inc. promotes Build Your Collection at Bindex Builder Stores, our retailer directory. Retailers can post up additional advertisement within their listing. We also provide distributors and record labels the opportunity to promote public awareness of artists and releases.

For more information, contact Michael Rubin at (514) 312-4455.









SXSW: HOW WASITFOR

International Acts Assess What They Gained From Visiting Austin

In 20 years, the South by Southwest (SXSW) music conference and festival has gone from being a small event showcasing Austin musicians to a huge confab seen as increasingly essential by the international music business.

The 2007 edition showcased a record 410 international artists from 33 countries, up from 340 in 2006. Meanwhile, 2,098 international industry executives attended from 47 countries, up from 1,823 in 2006. No wonder some international music centers were virtual ghost towns the week of March 9-18, as huge swathes of execs decamped to Austin.

No doubt they all enjoyed the schmooze, but does the festival actually work as a showcase for international talent? Billboard's global team of correspondents asked six acts—all from different countries, at different stages of their careers, traveling to SXSW for different reasons—how the festival measured up to their expectations.

HARRIS TWEED

FROM: Johannesburg

SXSW SHOWS: Hilton Garden Inn (March 14), Café Caffeine (17), Flipnotics (18)

TOTAL COST OF TRIP: \$26,000

PRE-SXSW GOALS: Karl Anderson, owner of leading South African indie Just Music, has high hopes for Harris Tweed's quirky alt-pop internationally, after considerable success at home. He saw SXSW as a golden opportunity to launch the band in the United States, even after its visa applications were initially rejected. "We wanted to explore potential international licensing opportunities for Harris Tweed's debut album, 'The Younger,' he says. "As well as seek possible opportunities for touring, publishing, synch deals and more in the States and around the world." POST-SXSW ACHIEVEMENTS: The band still doesn't have an American release scheduled, but Anderson says it is now looking at potential "U.S. and international licensing and distribution opportunities" with several companies that saw the band in Austin. The act had been in discussions with Universal Music Publishing prior to SXSW but is now about to sign a worldwide publishing deal with Universal, after cementing the relationship at the festival. The band also met with performing rights body SESAC and hopes to ink a deal with it shortly. Anderson also says the gigs raised the band's stateside profile. "Our U.S. publicist arranged interviews with the likes of MET Television, Current TV, COOP Radio and Dallas News, and the band got exposure on News 8 Austin, which generated great interest with SXSW delegates and the local Austin community," he says, adding that the only negative was that visa rejection. "This didn't give us enough time to arrange the shows and media we would have liked," he says, "but we've learned enough to make our planned trip next year even more successful."

RATING (FROM ANDERSON): 9/10

"It was very successful for us in terms of laying a foundation for the band's international aspirations," Anderson says. Singer/songwriter Cherilyn McNeil adds, "One week at SXSW has fast-forwarded us growthwise as a band [more than] a whole year of fumbling around on South Africa's touring circuit." -Diane Coetzer

HUMMERSQUEAL

FROM: Mexico City

SXSW SHOWS: BMI Indie Heat Showcase, Club de Ville

(March 15)

TOTAL COST OF TRIP: \$4,000

PRE-SXSW GOALS: The emo-rocking quartet and its indie imprint SourPop Records traveled in search of a U.S. distributor, label partners for future split EPs and stateside tour opportunities. "We always play for a Latin audience," guitarist/vocalist Christian Guijosa says, "and this was an occasion to play for people who aren't used to hearing music in Spanish, much less rock in Spanish."

POST-SXSW ACHIEVEMENTS: A prior flirtation with Sony BMG Mexico got more serious after the festival, with talks now under way for Mexican distribution or a possible joint venture with Sour-Pop. "Maybe it would've happened anyway but not this

quickly," label VP Rene Gomez says. "It's not that easy for an independent band in Mexico to leave the country. Maybe [Sony BMG] said, 'If they can do this on an indie, if we support them they can do even more.' Management also held SXSW meetings with a Gibson Guitar rep about sponsorship and with Red Eye Distribution—conversations are still ongoing. Another meeting with the Independent Online Distribution Alliance led Hummersqueal to submit music for a proposed Cinco de Mayo compilation on iTunes Latino—a decision is expected imminently. SourPop also discussed a cross-border exchange of shows with U.S. indie label Militia Group, with whom it recently released a split EP. Saddle Creek was approached for a similar project. Hummersqueal also scored coverage on bilingual U.S. channels mun2 and LATV, in Batanga magazine and was a featured pick in the Austin Chronicle. On the downside, the band got bumped from a second showcase and a webcast performance fell through. "And we didn't meet Kevin Lyman from the Warped tour, which we really wanted to do," Guijosa says. Any lessons learned? "Be on time for your appointments."

RATING (FROM GOMEZ): 8/10

"We saw a willingness from people at other businesses to do important things to support us and grow together," Gomez says. "It's a very democratic festival. Everyone has the same opportunities, and everyone is viewed equally." -Avala Ben-Yehuda

HOODOO GURUS

FROM: Sydney

SXSW SHOWS: Australian BBQ Showcase, Brush Park; Pop Culture Press party, Dog and Duck; Blender bar, the Ritz (all March 16) TOTAL COST OF TRIP: \$37,000

PRE-SXSW GOALS: SXSW saw the reunited garage rockers play their first U.S. dates in 13 years—the band has toured the States 12 times and, according to management, racked up 500,000 U.S. album sales before breaking up in 1999. Manager Michael Mc-Martin of Sydney-based Melody Management says the trip was designed to build on their October 2006 Rykodisc catalog distribution deal. "Our plan was to reintroduce the band to America and use

it as a launching pad for the dates that followed. The Gurus are primarily a great live band, and that has always been their selling point. I knew they'd deliver at SXSW.

POST-SXSW ACHIEVEMENTS:

McMartin says the buzz generated in Austin has helped the band line up several projects to relaunch it in the U.S. marketplace.







YOU?

"The Gurus have been offered a late-August tour by two major U.S. acts, and their own two-week tour in October," he says. "We've also been offered soundtrack work on a major surf movie, which will reintroduce the band to the teen market." Because of these projects, the recording of a comeback album is now delayed until mid-2008, but that does not perturb singer/guitarist Dave Faulkner. "We have a lot of work ahead to create a grassroots following through touring first," he says. European tour promoters also showed strong interest, and press coverage in newspapers like the Washington Post, San Diego Beat, San Bernadino Sun and Austin Chronicle, as well as radio interviews with stations in Austin and San Diego, boosted the band's profile for the subsequent tour.

RATING (FROM McMARTIN): 10/10

"The band knew the importance of SXSW, and they went for it," McMartin says. "The level of interest from the media and from the public reinforced to the band how relevant they are. The response throughout was not, 'Hey these guys can still play,' but 'Holy fuck, they're awesome.' "

—Christie Eliezer

POWERSOLO

FROM: Aarhus, Denmark

SXSW SHOWS: Ryko showcase, Friends Bar (March 15); Musebox Bubbling Up, Habana Calle (March 17)

TOTAL COST OF TRIP: \$11,000

PRE-SXSW GOALS: Quirky alternative rock act PowerSolo was flying the Danish flag in Austin not just for itself, but for the whole Crunchy Frog roster, which recently signed a distribution/marketing/promotional deal with Ryko for the United States. PowerSolo's "It's Race Day... And Your Pussy Is Gut" (out April 24) is the first U.S. release under the new arrangement. "We took PowerSolo to SXSW to get a U.S. booking agent and to debut the trio's live show for Ryko," Crunchy Frog managing director Jesper Reginal says. "Contacts from Japan and Australia were also invited to attend the two shows in hopes of breaking the band in those territories."

POST-SXSW ACHIEVEMENTS: "We've confirmed a U.S. deal with Curbside Booking," band manager Mogens Kjeldsen says. "And important contacts from Japanese label Sideout Records were overwhelmed by them." Reginal says the band is also in talks over licensing and booking deals in Canada and with several other Japanese labels. "Ian James, [managing director] of Mushroom Publishing, with whom we have a subpublishing deal, was blown away and will look for a local label in Australia." PowerSolo frontman Kim Kix says, "As one of 2,000 bands, you got to come up with something people will remember. It felt good to see we had

dedicated people working with us at Ryko, so good we'd do anything to bring the house down—and we did." The band's U S. publicist, Ryko's Amber Haeckel, calls the band's performance "extraordinary" but says many journalists at the Friends Bar show were alt-country specialists there to see Kelly Willis. Haeckel adds, however, that she has received more than 70 e-mails requesting more information on the band since the festival.

RATING (FROM KJELDSEN): 7/10

"Now Ryko understands the band as we'd hoped," Kjeldsen says. "And we've proved America [and] PowerSolo is a match made in heaven, so I can't wait until the album hits U.S. stores." —*Charles Ferro*

RAZORLIGHT

FROM: London

SXSW SHOWS: NME barbecue, Stubb's (March 14); BBC Radio 2 showcase, Zona Rosa (16)

TOTAL COST OF TRIP: \$20,000

PRE-SXSW GOALS: Razorlight singer Johnny Borrell is a superstar in the United Kingdom, where the band's sophomore set "Razorlight" (Vertigo) is certified quadruple-platinum (1.2 million units). So why bother rubbing shoulders with all the wannabes in Austin? "We wanted to compensate for the fact that we couldn't get to the States at the start of the campaign," says band manager Roger Morton, of London-based Black Book Management. "We were due to support Keane on its U.S. tour in September and do our own headline shows, when Tom Chaplin went into rehab. We had to pull the trip. But SXSW gave us an opportunity to be in front of a huge amount of people from the U.S. industry in one go and get across the fact that this is a band with two consecutive millionsellers back home." With the album moving just 20,000 copies so far in the States, according to Nielsen SoundScan, Morton says he was also looking to book festival slots and raise the band's profile in the U.S. media.

POST-SXSW ACHIEVEMENTS: "We got lots of key TV, radio and festival people along to the shows," Morton says, "which will hopefully bear fruit when 'America' goes to radio at the end of April." The band also filmed a live set for cable channel DirecTV, although U.S. press was hard to come by. "We did Mexican and English press there," bassist Carl Dalermo says, "but press in America seems like a hard nut to crack, at least for us." The band's profile was boosted, however, when celebrity journalists picked up on Borrell's romance with "Spider-Man" actress Kirsten Dunst, which went public in Austin. "That got us coverage in a lot of places that previously would have had no idea who Razorlight were," Morton says.

Razorlight's U.S. publicist Keith Hagen, VP/GM of PFA Media,

says he's setting up a "second wave" of U.S. press for the band. "Their appearance at SXSW helped us to raise interest on the band. Razorlight should begin seeing the benefits shortly."

RATING (FROM MORTON): 8/10

"It was much better than when we played in 2004 as unknowns, which felt a bit pointless," Dalermo says. "Then we played to 50 people, this time it was 2,000."

—Mark Sutherland

LONELY CHINA DAY

FROM: Beijing

SXSW SHOW: Tag Team Records showcase, Spiro's (March 14) **TOTAL COST OF TRIP:** \$14,000

PRE-SXSW GOALS: Atmospheric alternative rock band Lonely China Day traveled to Austin with Tag Team Records labelmates and compatriots the Re-TROS as part of their U.S. tour, hoping to raise awareness ahead of its U.S. album release "Sorrow" (out June 26). "Playing SXSW legitimizes labels and bands in the minds of international press," Tag Team label president Mathew Kagler says. "The showcase was a big 'coming out' party for our brand and Chinese indie music in general."

POST-SXSW ACHIEVEMENTS: Kagler says SXSW brought his bands the most press attention of the entire tour. "All the big stuff came out of doing the SXSW thing. We got a massive amount of exposure that we wouldn't have had otherwise." The band received positive reviews in The New York Times and Chicago Tribune, which Kagler says had an immediate impact. "Our distribution company [Eenie Meanie] is elated," he says. "Playing the conference made helping release virtually unknown Chinese bands a more realistic proposition for them." He also says the Times article brought offers from several companies, including Converse, which wants the band to design a limited-edition sneaker. "It's not as though contacts were sending mails that said, 'Because of the NYT article we now take this band seriously,' but that is definitely the jist." As a result of its SXSW performances, Lonely China Day is also tentatively booked for an early fall West Coast U.S. tour with an Eenie Meanie Records band. RATING (FROM KAGLER): 7/10

"I was impressed by how free and open the festival was," Lonely China Day singer/guitarist Dong Pei says. "We all learned a lot from looking for the strengths in each band we saw perform." However, the band and management were disappointed with a number of last-minute day-party cancellations. "That was a huge bummer," Kagler says, "but since the trip was for promotional purposes, our goals were realized and then some." —Will Freeman

Additional reporting by Tom Ferguson in London.

GLOBALNEWSLINE

>>> JAPANESE MARKET DOWN IN Q1

Physical trade deliveries of recorded music in Japan fell in volume and value during the first quarter of 2007, according to labels body the Recording Industry Assn. of Japan.

Shipments of music software across all physical formats totaled 85.2 million units, down 7% from the same period in 2006. Wholesale value fell 6% to 99.8 billion ven (\$835.7 million). Digital figures are not included. The RIAJ is due to issue those in late May.

Prerecorded audio software from the RIAJ's 44 member companies in the first three months of 2007 totaled 69.2 million units. down 10%, with wholesale value down 7% to 84.9 billion yen (\$710.5 million). Shipments of music DVD/video rose 9% in unit terms to 15.9 million units in the first quarter, although value was down 2% to 15 billion ven (\$125.2 million).

Overall, domestic repertoire fell 6% to 52.9 million units with value down 4% to 66.7 billion yen (\$557.9 million). International repertoire dropped 21% in volume to 16.4 million units and 15% in value to 18.2 billion yen (\$152.6 million).

>>> PPL STRIKES RUSSIAN INDIE DEAL

U.K. collecting society Phonographic Performance Ltd. has struck a new bilateral agreement with its Russian counterpart that will see British independent labels represented internationally by PPL receive money from the broadcast and public performance of their recordings in Russia for the first time.

London-based PPL licenses recorded music on behalf of more than 3,500 record companies and 40,000 performers. Under the terms of the new deal, PPL will also collect performance royalties in the United Kingdom on behalf of Russian independents represented by the Russian Phonographic Assn.

"While we are all aware of the problems associated with working in Russia," PPL head of international Laurence Oxenbury says, "RPA is doing a tremendous job at driving up its collection levels, which have more than doubled in the last two years."

>>>SAMA FOURSOME FOR DANA

Afro-soul singer/songwriter Simphiwe Dana was the big winner at the 13th annual South African Music Awards, collecting four trophies April 14 at the event in the Sun City resort/entertainment complex. Dana was named best female artist and her current Gallo Record Co. album "The One Love Movement on Bantu Biko Street" was album of the year. The set also topped the contemporary jazz album and vocal jazz album categories.

Another Afro-soul vocalist, Siphokazi, was a double winner, being named best newcomer title and having her 2006 album "Ubuntu Bam" (Native Rhythms Records) voted best African adult contemporary album.

Sony BMG singer/songwriter Vusi Mahlasela was named best male artist, while Lloyd Ross, Mahlasela's producer/engineer on the 2006 album "Naledi Ya Tsela" (Sony BMG), took the best

A total of 43 awards were handed out, the majority based on the votes of a 150-strong industry panel. Technical awards were issued April 13, the night before the main ceremony, which was televised live nationally by state broadcaster SABC.

-Diane Coetzer

>>>SPEED DATING FOR U.K. INDIES

British trade body AIM will offer independent labels the chance to "date" international counterparts at this year's London Calling trade fair at the Earls Court exhibition center (June 28-29).

The indie labels' body is sponsoring the U.K. Pavilion at the trade fair for the second consecutive year. Delegates registered at the pavilion, including independent labels, publishers and managers, will be able to take part in AIM-organized one-onone five-minute "speed dating" meetings with companies attending from Continental Europe, North America, Australasia and Southeast Asia

AIM will also hold its annual general meeting on-site June

28 at Earls Court. London Calling is organized by U.K.-based Ithaca Media. -Lars Brandle



GLOBAL BY AYMERIC PICHEVIN

HITS OF THE WEB

Artists Flocking To NRJ Online Talent Search

PARIS-One of Europe's largest independent broadcasting conglomerates is going online to find new music talent.

Paris-based broadcaster NRJ Group's Internet division e-NRI has launched a new streaming "talent search" service, NRJ Studio. It invites unsigned artists to create a Web presence through the nristudio.fr site, on which they can upload their own audio or video content. Registered visitors can comment and vote for favorite songs on a designated area of an artist's page.

Sounds a bit like MySpace? Not according to NRJ Group PD Yves Malbrancke.

"NRI Studio is not a community service," Malbrancke says. "Our goal is to unearth new talent—and to use NRJ's resources to give them exposure."

What could make that goal achievable is the sheer scale of the NRJ operation. The group's top 40 network



NRJ is the most listened-to network in France, according to ratings company Mediamétrie.

The broadcaster has three other French networks, plus stations under the NRJ banner in 12 European countries

In France, it also has two digital/cable/satellite music TV channels and its own mobile virtual network operator, NRJ Mobile, with a claimed 390,000 subscribers.

In addition, the group has its own label, through which it issues compilation albums in



conjunction with various labels and distributors.

Malbrancke says a team of three NRJ music programmers in Paris will listen to "every new song posted" on NRJ Studio. The most promising new talent will be identified by combining the programmers' instincts for hit music with popularity monitored through site visitors' votes.

A 40-strong NRJ Studio

playlist will then be drawn up weekly to feed a Web radio station launching shortly on nrjstudio.fr and the French NRI station's nri fr site.

Malbrancke says that if a buzz builds on a song, NRJ has a wide range of options for further exposure.

For acts that upload videos there is now a weekly "NRJ Studio" on the group's music TV channel NRI 12. Malbrancke suggests that some

The Publishers Place SUSAN BUTLER sbutler@billboard.com

Publisher Price Competition

Are Promotional Deals Fair?

A mysterious envelope landed in my mailbox recently. Inside was a major publisher's limitedtime offer to license songs for use on TV and in films at discounted prices. The indie publisher who sent me the document was quite angry about this promotion, and I wondered why.

After all, there are literally millions of songs that could potentially be used for TV programs and movies. The competition is tough for any publisher to clinch a synch license. But perhaps we should explore both sides, so that publishers—big and small can better understand the current marketplace. The indie requested its name not be disclosed. Names and prices in the document are also being withheld.

"In the old days, a license for TV had one cost and for home video another cost," the indie says. When TV shows were made 10-15 years ago, the studios didn't license the songs for use in any media other than TV and sometimes home video. Even two years ago they weren't clearing rights of other media, the indie adds.

More recently, major studios realized the uses for old TV shows and began clearing new media rights. So publishers have been receiving fees for use with new technologies, typically in the range of \$3,000-\$10,000.

From the indie's perspective, one of the most troubling aspects of the major's offer is that the prices start with half of the market rate for TV and home video rights, but also include rights to use the music for all future technology.

The promotion offers specific fees for a variety of TV uses: all media including Internet distribution and wireless devices; all TV including the Internet; and all TV excluding the Internet. For film, the promotion offers rights for background vocal use at rates that vary depending on the film's budget. It also offers a variety of options at specific additional prices, like rights in perpetuity or rights for a limited time period.

"It hurts the overall [publishing business because it establishes, overall, a lower bar." the indie says. "It erodes the value of music. We're no longer competing against fair market value.

To meet the competition, other publishers would have to offer these "fire-sale prices" to land a synch license, the indie says. While publishers who hold rights in the gems of the music world could certainly refuse to discount fees

'It establishes a lower bar. We're no longer competing against fair market value.

-AN INDIE PUBLISHER

videos could even break into regular programming slots on NRJ 12 or sister channel NRJ Hits. In "rare cases," he says tracks could also air on the NRJ station itself, despite the artists not having a label deal.

Although keen to emphasize that the company sees NRJ Studio simply as a conduit for new talent, Malbrancke says the group will "also help artists find a record deal with a major label."

NRJ would not own rights to the unloads, although Malbrancke adds that, long term, its NRI Music imprint could become involved in an artist's recording career through co-production or licensing deals.

He adds that more than 2,400 projects were posted within the first three weeks of NRI Studio's Feb. 26 launch; 150 more are being added daily.

French labels have cautiously welcomed the project.

"We are fine with such initiatives," Sony BMG France media and communications director Nathalie Vivier says. "This is just another resource to discover musicthere has been a TV era, now

we have entered the Internet era, and mobile is already on

Warner Music France newmedia director Julie Demarigny suggests that incorporating users' votes should balance the top 40 leanings of the NRJ radio programmers when selecting talent. "It's the community that legitimizes artists," she says.

Warner Music France and Sony BMG France recently signed artists after French Internet users discovered them through blogs or YouTubetype services.

In May, Warner will release R&B singer Kenza Farah's debut album, "Trésor Du 13," after the singer had two selfproduced songs streamed more than 1 million times each from her blog.

And Sony BMG says it has shipped more than 500,000 copies (physical and downloads) of rap artist Kamini's single "Marly-Gomont" since its Nov. 13 release. Kamini was signed after the song attracted huge attention on YouTube and similar leading French service Dailymotion. "Marketing is almost done by itself with Internet-born acts."

for those songs, this type of promotion could force all other songs to be licensed at substantially lower prices to stay in the game.

That might be OK if the "product" was, well, a product. But this type of promotion can really hurt songwriters as well, the indie argues.

While the major publisher may pull in more revenue in the short term by licensing, say, three times the number of songs from its catalog during that promotion period than it normally would, not all those songs were written by the same songwriter. So each songwriter would be receiving roughly half of what he or she would otherwise receive, the indie says.

As for those songwriters who have the contractual right to approve any synch licenses, the indie notes that most songwriters and their managers are "not sophisticated enough to realize the prices commanded for their work are submarket and to build that into their decision." They should be told, the indie says.

On the other hand, everyone

clearing rights for TV and motion picture producers are under tight deadlines. Since they don't require negotiation, deals like this can make a particular song catalog very attractive. Though major publishers contacted didn't respond by press time, most would likely argue that increasing their overall revenue helps them offer better services for all their songwriters.

Also, there are likely few publishing deals where a songwriter has held onto an unconditional right to reject a synch license. More often, songwriters retain the right to reject a synch license only for a few reasons stated in the contract, for example, if the film includes excessive violence. Giving a songwriter the contractual right to approve prices could get complicated, especially since the songwriter wouldn't know market prices.

The issue is sure to spark discussion at indie publisher groups, if only to address new ways to compete in today's market. ..





TappingTheTeens

Mandy Moore's User-Generation Video

There is something to be said for a former teen pop star who has not lost her mind or shaved her head. Enter Mandy Moore, who is staving connected with her younger fans-and one step ahead of the user-generated content curvevia a new partnership with Photobucket.

Moore's new single, "Extraordinary" (from the album "Wild Hope." due June 19 via Firm Music), forms the centerpiece of a new promotion on the photoand video-sharing Web site. High school students have the opportunity to create a video mash-up for the song, intertwining their own personal content and images, videoclips and music from Moore Photobucket will then deliver completed "Extraordinary" videos to high school social networking site MyYearbook.com, where users will vote for their favorites. (The company was unavailable for comment.)

Following the contest's April 30 cutoff date. Moore will select a winner and perform at his or her high school graduation.

For Moore, the partnership offers her a way to reach out to high schools and be a part of something that involves music. Additionally, a contest like this fosters creativity—something Moore encourages and supports.

After all, she opted to sign with the EMI-distributed Firm Music after parting ways with Epic, which released her first four albums. A subsequent deal with Sire dissolved without any music being released.

"People are discovering music on My-Space, they're watching videos on YouTube," she told Billboard earlier this year. "I don't think you need that whole

big machine behind you." While "Wild Hope" is a definite departure from what most people might expect from a Moore album, the artist's manager, Jon Leshay of the Firm Management, says it is still first and foremost a pop record, "Mandy

would never want to leave young fans behind," he says. "To be a part of kids' lives in high school is something that she is still excited about doing."

"In today's multiplatform and multichannel world, [artists] must try harder to connect and engage with younger consumers, which is where sites like Photobucket and MyYearbook come into play," says Tina Wells, CEO of teen marketing/consulting firm Buzz Marketing Group

For some high school students,



MANDY MOORE has partnered with Photobucket.

who first discovered Moore while in junior high or even elementary school, the

artist remains as relevant as ever.

"She was very popular during that whole Britney [Spears] and Christina [Aguilera] pop scene a few years ago," says Huda Farunia, a senior at Lakewood High School in Lakewood, Ohio, a suburb of Cleveland. "But she's moved away from that. She's become more unique [and] less poppy. Me and my friends like her more now."

But Samantha French, a ninth grader at Bard High School & Early College in New York, thinks differently. "Nobody

really talks about Moore," she says. "If my friends and I watch 'The Princess Diaries,' then we talk about her. Otherwise, not a word."

Still, Wells believes there is something to be said for an artist who can grow beyond the teen-pop stereotype and reach new fans. "Mandy has come into her own without drinking some Hollywood formula drink," Wells says. "She looks fresh-not used up. She makes movies with Diane Keaton. She discusses her depression. She's a star, yet she remains more like you and me."



LITTLE STEVEN'S UNDERGROUND GARAGE **GARAGE ROCK**

Neil Aspinall, lifelong friend of the Beatles and CEO of their company Apple Corps, has left the job. He really has been the "fifth" Beatle for 40 years, supervising all aspects of their music, merchandise and licensing—and he goes back further than that.

Born in North Wales and growing up in Liverpool, Aspinall was Paul McCartney's classmate at the Liverpool Institute grammar school. **George Harrison** was one year below them.

Aspinall became their road manager/driver/ roadie, recruited by **Pete Best**, whose mother he happened to be having an affair with. When the band replaced Best with Ringo Starr, he wanted to quit out of loyalty to his friend, but Best talked him into staying. Eventually, he'd become their personal assistant.

In Aspinall's case, PA duties meant finding photos for the "Sgt. Pepper's" cover, playing

RUBY

INTERVENTION

tamboura on "Within You Without You," hanging out all night with the Beatles and making sure they got home safely after recording sessions. After manager Brian Epstein's death, Aspinall reluctantly temporarily took over administrating their affairs until they could find somebody "more qualified." They never did.

Aspinall had the vision to trademark "Apple" worldwide, so when Apple Computer stole the name, he sued the company. His genius was keeping the commerce going, keeping the name alive for new generations, while being careful not to overexpose the precious catalog. "Live at the BBC" was live, "The Beatles Anthology" was demos and outtakes, "LOVE" bits and pieces. Only the "One" album used the actual catalog. And it wound up one of the biggest albums in

the past 20 years. See you on the radio. **COOLEST GARAGE SONGS** TITLE/LABEL ARTIST HERO OF NINETEEN EIGHTY THREE **PEACHFUZZ** WEAPON OF CHOICE **BLACK REBEL MOTORCYCLE CLUB** MY HEART IS BEATING **MARY WEISS** FREE AND FREAKY THE STOOGES **NEW YORK DOLLS** DANCING ON THE LIP OF A VOLCANO IN THE MODERN WORLD JESSE MALIN THE APPLES IN STEREO OPEN EYES **BECAUSE I'M AWESOME** THE DOLLYROTS

KAISER CHIEFS

ARCADE FIRE

COOLEST GARAGE ALBUMS

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

UNDERGROUNDGARAGE.COM. The or



LabelMeNot

Au Revoir Simone Goes An Increasingly Common Route

The first time Au Revoir Simone was approached by a label, it didn't matter that the imprint was based in Japan. The keyboard trio was happy for the interest.

But as the Brooklyn, N.Y.-based band saw its Internet profile increase and honed its DIY chops, the idea of being on a label lost a little of its appeal. The act's **Erika Forster** says that the tools at a band's disposal today are supplanting some of what a label can offer, even for a band that hasn't sold much more than 1,000 units in the United States, according to

traditional label arrangement. Redeve group marketing director Josh Wittman sees such a route becoming more common for artists without a proven sales history.

"When we couldn't get them on the terms we wanted to get them, we still knew there'd be an engine behind this record," Wittman says, pointing to the act's booking deal with the Kork Agency and its hiring of Presshere for publicity. "In today's market there are so many indies out there, but aren't a whole lot of label jobs. But there are a whole lot of peo-

> ple who still want to participate in the music industry. There's tons of radio indie promoters and tons of indie publicists—you can find someone to do everything."

> "The Bird of Music" sees Au Revoir Simone enveloping its simple pop structures with greater psychedelic textures and has already sold close to 400 copies via iTunes. The fact that the band has a separate deal in place for its digital distribution was almost a deal breaker for Redeye, as Au Revoir Simone is a band that has received plenty of blog love.

> "That in itself is a bummer," Wittman says. "That's going to have a big impact. This is a primed-fordigital release. It's rare that we'll only do a physical deal. I know other distributors may say, 'Give us the digital or get out,' but we don't take it to that extreme. Yet that is the way the industry is going. Amazon, Insound and Other Music sell physical and digital, and they're not going to want to be dealing with multiple distributors to coordinate both products."

> Yet Wittman was enough of a fan of the record to work with the band regard-

less, and he notes that its connection to Moshi Moshi will help the band's hip factor, especially when it comes to getting the band on retail shelves. For her part, Forster, who only recently quit her gig as a textile designer, isn't ruling out a more traditional label deal in the future. but as the act is about to embark on a tour with Peter Bjorn and John, she admits to being vague on what a label could bring to the table at this point.

"Because we've just been doing the best we can as we go, sometimes I feel like there's stuff that we don't know about that we should be doing," she says. "That's probably the role a label can play. We don't have a lot of money, and it is hard when it comes to touring. A lot of labels may give their bands a vehicle, and maybe some money, and those are things we don't have, so that might be the reason to join up with someone. We don't have a trust fund."



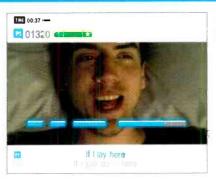
Nielsen SoundScan.

"Before CD burners and all that stuff became accessible, you needed a label to manufacture and have some kind of product," she says. "It must have been such an amazing feeling to be in a band and see your album come out. But now, you can just burn it, and I can print out our CDs at home, so it's not quite as exciting."

Au Revoir Simone will self-release its sophomore album, "The Bird of Music," May 15 in the United States. The act has a deal with Haw River, N.C.-based Redeye Distribution to handle its physical product and is working with San Francisco-based the Orchard for digital distribution. In the United Kingdom, the act is signed to Moshi Moshi (Bloc Party,

Redeye, which has an in-house label in Yep Roc, pursued Au Revoir Simone for a label deal, but the act was not interested. While such established acts as Simply Red or such in-demand buzz bands as Clap Your Hands Say Yeah have managed to thrive without a







Screen shots from 'SingStar Pop'

GAMING BY ANTONY BRUNO

Get In The Game

Music Biz Wakes Up To Music-Based Game Boom

Kerstin Murphy won't be quitting her day job.

Microphone in hand, she tries her best to belt out a karaoke rendition of Hoobastank's "The Reason" while her friends at a dinner party in Denver cringe in glee at the cheesy lyrics and her unsuccessful efforts to hit the high notes

"OK, your turn," she says defiantly, handing the mic to her fiancé once the song is over.

The group is playing "Sing-Star Pop," a karaoke game from Sony's PlayStation division through which players can score points by hitting the right notes, at the right time. while singing along to one of 36 songs—complete with music videos.

"SingStar Pop" is just the latest release in the music-centric videogame genre, a fad currently at the height of its popularity. And the music industry is taking notice.

"We've always had a lot of enthusiasm for the category, and are seeing it rightfully getting its due in this market," says George White, senior VP of strategy and product development at Warner Music Group (WMG). "It's the begin-

CARRY

THE

LOAD

to transfer their CD

collection to an iPod but don't want to rip it onto a

computer first, the iLoad has been introduced to

handle the task. Insert your CD into the shoebox-sized

device and it will rip the tracks right into your iPod,

The iLoad can also be used to delete songs from an

iPod and can be hooked up to speakers through its

output jack. It can transfer music from one iPod to

another, and back up music files by attaching an

external hard drive. The company plans to add a DVD-

The iLoad is available at iload.com for \$300.

along with all album and track information.

to-iPod transfer capability soon.

ning of this being a channel for the distribution of music and an important one. It's one of the few place we've seen in the sweet spot of what consumers want to do with music today, which is interact with it."

Since the original "PaRappa the Rapper" in Japan, musicbased games have carved out a unique niche in the videogame industry. But until lately, the genre has not enjoyed mainstream success.

"Guitar Hero" changed everything. Created by pioneering music game developer Harmonix, "Guitar Hero" was published by the unknown Red Octane with virtually no budget for marketing or music licensing, and required a custom game controller shaped like a guitar that resulted in a bulky, expensive package.

"Any rational analysis told us there was no way this game could be successful," says Alex Rigopulos, co-founder and CEO of Harmonix.

Yet "Guitar Hero" has sold more than 1 million units since its November 2005 launch, considered a massive hit for a music-based game. The November 2006 sequel,

-Antony Bruno

"Guitar Hero II." has done even better, with 2 million sales so far. The bundled package of both games was the fifth best-selling game of 2006 across all platforms, according to NPD data.

The "Guitar Hero" phenomenon shows that a welldeveloped music game featuring mainstream songs could have a mass-market appeal, and the music industry

Of particular interest is the new generation of game consoles, which through their Internet access capabilities and downloadable content services will allow gamers to buy new songs to add to these music games.

"It becomes much more interesting when you're not tied down to the 20 songs selected for you by the developer and instead you have a library to choose from," WMG's White says. "That's going to be the fundamental transformational thing."

Already, the Xbox 360 version of "Guitar Hero II" allows users to buy and download three-track bundles of new songs for the game. The upcoming PlayStation 3 version of "SingStar Pop" will launch this fall with an online library of hundreds of tracks called the SingStore, where gamers can buy and download the music of their choice.

But there are already concerns over how this capability will be executed. Take the "Guitar Hero II" downloads for the Xbox 360. Each three-song bundle costs \$6.25, and consists of the same songs that appeared in the original "Guitar Hero." (For example, one of them has Queen's "Killer Queen," the Donnas' "Take It Off" and the Edgar Winter Group's "Frankenstein.") It would cost \$90 to purchase the entire soundtrack in this fashion, whereas one could just

buy the older game for \$20 and get the same songs.

There are also concerns over what kind of music will be available. Labels are already working with game developers to place their "high priority" artists in these games, but the developers still have ultimate control over the soundtrack. Gamers stress that labels should remain as hands

"Music and games has a real potential to go wrong," says Jeff Gerstmann, editorial director for game community Game-Spot. "These games could be awesome if they go out and get the right music. Or they could turn it into some filthy marketing machine where they're shoving bands that no one cares about on you."

These concerns aside, the genre of music games is marching forward. Like "Sing-Star Pop," and the upcoming "Rock Band" from Harmonix/ MTV, these games are now incorporating original masters, not karaoke cover versions of songs, adding a greater level of authenticity. The connectivity and processing power of the new consoles are creating new possibilities in terms of game play.

And real money is being dedicated to the genre. Activision has since bought Red Octane for \$99 million, and MTV acquired Harmonix for \$175 million, giving both the resources needed to develop even more sophisticated music-based games.

"As hugely successful as 'Guitar Hero' has been, it's just the beginning of what this genre is going to become," Harmonix's Rigopulos says. "We've now got the creative freedom and the resources to make the games we've been dreaming of making."



BITS & BRIEFS

DOWNLOADS CLIMB UPWARD

Market research firm In-Stat reports that online sales of digital music represented 6% of the worldwide music market in 2006, up from 4% in 2005. By 2011, the firm expects online sales to represent 26% of all music purchased worldwide.

In terms of activity, 74% of those responding to its recent survey downloaded music in 2006, up from 48% the previous year.

DANCING MACHINE

Warner Music Group announced a partnership with Acclaim Games to develop an Internet-based dance game called DANCE! Online. The free PC game allows users to create custom avatars that dance with up to six other players in a virtual environment. Players can control their characters' movements via a dance pad connected to their computer-essentially performing the moves in real life-or simply using the computer keyboard.

WMG is providing music licensing and artist appearances to the service. The first is Atlantic Records artist. Cupid, who will appear in the game performing his single "Cupid Shuffle." DANCE! Online is available now in beta mode, with a full launch expected later this year.

GOOMBAH BOOMBASTIC

Music recommendation service Goombah has launched a new streaming radio outlet called Radio Free Goombah. The new service allows users to download and keep free music from a catalog of select tracks, generally organized into a variety of set playlists. These playlists can be downloaded and then embedded into blog posts. Web pages or e-mailed to others.

The company also has added to its library through a deal with the Independent Online Distribution Alliance, adding more than 20.000 tracks from 3.000 member labels to the service. Other labels and distributing contributing to the Goombah service include the Orchard, Adrenaline Music, Iris Distribution and Indie 911

COMPILED BY . Nielsen

HOT RINGTONES Billogard

THIS		LAST	WEEKS ON CHI	TITLE ORIGINAL ARTIST		
1	100	2	18	POPPIN' 11 WKS CHRIS BROWN FEATURING JAV BIZ		
2		1	55	WHAT HURTS THE MOST RASCAL FLATTS		
3		3	30	CRAZY BITCH BUCKCHERRY		
4		4	10	CUPID'S CHOKEHOLD GYM CLASS HEROES FEATURING PATR #K STUMP		
5		6	26	ROCKSTAR NICKELBACK		
е	E C	5	114	CANDY SHOP 50 CENT FEATURING OLIVIA		
7		9	101	BECAUSE I GOT HIGH AFROMAN		
8		8	83	MY HUMPS THE BLACK EYED PEAS		
ê		7	131	SUPER MARIO BROTHERS THEME KOJI KONDO		
_10)	16	2	BUY U A DRANK (SHANTY SNAPPIN') T-PAIN FEATURING YUNG JOC		
1	1		A A	T-Pain earns his first top 10 as "Buy U a Drank (Shawty Snappin")" leaps 16-10. The title's 24% increase in cownloads is the largest in the top 20		
1		10	56	BEST FRIEND 50 CENT & OLIVIA		
13	2	11	128	SWEET HOME ALABAN A LYNYRD SKYNYRO		
1:	3	14	70	DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES		
14	1	15	129	PINK PANTHER HENRY MANCINI		
16	5	19	23	STAIRWAY TO HEAVEN		
16	3	23	74	LOVERS AND FRIENDS LIL JON & THE EAST SIDE BOYZ FEATLRING LISHER & LUDACRIS		
1	7	12	117	MISSION-IMPOSSIBLE LALO SCHIFRIN		
18	3	17	57	NUTHIN' BUT A 'G' THANG DR. DRE		
19	9	24	1.2	WHEN WE RIDE ON OUR ENEMIES 2PAC		
20)	20	86	LOCKED UP AKON FEATURING STYLES P.		

MEF CTIA

THE BILLBOARD

Paul GOLDENVOICE Tollett

Coachella is doing just fine, thank you. Now, its founder is branching out into country, with Stagecoach. He talks about these and his other touring projects with Billboard.

Paul To<mark>llett h</mark>as always been a concert promoter with vision. After taking an \$800,000 hit on the inaugural Coachella Valley Music and Arts Festival in 1999, the president of Los Angeles-based Goldenvoice never lost hope. "It seemed like \$8 million, but even though I lost all that money, I knew we did something great," 41-yearold Tollett says from his office in AEG Live headquarters.

The financial loss forced Tollett and his business partner Rick Van Santen (who, in 2004, died from complications of the flu) to sell Goldenvoice to Anschutz Entertainment Group in 2001. Now, Tollett's vision for Coachella has paid off. For the first time in its eight-year history, the festival has sold out far in advance and expanded to three days, with headliners Rage Against the Machine, Red Hot Chili Peppers and Biörk, Goldenvoice will also produce the inaugural Stagecoach country music festival, set for May 5-6 at Indio, Calif.'s Empire Polo Field (also home to Coachella).

While overseeing Goldenvoice's 20-person staff that helps organize more than 300 shows per year throughout California, Nevada, Arizona, Alaska and Hawaii, Tollett also assists AEG Live with the New Orleans Jazz and Heritage Festival and Seattle's Bumbershoot festival, among others. Goldenvoice also recently announced the launch of Art Show, a national alternative touring division to be headed by industry vet Elyse Rogers.

Though Coachella and Stagecoach are right around the corner, Tollett found time to sit down with Billboard to discuss, among other things, the two music festivals and Goldenvoice's entrance into the national touring game.



My brother and I booked a ska band, a mod band and a punk band at a restaurant in Pomona [Calif.] in November of 1982. I did that for a couple years before meeting Gary Tovar, who used to own Goldenvoice. We hit it off, and I started working with him out of a living room. I booked shows and passed out fliers

Do you have any regrets about selling Goldenvoice?

I never wanted to own Goldenvoice. I enjoyed working for Gary. Those were some of the best times. When Rick [Van Santen] and I took over, it was hard. We never ran businesses, and I didn't enjoy that end of it. I wanted to promote concerts. It's always great to say you're in charge, but I found the creative side of things to be more fulfilling.

Since selling the company to AEG, have you been able to keep your independence?

[AEG] basically lets us do anything we want. They watched us struggle [with] Coachella when we did it with them the second year and didn't make money. They were patient. I told them the problem could be solved with sponsors, but asked them to trust me to take it another route by keeping sponsorship down. I wanted the festival to remain pure. And they said, "Cool." It was amazing to get that response from a company with so many sponsorship connections.

Coachella has played host to a number of reunited acts that rarely tour, including the Pixies, Rage Against the Machine, the Stooges, Kraftwerk, and the Jesus and Mary Chain. How did you get those bands?

I feel bad divulging this, but when you're talking to a band, you can't lead off with money. You'll be shot down almost every time. They know what kind of money they can get. You have to approach them with why they should get back together. We'll say, "There are thousands of people wanting to see you. You're still relevant, and you're the third most-asked-for band on the Coachella message board." I've had bands, including one this year that I won't name, confirmed before we even talked money.

Were you surprised that this year's Coachella sold out in advance?

We weren't even prepared for it. We have this system of putting it on sale, then handing out fliers and putting up posters. And when it sold out, we didn't know what to do with the month we typically use for promotion. So we've used the time to focus more on Stagecoach.

How did Stagecoach come together?

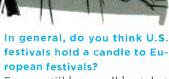
I had seen a small country show at Empire Polo Field in the '90s. It seemed like a fun local event. There were rumors last year that the polo fields were going to be sold, so I talked to the owners and said, "If I commit to two big festivals, will that be enough incentive for you to not develop for now?" They said, "Yes," so we developed the country idea.

Did AEG Live assist in booking

I went to Louis Messina [senior VP of the Messina Group/AEG Live] and Steve Moore [senior VP of AEG Live Nashville] and told them I needed their help. They duced me to all the agents there, some of which I already knew from different rock things. I pitched the idea, saying we wanted to do a country festival with a few elements from Coachella. And they were cool with it. Louis helped get Kenny Chesney and George Strait as headliners.

What tactics have you used to promote Stagecoach?

For the marketing, I hired Bonnie Marquez, who worked at country KZLA Los Angeles. When we announced the show, KZLA went out of business. I thought, "OK, I guess we're doing a show without a country radio station." But it was great timing to hire Bonnie because she's so dialed in with all the country people. And recently, we gathered all the country radio station folks in the Western region and did a walk-through at the Stagecoach site. It gave us a chance to explain what the show is. Now they understand and can go to the listener and tell them about it. There's also a new country station [KKGO] that recently popped up in L.A., so that's good news.



Europe still has us all beat, but that's OK. We've got our thing and they have theirs. I love the festivals over there. Glastonbury is still my favorite, mud and all.

Art Show recently made its debut with the current Mv **Chemical Romance tour. What's** the plan beyond that?

You'd have to ask Elvse—she's the vision. But we want to start working with bands early and stay with them forever. We're not calling hundreds of bands trying to promote their tours.

I recently got back from London to see the O2 arena, which is a couple months away from opening. I'm helping out a bit by telling bands over here about the venue. AEG has a lot of things for me to do right now besides the festivals. And while I'd never want to walk away from Coachella because I love it so much. I think we have it built to where it can run without me.



What other projects are you working on?





"Makes Me Wonder"—a rhythmic-oriented, late-'70s- 'I undervibed track—is just the third song this decade to reach the Adult Top 40 chart's top 15 in two weeks or less. It's a promising start for the band's second album, "It Won't Stand

Be Soon Refore Too Long" June 16 Be Soon Before Too Long," due May 22.

Be Soon Before Too Long," due May 22.

But as James Diener, president/CEO of the band's new label home, A&M/Octone (see story, below), is quick to point out, "Everything the band has lining up for it critics" now, it's earned.'

Indeed, it's worth considering how long it took to get the first single from "Songs About Jane," the band's last album and first under the Maroon5 moniker, to make an impact at radio.

don't

pop

music,

and girls

-ADAM LEVINE

like us.'

like us—

We make

Almost seven months, to be precise: "Songs" was released June 25, 2002, on Octone Records and first single "Harder to Breathe" debuted Jan. 18, 2003, on the Modern Rock chart, peaking at No. 31 about a accessible month later.

"Everything happened for them gradually," A&M/Octone executive VP/head of promotions Ben Berkman says. "Maroon5 didn't become stars overnight."

In fact, the campaign for "Songs" lasted an unusually protracted four years, stretching through summer 2005. Throughout the process, the band endured a grueling global schedule of radio tours, promo events and regular gigging, sometimes cramming more than 250 shows into a year.

The work was necessary. "Songs" had first-week sales of less than 2,000 copies, according to Nielsen Sound-Scan. It would take almost two years, and lots more traveling, for it to pass the 1 million-unit mark.

In The Beginning

It took nearly a decade for the band to even become Maroon5. In the early '90s, Adam Levine, Jesse Carmichael and Michael "Mickey" Madden made friends in their hometown of Brentwood, Calif., at the private Brentwood School.

Hooking up with Ryan Dusick—another, slightly older schoolmate—in 1994, they formed a grunge-influenced alternative rock band known as Kara's Flowers. The group signed to Reprise Records and released the album "The Fourth World" in 1997.

The Reprise effort went nowhere, Kara's Flowers was

dropped, and the band members soon went their (mostly) separate ways, uncertain about what the future might hold. Levine and Carmichael tried to make a go of it study-

ing on the East Coast. College degrees didn't exactly pan out, but a new appreciation for hip-hop, soul, gospel and R&B inspired a reunion with their former bandmates in Los Angeles.

After the addition of Lincoln, Neb., transplant James Valentine to the lineup in 2000 and a name change, the newly anointed Maroon5 was granted a second chance, by an upstart label known as Octone Records.

The band was already at year seven when it cut "Songs About Jane" in 2001. And that's when the real work began. From the time "Songs" hit stores in June 2002, Maroon5 was on the move

"Initially, I spent a year and a half on the road riding around in a van bringing them to radio," Berkman says. 'We still laugh about how much that sucked."

But the effort did help spread the gospel.

While getting "Harder to Breathe" to click at modern rock took time, it laid the groundwork for smoother and greater success at adult top 40, where the song finally peaked in the top 20 in July 2003. In between, the band worked its way into The Billboard 200 for the first time, entering that chart the week ending May 31, 2003.

Finally it was on to mainstream top 40, where it cracked the top five in October 2003.

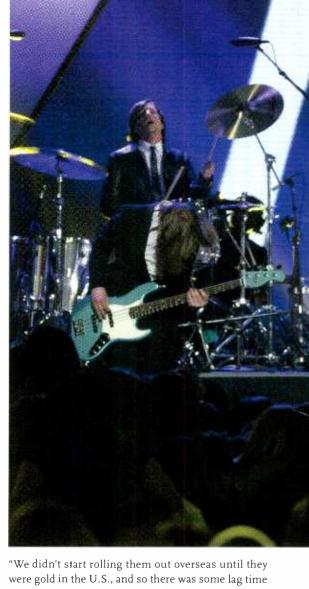
Diener thinks it was just this kind of slow build that made all the difference in the band's ultimate success.

"When a career develops over many, many months and no opportunity is too big to pass up, what happens is that everyone involved—the manager, the label and the artist—everyone is conditioned for real hard work."

It wasn't until the band's second single, the now-classic "This Love," that the band's momentum settled into a groove. In the spring of 2004, the track became the band's first No. 1 single (on the Adult Top 40 chart) and the album crossed the million-sales threshold.

The traveling continued apace, and as the band became superstars at home, ever greater attention was turned to the international market.

"That's really why the 'Songs About Jane' cycle lasted four years," A&M/Octone GM David Boxenbaum says.



between their success at home and their success abroad. Essentially, we had to catch everyone else up.'

By summer 2004, third single "She Will Be Loved" proved itself another No. 1 smash in the United States and the band surpassed 2 million in sales.

From that point forward, Maroon5 was a bona fide juggernaut, hitting the 3 million mark in December 2004 and then 4 million in July 2005. Total domestic sales of "Songs" stand at 4.3 million copies. According

James Diener A&M/OCTONE PRESIDENT/CEO

In February, Octone Records entered a joint venture with Interscope Geffen A&M (IGA) that begat a new label called A&M/Octone. The partnership was the result of a multilayered transaction that brought the formerly Sony BMG-affiliated Octone into the Universal Music Group (UMG) fold. James Diener, who founded Octone in 2000 and now leads A&M/Octone as its president/CEO, sat down with Billboard to explain some of the finer points of the deal.

What was the structure of Octone's original relationship with

Actually, the arrangement preceded the Sony-BMG merger. Octone began with BMG and was always oriented on the BMG side of Sony BMG. I founded the label in 2000, as an independent label to be distributed through BMG, but at the same time I became the senior VP of A&R and marketing for J Records and the RCA Music Group. Maroon5 was Octone's first signing. We made the record and put it out on Octone through BMG, and then we had an arrangement facilitated by my second job where we could partner or upstream artists. At a certain point in time we joint-ventured the record with J. That's the moment when you see Octone/J Records [formally called OctJay] arise.

How did the idea of a partnership with IGA develop?

It's an idea for which I have to give great credit to [IGA chairman] Jimmy Iovine and [UMG chairman/CEO] Doug Morris. And like most great ideas it was a fruitful collaboration. It started with Jimmy and I talking over the course of many meetings and

him finally saying, "Why don't we relaunch Octone

as A&M/Octone?" I believe he saw in Octone the spirit of what the original A&M idea was about: long, hard work for great acts. And at that point, A&M was relatively dormant, more an imprint than a working label.

What was the process of the transition from Sony BMG to

First, it was moving myself and the whole Octone staff over to Universal, but there was still the question of the bands we had with Sony BMG. As part of our move, Universal was able to replace where Sony BMG stood in our joint venture.

Is it accurate to say that Octone bought Sony BMG's 50% interest in the joint venture and then sold it to Universal?

The way our lawyers like to put it, A&M/Octone acquired Sony BMG's interest in the old joint venture and A&M/Octone itself is a joint venture with Universal. But you basically filled in the blanks.

So was there a risk that Universal wouldn't buy back that 50%?

A&M/Octone was a foregone conclusion. The question was, What was going to happen to the bands that were part of our joint venture with Sony BMG? A&M/Octone and the transition of Octone to Universal preceded the conclusion of the Sony-BMG joint venture situation, and the risk, which was a big risk, was simply that the conclusion of that joint venture disposition was uncertain. The bands were the ques-

Ultimately, how was that question resolved?

Well, it has a happy ending. All of the acts that were in the joint venture with Octone and the RCA Music Group have come with us. The acts I signed to J/RCA in an employee capacity were not part of the joint venture, and those acts stayed, the primary one being Gavin DeGraw. But between the Octone acts that came with us and the acts that came from our venture with Sony BMG and new Interscope-contributed acts, you are left with something pretty significant. And it's a bold statement on the part of IGA and Universal-it's an expansionary move in an environment that is contracting. The whole reason I made such an effort to transact this thing from Sony BMG to Universal was because I had such belief in Iovine and Morris, as well as [IGA head of promotions] Brenda Romano and their whole team, and in turn, I had such a vote of confidence from them.



to the label, "Songs" has done about 6 million in international sales, or 60% of its current sales total

"The band earned it by just touring nonstop overseas," Boxenbaum says. "They went to every country, playing shows, doing promotion—just giving love to all these territories. And when bands reach out personally like that, that's when they find an audience that connects and stays."

Starting Anew

By August 2005, as the band at last wrapped its support work for the album, the perpetual motion of the "Songs" cycle had taken its toll.

'We were fried," lead vocalist and primary songwriter Levine says. "We had to throw in the towel, because we were becoming ghosts of the people we once were. Everything was so dialed in and so automatic. It didn't feel right. It felt like it was time to move on."

Meanwhile, drummer Dusick had reaggravated an old sports injury due to the repetitive stress of drumming. Matt Flynn took on the role of fill-in drummer at that point, but Dusick never really recovered, leaving the band for good in September 2006.

"It was traumatic," Levine says. "We were losing a soldier.

The band took off for only about a month. By October 2005, the members were together at Rick Rubin's Southern California "Houdini" mansion to write and demo new material.

"Jesse and Adam actually lived up there," Madden says, "and all told I think we spent about three months there working out material. The bulk of the new album was written by the time we left."

The group segued into regular studio sessions in February 2006, choosing to work on material in three distinct parts. Starting out with Mike Elizondo (Dr. Dre, 50 Cent) and Mark "Spike" Stent (Gwen Stefani, Madonna), the band also turned to Eric Valentine (Queens of the Stone Age, Third Eye Blind) for two of the album's more rock-leaning tracks, and cut another two-and-a-half songs with Mike Endert (Anna Nalick, Gavin DeGraw).

The band's manager Jordan Feldstein says, "Ma-

roon5's music is a medley of styles, and alone, none of the producers had a discography that reflected all of the band's influences.

Feldstein also notes that the band "was able to do things they couldn't do the first time, like cut songs more than once. They got to be a little more free, experiment with new sounds, different instruments.

Indeed, based on the handful of tracks played for Billboard, "It Won't Be Soon Before Too Long" covers a lot of stylistic ground, moving from the Latin rhythms and synth swirls of front-and-center opener "If I Never See Your Face" to the "Every Breath You Take"-styled balladry of "Won't Go Home Without You." Elsewhere, the soulful, uptempo piano-based groove of "Wake Up Call" conjures everything from Prince and Justin Timberlake to "Off the Wall"-era Michael Jackson, but still sounds fresh and assured.

But for all the new touches, the album isn't a drastic departure from "Songs About Jane."

Flynn says, "I think it would be stupid if it was a departure, to be honest."

The record wrapped before Octone jumped from Sony BMG to Universal to become A&M/Octone, and everyone interviewed for the story says the transition did not delay the album.

But it did give the band the spooks for a bit. "We kept our fingers crossed," Madden says. "We felt like we wanted to stay with Octone, because they had nurtured us for so long, and we're glad that worked out. But we were definitely feeling like we were in limbo there for a week or two. It was interesting.

Safely reunited with the staff of the former Octone Records at Universal, a new round of hard work beMAROON5 performs 'Makes Me Wonder' at Nickelodeon's 20th annual Kids' Choice Awards in March. Below, art for the band's new album, 'It Won't Be Soon Before Too Long.



Maroon's 5
The Band's Billboard Hot 100 History SOURCE: Nielsen SoundScan

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART
Harder to Breathe	76	8/23/2003	18	11/1/2003	22
This Love	66	2/14/2004	5	4/24/2004	43
She Will Be Loved	50	7/24/2004	5	9/25/2004	41
Sunday Morning	75	1/8/2005	31	2/26/2005	20
Makes Me Wonder	84	4/21/2007	78*	4/28/2007	2
				rChill ole :	sking on at the Amel 70 chart

gins for Maroon5 as the group transitions back into the marketplace.

"We're not taking anything for granted," Berkman says, and this view is expressed by everyone at A&M/Octone. "We're approaching all the outlets with a lot of respect. In the case of radio, we played them the record early. It didn't just show up on programmers' desks a day before the add date."

Diener adds, "We're firing on all engines: radio, retail, promotions, international."

Time will tell if music critics—never cheerleaders for the band-warm up this time around. "I understand why they don't like us," Levine says. "We're very hard to like—we make accessible pop music, and girls like us. These elements do not make for critical success. But there are 50 critics and 80 billion people, so I don't really care.

Later, though, Levine acknowledges that the critical indifference hurts at times. "I hope they get the new one, and I think they will," the singer says.

A&M/Octone head of sales and artist development Rome Thomas says his team is working closely with the team IGA has in place. "From the get-go, we've realized the importance of having the retail community and our marketing partners see this as a joint effort between both entities.

Thomas says the plan for retail is to have "bonus content to leverage with every key partner that has asked, whether it be mass retailers, indies or the nontraditional communities. We're trying to make sure that every retailer feels they can play their own special part in this release."

Thomas adds that mobile offerings and licensing will play a "huge part in how this record will proliferate over the next two to three years. We want to use every vehicle we can to get this music out there."

On the international side, Boxenbaum says that one of the key differences between Sony BMG's structure and Universal's is "bench depth. Sony BMG had one or two people dedicated to international, and they would talk to the territories mostly in a phone and e-mail situation. They'd send the band over alone and hope that the international plan was being executed."

In contrast, Boxenbaum says IGA has a "much more top-down and centralized" approach to international, with head of international Martin Kierszenbaum and head of international marketing Jurgen Grebner in place in L.A. with "an entire staff of people who actually go with the band to the territories. There's a structure in place to prioritize global plans. Without one, everything's left to the whims of the individual territories."

The plan is to hit overseas markets "much the way we did the first time around—hard. We'll approach this with a ground-up attitude again."

The band has already begun a promo tour of Europe that will continue to Australia and Asia during the next month or so and includes a long string of "underplays," or small-venue shows, maxing out at capacities around 700.

This approach will also carry over to the States, where the band will do a spate of underplays prior to a fullscale arena tour slated to begin in the fall and run toward the holiday season.

"We want to give core fans the same experience they had the first time around with this band," Feldstein says. "They really built a reputation as a great live band during the four years they spent on the road, and we want to remind people of that and get them back out there.

Of course, a new chapter at radio is already being written, and Berkman likes the signs. "Thus far, we're off to an amazing start, thanks in large part to IGA's efforts. It feels like radio is excited to have the group back. And if ["Makes Me Wonder"] connects and the album meets our expectations, the group will really have proven themselves. The sky will be the limit."



USIC ON THE GO

MUAT IS IT?

- ACCESS YOUR HOME MUSIC ON YOUR MOBILE PHONE 24/7
- STREAM YOUR FAVORITE TUNES FROM WINAMP
- MANAGE YOUR MOBILE MUSIC EXPERIENCE WITH RATINGS & PLAYLISTS
- GET IT HERE: MOBILE.AOL.COM/WINAMP

GET WINAMP ON YOUR PC

Go to http://www.winamp.com and download the Winamp media player.

If you already have Winamp on your PC, skip to step 2

GET WINAMP REMOTE

- Select Winamp Remote in Winamp and download the Winamp Remote client.
 Create a Winamp Remote account, create some playlists and rate your music.

If you are already a Winamp Remote

Open your mobile web browser and go to: http://winamp.orb.com

ENJOYI

© 2007 AOL LLC. ALL RIGHTS RESERVED. AOL, THE AOL LOGO, WINAMP AND THE WINAMP LOGO ARE REGISTERED TRADEMARKS OF AOL LLC.

Labels, Retailers Confront Key Issues At Annual Conference By Ed Christman

ith physical music sales dropping faster than anyone would have predicted, the stakes have never been so high for those flocking to Chicago April 29-May 2 for the NARM annual convention.

While no magic remedy can stop the 20% CD sales decline measured by Nielsen SoundScan so far this year, industry executives on both sides of the table are bringing a plethora of ideas to NARM on how to slow the tide. But the big question is: Will the industry rally around initiatives that can counter declining sales and the new hybrid formats that some are championing to prolong the life of the CD? Or will infighting over different agendas create a paralysis that leaves an ineffective hodgepodge response?

"The decline of the physical CD sales and what the industry's response to that should be will be a key topic for discussion at the convention," EMI Music Marketing president Ronn Werre says. "For a while, retailers were putting the burden on the labels, asking, 'What are you guys going to do about it?' Now they are asking, 'What can we do together?' The willingness to try and do things differently has never been so high on both sides."

Indeed, in early April, EMI Music showed that willingness when it decided to abandon digital rights management (DRM) and sell unprotected MP3 versions of its songs, a move that promises to be heavily debated at the convention. That announcement makes the debate about how to respond to declining physical sales even more crucial—or moot, depending on whom you talk to.

Werre, for one, predicts everyone—retail and labels' sales and distribution—will pull together to deal with things on the physical side. But other executives aren't so sure. In fact, the finger-pointing may not be finished.

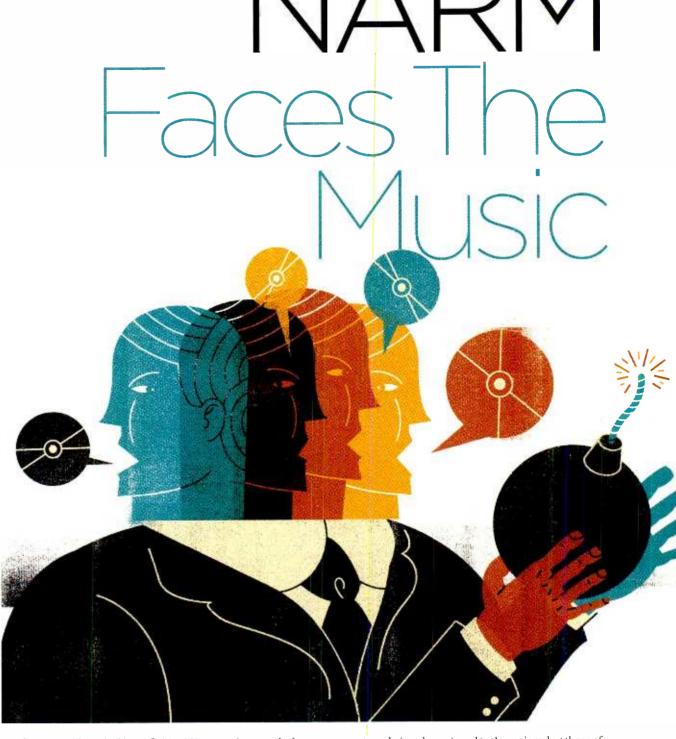
One retailer complains that the labels don't take the plight of the CD seriously enough. "The labels are just sitting around and waiting for digital to make up for the loss of physical sales," that merchant says. "Digital is wonderful and will pay dividends down the road, but that will be a long wait. In the meantime, if physical is going to lose, I want to die with my boots on."

That merchant says he wants to try anything and everything. But all he gets from music labels are phone calls filled with "bellyaching and crying in the soup." In contrast, video labels are coming up with plenty of creative ideas, he adds.

"The music industry has cancer, it's not dying of a train wreck," Value Music president Rob Perkins says. "We talked a year ago about a reinvigorated physical format, but nothing has happened. The lack of innovation is what is hurting the industry."

But not everyone is sympathetic to brick-and-mortar's plight. "Everyone is talking about a new physical format and/or existing format enhancements," one senior major label executive says. "The industry has a new format. It's called digital."

There is despair on the label side, too, with some executives questioning the effectiveness of the organization.



When NARM launched its Definitive 200 promotion, a ranked list of 200 albums every music lover should own, "several retailers stepped up to the plate and did the right thing," one distribution executive says. "We would have expected it would have been all of them." But in many cases, the executive suggests, retailers used the promotion to extract more co-op advertising support from labels for prime endcap exposure for those 200 titles in their stores.

But another distribution executive in a different camp says the labels can't afford to throw in the towel on the CD. "If the big boxes don't see us making the attempt and have confidence that the industry is committed to stemming the tide, they will simply start cutting space for music."

On the other hand, retailers complain that so far all they have

on the other name, retailers seen from labels is costcutting to protect the bottom line (on income statements) and nothing to stimulate the top line. The physical world needs to be reinvigorated, either through a new physical format, enhancement to existing physical formats and/or pricing experiments, merchants say.

Currently, at least four different versions of a CD/DVD format, each with an Internet component, are being championed to the majors, but those efforts might cancel each other out like the MiniDisc and the digital cassette did 10 years ago. Nevertheless, WEA will go to NARM with plans for its DVD Album. The DVD Album, unlike the so-far failed DVD Audio disc, allocates only about 10% of its disc space for music. The balance of memory on the DVD Album remains for video, ringtones, digital booklets and other computer-ready features.

A company called Tranzbyte Technology and Buddah Records co-founder Artie Ripp is touting a DVD that would contain a best-selling movie or a concert and a WAV file with songs or music from the soundtrack that could be burned to CD. He says that his disc is another way labels can generate incremental revenue. What's more, once the disc is put in a computer, it will go to Web sites for more value-added features and bonuses that could even generate more revenue.

Meanwhile, the Because Group is said to be in talks with Universal Music Group about the latter issuing music titles in its DFS Disc format. In addition to providing prerecorded music in a read-only content area, the DFS Disc contains an embedded link that allows consumers to download new content to a writable area of the disc.

Also, longtime industry manager David Krebs and veteran industry format guru Bob Sherwood are working on behalf of DVD Plus International and hope to convince labels to adopt the DVD Plus technology created by Dieter Dierks. The DVD Plus can have a CD version of an album on one side that plays

continued on >>p26

liance Entertainment Corp., says he would wel-

come a new value proposition. "Why don't the majors lower CD prices and make it one way,"

i.e., without return privileges, which wind up

and streamlined packaging, which might not include the jewel box, sources say.

the majors are talking about both enhanced

Finally, music marketing may become more prominent going forward, whether it's through more consistent catalog promotions or trying new advertising vehicles to bring awareness to the consumer. "The industry is still rely-

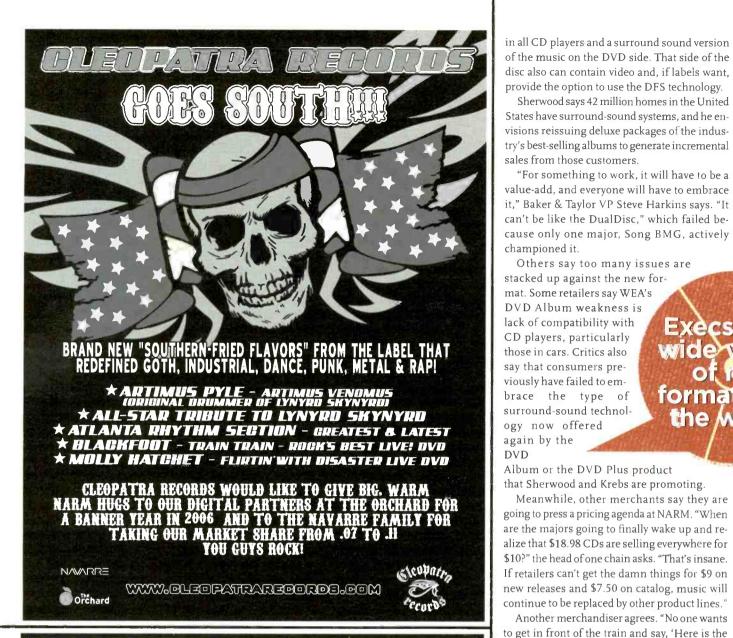
ing on radio and press to drive consumer awareness," EMI's

Werre says. "The industry needs to do more consumer research, too.

In fact, Werre says that if NARM produces too many different answers, the best option would be to do consumer research to see which ones the industry should push.

"Sometimes we shoot down each other's ideas because they are not ours," he says. "Instead of arguing over which idea to follow or throwing all of them against the wall to see what will stick, we should find out what the consumer really wants."

Of course, EMI already proved it is listening to the consumer by getting rid of DRM. That means the other big question at NARM will be: Will one of the other three majors follow EMI's lead?



PUBLIC SALE

ASSETS OF THE SONGWRITER COLLECTIVE, LLC

> see Legal Notice on page 56 of this issue.

NEW 27th Edition-**Order Now!**

The Ultimate Resource for **Touring Bands & Musicians**

The new Winter/Spring 2007 edition includes:

- · City by city club directory · A&R directory
- · Music services directory · Music industry websites

PLUS Special Features:

- · Beyoncé's to do list
- · And much more

CALL 800.562.2706 • 818.487.4582

ORDER NOW! www.orderbillboard.com

Full Slate At NARM Digital Gets Spotlight In Events Lineup

A MCBRIDE

Execs say a

wide variety of New

formats is in

the works.

Digital distribution has been a hot button at the NARM annual meeting for the last 10 years, but own conference within the convention.

Sherwood says 42 million homes in the United

"For something to work, it will have to be a

Others say too many issues are

Meanwhile, other merchants say they are

Another merchandiser agrees. "No one wants

new pricing model.' If they did, we know it may

hurt in the first year, but it may prolong the life

Alan Tuchman, interim co-president of Al-

of the physical side until digital can take off."

NARM president Jim Donio says digital will have its own two-day slate of programming during the convention, which is being held April 29-May 2 in

"As part of that we have four of the top executives from each of the majors talking about digital music strategies—Thomas Hesse of Sony BMG Music Entertainment; Music Group; Michael Nash of WEA Corp.; and Barney Wragg of EMI Music Marketing," he says. "It should be a standingroom-only session."

As for the brick-and-mortar part of the industry, "we are doing something different this year for the keynote," Donio says. "We will have each of the major distribution presidents accompanied by one of their [distributed] labels. The independents will be represented by Rich Bengloff, who heads [the American Assn. of Independent Music], along with an indie label

Musically, "Universal [Music Group] continues to really take center stage with their product presentation," Donio says. "They

> keep the performers under wraps, which builds anticipation so everyone

looks forward to it."

In addition, Donio noted Sony BMG is hosting the Scholarship Award cruise, while WEA is hosting all the breakfasts, and EMI Music Marketing is hosting the red carpet. Club NARM will be hosted by Rocket Science on April 30 and indie label Astonish Entertainment May 1.

For the awards-night closing ceremony, the headliner will be Martina McBride, with Rodrigo y Gabriela and Elliott Yamin also appearing. Peter Cincotti will open the convention April 29 at the morning session.

Finally, Donio says NARM is "thrilled to recognize 'Soul Train' [host] Don Cornelius with the President's Lifetime Achievement Award while the Chairman's Award goes to Chicago."



BIL



For Calle 13 And The Rest Of The Latin Music Biz, Digital Growth Has Come Via The Handset

BY LEILA COBO PHOTOGRAPHS BY PASCAL FONTANA

WITH ITS DISTINCTIVE

ar.d. mmediately catchy mix of hip-hop, reggaetón and tropical and electronica beats, Calle 13 was one of the biggest breakout stories in the Latin world last year. The duo's debut album has sold more than 200,000 copies in the United States, according to Nielsen SoundScan, and more than 350,000 worldwide.

That success came as a result of careful strategy. The act's incend ary, potty-mouthed lyrics have kept the Puerto Rican duo from gaining massive radio airplay or many major TV appearances. But the two have been happily embraced by alternative outlers and media, including the digital world, which played a crucial role in the success of their self-titled debut.

The single "Atrevete Te, Te!" spent some three months last year as the top-selling ringtone on Sony BMG Latin and fans flocked to the group's Web site to stream songs not commercially available. Overall, Calle 13 was one of the label's three top-selling acts in the mobile realm, with minimum promotion and effort.

As Calle 13 prepares to release its sophomore album, "Residente o Visitante," on April 23, Sony BMG is looking to maximize the group's mobile appeal via a May/June national campaign with a major wireless carrier.

Potential deals include a national TV spot featuring Calle 13's second single, "Cumbia de los Aburridos," a cut reminiscent of "Atrevete Te, Te!"

Sony BMG's efforts to capitalize on the group's mobile appeal underscore the growing importance of digital sales and promotion to Latin labels' bottom line. In the past few years, the music industry has begun to fully recognize a young, bilingual Latin population that consumes mobile entertainment services at a rate that outpaces the general U.S. population.

"For me Calle 13 is the epitome of a digital artist," says Seth Schachner, Sony BMG Entertainment VP of digital music for Latin America. "In terms of mobile media in the U.S. market, it's been a monster success."

As little as a year ago, having a Latin act be a "monster success" in the digital realm was negligible.

Today, even though the sales of physical product—CDs—comprise the bulk of Latin music revenue (see chart, page 30), the digital arena has grown to account for between 15% and 20% of sales for some labels. Growth is expected to accelerate as more Latins gain economic power and Internet access.

"We're in a very strong growth trend and we're expecting another 100% growth in the digital department this year," Universal Music Latino new media director Skander Goucha says.

"Our main focus is digital and mobile growth," Machete Music president Gustavo López says, noting that all new contracts now include all mobile and digital obligations, including exclusive greetings, photographs and tracks for digital use.

Beyond sales or revenue alone, the digital arena—which includes everything from online media to music and mobile downloads—has become an integral part of the marketing and positioning of every Latin act in the market today.

"We are consolidating our new business model, increasingly integrating the digital world into our day-to-day," says Universal Music Latin America/Iberian Peninsula chairman Jesús López, whose artists include David Bisbal. The Spanish crooner received a plaque last month for worldwide sales of more than 1 million digital and mobile downloads from his most recent album, "Premonicion."

"When [digital] has grown as quickly as it has, it has to become part of the core business," López says.

That core business is very much a mobile one. While there is a broad mix of Latin product to be found in online digital stores, especially with the launch of iTunes Latino late last year, online

Q&A WITH CALLE

So you thought Calle 13's self-titled debut was racy? Take a close listen to "Residente o Visitante," where clever rhymes (think Eminem at his best) go from witty to salacious to outright shocking. It's not just sexual content, juvenile posturing and verbal attacks, of which there is plenty. Calle 13, which won the Latin Grammy Award for best new artist in 2006, also delves deeply and specifically into subject matter meant to make you squirm, including social malaise, corruption, injustice and violence, all set over complex beats and arrangements that blend reggaetón with rap and alternative music.

"I'd say they are one of the bravest acts that we've ever had on our label in terms of their far-reaching political statements and just overall satire on the human condition," Sony BMG Latin president Kevin Lawrie says. Lawrie admits the new album's content makes it a marketing challenge. "It will be a very polarizing album, and some people will get it and some people won't," says Lawrie, who adds that he isn't agonizing over radio play. An aggressive retail plan includes an exclusive CD/DVD version of "Residente o Visitante" for Wal-Mart that includes a clean version of the album and a Wāl-Mart "Soundcheck" DVD.

The members of Calle 13—stepbrothers René Pérez (aka Residente, rapper/lyricist) and Eduardo Cabra (aka Visitante, music writer/arranger)—stir up few looks when they enter Novecento, a trendy Miami restaurant, to discuss their new album with Billboard. Short, fair and slight, and sporting zero bling, the pair looks more like university alt-rockers than the enfant terribles of Latin music whose racy, graphic lyrics have unleashed many a controversy.

Your first single, "Tango del Pecado," is very satirical but has caused quite a stir because it exhorts people to listen to your "Satanic music." Did you expect such a reaction in this day and age?

Pérez: I never do something expecting something. I do things because I like them. The only track we recorded with a specific intent was [second single] "Cumbia de los Aburridos," which we conceived as

a radio-friendly track, because it's hard for our music to get played in radio. This album is full of vices to eat up your brain. Within that, "Cumbia de los Aburridos" is the chocolate cake with strawberries. So people can eat it, and later discover what else is in there. Cabra: What we knew was, this wasn't a "second" album. It was an album. What happens as far as topics, performance and irreverence is something completely different from our previous album.

CABRA

digital sales of Latin music continue to be minuscule. Only a handful of Latin artists-most of them crossover names like Enrique Iglesias and Shakira—are among the top-selling downloads. Indeed, for first-quarter 2007, Latin albums made up only 0.85% of all digital album sales in the United States, according to Nielsen SoundScan. In contrast, Latin albums made up 7% of all album sales. But digital Latin album sales, at 114,000 units. were only 1.2% of all Latin album sales (see sidebar, page 30).

Instead, the bulk of digital Latin sales in the States-by all accounts 60%-70%-comes from mobile stores. And within that mix, as is the case with the mobile music market at large, many of the best-performing tracks are usually urban and rap.

Aside from Calle 13, other major digital successes include Universal's Rakim & Ken-Y, Wisin & Yandel and Don Omar, who has one of the most successful digital development stories in the Latin marketplace.

Last year, Don Omar became one of the first Latin artists to get a massive mobile campaign, with Cingular Wireless. And his album "King of Kings" was the first entire album on urban label Machete Music to be cleared for mastertone release

Don Omar's campaign included a Cingular "Sound Sessions," recorded at a Gibson Amphitheatre concert in Los Angeles, from which three songs were made available as video downloads and promoted via a TV and online campaign.

In the end, Don Omar's first single, "Angelito," sold close to 400,000 mastertones, more than any other Machete track.

BAD BOYS

Faced with new technology, acts with lyrics like Calle 13's (see sidebar, below), may face some old problems. While carriers are anxious to dip into the Latin marketplace, they balk at wrapping their brands around controversial acts, much as it happens in the mainstream. While acts like Shakira, Maná and Alejandro Sanz have all been faces of specific carriers, more provocative urban acts have not.

"We take a more grass-roots approach," one carrier representative says. "We can promote them on deck or promote a song. We don't want to offend people, but we want to allow our consumers to buy whatever they want to buy.

In Calle 13's case, the track that Sony BMG Latin is angling to feature in a mobile campaign—the duo was close to securing a branding deal with a carrier as this issue went to pressis "Cumbia de los Aburridos," a more commercial track than the first single, "Tango del Pecado." The latter's chorus, which speaks about "satanic music," has provoked controversy.

Not only can this make it difficult to secure a branding deal, but it can eat away at radio play. Machete's López says he sees a direct correlation between radio play and mastertone sales, which rise with radio chart position.

However, Don Omar also benefited from marquee placement: Many carriers placed him in their top decks, and location drives sales.

This is where the genre can still create greater opportunities for itself. Although all carriers have Latin tracks, they are several clicks away (see sidebar). If Latin tracks want to be on the main deck, they have to fight for the same space as major mainstream releases. As a result, as is the case with the iTunes main page they rarely get play in the most visible arena (a recent exception was Daddy Yankee's new single, "Impacto").

López is vying to provide carriers with what they need to give that top placement to Latin artists.

> "We're not really fighting for Latin space, we're fighting for mainstream space," he says. "When Don Omar's 'Angelito' came out [last year], for example, some carriers sent text messages saying, 'New music from Mariah, 50 Cent and Don Omar.' That's the type of level of exposure that we need to se-

Reggaetón Rock Stars On Their New Album, Recording And Writing In Spanish—And A Fixation With Poop

Why not pick "Cumbia de los Aburridos" as the first single?

Pérez: I was against that. It sends the wrong message, if our first single sounds like our previous hit ["Atrevete Te, Te!"]. The fact is, we've never been strong on the radio. And that doesn't mean I'm going to start to record stupid reggaetón songs. That's not our trip. And the idea was to come out with a track that was contrary to what was expected.

There are many explicit tracks here, but "Malasuerte con Calle 13," your duet with Spanish rapper La Mala Rodriguez, is particularly sexual, and openly talks about such things as scatological sex. Why so explicit?

Pérez: It's a style. Like George Bataille's "Story of the Eye" [a classic erotic novel of excess and sexual extremes]. I can use double-entendre but I can also be crude. La Mala herself suggested she was going to be crazy and sexual with me and wanted me to be aggressive too. So I put in a couple of things that play with that Latin macho attitude. I say things that are real, that people think about. There are thousands of guys who have a small one [Pérez alludes to the size of his penis and thousands of people who want to do the dirtiest things. I personally don't like to have sex with feces, but the idea was to get to that grotesque level and I know it will touch one or two people.

You also include quite a bit of social commentary here, and you just came from two weeks in remote areas of Latin America, where you've been filming a documentary about your experiences with different, Isolated populations. Tell

Pérez: We wanted to spend time with different indigenous groups in Latin America and with people from the countryside. People no one visits. Our objective is to air the documentary and have people see what happens in these communities. I can help by presenting their problems and their situations. I would like to establish a connection between Puerto Ricans and Latin Americans, because we're an island, and we're isolated. And I'll use my image in some way so it's entertaining for young viewers.

How does your writing process work?

Cabra: The first album was built mostly over the lyrics. This had more of the beats first and then the lyrics. Many of these tracks were written while we were traveling in specific countries, and as things were happening. Many tracks are responses to specific comments or accusations.

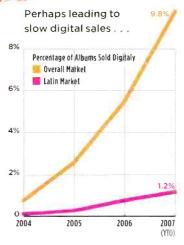
Pérez: Lately, I use the Internet a lot. I look up topics, watch pictures and videos.

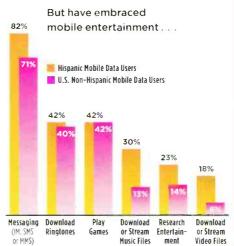
Have you considered recording in English?

Pérez: It's hard to translate. If I can say the same stuff in English, I'll do it. Because you want to communicate, whether you sell albums or not. You want people to listen and understand. I can't change the world by teaching everybody to speak Spanish. But you're not going to see me doing bilingual stuff, or saying stupid things like "kick your ass" in English. -LC



Latins have less





cure with our artists when they are ready for that.'

To date, only one carrier, Cingular, has launched a Latin artist page. Tu Musica (Your Music), launched March 28, has key deck placement and goes beyond merely selling ringtones and includes news, tour information and photos.

"It's the first time we've given Latinos nice deck placement," AT&T Mobility director of Hispanic marketing operations Marcus Owenby says.

Tu Musica's first partner in the site is EMI Televisa, although other labels are expected to join soon

What Tu Musica does not offer are full track downloads, an area where labels see tremendous possibilities.

Universal's Goucha estimates that full track downloads account for approximately 25% of all mobile Latin sales, despite that promotion to Latins in that arena has been negligible.

"The Hispanic demographic has a much higher access to music with mobile phones rather than access to online stores,"

The lag can be attributed to many factors, but key is the fact that Latins simply don't go online as much as non-Latins, according to a study released March 14 by the Pew Hispanic Center and the Pew Internet & American Life Project.

Latins make up 14% of the U.S. population, according to Census figures. A little more than half of them-56%-use the Internet, compared with 71% of non-Hispanic whites and 60% of non-Hispanic blacks, according to the study

Roughly three-quarters of Latinos who are Englishdominant or bilingual use the Internet. But only 32% of Spanish-dominant adults do so.

And while nearly four-fifths (79%) of Latinos have some kind of Internet connection-compared with 92% of non-Hispanic whites-fewer than onethird of Latinos have broadband connections at home.

This helps explain why the launch of iTunes Latino has not done much to galvanize the Latin download market. The Apple store dominates the overall digital online market, accounting for more than 75% of all sales; having a Latin-specific store is particularly important to the growth of digital Latin sales. Yet it appears that Latin digital album sales have actually dropped since the iTunes move.

According to Nielsen SoundScan, in 2004, Latin digital album sales were a paltry 42,000 copies, accounting for only 0.75% of all digital album sales. By the end of 2006, those numbers had jumped, to 293,000 copies and a mere 0.9% of the total. By firstquarter 2007, that percentage had dipped slightly, to 0.85%, despite that every major label now has most of its catalog and all its front-line releases digitized.

iTunes director of worldwide product and music marketing Chris Bell says the company is "very happy" with the reaction to iTunes Latino. However, he adds, the biggest challenge is "to effectively reach the Latino consumer in the U.S. who has not traditionally consumed music digitally for various reasons.'

The iTunes Latino catalog is broad and deep, and labels are actively using iTunes to promote new and upcoming talent. It helps that, unlike radio, iTunes has proved to be receptive to new sounds and names that go beyond the tried and true

Meanwhile, Latin labels are getting better and better at finding-and capitalizing on-mobile opportunities

In Latin America, where access to broadband is much more limited and physical piracy rates are huge—often accounting for more than half of all music sales—mobile is a major focus, given that there are between 265 million and 300 million mobile subscribers in the region.

Many carriers have done major campaigns with big Latin acts like Ricky Martin and Maná, whose albums and tours have been jointly promoted via mobile. But labels are also constantly at tempting to mine the marketplace in other ways

"Mobile is currently the main source of download revenue in the region," says Alfonso Perez-Soto, Warner Music International director of new media for Latin America, who tailors deals with various carriers and aggregators for separate countries. "Through our inventive partnerships with companies such as Movistar, Sprint, TIM and Televisa, we are leading the way in creating compelling wireless experiences for consumers."

Warner's deals include an agreement with EsMas Movil in Mexico where fans can customize their mobile environment with Warner Music content. The company also recently launched the "Hits & Girls" video tones with Sierralta Entertainment, combining videos of top Latin models with Warner Music tracks.

That the U.S. market is in a process of maturation is clear in the numbers

According to Nielsen RingScan, for the week ending March 25, only seven of the top 200 mastertones sold in the United States were in Spanish, including Shakira's "Hips Don't Lie." But the polyphonic list included 20 titles in Spanish, of which half were regional Mexican tracks, notably absent from the

This points to an issue of content, as many regional Mexican tracks are not available as mastertones, and to carriers' lack of knowledge of the Latin music market.

"At the beginning, the Latin carriers didn't understand anything except reggaetón," one label executive says. "But we've proven that we can have very good activity with other genres. Now, we're in a phase where we're diversifying our sales.'

Recently, for example, Cingular featured regional Mexican group Intocable on its handset deck and online during an eightweek campaign that may have marked the first time a regional Mexican act received that kind of mobile placement.

According to EMI Televisa, Cingular used Intocable as a case study to prove there was a market for regional Mexican mastertones. The result was that Intocable had nine mastertones among EMI's list of its top 45 when the promotion ended in January.

According to a Forrester study released in February and titled "Hispanics Connect to Mobile Data," in 2006 Hispanics made up 11% of U.S. mobile phone users, and 15%-4.7 million adult Hispanics—of mobile data users. Among those, 42% download ringtones and 30% stream or download music, more than twice the number for non-Hispanics.

In fact, the study found that 52% of Hispanics who download music are Spanish-dominant.

The data led study authors to conclude the following in their recommendations: Because a majority of Hispanics who download music are Spanish-dominant, "carriers or their partners should consider promotions tied to Spanish-language music."

Additional reporting by Ayala Ben-Yehuda in Los Angeles.

The bulk of mobile music sales come from the carriers. Here's a quick breakdown.

SPRINT NEXTEL

CLICKS TO LATIN CONTENT: 2 SPANISH-LANGUAGE STORE: No LATIN ARTIST PARTNERSHIPS/ SPONSORSHIPS:

- Sponsors Maná's U.S. tour
- Partnership with "Bad Boy Latino." Debuted Christian Daniel's single "Donde Quedaran," the video and album on Sprint phones.
- Second Life venue exclusively streaming performances from the Sprint-sponsored Telemundo reality TV series "Concierto Clandestino.

FEATURED ARTISTS:

- Maná
- Christian Daniel

VERIZON

CLICKS TO LATIN CONTENT: 2. Has both Latin and reggaetón genres.

SPANISH-LANGUAGE STORE: Sort of, Has a Spanish-language section of its Web site, which lets users buy and download Latinorelevant content

LATIN ARTIST PARTNERSHIPS/ SPONSORSHIPS:

- Sponsored the 2005 Juntos en Concierto tour with Chayanne, Alejandro Fernandez and Marc Anthony.
- Exclusive sponsor of Univision's
- "Estrellas del Futuro/Reggaetón" talent competition.
- Sponsored Shakira tour and debuted "Hips Don't Lie" video on VCast

FEATURED ARTISTS:

- Joan Sebastian
- Calle 13
- Chayanne

CINGULAR

CLICKS TO LATIN CONTENT: 2. Ringtones only. Cingular has no full-song download service. Latin content dependent on partners Yahoo Music, Napster and eMusic. SPANISH-LANGUAGE STORE: Yes LATIN ARTIST PARTNERSHIPS: None FEATURED ARTISTS:

- Don Omar
- Juan Luis Guerra
- Daddy Yankee
- Intocable

T-MOBILE

CLICKS TO LATIN CONTENT: 2-4. depending on the content SPANISH-LANGUAGE STORE: No LATIN ARTIST SPONSORSHIPS: None **FEATURED ARTISTS:**

- Don Omar
- Tony Haze
- Shaka Black
- Rodrigo y Gabriela





CONGRATULATIONS TO OUR BILLBOARD LATIN MUSIC AWARD NOMINEES

Alejandra Guzmán * Alicia Villarreal * Armando Avila
Anaís * Anthony "Romeo" Santos * Aventura * Calle 13
Camila * Chayanne * Conjunto Primavera * Daddy Yankee
El Gran Combo De Puerto Rico * Frank Reyes
Gilberto Santa Rosa * Gisselle * Jaci Velásquez
Jeremias * Joan Sebastian * Juan Gabriel * Limit-21
Los Bukis * Mana * Marc Anthony
Marco Antonio Solís * Marlon * Michael Stuart
Monchy & Alexandra * Noelia * Olga Tañón
Rakim & Ken-Y * RBD * Ricardo Arjona
Sin Bandera * Tito "El Bambino" * Toby Love
Victor Manuelle * Wyclef Jean * Xtreme * Yuridia



This year's event promises to surpass the 2006 awards show.



This Year's Latin Music Conference And Awards Look To The Future BY LEILA COBO

Welcome to the 2007 Billboard Latin Music Conference and Awards. Now in our 18th year as the world's leading and longest-running Latin music conference, we are proud to present our biggest, most event-packed conference ever, with three days of panels, showcases, exhibits and presentations that culminate in the annual Billboard Latin Music Awards.

The overriding theme of this year's event is the future of the business. Our panels will delve into cutting-edge business models and revenue streams and diverse avenues of marketing, distribution and promotion. Our panelists are visionaries committed to changing and making the business grow. After all, Latin music is the one genre that has registered growth in sales for the past three years in a row, according to Nielsen SoundScan.

Latin music is also the fastest-growing genre in many other arenas, including performance rights, digital sales, radio formats, advertising revenue and sponsorship dollars. Latins are avid users and consumers of mobile and digital content, and their relationship with music is intrinsic and vital.

Billboard believes in the Latin music industry's future and is committed to its development and excellence. The growing breadth and scope of our annual conference reflects that commitment. Read on for an overview of this year's programming and . . . bienvenidos!

THE FUTURE OF LATIN MUSIC

This Year's Conference Focuses On Taking The Exploding Genre To The Next Level

When queried late last year on the prospects of the Latin music industry, every single label head mentioned developments in new arenas—most specifically mobile and digital—as their top growth priority for 2007 and beyond.

As reported in our story this week on Latin digital music (see page 27), those areas are finally yielding tangible results for Latin music, with digital sales of Latin music growing at an accelerated pace, even in Latin America.

But it goes beyond that. While music sales in general are down, interest in Latin music is at an all-time high. The genre's CD sales are up for the third straight year, according to Nielsen SoundScan, as are performance royalties; placement of Latin music in films and TV is more prominent than ever: and bilingual media outlets like MTV Tr3s and mun2, along with Latin-dedicated sites, are growing in importance and influence.

In the purely musical realm, never has new Latin music gained as much prominence, exposure and sales, the happy result of receptive media and new outlets like satellite radio.

This year's Billboard Latin Music Conference is a salute to the new and to the future, with panels concentrating on new media, new business models, new opportunities and new ways of promoting, marketing and exposing Latin music. Mobile, digital, the Internet, media, touring and radio will be topics of discussion—and of course, so will music, via a series of artist-only panels, including our exclusive Q&A with Juanes.

Likewise, our partnerships and sponsors reflect a solid belief in Latin music, the Latin marketplace and innovation.

For the eighth consecutive year, the title sponsor of the conference and awards is Heineken, with Target and Dodge joining as in-association sponsors for the first time.

Heineken's presence will be felt not only during the conference, but also in a series of events and showcases set up around what is now known as Billboard Latin Music Week.

They include Billboard's very own "We Hear the Future" showcase for new acts. The mini-competition, inaugurated at the 2006 Billboard Latin Music Conference, gives new

acts a chance to compete for prizes and exposure in front of a panel of industry judges.

Target's involvement includes the promotion of this year's Billboard Latin Music Awards compilation CD, carried exclusively in Target stores, while Dodge has produced vignettes featuring Latin music finalists that will run on various TV outlets.

Other conference sponsors include Verizon, presenter of this year's Billboard Bash; MTV Tr3s, presenting the opening-night showcase for new acts and a return of our

IN THE PURELY MUSICAL REALM, NEVER HAS NEW LATIN MUSIC GAINED AS MUCH PROMINENCE.

über-popular, all-artist Rap, Rhythm & Reggaetón panel; mun2, presenting our enormously successful teen panel; ASCAP, presenting its traditional acoustic showcase as well as a discussion on placement of Latin music in film and TV; and BMI, with a new songwriter's panel featuring top writers at their instruments.

Billboard is proud to welcome iTunes Latino to Billboard Latin Music Week. The top online retailer will give away nearly 40,000 iTunes cards with 10 free downloads by top and developing Latin acts.

Also making a splash during Latin Music Week is Daddy Yankee, who will host his syndicated ABC radio show "On Fuego" as a prelude to the conference during a special broadcast presented by Billboard Latino.

Finally, conference registrants will get a chance to attend the Voz Latina conference, hosted by Adweek's Marketing y Medios, Adweek, Brandweek and Mediaweek.

For a schedule of events, visit billboardevents.com. —Leila Cobo

NSIDE Q

BILLBOARD BASH

JUANES IN EXCLUSIVE TALK

P.LM8

P.LM6

BOSÉ P.LM12

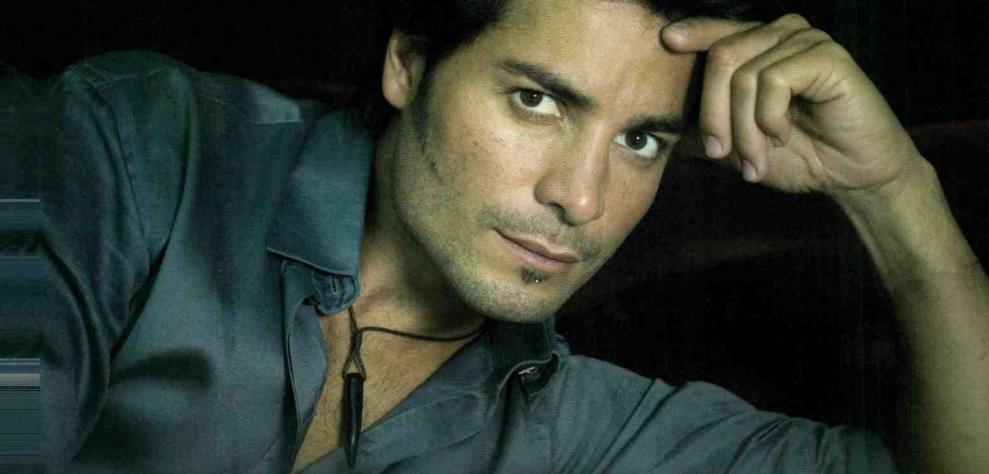
MONTANER
EARNS SPIRIT OF HOPE AWARD P.LM14

RAKIM & KEN-Y LEAD FINALISTS P.LM18

WHO'S ATOP
THE CHARTS

P.LM30

CHAMANINE US TOUR 2007



04-20 Miami, FL American Airlines Arena 04-21 Orlando, FL 04-26 Hidalgo, TX Laredo, TX 04-27 04-29 El Paso, TX 05-03 New York, NY New York, NY 05-04 Unicasville, CT 05-05 05-06 Washington, D.C. Patriot Center Los Angeles, CA Los Angeles, CA 05-18 05-19 05-20 Los Angeles, C.A. 05-25 Indio, CA

Amway Arena Dodge Arena Laredo Entertainment Center El Paso Coliseum Madison Square Garden Theatre Madison Square Garden Theatre Mohegan Sun Arena Gibson Amphitheatre Gibson Amphitheatre Gibson Amphitheatre Fantasy Springs

05-26 San Diego, CA 05-27 San Jose, CA 05-31 Houston, TX San Antonio, TX 06-02 06-03 Dallas, TX Santa Ynez, CA 06-07 06-09 Phoenix, AZ 06-10 Las Vegas, NV 06-14 Anaheim, CA 06-15

Sacramento, CA 06-16 Fresno, CA 06-20 06-22 Chicago, IL

IPAYONE Center **HP** Pavillion **Toyota Center** AT&T Center **Nokia Theatre** Chumash Casino Dodge Theatre Aladdin Theatre **Honda Center** Arco Arena SaveMart Center Ft. Lauderdale, FL Seminole Hard Rock **UIC Pavillion**



CARDENAS MAR EVENT MARKETING AND VISIT WWW.CMNEVENTS.COM . FOR MO

OB-31 Chicago, IL 09-02 Boston, MA Now York NV

New York, NY 09-07 09-08 Washington, D.C. 09-09 Unicasville, CT 09-14 Miami, FL 09-15 Orlando, FL 09-21 Hidalgc, TX 09-22 Lareda, TX 09-23 San Antonio, TX 09-28 Phoenix, AZ 09-29 Las Vegas, NV 09-30 Fresno, CA San Francisco, CA 10-05 10-06 Los Angeles, CA 10-07 Los Angeles, CA 10-13 Dallas, TX 10-14 Houston, TX 10-20 Tijuana, Mexico 10-25 Guadalajara, Mexico Monterrey, Mexico 10-26 10-27 Mexico City, Mexico 10-31 Guatemala 17-02 Tegucigalpa, Honduras San Pedro Sula, Honduras 11-04 11-07 El Salvador 11-09 Nicaragua 11-11 Costa Rica Caracas, Venezuela 11-16 11-18 Maracaibo, Venezuela 11-20 Panama Bogota, Colombia Cali, Colombia 11-22 11-23 Quito, Ecuador 11-25 11-28 Guayaquil, Ecuador Cuenca, Ecuador 11-29 12-01 Lima, Peru 12-04 Santiaga, Chile Provincia, Chile 12-06

12-09

Bolivia



KETNG NETWORK D SPONSORSHIP AGENCY

RE INFORMATION CONTACT 312-492-6424









LATIN MUSIC'S FINEST HOUR

Awards Ceremony Honors, Showcases Top Stars

The Billboard Latin Music Awards will pay homage to regional Mexican stars, a Spanish pop idol and a Latin-American singer/songwriter for his altruistic work.

The 18th annual edition of the awards, taking place April 26 at the Bank United Center Center in Miami, will feature special performances dedicated to: the late Valentín Elizalde; a regional Mexican star whose career was on the rise when he was slain; Pedro Infante, the Mexican icon who is being celebrated on the 50th anniversary of his death; and salsa veteran El Gran Combo de Puerto Rico.

Among the scheduled performers is Miguel Bosé, the Spanish singer/songwriter/ producer/actor who is this year's Lifetime Achievement Award honoree.

In addition, Ricardo Montaner will be honored for helping disabled children through his foundation, La Ventana de los Cielos.

Other confirmed performers include Latin pop star Paulina Rubio; Don Omar; Juan Luis Guerra; El Gran Combo de Puerto Rico, celebrating its 30th year together; Lupillo Rivera; Victor Manuelle; Gilberto Santa Rosa; reggaetón stars Wisin & Yandel; regional Mexican star Joan Sebastian, winner of last

www amer

year's Billboard Hall of Fame Award; Spanish star David Bisbal; top Billboard finalists Rakim & Ken-Y; newcomer Mariano Barba; and a handful of duranguense acts, including Los Creadorez del Pasito Duranguense, Los Horoscopos de Durango and Diana Reyes.

The awards will air live on the Telemundo network from 7 p.m. to 10 p.m. EST, where they have become the highest-rated special on the network.

Finalists and winners of the Billboard Latin Music Awards are determined solely by their performance on the Billboard charts. Awards will be given out in 51 categories. —Leila Cobo

BIO: © LEONHARD FOEGER/REUTERS; WISIN Y YANDEL: © GARY HERSHORN/REUTEI LIY TOMPKINS/RETINA; DIZE: COURTESY MACHETE MUSIC; STEWART; COURTESY UNIV

PARTY TIME

Celebration Kicks Into High Gear At Annual Bash

It's a half decade for the Billboard Bash, as the salute to Billboard Latin Music Awards finalists and winners enters its fifth successful year.

Sponsored by Verizon, this year's Bash takes place April 25 at ultra trendy nightspot the Fifth in South Beach, as a prelude to the Billboard Latin Music Awards on April 26. The awards, which include honors for top performing labels and publishers of the year, are determined by the weekly Billboard charts.

As is the way of the Bash, only finalists perform in this pre-award celebration where every genre of Latin music will be represented. This year's performers include romantic banda singer Mariano Barba, who catapulted to the top of the charts with his hit single "Aliado del Tiempo"; new pop singer/songwriter Jeremias, whose witty "Uno Más Uno Igual a Tres" is up for Latin pop airplay song of the year, new artist; Latin Grammy winner Fonseca, up for various awards for his single "Te Mando Flores"; Chelo, whose single "Cha Cha" is up for two awards; and young salsero Michael Stewart, who gave a new twist to reggaetón hits on his album "Back to Da' Barrio." Also performing are Franco El Gorilla and Tony Dize, members of Los Vaqueros, the new reggaetón troupe featured on the compilation album of the same name. The set was released on WY Records, the new imprint created by reggaetón star duo Wisin & Yandel.

Hosted by Telemundo personality Adriana Cataño, the Bash will feature its well-known red-carpet entrance, attended by multiple finalists. Red carpet arrivals and the Bash itself will be part of Telemundo's traditional post-awards special, "Reventón Billboard VIP," slated to air from 7 p.m. to 9 p.m. April 28.

This year's "Reventón" will extend from one to two hours for the first time and will also feature highlights from the conference and awards themselves, after-parties, showcases and other exclusive footage.

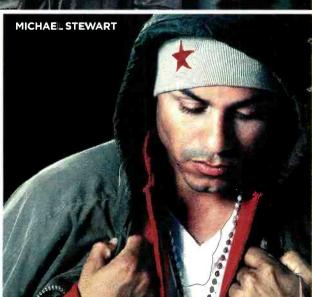
Also onboard is "Billboard Latino," the weekly music-driven show that airs on network Azteca América, which will broadcast the Bash nationwide.

The Bash was launched in 2003 to reflect the increasing number and influence of the Billboard Latin Music Awards. This year winners will be recognized in a record 52 categories, including newly created categories Latin rhythm airplay label of the year and Latin rhythm albums label of the year.

—Leila Cobo









COLOMBIAN CONSCIENCE

An Exclusive Q&A Preview: **Juanes** On Latin Rock, Social Activism

In 1998, a singer/songwriter named Juanes sold his motorcycle and his amp, and used the cash to travel from his native Colombia to Los Angeles, armed with his guitar and a little tape recorder.

Alone in an apartment, he wrote more than 40 songs and sent them to producer Gustavo Santaolalla. Two years later, Juanes launched his international career with "Fijate Bien," an album that won critical acclaim and six Latin Grammy Awards and redefined the scope of Latin rock. Just two more albums, 12 Latin Grammys and many hits later, Juanes is recognized worldwide as one of the most successful and influential artists in Latin music. With millions of copies sold, countless awards in the United States, Latin America and Europe and a score of hits that have topped charts in more than 32 countries, Juanes has achieved international stardom without singing a single word in English or compromising his sound or heritage.

As he puts final touches on his fourth solo studio album, due this fall from Universal Music Latino, Juanes will sit down for Billboard's marquee Q&A presentation, his first interview in the United States in more than a year. He will reveal details of his new album, "La Vida Es un Ratico" (Life Is a Moment).

Juanes is once again co-producer of the album, along with two-time Academy Award winner Santaolalla. As on his previous discs, he sings in Spanish. But instead of recording in the U.S., Juanes worked at his home studio in the mountains of Medellin, Colombia.

He says the album will be eminently Colombian in sound and its title and content were inspired by a conversation he had with his mother, in which she reminded him that life is brief.

Beyond his heady career of hits—Juanes' sophomore album, "Un Día Normal," was the top-selling Spanish-language album in the United States in 2002, and his most recent, "Mi Sangre," has sold more than 4 million copies worldwide—Juanes brings to the conversation a singular spirit of altruism and a newfound role as a developer of talent.

Juanes, whose stage name is his childhood nickname, a blend of Juan and Esteban, grew up in Medellín, in a home steeped in traditional Colombian music.

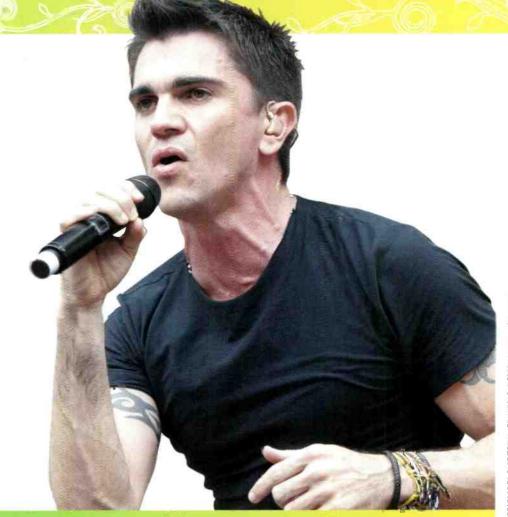
In a 2000 interview, Juanes told Billboard, "All my inspiration, everything I have, comes from Colombia." That remains true. Juanes' music is intensely regional and yet has struck a universal chord. His hit "La Camisa Negra," which derives directly from traditional Colombian rhythms, became a No. 1 hit in its original, all-Spanish version in countries as diverse as Germany, France, Italy, Spain, Austria and Switzerland.

The former lead singer and guitarist of rock band Ekymosis, which he co-founded with college buddies, Juanes found his first success as a soloist with the single "Fíjate Bien."

A cautionary tale about the dangers of land mines, "Fíjate Bien" not only defined Juanes as an artist unafraid to handle social issues, but also set the ground for the intense social work he is now in the midst of.

The preoccupation with land mines, one of Colombia's most pressing issues—as it disproportionately affects children—led Juanes to create the foundation Colombia Sin Minas (Colombia Without Mines), which works to eradicate land mines. Beyond that, Juanes is an ambassador for YouthAids and works closely with the United Nations High Commissioner on Refugees aside from assisting in many other causes.

—Leila Cobo



TOP: JUANES performs in July 2006 in Berlin. MIDDLE: Juanes greets fans in Ituango, Colombia. BOTTOM: J JAN LUIS GUERRA, left, and Juanes sing while actress SALMA HAYEK speaks at the Colombia sin Minas concert May 24, 2006, at the Gibson Amphitheater in Los Angeles.









CHICAGO'S PREI

ndustry leader,



V5 Group

A NEW ENDEAVOR BUILT ON DECADES OF EXPERIENCE

MATT ROMERO
(Formely of Miller Brewing Company)

IVAN FERNANDEZ

LUIS ROSSI





BRINGING YOU TODAY'S TOP ARTISTS

AND STATE OF THE PARTY OF THE P

experience.... vision

results!

R LATIN PROMOTIONS COMPANIES

Locally and Nationally



Event Marketing

- Expertise Across Multiple Generations (New Arrivals, 1st and 2nd Generation)
- Multi Cultural/Urban Inclusive Marketing
- Non-Traditional Marketing: Street Teams, Word-of-Mouth Advertising, Stealth Marketing, Etc.
- Experiential Marketing: Brand Specific. Design + Implementation
- Major Sponsorship Activations
- Mobile Marketing
- Brand Specific Music Strategy Development
- On Premise and Off Premise Promotions
- Market Research & Analysis
- Event Selection & Scheduling
- Budget Development
- Media Alliances (Web, Radio, TV, Print)
- Inhouse Creative-Radio, TV, Print
- Sweepstakes Promotions
- Web Based Lead Generation with over 100,000 email subscribers
- USA's Largest Nightclub Promoters Network
- Chicago's Largest Latino Nightclub Promoter and Operator

Some of our Clients























Our Chicago Venues

ARAGON ENTERTAINMENT CENTER

NOA-NOA **V5 FIRST FRIDAYS** NARCISSE ZENTRA FAR WEST AZTECA DE ORO

PLAZA GARIBALDI ALAMO BALLROOM VISION NIGHTCLUB CROBAR VOLKAN CLUB BABALU O.K. CORRAL CLUB PM

Need To Work Nationally?
We are part of USA's Largest Nightclub Promoters Net

TEST CLUB NIGHTS

THE BIGGEST FESTIVALS



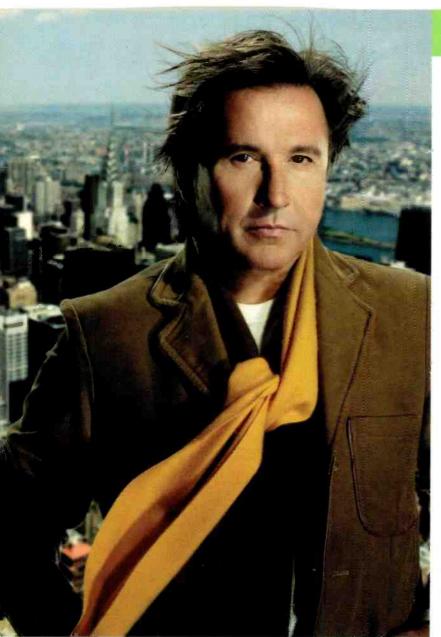




FOR MORE INFORMATION OR MEDIA KIT

Matt Romero mromero@vivamkt,co~

1106 W. LAWRENCE, CHICAGO, IL 60640 • 773.328.5700



SPIRIT OF HOPE

Revered Artist Ricardo Montaner Reaches Out To Children In Need

In 1992, Ricardo Montaner was an established star, a top-selling artist whose potent, emotive voice was known to radio listeners throughout the continent.

"I had begun to distance myself from everyday life and only good things were happening to me," Montaner recalls. One day, while stopped at a streetlight in Mexico City on his way to an interview, a little boy came up to his car and wiped his windshield clean.

"His face was made up like a clown's, and he was doing tricks, trying to make good tips," Montaner says. "It broke my heart. After that, I began to really notice all these other children in every country, and I decided to create an agency that would foster projects to benefit childhood."

Montaner's advocacy has been long and steady, spanning countless projects throughout the continent, coordinated through his own agency, Hijos del Sol (Children of the Sun), which operates out of Venezuela.

It culminated in the creation three years ago of La Ventana de los Cielos (Window to the Sky), a Miamibased foundation that works with children with Down syndrome, autism and cerebral palsy. The organization is funded almost entirely by Montaner and his wife Marlene and has become a family affair where everyone including Montaner's children (two of whom are also singers) are involved.

As a singer/songwriter, Montaner has had one of

Latin music's most prolific and successful recording and touring careers, with 17 studio albums to his name since his 1982 debut. His most recent album, "Las Mejores Canciones del Mundo," is in the top 20 of Billboard's Top Latin Albums chart and has hit No. 1 in Colombia, Mexico, Venezuela and Argentina. And yet few fans know of Montaner's work for one of society's most segregated and forgotten groups.

Acknowledging Montaner's quiet yet tireless labor for the good of disadvantaged children, Billboard is proud to honor him with this year's Spirit of Hope Award.

Created in memory of the late Selena Quintanilla, the award is given by a Billboard editorial committee to an artist whose altruistic work and humanitarian contributions go far beyond artistic obligations.

The qualifications are particularly well-suited to the affable, easy-going Montaner, who, as a devout Christian, sees his foundation as a ministry that goes hand in hand with his music-making.

"God gives us missions in life," Montaner says.
"He put me here to entertain, but overwhelmingly, to help others."

La Ventana (laventanadeloscielos.org) offers children musical therapy and equinotherapy, where mentally disabled children are treated through contact with horses. In addition, families also receive support therapy.

—Leila Cobo

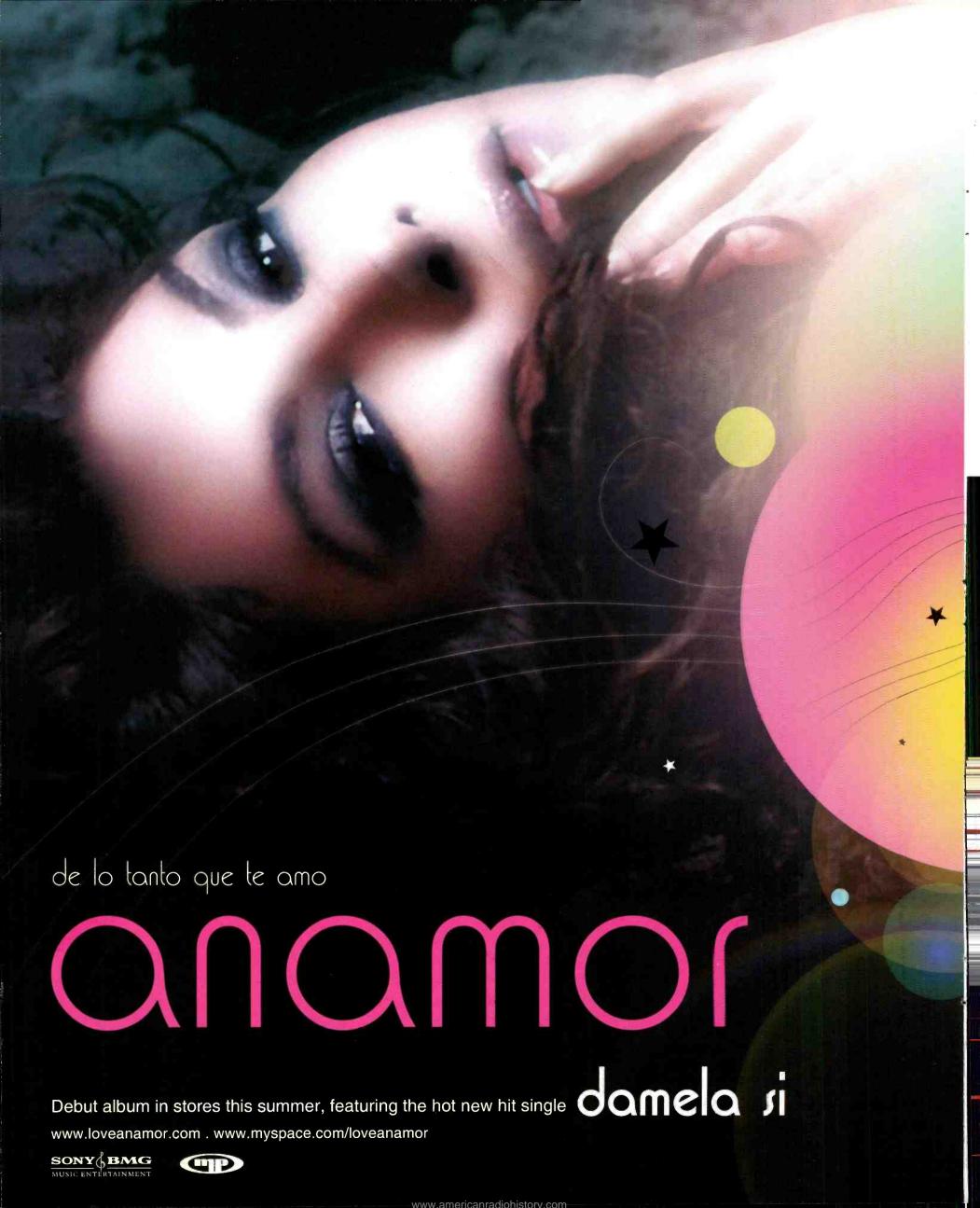


Siempre rodeada de estrellas.

Heineken
Billocard
LATIN MUSIC
CONFERENCE & AWARDS

Disfruta Heineken Responsablemente







Diana Alvarez (305) 579-4870 o²c / (305) 613-2021 cel QUIEN Es anamor

taliana, de raíces Cubanas. Con el sueño de cantar en el idioma de su abuelo. Sueño que finalmente ha sido realizado...

Su nuevo álbum en Español esta cautivando el corazón de la América Latina.

ANAMOR's artistic career took off when she cebuted as a supporting actress in the popular Sergio Leone classic film, "C'era una volta in América". Not long thereafter she was triumphant in "Castrocaro", the most important new talent contest in all of Italy, having been recognized and awarded for her most particular style and her undeniably unique voice.

ANAMOR later went on to participate twice in the well known "Festival de SanRemo" with much success, the results of which included wide circulation of her music and opportunities for video promotion through Italy's most popular TV music channels. Her first music video was produced and released in 1998 and featured the single "Vivo Un'altra Notte". In 1999 BMG releases her first album "L'inferno o l'anima", featuring the hit single "Cosa Sono", which garnered frequent national air play on all major radio stations. For nearly each of the titles on the album a corresponding video was produced. The video for the single "Canto Gallo" was awarded "Best Video of the Year" in 2000 for both dinematography and creative direction. A total of seven videos in all were in rotation from 1999 through 2001.

In late 2002 ANAMOR performs in the well known festival "Disco per L'estate" a popular prime time Italian music program that is broadcast ràtionwide via RAI-Uno. Her participation in this event gave her the initiative to pursue her life long desire and passion, to write and perform music for Latin audiences in Spanish. Early in 2006 she is presented as the first Ital an performer to participate in the famed "Billboard Latin Music Conference & Awards" ceremony with much acclaim and success. Since then, she has kept quite busy on her new album and filming music videos. Two promotional videos have been completed, one for the single "Noche de Amor" filmed in Cuba, and the other for the single "Damela Si" filmec between Miami and Rome. Recently, she has performed in "Calle Ocho" at the Granc Telemundo stage and throughout Miami during the Winter Music Conference. ANAMOR is also scheduled to perform at the "Billboard Latin Music Conference & Awards" ceremony this April.

ANAMOR's forthcoming album, entirely in Spanish, is now nearing the final stages of production and is due in stores by the summer of 2007. ANAMOR's Spanish career is set to take off, we're delighted to be able to bring her unique voice and talent to the Hispanic markets in both the USA and Latin America.

ANAMOR, simply unique!

OUCHO





AND THE Contenders Include New And Familiar Faces BY AYALA BEN-YEHUDA EIN AND THE Contenders Include New And Familiar Faces BY AYALA BEN-YEHUDA EIN AND THE Contenders Include New And Familiar Faces BY AYALA BEN-YEHUDA EIN AND THE Contenders Include New And Familiar Faces BY AYALA BEN-YEHUDA EIN AND THE Contenders Include New And Familiar Faces BY AYALA BEN-YEHUDA EIN AND THE CONTENDERS BY AYALA BEN-YEHUDA EIN

Seven could indeed be a lucky number for Rakim & Ken-Y. In their first year as contenders in the Billboard Latin Music Awards, the romantic reggaetón duo tops the list of finalists with nominations in seven categories, including artist of the year, two Hot Latin Songs of the year ("Down" and "Tengo Un Amor" with newcomer Toby Love) and reggaetón album of the year ("Masterpiece: Nuestra Obra Maestra" on Pina/Universal Latino). Next up are romantic banda singer/songwriter Mariano Barba and tropical diva India, who are finalists in five categories each, and a mix of new faces and previous winners up for four awards each: Shakira, Maná, RBD, Joan Sebastian, Wisin & Yandel, pop-tropical troubadour Fonseca, multigenre pop star Anais and urban bachateros Aventura and Toby Love. The awards ceremony will broadcast live on Telemundo on April 26 from Miami's Bank United Center. The selected finalists recapped below are determined by sales and radio airplay data used in Billboard's charts from the issue dated Feb. 11, 2006, through this year's Feb. 3 issue.

RAKIM & KEN-Y

Departing from the aggressive style that characterized earlier reggaetón, Rakim & Ken-Y strongly connected with young females and benefitted from comprehensive pop-caliber marketing. As a result, they scored three top 10 Hot Latin Songs singles: "Down," "Me Matas" and "Tengo Un Amor" with fellow fresh face Toby Love. "Down" spent 30 weeks on the Hot Latin Songs chart, was No. 1 for 17 weeks on the Latin rhythm airplay list and was one of the year's most popular Latin ringtones. Debut album "Masterpiece: Nuestra Obra Maestra" (Pina/Universal Latino) is up for reggaetón album of the year against Don Omar, Luny Tunes & Tainy and Calle 13.

MARIANO BARBA

Banda newcomer Mariano Barba's "Aliado del Tiempo" was a radio fixture this year, spending 49 weeks on the Hot Latin Songs chart and reaching No. 1 on the regional Mexican airplay chart. The tune propelled Barba's album of the same name on the Three Sound label to a finalist slot in both the regional Mexican album and songwriter of the year categories.

INDIA

A finalist in just one category last year, the salsa star makes her mark this year with five mentions in three categories. India's "Pura Salsa" (Universal Latino) and "Soy Diferente" (La Calle/Univision) are both vying for female tropical album of the year, while singles "Lagrimas" and "Solamente Una Noche" are both up for the female tropical airplay honor. A dance remix of the latter track was also a club hit.

RBD

Last year's pop album of the year winner is back with two blockbuster releases on EMI Televisa: "Celestial," which spent nine weeks at No. 1 on the Top Latin Albums chart, and "Live in Hollywood," which reached No. 6. The Mexican supergroup is also up for Latin tour of the year.

SHAKIRA

The Colombian superstar who made a big impact at last year's awards with her Alejandro Sanz collaboration "La Tortura" is back this year as a finalist with another duet. "Hips Don't Lie" with Wyclef Jean dominated the Hot Latin Songs chart for eight weeks. Its English version boosted Shakira's reissued "Oral Fixation, Vol. 2" (Epic) album and made her a bona fide phenomenon in Europe as one of the official songs of the FIFA World Cup.

ΜΔΝΔ

"Amar es Combatir," the first studio album in four years by Mexican rock favorite Maná, was warmly received by audiences, landing the Warner group at No. 1 on the Top Latin Albums chart for four weeks and scoring a finalist slot for Latin rock/alternative album of the year. Single "Labios Compartidos" stayed atop the Latin pop chart for 11 weeks.

AVENTURA

Romantic urban bachata group Aventura scored four top 10 hits: "Ella y Yo," "Un Beso," "Los Infieles" and "Noche de Sexo" with Wisin & Yandel. The group made a strong impact at tropical radio, with "Los Infieles" topping that chart for seven weeks. No. 1 knockout "K.O.B.:



JOAN SEBASTIAN

Last year's Billboard Hall of Fame inductee is going strong again this year with Grammy Award-winning banda album "Mas Alla del Sol," which is up for male solo regional Mexican album of the year. Its title track spent 35 weeks on the Hot Latin Songs chart during the eligibility period, making it Sebastian's longestrunning Hot Latin single ever. The legend is also up for songwriter of the year, both for his own material and for hits by Jenni Rivera and Valentín Elizalde.

FONSECA

This year's Colombian breakout star scored at pop and tropical airplay with "Te Mando Flores." EMI Televisa album "Corazon" is a finalist for best tropical album by a new artist.

TOBY LOVE

Crunkchata pioneer Toby Love struck chords in several genres, with his "Tengo Un Amor" featuring Rakim & Ken-Y, a finalist in the Hot Latin Songs and tropical airplay categories. Love's self-titled album on Sony BMG Norte is up for Latin rap/hip-hop album of the year.

WISIN & YANDEL

The reggaetón standard-bearers charted 12 Hot Latin singles, including "Noche de Sexo" with Aventura, and were featured on cuts from





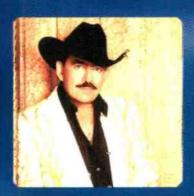
THE LEADER IN LATIN ENTERTAINMENT



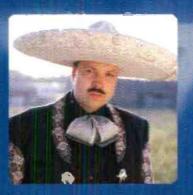
Ana Gabriel



Marco Antonio Solis



Joan Sebastian



Pepe

Wisin y



Alejandro



Ricky



Mana



Celiacruz 🔊



Aventura

* CO-PRODUCED WITH LIVE NATION

CARDENAS MARKETING NETWORK

EVENT MARKETING AND SPONSORSHIP AGENCY

FOR SPONSORSHIP INFORMATION CONTACT

ELENA SOTOMAYOR • elena@cmnevents.com • 312-492-6424 SALVADOR BAYRON • sbayron@cmnevents.com • 312-492-6424

WWW.CMNEVENTS.COM



from >>pLM18

Daddy Yankee, Don Omar and Bone Thugs-N-Harmony. The Mas Flow/Machete duo's "Pam Pam" topped the Latin rhythm airplay chart for eight weeks and "Rakata" sprung out of many a mobile phone.

ANAIS

Versatile newcomer Anais scored at radio with pop and tropical versions of "Lo Que Son las Cosas," a single from her Univision album "Asi Soy Yo," which is a finalist for Latin pop album of the year, new artist.

DON OMAR

The "King of Kings" on VI/Machete earned his crown with the No. 1 Latin album for 11 weeks and No. 1 tropical airplay song "Los Hombres Tienen la Culpa" with Gilberto Santa Rosa. Previous hits compilation "Da Hitman" also boosted Don Omar's position.

RICKY MARTIN

The pop star returned to Spanish fare for the first time since 2003, this time with a stripped-down "MTV Unplugged" album on Sony BMG Norte. The release marked Martin's fourth consecutive No. 1 debut on the Top Latin Pop Albums chart. Single "Tu Recuerdo," a duet with Spain's La Mari, went to No. 1 on Hot Latin Songs and Latin Pop Airplay, where it stayed for 13 weeks.

DADDY YANKEE

The charts still felt the effects of the reggaetón superstar's "Barrio Fino" and "Barrio Fino en Directo," which spent 14 weeks overall atop the Latin albums chart. The El Cartel/Interscope artist is a finalist for Hot Latin Songs artist of the year, with four top 10 hits during the eligibility period: "Rompe," "Mayor Que Yo," "Noche de Entierro" and "Machucando," which is also a finalist for reggaetón song of the year.

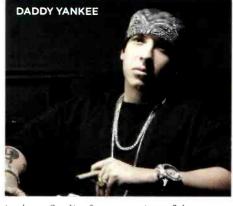
LUIS MIGUEL

The crooner's "Navidades" (Warner Music Latina) was the first all-Spanish album to appear on Billboard's holiday chart since 1966. Miguel is up for male Latin pop album and Latin tour of the year.

MARCO ANTONIO SOLÍS

The legendary singer/songwriter's highly anticipated "Trozos de Mi Alma 2" (Fonovisa) debuted at No. 1 on the Top Latin Pop Albums chart and stayed there for four weeks. Solís

LOS HÓROSCOPOS DE DURANGO



is also a finalist for songwriter of the year, having penned his own hit "Antes de Que Te Vayas" as well as Patrulla 81's "Como Me Haces Falta," Grupo Montez de Durango's "Que Vuelva" and Control's "Viva el Amor."

ANA GABRIEL

The songstress is a finalist for female Latin pop album of the year for "Dos Amores un Amante" (EMI Televisa) and female regional Mexican album of the year for "La Reina Canta a Mexico" (Sony BMG Norte).

PAULINA RUBIO

The pop diva's album "Ananda" (Universal Latino) and first single "Ni Una Sola Palabra" hit No. 1 on the Latin pop album and singles charts, respectively. The two scored finalist spots in the female pop album and pop airplay categories.

YURIDIA

After her rise to fame on reality TV talent show "La Academia," Yuridia's debut Sony BMG Norte release "La Voz de un Angel" sold more than 700,000 copies in Mexico and reached No. 8 on Billboard's Latin pop album chart. "La Voz de un Angel" is a finalist for Latin pop album of the year in the female and new artist categories.

VOZ A VOZ

The trio's "En Presencia del Futuro" (Urban Box Office) went to No. 7 on the Latin pop album chart and is a finalist for pop group album and pop new artist album of the year.

MARCO ANTONIO SOLÍS

VICTOR MANUELLE

Manuelle's "Decision Unanime" (Sony BMG Norte) dominated the tropical album chart for seven weeks. No. 1 single "Nuestro Amor Se Ha Vuelto Ayer" is up for male tropical airplay song of the year.

GILBERTO SANTA ROSA

PAULINA RUBIC

"Directo al Corazon" (Sony BMG Norte) hit No. 1 on the tropical album chart. Santa Rosa's duet with Don Omar, "Los Hombres Tienen

la Culpa," is a finalist for group tropical airplay song of the year.

OLGA TAÑON

Pop-tropical favorite Tañon's "Soy Como Tu" (Univision) spent three weeks atop the tropical albums chart. Single "Desilusioname" is a finalist for female tropical airplay song of the year.

MARLON

Newcomer Marlon hit No. 3 on the tropical airplay chart with "Usted Abuso." Album "Mi Sueno" (La Calle/Univision) is a finalist for tropical album of the year, new artist.

VICENTE FERNANDEZ

The ranchera icon's "La Tragedia del Vaquero" (Sony BMG Norte) was Fernandez's first studio album in three years. It went to No. 1 on the regional Mexican albums chart. Fernandez is also a finalist for Latin tour of the year.

INTOCABLE

The genrebending band from Texas is a finalist in the male group regional Mexican album of the year category for its chart-topping "Crossroads: Cruce de Caminos" (EMI Televisa). The group also had a hit ringtone, "Y Todo Para Que."

GRUPO MONTEZ DE DURANGO

No. 1 album "Borron Y Cuenta Nueva" is a finalist for male group regional Mexican album of the year. Single "Que Vuelva" also hit the top spot on the regional Mexican airplay chart.

CONJUNTO PRIMAVERA

The romantic norteño group soared with Fonovisa album "Algo de Mi," the top regional Mexican album for five weeks. The title track spent 10 weeks at No. 1 on the regional Mexican airplay chart.

LOS HOROSCOPOS DE DURANGO

The female-led duranguense group is up for regional Mexican album of the year with "Desatados." Single "Mi Amor por Ti" hit No. 2 on the regional Mexican airplay chart.

BANDA PEQUEÑOS MUSICAL

The techno-banda group scored a top 10 hit on the regional Mexican albums chart with "La Produccion Maestra 2006" (Fonovisa). Single "Reencuentro" is a finalist in the genre's airplay song of the year category.

MARC ANTHONY

The salsero's "Que Precio Tiene el Cielo" was his biggest No. 1 hit, spending 13 weeks atop the tropical airplay chart. His "Sigo Siendo Yo" collection on Sony BMG Norte went to No. 2 on the Top Latin Albums chart and is up for Latin greatest hits album of the year.

ALFREDO RAMIREZ CORRAL

The leader of Los Creadorez del Pasito Duranguense is a finalist as a male soloist and as a new artist for his No. 2 regional Mexican airplay hit "Que Lastima."

continued on >>pLM24





WWW.ENTRENOSONLINE.COM



INCLUYE EL TEMA

"CREE EN MI"

HIMNO OFICIAL DEL EVENTO



América Lanna





LVWW.SPACENNUSICRECORDS.CON

420 Lincoln Road Suite 246, Miam Beach, Fl 33139. USA. Email: entrencs@spacemusicracords.com Phone: 305.604.04.01 Fex. 305.604.04.14

DISPONIBLE PRONTO EN TODAS LAS DISCOTIENDAS



BULL'S TESOUSIAN Vew comedic reality series featuring Pitbull Four him before.

remieres Wednesda

Fademaster

Pitbull

helamun2.cem/pitbull

2007 mun2 is a registered trademark of Telemundo Network Group, LLC All Fights Reserved.



JENNI RIVERA

Two top 10 hits, "Besos y Copas" and "De Contrabando," make Rivera a double finalist for regional Mexican airplay song of the year, female.

LUNY TUNES

The prolific reggaetón producers scored 12 Hot Latin Songs hits during the chart year, including Daddy Yankee's "Machucando" and Wisin & Yandel's "Pam Pam." Luny Tunes and Tainy are finalists for reggaetón album of the year with the Mas Flow/Machete release "Mas Flow: Los Benjamins," which spent six weeks at No. 1 on the Latin rhythm albums chart.



AKWID

The Gomez brothers' "E.S.L." on Headliners/ Univision and "Still Kickin' It" with compatriot Jae-P are finalists in the Latin rap/hip-hop album of the year category.

The rapper's "Pa' Mi Raza" and collaboration with Akwid "Still Kickin' It" on Univision land two finalist spots for Latin rap/hip-hop album of the year.

RICARDO ARJONA

The veteran singer/songwriter yielded hit "A Ti," a finalist in the male pop airplay category.

JULIETA VENEGAS

Grammy Award-winning album "Limon y Sal" (Sony BMG Norte) is a finalist in the female Latin pop album of the year category.

DIANA REYES

Single "Como Una Mariposa" nets the Musimex/Universal Latino artist a finalist spot for regional Mexican airplay song of the year, female.

PEPE AGUILAR

Aguilar's "Enamorado" (EMI Televisa) is up for regional Mexican album of the year by a male solo artist.

VALENTÍN ELIZALDE

"Vencedor" (Universal Latino) is a finalist for regional Mexican male solo album of the year and continues to be a hit for the late Elizalde.

LOS TIGRES DEL NORTE

Grammy Award-winning set "Historias Que Contar" (Fonovisa) is up for regional Mexican album of the year by a male duo or group.

"Lo Que Me Gusta a Mi" by the 2007 Billboard Latin Conference keynote Q&A artist is up for Latin pop airplay song of the year by a male soloist.

"Uno y Uno es Igual a Tres" by the Venezuelan breakout artist on Universal Latino was a top 10 hit on Latin pop airplay.

MONCHY & ALEXANDRA

The duo is up for tropical airplay song of the year by a duo or group for "No es Una Novela."

"Haciendo Historia" by rising urban act Xtreme is a finalist for tropical group album of the year.



CHAYANNE

JULIETA VENEGAS



BEBE

"Pafuera Telaranas" on EMI Televisa is a finalist for Latin rock/alternative album of the year.

EL CHAPO DE SINALOA

"Para Que Regreses" is up for regional Mexican song of the year by a male solo artist.

ALEGRES DE LA SIERRA

"De Rodillas Te Pido" was No. 1 for 10 weeks on the regional Mexican airplay chart.

MICHAEL STUART

Machete release "Back to Da' Barrio" is a finalist for male tropical album of the year.

The debut by this reggaeton maverick is a finalist for album of the year in the genre.

ROCIO DURCAL

"Amor Eterno: Los Exitos" by the late Spanish chanteuse, who died from cancer last year, is up for Latin greatest hits album of the year.

CHAYANNE

As this star embarks on his biggest U.S. tour ever, his "No Se por Que" is a contender for



male Latin pop airplay song of the year.

BELANOVA

Electro-pop set "Dulce Beat" (Universal Latino) is a finalist for top Latin rock/alternative album.

ANDY MONTAÑEZ

His "Salsa Con Reggaetón" on La Calle/Univision is up for male tropical album of year.

GISSELLE

"Libre" (Universal Latino) combined ballads and uptempo songs to become a finalist for female tropical album of the year.

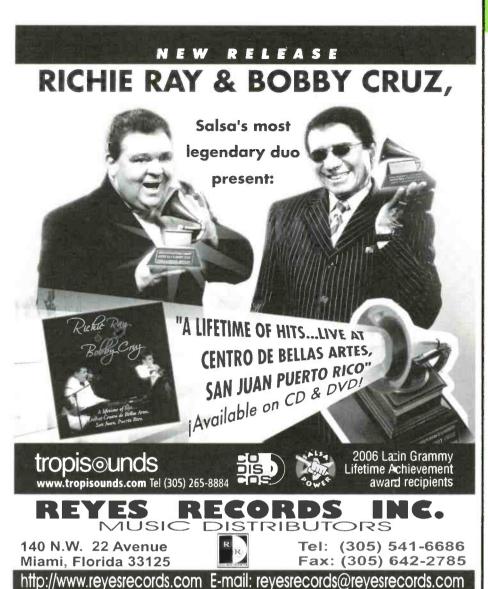
"Cha Cha (Dance Remixes)" earned a finalist spot in the Latin dance club play category for the Sony BMG Norte up-and-comer.

SERGIO MENDES

"Mas Que Nada (Dance Remixes)" featuring the Black Eyed Peas introduced a new generation of dance club listeners to the Brazilian legend.

www.americanradiohistory.com







LATIN MUSIC CONFERENCE AWARDS

LAUNCH PAD

Conference Showcases Are The Place For Rising Artists To Shine

The Billboard Latin Music Conference showcases are the place where rising stars make their mark in the industry. Last year's performers include current Billboard Latin Awards finalists Diana Reyes, Victor Manuelle, Camila and Chelo. This year's lineup is a platform for newcomers to strut their stuff and for familiar names to launch new chapters in their careers. What follows are introductions to some of the artists scheduled to perform.

IEDEMIAS

The Venezuelan singer/songwriter has penned hits for the likes of Luis Fonsi, but carved his own niche of pop, rock and folk on last year's "Ese Que Va por Ahi" on Universal Latino. Jeremias' song "Uno y Uno Es Igual a Tres" is a finalist in the pop airplay category.

COTI SOROKIN

Hailing from Argentina, this singer/songwriter/producer has collaborated with artists from Paulina Rubio to Julieta Venegas. Coti released his fourth album, "Gatos y Palomas," April 3 on Universal Latino.

JORGE EDUARDO MURGUIA & MAURICIO L. ARRIAGA

This producing/songwriting team has had a fruitful collaboration since attending music school together. The duo have worked on hits for Natalia Lafourcade, RBD, Intocable and Noelia, to name a few. Murguia and Arriaga have also had their songs featured in successful "telenovelas" (soap operas).

NACHO

Born Juan Ignacio Londono in Medellín, Colombia, Nacho is a singer/songwriter/guitarist who sings meditative acoustic rock in English and Spanish. A composer and arranger of his own material, Nacho will perform April 25 at Billboard's ASCAP-sponsored showcase.

MARIANO BARBA

A five-time finalist this year, Barba brings his brand of intensely romantic banda to the Billboard Bash. On the heels of a burgeoning career in Mexico, the singer's "Aliado del Tiempo" on Three Sound is his most successful release in the United States to date.

FRANCO 'EL GORILLA'

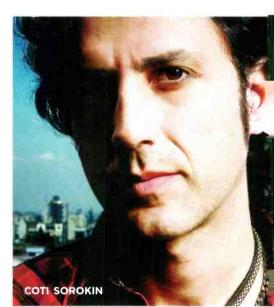
One-time chef Luis Francisco Cortés Torres realized his longtime reggaetón dream when he was signed to Wisin & Yandel's WY Records in 2005. Since then, he has appeared on several albums, including the duo's "Pa'l Mundo" and most recently the "Los Vaqueros" compilation, on which he performs on six tracks.

FEMY

Spain's Femy is a pop/R&B artist working on her first album, "Nuevo Imperio," due to feature guest appearances by Bubba Sparxxx and Loon. She will perform during the conference's "We Hear the Future" showcase.

JOHNNY SIGAL

After a formal music education and stints in Venezuelan bands Frenesí and Tartara, the Caracas native came to Miami to work on a solo proj-



ect with producer Marcello Azevedo. In May, he will play the title role in a Venezuelan production of the musical "Jesus Christ Superstar."

MICHAEL STUART

Urban salsero Stuart is a finalist in the male tropical album of the year category for his 2006 Machete release "Back to Da' Barrio." Stuart co-produced the album on which he interprets reggaetón hits in the styles of salsa, bomba and guaganco.

GUSTAVE LAUREANO

The former member of Puerto Rico's La Secta Allstar recently released his solo debut album on Universal Latino, "Kingcallero del Amor." A singer/songwriter/co-producer (with Marteen), Laureano fuses pop, rock, electronic and soul. He also has collaborated with rappers Gocho, Santana and Eddie D.

TOBY LOVE

Love's self-titled album on Sony BMG Norte is up for Latin rap/hip-hop album of the year. The Bronx-born urban bachatero got his start as a backup singer for Aventura before striking out on his own, scoring airplay hit "Tengo un Amor" with Rakim & Ken-Y. The track is a finalist in the Hot Latin Songs and tropical airplay categories.

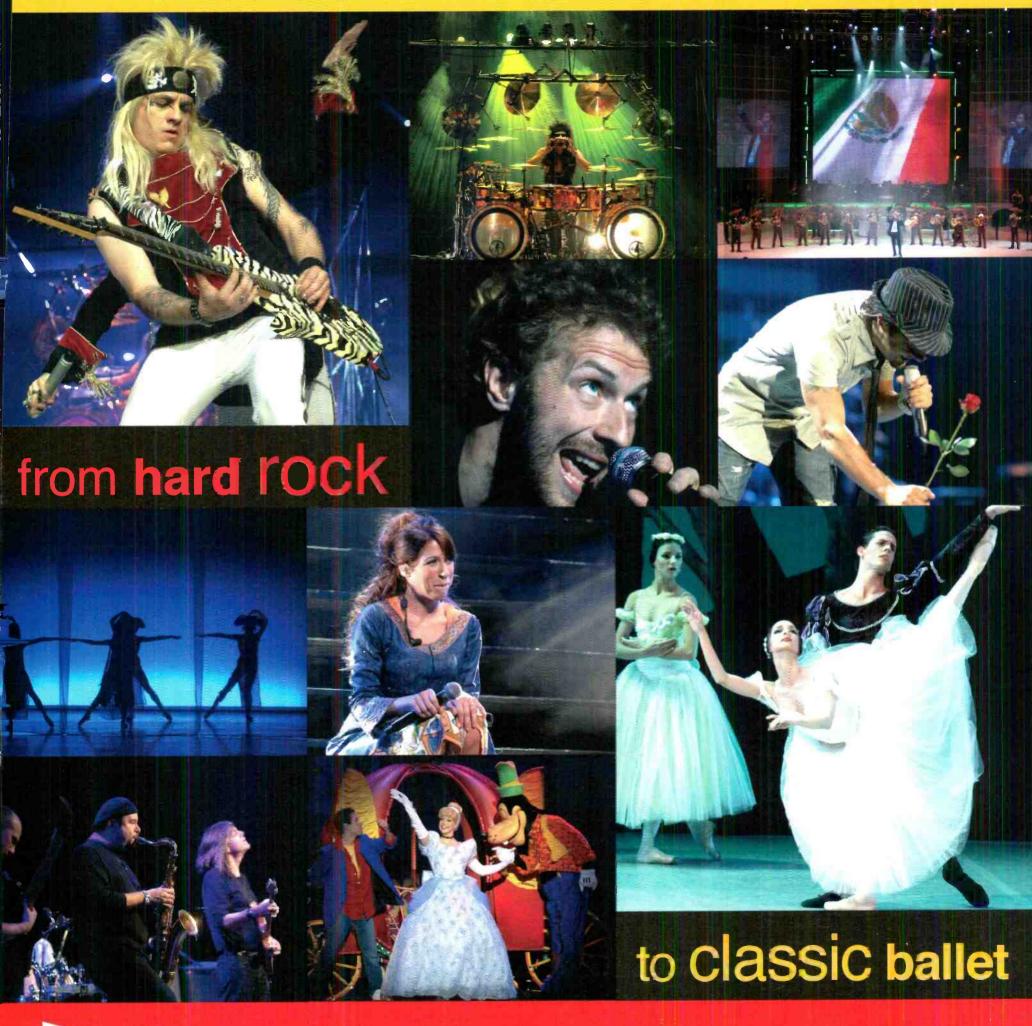
MOTEL

Counting Coldplay, Blur, Caifanes and Jeff Buckley as influences, this Mexico City quartet leads a rock resurgence with its self-titled debut on Warner. The set, which was produced by Aureo Baqueiro and Jay de la Cueva, went gold in Mexico. The group got its start in 2002 and its members' experiences include music education at various U.S. colleges and stints in performer/producer Benny Ibarra's band.

continued on >>pLM28

LM26 | BILLBOARD | APRIL 28, 2007

All expressions in ONE place





where everything happens!

THEMAGICIANS

Urban And Pop Vie For Producer Honors BY LEILA COBO

The bilingual romantic bachata duo's Univision album, "Haciendo Historia," is a finalist for tropical group album of the year, propelled by radio hit "Shorty Shorty." The group recently completed a tour of New York City schools.

BÁRBARA

Bárbara Paz Muñoz Urzúa went from singing Frank Sinatra songs at age 12 to winning music festivals and singing on TV in her hometown of Santiago, Chile. The performer/composer collaborates with Mario Domm and Leonel Garcia from Sin Bandera on her forthcoming album on Sony BMG.

ARTHUR HANLON

The Latin pop pianist who scored a tropical airplay smash with "La Gorda Linda" is back with his new album on EMI Televisa, "Mecanomania." Hanlon reinterprets 10 tracks from Spain's legendary group Mecano and contributes an orchestral tune of his own. He will reveal his creative process at BMI's "How I Wrote That Song" panel.

TONY DIZE

Tony Feliciano Rivera, aka Tony Dize, is working on his first solo project on WY Records, "La Melodia de la Calle." Dize has appeared on Wisin & Yandel's "Pa'l Mundo" and Luny Tunes' "Mas Flow 2.5,"

the Southside Volume 2," was released in

XTREME

BLACK: GUAYABA

The Puerto Rican rock group's debut "Lo Demás es Plástico" on Ole Music garnered Grammy Award and Latin Grammy Award nominations, as well as opening gigs for Enanitos Verdes and Journey. The quintet has lent its music to several public service campaigns in Puerto Rico as it works on its second album.

MONTY

Soulful Argentine singer/songwriter Facundo Monty is releasing tracks from his debut album, "Ella," digitally through publisher peermusic. The album was produced by Grammy Award winner Gustavo Borner and the Redzone's Tricky Stewart. Monty strikes out on his own after penning songs for Alejandro Fernandez, Laura Flores and others.

RAYITO

Madrid native Rayito, a Latin Grammy Award nominee for songs performed by Ricky Martin and David Bisbal, released his self-titled debut album in September on SouthBeat Records. Rayito's music is influenced by contemporary pop and urban as well as the flamenco guitar of his Gypsy father. Rayito's song "Sin Palabras de Relleno" is featured on Chayanne's new album.

KILO

Juan Martinez, also known as "Down" by his peers in the underground hiphop scene, recently released his album "Definition of an Ese" (Kilo Gram Music Group/Silent Giant Entertainment). First single "Lean Like a Cholo" has gone to radio. The Oxnard, Calif., native collaborated with Snoop Dogg and N.W.A's MC Ren on previous release "California Cowboys."

MARGER

The Venezuelan also known as "MG" has starred in Latin-American productions of hit Broadway musicals like "Fame" and "Little Shop of Horrors." After TV appearances including the talent competition "Protagonistas de la Musica," Marger began work on a solo project with producers including Iker Gastaminza and Pablo Manavello. First single "Sexy Lover" was released in March via iTunes.

—Avala Ben-Yehuda

The four finalists for producer of the year are evenly divided between reggaetón and pop, with stalwarts Luny Tunes and chart newcomer Nely representing the urban side, and Mexican Armando Avila and Argentina's Cachorro López representing pop.

The group reflects a new generation of acts whose sound—veering from urban to acoustic to electronica-tinged—is now defining Latin radio. Two of them, Luny Tunes and Avila, return for encore performances after scoring finalist slots last year (Luny Tunes won).

Their presence is a testament to the durability of the artists they work with (Avila is up for productions with RBD and La Quinta Estación, Luny Tunes for Daddy Yankee and Wisin & Yandel) and for their particular knowledge of the marketplace.

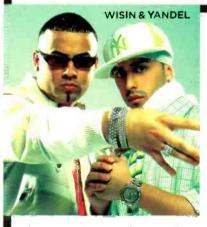
Luny Tunes, who last year won on the success of 12 tracks appearing on the Billboard charts, return this time with credits on 10 songs, including Wisin & Yandel's chart-topping "Pam Pam," which spent 39 weeks on the Hot Latin Songs chart. Following in sheer impact was Daddy Yankee's "Machucando," which peaked at No. 2 and spent 29 weeks on the chart, and "Caile" by Tito "El Bambino," which also peaked at No. 2 and spent 27 weeks on the chart. Other artists produced by the Dominican duo included Hector "El Father," Tego Calderón and Luny Tunes themselves with the track "Alócate," featuring Zion, from the album "Más Flow."

New to the producer of the year category is Nely, aka "El Arma Secreta" (the Secret Weapon). At only 19 years old, Nely, whose real name is Josias de la Cruz, has produced major hits like Wisin & Yandel's "Rákata" and Daddy Yankee's "Gangsta Zone." His finalist slot comes courtesy of five tracks, including Wisin & Yandel's "Noche de Sexo" (featuring Aventura) and "Mía" by Tito "El Bambino."

Avila comes to the list for tracks produced by pop group RBD, including "Este Corazón" and its latest, "Ser o Parecer," which spent two weeks at No. 1 on Hot Latin Songs and which Avila also penned. He's also up for three tracks produced for La Quinta Estación, the Spanish trio helmed by power vocalist Natalia Jiménez.

Chameleonic producer López, who won the producer of the year Latin Grammy Award in 2006, comes with five tracks recorded by four different acts: Christian Castro, Belanova, Julieta Venegas and Paulina Rubio.

The biggest success, by far, was Rubio's single "Ni Una Sola Palabra," which topped Hot Latin Songs for four weeks. And a welcome surprise was the electro-pop sound of Mexico's Belanova, which placed two songs on the Billboard charts, signaling a breath of fresh air for Latin pop.



TOP LABELS.

Machete Joins The Big Leagues

While it's no surprise to see Universal Latino, Sony BMG Norte and EMI Televisa dominating the label field at the Billboard Latin Music Awards, newcomer Machete is a finalist in five categories. They include Hot Latin Songs label of the year and Top Latin Albums label of

the year and two newly created categories: Latin Rhythm Airplay label of the year and Latin Rhythm Albums label of the year,

Machete charted 45 singles on Billboard's Latin Rhythm Airplay chart during the eligibility period, including hits from Wisin & Yandel, Don Omar, Daddy Yankee and Hector "El Father."

Sony BMG Norte is the label with the most nods this year, with eight mentions in the label categories, including Top Latin Albums label of the year. Home to Ricky Martin, Javier Solis and Julieta Venegas, the label racked up 74 titles on the Top Latin Albums chart during the year.

However, with 86 charting sets, Univision Music Group leads the way as the label with the most titles on the Top Latin Albums chart, thanks to hits from Marco Antonio Solís, Los Tigres del Norte and Conjunto Primavera.

Among publishers, Universal-Musica Unica placed a whopping 40 titles on Hot Latin Songs this year, including the No. 1 smash "Angelito" by Don Omar. EMI April and EMI Blackwood each scored more than 20 hits from such acts as Shakira, RBD and Wisin & Yandel. Meanwhile, Sony/ATV Discos garnered 19 hits, including Pitbull's "Dime (Tell Me)."

-Avala Ben-Yehuda

JOSSIE CORDOBA

The Panamanian singer/songwriter fuses cumbia, salsa and reggaetón on "Nada Normal," her self-produced album on her own Song Catcher Productions label. Choruses on Cordoba's album come courtesy of samples of Juan Luis Guerra's song "Agrupacion 440." QUEENIE

Tijuana, Mexico-born Raul Ruiz (aka Queenie) is a bilingual rapper who bases the rough tales of his hometown on his own experiences. Queenie has hosted LATV's "Cruzin' TV" and has recorded with the Game and Baby Bash Queenie has gained a following through his mixtapes, the latest of which, "King of



EMI MUSIC LATIN AMERICA CONGRATULATES THE 2007 ATTN BILLBOARD NOVINEES FONSECA, RBD, ANA GABRIEL, TITO EL BAMBINO, INTOCABLE, KUMBIA ALL STARZ, NOELIA, BEBE, GONZALO RUBALGABA, A AND EMITE

AVAILABLE ON CD, DVD AND DIGITAL.



www.grupo-rbd.com www.kumbiaallstarz.com www.grupointocable.com www.thalia.com www.titoelbambinoonline.com www.fonseca.net www.noelia.tv www.g-rubalcaba.com www.anagabriel.com.mx www.labebebellota.com www.emitelevisa.com

It was the year of the singer/songwriter. Every finalist for the prestigious songwriter of the year award, determined by airplay of the composer's songs, is also a recording artist. And, in a twist, every finalist, save for Anthony "Romeo" Santos, lead singer of urban bachata band Aventura, is a regional Mexican star. Genre aside, these songwriters have struck a universal chord. In their own words, they share the inspiration behind their songs.

MARIANO BARBA: 'ALIADO DEL TIEMPO'

"Many of my songs come from my personal experiences. With 'Aliado del Tiempo,' I spent a long time visualizing, thinking about that song. It's something that happens to many people, and happened to me. With a relationship I had, where I wasn't able to get close to her and tell her how much I loved her. How could we get to the point where we completely gave up to each other? That's when I wrote the song, trying to find the right words to tell the person I loved that I wanted to be with her. I'm no longer with that person. But she did know that was written for her."

ANTHONY 'ROMEO' SANTOS: 'NOCHE DE SEXO,' 'NO, NO, NO,' 'LOS INFIELES,' 'MI CORANZOCITO'

"I talk about issues a lot of other artists don't want to touch. A lot of writers don't want to talk about a 12-year-old getting raped [as happens in the single "Angelito"]. A lot of the things I write about have nothing to do with my personal life, thank God. 'Los Infieles' [Unfaithful Ones], again, talks about things no one wants to talk about. A lot of people don't want to accept that cheating happens. My point was, everybody has had some experience with cheating."

JOAN SEBASTIAN: 'DE CONTRABANDO,' 'MÁS ALLÁ DEL SOL,' 'LOBO DOMESTICADO'

"I have a complicated life, and this provides me a lot of material to write. Perhaps because I haven't found total peace, I keep singing and writing so much. I don't like to explain my songs, because when people ask me to explain my songs it makes me feel like they aren't well made. But what I can say [about "Mas Allá del Sol" (Beyond the Sun)] is that it has impacted the public because most men, and sometimes women too, fail in love or let down their partner. It is that moment of regret and the search for getting someone back from [which] comes the phrase, 'Beyond the sun and beyond my mistakes, I love you.'"

MARCO ANTONIO SOLÍS: 'VIVA EL AMOR,' 'ANTES DE QUE TE VAYAS,' 'QUE VUELVA,' 'CÓMO ME HACES FALTA'

"I write things down in little scraps of paper, or record them on my little tape recorder. It's very old-fashioned. If the entire song develops, I write it, but generally, it's fragments. The rest comes when I arrive somewhere. That's when I take my little slips of paper, and my tape recorder, and I need the space and a lot of silence. What I feel at the moment, that trance I fall in when I'm able to capture a precise emotion is magical for me. It's a connection with something else. With God, I think. It's a very, very magical moment and a very personal moment, and it's very satisfying."



ng. —Leila Cobo

LATIN CHART RECAPS SPOTLIGHT TOP ACTS

The chart recaps in this Latin music special are year-to-date starting with the Dec. 2, 2006, issue—the beginning of the chart year—through the March 31, 2007, issue.

Recaps for Top Latin Albums are based on sales information compiled by Nielsen Sound-Scan. Recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen BDS.

Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

WISIN & YANDEL

Hot Latin Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- **WISIN & YANDEL** (1) Machete
 - (1) WY/Machete
 - (1) CFEE/Urban Box Office
 - (1) VI/Machete
 - (1) Roc-La-Familia/Machete/Def Jam/IDJMG
 - (1) Mas Flow/Machete
- 2 MANA (3) Warner Latina
- 3 RICKY MARTIN (2) Sony BMG Norte
- 4 HECTOR "EL FATHER" (1) VI/Machete (1) Roc-La-Familia/Machete/Def Jam/ IDJMG (1) Mas Flow/Machete
- 5 RAKIM & KEN-Y (2) Pina/Universal Latino (1) Sony BMG Norte
- 6 RBD (2) EMI Televisa
- 7 MARCO ANTONIO SOLIS (1) Fonovisa
- 8 LOS RIELEROS DEL NORTE (1) Fonovisa
- 9 XTREME (1) La Calle/Univision
- 10 ALEJANDRO SANZ (2) Warner Latina

Hot Latin Songs Imprints

Pos. IMPRINT (No. Charted Titles

- SONY BMG NORTE (19)
- 2 EMITELEVISA (16)
- 3 FONOVISA (9)
- 4 WARNER LATINA (5)
- 5 DISA (9)

Hot Latin Songs Labels

Pos. LABEL (No. Charted Titles

- SONY BMG NORTE (21)
- 2 EMITELEVISA (16)
- 3 UNIVERSAL LATINO (71)
- 4 MACHETE (8)
- 5 FONOVISA (9)

Hot Latin Songs

Pos. TITLE -Artist Imprint/Laber

- TU RECUERDO Ricky Martin Featuring

 La Mari De Chambao Y Tommy

 Torres-Sony BMG Norte
- 2 BENDITA TU LUZ Mana-Warner Latina
- 3 PAM PAM Wisin & Yandel-Machete
- 4 SOLA Hector "El Father"-VI/Machete
- 5 ANTES DE QUE TE VAYAS Marco Antonio Solis-Fonovisa
- 6 DIME QUIEN ES Los Rieleros Del Norte-Fonovisa
- 7 SER O PARECER RBD-EMI Televisa
- 8 SHORTY SHORTY Xtreme-La Calle/Univision
- 9 DIME (TELL ME) Pitbull Featuring Ken-Y-Famous Artists/TVT
- 10 PEGAO Wisin & Yandel Featuring Los Vagueros-WY/Machete
- 11 I WANNA LOVE YOU Akon Featuring Snoop Dogg-Konvict/Upfront/SRC/ Universal Motown
- 12 TU AMOR Luis Fonsi-Universal Latino
- 13 INVIERNO Reik-Sony BMG Norte
- 14 ESE Conjunto Primavera-Fonovisa15 IRREEMPLAZABLE Beyonce-Columbia
- **16 SITU NO ESTAS** *Sin Bandera-*Sony BMG Norte
- 17 ME MATAS Rakim & Ken-Y-Pina/Universal Latino
- **18 ME MUERO** *La 5A Estacion*–Sony BMG Norte
- **19 CHIQUILLA** A.B. Quintanilla III Presents Kumbia All Starz-EMI Televisa
- 20 MAS ALLA DEL SOL Joan Sebastian-Musart/Balboa

continued on >>pLM32



LM30 | BILLBOARD | APRIL 28, 2007

The morale you raise the most may just be your own.

Experience the greatest audience in the world on a USO Celebrity Tour. Call Bernie Rone at 703-908-6480.





LATIN MUSIC CONFERENCE AWARDS

Top Latin Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 RBD (4) FMI Televisa
- 2 VALENTIN ELIZALDE (4) Universal Latino (1) Cintas Acuario (1) Venemusic/Sony BMG Norte (1) BCI Latino/BCI
- MARCO ANTONIO SOLIS (3) Fonovisa/UG
- 4 LOS BUKIS (4) Fonovisa/UG
- AVENTURA (2) Premium Latin/Sony BMG
- 6 MANA (1) Warner Latina
- LUIS MIGUEL (1) Warner Latina
- RICKY MARTIN (1) Sony BMG Norte
- ANA GABRIEL (2) Sony BMG Norte
- 10 RAKIM & KEN-Y (1) Pina/Universal Latino (1) Pina/Pr/Universal Latino

Top Latin Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- UNIVERSAL (85)
- 2 SONY BMG (34)
- EMM (14)
- 4 WFA (6)
- 5 INDEPENDENTS (10)

Top Latin Album Imprints

- 1 SONY BMG NORTE (22)
- 2 EMITELEVISA (13)
- 3 FONOVISA (23)
- 4 UNIVERSAL LATINO (8)
- WARNER LATINA (4)

Top Latin Album Labels

- 1 SONY BMG NORTE (31)
- 2 UNIVISION MUSIC GROUP (42)
- 3 EMITELEVISA (13)
- 4 UNIVERSAL LATINO (20)
- 5 MACHETE (8)

Top Latin Albums

Pos. TITLE -Artist /mprint/Labe/

- CELESTIAL RBD-EMI Televisa
- 2 NOW LATINO 2 Various Artists-Sony BMG Strategic Marketing Group/ EMI/Universal/Universal Latino
- AMAR ES COMBATIR Mana-Warner Latina
- **NAVIDADES LUIS MIGUEL Luis** Miguel-Warner Latina
- RICKY MARTIN: MTV UNPLUGGED Ricky Martin-Sony BMG Norte
- WY RECORDS PRESENTS: LOS VAQUEROS Various Artists-WY/Machete





- **VENCEDOR** Valentin Elizalde-Universal Latino
- 8 K.O.B.: LIVE Aventura-Premium Latin/Sonv BMG Norte
- KING OF KINGS Don Omar-VI/Machete
- 10 FROM KUMBIA KINGS TO KUMBIA ALL STAR? A.B. Quintanilla III Presents Kumbia All Starz-EMI Televisa
- 11 TROZOS DE MI ALMA 2 Marco Antonio Solis-Fonovisa/UG
- 12 THE BAD BOY Hector "FI Father '-VI/Machete
- 13 PA'L MJNDO Wisin & Yandel-Machete
- 14 LOBO DOMESTICADO Valentin Elizalde-Universal Latino
- 15 LA RENA CANTA A MEXICO Ana Gabrie'-Sony BMG Norte
- 16 RECIO RECIO MIS CREADOREZ Los Creaderez Del Pasito Duraguense De Alfreco Ramirez-Disa
- '7 MAS FLOW: LOS BENJAMINS Luny Tunes & Tain:~Mas Flow/Machete
- 8 EL TREN DE LOS MOMENTOS Alejandro Sanz-Warner Latina
- '9 CONGUISTANDO CORAZONES K-Paz De La Sierra-Disa
- 20 LA TRAGEDIA DEL VAQUERO Vicente Fernandez-Sony BMG Norte



EVERTTHING IS BIGGER IN TEJAS!





Angelo Medina Enterprises







APRIL 23-26, 2007 INTERCONTINENTAL MIAMI

Sunday, Mpril 22

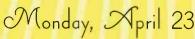
CHAKRA, 1501 Collins Avenue, Miami Beach THE OFFICIAL PRE-PARTY TO THE 2007 BILLBOARD LATIN MUSIC CONFERENCE AND AWARDS

PRESENTED BY STREETLEVEL ENTERPRISE & CONCIERTOS AMERICA PERFORMANCES BY:









CHAKRA, 1501 Collins Avenue, Miami Beach PRE-CONFERENCE PARTY



Billboard Latino presents DADDY YANKEE On Fuego Radio Show Live SPONSORED BY SWA, ORBITS AND U.S. NAVY

Tuesday, April 24

Grand Ballroom Foyer, Second Level REGISTRATION &

HEINEKEN LISTENING LOUNGE

Enjoy a premium and comfortable space to kick back and relax while listening to music from Billboard Latin Music Award finalists.

Dodge Interactive Lounge Verizon MTV Tr3s **Batanga Internet Lounge** and more!

Get your STARBUCKS coffee Bags sponsored by TARGET Badges sponsored by SESAC Lanyards sponsored by CMN iTunes Latino music sampler download card

CONFERENCE SESSIONS

9:15am-9:30am

OPENING GREETING

Leila Cobo, Exec. Director of Latin Content/ Programming, Billboard

9:30am-10:30am

SURFING FOR PROFIT

Utilizing the Internet as a marketing and

revenue- generating tool.

MODERATOR: Leila Cobo, Executive Director of Content/Programming for Latin Music and Entertainment, Billboard

Demian Bellumio, Pres., Hoodiny Entertainment/elhood.com Fernando Espuelas, CEO/Chairman, Voy LLC Travis Katz, SVP & GM, FIM International

10:45am-11:45am

ASCAP PRESENTS BIG SCREEN, LITTLE SCREEN

Diego Prusky, Principal, In-Style! Software Rafael Urbina, CEO, Batanga

Find out how to get your music on film, ads

MODERATOR: Michael Todd, Sr. Director, Film & TV SPEAKERS:

Tomas Cookman, President, Nacional Records
Osvaldo Feliu, Esq., Director of Licensing & Music
Supervision for Hispanic Market, Production Advisors, Inc.
Margaret Guerra Rogers, VP of Music Affairs, Telemundo Network Group/Indep. Music Supervisor Andres Levin, Artist/ Film Composer/Record Producer

BREAKING THE DIGITAL FRONTIER

Following years of slow growth, Latin digital sales finally begin to take off.

MODERATOR: Geoff Mayfield, Director of Charles/Sr.

SPEAKERS:

Federico Baptista, Product Manager of Latin Music, The Orchard Skander Goucha, Director, Digital Media, Universal

Music Latino
Rich Masio, Sr. Dir., Content Acquisition & Client

Relations, Ioda Vai Valdez, Head of Latin Division, Avatar Records

12:45pm-2:00pm

RIAA PANEL AND LUNCH

SPONSORED BY THE RECORDING INDUSTRY ASSOCIATION OF AMERICA

State of the industry-physical and digital market, the economic impact of piracy & strategy under current conditions.

MODERATOR: Leila Cobo, Executive Director of Latin Content/Programming, Billboard SPEAKERS:

Brad Buckles, EVP, RIAA, Anti-Piracy
John Echevarria, President, Universal Music Latino
Eddie Fernandez, SVP, Universal Music Publishing Group
Mitch Glazier, EVP Government & Industry Relations, RIAA
Raul Vazquez, Regional Director, IFPI Latin America Iñigo Zabala, President, Warner Music Latina

2:30pm-3:30pm

PLAY MY TUNE

SPONSORED BY NIELSEN BDS/ NIELSEN SOUNDSCAN

In a world of changing radio formats and mediums, new artists get a new chance to be heard on the airwaves.

Top programmers tell you how.

CO-MODERATORS: Leila Cobo, Executive Director of Latin Content/Programming, Billboard

Jackie Madrigal, Latin Formats Editor, Radio & Records SPEAKERS:

Juan D. Gonzalez, PD, WKKB-Latina 100.3 FM. Rhode Island

Tony Hernandez, Pres./CEO, Latino Broadcasting Co. Jesús Salas, Senior PD Latin Channels, XM Satellite Radio Frank Walsh, PD, Mega 94.9 Miami

3:45pm-4:45pm

THE ART OF THE TOUR

SPONSORED BY MORGAN RENEE ENTERTAINMENT

Managers, promoters, sponsors, and venue professionals say it all in this roundtable discussion. MODERATOR: Ayala Ben-Yehuda, Latin Corresp., Billboard

Dee Aguirre, Chief Operating Officer, Roptus, Inc. Ayelet Corona, Owner/Part., Corona Jones Entertainment Larry Gold, Owner/Creative Director, S.O.B.'s Larry Harlow, Artist Jorge Naranjo, President, Cardenas Marketing Network

Michel Vega, VP/Head of Latin Music, William Morris
Agency, LLC

5:00nm-6:00nm

WHAT TEENS WANT

SPONSOR ADDRESS BY ALEX PELS, GM, MUN2 Our most popular panel returns for an encore as a group of Latin teens discuss their musical preferences and buying habits with our attendees.

Bayfront Ballroom, First Floor WELCOME COCKTAIL RECEPTION PERFORMANCES BY











1334 Washington Avenue, South Beach SHOWCASES AT

MACARENA RESTAURANT

PERFORMANCES BY

Bletzung Marger Black: Guayaba Rayito Marger "MG" Wednesday, April 25

THE HOTTEST

Grand Ballroom Foyer, Second Level REGISTRATION & HEINEKEN LISTENING LOUNGE

DIAL M FOR MUSIC

How mobile has become the biggest revenue growth area for Latin music in the U.S. & beyond. MODERATOR: Alfonso Perez-Soto, Director of New Media for US, Hispanic Market & Latin America, Music Latin America SPEAKERS:

José Guilherme Novaes, Multimidia Bussiness Manager, Ditetoria Segmento

Manager, Ditetoria Segmento
Premium Vivo
Marcus Owenby, Director of Hispanic Marketing
Operations, AT&T Mobility
Edwin Prado, Business Manager, Prado Law Office
Seth A. Schachner, VP, Digital Business Latin America,

BMI PRESENTS

HOW I WROTE THAT SONG

Top songwriters pick up their instruments and walk us through their inspirational process MODERATOR: Delia Orjuela, VP of Latin Music, BMI









12:00pm-1:00pm

RAP, RHYTHM & REGGAETON ALL-STAR PANEL

SPONSORED BY MTV TR3s
It's artists-only in this inside look at the growing urban sound of Latin music













Chopin Ballroom, Second Level LUNCHEON SHOWCASE

SPONSORED BY U.S. ARMED FORCES LIVE PERFORMANCES BY















TITLE SPONSOR





IN ASSOCIATION













CORPORATE SPONSORS















WEEK IN LATIN MUSIC

Download a free 10-song music Sampler from iTUNES LATINO

GIVE ME THE COVER!

SPONSORED BY REGGAETON WEAR What kind of press is your act getting? Our panel of marquee journalists. TV producers and publicists give the inside scoop on what gets ink and what gets heat.

MODERATOR: Tamara Conniff, Executive Editor/

ate Publisher, Billboard SPEAKERS:

Cantor Navas, Latin & World Music Programmer

Fifi Castany, Editor in Chief, Ocean Drive en Español Felix Castillo, President, Frontera Visual Alba Eagan, Partner, League of Their Olyn John Reilly, VP, Rogers & Cowan Celeste Rodas Juarez, President, Asociación Latina

de Periodistas de Entretenimiento

4:00pm-5:15pm THE BILLBOARD HIIW A&D

JUANES

Director of Latin Content/ Programming, Billboard

PRESENTED BY HEINEKEN



5:30pm-7:G0pm

HEINEKEN HAPPY HOUR & "WE HEAR THE FUTURE" "ESCUCHAMOS EL FUTURO"

Artist Showcase & Competition













HEINEKEN ESTRELLA WINNERS FROM

Leila Cobo, Exec. Dir. of Latin Content/ Programming, Billboard Walter Kolm, SVP, Marketing/A&R, Universal Jorge Mejia, VP. Latin America & US Latin, Sony,

ATV Music Pub.

Jorge Pino, VF. Venevision International Coti Sorokin, Artist, Universal Music Group Chelina Vargas, Music Programmer, iTunes Latino

Yuca Lounge (501 Lincoln Road, South Beach) ASCAP ACOUSTIC SHOWCASE

ASCAP showcases some of its top songwriters in an intimate setting. PERFORMANCES BY:









The Fifth Nightclub 1045 5th Street at Lennox, Miami Beach THE BILLBOARD BASH

SPONSORED BY VERIZON

The official pre-awards show party with presentations and performances by 2007 Billboard Latin Music Awards finalists including









HOSTED BY: ADRIANA CATAÑO

1334 Washington Avenue, South Beach SHOWCASES AT

MACARENA RESTAURANT PERFORMANCES BY DEL CASTILLO AND:









Thursday, April 26

Grand Ballroom Foyer, Second Level REGISTRATION & LAST CHANCE FOR TICKET PICK-UP



BONUS PROGRAMMING! VOZ LATINA:

MESSAGING, MEDIA, MARKETING

Strategies to Reach Hispanics for Entertainment, Retail, Mobile & Online Marketers. Hosted by Adweek's Marketing y Medios, Adweek, Brandweek and Mediaweek.

PRESENTED BY CITYREACH LATINO

Grand Ballroom - Second Level REGISTRATION & EXHIBITS

CONTINENTAL BREAKFAST SPONSORED BY

WELCOME ADDRESS

Nancy Ayala, Editor, Adweek's Marketing y Medios Terri E. Simpson, President & CEO. CityReach Latino

MAXIMIZING YOUR ENDORSEMENTS AND PARTNERSHIPS WITH HISPANIC CELEBRITIES

Aligning your product with the appropriate Hispanic celebrity will ensure cultural significance so your brand becomes better defined and more profitable. The bond between fan and star-what will prove beneficial for your product?

MODERATOR: Jacqueline Hernandez-Fallous,

Danna Garcia, Actress and Singer Stephanie Rinaldi, Vice President, Multi-Ethnic Marketing & Promotions, Maybelline New York-Garnier Daniel Villarroel, Director, Multi-Ethnic Marketing, Maybelline New York-Garnier

9:30am-10:10am

DIFFERENTIATING HISPANIC CONSUMERS FROM THE GENERAL MARKET: THE LATINO FILTER

Using lifestyle and cultural relevance to segment the market, MTV Tr3s' sweet spot is the 12-24 demographic. It connects today's Hispanic youth to the most hip, cool and relevant entertainment brands. Get the inside story on the launch of MTV Tr3s and its successes and milestones SPEAKERS:

Lucia Ballas-Traynor, SVP & General Manager, MTV Tr3s Gonzalo Perez, Director, Multicultural Research and Consumer Insights, MTV Networks

10:10am-10:40am

NETWORKING BREAK SPONSORED BY YAHOO! TELEMUNDO

10:40am-11:20am

HISPANIC CONSUMERS IN THE MULTICULTURAL MARKETING EQUATION

LANGUAGE LINE SERVICES

How does the Hispanic population compare with African Americans, Asians and non Hispanic Whites? Attitudes about marketing, advertising and branding, trends in category expenditures, media usage and social networks will be analyzed

Felipe Korzenny, Ph.D., Professor and Director of the Center for Hispanic Marketing Communica Florida State University and Cheskin Co-Founder

11:20am-11:30am

MOBILE MEETS OUT-OF-HOME

SPONSORED BY CITYREACH LATING It's all about the messaging, how it's delivered, the technology platform and, most importantly, what the consumer is getting out of the interaction. Moreover, it's important to define what the advertiser is getting out of running the campaign and how it's working into a larger CRM solution to maximize advertising dollars.

SPEAKER:

Marc Malovany, Managing Director, ALCANCE - US Hispanic

11:30am-12:10nm

AGENCY CREATIVE PANEL

Hispanic consumers are a strong, yet diverse group, and reaching them through traditional advertising as well as new media is an ongoing challenge. Leading creative directors discuss what ad campaigns work and which don't. MODERATOR: Nancy Ayata, Editor, Adweek's

SPEAKERS:

Sergio Alcocer, President/Chief Creative Officer, LatinWorks
Thomas Schimoler, Creat ve Dur. The Vidal Partnership
Carlos Tornell. Creative Director, OLE



Produced & Broadcast by



7:00pm

The BankUnited Center 1245 Dauer Drive, Coral Gables





















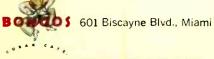






Plus: EL GRAN COMBO DE PUERTO RICO
LOS HOROSCOPOS DE DURANGO





TICKETS ARE REQUIRED FOR ADMITTANCE TO THE AWARDS SHOW. INVITATIONS ARE REQUIRED FOR ENTRY TO THE AFTER PARTY. THERE WILL BE NO EXCEPTIONS.

Register Today!

General Info: 646.654.4660 Registration: 646.654.4643 Sponsorships: 973.746.2520 www.BillboardEvents.com





































Amor a Primera Probada

DESCUBRE LO DELICIOSO



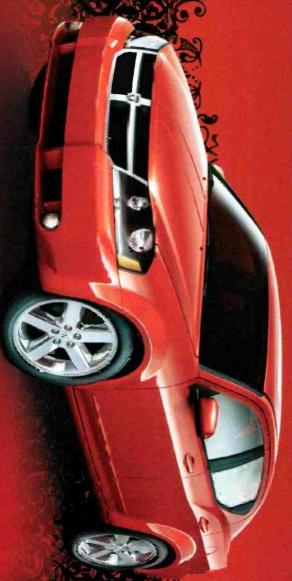


heinekenlight.com/espanol
Disfruta Heineken Light Responsablemente.









EL NUEVO DODGE AVENGER DEL 2008 Verás que te conmueve. Verás que te atrapa. Verás que te hace sentir. Eso se llama pasión. Alinque ahora tiene otro nombre: Avenger. Súbete y cambia el paso. Motor de 235 caballos de fuerza. Portavasos termo-refrigerador. Sistema de info-entretenimiento MyGIG¹⁴ de 20 GB con navegación por voz*. Desde solo \$18,895[†].

AVENGER

*Reproductor aprimal de NKA MyGIG intogrado no disponibla on todos los estados. Fara más detalles, visita ta cuncestamento. ** **Como se muestra \$25,665. MSRPs no incluyen impuestos.

Dodge es una marca registrada de DaimlerChrysler Corporation.





MAGEENTERTAINMENT

CONGRATULATES THE BILLBOARD LATIN MUSIC AWARDS OOT FINALSTS



CD FEATURING

Maná

Latin Pop Airplay Song Of The Year, Duo Or Group

Yuridia

Latin Pop Album Of The Year, Female Latin Pop Album Of The Year, New Artist

Ana Gabriel

Latin Pop Album Of The Year, Female

Julieta Venegas

Latin Pop Album Of The Year, Female

Tito El Bambino

Reggaeton Song Of The Year

Don Omar

Top Latin Albums Artist Of The Year Reggaeton Album Of The Year

Wisin & Yandel

Hot Latin Songs Artist Of The Year

Xtreme

Tropical Album Of The Year, Duo Or Group

Fonseca

Tropical Album of The Year, New Artist Latin Pop Airplay Song Of The Year, Male

Andy Montañez Tropical Album Of The Year, Male

Marlon

Tropical Airplay Song Of The Year, New Artist

Gilberto Santa Rosa

Tropical Album Of The Year, Male

Victor Manuelle

Tropical Album Of The Year, Male

Michael Stuart

Tropical Album Of The Year, Male





FELICIDADES A TODOS LOS FINALISTAS Y GANADORES



Billocic DE LA MUSICA LATINA

VEN A VIVIR LA FIESTA DESPUÉS DE LA ENTREGA

Reventón Billboard. VI.P.

28 DE ABRIL 9PM/8PM C



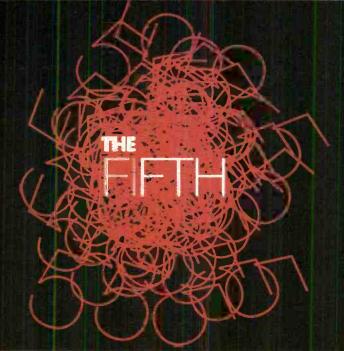




The Fifth, a beautiful and sophisticated venue delivering unparal eled service.

A lav sh alternative for those with discerning taste located at the entrance to South Beach.

Available for private and corporate events. contact Gerry Kelly 305 538 9898 or gerrykelly@thefifth.com









1045 fifth street, miami beach florida 33139 305.535.9898 the ifth.com



NEW YORK

MIAMI

LOS ANGELES

















SBS TOWER • 2601 SOUTH BAYSHORE DRIVE, PH II, COCONUT GROVE, FLORIDA 33133 • NASDAQ SYMBOL-SBSA

TALENT RESULTS



SAN FRANCISCO

PUERTO RICO

PUERTO RICO

PUERTO RICO

PUERTO RICO

MIAMI

GLOBAL













WWW.SFANISHBROADCASTING.COM • FOR SALES AND SYNDICATION INFORMATION PLEASE CONTACT MARKO RADLOVIC (305)441-6901







Congratulations

Billboard Latin Awards

BANDA PEQUEÑOS MUSICAL

LOS TIGRES DEL NORTE

BELANOVA

CALLE 13

PEPE AGUILAR

ELIANE ELIAS

LIMI-T Z1

NESTOR TORRES

UNIVERSAL-MUSICA UNICA

JULIETA VENEGAS (SGAE)

ALEGRES DE LA SIERRA EL CHAPO DE SINALOA

CHELO NELY

THALIA

THE BLACK EYED PEAS

JUANES

EMI BLACKWOOD

XTREME

A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS"

DUELO

GRACIELA BELTRAN

CACHORRO LOPEZ

MARCOS WITT

02 A 402









CONJUNTO PRIMARERA



Black Rebel Motorcycle Club returns to rock no



Country star Tills'
impressive indie album



DYNAMIC DUDAMEL The L.A. Philharmonic's young new conductor



STILL GO-GO-ING Chuck Brown busts loose once again



Christian label helps Habitat for Humanity

34



fter two years of touring a support of her 2004 album "Let It Die," Canadian singer, songwriter Leslie Feist realized she had really just been making 'baby steps toward an undetermined future.

So rather than commit to a lengthy recording process, she roped in a few key collaborators and her touring band and assembled "The Reminder" in less than a week's worth of sessions at a rented home outside Faris. The new album arrives May 1 in the United States via Cherrytree/Interscope. Arts & Crafts issued the record April 23 in Canada, while Polytics France will handle it international y.

"We often had people playing instruments

they hadn't come to play," Feist says with a proud grin over scrambled eggs ard orange juice at a rendy downtown New York hotel "Every time semeone said, Why?,' the answer would be, Why not?' There was a mass hypnosis that octurred when we played the songs over and over."

That attitude has helped the honey-voiced Feis-build a sizable following in the States and abroad since "Let It Die," which blended luxuriant pop originals like "Mushaboom" and "One Everling" with chilled out Bee Gees and Ron Sexsmith covers. The album has sold 116,000 copies in the States, according to Nielsen SoundScan, and substantially more abroad, according to Therrytree presiden Martin Kierszenbaum.

www.americanradiohistory.com

"There were certain intervals, or tempos, that were worn in, so I kept wanting to Ekip Ever and refine those places I hadn't gone yet," Feist says of her songwriting approach this time around. "People often write what they know they'll be able to sing, but what I loved about singing covers was that my voice ended up doing things it would never naturally dc.'

In tandem with longtime associates Gonzales and Dominic "Mocky" Salole, Feist was able to crystallize the "lo-fi, lowboow so and" she had been hearing in her head for mcr.ths Indeed, "The Reminder" places the artist in a wide array of sonic environments, from the girl-and-herguitar vibe of opener "So Sorry," "Intuit on" and

"The Park" to the pounding, piano-led blog favorite "My Moon My Ma 1" and the frenetic singalong "Sea Lion Woman."

"Something that was new for me was trying not to use headphones," says Feist, who is also a key member of Torontc rock collective Broken Social Scene. "We tried to do as few overdubs as possible. We'd do what we'd call 'town hall,' which was everybody around one mic singing all at once. I wanted it to sound a bi- like a congregation."

Kierszenbaum savs a staggered promotional scheme helped "Let I⁻ Di€" gradually build steam, but there will be a more concerted push for "The Reminder" at the outset, including a May 8 appearance on "The Tonight Show With Jay Leno." "Starbucks reached out to us and wanted to carry this record right off the bat," he says. "Last time, we'd have a TV appearance, and then not have another until two months later. This time, we're primed for maximum impact.

Last time arounc, Feist signed off on a few synch deals, including a Lacoste fragrance commercial in the United kingdom and an HSBC Bank TV ad campaign in the States that utilized "Gatekeeper." Moving forward, "Feist is receptive to that avenue of exposure but won't compromise her mus.c," Kierszenbaum says. "Several ad agencies and music supervisors have called about [the] new album but we haven't yet decided on a specific synch."

Starting last month, Cherrytree has been sending e-blasts to fans featuring behind-thescene glimpses of the recording sessions and snippets from the album artwork, which follows Feist's "very specific artistic vision." The label also virally released a sort of EPK with snippets of journalists discussing Feist in a variety of languages and commissioned videos from noted director Patrick Laughters for "My Moon My Man" and "1 2 3 4."

And despite the bery of labels involved in bringing "The Reminder" to market worldwide, all parties are working like "a collective team," according to Kierszenbaum. "Plus, Leslie is really inclusive," he says. "She has been able to evolve her art with Ls. Sne says Cherrytree is like a mom-and-pop shep inside a department store."

Feist is already back on the road, having hit major European cities earlier this month in advance of a Canadian tour and a June run through the States, which includes a stop at Bonnaroo. But she's pacing herse f a little better this time out. "In July, I'll be ready to just rent a cabin by a lake somewhere," she says.

LATEST BUZZ

>>>CROW'S NEST

Sheryl Crow promises the unexpected on her next studio album, which will reportedly have more of a country slant than past efforts. "People will be very surprised," she says. "I'm working with some very interesting people." The as-vet-untitled set is due out before Christmas via A&M/Interscope. "There's a song on there I'm hoping will come out first, which is very environmentally conscious," she adds.

>>>SONGS FOR 'SHREK'

Fergie's cover of Heart's classic "Barracuda" and a duet between Eddie Murphy (as Donkey) and Antonio Banderas (as Puss in Boots) on Sly & the Family Stone's "Thank You (Falettinme Be Mice Elf Again)" lead the soundtrack to "Shrek the Third," due May 15 via Geffen. The DreamWorks film opens three days later in U.S. theaters. The album will also include cuts from Led Zeppelin, Paul McCartney & Wings, Harry Chapin and the Ramones.

>>>LEE TO BE YOU AND ME

Australian singer/ songwriter Ben Lee is at work on his next album, "Ripe," due in September via New West. Mandy Moore guests on the track "Birds and Bees." "Mandy was very sweet and did her best Olivia Newton-John for me," he says. Other contributors include Good Charlotte's Benji Madden, Nickel Creek's Sara Watkins, Tom Petty & the Heartbreakers keyboardist Benmont Tench and members of Rooney.

>>>'NATION' BUILDING

Sonic Youth will release a deluxe edition of its revered 1988 album "Daydream Nation" June 12 via Geffen/UMe. The new version includes a host of bonus tracks and rare photos and will also be available as a four-LP set on the band's own Goofin' Records label. The second disc of the CD set includes live renditions of every track on the studio release. captured at such venues as New York's CBGB and Amsterdam's Paradiso.

Written by Jonathan Cohen.

ROCK BY SUSAN VISAKOWITZ

LOUD AND PROUD

Black Rebel Motorcycle Club Plugs Back In On New RCA Set

"After six months of always pulling back, you just want to slam your fist through a wall," Black Rebel Motorcyle Club's Robert Levon Been savs.

He's explaining how, as he and bandmate Peter Hayes worked on BRMC's third album, "Howl," a mostly restrained country- and folk-tinged affair that radically departed from previous efforts, the duo's pent-up energy rose to a threatening boil

"We burned out on being delicate."

Once known as a garage-meets-shoegazer-meets-psychedelic rock out-fit thanks to its first two Virgin albums, "B.R.M.C." and "Take Them On, On Your Own," BRMC turned its sound on its head with "Howl."

" 'Howl' was definitely a test for the fan base," says Hugh Surratt, senior VP of creative and marketing for RCA, which signed the group after BRMC and Virgin parted ways following "Take Them On."

"But," he adds, "the game plan from

the moment we signed them was that the band was going to come back after 'Howl' with more familiar BRMC sounds."

New album "Baby 81," due May 1 in North America and a day earlier in the United Kingdom and Ireland via Island, delivers. With British-born drummer Nick Jago, who'd quit the band shortly before the split with Virgin, back in the mix, the reconstituted trio returned to its usual business—kicking out the jams.

"'Howl' was written on acoustic guitars mostly in bedrooms, outside of the rock'n'roll world, while a lot of 'Baby' was written on the road, with the whole band," Been says. "It's a completely different outcome because of all that electricity."

The high-volume, guitar-heavy result has RCA gunning for modern rock radio, which virtually abandoned the group last time around.

"We knew the sound of 'Howl' didn't fit on modern rock, and it only got about 1,200 spins," Surratt says. "But in terms of sales, the album still came close to duplicating the success of the first two records."

Indeed, "Howl" has moved 90,000 units, according to Nielsen SoundScan,

about 10,000 less than either of its predecessors. And Surratt expects "Baby 81" to surpass all three of BRMC's previous efforts. "Our promotion team will get airplay on this, and that will drive sales," he says.

RCA senior director of marketing Brad Oldham acknowledges that "the sound of the record leans toward a broader, more mainstream audience" than BRMC's first two, but feels "the aesthetic of the band is still indie. The way they tour, their style—they're still a little bit left of center."

Oldham says college and "taste-maker" stations remain key, and a U.S. headlining tour spanning May and June will see the band sticking with 1,500-to 2,000-capacity theaters. "That's a smart move," Oldham says, "because it's in line with the venues they played last time. It will help create a high-demand situation."

But Been isn't worried about buzz. "A lot of indie bands have that 'too cool for school' attitude and I think they're nitwits," he says. "We've always wanted to fight from the inside out, rather than being cynical from the outside in. It's much more powerful."





KeepingALegacyAlive

Shaila Dúrcal Pays Tribute To Her Late Mother Rocío

One year after the death of **Rocío Dúrcal**, daughter **Shaila** is keeping the revered Spanish singer's memory alive through the release of a musical homage. Within just six weeks of the Feb. 5 Spain release of "Recordando" (EMI Music Mexico), the 12-track album had gone platinum (80,000 units), according to charts compiler Media Control. The set, which comprises 10 reworkings of Rocío's songs (published by BMG Publishing) plus two new works (EMI Music Publishing), entered at No. 1, and moved 2-1-2 in the following weeks. "It is very important that the essence of my mother lives on forever," the 27-year-old artist says. "Recordando" has since been released in Dúrcal's current home Mexico, as well as Colombia and the United States. Rocío died from cancer in March 2006.

"I want young people to know about the legacy of my mother, and for lots of people to listen to her songs," Shaila says. "That's why the album has all kinds of styles—pop, ballads, rancheras." EMI Music Spain product manager **Angel Alonso** says, "This is Shaila's first record in Spain—she had an earlier album in Mexico—and we're very happy that she's made an immediate impact."

Shaila's booking agent/manager is Mexico-based **Alejandro Barrales** at BC Music & Management. —Howell Llewellyn

UTADA'S LIFE: Japanese pop star Utada Hikaru has put her hand up as an early contender for the No. 1 single of 2007. The female vocalist's "Flavor of Life" has been a multiformat smash in Japan, where the Toshiba-EMI track recently finished three weeks at No. 1 on the SoundScan Japan (SSJ) chart after its Feb. 28 release. So far, it has shifted more than 700,000 physical copies, according to the label, and has been certified triple-platinum by the Recording Industry Assn. of Japan. Toshiba-EMI says "Flavor of Life" has sold 5.3 million units, including 300,000 PC-based downloads, 900,000 mobile-based downloads and 3.4 million digital versions—such as master ringtones, "machi-uta" ringback tones and mobile-video ringback tones.

The track, jointly published by Nichion and U3Music, has been used as the theme song to TV drama series "Hana Yori Dang" ("Boys Over Flowers") broadcast on the TBS network.

"The chart performance is especially impressive given that Utada is usually considered an album artist," SSJ GM **Tadashi Takahashi** says. Utada's 1999 debut album, "First Love," is Japan's all-time top-selling album, with total sales to date of more than 9 million, according to Toshiba-EMI.

—Steve McClure





Pam Tillis, On Her Own

Country Star Asserts Her Artistry On First Indie Release

"Major label? I don't need no stinking major label." OK, Pam Tillis didn't appropriate the memorable quote from "The Treasure of Sierra Madre," I did. But the sentiment is there. "You get to a point in your career where you do get tired of vying for the dollars and attention of your label," Tillis says.

During her 25-year-plus career, Tillis has always recorded for majors, but now she's taken matters into her own hands. "We can focus all our energies on this one project and that's awesome," Tillis says of her label, Stellar Cat, which is a joint venture with Nashvillebased Thirty Tigers and is distributed by Sony BMG RED. "What you lack in size and muscle and clout, you make up for in intensity and focus and passion.

"We don't have to sell a million copies to be viable," she adds, sounding a refrain familiar to newly independent artists.

Her first indie record, "Rhinestoned," released April 17, is as impressive a collection as anything she released on a major—perhaps better.

Co-producing with **Gary Nicholson** and **Matt Spicher**, Tillis put together a complete package. "People are concerned with having 10 singles and don't think in terms of an album anymore," she says of today's producers and A&R people. "To me, an album cut is not filler. It's just like when you paint a painting, there has to be stuff in the background. The background sets off the foreground."

There's an artistic advantage to being on an indie, Tillis says. "You don't have to water down your music, you don't have to be all things to all people, you can just be yourself and know that if you like it, there's going to be other people out there that like it, too."

That said, Tillis maintains that her new album is not a radical departure from her successful major label records. "I'm not trying to alienate

my radio fans—I love them. I just want to take them on this journey with me." $\,$

The journey is filled with introspective songs that lean toward past loves and love lost. "Train Without a Whistle" is a cautionary tale of a flyby-night lover, while "The Hard Way," written by Tillis with her brother, Mel Tillis Jr., is an honest look at the failure to learn from mistakes.

"Life Has Sure Changed Us Around," an entertaining romp through a couple's memories of their wilder days ("Our sins were not original, but we gave them our own twist") that was written by Tillis and Nicholson, is a duet with country legend **John Anderson**, with whom, amazingly, she has never recorded before.

"Band in the Window" is a look at the bars and clubs of Nashville's Lower Broadway and the people who play them. "That's the Nashville I'm celebrating," Tillis says. "People who do music for the love of it. When I found that song, the whole album came together in my mind."

Meanwhile, the album's spiritual closer, "Over My Head," is a testament to better days ahead.

In addition to country radio, Tillis' music has been released to the Americana format. "I feel like I'm starting over again," Tillis says happily.

Eventually Tillis would like to reprise "It's All Relative: Tillis Sings Tillis," the album she recorded with her father Mel Tillis, but with a twist—each will produce five sides by the other. Tillis already has a song in mind for her famous stuttering father. "I want Dad to record a version of 'Bad to the Bone,'" she says with a laugh.

Tillis is clearly content with her career and where it stands. "I got to make my mark at radio, and I've got my audience, and I can work, and I can pay my bills, and now I feel like I don't have to hit anybody over the head with my music. I'm just doing my thing. It's all about fun for me right now."



From Los Angeles, An Easter Surprise

Young Conductor Replacing Salonen At Los Angeles Philharmonic

The news arrived hastily at the oddest hour: early on Easter Sunday morning, a time hardly associated with big music industry happenings. What the message contained, however, was even more astonishing.

Not only would Esa-Pekka Salonen, the conductor who has molded the Los Angeles Philharmonic into one of today's most exciting orchestras, step down from his post at the end of the 2008-09 concert season, but his successor, who has signed a five-year contract, is 26-year-old Gustavo Dudamel, a Venezuelan dynamo who until three years ago had never conducted any professional orchestra.

Despite current conductor searches at three major podiums—Chicago,

Philadelphia and the New York Philharmonic—Salonen, 48, isn't leaving to take another music director gig. Instead, he wants to carve out more time for composing

Through representatives, Dudamel declined to be interviewed for this piece, citing scheduling overload. (He has generally been declining interviews since the Los Angeles Times broke the story of his appointment on April 8 and the L.A. Phil issued its official notice that same day.) The young

conductor commented in the press release announcing his appointment, "Almost two years ago, I made my United States debut with the Los Angeles Philharmonic, and from the first moment I stepped onto the stage, I felt a special connection and deep feeling from the players."

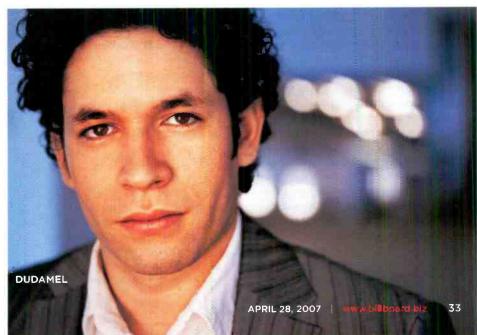
Despite his short professional career, Dudamel has made a big splash thus far. While continuing on as music director of the Simon Bolivar Youth Orchestra in Venezuela and as principal conductor of Sweden's Gothenburg Symphony, Dudamel will conduct 10 weeks of the 2009-10 season as well as summer concerts at the Hollywood Bowl. In the four following years, he will be in Los Angeles for 14 weeks of the season, plus appear with the orchestra at the Hollywood Bowl and on tours.

During an era in which many top American orchestras are regularly assailed for their utter lack of risk-taking when it comes to hiring music directors, the L.A. Phil's news has shaken up the orchestral world. It also leaves the orchestra's recording profile in potential flux. Under Salonen's reign, the Los Angeles orchestra has initiated a highly successful partnership with

Deutsche Grammophon in its digital "DG Concerts" series; their releases thus far have largely featured such 20th-and 21st-century composers as Steve Reich, Arvo Part, Louis Andriessen and Witold Lutoslawski

By stark contrast, Dudamel's own recording career, for which he is coincidentally signed exclusively to Deutsche Grammophon, has so far hewed strongly to tried-and-true crowd pleasers. His first album. a reading of the Beethoven Symphonies Nos. 5 and 7, made with the Simon Bolivar Youth Orchestra, was issued in September; his next recording, which will be Mahler's Fifth Symphony, is slated for release later this year. It's calling-card repertoire that is in large part geared toward introducing the vouthful Dudamel to an international audience (though, undoubtedly, his name is far more familiar now to many classical listeners than it was a few short weeks ago).

Nevertheless, the L.A. Phil has a long history of placing its bet on up-and-comers. Zubin Mehta was just 26 as well when he became music director in Los Angeles in 1962, and Salonen himself was only 34 when he assumed the same position in 1992.



THEBILLBOARD REVIEWS

SINGLES

from >>p35

some utterly forgotten. But the 12 tracks on "Ghettoblaster" finally unify his multiple personalities, through the lens of '80s revivalism. With a colorful troupe of collaborators (including best-kept-secret New York band Kudu and hip-hop star Fat Joe) Van Helden taps into the decade's every musical current. There's highdrama New York freestyle ("Still in Love"), jacking Chicago house ("Je T'aime"), first-wave party rap ("This Ain't Hollywood"), total pop indulgence ("Go Crazy"), funky art-rock a la ESG ("Playing House") and unexpected combinations of them all. Van Helden pulls it off with an energetic authenticity that puts the rehashed mash-up craze to shame.-KM

WORLD

IBRAHIM FERRER

Mi Sueño

Producers: Nick Gold Roberto Fonseca

Nonesuch Release Date: April 24

This is the late Ibrahim Ferrer's final album. and he certainly departed with a flourish. The brainstorm that resulted in the "Buena Vista Social Club" album, released in 1997, resurrected Ferrer's career, and he made the most of the opportunity. He was a stylish vocalist, possessed of a wonderfully nuanced interpretive gift, and that gift is very much in evidence on "Mi Sueño." The record features some masterful players, including Orlando "Cachaíto" López, co-producer Roberto Fonseca, the late Rubén González and vocalist Omara Portuondo.

Ferrer's vocals are simply enchanting from opening to finale. "Mi Sueño" ("My Dream") is Ferrer's dream of doing a bolero album come to life. He sings these songs with great poise and a good deal of Latin soul. Particularly choice moments include "Dos Almas." "Copla Guajira," the duet "Quizás, Quizás," with Portuondo, and "Convergencia."-PVV

MARTIRIO

Primavera en Nueva York Producer: Nat Chediak Calle 54

Release Date: April 17

Spanish vocalist Martirio tracked this collection of boleros in May 2006 at Avatar Studios in New York, so the title ("Spring in New York") is more literal than one might imagine. Flanked by heavyhitters like Dafnis Prieto and Paquito D'Rivera, Martirio's performance is positively elegant. She can sing everything from flamenco to pop, and sing it beautifully, so it's no surprise that she has her way with the bolero. The genre is the stuff of romance, while the arrangements flirt quite successfully with jazz. The combination elicits a vibe that's at once urbane and sultry. Highlights include "No Pueda Callar." "Son Cosas Que Pasan" "Primera Iluvia," though in truth every track is golden.-PVV

Additional reviews at billboard.com:

- The Hold Steady, "Live at
- Fingerprints" (Indie store exclusive
- Bireli Lagrene,
 "Djangology" and "To Bi
 or Not to Bi" (Dreyfus)

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Mariel Concepcion, Hillary Crosley, Gary Graff, Stephanie Horst, Kerri Mason, Dan Ouellette, Michael Paoletta, Mark Sutherland, Chuck Taylor Christa I. Titus, Ken Tucker Philip Van Vleck, Susan Visakowitz

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

LINKIN PARK

Publishers: various

What I've Done (3:27)

Producers: Rick Rubin, Mike Shinoda, Linkin Park

Machine Shop/Warner Bros.

Radio didn't instantly leap on "What I've Done" just because it's been a few minutes since Linkin Park released a new album. If this song is any indication, "Minutes to Midnight" will be another hitfilled juggernaut in the vein of previous sets "Hybrid Theory" and "Meteora." The genius of this track is that it packs a wallop even as it backs off from the heavily produced style of Linkin Park's catalog—minimalism is the key. Piano and programmed drums trade off as the song's focal point, nimbly skipping about. Brad Delson lets his guitar flare only when necessary at the chorus and bridge, while Chester Bennington holds screams in check 'What I've Done" is catchy and memorable. Prepare for airwave saturation.-CLT

NELLY FURTADO

All Good Things (Come to an End) (3:48)

Producers: Timbaland, Nate "Danja" Hills

Writers: N. Furtado. Timbaland, Danja, C. Martin

Publishers: various

Geffen

Nelly Furtado's charttopping "Promiscuous" offered a dubious omen that the Canadian singer/songwriter's "Loose" was merely going to rip off Gwen Stefani's throwaway pop. Psych! Bewitching "Say It Right" renewed faith, with its melodic stamp and now third single "All Good Things (Come to an End)"-which has topped charts in 20 countries—is again adventurous, hip, playful and enduring. Featuring an enlightened lyric ("Pain sets in and I don't cry/I only feel gravity and wonder why") with the track's hypnotic melody featuring contribution from Coldplay's Chris Martin, "Good" lives up to Furtado's 2001 double Grammy Award nods. Our hope is that after this winning release runs its course, Geffen will rerelease "Maneater," still an unparalleled track and a

contender to command top 40. R&B and dance -CT

ALANIS MORISSETTE

My Humps (4:09)

Producer: not listed Writers: W. Adams, D. Payton

Publishers: various MySpace independent video

Alanis Morissette truly knows the definition of ironic. It's hard not to how! over her sniper-sharp parody of "My Humps." What has made the rap-hit-turnedpiano-ballad an Internet sensation is the hysterical video Morissette shot on the fly. Decked out in hottie attire, she shakes her junk with a barely concealed smile as she vamps with a pack of Blues Brothersesque playas. The music for "My Humps" is completely reconstructed, so you don't know what you're in for until you catch the lyric. Morissette's piercing voice gives drivel like "What chu gonna do with all that breast inside that shirt?" a faux depth you never thought possible. We wondered what the Recording Academy was thinking when the Black Eyed Peas won a Grammy Award for this song, so Alanis, thank u for doling out a little justice.-CLT

THE BRAVERY Time Won't Let Me Go

(4:10)

Producer: Brendan O'Brien Writer: S. Endicott

KELLY CLARKSON

Never Again (3:37)

Producers: David Kahne, Jason

Halbert, Jimmy Messer

Writers: K. Clarkson, J. Messer

Publishers: various

Pop's ruling queen Kelly Clarkson marks her anticipated return with rough-and-ready anthem "Never Again." As with 2004-2005 staple "Since U Been Gone," America's sweetheart is mightily pissed off: "I hope the ring you gave to her turns her finger green/I hope when you're in bed with her you think of me." Lip-curling guitars and percussion lurch and lunge alongside Clarkson's uptempo rant, with multiple vocal layers and background echoes adding to the emotional torrent. The first single from upcoming third opus "My December" is guaranteed top 40's unbridled support as she maintains standing as one of the format's few sure things. No. 1 Billboard Hot 100 domination is a given. Great to have one of the best back, albeit in a disarmingly foul mood.-CT

RIHANNA

Umbrella (3.46)

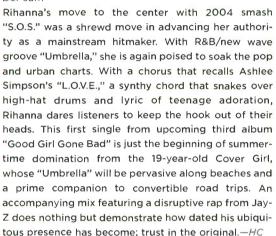
Producer: Christopher "Tricky"

Stewart

Writers: C. Stewart, T. Nash, T. Harrell, S. Carter

Publishers: various

Def Jam



Publisher: not listed

The Bravery's first single from forthcoming sophomore album "The Sun and the Moon" finds the New Yorkbased quintet ironing out dance-rock creases and embracing a simpler downtempo sound. Frontman Sam Endicott wistfully sings of life's regrets and missed opportunities as his throaty vocals soar and crack between synth-infused guitar riffs. While demonstrating maturity, the song lacks the same gusto and innovation prevalent on 2005's self-titled debut, which earned the Bravery comparisons to labelmates the Killers, Nonetheless, with indie-pop flavor and a highschool-anthem vibe "Time" will find a home at modern rock radio and showcase the Braverv's evolving style.-SH

TRIPLE A

SHAWN MULLINS

Find Love (3:54)

Producer: Shawn Mullins

Writer: S. Mullins

Publisher: Roadieodie/Bug,

BMI

Vanguard

Having one signature hit is a blessing and a curse: "You made it! Now work without end to repeat." Shawn Mullins, who catapulted "Lullaby (Rockaby)" to The Billboard Hot 100 top 10 in 1999, found modest success last year with "Beautiful Wreck" at triple A and Americana, spawning promise for upcoming "9th World Pickin' Parlor." "Find Love" is a more likely bid for his mainstream second shot, which skillfully nods to the Chris Isaak or Roy Orbison songbooks, showcasing savory acoustic guitars and a steam engine midtempo beat. Early kudos from Rolling Stone. VH1 and his hometown Atlanta Journal-Constitution point to positive impact. -CT



CÉU SAYS HELLO

>> Brazillan singer/songwriter CéU's self-titled album vaults up The Billboard 200, moving The set, powered by Starbucks Celtic Woman title to be No. 1 on Top World Albums since Aug. 6, 2005.

RING THE BELL

>>The Washington Post's A will 8 story on its experiment posing violinist Joshua Bell as a street musician is the buzz of the blogosphere. Nearly all his albums post sales increases this week, including "Voice of the Violln" which is up 248% (No. 1 on Top Classical Albums No. 13 on Top Heatseekers)



LUCKY SEVEN

highest-charting album on The Billboard 200, as "Mi Tiempo" begins at No. 42 with 17,000. It's also his seventh consecutive top 10 set on Top atin Albums, where it debuts

Over the Counter GEOFF MAYFIELD gmayfield@billboard.com

Post-Easter Dip Less Severe Than It Appears

Everybody calm down.

In a year when album sales have slid more than most analysts and industry insiders anticipated, I beg you not to overreact to this particular week's set of numbers.

Certainly the dip of almost 24% from prior-week sales makes sense. Last issue, reflecting the week ending April 8, included gift-shopping for Easter baskets, while the one that ended April 15 was a non-holiday week. So, no panic there.

The comparison that would be prone to cause more a arm is the 31.6% plunge from the same-week of 2006, yet the explanation remains as simple as the one noted in the previous paragraph.

As stated here last issue, the roving Easter holiday landed on April 16 last year, therefore falling a week later than it did this year. So, again, this issue's comparative-week numbers compare a holiday frame with a non-holiday week.

If you line up Easter 2006 with 2007. the one from this year was only 10% lighter. Yeah, we'd be happier with a smaller Easter-to-Easter miss, or even flat, but a 10% decline certainly alarms less than a gap of more than 30%. You have to remember to compare apples to apples-or in this case, eggs to eggs.

So, how 'bout the fact that "Now 24"

can lead The Billboard 200 with 89,000 copies, the fourth time this year that an album could top the big chart with a sum lower than 90,000. Is that cause for panic?

Hastings Entertainment chief John Marmaduke might cite those lighter numbers as a cue for his ongoing campaign to spread key releases throughout all 12 months.

I also suspect that as music companies grapple with readjusting their business models, the lighter numbers we sometimes see at No. 1 are more a cause for concern than panic.

As digital tracks, ringtones and other mobile phone plays, Internet streaming and other new modes of music delivery continue to evolve, lighter album numbers seem more indicative of an evolution that seems to be moving at a revolutionary pace. Or, to twist a hook from Barry McGuire's anthem, I don't believe we're on the eve of destruction.

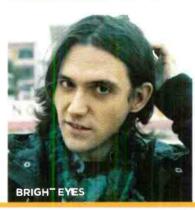
Mind you, I won't play Pollyanna and pretend the 2007 album picture isn't concerning. Even with digital albums growing by 58%, overall album sales are down 17%, a pace accelerated by the 21% decline of CDs.

Certainly album sales hit a wall as soon as the Christmas-selling season ended. But give us the more thoughtful album flow that Marmaduke and other retailers have been begaing for, and the picture might look less dire.

On that score, kudos to Nine Inch Nails and Avril _avigne, whose new albums arrived April 17, rather than the last four months of the year, and to Maroon5 and 50 Cent, whose next sers arrive May 22 and June 19 respectively. After the lopsided 2006 that we lived through, ain't it cool to see Lgh-profile acts target a month earlier than September?

Lavigne should leac the page next issue, while she and NIN could surpass 200,000. The latter pows this week at No. 11 on Top Internet Albums.

QUITE BRIGHTLY: W th record com-



panies pushing any marquis-value releases they had before Easter, the Tuesday aft≥r the holiday carried a light schedule.

Billboard

That and the softness of the post-Easter volume allow indie darling Bright Eves to make the most of its largest sales week to date. "Cassadaga" sells 58,000 copies, according to Nielsen SoundScan, good for No. 4 or The Billboard 200.

Both marks are career bests for Conor Oberst's vehicle "I'm Wide Awake, It's Morning" earnec the previous peaks in 2005 when it opened at No. 10 with 56,000 sold in the same week the band's "Digital Ash In a Digital Urn" started at No. 15 with =6,000.

FOR THE RECORD: Erasure's "I Could Fall in Love With You" was initially identified as an EP, sather than a single. It should have bowed last week at No. 1 on Hot Dance Single Sales and No. 5 on Hot Singles Sales.

Also, a late reprocessing by Nielsen SoundScan put the start of Martina McBride's Waxing Up Laughing" at 138,000 cop es. The album's rank was correct last issue on The Billboard 200 and Top Country Albums, but its total was overstand on the latter page's Between the Bullets.

He Cheats" (Arista) to a new peak on The Billboard Hot 100. The single, which is now part of the class of 2007 instead of 2006, had apparently peaked at No. 16 in its 11th week on the chart. But now, in its 33rd frame, "Cheats" rebounds 22-15. It's the longest journey into the top 15 in Hot 100 history.

ril Lavigne's "Girlfriend" (RCA) also surprises with a new peak position, as it makes a 6-3 move. It's only the seventh chart week for the track, though it ace, it is the second-highest

Read Fred Bronson every week at biliboard.com/fred.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	8,059,000	908,000	16,066,000
Last Week	10,582,000	957,000	16,148,000
Change	-23.8%	-5.1%	-0.5%
This Week Last Year	11,789,000	539,000	10,074,000
Change	-31.6%	68.5%	59.5%

Weekly Album Sales (Million Units)



Year-To-Date

Nimital Tracks			-16.9%
Digital Tracks	164,266,000	250,815,000	52.7%
Store Singles	1,017,000	635,000	-37.6%
Total	328,671,000	387,203,000	17.8%
Albums w/TEA*	179,814,600	160,834,500	-10.2%

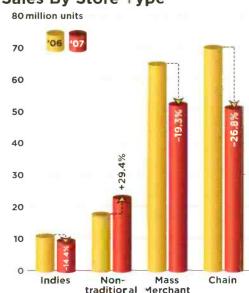


SALES BY ALBUM FORMAT

CD	154,159,000	121,954 000	-20.5%
Digital	8,501,000	13,400,000	57.6%
Cassette	442,000	119,000	-73.7%
Other	286,000	280,000	-15.7%

For week ending April 15, 2007. Figures are rounded. Compiled from a national sample of retail store and rack





APR 28 THE Billboard 200.

WEE WEE	EEKS	ARTIST Titl MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	le THE	PEAK	THIS	IST	WEEK 2 WEED AGO	EEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
3 2 4	30	VARIOUS ARTISTS NOW 2		22				36	THE DED HIMDELIT ADDADATIC
2	J 1997	TIM MCCD ANY			51		9 68	39	VIRGIN 62829 (12,98) ⊕ THE ALMOST
2 1		CURB 78974 (18.98)		112	52	3	9 -	2	T001H & NAIL 52481/VIRGIN (12.98)
5	22	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968 / /UMRG (13.98)	ed 2	2	53	3	6 -	2	STATIC-X REPRISE 101710/WARNER BROS. (15.98) Canniba
T SHOT EBUT	1	BRIGHT EYES SADDLE CREEK 103* (13,98) Cassadag	ga	4	54	4	2 7	3	GOOD CHARLOTTE DAYLIGHT.EPIC 76940 SONY MUSIC (18.98) Good Morning Reviva
-	2	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98) Timbaland Presents Shock Value	те	5	Rock group 55	6	4 47	18	YOUNG JEEZY CORPORATE THUGZ/OEF JAM 007227*/IDJMG (13.98) The Inspiration
6	21	DAUGHTRY	ry 2		with members		NEW	4	THE CLARK SISTERS
69	27	RCA 88860/RMG (18.98) BEYONCE BYDA	ay 3		from Pantera, Nothingface	-		2	GREATEST HEATSEEKER CEU
		MARTINA MCRRIDE	-	67	and Mudvayne			ń	MARQUES HOUSTON
		RCA NASHVILLE 03674 SBN (18.98) WAKING OF CAUGHTT		4	starts with 58 45,000 sold.		8 38		TU.G /UNIVERSAL MOTOWN 007925 UMRG (13 98)
NEW.	Ц	EPIC 07408/SONY MUSIC (18 98)	ah	9	45,000 5010.	4	9 28	4	HICKORY 90019 (18.98)
-	2	ALISON KRAUSS ROUNDER 610555 (17.98) A Hundred Miles Or More: A Collection	on	10	60	7	3 58	11	LILY ALLEN CAPITOL 75466 (12.98) Alright, Still
- :	2	HILARY DUFF HCLLYWOOD 162668 (18.98) ⊕ Dignit	ty		61	6	0 57	19	CIARA LAFACE 03336/ZOMBA (18.98) € Ciara: The Evolution
12	8	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10 98) Back To Blace	ck	1	62	6	9 48	18	GYM CLASS HEROES DECAYDANCE 086/FUELED BY RAMEN [13,98] AS Cruel As School Children
-	2	PAUL WALL SWISHAHOUSE ASYLUM/ATLANTIC 101555 AG (18.98) Get Money Stay Tru	16		63		NEW	1	BLONDE REDHEAD
17	74	CARRIE UNDERWOOD Some Heart	ts 5		64	7	0 44	6	4AD 2717* BEGGARS GROUP (15.98) ARCADE FIRE Neon Bible
		YOUNG BUCK	-					00	THE KILLEDS
3		G-UNIT 008030' INTERSCOPE (13.98)	_		Though he has 65 been a fixture		5 76	28	ISLANO 007026* IDJMG (13.98)
8 (4	VIRGIN 76268* (18.98) +	_		on our dance	8	0 70	52	IMMORTAL 90992, VIRGIN (12.98) ⊕
18	31	JUSTIN TIMBERLAKE JIVE 88062* ZOMBA (18.98) FutureSex/LoveSound	ds 3	1	and electronic 67	5	4 –	2	BLACK SABBATH WARNER BROS. 116668/RHINO (18.98) The Dio Years
16	19	GWEN STEFANI INTERSCOPE 008099 (13.98) The Sweet Escap	ре		lists since 2001, this is his best	5	1 59	35	CHRISTINA AGUILERA RCA 82639/RMG (22.98) Back To Basics
26	28	ROBIN THICKE STAR TRAK 006145*/INTERSCOPE (9.98) The Evolution Of Robin Thick	ce 🔳		sales week ever 69	Г	NEW	1	BROTHER ALI RHYMESAYERS ENTERTAINMENT 0080* (13.98) The Undisputed Truth
23	50	NICKELBACK All The Right Beason	ns 5	100	(11,000) and highest chart 70	6	1 51	47	DIXIE CHICKS Taking The Long Way
19	30	FERGIE The Dutches			Trailer Chart		NEW		COLUMBIA 80739/SONY MUSIC (18.98) ⊕ Taking The Long Way TIESTO Elements Of Life
		I ADDV THE CARLE CITY	_						THREE DAYS CRACE
-	2	JACK/WARNER BROS. (NASHVILLE) 73273/WRN (18.98)	18	16	72	8	3 86	44	JIVE 83504/ZOMBA (18.98)
-	2	ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT Live At Texas Stadium	m		73	6	7 46	11	CELTIC WOMAN MANHATTAN 75110/BLG (18.98) A New Journey
10	3	JENNIFER LOPEZ EPIC 78149/SDNY MUSIC (18.98) Como Ama Una Muje	er	10	74		NEW		FROM AUTUMN TO ASHES VAGRANT 459 (13.98) Holding A Wolf By The Ears
24	25	SOUNDTRACK WALT DISNET 861698 (18.98) Hannah Montan	na 2		76	6	6 13	3	REDMAN DEF JAM 003309/IDJMG (13.98) Red Gone Wild
35	13	CORINNE BAILEY RAE Corinne Bailey Ba	ae 🔳	100	Influential 76	5	7 15	3	LIL' FLIP
-	-	CAPTOL 68361 (12.98) CHEVELLE Vena Ser	ra	12	Family Christian			22	ASYLUM 43269 WARNER BROS. (18.98) SUGARLAND Enjoy The Ride
		HODEST HOUSE		12	chain is selling the album for	0	5 82	23	AARON CHIET
11		EPIC 86139*/SONY BMG (18.98) WE WE'E DEAD DEIOTE THE STIP EVEIT SAIT	_	Щ	\$5, which yields		-ENTRY	5	BRASH 0017 (13.98) Anything Worth Saying
22	5	THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	_		679% jump for 79 the 2005 set.	3	2 -	2	THE ACADEMY IS DECAYDANCE/FUELED BY RAMEN/ATLANTIC 94667/AG (15.98) Sant
37	43	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98) Extreme Behavio	or 2	4	80	3	1 55	14	SOUNDTRACK WALT DISNEY 000117 (18.98) Jump In:
27	9	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/IDJMG (13.98) Infinity On High	jh 💻	1	81	9	8 84	12	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98) Late Night Special
4		MIMS CAPITOL 84824 (12 98) Music Is My Savio	or		82	8	2 74	64	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98) Your Man
40		TAYLOR SWIFT BIG MACHINE 120702 (18.98) Taylor Swit	ift •	19	83	8	1 75	25	MY CHEMICAL ROMANCE REPRISE 44427 WARNER BROS. (18.98) The Black Parade
30	H	NELLY FURTADO	se E		84	12	9 90	21	THE BEATLES
20		MUSIQ SOULCHILD	_		Blonde Redhead				APPLE 79808 CAPITOL (18.98) ⊕
		ATLANT : 10/4(4 AG (18.98)			(No. 63) nabs its best week yet	41		2	ATLANTIC 115516 AG (15 98)
31		BLUE NOTE 74516 BLG (18 98) €	te 2		with 11,000,	89	9 79	28	WIND-UP 13120 (18.98)
14	1	VARIOUS ARTISTS WALT DISNEY 000244 (18.98) Disneymania 5: Music Stars Sing Disney Their Way	y!	14	easily beating 87	7.	4 80	39	RODNEY ATKINS CURB 78945 (18 98) If You're Going Through Hell
25	ī	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98) Rich Bo	ру		the No. 180 peak of 2004's	8	6 85	18	SOUNDTRACK FOX: WARRIER SUNSET/ATLANTIC 83998/AG (18.98) Happy Feet
41	54	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18 98) Me And My Gang	ıg 4		"Misery Is a 89	7	7 78	49	RED HOT CHILI PEPPERS WARNER BROS. 49996⁻ (22.98) ⊕ Stadium Arcadium
9	:	ELTON JOHN Pagikat Many Number One	es	9	Butterfly."	6	5 62		RELIENT K
	7	PACE BRANDI CARLILE The Stee		41			7 60		BABY BOY DA PRINCE
-	NF T	STATE COLUMBIA 00802/SONY MUSIC (11.98)	_	42	"The Steru"			29	KEITH LIDD AN
EW		SONY BMG NORTE 06119 (16.98) WE TIETIPE	_	42	premiered		9 81	2.3	CAPITOL NASHVILLE 77087 (16.98)
29	=	CASABLANCA UNIVERSAL REPUBLIC 008352/UMRG (10.98)		29	during a special 93	93	3 49	6	BAD BOY 101830*/AG (18.98) Greatest Hits
43	34	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98) Continuum	m 📕	2.	April 12 episode of "Grey's	12	2 119	53	BUCKCHERRY ELEVEN SEVEN 001:ATLANTIG (13.98)
н		KINGS OF LEON RCA 03776/RMG (13.98) Because Of The Time:	es	25	Anatomy." That, 95	10	5 92	83	THE PUSSYCAT DOLLS A&M 005374 INTERSCOPE (13.98) PCD
63	39	PINK I'm Not Dead	ıd		plus a Best Buy sale tag, pushes	94	4 72	12	THE SHINS Wincing The Night Away
36		NEIL YOUNG	_		a 15% jump.		4 102	0	LUCINDA WILLIAMS
		REPRISE 43328/WARNER BROS. (18.98) ⊕	-						LOST HIGHWAY 006938* (13.98)
42	b	MCA NASHVILLE 008196/UMGN (13.98)	_		98		25 108	26	BAD BOY 83864/AG (18.98) Press Play
21	E	STEVIE NICKS REPRISE 100365/WARNER BROS. (18.98) Crystal Visions The Very Best Of Stevie Nicks	_	21	99	84	4 -	2	PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)
5 3		THE FRAY EPIC 93931/SONY MUSIC (18.98) ⊕ How To Save A Life	fe 2	14	100	10	99	26	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕ Long Trip Alone
	. 1:7 6 6	JASON ALDEAN 172 BIRDMAN & LIL WAYNE . 148 BOY'S LIKE GIRLS 182 ROONEY CARRINGTON . 101 GARY ALLAN 48 BABY BOY DA PRINCE . 91 REPAINING RENIAMIN 105 IASON MICHAEL	CLUT CLUT CRIM BILLY	CLARK S ICH IE MOB .		*0 .150 1	FLYLE FOUNT THE F THE F	AF . AINS (RATEL RAY .	VANESSA HUDGENS

Billboard HOT 100 ADULT TOP 40. ADULT CONTEMPOR

HOT 100 AIRPLAY...

ı							_	
	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTIC
	0	1	12	#1 DON'T MATTER 4WKS AKON (KONVICT, UPFRONT/SRC/UNIVERSAL MOTOWN)	26	24	12	IF EVERYONE CAR
	2	2	14	THIS IS WHY I'M HOT	27	23	26	IRREPLACEABLE BEYONCE (COLUMBIA)
NAME OF TAXABLE PARTY.	3	4	13	GLAMOROUS FERGIE (NILL LAM A&MINTERSCOPE)	28	26	6	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC V
Section 200	4	3	20	LOST WITHOUT U ROBIN THICKE (STAR TRAK INTERSCOPE)	29	34	5	POP, LOCK & DROI HUEY (HITZ COMMITTEE JIVE
	0	5	13	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/AILANTIC)	30	37	3	MAKES ME WONDS MARDONS (A&M/OCTONE/INTE
	6	7	11	GIVE IT TO ME TIMBALAND (MOSLEY BLACKGROUND/INTERSCOPE)	31	28	†1	WASTED CARRIE UNDERWOOD (ARISTA/
0.0000000000000000000000000000000000000	0	13	6	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT, YUNG JOC (KONVICTI NAPPY BOY, JIVE ZOMBA)	32	45	3	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
2	8	9	9	CUPID'S CHOKEHOLD GYM CLASS HERDES (DECAYDANCE/FUELEO BY RAMEN/ATLANTIC/LAVA)	33	31	30	WAITING ON THE WOR
	9	6	17	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	34	43	4	I TRIED BONE THUGS-N-HARMONY FEAT. AK
	10	14	10	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.L. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	35	315	10	SETTLIN' SUGARLAND (MERCURY)
	O	11	9	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	36	35	9	STAND RASCAL FLATTS (LYRIC STREE
i	12	8	21	SAY IT RIGHT NELLY FURTAGO (MOSLEY/GEFFEN)	37	30	74	GO GETTA YOUNG JEEZY FEAT, R. KELLY (CORE
	13	15	7	LIKE A BOY CIARA (LAFACE ZOMBA)	38	25	18	THROW SOME D'S
	14	10	17	IT'S NOT OVER DAUGHTRY (RCA.RMG)	39	44	11	FACE DOWN THE RED JUMPSUIT APPARATU
	15	12	19	WHAT GOES AROUNDCOMES ARDUND JUSTIN TIMBERLAKE (JIVE, ZOMBA)	40	32	12	LAST DOLLAR (FLY TIM MCGRAW (CURB)
	16	18	14	BUDDY MUSIG SOULCHILO (ATLANTIC)	41	42	8	PLEASE DON'T GO TANK (GOOD GAME/BLACKGR
	17	17	25	YOU LLOYO FEAT, LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	42	55	2	UMBRELLA RIHANNA FEAT, JAY-Z (SRP/DE
	18	16	20	ICE BOX DMARION (T.U.G./COLUMBIA)	43	40	21	POPPIN' CHRIS BROWN FEAT, JAY BIZ (J
	19	19	7	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	44	50	6	GOOD DIRECTION
	20	21	6	U + UR HAND PINK (LAFACE ZOMBA)	45	39	13	BEER IN MEXICO KENNY CHESNEY (BNA)
	3	22	32	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	46	49	8	HIGH MAINTENANG TOBY KEITH (SHOW DOG NASI
	22	20	31	HOW TO SAVE A LIFE THE FRAY (EPIC)	47	38	19	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATL
	23	27	9	2 STEP UNK (BIG OOMP/KOCH)	48	41	17	ANYWAY MARTINA MCBRIDE (RCA NASI
	24	29	8	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	49	€5	3	PARTY LIKE A ROC SHOP BOYZ (ONDE K UNIVER:
	25	33	4	GET IT SHAWTY LLOYD (THE INC LINIVERSAL MOTOWN)	50	46	31	WALK IT OUT UNK (BIG OOMP KOCH)
ı	1.061 #	ations	com	prised of top 40, adult contemporary, R&B/hip-hop, country.	rock go	coul s	r coot	h lazz Latin and Christian fo

	THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL
	26	24	12	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
	27	23	26	IRREPLACEABLE BEYONCE (COLUMBIA)
Ì	28	26	6	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
	29	34	5	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE JIVE ZOMBA)
	30	37	3	MAKES ME WONDER MARDONS (A&M/OCTONE/INTERSCOPE)
	31	28	11	WASTED CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
1	32	45	3	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
	33	31	30	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
	34	43	#	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
	35	315	10	SETTLIN' SUGARLAND (MERCURY)
1	36	35	9	STAND RASCAL FLATTS (LYRIC STREET)
	37	30	74	GO GETTA YOUNG JEEZY FEAT, R. KELLY (CORPORATE THUGZ/OEF JAM/IDJMG)
040	38	25	18	THROW SOME D'S RICH BDY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
	39	44	11	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
	40	32	12	LAST DOLLAR (FLY AWAY) TIM MCGRAW (CURB)
	41	42	8	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
	42	55	2	UMBRELLA RIHANNA FEAT, JAY-Z (SRP/DEF JAM/IOJMG)
	43	40	21	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
				COOR DIRECTIONS

ON THE HOTLINE
PRETTY RICKY (BLUESTAR/ATLANTIC) ANYWAY MARTINA MCBRIDE (RCA NASHVIL PARTY LIKE A ROCK STAR
SHOP BOYZ (ONDER A UNIVERSAL REPUBLIC

MA LA SE TITLE

ARTIST (IMPRINT / PROMUTION LABEL
IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
IRREPLACEABLE
BEYONCE (COLUMBIA)
BEAUTIFUL LIAR
BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
POP. LOCK & DROP IT
HUEY (HITZ COMMITTEE JIVE ZOMBA)
MAKES ME WONDER
MARDON5 (A&M/OCTONE/INTERSCOPE)
WASTED
CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
GIRLFRIEND
AVRIL LAVIGNE (RCA/RMG)
WAITING ON THE WORLD TO CHANGE
JOHN MAYER (AWARE/COLUMBIA)
I TRIED
BONE THUGS N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE) SETTLIN'
SUGARLAND (MERCURY)
STAND
RASCAL FLATTS (LYRIC STREET)
GO GETTA
YOUNG JEEZY FEAT, R. KELLY (CORPORATE THUGZ/OEF JAM/IDJMG)
THROW SOME D'S
RICH BOY FEAT. POLOW OA DON (ZONE 4/INTERSCOPE)
FACE DOWN
THE RED JUMPSUIT APPARATUS (VIRGIN)
LAST DOLLAR (FLY AWAY)
TIM MCGRAW (CURB)
PLEASE DON'T GO
TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
UMBRELLA
RIHANNA FEAT, JAY-Z (SRP/DEF JAM/IOJMG)
POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
GOOD DIRECTIONS
BILLY CURRINGTON (MERCURY)
BEER IN MEXICO
KENNY CHESNEY (BNA)
HIGH MAINTENANCE WOMAN
TOBY KEITH (SHOW DOG NASHVILLE)
ON THE HOTLINE
PRETTY RICKY (BLUESTAR/ATLANTIC)
ANYWAY
MARTINA MCBRIDE (RCA NASHVILLE)
PARTY LIKE A ROCK STAR
SHOP BOYZ (ONDE K UNIVERSAL REPUBLIC)
WALK IT OUT

H			TW.	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
1	1	20	9 WKS DAUGHTRY (RCA RMG)	廿
3	2	17	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	山
3	3	18	SAY IT RIGHT NELLY FURTAGO (MOSLEY/GEFFEN)	山
4	4	14	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
6	5	11	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	廿
6	7	45	CHASING CARS SNOW PATROL (POLYDOR A&M INTERSCOPE)	
0	11	3	MAKES ME WONDER MARDONS (A&M OCTONE INTERSCOPE)	
8	8	44	HOW TO SAVE A LIFE THE FRAY (EPIC)	廿
9	6	21	KEEP HOLDING ON AVRIL LAVIGNE (FDX:RCA:RMS)	廿
10	10	18	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE/RMG)	仚
0	12	12	GRAVITY JOHN MAYER (AWARE/COLUMBIA)	
Œ	15	12	LOOK AFTER YOU THE FRAY (EPIC)	曲
13	14	25	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)	
14	9	23	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE INTERSCOPE)	廿
15	13	43	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE COLUMBIA)	位
16	16	13	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	ф
1	17	22	U + UR HAND PINK (LAFACE/ZOMBA)	仚
10	20	8	BETTER THAN ME HINDER LUNIVERSAL REPUBLIC)	
19	18	16	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY IFUELED BY RAMEN ISLAND IDJM'S)	山
20	19	19	IRREPLACEABLE BEYONCE (COLUMBIA)	由
21	21	14	COLORFUL ROCCO DELUCA & THE BURDEN (IRONWORKS)	
22	30	2	HOME DAUGHTRY (RCA/RMG)	廿
23	22	6	SMILE LILY ALLEN (CAPITOL)	
24	23	7	CUPID'S CHOKEHOLD GYM CLASS HERGES DE LAYDANCE FUELED BY RAMER/ATLANTICLAVA)	
25	24	11	NEW SHOES	
40	24	11	PAOLO NUTINI (ATLANTIC)	

© A		DULT ONTEMPORARY	Th
WEEK	LAST WEEK WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	3	33	WAITING ON THE WORLD TO CHANGE	
2	2	27	CHASING CARS SNOW PATROL (POLYDOR/A&M-INTERSCOPE)	
3	1	26	HOW TO SAVE A LIFE THE FRAY (EPIC)	100
4	4	51	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	位
0	5	28	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)	山
0	7	27	HURT CHRISTINA AGUILERA (RCA/RMG)	
7	6	48	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)	由
8	8	43	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	位
9	9	33	FAR AWAY NICKELBACK (ROADRUNNER ATLANTIC/LAVA)	小
10	10	50	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	位
0	12	13	CHANGE KIMBERLEY LOCKE (CURB/REPRISE)	-
12	13	3	EVERYTHING MICHAEL BUBLE (143/REPRISE)	並
13	11	15	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)	山
14	14	12	RAINCOAT KELLY SWEET (RAZOR & TIE)	
16	17	8	FOOLED AROUND AND FELL IN LOVE ROD STEWART (J RMG)	
16	15	14	IRREPLACEABLE BEYONCE (COLUMBIA)	山
T)	18	11	MY LITTLE GIRL TIM MCGRAW (CURB/REPRISE)	山
18	16	7	NEVER ALONE JIM BRICKMAN FEATURING LADY ANTERELLUM (SLG)	
19	19	8	IT'S NOT OVER DAUGHTRY (RCA/RMG)	
20	21	5	FEBRUARY SONG JOSH GROBAN (143 REPRISE)	山
2	20	10	JUST TO FEEL THAT WAY TAYLOR HICKS (ARISTA/RMG)	山
2	23	4	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)	
23	22	15	OUR COUNTRY JOHN MELLENCAMP (UNIVERSAL REPUBLIC, UME)	Û
24	25	4	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	
25	24	11	SO NOT OVER YOU SIMPLY RED (SIMPLYRED.COM)	

HOT DIGITAL SONGS.

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
0	3	7	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
0	6	12	DON'T MATTER AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)
4	2	15	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
5	5	11	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
6	7	4	BEAUTIFUL LIAR BEYDNCE & SHAKIRA (MUSIC WORLD COLUMBIA)
7	8	8	THIS IS WHY I'M HOT MIMS (CAPITOL)
8	12	7	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT YUNG JOC (KONVICT NAPPY BOY JIVE/ZOMBA)
9	4	2	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
10	13	8	U + UR HAND PINK (LAFACE/ZOMBA)
0	15	12	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
12	9	13	CUPID'S CHOKEHOLD GYM CLASS HERGES MEGAYDANCE IF JELED BY RAMEN/ATLANTIC/LAVA)
13	14	9	GO GETTA YOUNG JEEZY FEAT, R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
1	16	13	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
15	21	31	DEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
16	10	5	WITH LOVE HILARY DUFF (HOLLYWOOD)
V	25	8	LAST NIGHT DIDDY FEAT, KEYSHIA COLE (BAD BOY/ATLANTIC)
18	20	30	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
19	23	6	I'M A FLIRT H. KELLY OR BOW WOW (FEAT T.J. & T-PAIN) (COLUMBIA/,IIVE/ZOMBA)
20	18	21	IT'S NOT OVER DAUGHTRY RCA RMG
20	30	6	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE JIVE 20MBA)
22	17	18	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JUVE/ZOMBA)
23	11	3	LAST DOLLAR (FLY AWAY) TIM MCGRAW (CURB)
24	32	7	HOME DAUGHTRY (RCA/RMG)
2 5	24	8	CANDYMAN CHRISTINA AGUILERA (RCA/RMG)

WEE	WEE	WEE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT
26	19	7	THROW SOME D'S	
	13		RICH BOY FEAT. POLOW DA OON (ZONE 4/INTERSCOPE)	
27	27	22	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	
	24		OVER IT	
28	56	11	KATHARINE MCPHEE (RCA/RMG)	
29	34	4	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	
30	22	13	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL DUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
31	33	5	LIKE A BOY CIARA (LAFAGE ZOMBA)	
32	29	24	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL VIRGIN)	
33	70	2	WE TAKIN' OVER	
		- 5	DJ KHALED FEAT TIL AKON, RICK ROSS, FAT XOE LIL WAYNE BABY (TERROR SQUADXXOCH)	
34	36	27	UNK (BIG DOMP/KOCH)	
35	35	6	2 STEP UNK (BIG OOMP KOCH)	
36	28	25	IRREPLACEABLE BEYONCE (COLUMBIA)	
37	-	1	1 TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
38	31	16	ICE BOX OMARIDN (T.U.G./COLUMBIA)	•
39	38	4	DOE BOY FRESH THREE 6 MAFIA FEAT. CHAMILLIONAIRE (HYPNOTIZE MINDS (COLUMBIA)	
40	39	29	SMACK THAT AKON FEAT. EMINEM (KONVICT/UPFRONT SRC/UNIVERSAL MOTOWIN)	
41	40	28	BOSTON AUGUSTANA (EPIC)	•
42	51	2	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWDOD)	
43	37	30	FERGALICIOUS FERGIE (WILL, I.AM. A&M. INTERSCOPE)	
44	44	4	ROCK YO HIPS CRIME MOB FEAT, LIL SCRAPPY (CRUNK/BME/REPRISE)	
45	41	22	I WANNA LOVE YOU AKON FEAT SNOOP DOGG (KON) ET LE PONT SRC UN JERSAL MOTOWN)	
46	49	5	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	
47	55	2	GET IT SHAWTY LLOYD (THE MIC UNIVERSAL MOTOWN)	
48	50	81	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	
49	42	25	HERE (IN YOUR ARMS) HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	
50	43	9	GRACE KELLY MIKA (CASABLANCA/UNIVERSAL REPUBLIC)	

	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT
1	51	60	6	OUTTA MY SYSTEM BOW WOW FEAT, T-PAIN & JOHNTA AUSTIN (COLUMBIA)	
1	52	-	1	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND IO. NG)	
١	63	52	2	STOLEN OASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	
	64	56	53	HOW TO SAVE A LIFE THE FRAY (EPIC)	2
Ì	55	46	20	KEEP HOLDING ON AVRIL LAVIGNE (FOX RCA RMG)	•
į	56	47	34	SEXYBACK JUSTIN TIMBERLAKE (JEVE/ZOMBA)	2
Ì	57	48	3	TICKS BRAD PAISLEY (ARISTA NASHVILLE)	
	5B	-	1	THE STORY BRANDI CARLILE (COLUMBIA)	
Ì	59	45	27	WE FLY HIGH JIM JONES (KOCH)	
Ì	60	57	6	WASTED CARRIE UNDERWDOO (ARISTA/ARISTA NASHVILLE)	
į	61	54	3	READ MY MIND THE KILLERS (ISLANDIDJMG)	
I	62	72	48	CHASING CARS SNOW PATROL (POLYOOR A&M/INTERSCOPE)	7
ì	63		2	LOST IN THIS MOMENT BIG & RICH (WARNER BROS (NASHVILLE)/WRN)	
Ì	64	62	3	ROCKSTAR NICKELBACK (ROADRUNNER)	
Ì	65		1	EARTH INTRUDERS BJORK (ELEKTRA/ATLANTIC)	
	66	61	20	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)	
1	67	67	17	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)	
	68	***	13	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)	
	69	65	5	LOOK AFTER YOU THE FRAY (EPIC)	
	70	58	8	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	
Ì	71	69	15	PAIN THREE DAYS GRACE (JIVE/ZOMBA)	
	72	64	14	TOP BACK T.I. (GRAND HUSTLE ATLANTIC)	
	73	59	9	SHE'S LIKE THE WIND LUMIDEE FEAT, TONY SUNSHINE (M>1/TVT)	
	74	63	30	WELCOME TO THE BLACK PAPADE MY CHEMICAL ROMANCE (REPRISE)	
	75	-	1	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
0	1	2	WHAT I'VE DONE WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS	台
0	4	13	FOREVER PAPA ROACH (EL TONAL/GEFFEN)	
Ö	3	14	BREATH BREAKING BENJAMIN (HOLLYWOOD)	
4	5	14	DIG INCUBUS (IMMORTAL/EPIC)	☆
6	7	14	LAZY EYE SILVERSUN PICKUPS (DANGERBIRD)	
6	2	9	SURVIVALISM	tir
7	6	26	NINE INCH NAILS (NOTHING INTERSCOPE) FROM YESTERDAY	T
8	9	15	30 SECONDS TO MARS (IMMORTAL/VIRGIN) READ MY MIND	ф
9	8	15	THE KILLERS (ISLAND IDJMG) DASHBOARD	1
(II)	10	20	PRAYER OF THE REFUGEE	th
0	14	7	RISE AGAINST (GEFFEN) HEY THERE DELILAH	☆
12	11	25	PAIN WHITE T'S (HOLLYWOOD)	- ~
13	13	39	THREE DAYS GRACE (JIVE/ZOMBA) FACE DOWN	位
14	12	19	FAMOUS LAST WORDS	中位
	16	11	WELL ENOUGH ALONE	ш
15	-		CHEVELLE (EPIC) STARLIGHT	
16	15	25	MUSE (WARNER BROS) RUBY	巾巾
U	18	11	KAISER CHIEFS (B-UNIQUE/UNIVERSAL MOTOWN) THE MISSING FRAME	_[
18	20	7	AFI (TINY EVALUNTERSCOPE) TIME WON'T LET ME GO	-
19	21	5	THE BRAVERY (ISLANDIIDUMG)	
20	17	25	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)	位
21	19	17	IT'S NOT OVER DAUGHTRY (RCA RMG)	位
22	24	9	PARALYZER FINGER ELEVEN (WIND-UP)	山
23	26	4	THE BIRD AND THE WORM THE USED (REPRISE)	位
2	23	9	ALL THE SAME SICK PUPPIES (RMR VIRGIN)	
25	33	2	HUMP DE BUMP RED HOT CHILI PEPPERS (WARNER BROS.)	位

N Nielsen

Billboard

POP 100 ... TITLE ARTIST (IMPRINT / PROMOTION LABEL) GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGRDU 2 3 13 DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN) THE SWEET ESCAPE GIRLFRIEND A 5 7 AVRIL LAVIGNE (RCA/RMG) GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE) 4. -4 CUPID'S CHOKEHOLD GYMCLASS HEROES (DECAYDANDEPULLED BY RAMENATLANTIC/LAVA) THIS IS WHY I'M HOT 3 20 U + UR HAND 12 21 BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA) 10 1C 21 IT'S NOT OVER WHAT GOES AROUND ... COMES AROUND what gues around ...comes around justin timberlake (JIVE/ZOMBA) 12 21 8 BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT YUNG JOC (KONVICT/NAPPY BDY/JIVE/ZOMBA) 13 13 24 SAY IT RIGHT NELLY FIRITADA LAND TO THE SAY THE SA 15 11 LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC) 14 14 IF EVERYONE CARED NICKELBACK (RDADRIDMED/ATLANTIC) ø NICKELBACK (RDADRUNNER/ATLANTIC/LAVA 16 33 FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN 18 32 BEFORE HE CHEATS CARRIE LINAR RUMAN (APICTAL APPARATUS) 16 WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.) THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC) WITH LOVE 7 6 21 27 10 BETTER THAN ME HOME DAUGHTRY (RCA/RMG) 32 7 26 10 GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG) 25 11 OVER 1T KATHARINE MCPHEE (RCA/RMG) 1'M A FLIRT R. KELLY (20RP) 24 25 11 I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.L. & T.PAIN) (COLUMBIA/JIVE/ZOMBA) ICE BOX OMARION (T.U.G./COLUMBIA) 20 20 27 23 26 IRREPLACEABLE THIS AIN'T A SCENE, IT'S AN ARMS RACE 28 22 17 POP, LOCK & DROP IT CANDYMAN CHRISTINA AGUILERA (RCA/RMG) 30 29 14 BOSTON 34 -28 THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE) 24 3 LAST DOLLAR (FLY AWAY) 31 24 BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG) LIKE A BOY CIARA (LAFACE/ZOMBA) 12 LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE) I WANNA LOVE YOU AKON FEAT SNOOP DOGG (DOWNCT/LIPFRONT/SRC/LINNERSAL MOTOWN) I TRIED 35 24 98 2 BONE THUGS-N-HARMONY FEAT, AKON (FULL SURFACE/INTERSCOPE FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE) SMACK THAT SMACK THAT AVAILABLE EMINEM (KONVCT/UPFRONT/SRC/UNIVERSAL MOTOW AKON FEAT. EMINEM (KONNCTAUPFRONT/S MAKES ME WONDER WALK IT OUT MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN) 38 34 SUMMER LOVE JUSTIN TIMBERLARE (JVE/ZOMBA) SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (M > 1/TVT) BECAUSE OF YOU STOLEN

400			
HIS	AST	VEEKS IN CHT	TITLE ARTIST (IMPRINT PROMICTION LABEL)
51	14	30	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
52	47	7	DOE BOY FRESH
53	65	4	THREE 6 MAFIA FEAT. CHAMILLIONAIRE (HYPNOTIZE MINDS/COLUMB HEY THERE DELILAH
			PLAIN WHITE T'S (HOLLYWOOD) ROCK YO HIPS
54	55	7	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE) TELL ME
55		26	DIODY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
56	45	19	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN
57	66	5	GET IT SHAWTY LLOYD (THE INC /UNIVERSAL MOTOWN)
58	51	20	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)
59		2	THNKS FR TH MMRS FALL OUT BDY (FUELED BY RAMEN/ISLANO/IDJMG)
60	64	8	TEARDROPS ON MY GUITAR
61)	77	2	TAYLOR SWIFT (BIG MACHINE) UMBRELLA
52	53	1/2	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG) GRACE KELLY
-			MIKA (CASABLANCA/UNIVERSAL REPUBLIC) WE FLY HIGH
33	49	27	JIM JONES (KOCH) LOOK AFTER YOU
34	57	10	THE FRAY (EPIC)
35	59	30	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHDUSE/INTERSCOPE)
36	63	3	TICKS Brad Paisley (Arista Nashville)
37	69	18	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
68		,	THE STORY BRANDI CARLILE (COLUMBIA)
	62	V	READ MY MIND
	68	7	THE KILLERS (ISLAND/IDJMG) WASTED
22	50	20	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) RUNAWAY LOVE
			LUDACRIS FEAT. MARY J. BLIGE (OTP/DEF JAM/IDJMG) LOST IN THIS MOMENT
62	90	4	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN);
73	73	1	THREE DAYS GRACE (JIVE/ZOMBA)
74	71	21	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)
75		1	EARTH INTRUDERS BJORK (ELEKTRA/ATLANTIC)
76	70	25	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)
77	60	12	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)
78	83	3	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
79	72	17	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)
E0	86	2	APOLOGIZE
Eps.	67	7	TIMBALAND FEAT ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE THE RIVER
E2	74	3	GOOD CHARLOTTE (DAYLIGHT/EPIC) KISS THE GIRL
	100	mira.	ASHLEY TISDALE (WALT DISNEY) SMILE
-83	88	12	LILY ALLEN (CAPITOL) FOREVER
9	*	1	PAPA ROACH (EL TONAL/GEFFEN)
86	-	1	EXTRAORDINARY MANDY MOORE (FIRM)
86	76	11	YEAR 3000 JONAS BROTHERS (HOLLYWOOD)
87		27	SHORTIE LIKE MINE BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA
BE	100	2	GOOD DIRECTIONS BILLY CURRINGTON (MERCURY)
89	78	11	SAY OK VANESSA HUDGENS (HOLLYWOOD)
9)	89	15	STUPID BOY
31	85		WAIT FOR YOU
92	79	8	ANYWAY
			MARTINA MCBRIDE (RCA NASHVILLE) RELEASE
73	82	2	TWBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE) LIKE THIS
34	-	2	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
35	93	8	YOU KNOW I'M NO GOOD AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC
0	-	9	STAND RASCAL FLATTS (LYRIC STREET)
97	99	30	HURT Christina aguilera (RCA/RMG)
98	93	25	WIND IT UP GWEN STEFANI (INTERSCOPE)
99		F	NEW SHOES PAOLO NUTINI (ATLANTIC)
100		1	QUE HICISTE JENNIFER LOPEZ (EPIC)
100			Demont Bil BOI EE (EI IO)

POP 100: The top Pop singles & track sales compiled by Nielsen SoundScar rights reserved POP 100 AIRPLAY: L See Chart Regend for rules and expla or rules and explanations © 2007. VNU Business Media. Inc. and i chart. **SINGLES SALES:** This data is used to compile both the Billt Business Media. _{Inc.} All rights reserved. **HITPREDICTOR**: See Cha

MFF	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
9	2	14	CUPID'S CHOKEHOLD WING SYM CLASS HEROES (DECAYDANCE/RURLED BY RAMEWATLANTIC/LAVA)		26	25	18	TELL ME Diddy feat. Christina aguilera (BAD BOY/ATLANTI
2	1	19	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	血	27	26	7	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
0	3	12	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	山	28			HOME DAUGHTRY (RCA/RMG)
4	4	15	GLAMOROUS FERGIE FEAT. LUOACIRS (WILL.I.AM/A&M/INTERSCOPE)		29	29	11	OVER IT KATHARINE MCPHEE (RCA/RMG)
5	7	12	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	亦	30	31	8	THE WAY I LIVE BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)
6	9	10	U + UR HAND PINK (LAFACE/ZOMBA)	廿	3.	23	17	SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
7	6	20	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	th	32	30	12	BOSTON AUGUSTANA (EPIC)
3	5	20	IT'S NOT OVER DAUGHTRY (RCA/RMG)	业	33	28	21	THIS AIN'T A SCENE, IT'S AN ARMS RAU
	E.	24	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	业	34	31	26	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONWICT/LIPFRONT/SRC/LINIVERSAL MOTON
0		6	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	由	35	33	13	YOU LLODY FEAT. LIL! WAYNE (THE INC./UNIVERSAL MOTOW
i	13	好	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BDY/ATLANTIC)		36	2	1	NEVER AGAIN KELLY CLARKSON (RCA/RMG)
2	10	10	THIS IS WHY I'M HOT		.37	35	28	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3			IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	虚	3€	36	T	WITH LOVE HILARY DUFF (HOLLYWDDD)
4	14	13	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	☆	39	43	7	STOLEN DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE
5	17	3	MAKES ME WONDER MAROONS (A&M/DCTDNE/INTERSCOPE)		100	40	31	SMACK THAT AKON FEAT EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOV
6	16	6	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	故	1997	32	17	RUNAWAY LOVE LUDACRIS FEAT, MARY J. BLIGE (DTP/DEF JAM/10JIM)
7	8"	11.	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)		12	48	3	I TRIED BONE THUGS-N-HARMONY FEATL AKON (FULL, SURFACE/INTERSO)
8	19	7	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	廿	13	47	4	OUTTA MY SYSTEM BOW WOW (COLUMBIA)
9	27	2	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	血	1		1	LIKE A BOY CIARA (LAFACE/ZDMBA)
0	20	26	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	曲	45	41	27	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHDUSE/INTERSCO
1	7.5	8	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)		46	*4	23	SHORTIE LIKE MINE BOW WOW (COLUMBIA)
2	21	29	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	廿	47	38	9	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)
3	39	3	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	並	46	8	Ä	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)
4	15	19	ICE BOX OMARION (T.U.G./COLUMBIA)		49	49	2	I'M A FLIRT R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)
5	22	24	IRREPLACEABLE BEYONCE (COLUMBIA)	血	50	=	'n	BUY U A DRANK (SHAWTY SNAPPI T-PAIN FEAT. YUNG JDC (KONVICT/NAPPY BOY/JVE/ZOM

7 days	wee	k. Thi	s data is used to compile the Pop 100.
4	A!	40	T NGLES SALES
-	7	2)	NGLES SALES
HS REK	AST	ST	TITLE
FE	35	50	ARTIST (IMPRINT / PROMOTION LABEL) DEAD HORSE
U	_	1	1 WK JUNIOR BOYS (DOMINO)
2	1	9	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)
120		-1	ALL MY LIFE BILLY JOEL (COLUMBIA)
4	3	12	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
6	23	11	THIS IS WHY I'M HOT
6	5	54	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS (NOTHING/INTERSCOPE)
1	N	11	FLATHEAD THE FRATELLIS (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
8		1	SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
9	-	4	PRETENDER T. SMITH (VIBANT/FACE2FACE)
10		1	I COULD FALL IN LOVE WITH YOU ERASURE (MUTE)
		16	MADE TO LOVE TOBYMAC (FOREFRONT)
1/2	7	15	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
13	13		COUNTRY BOYZ BIG WYNN FEAT. GET COOL (WYNN)
14	12	5	LET ME SEE SOMETHING A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
15	8	J.	LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
16	-	10	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)
17	34	114	WE WILL BECOME SILHOUETTES BE STILL MY HEART THE POSTAL SERVICE (SUB POP)
18	16	37	KOOL AID LIL BASS FEAT. JT MONEY (PIPELINE)
19	17	6	INSIDE OUT Temar underwood (Kings Mountain)
20	10	12	SOMEWHERE OVER THE RAINBOW/MY DESTINY KATHARINE MCPHEE (RCA/RMG)
21	36		GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
22	33	4	BINARY ASSEMBLAGE 23 (METROPOLIS)
23		9	TO GO HOME M. WARD (MERGE)
24	45	4	I'M A FLIRT R. Kelly Feat. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)
25	14	5	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)

49 2 I'M A FLIRT R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	
BUY U A DRANK (SHAWTY SNAPPIN F. PAIN FEAT, YUNG JDC (KONVICT/NAPPY BOY/JIVE/ZOMBA	
FPAIN FEAT. TONG JUL (KUNVICT/NAPFY BUY/JIVE/ZUMBA	
A SAUTH RANGE OF THE SERVICE OF THE	_
A 1177557510701	
☆ HITPREDICTOI	۲
DATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indica recently tested title, to indicates New Release.	ites
ARTIST/Title/LABEU(Score) Chart R	ank
PCP 100 AIRPLAY	
ME YO Because Of You IDJMG (66.1)	16
EEYONCE & SHAKIR A Beautiful Liar COLUMBIA (65.0)	18
→ RIHANNA FEAT. JAY-Z Umbrella IDJMG (70.7)	19
MINDER Better Than Me UNIVERSAL REPUBLIC (77.0)	21
USTIN TIMBERLAKE Summer Love ZOMBA (87.0) DAJGHTRY Home RMG (71.5)	23
☆ CIARA Like A Boy 20MBA (65.9)	_
ELEIOTT YAMIN Wait For You HICKORY (70.5)	48
=0 SECONDS TO MARS	
The Kill (Bury Me) VIRGIN (65.0)	-7
LINKIN PARK What I've Done WARNER BROS. (67.9) FAPA ROACH Forever GEFFEN (70.3)	-
FALL OUT BOY Thinks Fr Th Mmrs 10JMG (67.2)	
THREE DAYS GRACE Pain ZOMBA (72.5)	-3
ADULT TOP 40	
THE FRAY Look After You EPIC (68.4)	12
JUSTIN TIMBERLAKE	
What Goes AroundComes Around ZOMBA (75.7)	16
FINK U + Ur Hand ZOMBA (79.8) FIND EFI Better Than Me UNIVERSAL REPUBLIC (78.7)	17 18
EAUGHTRY Home RMG (74.2)	22
EON JOVI (You Want To) Make A Memory 10JMG (72.6)	32
CULETDRIVE Time After Time Epic (71.1)	-
ADULT CONTEMPORARY	
MICHAEL BUBLE Everything REPRISE (65.6)	12
KT JUNSTALL Suddenly I See VIRGIN (71.5)	13
T M MCGRAW My Little Girl CURB/REPRISE (82.6)	17
LOSH GROBAN February Song REPRISE (71.8)	20
TAYLOR HICKS Just To Feel That Way RMG (71.8)	21
MODERN ROCK	
F NGER ELEVEN Paralyzer WIND-UP (68.9)	22
THE USED The Bird And The Worm REPRISE (68.5)	23
RED HOT CHILI PEPPERS	25
Hama De Bump warner Bros. (74.8) COLD WAR KIDS Hang Me Up To Dry Lava (70.4)	25 29
FAL OUT BOY Thinks Fr Th Mmrs ioung (65.0)	30
To L Jambi ZOMBA (74.4)	31
GOOD CHARLOTTE FEAT SHADOWS AND	
S AYSTER GATES The River EPIC (66.1)	38

DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)

OUTTA MY SYSTEM
BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)

WE TAKIN' OVER
DJ KHALED (TERROR SQUAD/KOC
2 STEP
UNK (BIG OOMP/KOCH)

Nielse SoundS					Billboar		MI PERV
	7	O			THE PERSONS IN		
C		R		B/HIP-HOP ALBU	WS,		
HIS	AST	S	WCCHO ON OH	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	POSITION
1	4	1	3	#1 YOUNG BUCK 2 WKS G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		1
2	7	7	12	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MDTOWN 007968*/UMR	Konvicted	2	2
			13	BEYONCE	B'Day	0	1
			2	COLUMBIA 90920*/SONY MUSIC (18.98) PAUL WALL	Get Money Stay True		2
			2	SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98) TIMBALAND	Timbaland Presents Shock Value		
6			28	MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13 98) ROBIN THICKE	The Evolution Of Robin Thicke	3	
			5	STAR TRAK 006146*/INTERSCOPE (9.98) MUSIQ SOULCHILD	Luvanmusig		
	6	8		ATLANTIC 105404/AG (18.98)	Street Love		
8	6		5	THE INC./UNIVERSAL MOTOWN 008554/UMRG (13 98)			
9	10	10		ZONE 4 008556*/INTERSCOPE (10.98) VARIOUS ARTISTS	Rich Boy		
10	5	3		EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98) MARQUES HOUSTON	NOW 24	d	
11	14	12		T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
12	0	2		CAPITOL 84824 (12.98)	Music Is My Savior	100	
13	22	23	\$6	GREATEST CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	_	3
14	18	21	5_	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		
15	20	17	4	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		4
711	15	4	3	REDMAN DEF JAM 003309/IOJMG (13.98)	Red Gone Wild		1
TT	12	19	31	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	8
18	19	16	9	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
19	23	22	15	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		
20	21	13	5	8BALL & MJG	Ridin High		11
21	16	5	3	LIL' FLIP ASYLUM 43269/WARNER BROS. (18.98)	I Need Mine \$\$	5 16 1	5
22			2	J MOSS	V2		
23			5	PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98) DEVIN THE DUDE	Waitin' To Inhale		
24	-26	1/8	4	J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98) CRIME MOB	Hated On Mostly		10
25	13		2	CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98) ANTHONY HAMILTON	Southern Comfort		13
26		26	12	MEROVINGIAN 002/IMPERIAL (17.98) PRETTY RICKY	Late Night Special	38	1
27	24	25	15	BLUESTAR/ATLANTIC 94603/AG (18.98) CIARA	Ciara: The Evolution		1
-	-			LAFACE 03336/ZOMBA (18.98) ⊕ THE NOTORIOUS B.I.G.	Greatest Hits		100
	28	20	6	BAO BOY 101830*/AG (18.98)			
29	35	34	36	BAD BOY 83864/AG (18.98) PRODIGY	Press Play		0
30	27	9	3	THE INFAMOUS 5534/KOCH (17.98) FANTASIA	Return Of The Mac		9
			18	J 78962/RMG (18.98) BIRDMAN & LIL WAYNE	Fantasia		3
32			34	CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98) OMARION	Like Father, Like Son		
33	39	39	ie.	T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18 98)	21		
34	30	14	3	MACY GRAY WILL.I.AM/GEFFEN 008576/INTERSCOPE (13.98)	BIG		14
35	31	27	4	BABY BOY DA PRINCE EXTREME/TAKE FO'/UNIVERSAL REPUBLIC 007608/UMRG (1)	3.98) ⊕ Across The Water		
36	41	36		TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		
37	36	31			Dreamgirls	-	
38	37	37	18	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		
39	n	*	35	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		
40	44		13	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		
41	50	46	2€	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		T)
42	51	48	:s	LUDACRIS DTP/OEF JAM 007224/IDJMG (13.98)	Release Therapy		1
43	40	38	18	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hin Hon Is Dead	•	1
44	60	56	24	5141141 KUCH 5964 (17.98)	Hustler's P.C.M.E. (Product Of My Environment)		1
1				DOM MOM		Statement of the last	1

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK
56	61	59	A	LIL' BOOSIE TRILL 68587/ASYLUM (13.98)	Bad Azz		
57	58	57		BRIAN MCKNIGHT WARNER BROS 44468 (18.98)	Ten		I
8	62	64	80	KIRK FRANKLIN FO YO SOUL/GOSPD CENTRIC 71019/ZC MEA (18.98)	Hero		ĺ
9	52	24	3	THA DOGG POUND GANGSTA ADVISORY 5539/KOCH (17.98)	Dogg Chit		Ī
0	56	50	21	SNOOP DOGG DOGGYSTYLE/GEFFEN 006023*/INTERSCO≯E (13.98)	Tha Blue Carpet Treatment	•	Ī
1	54	55	19	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		1
2	74	67	59	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Cwn Words	•	Ï
0	55	49	22	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Dcctor's Advocate		
4	63	65	56	T.I. GRAND HUSTLE/ATLANTIC 83800°/AG 18.9€) ⊕	King		
5	75	61	11	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		Ì
	68	58	12	SUNSHINE ANDERSON MUSIC WORLD 010 (15.58)	Sunstine Æ Midnight		1
7	59	52	17	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 33815*/AG (18.9E)	Back By Thug Demand		
в	70	60	7	SLIM THUG PRESENTS BOSS HOGG OUTLAW BOSS HOGG OUTLAW 5526/KOCH (17 38)	Z Serve & Collect		1
9	76	73	71	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter I	-	i
0	RO.	88	218	MONICA J 78960*/RMG (18.98)	The Makings Of Me		Ï
2	66	51	8	B.G. AND THE CHOPPER CITY BOYZ CHOPPA CITY 5700/KOCH (17.98)	W∋ Got This		
2	79		2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 84547 (17.98)	The Grand Final∈ Encourage Yourself		
3	64	69	90	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/ADJMG (13.98)	Let's Get It: Thuc Motivation 101		
•			19	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (8.98	Bred 2 Die - Eom 2 Live		
5	81	77	35	LYFE JENNINGS COLUMBIA 96405/SONY «JUSIC (18.98)	The Phoenix	•	

FEK	AST WEEK VEEKS ON CH	ARTIST MPRINT, & NUMBER / DISTRIBUTING LABEL	Ti le
1	1 4	STEPHEN MARLEY WKS GHETTO YOUTHS/TUF= GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Contro
2	2 24	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADAC√	Forever Bob Marley
3	3 84	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUELID 005416*/UMRG	W∌lcome To Jamrock
٠	4 81	SEAN PAUL v ² /ATLANTIC 83788*/AG	The Trimty
4	5 59	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth
•	6 16	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be
•	7 104	MATISYAHU OR/EPIC 96464/SONY MUSIC	Lve At Stubb's
•	9 75	BOB MARLEY AND THE WAI_ERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite The Singles Collection
	8 8	RICHIE SPICE 5TH ELEMENT 1748*/VP ⊕	In The Streets To Africa
(6	10 4	BOB MARLEY ST. CLAIR 5277	Forever GcId
111	12 31	BUJU BANTON GARGAMEL 10014*	Too Bad
12	14 43	VARIOUS ARTISTS V³ 1759* ⊕	Reggae Gold 2006
13	RE-ENTRY	VARIOUS ARTISTS VP 1770*	Scrictle The Best Vol. 36
	11 5	JOSEPH ISRAEL L CNS OF ISRAEL 7738	Gone Are The Days
15	NEW	HO'OKOA 21.7 ENTERTAINMENT 2471	Comin' Atchya

BETWEEN THE BULLETS rgeorge@ai Iboard.com

R&B SHARES POST-EASTER SLOWS

With sales cooling off for Beyonce's special Easter week of 2006, core-store volume on the edition and new albums by Paul Wall and Timbaland, there are few bright spots in the

albums list is down 16%. Tear-to-date, R&B/ hip-hop sales at all stores are down by 17%, roughly the same decline

post-Easter period on Hot R&B/Hip-Hop Albums.

Cornne Bailey Rae (22-13) has the only increase in the top 2C with a minor 5% skip and Jim Jones climbs 60-44, earning the Pacesetter honor with a 12% jump.

Relief for urban gerres should arrive in the coming weeks, as albums from Ne-Yo (May 1, R. Kelly (May 29) and 50 Cert (Jane 19) could signal a rebound.

seen ir overall albums.

Compared with the post-

-Raphael George

IIVERSAL REPUBLIC 008354/UMRG (13.98)

BOW WOW

BROTHER ALI

STEPHEN MARLEY

ELLIOTT YAMIN

CHRIS BROWN

VARIOUS ARTISTS

JILL SCOTT

CHRISTINA AGUILERA

TYRESE (AKA BLACK-TY)

JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕

019 (18.98)

MARY J. BLIGE

**ATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)

45 42 42

46 38 54

48 40

49 43

53 -47

The Price Of Fame

The Undisputed Truth

Jill Scott Collaborations

Interpretations: Celebrating The Music Of Earth, Wind & Fire

Back To Basics

Kingdom Come

Alter Ego

Mind Control

Elliott Yamin

Chris Brown 2

The Breakthrough 🚨 🤰

R&B/HIP-HOP Billboard

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT-/ PROMOTION LABEL)	HIT PREDJCT	SEE	LAST	WEEKS ON CH	TITLE ARTISTS (IMPRINT)
1	1	25	#1 LOST WITHOUT U 10 WKS ROBIN THICKE (STAR TRAK/INTERSCOPE)	廿		34	7	LIKE THIS KELLY ROWLAND FEAT
0	3	14	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	O	27	22	18	GO GETTA YOUNG JEEZY FEAT. R
3	2	20	BUDDY MUSIQ SOULCHILD (ATLANTIC)	位	28	32	15	JOE (JIVE/ZOMBA)
4	4	11	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT, YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	位	25	29	38	TAKE ME AS MARY J. BLIGE (MATE
5	Т		DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)			36	13	COME WITH SAMMIE (ROWDY/UN
6			LIKE A BOY CIARA (LAFACE/ZOMBA)	位	CD)	35	11	WE TAKIN' O
	1		THIS IS WHY I'M HOT MIMS (CAPITOL)		32	28	39	TOP BACK
 8		19	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	ŵ	0	44	10	MAKE YA FEI
9		13	2 STEP	ψ	34	33	26	ONE
0		24	PLEASE DON'T GO		35	26	27	PROMISE
1	11	21	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN) LAST NIGHT	1	36	3	97	AND I AM TE
2	9	11	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC) BECAUSE OF YOU	ψ	37	41	9	STRUGGLE N
3	13	12	NE-YO (DEF JAM/IDJMG) POP, LOCK & DROP IT	-	3E	37	15	IT'S ME SNIT
4	19	7	HUEY (HITZ COMMITTEE/JIVE/ZOMBA) GET IT SHAWTY	ŵ	3€	27	2	CAN'T GET E
5	15		POPPIN'	业	4C	49	4	GLAMOROUS
6		41	YOU	並	41	38	26	IRREPLACEA
7		7	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN) WHEN I SEE U	THE PERSON NAMED IN	erra.	53	5	TEACHME
8		10	FANTASIA (J/RMG) OUTTA MY SYSTEM	M	49	42	10	GIVE IT TO N
		24	BOW WOW (COLUMBIA) ICE BOX	TÚ:	44	40	39	WALK IT OUT
10		6	OMARION (T.U.G./COLUMBIA) PARTY LIKE A ROCK STAR	M	45	47	2	STRAIGHT TO
11	16	24	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC) THROW SOME D'S	55.3 650	4€		14	UNTIL THE E
8.	16		RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE) UPGRADE U		Charles on	51		JUSTIN TIMBERLAKE WE RIDE ((1
2	23	30	BEYONCE FEAT. JAY-Z (COLUMBIA) 1ST TIME	Th.	47	43	20	MARY J. BLIGE (MAT
3	21	19	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC) WIPE ME DOWN	W	48	39	23	PRETTY RICKY (BLUE
24	30	^	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)		49		3	LIL MAMA (JIVE/ZOM
-	2.1	-	IN MY SONGS GERALD LEVERT (ATLANTIC)		5C		6	ANONYMOUS

些	LAST	WEEKS ON CHI	TITLE ARTIST (MERINT / ROMOTON CABEL)	HIT
	34	7	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/CDLUMBIA)	t
27	22	18	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	ď
2E	32	15	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
25	29	38	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	12
	36	13	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	1
1	35	11	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	1
32	28	39	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)	1
0	44	10	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	- 00
34	33	26	ONE TYRESE (J/RMG)	1
35	26	27	PROMISE CIARA (LAFACE/ZOMBA)	Ü
3€	3	97	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
37	41	9	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SQULCHILD (ATLANTIC)	
3E	37	15	IT'S ME SNITCHES SWIZZ BEATZ (UNIVERSAL MOTOWN)	
36	27	2	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	10
4 C	49	4	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
41	38	26	IRREPLACEABLE BEYONGE (COLUMBIA)	
1	53	5	TEACHME MUSIQ SOULCHILD (ATLANTIC)	
43	42	10	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	t
44	40	39	WALK IT OUT UNK (BIG ODMP/KOCH)	th
45	47	2	STRAIGHT TO THE BANK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
4€	51	141	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZDMBA)	
47	43	20	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE (MATRIARCH/GEFFEN)	10
48	39	23	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	ψ
45		3	LIP GLOSS LIL MAMA (JIVE/ZOMBA)	
5C		6	ANONYMOUS BOBBY VALENTIND FEAT. TIMBALAND (OTP/DEF JAM/IOJMG)	Û

WEEK	CAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT PROMOTION LABEL)
1	1	2 6	LOST WITHOUT U 13 WKS ROBIN THICKE (STAR TRAK/INTERSCOPE)
2	2		IN MY SONGS GERALD LEVERT (ATLANTIC).
3		15	BUDDY MUSIQ SOULCHILD :ATLANTIC)
4	Ш	28	PLEASE DO'N'T GO TANK (GOOD GAME BLACKGROUND/UNIVERSAL MOTOWN)
5	b	13	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
6	6	14	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLO/COLUMBIA)
7			STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)
	5	35	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
9		11	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
10			CAN'T GET ENOUGH TAMIA (PLUS 1/IMASE)
11	11	8	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
ile.	12	38	CHANGE ME RUBEN STUDDARD (J/RMG)
13		7	WHEN I SEE U FANTASIA (J/RMG)
14		8	SHOO BE DOO (NO WORDS) MACY GRAY (WILL. ILAM/GEFFEN)
15	16	17	MORE THAN FRIENDS FREDDIE JACKSON (CORPHEUS)
16	17	8	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)
17	20	10	DEEPER STILL RICK JAMES (STONI: CITY)
18	19	9	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)
19		5	TELL ME WHAT WE'RE GONNA DO NOW JOSS STONE FEAT. COMMON (VIRGIN)
20		4	DJ DON'T GERALO LEVERT (ATLANTIC)
21		5	BECAUSE OF YOU NE-YO (DEF JAM/ID.IMG)
22	-		CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
23			I APOLOGIZE K-CI (HEAD START/BUNGALO)
	25	4	2 PIECES CARL THOMAS (UMBRELLA/BUNGALO)
25	23	12	SEPTEMBER KIRK FRANKLIN (STAX/CONCORO)

HOT R&B/HIP-HOP SINGLES SALES TITLE ARTIST (IMPRINT / PROMOTION LABEL) UNTIL YOU COME BACK TO ME TO ME BACK TO ME ANNES CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOU LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE) COUNTRY BOYZ BIG WYNN FEAT. GET COOL (WYNN) GET TO THE MONEY TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING) LISTEN BEYONCE (MI GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK) WATCH ME WALK RAH FONTAINE (WHO WANT IT/FACE2FACE) THROW SOME D'S RICH BOY FEAT. POLOW OA DON (ZONE 4/INTERSCOPE) BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC) MIMS (CAPITOL) I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA) WORLDWIDE JACKIE CHAIN (TOUCHZONE/FACE2FACE) INSIDE OUT TEMAR UNDERWOOD (KINGS MDUNTAIN) GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE) I REMEMBER... MELI'SA MORGAN (LU ANN/ORPHEUS) KOOL AID LIL' BASS FEAT, JT MONEY (PIPELINE) - 16 DO OR DIE BEAR (PORT CITY) BUDDY MUSIQ SOULCHIED (ATLANTIC) 19 8 MUSIG SOULCHILD (ATLANTIC) PUT IT DOWN REDWAN (DEF JAM/IDJMG) LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA) BOY LOOKA HERE 18 4 BUY U A DRANK (SHAWTY SNAPPIN') 23 19 3 WHAT BOYZ LIKE 6 I'M ON IT Lenard Feat. Papa Reu (Clearvision) 16 7

THIS WFFW	EAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL	HIT
1	1	15	JON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	t
2	2	21	THIS IS WHY I'M HOT MIMS (CAPITOL)	
3	7	6	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT YUNG JOC (KDNVICT/NAPPY BOY/JIVE/ZDMBA)	1
4	4	12	GLAMOROUS	
		14	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE) LAST NIGHT	
6	Ä	11	DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC) GIVE IT TO ME	
•		11	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE) BECAUSE OF YOU	12
7	9	9	NE-YO (DEF JAM/IDJMG)	L
8	70	12	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	1
9	23	1	I TRIED BONE THUGS: N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	1
16	5	24	ICE BOX OMARION (T.U.G./COLUMBIA)	t
11	8	23	YOU LLOYD FEAT. LIL' WAYNE (THE INC /UNIVERSAL MOTOWN)	1
12	8	7	LIKE A BOY CIARA (LAFACEZOMBA)	t
13		13	GO GETTA YOUNG JEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	12
100	13	18	SAY IT RIGHT	T.
	-	21	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE) ON THE HOTLINE	10
1€	1	4	PRETTY RICKY (BLUESTAR/ATLANTIC) GET IT SHAWTY	
17	5	29	THE WAY I LIVE	
			BABY BOY OA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC) MAKE IT RAIN	
18	7	21	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
19	. 6	13	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
20	24	5	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	1
21	. 9	9	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	1
8	23	9	2 STEP UNK (BIG OMP/KOCH)	T.
23	21	18	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	To
24	25	5	CUPID'S CHOKEHOLD	g
25	750	355	GYM CLASS HEROES FEAT PATRICK STUMP (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA) WHEN IT WAS ME	1

OATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates recently tested titl	e,
ARTIST/Title/LABEL/(Score) Chart R	ar
R&B/HIP-HOP AIRPLAY	
CIARA Like A Boy ZOMBA (73.1)	
CRIME MOB FEAT LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	
UNK 2 Step Koch (74.5)	
TANK Please Don't Go uni*ersal motown (84.9) LLOYD Get It Shawty universal motown (85.3)	1
FANTASIA When I See You RMG (82.3)	1
BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN	
Outta My System columbia (69.3	1
\$\foatin \text{KELLY ROWLAND FEAT. EVE Like This columbia (83.8)}	2
SAMMIE Come With Me UNIVERSAL MOTOWN (82.8) DJ KHALED FEAT, T.I., AMON, RICK ROSS, FAT JOE, LIL! WAYNE.	3
BABY We Takin' Over KOCH (79.3)	3
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	
Give It To Me INTERSCOPE (83.2)	4
BOBBY VALENTING Anonymous loung (80.3) TO PAUL WALL FEAT. JEFMAINE DUPRI I'M Throwed Atlantic (73.0)	15 th
★ LUDACRIS Slap IDJMG (8£3)	2 10
MYA FEAT. LIL WAYNE LOCK U DOWN UNIVERSAL MOTOWN (76.9)	
RHYTHMIC AIRPLAY	
T-PAIN FEAT. YUNG JOC Buy You A Drank (Shawty Snappin') ZOMBA (72.5)	
TIMBALAND FEAT, NELLY FURTADO & JUSTIN TIMBERLAKE	
Give It To Me INTERSCOPE (80.3) = NE-YO Because Of You IDJMG (77.1)	
BONE THUES-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	
CIARA Like A Boy ZDMBA (72.8)	1
YOUNG JEEZY FEAT R: KELLY Go Getta IDJMG (65.5)	1
UNK 2 Step KOCH (74.5)	2
PAULA DEANDA When II Was Me RMG (70.9) CRIME MOB Rock Yo Hips Warner Bros. (67.7)	2
th LUDACRIS Slap IDJMG (82.5)	3
BOBBY VALENTI 10 Anony nous idung (75.6)	3
TO PAUL WALL FEAT. JEFMAINE DUPRI I'M Throwed ATLANTIC (69.1)	
TO KELLY ROWLAND FEAT. EVE Like This COLUMBIA (79.1) 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 Sons © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007. Promosquad and HitPredictor are trademarks of Think Fast LLD.

Billboard COUNTR'

N. A.	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT	PEAK
D	1	2	21	WASTED 2 WKS M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood • ARISTA/ARISTA NASHVILLEO		1
2	4	4	15	STAND D.HUFF, RASCAL FLATTS (B.DALY, O. ORTON)	Rascal Flatts • LYRIC STREET		2
3	5	5	16	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		3
3	2	1	16	LAST DOLLAR (FLY AWAY)	Tim McGraw • curb		1
81	3	3		B.GALLIMORE T.MCGRAW, D.SMITH (W.K.ALPHIN) BEER IN MEXICO	Kenny Chesney		Ī
3	9	9	28	B.CANNON,K. CHESNEY (K.CHESNEY) GREATEST GOOD DIRECTIONS GAINER C.CHAMBERLAIN (L.BRYAN,R.THIBODEAU)	Billy Currington mercuryo		6
7	8	8	11	HIGH MAINTENANCE WOMAN	Toby Keith		7
	6	6	23	T.KEITH (T.KEITH,T.WILSDN,D.SIMPSON) ANYWAY	● SHOW DOG NASHVILLE Martina McBride		5
8	10		17	M.MCBRIDE (M.MCBRIDE, B. WARREN, B. WARREN) A WOMAN'S LOVE	Alan Jackson		
0	7	7	37	A.KRAUSS (A JACKSON) I'LL WAIT FOR YOU	● ARISTA NASHVILLE Joe Nichols		3
			31	B.CANNON (H.ALLEN, B.ANDERSON) TICKS	UNIVERSAL SOUTH Brad Paisley		100
	13	40	<u>'</u>	F.ROGERS (B.PAISLEY,K LOVELACE,T.OWENS) LONG TRIP ALONE	ARISTA NASHVILLE Dierks Bentley		
	11	10	22	B.BEAVERS (S.BOGARD, B.BEAVERS, D.BENTLEY) MOMENTS	CAPITOL NASHVILLE Emerson Drive		1
3	14	13	10	J.LEO, T.GENTRY (A.TATE, S.TATE, D.BERG)	● MIDAS/NEW REVOLUTION		1
3	12	12		A FEELIN' LIKE THAT M.WRIGHT (D.L.MURPHY; DEAN,K TRIBBLE)	Gary Allan MCA NASHVILLE		1
9	15	17		FIND OUT WHO YOUR FRIENDS ARE TLAWRENCE, J.KING (C.BEATHARD, E.HILL)	Tracy Lawrence ROCKY COMFORT/CO5		1
8	16	20		WRAPPED T.BROWN,G.STRAIT (B.ROBISON)	George Strait MCA NASHVILLE		1
7	17	21		LUCKY MAN M.WRIGHT,R.RUTHERFORD (D.C.LEE, D.TURNBULL)	Montgomery Gentry ⊕ COLUMBIA		ij
8	18	18		ME AND GOD F.RDGERS (J.TURNER)	Josh Turner → MCA NASHVILLE		1
•	19	19	25	DON'T MAKE ME B.ROWAN (M.CANNON-GOODMAN,D.BRYANT,D.BERG)	Blake Shelton • WARNER BROS / WRN		4
20	20	23		LOST IN THIS MOMENT J.RICH.B.KENNY (K.ANDERSON, R.CLAWSON. J. D.RICH)	Big & Rich • WARNER BROS./WRN		2
ā	21	22		STARTIN' WITH ME	Jake Owen		2
2	22	24		J.RITCHEY (J.OWEN,K.MARVELL, J.RITCHEY) JOHNNY CASH	Jason Aldean		2
		26	10	M,KNOX (J.RICH,V.MCGEHE,R.CLAWSON) TEARDROPS ON MY GUITAR	● BROKEN BOW Taylor Swift		2
	25	27		N.CHAPMAN (T.SWIFT,L.ROSE) A DIFFERENT WORLD	● BIG MACHINE Bucky Covington		1
			27	M.A.MILLER,D.OLIVER (M.NESLER,J.HANSON.T.MARTIN) DIXIE LULLABY	LYRIC STREET Pat Green		.07
	24	25	21	D.GEHMAN.J.POLLARD (P.GREEN, P.DAVIS.J.POLLARD) I WONDER	€ BNA Kellie Pickler		I S
	26	28		B, CHANGEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE) GUYS LIKE ME	● BNA Eric Church		2
27	27	-	13	J.JOYCE (E.CHURCH.D.RUTTAN) THESE ARE MY PEOPLE	© CAPITOL NASHVILLE Rodney Atkins		2
ZE	28			T.HEWITT (R.RUTHERFORD, D.BERG)	⊙ CURB		2
H)	29	35		TOUGH C.MORGAN, PO'DONNELL, K. STEGALL (M. CRISWELL, J. LEAT HERS)	Craig Morgan BROKEN BOW		2
3C	31	31		ISN'T SHE C.BLACK, CAROLINA RAIN (R.BOYER, P.DOUGLAS, R.HARBIN)	Carolina Rain © EQUITY		:

L)	TO SERVICE STATES
٦	
	Up 2.4% in
	aucience, its
	the rinth too
	two single for
	the group. Trails
	chart leader
ſ	Carrie
	Underwood by 4
	million in
	audienee.
L	Mary Const





	ALCK ACCK	AST	WEEK	N CHT	TITLE PRODUCER (SO JGWRITER)	Artist	SERT.
H	0	32	33	3 0	I GOT MORE	Cole Deggs And The Lonesome	3
Н	H			75%	M.WRIGHT,R RUTHERFORD (J. CCLLINS,R.RLTHERFORD) THAT KIND OF DAY	Sarah Buxton	3
П	32	30	32		D HUFF, C WISE& AN (S.BUXTOF, _STOVER, G.BARNHILL)	_yric Street	
Ш	33	34	36	9	A LITTLE MORE TOL W.KIRKPETRICK.LITTLE BIG TOAN (W.KIRKFATRICK.K.RDADS.P.SWE	ET,K.FAIRCHILD.J. JESTB#00K) © EQUITY	3
П	34	33	34		J.STEVENS (BRYAN,J.STEVENS,L.WILSON)	Like Bryan € Capit3L NaShville	3
1000		38	39		DIRTY GIPL G.FUNDIS (R.RLTHERFORD T.SHAPIRO)	Terri Clark	3
	35	41	40		LIVIN' OUR LOVE SCNG	Jason Michael Carroll D ARISTA NASHVILLE	3
atom.	37	37	38		O.GEHMAN (J.M.CARROLL J.M.PCHELL, T.G. LLOWAY) TENNESSEE	The Wreckers	- 3
0.00	-				J.LEVENTHA. R DEPOFI (J. HAFF	MA**ERICI#WARNER BROS./WRN Dusty Drake	
	38	36	37		D.DRAKE B DECKER (B.JAMES-E.SCHLITZ, J FURNER)	BIG MACHINE	3
'	39	40	43		WHAT I D D LAST NIGHT B.BEAVERS + C.BRITT, B.PINEOP)	Catherine Britt	3
	40	35	42	4	(YOU WANT TO) MAKE A MEMORY D.HUFF (J.BON JDVI,R SAN BOR,D.CHILD)	Bon Jovi ISL_ND/MERCURY	3
П	4	43	45		JUST MIGHT HAVE HER RADIO ON L.REYNOLES,T.OMLINSON (TJ. MILINSON, J. UNDERWOOD)	Trent Tomlinsor ● LYRIC STREET	34
	42	42	44	6	SHE AIN'T RIGHT	Lee Brice	-
	43	44	53		D.JOHNSON (NEHRASHERM.DULANEY, W.MOBLEY) FALL	• ASYLUM-CURB Cay Walker	
П	×				K.STEGALL .C.MILLS,S.LEMAIRI,S.MINOR) I NEED YOU	Tim McGra v With Faith Hill	
П	44	50	48		B.GALLIMCFE, TMCGRAW, D.SMEH (D.C.LEF, T.LANE)	Alison Krauss And John Waite	
	45	39	41		J.WAITE, S BAGGETT (J.WATE N. LEONARD J. SANFORD)	● RÔUNDER	3
П	48	46	49		FAMOUS N A SMALL TOWN ELIDDELL, M. WRUCKE (M. ILAMBERT, T. HOW/RD)	Miranca Lambert ⊕ CCLUMBIA	4
	47	49	3		WHAT YOU GIVE A A AY V.GILL, J.HOBBE, J. NIEBANF (VIGLL, A. ANDERSON)	Vince Sill V"ith Sheryl Crow MDA NASHVILLE	4
ı	48	52	52		I WANNA FEEL SO FETHING	Trace Adkins © CAPITOL NASHVILLE	4
ì	48	51			C.BEATHARD,K BEARD.T.ADKI JS (D.C.LEE, LANE) DAISY	Halfway To Hazard	
1	=				B.GALLIMORE D.TOLLIVE #, A S. AITH, C. WAI RIX) GOD DON'T MAKE MISTAKES	⊕ MERCURY Ja m ie O'Neal	4
	50	47	50		M.BRIGHT (A.PETRAGLIA. B.LINGSEY)	€ CAPITOL NASHVILLE Flynnville Train	
	6	48	47		FLYNNVILLE TEAIN, D. BARBIK (C. WISEMAN, J. COTY)	● SHOW COG NASHVILLE	4
	52	45	54		MISSING YEARS A S.MAFTIN (PHOWELL, O.D. ERIEN, O.GRAY	Little Texas ● MONTAGE	4
Þ	53	HOT DE	SHOT BUT	1	I TOLD YOU SO O HUFF,K, URBAN (K, URBAN)	₩eith Urban CAPITOL NASHVILLE	
	63		W	1	MEASURE OF A MAN	Jack Ingram • BIG MACHINE	
П	55	53			J.STOVER (R.F.)STER,G.S.MPSON) YOU'RE GONNA LOVE ME	Chris Young	
			4		B.CANNON A.GORLEY, B.SEMPSON) BOMSHE_ STOMP	● RC4 Bomshel	
	56	54	-		ONE MORE GOODSYE	Randy Regers Band	
П	57	RE-E	NTRY	6	R.FOSTER (R.FOGERS,C.IMGEREOLL)	● MERCURY	
П	88	56	~		B.J.WALKER.JE.,R.TERMINI (5.8MITH,E.HINL)	Donovar Chapman CATEGORY 5	1
П	£9	N	EW		LIVIN' IN THE HERE AND NOW FROGERS (D. WORLEY, B. J.) NES	Darryl Worley © 903 MUSIC	47
П	60	56	58	15	SPOKEN LIKE A MAN TJOHNSON R. FEEK (D. FLASIOR, E. HILL, J. KEAR)	Bleine Larsen GI#VTSLAYER/BNA	-

☆ HITPREDICTOR	DATA PROVIDED BY Promosquad				
	See c	hart legend for rules and explanations. Yellow ladicates recently tested title, 🐞 in	dicates New R	elease	
ARTIST/Trile/LABEL/(Score)	Chart-Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTISTATUR, ABEL/(Score)	Chart Rank
COUNTRY		DIERKS BENTLEY Long Trip Alone CAPTOL NASEVILLE (82.6)	12	BUCKY COVINGTON A Different World LYRIC STREET (71.7)	2
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	1	EMERSON DRIVE Moments NIOA3 81.81	13	KELLIE P CKLER I Wonder BNA (84.8)	2
RASCAL FLATTS Stand LYRIC STREET (87.9)	2	GARY ALLAN A Feelin' Like That WCA NASHVILLE (81.8)	14	RODNEY ATKINS These Are My People cure (75.0)	2
SUGARLAND Settlin' MERCURY (89.6)	3	TRACY LAWRENCE Find Out Wto Your Friend: Are BOSKY COMFORT (88	.4) 15	CRAIG MORCAN Tough BROKEN BOW (88.3)	Z
BILLY CURRINGTON Good Directions MERCURY (90.7)	6	र्क GEORGE STRAIT Wrapped MCA r ASH™LLE (39.3)	16	TERRI CLASIK Dirty Giri SNA (79.9)	3
TOBY KEITH High Maintenance Woman Show oog NASHVILLE (78.7)	7	MONTGOMERY GENTRY Lucky Main columbia (94.7)	17	OUSTY-DRAKE Say Yes BIG MACHINE (84.0)	3
ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	9	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	13	TRACE ADKINS I Vanna Feel Something CAPITOL NASHWELLE (15.2)	4
BRAG PAISLEY Ticks ARISTA NASHVILLE (85.1)	11	JAKE OWEN Startin' With Me RCA (88.2)	21		

Don't miss another important RadioandRecords.com

H*FREDICTOR: € 2007, Promosquad and HitPredictor are trademarks of Thin≼ Fast LLC

AL CHARTS: See Chart Legend for rules and explanations

BETWEEN THE BULLETS wjessen@bi lboard.com

'DIRECTIONS' LOOKS GOOD FOR CURRINGTON

Billy Currington's "Good Directions" has the largest audience gain on the chart (No. 6, up 3.9 million audience impressions) scoring the Greatest Gainer award for a second straight week. It's the first time a song has snared the trophy two weeks in a row while in the top 10 since Toby Keith's "As Good As I Once Was" did the trick in June 2005. Kertn's song eventually went on to spend six weeks at No. 1

"Good Directions" is the third single from Currington's 2005 album "Loin Somethin'



Right." It has spawned two earlier top 15 hits-"Must Be Doin' Somethir' Right" and "Why, Why, Why." Thanks to the success of the set's latest single, the album has staged a comeback on the Top Country Albums chart. with sales increases in 1) of the past 12 weeks.

Meanwhile, Carrie Underwood's "Wasted" holds at No. 1 for a second week. It's he: 13th week at No. 1 overall, extending her lead as the female artist with the mos weeks at No. 1 since 2000. -Feith Caulfield

ielsen oadcast Data

Nielsan SoundScar

28 2007 A Billocard

Ä		L	XT	IN SONGS	
THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE Artist PRODUCER (SONGWRITER) #MPRINT / PROMOTION LABEL	PEAK
1	2	2	14	ESE Conjunto Primavera swks J GUILLEN (G GLESS) Conjunto Primavera	1
2	1	1		LA LLAVE DE MI CORAZON JL GUERRA (J L GUERRA) JL GUERRA (J L GUERRA) JL GUERRA (J L GUERRA)	1
3	4	10		SOLA Hector "El Father" H DELGADO (G C PADILLA H L DELGADO)	1
0	5	19		SI NOS QUEDARA POCO TIEMPO Chayanne J.GENIRLE (KHENRIQUEZ R ESPARZA-RUIZ) SONY BIMG NORTE	4
0	6	13	e l	ERES PARA MI JUNENEGAS, C. LOPEZ, U. VENEGAS, A. TIJOUX) SONY BMG NORTE	5
6	10	9		PEGAO Wisin & Yandel Featuring Los Vaqueros WISIN & YANDEL, NESTY (J.L. MORERAL L. VEGUILLA) WY MACHETE	6
7	7	6		DETALLES LOS TIGRES DEL NORTE (N.HERNANDEZ) LOS TIGRES DEL NORTE (N.HERNANDEZ)	4.
8	9	11		BENDITA TU LUZ Mana FOLVERA, A. GONZALEZ (F.OLVERA, S. VALLIN) WARNER LATINA WARNER LATINA	1
9	11	12		LA NOCHE PERFECTA El Chapo De Sinaloa EPEREZ (R.RUBIO) DISA	8
10	3	3		IGUAL QUE AYER LOS MAGNIFICOS (K VASQUEZ.J NIEVES,R PINA) RAKIM & Ken-Y PINA /UNIVERSAL LATINO	3
W	8	14		SHORTY SHORTY STEJADA O TEJADA) LA CALLE ANNUALOR LA CALLE ANNUALOR	2
12	13	15		QUE HICISTE MANTHOWY, REYES (LIEYES J. ROMERO, MANTHONY) SPECIAL STREET OF THE STREE	12
13	12	7		MANDA UNA SENAL Mana FOLVERA.A GONZALEZ (FOLVERA) WARNER LATINA	1
14	14	24		ME MUERO La 5A Estacion A.AVILA (N. JIMENEZ) SON'R BMG NORTE	10
15	15	5		TU RECUERDO Ricky Martin Featuring La Mari De Chambao Y Tommy Torres 50NY BMG NORTE	1
16	24	38		NO TE PIDO FLORES Fanny Lu J.GAVIRIA (J.GAVIRIA) UNIVERSAL LATINO	16
1	22	18	10	UN IDIOTA COMO YO O I TREVINO, D LOPEZ JR. (M.A. PEREZ, R. TREVIZO) UNIVISION	8
18	18	20		BEAUTIFUL LIAR/BELLO EMBUSTERO Beyonce & Shakira Pagare browners surebakar (8 knowness an serkisebute Hermanisen A GHOST (Dench) MUSIC WORLD COLUMBIA, SONY BMG NORTE	18
19	16	8		AMAR ES LO QUE QUIERO S.KRYS (D.D. EMARIA) UNIVERSAL LATINO	6
20	19	4		TE LO AGRADEZCO, PERO NO Alejandro Sanz Featuring Shakira A SANZI, PEREZ (A SANZ) WARNER LATINA	1
2	26	26	T.	ASARLE PERCE (13-2014) TRINGLE PERCE (13-2014) Banda El Recodo LGA ENTERTAINMENT GROUP (L.L.DIAZ) FONOVISA	21
22	17	17		LA OTRA llegales Featuring Monchy Y Alexandra	17
23	23	16	12	CADA VEZ QUE PIENSO EN TI Los Creadorez Del Pasito Duraguense De Alfredo Ramirez	3
24	20	25		A RAMHEZ CORRAL (E RODARTE) DISA EDIMONSA QUE LLOREN IVy Queen W PESANTE (MI PESANTE) UNIVISION	15
25	21	21		M PESANTE (M. PESANTE) SIENTE EL BOOM Tito "El Bambino" Featuring Randy DEXTER.DJ GIANN (TITO EL BAMBINO.R.DRTIZ.DE LA GHETTO.JOWELL.DJ GIANN) EMI TELEVISA EMI TELEVISA	21



Daddy Yankee
makes serious
"Impacto" as the
first single from
his upcoming
"The Cartel:
The Big Boss"
album zooms



Manuelle's pairing with Omar pays off a: "Nunca Habia Llorado Asi" enters at No. 47 with a 36% increase in listener impressions.

THIS	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	PFAK
2	6	31	35		DAME UN BESO R.MUNOZ.R MARTINEZ (VALENTINO)	Intocable EMI TELEVISA	,
2	7	27	41		ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART /BALBOA	
6	9	RE-E	KTRY		COMO TE VA MI AMOR	Los Horoscopos De Durango	2
2	9	33	37		DON'T MATTER A THIAM (A THIAM.A.LAWSON)	Akon KONVICT/UPFRONT/SRC /UNIVERSAL MOTOWN	,
3	0	28	23		PEGATE LIGHTES (R MARTIN.R TAVARE, T TORRES)	Ricky Martin	
3	b	42	43		Y SI VOLVIERA A NACER	Alegres De La Sierra	. ,
3	2	30	48		MI CORAZONCITO	EDIMAL /VIVA Aventura	. ,
4	3		50	3	A.SANTOS.L SANTOS (A SANTOS) GREATEST MIL HERIDAS	PREMIUM LATIN Cuisillos	
	4	HOT	SHOT	1	GAINER A.MACIAS (E.PAZ) IMPACTO	MUSART /BALBOA Daddy Yankee Featuring Fergie	
	5	DEE	UT		S.STORCH (R.AYALA) TE QUIERO ASI	EL CARTEL /INTERSCOPE Betzaida	_
tus.		29	-		(J.C.CALDERON) CHICA VIRTUAL	MELODY FONOVISA DJ Nelson Featuring Arcangel	
3		25	22		DJ NELSON (N DIAZ A SANTOS) ES COSA DE EL	UMS /UNIVERSAL LATINO Graciela Beltran	. *
3	7	46	-		NOT LISTED (C D SERRANO)	UNIVISION	
3	8	37	-01		TODO CAMBIO M.DOMM (M.OOMM,J.L.ORTEGA)	Camila SONY BMG NORTE	
3	9	39	30		TAL VEZ J SERRANO (O VILLARREAL)	Los Primos De Durango MAR INTERNACIONAL	
4	0	32	39		SI TU ME QUISIERAS L F OCHOA (M SANDOVAL)	LU WARNER LATINA	
4	D	49	29		TODO SE DERRUMBO PAGUILAR (M.ALEJANDHO.A.MAGDALENA)	Pepe Aguilar EMI TELEVISA	
4	2	44	-		ME DUELE ESCUCHAR TU NOMBRE J.L. TERRAZAS (A PIERAGOSTINO.E CORTAZAR J.L. TERRAZAS)	Grupo Montez De Durango	-
4	3	35	28		COMO YO NADIE TE HA AMADO J.CALDERON (J.BON JOVI.R.SAMBORA,D.CHILD)	Yuridia SONY BMG NORTE	
4	4	47	44		FLACA O GORDITA M.TEJADA (D.TANON.J.L MORIN,V.DDS SANTDS)	Olga Tanon	3
4	5	45	_		A LA PRIMERA PERSONA A.SANZ,L.PEREZ (A.SANZ)	Alejandro Sanz	ī
4	6	40	40		COMO ENTENDER S.KRYS, J. PENA. (J. PENA. O. BERMUDEZ)	Jennifer Pena	
4	2	NE	w		NUNCA HABIA LLORADO ASI	Victor Manuelle Duet With Don Omar	,
4	4	41	36		J.M.LUGO (V,M RUIZ) HOY TENGO GANAS DE TI	Ricardo Montaner	-
4	9	34	45		A POSSE (M GALLAROO) DON'T CRY	EMI TELEVISA Toby Love	
	0	38	31		E.PEREZ (M DE JESUS BAEZ,M.JHAVIS,J DE JESUS PINEDA RAMO Y AQUI ESTOY K-PAZ DE LA SIERRA (A.GABRIEL)	Paz De La Sierra Duet With Ana Gabriel DISA (EDIMONSA)	200

LATIN ALBUMS ARTIST AR ARTIST ARTIST ARTIST ARTIST ARTIST ARTIST ARTIST ARTIST INT & NUMBER / DISTRIBUTING LABEL (PRICE) RBD LOS ORIGINALES DE SAN JUAN Ojala Que La Vida Me Alcance 51 49 50 EVISA 75852/VIRGIN (13.98) CHAYANNE Mi Tiempo SONY 8MG NORTE 06119 (16.98) HECTOR "EL FATHER" The Bad Boy BRONCO / LOS BUKIS / LOS TEMERARIOS 2 FONDVISA 352772 UG (10.98) LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMÍREZ. Recio, Recio Mis Creadorez VICENTE FERNANDEZ Historia De Un Idolo RAMON AYALA Y SUS BRAVOS DEL NORTE 30 Comdos: Historias Nortenas 53 45 44 3 28 25 19 PACE GRACIELA BELTRAN Promesas No. SETTER UNIVISION 311041/UG (12.98) IVY QUEEN 10N 311140/UG (13.98) K-PAZ DE LA SIERRA Conquistando Corazones PACE GRACIELA BELLING. SEHERI UNIVISION 311041/U6 (12.98) LA 5A ESTACION SONY BMG NORTE 80/13 (15.98) JULIETA VENEGAS Limon Y Sal 8 29 50 43 3 54 RE-ENTRY 6 4 ANDREA BOCELLI SUGARI VENEMUSIC 006144/UNIVERSAL LATINO (18 98) LOS TIGRES DEL NORTE Detalles Y Emociones 30 46 46 55 56 64 Solo Pienso En Ti LOS TUCANES DE TIJUANA El Papa De Los Pollitos GRUPO BRYNDIS 56 44 31 Exitos RICARDO MONTANER Las Mejores Canciones Del Mundo MONCHY & ALEXANDRA A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Greatest Hits Album Versions 32 31 34 57 47 47 11 8 -EL CHAPO DE SINALOA La Noche Perfecta JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon **58** 64 **6**8 33 26 21 Mi Vida Loca VALENTIN ELIZALDE En Vivo Vol. II RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra 2 JENNI RIVERA Masterpiece . . . ERSAL LATINO (15.98) Te Voy A Mostrar 34 29 30 59 55 52 9 2 -UNIVERSAL LATING (004333 (9.98) ALICIA VILLARREAL La Historia... Mis Exitos VENENUSIG 65-3481 UNIVERSAL LATING (14.98 CD/DVO) ⊕ DIANA REYES LIATINO 008411 (12.98) ATINA 63661 (18.98) ⊕ LIRA **35** 33 25 60 53 54 K.O.B.: Live LOS TERRIBLES DEL NORTE 30 Corridos: Historias Nortenas SIN BANDERA AVENTURA 36 37 49 61 62 67 11 10 9 20560/SDNY BMG NORTE (18.98 CD/DVD) -NY BMG NORTE 01965 (16 98) LUNY TUNES & TAINY Mas Flow: Los Benjamins MARCO ANTONIO SOLIS La Historia Continua... Parte III A.B. OUINTANILLA III PRESENTS KUMBIA ALL STARZ From Kumbia Kings To Kumbia Ali Starz 12 11 8 37 35 33 62 59 58 Vencedor 0 1 MARCO ANTONIO SOLIS Trozos De Mi Alma 2 VALENTIN ELIZALDE **63** 52 45 13 12 10 38 39 36 1ZALDL 0006611 (9.98) € Papito SELENA Through The Years/A Traves De Los Anos LOS RAZOS DE SACRAMENTO Y REYNALDO Rifando La Suerte MIGUEL BOSE 64 43 38 14 14 12 NA 699903 (18.98) 39 28 -02257 (12 98) Crossroads: Cruce De Caminos INTOCABLE XTREME Haciendo Historia LA CALLE 340011/U6 (13.98) ALACRANES MUSICAL La Mejor... Coleccion 16 17 65 RE-ENTRY LA CALLE 340011/UG (13.98) GREATEST LOS CUATES DE SINALOA Puro Siemeno Bravo GAINER SONY BMG NORTE 04734 (11.98) EMI TELEVISA 58875 (15.98) JENNI RIVERA Parrandera, Rebelde Y Atrevida 0 LOS HOROSCOPOS DE DURANGO Desatados 16 66 74 73 20 13 41 34 32 RICKY MARTIN Ricky Martin: MTV Unplugged 1 CONJUNTO ATARDECER 67 RE-ENTRY 60736 (13.98) ANKEF Barrio Fino: En Directo 17 NEW 42 32 39 LOS PANCHOS Eternamente Los Panchos Trio... La Historia DADDY YANKEE King Of Kings 1 DON OMAR 43 61 27 68 66 69 27 18 18 16 VARIOUS ARTISTS Don Omar Presenta: El Pentagono ANA GABRIEL ANA GABRIEL La Reina Canta A Mexico Historia De Una Reina 44 38 42 69 RE-ENTRY ANA GABRIEL SONY BMG NORTE 95902 (15.98) VALENTIN ELZALDE La Historia: Homenaje A "El Gailo De Oro" VENEMUSIC 05723 SONY BMG NORTE (11.98) BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 VARIOUS ARTISTS 30 Corridos: Muy Perrones 70 71 59 45 41 24 24 20 19 15 N Linea De Oro VARIOUS ARTISTS NOW Latino 2 VALENTIN ELIZALDE LOS ORIGINALES DE SAN JUAN 71 RE-ENTRY 21 15 14 46 40 40 LOS RIELEROS DEL NORTE Linea De Oro LOS HUMILDES VS. LA MIGRA Los Humildes Vs. La Migra LOS CAMINANTES La Historia... Lo Mas Chulo, Chulo, Chulo 48 53 72 22 17 11 ALEJANDRO SANZ El Tren De Los Momentos VARIOUS ARTISTS WY Records Presents: Los Vaqueros TITD NIEVES Canciones Clasicas De Marco Antonio Solis 73 63 60 MARCD ANTONIO SOLIS La Historia Continua... Parte II LOS BUKIS 30 Recuerdos 24 24 22 38 UG (11.98) 96875/SONY BMG NORTE (15.98) WISIN & YANDEL ISABELA Porque Te Vas KINTO SOL Los Hijos Del Maiz 58 55 25 22 23 038/UG (12.98) 1010 (10.98)

5.5 TITLE

LATIN AIRPLAY

P	O	P
		_

13	ARTIST (IMPHINE / PHOMOTION LABEL)
1	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
4	ERES PARA MI

BENDITA TU LUZ MANA (WARNER LATINA)

ME MUERO
LA SA ESTACION (SONY BMG NORTE)

MANDA UNA SENAL MANA (WARNER LATINA)

MANA (WARNER LATINA)

LA LLAVE DE MI CORAZON
JUAN LUIS GUERRA Y 440 (EMI YELEVISA)

AMAR ES LO QUE QUIERO
DAVID BISBAL (UNIVERSAL LATINO)

TU RECUERDO
RICKY MARTIN FEAT, LA MARI DE CHAI

SI TU NO ESTAS SIN BANDERA (SONY BMG NORTE) QUE HICISTE JENNIFER LOPEZ (EPIC/SONY BMG NORTE) TE LO AGRADEZCO, PERO NO
ALEJANDRO SANZ FEATURING SHAKIRA (WARNER

TODO CAMBIO

SI TU ME QUISIERAS 12 TODO SE DERRUMBO

PEPE AGUILAR (EMI TELEVISA)

COMO YO NADIE TE HA AMADO

TROPICAL

罪	KES	ARTIST (IMPRINT / PROMOTION LABEL)
0	3	PEGAO WISIN & YANDEL FEATURING LDS VAQUEROS (WY/MACHETE)
2	6	SOLA HECTOR "EL FATHER" (VI/MACHETE)
-	FAE	NUNCA HABIA LLOBADO ASI

NUNCA HABIA LLORADO ASI VICTOR MANUELLE DUET WITH DON OMAR (SONY BMG NORTE) QUE PRECIO TIENE EL CIELO MARC ANTHONY (SONY BIJG NORTE)

MI CORAZONCITO NO TE PIDO FLORES

ARROZ CON HABICHUELA

NO VUELVO CONTIGO FRANKIE NEGRON (LA CALLE/UNIVIS MAS QUE TU AMIGO

LA LLAVE DE MI CORAZON
JUAN LUIS GUERRA Y 440 (EMI TELEVISA)

DICEN
JOHNNY RIVERA (CMG/UNIVERSAL MOTO)
IGUAL QUE AYER
RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)

QUE LLOREN QUE HICISTE

ME VOY HECTOR ACOSTA (D.A.M.)

REGIONAL MEXICAN

WEEK	LAST	TITLE ARTIST (IMPRINT # PROMOTION LABEL)
0	2	DETALLES LOS TIGRES DEL NORTE (FONOVISA)
2	3	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)
10.	1	ESE CONJUNTO PRIMAVERA (FONOVISA)
4	5	UN IDIOTA COMO YO DUELO (UNIVISION)
1	4	DIME QUIEN ES

LOS RIELEROS DEL NORTE (FON TUS PALABRAS BANDA EL RECODO (FONOVISA)

CADA VEZ QUE PIENSO EN TI LOS CREADOREZ DEL PASTIO DURAGUENSE DE ALFREDO RAMINEZ (D DAME UN BESO

COMO TE VA MI AMOR
LOS HOROSCOPOS DE DURANGO (OISA
DE RODILLAS TE PIDO
ALEGRES DE LA SIERRA (VIVA)

Y SI VOLVIERA A NACER
ALEGRES DE LA SIERRA (EDIMAL/VIVA)
ALIADO DEL TIEMPO
MARIANO BARBA (THREE SOUND)

MIL HERIDAS CUISILLOS (MUSART/BALBDA 13

ES COSA DE EL

LATIN ALBUMS

POP

	■ VI TM		
THAIR MEGA	WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	JENNIFER LOPEZ COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)	
2		CHAYANNE MI TIEMPO (SONY BMG NORTE)	
3	2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS GREATEST HITS ALBUM VERSIONS (EMI TELEVISA)	
4	3	MANA AMAR ES COMBATIR (WARNER LATINA)	
5	4	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA PARTE III (FONOVISA/UG)	
6	ā	MIGUEL BOSE PAPITO (WARNER LATINA)	
7	-	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA PARTE II (FONOVISA/UG)	
		555	

LA 5A ESTACION EL MUNDO SE EQUIVOCA (SONY BMG NORTE JULIETA VENEGAS LIMON Y SAL (SONY BMG NOR

YURIDIA

TITLE

LOS PANCHOS

11 VARIOUS ARTISTS ANDREA BOCELLI

TROPICAL

FE	53	ARTIST (IMPRINT / PROMOTION LABEL)
W.	1	JUAN LUIS GUERRA Y 440 La llave de mi corazon (emi televisa)
1	É	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3		XTREME HACIENDO HISTORIA (LA CALLE/UG)
4	4	MONCHY & ALEXANDRA EXITOS (J & N/SONY BMG NORTE)
5	ā	TITO NIEVES CANCIONES CLASICAS DE MARCO ANTONIO SDLIS (LA CALLE/U
0	7	MARC ANTHONY SIGO SIENDO YO (SONY BMG NORTE)
7	9	EL GRAN COMBO DE PUERTO RICO ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
8	1.0	VARIOUS ARTISTS BACHATAHITS 2007 (J & N)
9	8	OLGA TANON SOY COMO TU (UNIVISION/UG)
10	1"	FONSECA CORAZON (EMI TELEVISA)
STOCK STOCK STOCK	THE RESERVE	

VARIOUS ARTISTS
40 BACHATAS PAL' PUEBLO (UNI VARIOUS ARTISTS

30 BACHATAS PEGADITAS ILO NUEVO Y LO MEJOR 2006

MONCHY & ALEXANDRA
EXITOS Y MAS (J & N/SONY BMG NORTE

14 SOUNDTRACK
THE LOST CITY (UNIVISION/UG)

18 PECISION INNAMINE (COMP. COMP.)

TITLE

REGIONAL MEXICAN

COLUMN TO A	
2	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (SONY BMG NORTE)
3	LOS TIGRES DEL NORTE DETALLES Y EMOCIONES (FONOVISA/UG)
4	GRUPO BRYNDIS SOLO PIENSO EN TI (DISA)
1	JENNI RIVERA MI VIDA LOCA (FONOVISA/UG)
5	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
9	LOS CUATES DE SINALOA PURO SIERRENO BRAVO (SONY BMG NORTE)
-	CONJUNTO ATARDECER LAS #1 DE LOS NO. 1. DEL PASTIO DURANGUENSE (MUSIMEXUNIVERSAL LATINO)
8	BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 (FONOVISA/UG)
6	VALENTIN ELIZALDE LOBO DOMESTICADO (UNIVERSAL LATIND)
7	LOS CAMINANTES LA HISTORIA LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
12	BRONCO / LOS BUKIS / LOS TEMERARIOS BBT (FONOVISA/UG)
10	LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ RECIO, RECID MIS CREADOREZ (DISA)
	GRACIELA BELTRAN PROMESAS NO (UNIVISION/UG)
11	PESADO EXITOS (WARNER LATINA)
14	DIANA REYES TE VOY A MOSTRAR (UNIVERSAL LATINO)
	3 4 1 5 9 8 6 7 12 10 11 11 11 11 11 11 11 11 11 11 11 11

Billboard DANC

6:	ġ,	D/	ANCE CLUB PLAY
THIS	LAST	WEEKS UN CERT	TITLE ARTIST IMPRINT & NUMBER / FROMOTION LABEL
0	4	ε	#1 AUTOMATIC ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
2	2	18	DISCOTECH Young Love Island Promo/IdJMG
3	5	F. F. P.	WITH LOVE HILARY DUFF HOLLYWOOD PROMO
4	3	ε	IT'S MY LIFE S-BLUSH CJ PROMO
5	6	9	DRUMS IN THE CLUB DJ RUSS HARRIS FEAT, DJ KERI & BAM BAM BUDDHA ESNTION SLIVER PROMO
		9	RISE SAMANTHA JAMES OM PROMO
7	9	1	MAKE IT HAPPEN MAYA AZUCENA KULT PROMO
(8)	10	7	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE! PRCMO
9	#		READ MY MIND THE KILLERS ISLAND PROMO/IDJIMG
10	16	5	PEGATE RICKY MARTIN SONY BMG NORTE PROMO
tt.	8	1	U SPIN ME INAYA DAY SILVER LABEL PROMO/TOMMY BOY
12	18	5	CHANGE KIMBERLEY LOCKE CURB PROMO
13	33	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMSIA PROMQ/SONY BMG
14	19	6	SPOTLIGHT AMAOOR & CARRILLO FEAT GEORGIA NICOLE MOCHICO PRIMO PROMO
15	26	4	GLAMOROUS FERGIE FEAT. LUDACRIS WILLIAM A&M PROMO/INTERSCOPE
	7	10	SOME GIRLS HENRI DAUMAN 20884
	15	12	EMBRACE ME LEANA SWEDISH DIVA PROMO
18	14	12	LOVE ME OR HATE ME (F**K YOU!!!!) LADY SOVEREIGN DEF JAM PROMORDJMG
19	13	12	YOU ARE WHY DAWN TALLMAN SLAAG PROMO
20	17	8	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
21	23	8	I WANT TO LIVE DEEPFACE FLY PROMO
22	32	4=	YOU'RE THE ONE ONO MINDTRAIN PROMO/ASTRALWERKS
23	38	2	PICK JODY WATLEY AVITOME PROMO/PEACE BISQUIT
24	25	9	GHOST DEEPSKY AND JES BLACK HOLE PROMO
25	-20	6	PUT SOME FUNK IN YOUR SHOES

THIS WEEK	AST VEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PRONOTION LABEL
26	2.0	3,	HE'S ALIVE A GIRL CALLED JANE ISLAND PROMOZIDJIMG
	12	14	ANGELICUS DELERIUM FEAT. I BABEL BAYRAKDARIAN NETTWERK PROMO
28	21	*3	SAY IT RIGHT NELLY FURTADO MOSLE'S PROMO/GEFFEN
29	30	5	RIDE A WHITE HORSE GOLOFRAPP MUTE PRONO
30	37	4	C'MON C'MON TRICKY BIZZNISS FEAT. TREXIE REISS ESINTION SILVER PROMO
31	22	24	THE CREEPS CAMILLE JONES SILVER LABEL 2486/TOMMY BOY
32)	36	3	DEEPER LOVE EODIE THONEICK "SAT. BERGET LEWIS CR2 PROMO/AMATO
33	31	3	FREE MY LOVE SUZANNE PALMER STAR 39 13222
34	24	11	TIME AFTER TIME KOISHII & HUSH FEAT. CATHERINE MCQUEEN CORDLESS 4
35	4.	2	FOREVER ALYSON PM MEOU PROMO
36	27	10	ROCK TO THE RHYTHM DJ DAN AUDACIO JS PROVO
37	29	20	I NEED SOMEONE RALPH FALCON NERVOUE 20613
38	42	2	OMARION T.U.G. PROMOCOLUMBIA
39	28	12	AND I AM TELLING YOU I'M NOT GOING: JENNIFER HUDSON MUSIN WORLD PROMO/COLUMBIA
40	43	2	IN THE MIX MIZ MANDY OMNI PROMO
41	35	?	TELL ME DIDDY FEAT CHRISTINA AGUITERA BAD BOY 94498/ATLANTIC.
42	HIII	5H 2T 3UT	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354
43	35	15	PUMP CHRIS THE GREEK PANAGINI SUB DEEP HAVEN PROMO
44	4G	13	IRREPLACEABLE BEYONCE COLUMBIA PROVID
45	44	11	NO MORE PAIN MARK PICCHIOTTI FEATURING DINO V. BLUEPLATE PROMO
46	47	14	PROPER EDUCATION ERIC PRYDZ VS, FLOYD DATAPCSITIVAMINISTRY OF SOUND 1491/JULTRA
47	46	20	MINIMAL PET SHOP BOYS R-INO PEOMO
48	48	13	RUNAWAY JAMIROQUAI CULUMBIA PROMO
49	45	14	AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY WITH ROSÆBEL SILVER LÆBEL PROMOVTOVANY BOY
50	50	13	ROUND AND RCUND STATIC REVENGER ULTRA 51442

THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
0	, inte	W	#1 TIESTO 1 WK ELEMENTS OF LIFE ULTRA 1515	
2	1	4	LCD SOUNDSYSTEM	
			SOUND OF SILVER DFA 85114/CAPITOL VNV NATION	
3	NE	W	JUDGEMENT METROPOLIS 490	5-13
4	2	50	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC®	
5	3	6	AIR POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS	
	4	76	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	an estado
	16	99	GORILLAZ DEMON DAYS PARLOPHONE 73836*/VIRGIN	
8	5	12	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLIPHONE 73067/JIRGIN	
9	7	12	THE RIDDLER & TREVOR SIMPSON ULTRA, DANCE 08 ULTRA 1485	
10	Э	23	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
11	3	4	TRACEY THORN OUT OF THE WOODS ASTRALWERKS 83901*	
12	NE	W×,	MARK FARINA HOUSE OF OM OM 251	
13	2	22	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 SIREMUTEREPRISE 4/256/WARNER BRIDS.	3
14	-1	11	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147	
15	-3	75	MADONNA Confessions on a dance floor Warner Bros. 49460*	
16	-4	13	DJ SKRIBBLE / VIC LATINO THRIVEMIXO3 THRIVEDANCE 90753/THRIVE	
11	-0	2	JOHNNY VICIOUS THRIVEMIX PRESENTS: ELECTRO THRIVEDANCE 90761/THRIVE	
18	-5	60	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	To lead
19	NE	W	DUBFIRE TAIPEI GLOBAL UNDERGROUND 31	
20	-9	29	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	
21		6	!!! (CHK CHK CHK) MYTH TAKES WARP 154*	
22	20	29	ENIGMA A POSTERIORI VIRGIN 69994	1
23	58	4	MIGUEL MIGS THOSE THINGS OM 30752	
24	116	62	SHE WANTS REVENGE SHE WANTS REVENGE PERFECTIOSS/FLAMLESS/GEF-EN 005587*/INTERSCOPE	
25	21	11	YOUNG LOVE TOO YOUNG TO FIGHT IT ISLAND 008101/IDJMG	
	F-10	100	The state of the s	100000

	49	45	14	AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY WITH HOSÆBEL SILVER LÆBEL PROMOVTOMAY BOY
	50	50	13	ROUND AND ROUND STATIC REVENGER ULTRA 51442
Q _V				
	6	N 0 2	No in	
	(0)		HO	
			2	ANCE AIRPLAY
	THIS	LAST	WEEKS UN CHT	TITLE ARTIST IMPRINT & NUMB R / PROMOTION LABEL
	6)	2	6	#1 READ MY JIND THE KILLERS ISL ND/JDJMG
	2	1	14	SAY IT RIGHT NELLY FURTADO MOSLEY/REFFEN
	4	4	5	WITH LOVE
	Children of the Children of th			CRY FOR YOU
	5.7	5	7	SEPTEMBER ROBBINS
	5	3	1-	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLANE JIVE/"OMBA
	6	6	18	BY MY SIDE FLANDERS ULTRA
	7	8	21	U + UR HAND PINK LAFACE/ZOMBA
	8	12	7	I CAN'T TAKE IT LOLA SOBE
	9	7	13	BY THE WAY JENNA DREY ROBBINS
	10	9	9	STARS ALIGN KASKADE ULTRA
	11	15	3	THE WORLD IS MINE DAVID GUETTA VIRGIN
	12	11	7	THE CREEPS CAMILLE JONES SILVER LABEL/TOWMY BOY
	13	19	2	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC
	14	14	5	TRULY MADLY DEEPLY CASCADA ROBBINS
	15	13	13	IRREPLACEABLE BEYONCE COLUMBIA
	16	16	5	ONE LOVE WORLD LOVE FRANK TI-AYA FEATURING YARDI DON ULTRA
	17	20	6	CHANGES CHRIS LAKE FEATURING LAURA V ROBBINS
	18	17	4	BEAUTIFUL DAY MATT DAREY DAREY PRODUCTS/TWISTED/KOCH
	19	Ni	EW	S.O.S. STONEBRIDGE STONEY BO°
	20	23	9	CURIOUS 4 STRINGS ULTRA
	21	22	6	AUTOMATIC ULTRA NATE SILVER LABEL TOMMY BGY
	22	25	2	IN THE DARK TIESTO ULTRA
	23	18	8	GHOST DEEPSKY AND JES ELACK MOLE
	24	NI	W	SUGAR (SWEET THING) DAVE WHELAN & DI SCALA OSHITOSHI/DEEP DISH
	2 5	Ni	W	PUT 'EM UP Edun robbins
		370	şili	

APR HITS OF WORLD Billboard

ALBUMS ALBUMS ALBUMS (SOUNDSCAN JAPAN) APRIL 17, 2007 YUI CAN'T BUY MY LOVE SONY AI AM BEST AVEX TRAX NEW ENDLICHERI ENDLICHERI NEO AFRICA RAINBOW AX (FIRST LTD VERSION), JOHNN'S ENTERTANMENT YUI CAN'T BUY MY LOVE (FIRST LTD VERSION) SONY MR. CHILDREN HOME TO'S FACTORY BEYONCE BYONCE BYONCE BYON DELUXE EDITION (LTD VERSION) SONY KOBUKURO ALL SINGLES BEST (FIRST LTD EDITION) WARNER ENDLICHERI ENDLICHERI NEO AFRICA RAINBOW AX JOHNNY'S ENTERTAINMENT MF.LO COSMICOLOR (CD/DVD) AVEX TRAX MAXIMUM THE HORMONE BU IKIKAESU VAP

	FRANCE				
		ALBUMS			
THIS	LAST	(SNEP/IFOP/TITE-LIVE) APRIL 17, 2007			
1	1	MIKA Life in Cartoon Motion Casablanca/Islano			
2	3	CHRISTOPHE MAE MON PARADIS WARNER			
3	2	SAISON 5 UNIVERSAL			
4	4	LES ENFOIRES LA CARAVANE DES ENFOIRES 2007 LES RESTAURANTS DU COEUR			
5	9	VITTA A FLEUR DE TOI MOTOWN			
6	6	BENABAR REPRISE DES NEGDCIATIONS JIVE			
7	8	YANNICK NOAH CHARANGO SAINT GEORGE			
8	7	DIAM'S DANS MA BULLE CAPITOL			
9	5	CALOGERO PDMME C MERCURY			
10	11	TOKIO HOTEL			

		ITALY	
		ALBUMS	
THIS	LAST	(FIMI/NIELSEN)	APRIL 16, 200
	1	BIAGIO ANTONACCI VICKY LOVE IRIS/MERCURY	
2	2	TIZIANO FERRO NESSUNO E' SOLO CAPITOL	
3	5	ELISA SOUNDTRACK'96-'06 SUGAR	
4	7	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
3.	4	MARIO BIONDI HANDFUL OF SOUL SCHEMA	
6	3	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC	
7	6	ZERO ASSOLUTO APPENA PRIMA DI PARTIRE UNIVERSO	
8	9	LAURA PAUSINI 10 CANTO ATLANTIC	
9	11	THE DOORS THE VERY BEST OF THE DOORS ELEKTRA	
10	8	SIMPLY RED STAY SIMPLYRED.COM	

		SINGLES
_	-	SINGLES
THIS	LAST	(MEDIA CONTROL) APRIL 17, 200
1	1	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
2	2	GRACE KELLY MIKA CASABLANCA/ISLAND
4	6	GIRLFRIEND AVRIL LAVIGNE RCA
4	3	QUE HICISTE JENNIFER LOPEZ EPIC
31	5	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER
		ALBUMS
1	1	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC
2	NEW	DIE FANTASTISCHEN VIER FORNIKA COLUMBIA
3	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	7	MIKA Life in Cartoon Motion Casablanca/Island
5	3	POLO HOFER OUETTE 1977-2007 SOUND SERVICE

		ALBUMS
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) APRIL 15, 200
1	1	KINGS OF LEON BECAUSE OF THE TIMES RCA
2	4	CASCADA EVERYTIME WE TOUCH ANDORFINE
3	3	TAKE THAT BEAUTIFUL WORLD POLYDOR
4	8	NELLY FURTADO LOOSE MOSLEY/GEFFEN
×	5	THE PROCLAIMERS THE BEST OF THE PROCLAIMERS CHRYSALIS
6	9	AMY WINEHOUSE BACK TO BLACK ISLAND
7	13	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
8	12	MIKA Life in Cartoon Motion Casablanca/Island
9	2	MAXIMO PARK OUR EARTHLY PLEASURES WARP
10	10	TIMBALAND SHOCK VALUE INTERSCOPE

ALBUMS			
THIS	LAST	(ARIA) APRIL 15, 2007	
1	1	SILVERCHAIR YOUNG MODERN ELEVEN	
2	2	VARIOUS ARTISTS THE SONGS OF COLO CHISEL WARNER STRATEGIC MARKETING	
3	3	THE JOHN BUTLER TRIO GRAND NATIONAL JARRAH RECORDS	
4	4	KINGS OF LEON BECAUSE OF THE TIMES RCA	
5	5	PINK I'M NOT OEAD LAFACE/ZOMBA	
6	6	GWEN STEFANI THE SWEET ESCAPE INTERSCOPE	
	7	HINDER EXTREME BEHAVIOUR UNIVERSAL	
8	8	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA	
9	15	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
10	9	SNOW PATROL EYES OPEN FICTION/POLYDOR	

		SPAIN 🔼				
	ALBUMS					
THIS	LAST	(PROMUSICAE/MEDIA) APRIL 18, 2007				
1	1	MIGUEL BOSE PAPITO WARNER				
2	3	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC				
3	2	CAMELA TE PROMENTO EL UNIVERSO CAPITOL				
4	4	RBD CELESTIAL (VERSAO EM ESPANHOL) VIRGIN				
5	NEW	LEO Inicianoo sesion vale				
6	8	LA QUINTA ESTACION EL MUNDO SE EQUIVOCA SONY BMG				
7	11	IL DIVO SIEMPRE SYCO				
8	NEW	LOS PLANETAS LA LEYENDA DEL ESPACIO SONY BMG				
9	5	ANDY & LUCAS GANAS DE VIVIR SONY BMG				
10	7	ROCIO DURCAL AMOR ETERNO (LAS MEJORES RANCHERAS) SONY BMG				

		FINLAND :=
		SINGLES
THIS	LAST	(YLE) APRIL 18, 200
7	NEW	TELL ME DARUDE HELSINKI
2	NEW	SOUND ADVICE PRIVATE LINE BAO HABITS
*	NEW	FLOAT AWAY ROBBIE RIVERA HIT
4	NEW	BABY BABY SUNBLOCK UNIVERSAL
ŏ	1	GUILTY DE SOUZA FT. SHENA HED KANDI
		ALBUMS
0	1	ERI ESITTAJIA IDDLS 2007 RCA
2	2	IRINA LIIBA LAABA CAPITOL
3	NEW	ARK PRAYER FOR THE WEEKEND HMC
4	NEW	SIR ELWOODIN HILJAISET VARIT SATTUMAN KAUPPA HERODES
5	7	KIRKA KAIKKI PARHAAT 1967-2007 BLUEBIRD

	GERMANY =				
		ALBUMS			
THIS	LAST WEEK	(MEDIA CONTROL) APRIL 17, 2007			
1	NEW	DIE FANTASTISCHEN VIER FORNIKA COLUMBIA			
2	1	HERBERT GRONEMEYER 12 CAPITOL			
3	2	NELLY FURTADO LOOSE MOSLEY GEFFEN			
4	5	ROGER CICERO MAENNERSACHEN STARWATCH			
5	4	ANDREA BERG DIE NEUE BEST OF ARIOLA			
6	10	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND			
7	3	BEATSTEAKS LIMBO MESSIAH WARNER			
8	6	SARAH CONNOR SOULICIOUS X-CELL			
9	7	DEUTSCHLAND SUCHT D. SUPERSTAR POWER OF LOVE COLUMBIA			
10	11	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC			

	CANADA 🔛				
	ALBUMS				
THIS	LAST	(SOUNDSCAN) APRIL 28, 2007.			
1	1	MARIE-ELAINE THIBERT COMME CA MUSICOR/SELECT			
2	4	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEYBLACKGROUND/INTERSCOPE:UNIVERSAL			
3	3	HILARY DUFF DIGNITY HOLLYWOOD/UNIVERSAL			
4	2	DANIEL BELANGER ECHEC DU MATERIEL L' AUDIOGRAM/SELECT			
5	5	NELLY FURTADO LOOSE MOSLEY/GEFFEN/UNIVERSAL			
6	7	MIKA LIFE IN CARTOON MOTION CASABLANCA/UNIVERSAL			
7	6	TIM MCGRAW LET IT GO CURB/EMI			
8	8	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/SDNY BMG			
9	10	AKON Konvicted Konvict/upfront/src/universal motown/universal			
10	RE	DAUGHTRY DAUGHTRY RCA/SONY BMG			

		MEXICO MEXICO
		ALBUMS
WEEK	LAST	(BIMSA) APRIL 16. 2007
1	1	MIGUEL BOSE PAPITO WARNER
2	2	CAMILA Todo Cambio Sony BMG
3	NEW	VARIOUS ARTISTS SECTOR BEAT 100.9 VOL. 4 WARNER/MAS
4	5	MADONNA THE CONFESSIONS TOUR WARNER BROS.
5	60	DELUXE Entre la guerra y el amor sony BMG
6	4	RICARDO MONTANER LAS MEJORES CANCIONES DEL MUNDO EMI TELEVISA
7	7	VARIOUS ARTISTS TRIBUTO AL MAS GRANDE WARNER
8	6	KORN MTV UNPLUGGED VIRGIN
9	3	VALENTIN ELIZALDE VENCEDOR UNIVERSAL
10	9	LA 5A ESTACION EL MUNDO SE EQUIVOCA SONY BMG

		POLAND =
		ALBUMS
rhis Week	WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) APRIL 13, 2007
1	1	AYO JOYFULL POLYDOR
2	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
Hi:	3	VARIOUS ARTISTS THE BEST ROCK BALLADS EVER! VIRGIN
4	5	KAYAH MTV UNPLUGGED KAYAX
5	4	YUGOPOLIS SLONECZNA STRONA MIASTA YUGOPOLIS
6	7	SIMPLY RED STAY SIMPLYRED.CDM
7	12	VARIOUS ARTISTS TOP KIDS 9 MAGIC
8	17	ZBIGNIEW KSIAZEK, PIOTR RUBIK PSALTERZ WRZESNIOWY MAGIC
9	18	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC
10	11	O.S.T.R. Hollylodz asfalt

		EURO Nielsen SoundSca
D	G	ITAL TRACKS Internation
WEEK	AST	
≓ ≩		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 28, 20 BEAUTIFUL LIAR
	2	BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
3	1	GRACE KELLY MIKA CASABLANGA/ISLAND
	3	GIVE IT TO ME TIMBALAND FY, NELLY FURTADO & JUSTIN TIMBERLAKE MOSLEYBLACKGROUNDINTERSO
4	5	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
5	4	STOP ME (RADIO EDIT)
		MARK RONSON FT. DANIEL MERRIWEATHER ALLIDO/COLUMBI
6	9	NELLY FURTADO MOSLEY/GEFFEN
7	NEW	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS.
8	8	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR
9	NEW	GIVE IT TO ME (RADIO EDIT) TRIBALAND FT. NELLY FIRTADO & JUSTIN TIMBERLAKE MOSLEY PELACKGROUNDWYTERSC
10	6	HOW TO SAVE A LIFE
11	10	GIRLFRIEND
12	7	AVRIL LAVIGNE RCA BRIANSTORM
107		ARCTIC MONKEYS DOMIND CANDYMAN
13	12	CHRISTINA AGUILERA RCA
14	11	GLAMOROUS FERGIE FT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
15	18	I WANNA HAVE YOUR BABIES (RADIO EDIT) NATASHA BEDINGFIELD PHONOGENIC
16	NEW	BECAUSE OF YOU NEYO DEF JAM
17	13	GIRLFRIEND AVRIL LAVIGNE RCA
18	17	QUE HICISTE
19	14	WHAT GOES AROUNDCOMES AROUND
	15	JUSTIN TIMBERLAKE JIVE/ZOMBA DESTINATION CALABRIA

		WALLONIA 🛄
		SINGLES
THIS	LAST	
1	1	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP MUSIC
2	3	GRACE KELLY Mika Casablanca/island
3	2	AUX ARBRES CITOYENS YANNICK NOAH SAINT GEORGE
4	4	VICTORIE SHY'M UP
5	7	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
		ALBUMS
1	2	LES ENFOIRES LA CARAVANE DES ENFOIRES 2007 ULM
2	1	CALOGERO POMME C MERCURY
3	3	MIKA Life in Cartodn Motion CasablanCa/Islano
4	11	IAM Saison 5 Universal
5	19	TIESTO ELEMENTS OF LIFE BLACK HOLE

		HUNGARY =
		SINGLES
THIS	LAST	(MAHASZ) APRIL 13, 20
1	1	MINDEN MOST KERDODIK EL AKOS FEHER SOLYOM
2	2	MAGYARORSZAG EGYESULT HANGOK SONY BMG
3	5	CADA VEZ 2007 STEREO PALMA IMPORT
4	3	HE DOESN'T LOVE YOU SARAH MCLEOO INTERSCOPE
5	NEW	SHINING DJ MILLER KARMATRONIC
		ALBUMS
1	38	BERECZKI ZOLTAN & SZINETAR DORA
2	1	IRIGY HONALJMIRIGY K.O MEDIA CLS
3	19	VARNUS XAVER FROM RAVEL TO VANGELIS SONY BMG
4	2	NO THANX EGY MASIK NEMZEDEK EMI
5	7	TOKIO HOTEL ZIMMER 483 ISLAND

CONTEMPORARY JAZZ

BALES BATA

Billboard A.

EUROCHARTS

		SINGLE SALES
THIS	LAST	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 18, 2037
1	24	GIVE IT TO ME TIMBALAND FT. J. TIMBERLAKE/N. FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
2	1	GIRLFRIEND AVRIL LAVIGNE RCA
	5	SAY IT RIGHT NELLY FURTAOO MOSLEY/GEFFEN
4	4	GRACE KELLY MIKA CASABLANCA ISLAND
	2	WHAT GOES AROUND COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
	8	MIRACLE CASCADA ANDORFINE
	3	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
8	10	EIN STERN (DER DEINEN NAMEN TRAGT) D.J OETZI/NIK P POLYDOR/UNIVERSAL
	6	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP
	9	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA
	21	STOP ME MARK RONSON FT. D MERRIWEATHER COLUMBIA
12	11	AUX ARBRES CITOYENS YANNICK NOAH SAINT GEORGE
13	13	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
14	NEW	SPRING NICHT TOKIO HOTEL ISLAND
15	23	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA

ΛI	IS1	INIS

THIS	LAST	APRIL 18, 2007
1	7	NELLY FURTADO LOOSE MOSLEY/GEFFEN
2	2	MIKA Life in Cartoon motion Casablanca/Island
	3	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC
4	5	AMY WINEHOUSE BACK TO BLACK ISLANO
5	8	CASCADA EVERYTIME WE TOUCH ANDORFINE
6	NEW	DIE FANTASTISCHEN VIER FORNIKA COLUMBIA
7	7	KINGS OF LEON BECAUSE OF THE TIMES RCA
8	10	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
10	9	TAKE THAT BEAUTIFUL WORLD POLYDOR
10	6	HERBERT GRONEMEYER 12 CAPITOL
111	13	ANDREA BERG DIE NEUE BEST OF ARIOLA
112	15	SIMPLY RED STAY SIMPLYRED.COM
12	14	TIMBALAND SHOCK VALUE INTERSCOPE
14	16	NORAH JONES NOT TOO LATE BLUE NOTE
15	26	ROGER CICERO MAENNERSACHEN STARWATCH

10 (A) (A)		MUSIC CONTO
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITOREO AND TABULATED BY NIELSEN MUSIC CONTROL APRIL 18, 2007
1	1	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE JIVE ZOMBA
2	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
1	2	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
*	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
B.	5	GRACE KELLY MIKA CASABLANCA/ISLAND
6	6	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
	7	AMERICA RAZORLIGHT VERTIGO
8	8	RUBY KAISER CHEIFS B-UNIQUE/POLYDOR
3	14	GIRLFRIEND AVRIL LAVIGNE RCA
10	9	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE
	10	SHINE TAKE THAT POLYDOR
12	13	CHASING CARS SNOW PATROL FICTION/POLYDOR
13	18	MAKES ME WONDER MAROON 5 OCTONE/A&M
1/4	11	SHEIS MADONNA ROBBIE WILLIAMS CHRYSALIS
15	15	FAIRYTALE GONE BAD SUNRISE AVENUE EMI

RADIO AIRPLAY

	7	13		
	d	1/4	\ZZ _{TM}	
TILLE	LATT	表现	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	FERT
4	1	100	HARRY CONNICK, JR. 11 WKS OH, MY NOLA COLUMBIA 88851/SONY MUSIC	
9	2	î	PAT METHENY / BRAD MEHLDAU QUARTET NONESUCH 104188/WARNER BROS.	
3	3	30	DIANA KRALL FROM THIS MOMENT ON VERVE 007323/VG	
4	4	5	KURT ELLING NIGHTMDVES CONCORD JAZZ 30138/CONCORD	
	5	3	RANDY CRAWFORD & JOE SAMPLE FEELING GOOD PRA 60207	
6	6	3 4	THE BBC BIG BAND ORCHESTRA BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
V	7	:1	MADELEINE PEYROUX HALF THE PERFECT WORLD ROUNDER 613252	
8	10	7	PATTI AUSTIN AVANT GERSHWIN RENDEZVOUS 5123	
9	9	5	WYNTON MARSALIS FROM THE PLANTATION TO THE PENITENTIARY BLUE NOTE 73675/BLG	
10	8	*E	CHRIS BOTTI TO LOVE AGAIN: THE DUETS COLUMBIA 77505 SONY MUSIC ®	•
3	16	31	PAT METHENY / BRAD MEHLDAU METHANY MEHLDAU NONESUCH 79964/WARNER BROS.	
12	11	ŝí	NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 59324	
13	12	70	MICHAEL BUBLE CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. ⊕	
14	15	28	RAY CHARLES + THE COUNT BASIE ORCHESTRA RAY SINGS BASIE SWINGS HEAR 30026/CONCDRD	
15	17	4	ROBERT GLASPER IN MY ELEMENT BLUE NOTE 78111/BLG	9
16	H		MATT DUSK Back in town decca 008662/universal classics grdup	
17	14	11	HARRY CONNICK, JR. CHANSON DU VIEUX CARRE MARSALIS 460006/ROUNDER	
18	18	2	VARIOUS ARTISTS NUMBER 1'S: JAZZ VERVE 000867102/VG	Ē
19	24	59	LOUIS ARMSTRONG THE DEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004893/UME	
20	RE-E	=TNY	GLADYS KNIGHT BEFORE ME VERVE 006225/VG	
21	23	81	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173*/BLG	
22	20	3	VARIOUS ARTISTS PLAYBOY JAZZ; LOVE SONGS AFTER DARK PLAYBOY JAZZ/CONCORD _AZZ 30250/CONCORD	
23	RE-I	गस्य	GLENN MILLER Golden Legenos: The Sound of Glenn Miller Madacy Special Products 51852/Madacy	F
24	13	2	PAUL MOTIAN/BILL FRISELL/JOE LOVANO TIME AND TIME AGAIN ECM 008585/UNIVERSAL CLASSICS GROUP	
0			DEPARTMENT OF GOOD AND EVIL DEPT. OF GOOD AND EVIL SAVOY JAZZ 17630/SAVOY	
0.50				

	-	4	
THIS	LAST	WEEKS ON CHT	
1	1	26	GEORGE BENSON & AL JAFREAU 7 WKS GIVIN' IT UP MONSTER 2316/CONCOFS
2	3	22	KENNY G IMINITHE MODO FOR LOVETHE MOST ROMANTIC MELODIES JF ALL TIME 4RISTA 82690 FM/G
3	ε	11	DAVE KOZ AT THE MOVIES CAPITOL 11405
4	4	3	KIM WATERS YOU ARE MY LADY SHANACHIE 5147
5	Ε	2	JEFF LORBER HE HAD A HAT BLUE NOTE 55611/BLG
6	E	29	BONEY JAMES SHINE CONCORD 30049
7		7	PAUL BROWN & FRIENDS WHITE SAND PEAK 30147/CDNCORD
8	13	64	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 754E7/RMC
9			BILLY MARTIN / JOHN MEDESKI MAGO AMULET 026
10	,	3	BEN TANKARD LET'S GET QUIET. THE SMOOTH JAZZ EXPERIENCE VERITY 05233/Z DMBA
0	14	42	PETER WHITE PLAYIN: FAVOURITES LEGACY/COLUMBIA 94992/SON** MUSIC
12	2		JEFF GOLUB GRAND CENTRAL NARADA JAZZ 64740/BLG
13	11	42	WAYMAN TISDALE WAY UP! RENDEZVOUS 5118
14		NI SER	MARION MEADOWS DRESSED TO CHILL HEADS UP 3106
15	-7	21	VARIOUS ARTISTS FOREVER, FOR ALWAYS, FOR LUTHER VOLUME # RENDEZVOUS 5: 22
	-3	12	WALTER BEASLEY READY FOR LOVE HEADS UP 3116
	ŝ	36	FOURPLAY x BLUEBIRO 86399/RCA VICTOR
18	2	79	JAMIE CULLUM CATCHING TALES VERVE FORECAST/UNIVERS*L MOTOWN 005478/VG/UMFG
19	NE	W	BOB JAMES ANGELS OF SHANGHAI KOCH 4227
20	5	52	MINDI ABAIR LIFE LESS ORDINARY GRP 006222/VG
21	29	10	DOWN TO THE BONE THE BEST OF DOWN TO THE BONE NARADA JAZZ, 82 154/BLG
22	E3	3	HIROMI'S SONICBLOOM TIME CONTROL TELARC 83655
23	4	36	THE RIPPINGTONS 2011 ANNIVERSARY PEAK 30000/CONCORD ∋
24	-8	29	MEDESKI SCOFIELD MARTIN & WOOD OUT LOUGER INDIRECTO 01
25	€0	83	HERBIE HANCOCK POSSIBILITIES HEAR/HANCOCK 70013/VECTER
2			
	7	ľO	
		(B)	LASSICAL CROSSOVER
		21	
THIS	WEE	WEEKS OIL OHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTINE LABE
1	1	28	JOSH GROBAN 19WKS AWAKE 143/REPRISE 44435/WARNER BR 3S. ®
2	2	2-	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MLGIC
	4	104	IL DIVO IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (6)
4	5	25	ANDREA BOCELLI

(-		го	P	. Mar
	4	Ŷ,	LASSICAL	
THIE	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT
0	3	32	JOSHUA BELL SWKS VOICE OF THE VIDLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
2	1	-4	YO-YO MA APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
3	2	28	STING Songs from the labyrinth og 007220/UNIVERSAL CLASS CS GROUP	×
4.	4	9	STING THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 008445 UNIVERSAL CLASSICS GROUP ①	
5	12	2	JOSHUA BELL THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS	
0	19	9	YUNDI LI/PHILHARMONIA ORCHESTRA (DAVIS) Chopin/Liszt: Piano Concerto no. 1 DG 008236/UNIVERSA - CLASSICS GROUP	
0	9	17	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE) LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERIUDA SONGS NONESLICH 7995-4/WAPNER BROS.	
8	11	4	KRONOS QUARTET GÜRECKI: STRING QUARTET NO. 3 SONGS ARE SUNG NONESUCH 1:24380-WARNER BROS.	
9	8	129	ANDRE RIEU THE HOMECOMING! DENON 17613/SLG	
10	5	14	ANNA NETREBKO RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP	
15	10	14	LANG LANG DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP €	The state of
12	RE-	MTRY	SARAH CHANG SHOSTAKOVICH, PROKOFIEV: VIOLIN CONCERTOS EMI CLASSICS 46053/BLG	
13	RE:	STRY	JOSHUA BELL THE ESSENTIAL JOSHUA BELL DECCA DO5185/UNIVERSAL CLASSICS GROUP	
14	15	27	VARIOUS ARTISTS BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHIND	
15	1 #	2	DAVID RUSSELL ART OF THE GUITAR TELARC 80672	
6	R ≣- ∓	FTRY	LIBERA ANGEL VOICES EMI CLASSICS 70523/BLG	
1	2=	31	GABRIELA MONTERO BACH & BEYOND EMI CLASSICS 64647/BLG	
1	RIM	OTRY	CHRISTOPHER PARKENING/JUBILANT SYKES JUBILATION ANGEL 57591/BLG	
1.9	23	41	POLYPHONY (LAYTON) WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	
20	15	54	THE 5 BROWNS NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS ®	
21	R E	HTRY	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL GLORYLAND HARMONIA MUNDI 907400	
22	2	26	HILARY HAHN PAGAMINI/SPHOR: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP	
23	REI	ENTRY	HAN-NA CHANGIDRCHESTRA DELL' ACCADEMIA NAZIONALE DI SANTA CECILIA (PAPPANO) ROMANCE EMI CLASSICS 82390 BLG	
(20)	RE-I	STRY	OLIVIER LATRY/THE PHILADELPHIA ORCHESTRA (ESCHENBACH) SAINT-SAENS: SYMPHONY NO. 3 *ORGAN* ONDINE 1094	110
25	-	2	BERLIN PHILHARMONIC (RATTLE) BRAHMS: EIN DEUTSCHES REQUIEM EMI CLASSICS 65393/BLG	

	4	r Cal	
C	1	60	ASSICAL CROSSOVER
EK	EX.	Ehs OHT	ARTIST
WE	WE	100	TITLE IMPRINT & NUMBER / DISTRIBUTINE LABE
1	1	23	19 WKS AWAKE 143/REPRISE 44435, WARNER BR \$5. ●
2	2	2-	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MLBIC
411	4	104	IL DIVO IL DIVO SYCO/COLUMBIA 93963/SONY MUS®®
4	5	25	ANDREA BOCELLI UNDER THE DESERT SKY SUGAR/DECCA 00 331/Juiversal Classics Group ®
5	6	6=	ANDREA BOCELLI AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUF
6	7	5	HAYLEY WESTENRA CELTIC TREASURE DECCA 008560/UNIVERS_L CLÆSSICS GROUP
7	8	6-	IL DIVO ANCORA SYCO/COLUMBIA 78914/SONY ML IIC
8	9	25	JUANITA BYNUM & JONAT HAN BUTLER GOSPEL GOES CLASSICAL FLOW 1994 MART NATHAL
9	3	13	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) SHOWTIME MUSIC OF BROADWAY AND HOLLYWOOD NOMMON TASERNACLE CHOIR 4973811
1C	10	63	ANDREA BOCELLI AMOR SUGAR VENEMUSIC 006144/UNIVEFSAL .#TINO
0	11	75	SOUNDTRACK
12	12	28	PRIDE & PREJUDICE DECCA 005620/UNIVE SAL CLASSICS GROUP SARAH BRIGHTMAN
13	20	73	DIVA: THE SINGLES COLLECTION NEMO STUDIO/AMGEL 73371/BLG JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN
14	15	6	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY C_ASSICP_ 74708/SONY BMG MASTEFWORKS CHLOE
15	13	5	WALKING IN THE AIR MANHATTAN 42961/E_G MORMON TABERNACLE C HOIR
16	18	21	THEN SINGS MY SOUL MORMON TABERNABLE CHOIR 70036 VITTORIO
		2	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 107307/UNIVERSAL CLASSICS GROUP ANDIAMO
17	14		LOVE, FROM ITALY DENON 17643/SLG SOUNDTRACK
18		132	STAR WARS EPISODE III: REVENGE OF THE SITH SONT CLASSINAL 94220 SONT BIMS MASTERWORKS @ JOHN WILLIAMS AND JOHN ETHRIDGE
19	RE-E	N	PLACES BETWEEN; JOHN WILLIAMS AND JOHN ETHRIDGE LIVE IN III.JBLIN SCHIY CLASSICAL 00907/SONY BING MASTERWORKS
20	22	-6	HAYLEY WESTENRA ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
21	16	:0	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
55	RE-E	NTRY	SASHA & SHAWNA SIREN MANHATTAN 56416/BLG
23	24	1	VARIOUS ARTISTS IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE VITAMIN 9432
24	25	4	THE STRING QUARTET THIBU E UNINHIBITED: THE STRING QUARTET TRIBU ET C DINOER VITAMIN 9449
25	21	7	MORRIS ROBINSON GOING HOME DECCA 008277/UNIVERSAL GLASSICS GROUP
	L.		

LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music mercha SoundScan, Sales data for R&B/hip-hop retail charts is compiled by Nielse SoundScan from a national subset of core stores that specialize in those genres

Where included, this award indicates the title with the chart's largest unit increase.

PAGE Where included, this award Indicates the title with the chart's biggest percentage growth



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. (a) after price Indicates album only available on DualDisc. CD/DVD after price Indicates CD/DVD combo only available. (b) DualDisc available. CD/DVD combo available. • indicates vinyl LP is available. • Pricing and vinyl LP available. • Pricing and vinyl LP available are not included on all charts.

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)

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts songs are removed from the billiboard not too and not too Amplay charts simultaneously if they have been on The Billiboard 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 R88, 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 Nielser 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 Nelsen SoundScan.

Singles with the greatest sales gains.

CONFIGURATIONS

© CD single available. ② DIgItal Download available. ② DVD single available ◑ Vinyl Maxi-Single available. ◑ Vinyl single available. ◑ CD Maxi-Single available. Configurations are not included on all singles charts.

research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music using multiple interes and a nationwide sample of carefully pointed 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

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 CERTIFIEVELS

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 leve 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 retail multiplies injurients by the number of discs and/or tapes. Certification het shipments of 100,000 units (00,000). 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 o singles. 🗆 RIAA platinum certification for sales of 100,000 units for short

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

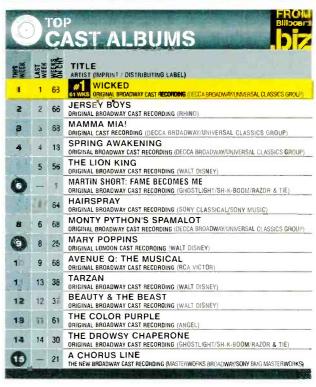
APR ALBUNS

			DP CATALOG.	
HEEK	AST	WEEKS ON CHT	ARTIST TITLE :MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	1
1	1	160	GUNS N' ROSES BWKS GREATEST HITS GEFFEN 001714-INTERSCOPE (16.98)	E
0	4	1550	PINK FLOYD	4
3	3	104	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98) ORIGINAL BROADWAY CAST RECORDING	
4	7	114	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98) MICHAEL BUBLE	
5	9	264	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕ NORAH JONES	4
0	12	95	CREED	
7		774	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕ AC/DC	
8		330	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ® TIM MCGRAW	
A DE LA	5		GREATEST HITS CURB 77978 (18.98/12.98) EVANESCENCE	-
9	13	179	FALLEN WIND-UP 13063 (18.98) CELTIC WOMAN	
10	8	90	CELTIC WOMAN MANHATTAN 60233/BLG (18.98) LINKIN PARK	Ì
W		267	HYBRIO THEORY) WARNER BROS. 47755 (18.98/12.98) RASCAL FLATTS	4
12		133	BOB SEGER & THE SILVER BULLET BAND	
13	14	647	GREATEST HITS CAPITOL 30334 (16.98)	I
14	15	678	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	1
95	23	66	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	1
0	17	338	THE DOORS BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18 98)	1
0	24	790	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	4
0	20	702	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	*
0	22	890	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GOING/ISLAND 548904/UME (13.98/8.99) The destruction of the destruction of the wailers of the destruction of the destructi	3
20	21	534	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CDNCORD (17.98/12.98)	
21)	29	81	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16 98 CD/DVD) ⊕	
22	18	15	THE POLICE EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	E
23	10	335	SOUNDTRACK GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	E
24	27	122	LYNYRD SKYNYRD	
25	31	144	ALL TIME GREATEST HITS MCA 112229/UME (18 98/12.98) MICHAEL BUBLE	i
26		121	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS (18.98) KELLY CLARKSON	E
67	36	109	BREAKAWAY RCA 64491/RMG (18.98) JACK JOHNSON	E
28		209	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149"/UMRG (13.98) JIMI HENDRIX	E
29	1	121	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671 AJME (18.98/12.98) THE KILLERS	
30		181	HOT FUSS ISLAND 002468*/IDJMG (13.98) JOHNNY CASH	E
31	35	588	16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11. 98/7.98) TOM PETTY AND THE HEARTBREAKERS	8
161			GREATEST HITS MCA 110813/UME (18.98/12.98) ELVIS PRESLEY	4
32	19	6	ELVIS: ULTIMATE GOSPEL RCA/SONY BMG STRATEGIC MARKETING GROUP 05236/SONY BMG (18.98) JOSH GROBAN	
33		153	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) € STEVIE WONDER	2
3		164	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98) TOBY KEITH	12
35	25	127	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98) JOHNNY CASH	
38		177	DEF LEPPARD	E
37	41	430	VAULT GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	
38	37	195	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) CLUC ADIL AND	E
39	39	117	SUGARLAND TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	E
40	34	176	LED ZEPPELIN EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	1
41	28	6	RED HOT CHILI PEPPERS GREATEST HITS WARNER BRDS. 48545 (18.98)	
42	47	312	NIRVANA NEVERMIND DGC/GEFFEN 424425*/UME (12.98/18.98)	4
43	50	115	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	E
44	46	367	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (11.98/17.98)	4
48	42	335	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	1
46	43	105	GEORGE STRAIT 50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	L
47	48	384	SUBLIME SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.00)	E
48	HOT	SHOT BUT	DIANA ROSS & THE SUPREMES THE NO. 1'S MOTOWN/UTV 001368/UME (12.98)	
49		MTRY	LINKIN PARK METEORA WARNER BROS. 48186* (19.98)	•
50	RE-E	NTRY	BONE THUGS-N-HARMONY	5945
-	STATE OF THE PERSON.	100	GREATEST HITS RUTHLESS 25423 (18.98)	ei.

Bilboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Biliboard 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 DisITAL: Release sold as a complete album bundle through distal download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007. VAU Business Media, inc. and Nielsen SoundScan. Inc. All rights reserved.

	1 1	TO			
	00	D.	GITAL.		
THIS	LAST	WEEKS ON CHT	ARTIST Title	BB 200 HANKING	сені
1	1	2	#1 TIMBALAND Timbaland Presents Shock Value 2WKS MOSLEY/BLACKGROUND /INTERSCOPE	5	
2			BRIGHT EYES Cassadaga SADDLE CREEK	4	
	2	5	AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC UMRG	12	
4	11	2	BRANDI CARLILE The Story COLUMBIA /SONY MUSIC	41	
5	6	3	MIKA Life in Cartoon Motion CASABLANCA/UNIVERSAL REPUBLIC / UMRG	43	
6	8	4	MODEST MOUSE We Were Dead Before The Ship Even Sank EPIC /SONY BMG	28	
7	10	21	DAUGHTRY Daughtry	6	2
8	NE	w	TIESTO Elements Of Life ULTRA	77	
9	3	2	HILARY DUFF Dignity	11	
10	7	2	CHEVELLE Vena Sera EPIC /SONY MUSIC	27	
11			HELLYEAH EPIC /SONY MUSIC	9	
12	9	3	TIM MCGRAW Let It Go	2	
13			AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN /UMRG	3	2
14	4	2	KINGS OF LEON Because Of The Times	45	
15	13	6	ARCADE FIRE Neon Bible MERGE	64	2001
		3			

0	1 10	ro N	P TERNET		5	Sept. Sp.
WEEK	LAST	WEEK 3 ON CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CPRT
1			#1 BRIGHT EYES SADDLE CREEK 103*	Cassadaga	4	
2	1	2	ALISON KRAUSS A Hundred ROUNDER 610555	d Miles Or More: A Collection	10	
3	9	2	MARTINA MCBRIDE RCA NASHVILLE 03674 SBN	Waking Up Laughing	8	100
4	6	5	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG	Back To Black	12	
5		W	BROTHER ALI RHYMESAYERS ENTERTAINMENT 0080	The Undisputed Truth	69	
6	12	21	DAUGHTRY RCA 88860 RMG	Daughtry	6	2
7	NE	W	HELLYEAH EPIC 0 408/SONY MUSIC	Hell Ye ah	9	
8	17	9	LUCINDA WILLIAMS LDST HIGHWAY 006938*	West	97	
9	13	1/1	NORAH JONES BLUE NOTE 74516 BLG ⊕	Not Too Late	36	2
10	10	3	TIM MCGRAW CURB 78974	Let It Go	2	
11	NE	w	NINE INCH NAILS NOTHING 008764 INTERSCOPE	Year Zero		
12	4	2	KINGS OF LEON RCA 03776/RMG	Because Of The Times	45	
13	11	4	JOSS STONE VIRGIN 76268* ⊕	Introducing Joss Stone	16	
14	8	3	STEVIE NICKS Crystal Visions. REPRISE 100363 WARNER BROS. €	The Very Best Of Stevie Nicks	49	
15	16	5	NEIL YOUNG REPRISE 4332H WARNER BRDS ⊕	Live At Massey Hall 1971	47	



TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE) 1 1 2	PG-13
CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 342754 (29.98) Julia Roberts/Dakota Fanning PARAMOUNT HOME ENTERTAINMENT 342754 (29.98) Julia Roberts/Dakota Fanning PARAMOUNT HOME ENTERTAINMENT 15085 (28.98) Will-Smith/Thandie Newton THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT 15085 (28.98) Matt Damon/Angelina Jolie UNIVERSAL STUDIOS HOME VIDEO 61028671 (29.98) Ed Speleers/Jeremy Irons 2	G PG-13
CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 342754 (29.98) Julia Roberts/Dakota Fanning PARAMOUNT HOME ENTERTAINMENT 342754 (29.98) Will-Smith/Thandie Newton THE GOOD SHEPHERD UNIVERSAL STUDIOS HOME VIDEO 61028671 (29.98) Matt Damon/Angelina Jolie UNIVERSAL STUDIOS HOME VIDEO 61028671 (29.98) Ed Speleers/Jeremy Irons CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) Daniel Craig/Eva Green MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) PETER PAN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £266£ (29.98) Animated WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £3051 (25.98) Leonardo DiCaprio/Jennifer Connelly WALN BINEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £3051 (25.98) THEW JUMP IN! OCOPIEN BIEW/Keke Palmer WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £3051 (25.98) Animated DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VISEO 1 7684 (29.98) Katie Cassidy/Michelle Trachtenberg THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) Greg Kinnear/Steve Carell	PG-18
THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT 15095 (28.98) THE GOOD SHEPHERD UNIVERSAL STUDIOS HOME VIDEO 61028671 (29.98) BEAGON SITH CENTURY FOX 2242698 (29.98) Ed Speleers/Jeremy Irons 2011 CENTURY FOX 2242698 (29.98) Ed Speleers/Jeremy Irons 2011 CENTURY FOX 2242698 (29.98) Ed Speleers/Jeremy Irons 2011 CENTURY FOX 2242698 (29.98) Daniel Craig/Eva Green MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) Daniel Craig/Eva Green MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) Animated MALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52665 (23.98) Leonardo DiCaprio/Jennifer Connelly WARNER HOME VIDEO 111762 (28.98) LEW JUMP IN! WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 53051 (25.98) Animated TEW BLACK CHRISTMAS THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) Katie Cassidy/Michelle Trachtenberg The Weinstein Company/Genius Products 80110 (29.98) Greg Kinnear/Steve Carell	ĸ
THE GOOD SHEPHERD UNIVERSAL STUDIOS HOME VIDEO 61028671 (29.98) BAGON 20TH CENTURY FOX 2242698 (29.98) CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) Daniel Craig/Eva Green MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) Daniel Craig/Eva Green MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) Animated B 5 3 BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98) Leonardo DiCaprio/Jennifer Connelly WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23051 (25.98) Corbin Bleu/Keke Palmer WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23051 (25.98) Animated TEV PLUSHED AWAY DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VISEO 1 768c (23.98) Katie Cassidy/Michelle Trachtenberg The Weinstein Company/Genius Products 80110 (29.98) Katie Cassidy/Michelle Trachtenberg The Weinstein Company/Genius Products 80110 (29.98) Greg Kinnear/Steve Carell	
Ed Speleers/Jeremy Irons CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14839 (28.48) Daniel Craig/Eva Green PETER PAN MALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £266£ (23.98) Animated WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £266£ (23.98) Leonardo DiCaprio/Jennifer Connelly WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £305£ (25.98) Corbin Bleu/Keke Palmer WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £305£ (25.98) Animated TET FLUSHED AWAY DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VISEO 1 \$768\$ (23.98) Katie Cassidy/Michelle Trachtenberg THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) ALT 16 LITTLE MISS SUNSHINE Greg Kinnear/Steve Carell	
CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.48) B 14 PETER PAN WALT DISNEY HOME ENTERTAINMENT/SUENA VISTA HOME ENTERTAINMENT 52665 (23.98) Animated B 5 3 BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98) Leonardo DiCaprio/Jennifer Connelly WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 53051 (25.98) Corbin Bleu/Keke Palmer WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 53051 (25.98) Animated TEV FLUSHED AWAY DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIBEO 1.7684 (23.98) BLACK CHRISTMAS THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) Katie Cassidy/Michelle Trachtenberg The Weinstein Company/Genius Products 80110 (29.98) Greg Kinnear/Steve Carell	PG-13
Animated WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £266£ (23.98) BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98) Leonardo DiCaprio/Jennifer Connelly WALT DISNEY HOME ENTERTAINMENT £305 (25.98) Corbin Bleu/Keke Palmer WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT £305 (25.98) Corbin Bleu/Keke Palmer WALT DISNEY HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VISEO 1 7568 (23.98) Animated BLACK CHRISTMAS THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) Katie Cassidy/Michelle Trachtenberg The WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) WALT DISNEY HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VISEO 1 7568 (23.98) Katie Cassidy/Michelle Trachtenberg The WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) Greg Kinnear/Steve Carell	
BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98) LEW JUMP NIM WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2305# (25.98) Corbin Bleu/Keke Palmer WALT DISNEY HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 1768# (23.98) Animated BLACK CHRISTMAS THE WEINSTEIN COMPANYGENIUS PRODUCTS 80110 (29.98) Katie Cassidy/Michelle Trachtenberg The Weinstein CompanyGenius Products 80110 (29.98) Greg Kinnear/Steve Carell	8
JUMP IN! WALT DISPUME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT #305 (25.98) 16 7 FLUSHED AWAY DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VI®EO 1 \$\frac{1}{2}68^{\circ}\$ (23.98) Animated BLACK CHRISTMAS THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) ALE 15 LITTLE MISS SUNSHINE Greg Kinnear/Steve Carell	A
THE TOTAL PRODUCTS BOTTO (29.98) THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98)	NR
THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80110 (29.98) 12 AF 16 LITTLE MISS SUNSHINE Greg Kinnear/Steve Carell	PG
4 16 LITTLE MISS SUNSHINE Greg Kinnear/Steve Carell	
20TH CENTURY FOX: 2240331 (29.98)	
THE DEVIL WEARS PRADA 20TH CENTURY FOX 2237440 (29.98) Meryl Streep/Anne Hathaway	PG-12
14 & 5 BORAT Sacha Baron Cohen/Ken Davitian	8.
15 2 CHILDREN OF MEN UNIVERSAL STUDIOS HOME VIDEO 61032513 (28.98) Clive Owen/Julianne Moore	8
16 7 3 ROCKY BALBOA SONY PICTURES HOME ENTERTAINMENT 16190 (28.98) Sylvester Stallone/Burt Young	PB
17 YEW ENTOURAGE: SEASON THREE, PART 1 HBO HOME VIDEO 93945 (39.98) Kevin Connolly/Adrian Grenier	MIL
18 SP-EMPAY FLICKA 20TH CENTURY FOX 2240665 (29.98) Alison Lohman/Tim McGraw	PG
19 12 8 THE DEPARTED Leonardo DiCaprio/Matt Damon	R
20 RI-ENTRY THE ILLUSIONIST Edward Norton/Paul Giamatti 20TH CENTURY FOX 2240237 (29.98)	P8-11
21 13 3 EVERYONE'S HERO Animated 201H CENTURY FOX 2240491 (29.98)	
THE NATIVITY STORY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOEO 10668 (28.*8) Keisha Castle-Hughes/Oscar Isaac	PG
23 10 4 THE HOLIDAY SONY PICTURES HOME ENTERTAINMENT 17382 (28.98) Cameron Diaz/Kate Winslet	P3-13
24 % 9 CINDERELLA III: A TWIST IN TIME WALT OISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAI®MENT 413-0 (29 98) Animated	G
25 ICE AGE: THE MELTDOWN Animated 20TH CENTURY FOX 2237771 (29.98)	

0	OT.	V DVD SALES
THIS	LAST WEEK WEEKS ON	
1	NEW	JUMP IN! WALT DISNEY/BUENA VISTA 53050 (26.98)
2	NEW	ENTOURAGE: SEASON THREE, PART 1 HBO 92945 (39.98)
3	NEW	THE NAKED BROTHERS BAND: THE MOVIE NICKELODEON/PARAMOUNT 851424 (16.98)
4	1 3	MICKEY MOUSE CLUBHOUSE: MICKEY'S GREAT CLUBHOUSE HUNT WALT DISNEY/BUENA VISTA 52318 (26.98)
5	9 5	DORA THE EXPLORER: DORA'S EGG HUNT NICK JR./PARAMOUNT 87542 (16.98)
6	10 3	IT'S THE EASTER BEAGLE, CHARLIE BROWN PARAMOUNT 05646 (16.98)
7	NEW	MIND OF MENCIA: UNCENSORED SEASON 2 COMEDY CENTRAL/PARAMOUNT 803274 (26.98)
8	7 46	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY BUENA VISTA 49549 (26.98)
9	NEW	TWIN PEAKS: THE SECOND SEASON PARAMOUNT 038344 (54.98)
10	3 2	FULL HOUSE: THE COMPLETE SIXTH SEASON WARNER 111449 (29.98)
11	5 32	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)
12	NEW	POKMON 9: POKMON RANGER AND THE TEMPLE OF THE SEA VIZ VIDEO 23709 (19 98)
13	20 21	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 2238209 (39.98)
14	NEW	DORA THE EXPLORER: SHY RAINBOW NICK JR./PARAMOUNT 850834 (16.98)
15	13 2	HERE COMES PETER COTTONTAIL SONY WONDER/SONY MUSIC ENTERTAINMENT 59205 (12.98)
16	19 3	THE EASTER BUNNY IS COMING TO TOWN WARNER 73411 (14.98)
17	1* 13	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 2388 (9.98)
18	2 2	THE SHIELD: SEASON 5 20TH CENTURY FOX 2240387 (59.98)
19	RE-ENTRY	THE SIMPSONS: THE COMPLETE NINTH SEASON 20TH CENTURY FOX 39041 (49.98)
20	RE-ENTRY	MAX & RUBY: SPRINGTIME FOR MAX & RUBY NICK JR PARAMOUNT 88650 (16.98)
21	RE-ENTRY	NBC UNITERSAL STUDIOS 61030378 (49.98)
22	HE-ENTRY	THE HILLS: THE COMPLETE FIRST SEASON PARAMOUNT 80122 (42.98)
23	RE-ENTRY	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA 4173503 (29.98)

9	6	3	ERAGON 20TH CENTURY FOX	28
10	8	3	ROCKY BALBOA SONY PICTURES HOME ENTERTAINMENT	PG
Ovide	EBy H≪O	me Es	sentiels. © 2007 Rentrack Corporation. All Rights Roser	ved.
<u> </u>	A -	m	VIDEO GAME	
E	Y	R	ENTALS RENTRAK SSECHT	ÅLS
THIS	LAS	WCEKO ON CHT	TITLE MANUFACTURER	HATING
1	1	4	PS2: GOD OF WAR II WKS SONY COMPUTER ENTERTAINMENT	М
2	2	3	PS2: TMNT UBI SOFT	E
3	ε	2	PS2: MEDAL OF HONOR - VANGUARD EA SPORTS	
4	ε	2	X360: TOM CLANCY'S GHÖST RECON ADVANCED WARFIGHTER 2 UB1 SOFT	
5	E	7	X360: CRACKDOWN	M
6	E.	5	X360: DEF JAM: ICON ELECTRONIC ARTS	10
7	3	22	X360: GEARS OF WARS	u
8	ē	2	X360: ARMORED CORE 4 SEGA	7
9	18-1	BINY	PS2: NEED FOR SPEED: CARBON	Ł
10	-	3	X360: TMNT	٤

	Ш	183	Æ.	U
944		211		11
		#S EEK	-	Z E
			HIT.	¥8 HOT
	ı	0		TOHE
		2		10
3		3	2	-
		4	5	53
		5	m	19
13		6	4	2
		0	48	
	ı	8	ME	_
	ı	9	1:	
		10	13	
	ı	0	28	
		12	12	
2		13	3 -E	NTRY
		14	26	17
		15	NE	_
ı		16	10	
ı		0	z 9	4
;		18	Э	3
10.00		19	-5	30
11		20	3	2
		21	NI	W
í		22	21	20
13		23	NE	w
ĺ		24	19	76
		25		4
ı	H	26	7	2
		27	13	2
		28		19
		29	33	4
		30	NE	W
		31	37	19
13		32	22	41
4		33	50	1
G		34	16	8
3		35	36	6
R		36	42	14
ta)		37	43	8
13		38	25	4
B		3	2.5	0000
G		40	29	4
1		41	48	5
M		42	34	4
5		43	RE-E	
		44	27	
		45		21 W
		(0)	-	
		65	RE-E	
		47		NTRY
		48	35	4
		49	RE-E	BIRT
		50	RIE-E	NTRY
1				The

RENTRAK SSENTIALS

IDEO RENTALS.

TITLE

LABELY DISTRIBUTING LABEL

THE GOOD SHEPHERD UNIVERSAL STUDIOS HOME VIDEO

3 3 BLOOD DIAMOND
WARNER HOME VIDEO

WARNER HOME VIDEO

CHARLOTTE'S WEB

PARAMOUNT HOME ENTERTAINMENT 4 2 CHILDREN OF MEN 5 4 CASINO ROYALE THE HOLIDAY
SONY PICTURES HOME ENTERTAINMEN

THE PURSUIT OF HAPPYNESS
SONY PICTURES HOME ENTERTAINMENT

# TOP HEATSEEKERS.					
#S EEK	200		ARTIST	Title	ERT
	HO.	SHOT BUT	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) GRINDERMAN	Grinderman	- C
2	3	10	TWK MUTE/ANTI- 86861*ÆPITAPH (16.⊕) GREATEST PETER BJORN AND JOHN GAINER ALMOSTGOLD 002 (12.98)	Writer's Block	
3	2	28	UNK BIG DOMP 5973/KDCH (17.98)	Beat'n Down Yo Block	П
4	5	53	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Paison	
5	3	19	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSC (11.98)	Boys Like Girls	
6	4	2	SICK PUPPIES RMR #8752 VIRGIN (12.98)	Dressed Up As Life	
7	4	w	VNV NATION METROPOLIS 490 (15.98)	Judgement	
8	H	w	33MILES INO/COLUMBIA 05834/SONY YUSIC (11.98)	33Miles	T,
9	1:	12	XTREME LA CALLE 340011/UG (13.9E)	Haciendo Historia	
10	13	7	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (1 .98)	Puro Sierreno Bravo	
0	28	17	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
12	12	15	EMERSON DRIVE MONTAGE 90088/MIDAS (13 98)	Countrilied	
13	₹ -€	NTRY	JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MASTERY/CRKS (18.98)	Voice Of The Violin	
(14)	26	17	ROCCO DELUCA ≩ THE BURDEN	Trusī You To Kill Me	Ī
15	H	W	(RONWORKS 165 (12.98) KJ-52	The Yearbook	
16	10	3	UPROK 78295/BEC (17.98) THE JOHN BUTLER TRIO	Grand National	
0	z 9	4	JARRAH/ATLANTIC 101649/4G (13.98) LORDI	The Arockalypse	
18	9	3	THE END 080 (15.98) MADINA LAKE	From Them, Through Us, To You	
19	-5	30	ROADRUNNER 18085 (11.94) SAY ANYTHING	Is A Real Boy	
20	3	2	MARTIN SEXTON	Seeds	
21	1800	W	NEKROMANTIX	Life Is A Grave & I Dig It!	
22		20	RODRIGO Y GABRIELA	Rodrigo Y Gabriela	
23		ZU W	ATO 21557 (13.98) COCOROSIE	The Adventures Of Ghosthorse And Stillborn	-
			TOUCH AND GO 306* (15.93) IMOGEN HEAP	Speak For Yourself	8
24	[[SS]	76	RCA VICTOR 72532 (11 98 TED LEO AND THE PHARMACISTS		-
25	17	4	TOUCH AND GO 302* (15.58) UMPHREY'S MCGEE	Living With The Living	
26	7	2	SCI FIDELITY 1056 (16.98) JARVIS COCKER	The Bottom Half	
27	13	2	RDUGH TRADE 1 (15.98)	Jarvis	
28	32	19	LOS TERRIBLES DEL NOFTE	End Of Silence	
29	33	4	FREDDIE 1969 (9.98) DAPHNE LOVES DERBY	30 Corrides: Historias Nortenas	-
30		EW	OUTLOOK 101 (13.98) YURIDIA	Good Night, Witness Light	200000
31	37		SONY BMG NORTE 02496 14.98) DRAGONFORCE	Habla El Corazon	ı
32	22	41	SANCTUARY 618034/ROAL RUNNER (17.58) ∓ PANDA BEAR	Inhuman Rampage	-
33	50	1	PAW TRACKS 14 (13.98) EVERLIFE	Person Pitch	-
34	16	8		Everlife	
35	36	6	VIRGIN 64648* (12.98) THE KOOKS	The Weirdness	
36	42	14	VIRGIN 50723/ASTRALWERKS (14.98) LOS HUMILDES VS. LA M GRA	Inside In / inside Out	-
37	43	8	BCI LATINO 41593/BCI (6.38) FAMILY FORCE 5	Los Humildes Vs. La Migra	
38	25	4	MAVERICK/MONO VS STEREO/GOTEE 49#62/LFARNER BROS. (15.98) JOE ROGAN		
38		EW	COMEDY CENTRAL 0049 (13.98) TRACEY THORN	Shiny Happy Jihad	
40	29	4	ASTRALWERKS 83901* (*6.98) TITO NIEVES	Out Of The Woods	- Marian
41	48	5	LA CALLE 330022/U6 (12-98) MAYLENE AND THE SONS OF DISASTER	Canciones Clasicas E e Marco Antonio Solis	
42	34	-	FERRET 079 (13.98) KINTO SOL		300
43		NTRY		Los Hijos Del Maiz	
44		27	EQUAL VISION 136 (14.9= CO/DVD) ⊕ MARK FARINA	All's Well That Ends Well	
45	-	EW	OM 251 (11.98)	House of OM	
46		NTRY	IN THIS MOMENT CENTURY MEDIA 8297 (15,98)	Beautiful Tragedy	
47	-	NTRY	KLAXONS RINSE/DGC/GEFFEN 008629/INTERSCOFE (3-38)	Myths Of The Near Future	1
48	35	-	SEVENTH DAY SLUMBER BEC 52705 (17.98) ED	Finally Awake	
49		NTRY	DISTORT 438/VAGRANT 13.98)	Crisis	
50	RE-	NTRY	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta	
BREAKING & ENTERING THIS WEEK ON					

ENTOURAGE: THE COMPLETE FIRST SEASON

HBO 92431 (39.98)

RE-ENTRY ENTOURAGE: THE COMPLETE SECOND SEASON

SINGLES & TRACKS



APR
28
2007

Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).

The Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); H100 (Hot 100 Songs); H1

1ST TIME (Granny Man Publishing, BMI/Malik-Mekhi Missic, BMI/Basement Funk, ASCAP/Hot Sauce Music ASCAP) RBH 23 2 STEP (Top Quality, BMI) H100 29; POP 49; RBH 9

AMAR ES LO QUE QUIERO (Mi Trocito De Mi Vida, S.L. Ædiciones Musicales Clinners, S.L. Alarata Music

AND I AM TELLING YOU I'M NOT GOING (Dreamgirls ASCAP/Universal-Gelfen Again Music, BM/Dinamettes. BM/Linversal-Gelfen Music, ASCAP), HL, RBH 36 ARONTMOUS (Ezeke International Music, BM/Britico Music, BM/Christopher Mathew, BM/Lahaga-Joints. SESAC/Universal Titunes. SESAC/Bootleggers Stop. ASCAP/Universal Music Corporation. ASCAP/Wirgina Beach. ASCAP/WB Music, ASCAP/Royal Court Music. ASCAP/Lerome Harmon Productions, BM/I) RBH 50 ANYWAY (Deferminava, BM/Lile Des Adures. ASCAP/Bucky And Cilyde, ASCAP) CS 8 H100 64, POP 205

92 APOLDGIZE (Virginia Beach, ASCAP/WB Music, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 92, POP 80

A BAY BAY (Not Listed) RBH 76 BEAUTIFUL LIAR BELLO EMBUSTERD (B-Day.

ASACPEMI Agrid. ASCAP/SonvATV Tunes.
ASCAP: Amanda Ghost Bucks Music Group Limited.
BM/Jan Deneth Music, BM/JsonyATV Music UK, PRS).
HL. H100 8, IT 18, PD 9, RBH 74
EECAUSE OF YOU (Super Sayn Publishing, BM//Zomba
Songs BM//SonyATV Tunes, ASCAP/EM/April.
ASCAP)—HL. WBM/HD 47 PD 94 6, BBH 13
EER IN MEXICO, GoonyATV Milene, ASCAP/Islandsoul.

BENDITA TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Vallincito Songs, BMI/Careers-BMG Music Pub

ASCAP/Vallincito Surgs, prive Grades Indiana, BMI) LT 8

BETTER THAN ME (EMI Blackwood, BMVHinder Music, Bubbabion, RMI), HL, H100 33, POP 21

BETTER THÁN ME (EMI Blackwood, BM/Hinder Music, BM/Hahl Buck Publishing, BMI). HL, H103 3, POP 21 BE WITH YOU (Gad Songs, ASCAP/Cherry Lane, ASCAP Sweet Loughes, ASCAP). CLMY, BBH 87 BOMSHEL STOMP (Midas Magic, ASCAP/AMidas Music, ASCAP/Dimensional Songs Of The Knotl, BM/MX (dathowas; BMI) CLM, CS 56 BOSS* LHE (My Own Chill Music, BMI/EM) Blackwood, BM/Byetall Music, ASCAP/Framous, ASCAP/WB Music, ASCAP/Evey-knight, BM/Parmer-Famerlane Publishing, BM/VLnichappell Music, BM/Fearnstas BM/Fearnsta

Music, Convictivi Biadowcoot, Brity), Int., H100 38, PUP 34

BREATH (Seven Pæsis, Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 96

BUDDY (Soulchild, ASCAP/Universal, Music, Corporation, ASCAP/H61 0309 H01bishing, ASCAP/Kari Guinn, ASCAP/H61 0309 H01bishing, ASCAP/Kenix, BM/Sugr Biscuit, ASCAP H100 48; RBH 3
BUSSA MOVE (Biong Labs Publishing, ASCAP/WDMG Music, Publishing, ASCAP/H7own Music Publishing, ASCAP/H7own Music

Music Publishing, ASCAP/1-town tyruston a data ASCAP) RBH 99
BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy DAIR/Jamha Sonos BMI/Granny Man Pub-BBV 0 A DRAWT STANKET TO THE TOTAL THE T

CADA VEZ QUE PIENSO EN TI (SONYATV Discos.
ASCAP I) 23

CAME DOWN (Mya Davis Music, ASCAP/Reonna Music,
ASCAP/Warner-lameitane Publishing, BMM/Faligh Worley
ir Pubishing Designee, BMM/FarbermSongs, BMM/Faligh Worley
Tuff-enull BMM-EMI Blackwood, BMM), III, WBM, BBH 62

CANOYMAN (Orina Music, BMM/Career-BMM, Music
Publishing, BMM-Sluck in The Throat, ASCAP/Farmous,
ASCAP, FLWBM, H100 44, POP 30

CAN'T GET E NOUGH (Hodiney Jerkins Productions,
BMMEMI Backwood, BMM/Fasign Music, BMM/Fad
Jerinar III, BMM 40

CAN UB BELLEV (Like Emi Thicke, ASCAP) RBH 70

CAN UB BLLEV (Like Emi Thicke, ASCAP) RBH 70

CHICA UBTUAL (Perminul Lain), ASCAP JU 36

CIRCLE (Biyan-Micrael Cox, SESAC/WBM Music,
SESAC/Songs in The Key Of B Fall SESAC/Nocinime
South, SESAC/Songs in The Key Of B Fall SESAC/Nocinime
South, SESAC/Songs in The Key Of B Fall SESAC/Nocinime
South, SESAC/Songs in The Key Of B Fall SESAC/Nocinime
South, SESAC/Songs in The Key Of B Fall SESAC/Nocinime
South, SESAC/Songs in The Key Of B Fall SESAC/Pocenther
Fall Publishing, ASCAP/Rednick Dear Publishing, ASCAP/FMI Jani, ASCAP/FMI Common Publishing
Designee, SESAC/Pine Deanie List, SESAC/December
Fall Publishing Group, SESAC/Dox 2 Dut Music,

M Agni, ASCAP/Kendrick uceil ruunsumg.
Ag/The Dean's List. SESAC/December
1 Group, SESAC/Dot 2 Dot Music.
Is, ASCAP), HLVMBM, RBH 56
(Not Listed) RBH 68
D (Happer Digital Publishing, SOCAN/Ms,
Yirink-Cam Music, ASCAP/STB Music,
Indian Ascap Agni, ASCAP/Justin Combs Hublishing, ASCAP/EMI April ASCAP), HL/WBM, RBH 30 COMO ENTENDER (Blu's Tunes, ASCAP/EMI April, ASCAP/Gunhill Music, ASCAP) LT 46

ASCAP/Gurbill Music ASCAP) ET 48
COMO TE VAMI AMDR (SGA, ASCAP) ET 28
COMO TO NADIE TE HA AMADO (Agressive,
ASCAP/Sony/ATV Times, ASCAP/Son Jov, ASCAP/Univeisal-Polygram International, ASCAP/Desmobile,
2001/TRY 9072 (Mynn Music Publishing, ASCAP) RBH

89
CUPID'S CHOKEHOLD (Epileptic Caesar Music,
ASCAP/EMI April. ASCAP/Mayday Matone,
ASCAP/Dimensional Music Of 1091, ASCAP/Reptilian
Music, BM/EMI Blackwood, BMI/Alrim Music,
ASCAP/Delicate, ASCAP), HL, H100 9, POP 6

OAISY (EMI Blackwood, BMI/Tolliver Mountain, BMI/Irv-ing, BMI/Inventor Of The Wheel, ASCAP), HL, CS 49 OAME UN BESD (Ser-Ca, BM) LIT 26 DETALLES (Once Rios S.A. de C.V.7TN Edictiones, BMI) LT

TOIAMONOS (J. Brasco, ASCAP/Little Deven, BMI/TVT Songs, BMI/Sarom Songs, ASCAP/Maddie Jaimes Songs, ASCAP/Young Jeezy Music Inc., BMI/EMI Apri ASCAP/FMI Blackwood, BMI/No Question Entertainme

ASCAP, H. RBH 78
A OIFFERENT WORLD (Nashvistaville, BM/NEZ.
BM/SonyATV Acuff Rose, BM/Chaylynn,
BM/SirwyATV Tree, BM/LGold Watch, BM/), HL CS 24
DIRTY GRIL, Universal Music Corporation, ASCAP/Mem
phersheld, ASCAP/EM/I Blackwood, BM/Pano Wire

Music, BMI), HL, CS 35

DIXIE LULLABY (EMI Blackwood, BMI/Greenhorse

Music, BMI/Patrick Davis, BMI/Drum Groove,

WBM, RBH 60
DOE BOY FRESH (Tefnoise Publishing BMI/Music

52, RBH 90
DONT CRY (EZ Vide, ASCAP/Scallito, ASCAP) LT 49
DONT MAKE ME (Cal IV, ASCAP/Bergikran, ASCAP/N
Versal Music Corporation, ASCAP/Big Drange Dog,
ASCAP/Sing/ATV Cross Keys, ASCAP/Dimensional
Music Of 1091, ASCAP) CS 19
DONT MATTER (Byelall Music, ASCAP/Famous,
ASCAP/Lawsongs, BM/I), HL, H100 2; LT 29, POP 2;
DOBL 5.

EARTH INTRUDERS (Universal PolyGram International ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danja Handz Muzik, SESAC), HL/WBM, H100

84 POP 75

EMOTIONLESS (Sally Ruth Ester Publishing, BM/L/aRon Jr S Music, ASCAP/Soldier Touch, ASCAP, RBH 91

ERES PARA MI (Manzano, BM/Emi Musical S A de C.V./Wamer Chappell Edicose Musicals) LT 57

ES COSA DE EL (Not Usled) UT 37

ESE (Primavera Worldwich Busic, ASCAP) UT 1

ESO Y MAS (Juliantia Musical, ASCAP/Edimusa, ASCAP)

EXTRAORDINARY (Mandy Moore Music, BM/Songs Of Universal, BM/Deb Talan Music, ASCAP/Steve Tannen,

FACE DOWN (Songs Of Universal, BMVCnm Goodbye Musics BM). Hi. H 100, 24; PDP 16
FALL (MVC, ASCAP/Still Working For The Woman, ASCAP/BC, ASCAP/Dimensional Songs Of The Knoll, BMVE Tickel, BMVAP Country Music, BMVCherry Rive BMVENIB (BAWOOD, BMVS). BMVCherry Rive BMVENIB (BAWOOD, BMVS).

DWVELIN Balakwout, BWV Srielle Milliot, BWV), CLWYNL, CS 43, FAMOUS IN A SMALL TOWN (Sony/ATV Songs MWV Sangs A SWV Sengs MWV Sangs MWV

cos, ASCAP/WB Music, ASCAP/Huc, mission BAII) LT 44 FOREVER (Viva La Cucaracha, ASCAP) H100 80: PDP 84 FU PAY ME (Sunny Valentine Music, BM/Side That Music, ASCAP/Regnas Son Music, ASCAP/EMI April, ASCAP/Granny Man Publishing, BMI), HL, RBH 71

GET BUCK (Mouth Full O'Gold, ASCAP/Universal Music Comparation, ASCAP/My Diet Starts Tormorrow, BM/Songs O'Universal, BM/Songs O'Universal, BM/Songs O'Universal, BM/Songs O'Universal, BM/Songs O'Universal, BM/Song O'GET IT SHAMY (J. Lack Music ASCAP/J. Pat Publishing, ASCAP/EM/April, ASCAP/FM, Love Music, ASCAP/JH-IV (Music, ASCAP/Shmoot Music, BM/Young older, BM/Young older, BM/Songs BM/Young older, BM/Songs O'Universal StasCAP/Songs O'Universal VasSAC/Pesm S Dor Publishing, BM/Young of Universal VasSAC/Pesm S Dor Publishing, BM/Young Sign Universal VasSAC/Pesm S Dor Publishing, BM/Young S Dor Publishing, B

RBH 57
GET TO THE MONEY (Gordon Maurice Swiney, ASCAP/REFC Wear Publishing, ASCAP/Sunday Delivery ASCAP/REEC Wear Publishing, ASCAP/Sunday Delive Microscopies (ASCAP) RBH/93 (GIRLFHEM) (AVAILAYING ASCAP/ROBAI Music, ASCAP/Robail Music, ASCAP/R

Publishing, BMI) RBH 98
GRACE KELLY (MIKA Punch, BMVInving, BMVSony/ATV
Tunes, ASCAP/Adoit Mar Music, ASCAP/Mill Me While
Im Happy Songs, ASCAP/Daniel L. Warner Music Pubishing, ASCAP), HL, H100 68, POP 62
GUYS LIKE ME (Sony/ATV Tree, BMI/Sony/ATV Cross
Keys, ASCAP), HL, CS 27

HEY THERE DELILAH (So Happy Publishing, ASCAP) H100 53, POP 53
HIGH MAINTENANCE WOMAN (SKS3 Music, BMI/Timoffer Wilson, RMI/Tianny Simpson, BMI) CS 7: H100 79

INDIT MAINT ENAUGE. WOMAN (SAS Muss). BMM CS 7: H100 79
H0LLYW000 (Carter Boys Publishing, ASCAP/Reggie
Perry Music, ASCAP/Super Sayin Publishing,
BM/Zomba Songs, BMI), HL, R8H 94
H0ME (Surace Pretty Deep Ugly Music, BM/Careers-BMC Music, Fublishing, BMI), WBM, H100 31; POP 22
H0W TO SAVE A LIFE (Alario Edwards Publishing,
ASCAP EMM APAIN ASCAP), HL, H100 37
H0Y TENGO GANAS DE TI (Screen Gerns-EMI,
BMJ/SCAP EMM) IT AR

ICE BOX (Mr. Grandberry O's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Proyal Court Nusic, ASCAP/Christopher Mathew BM/Hich Whise, BM/Ezele International Music, BM/Merokey Music, ASCAP/Diversal Music, Corpora-tion, ASCAP/Torgy Music, ASCAP/Diversal Music, Corpora-tion, ASCAP/Torgy Music, SESA(D), HL/WBM, H 100 26.

POP 26, RBH 19
FEVERYONE CARED (Warner-Tamerlane Publishing
BM/VArm Your Dillo, SOCAN/Zero-G, SOCAN/Black
Diesel, SOCAN/Flack Adder Music, SOCAN), WBM,

H100 18 POP 15

IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI Anril. ASCAP/Stellar Songs, ASCAP/Water Music Pub IFT WAS TOUR MAIN (SORIYATY MIDES ADDOFFEMINA April, ASCAP)-Biller Songs, SCAPAMater Music Pub-lishing ASCAP). Ht., RBH 28 (GOT MORE (Hope-N-Cal, BM/Sexy Tractor, BM/Cal IV Entertainment, BM/Universal Music Corporation, ASCAP/Memphersiteld, ASCAP/Sony/ATV Discos, ASCAP/MEMPHERS (Mafer, ASCAP/Sony/ATV Discos, ASCAPAMEM) TERMINATION (Mark ASCAP/SORIYATY DISCOS, ASCAPAMEMT ASCAP/SORIYATY DISCOS,

ASCAPMIS Nusc. ASCAPStanah Cymrore Music. ASCAPMI Agni. ASCAPStanah Cymrore Music. ASCAPAI Cannol (Ascaps ASCAP) HJ WIBM. HI 00 94. RBH 51 HEED YOU (Laters BM/Famous ASCAPFEd And Lucille WAR WAR WASC. BM/Famous ASCAPFEd And Lucille SCAPFED AND LUCIL MY SONISS (DW/BED. BM/Ranal, BM/N/kayr Publish-

IRREPLACEABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day, ASCAP/Song/ATV Tunes, ASCAP/Sune

RBH 42
ISNT SHE (Jujaja, ASCAP/Curb Songs, ASCAP/Charlie
AADA ASCAD/Gremlin Corner ASCAP/Harbinism.com

Monk, ASCAP/Gremlin Corner, ASCAP/Harbinism.com, SESAC), WBM, CS 30 IT ENDS TOMICHT (Smells Like Phys Ed. ASCAP/BMG Sonus, ASCAP), WBM, POP 65 ITOLD YOU SO (Babble On Songs, BMI/Third Tier Music, DRADS ES.

BMI) CS 53

1 TRIED (# 1 Assassin Muzik, ASCAP/SirBjackel Muzik, ASCAP/Track House ENT, BMI/Almo Music, ASCAP/Bano Music, ASCAP/Byefall Music, ASCAP/Famous, ASCAP/Byefall Music, ASCAP/Famous, ASCAP), HL, H100 35; POP 38: RBH

62
ITS ME SNITCHES (Universal Tunes, SESAC/Songs Of Linuareal, SESAC/BMG Songs, SESAC/Monza Ronza, Universal SESAC/BMG Songs, SESAC/Monza Ronza. SESAC). HL/WBM, H100 100, RBH 39 IT'S NOT OVER (Surface Pretty Deep Ugly Music. BMI/G Watt Music. ASCAP/Warner-Tamertane Publishing. BMI/Floating Leaf, BMI/EMI April, ASCAP). HL/WBM,

H100 14, PDP 10

I WANNA FEEL SOMETHING (Careers BMG Music Publishing BM/Mervous Worm Music BM/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 44

I WANNA LOVE YOU (Byeld) Music, ASCAP/Amous, ASCAP/My Own Chil Music, BM/E/M Blackwood, BMI),

ASLAP/Ny Own Chil Music, BMVEMI Biackwood, BMI)
HL, H100 46, POP 37
I WÖNDER (Fickle Bult, ASCAP/BMG Songs,
ASCAP/Magic Farming Music, ASCAP/Little Blue Type-writer Music, BM/BPJ, BMX/SONJ/ATV free BMI/All
Mighty Dog Music, BMI), HL/WBM, CS 26

Mighty Dog Music, BMI). HLWBM, CS 26

JOHNNY CASH (WB Music, ASCAP-Warner-Tamerlane Publishing, BMI/Wirters Evifrene BMI), WBM, CS 22

JUST MIGHT HAVE HER RADIO ON (Hope-A-Cal, BMI/Text Tomplinson Songs, BMI/Geormac Publishing, BMI/Text Tomplinson Songs, BMI/Geormac Publishing,

KEP HOLDING ON (Avril Lavigne, SDCAN/Almo Music, ASCAP/Kasz Morey hiblishing, ASCAP/Kobalt Music, ASCAP/TCF, ASCAP) H100 59, P07 Kits ST HE GIRL (Worderland Music Company, BM/Walt Disiey ASCAP) H100 98, P07 62 KNOW WHAT I'M DOIN' (Money Mack, BM/Young Money Yublishing, BM/Warner Chappell, BM/Rick Ross Publishing, Designee, BM/MappyPub, BM/Zomba Songs, BM/), WBM, RBH 84

LA LLAVE DE MI CDRAZON (FI Conuco, BMI/Redomi BMI IT 2 LA NOCHE PERFECTA (TN Ediciones, BMI) LT 9 LA OTRA (BMG Songs, ASCAP) LT 22 A LA PRIMERA PERSONA (Gazul, ASCAP/WB Music

ASCAP) LI 45
LAST DOLLAR (FLY AWAY) (Big Love Music, BMi) CS

A H100 29, ROP 30
LAST GOOD TIME (Big Loud Shirl Industries, ASCAP/Big Loud Burck a SCAP/Warner-Tamerlane Publishing, BMI).
WBM, CS 51
MST NIGHT (Justin Combs Publishing, ASCAP/EMI April ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Forgy Music, SESAC/Marsky Music, BMI/Canice Combs Publishing, BMI/EMI Black-wood, BMI) H100 10, POP 14, BH 11
LET'S FALL IN LOVE AGAIN (Iz Live Muzik, BMI) RBH 86

LET'S FALL IN LOVE AGAIN (Iz Live Muzik, BMI) RBH 85
LIKE A BOY (Universal Music Corporation, ASCAP/Royally Rightings, ASCAP/Bootleggers Stop, ASCAP/Lives, ASCAP/Bootleggers Stop, ASCAP/Lives, ASCAP/Lives, BMI/Filted Music, BMI/Second Bootleggers, BMI/Filted Music, BMI/Second BMI/Second BMI/Second SCAP/Biolider Bockwell, Music ASCAP/2890 Music Publishing, ASCAP/Liversal Multi-Corporation, ASCAP/Earo Dot Publishing, BMI/Hitto Corporation, ASCAP/Earo Dot Publishing, BMI/Hitto Music, BMI/Songs Of Windsweet Pacific, BMI/), HL, H100 B1, PO 94, BBH 26
LIP GLOSS (18th And Vine, ASCAP/Biolider Bockwell, Music, ASCAP/Milliamson Music, ASCAP/Corporation, ASCAP/Biolishing, ASCAP/Shortley Music, ASCAP/Short

ASCAP). HL, HTUU 69; MUP 76

LIVIN' IN THE HERE AND NOW (Pickwick Landing,
ASCAP InnesRone Music, ASCAP/Tier Three Music

ASCAP, DORESOUND PRUSING PASCAP) CS 59
LIVIN' DUR LOVE SONG (Careers-BMG Music PublishDMIMAGE Than Rhumes Music, BMI/Lil' Ninja Time ABJORITOVE SUND (CAPITAL SUNDING) BM/MORE THAN RHYMEN MUSIC, BM/MIR THAN RHYMEN MUSIC, BM/Mancho Papa LONG TRIP ALONE (TRISIN MUSIC, BM/Mancho Papa LONG TRIP) ALONE (TRISIN MUSIC, BM/MANCHOR WIN 11 The Amadillo, BM/White Music, BM/MANCHOR WIN THE AMADILA MOCTERATY &

McCarriny ASCAP) CS 12, H100 76
LOOK AFTER YOU (Agron Edwards Publishing,
ASCAPIEMI April, ASCAP), HL, H100 70; POP 64
LOST IN THIS MOMENT (EMI April, ASCAP/Romeo
Cowboy Music, ASCAP/WB Music, ASCAP), HL/WBM

LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-DueltesMusic, ASCAP) H100 20; PÓP 36; RBH 1 LUCKY MAN (Carens BMG Music Publishing, BMI/Ner vous Worm Music, BM/EMI/April, ASCAP/New Sea Gayle, ASCAP), HIJ/WBM, CS 17

MAKE IT RAIN (Joseph Carlagena, ASCAP/Reach Global ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Young Money Publishing, BMI/Joey & Ryan Music, BMI/Warner-lamerlane Publishing, BMI), WBM, 11 00 42 - Ppp 43

H 100 42: POP 43
MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach,
ASCAP/M9 Music. ASCAP/Super Sayin Publishing,
BMI/Zomba Songs. BMI), WBM, BBH 72
MAKES ME WONDER (Clarens-BMG Music Publishing,
BMI/February Twenty Second, BMI), WBM, H100 7B,
POP 41

POP 41

MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Sayin Publishing, BML/20mba Songs, BMI), HL/WBM, RBH 33

MANDA UNA SEÑAL (Tulum, ASCAP/WB Music, ME AND GOD (Sony/ATV Cross Keys, ASCAP/Drivers Ed.

ASCAP), HL, ČS 18

MEASURE OF A MAN (Universal-PotyGram International, ASCAP/Spunker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Mysic Of Windswept, ASCAP/No Such Music, SOCAN), HL, CS

ME DUELE ESCUCHAR TU NOMBRE (Careers BMG

Music Publishum BMW/amer.Tamprlane Publishum

Music Publishing, BM/Warner-Tamerlane Publishing, BM/I LT 42 MIL Publishing, BM/I LT 43 MIL Publishing, BM/I LT 43 MIL CORADY DEFORM ADDIES, ASCAP) LT 32 MIL HERIDAS (Arga, BM) LT 32 MIL HERIDAS (Arga, BM) LT 33 MISSING YEARS (SORIES U) O'Brain, ASCAP/Big Loud Buyles, ASCAP/Wollmiter Jam ASCAP/Bo-Polei, Buyles, ASCAP/Wollmiter Jam ASCAP/Bo-Polei,

Bulck, ASCAP/Yolunteer Jam, ASCAP/G5-0-Uel, ASCAP/G5-2007 (Alley Music Corporation, BMI/Car-ini America, BM/Quartet, ASCAP/Music Of Windswept, ASCAP/Markeern Music, ASCAP) CS 45 MOMENTS (Graviton Music, SESAC/Carnival Music, Grups, SESAC/WB Music, ASCAP), WBM, CS 13, H100

MORE THAN FRIENDS (Lyric Masters 911 Publishing, SESAC/Llauversal Linno, ASCAP/Alotting Hill

NEW SHOES (Warner Chappell, BMI) POP 99 NO TE PIDO FLORES (Universal Music Corporation. ASCAP) LT 16 NOTHING LEFT TO LOSE (EMI Blackwood, BMI/Facade Aside, BMI) PUP 6/ NUNCA HABIA LLORADO ASI (Peermusic.

OH YEAH (WORK) (Prince OI Crunk Publishing, BM/8th Grade Music Publishing, BM/EMI Blackwood, BM/How Ya Luv Dat Music, ASCAP/EMI Agril, ASCAP/Ficiting Dale Songs, ASCAP/Laff Music, ASCAP/Ficiting, BM/Ben Hill Tiger Music, ASCAP/Cookies Anil Milk, ASCAP/Heavy On The Grind Felteraament Publishing, BM/Swazole Music, BM/J. H.L. RIBH 88

ONE (First Avenue Music, PSCAP/EMI Agril, ASCAP/Partie Music, PSCAP/JM Agril, ASCAP/Strange Morel Music, ASCAP/EMI Agril, ASCAP/Strange Morel Music, ASCAP/JM agril, ASCAP/JM BM/Missing, Link, ASCAP/Brik 11 fo Music, ASCAP/JM Round Fublishing, ASCAP H.L. RIBH 36

ONE MORE GOODBYE (Lonely Mole). BM/Sleel Wheels, BMIL SSEP

ONE MUNIC GOUDST (LORie) Mole: IMMOSIES WINESS, BMILLS ST, ON THE HOTLINE (Marco Bleu Publishing, BM/Siles Star Publishing, BM/Siles Carro Diamond Publishing, BM/The Ricele Publishing, BM/Silverplatinum/S-Publishing, BM/Siles Rice, ASCAP/Black Foundain Publishing ASCAP/EMI April, ASCAP/WB Music, ASCAP/Sins Of Kross, ASCAP, WBM, H100 66: POP

77, PBH-48

OUTTA MY SYSTEM (Shanish Cymone Music, ASCAP/EMI April, ASCAP/The Kid Silm Music, ASCAP Sinde Trail Music, ASCAP Sinde Trail Music, ASCAP ACAP, H. H. H. O. 32, PDP 50, BBH 18

OVER IT (Jelanon Music, ASCAP/Jelek Awake, ASCAP, H. D. Barrin, Cernstein S. Co., ASCAP) H. 100 40.

PAIN (EMI Blackwood (Canada), SOCAI-VBlast The Scene, BMI-YM Agni, ASCAP-Noodles For Everynne, SOCAI-VBlast The Scene, BMI-YM Agni, ASCAP-Noodles For Everynne, SOCAI-YB Blackwood, BMI), H.I., H.I. H.I. H. H.I. H.I. H. H.I. H.I.

ASCAP/DiAndre Smith, ASCAP/DeiHil Z Muzik, ASCAP) H100 23; POP 29; BBH 12 POPPIN' (Dity Det Music, ASCAP/Universal Music Cor-poration, ASCAP/Lil Vical Music, ASCAP/Naked Under My Clothes, ASCAP/Cirysalis Music, ASCAP). H100 77; BBH 15 PROMISE (Royally Rightings, ASCAP/Universal Music Corporation, ASCAP/Distal Songs, BMI/Songs Of Univer-sal, BMI/Erins Lee Music, BMI/EMI Brackwood, BMI), HL BBH 35

QUE HICISTE (Blue Platinum Publishing, ASCAP/Julio Reyes Music, BM/Sony/ATV Discos, ASCAP), HL, H100

READ MY MIND (The Killers, ASCAP/Universal-Poly-Gram International, ASCAP), HL. H100 65, PQP 69 REALLY WANNA KNOW YOU L. Brasco, ASCAP/M Mariatti, BMN beset Storm MyDuro, BMN/FMI Black-wood, BMN-FMI April, ASCAP/Street Init, ASCAP/No Question Entertainment, ASCAP), HL. RBH 79 RELEASE (Virginia Beach, ASCAP/WB Music, ASCAP/Genacide Hubishing Company, BMV/ennman Turnes, ASCAP/Zomba Enterprises, ASCAP), WBM, POP 93

www.americanradiohistory.com

Beach ASCAP/WB Mt. SESAC/EMI April. ASC SAY OK (Maratone ASC SESAC/EMI April. ASCAP). HL/WBM. H100 17; POP 13 SAY 0K (Mariano AB, STIM/Wobial Music. ASCAP/EMI Blackwood, BM/On Suk Music, BM/). HL. POP 89 SAY YES (Call, V. ASCAP). Dimensional Music of 1091, ASCAP/Drivers Ed. ASCAP/Pick Them Talers, BM/Sony/ATV Cross Keys, ASCAP/Stage Three Music, BM/Cherry Lane. ASCAP/LC, Call, Polity BM/Songs Of Bud Dog. ASCAP/Charnaland, ASCAP/Music Of Windswept, ASCAP). HL, CS. 39 SETULIN' (Jampier Mettles, ASCAP/Oripris, BM/Songs Of Bud Dog. ASCAP/Charnaland, ASCAP/Music Of Windswept, ASCAP). HL, CS. 39 H100 57 SHE AIN'T RICHT (Major Bob. ASCAP/Sweet Summer, ASCAP/Crice C. ASCAP/Full Circle ASCAP/Warner-Tameriane Publishing, BM/Lexis Palm Tree Music, BMI). WBM CS 42

SHE'S LIKE THE WIND (Plainview Diner, BMI/Very Tony
Mutic, BMI, H100 62: POP 45: BBH 96 Mulie, BMI I-110 62, POP 45, RBH 96 SHOO BE DOO (NO WORDS), Klappy Mel Boopy's Cocklail Lourge And Music, BMI/Zomba Sonis, BMI Strange Soience Music, ASCAP-Some While Music, BMI/Solish's Poller Music, ASCAP-Shirl Music, BMI/Solish's Poller Music, ASCAP FMI ASCAP*mitz Poller, BWI/Sonigo O' Liniversal, BMI/MM Mayra, ASCAP*Seysay Milyon Publishing, BMI/S

Manya: ASCAP/Jessyca Wilson Publishing: BMI)).

HAMMIR (BER)

SHORTIE LIKE MINE (Shaniah Cymone Music.

ASCAP/ENI April. ASCAP/Babytoys: Little Publishing
Company, SEAC/Nowere Linder My. Clothes.

ASCAP/ENI April. ASCAP/Babytoys: Little Publishing
Company, SEAC/Nowere Linder My. Clothes.

ASCAP/ENI April. ASCAP/BABYTOWN Tanfrums.

ASCAP/ENI Control Music, ASCAP). HL/WBM. PUP 87

SHORTY: SHORTY (Univision, ASCAP). ENI April.

ASCAP/ENI HORTY (Univision, ASCAP). April.

ASCAP/ENI HORTY (LINGER).

ASCAP/ENI APRIL. ASCAP/ENI April.

ASCAP/ENI APRIL. ASCAP ENI APRIL.

ASCAP/ENI APRIL. ASCAP ENI APRIL.

ASCAP/ENI APRIL. ASCAP ENI APRIL.

BENTIEL BOOM (1) Benthin On Music. ASCAP/ENI

ASCAP EL BOOM (1) Benthin On Music. Publishing.

ASCAP ED BOOM (1) Benthin On Music. Publishing.

ASCAP Sony/AIV Discos. ASCAP/Loon Blanco.

SIENTE EL BUUM IL DOBBING ACCEPTION DI BIANCO. BM/BBUY RECORTS PUBLISHING ASCAP SIN DE BIANCO. BM/BBUY RECORTS PUBLISHING ASCAP/DI 25 SIMPLE T-HINGS (GAS ORDAN SICAP/Chern Lane, ASCAP/Saere (Sergies, ASCAP) CLM, BBH B1 SI NAS QUEDARA POCO THEMPO (Linique Hits Too, ASCAP/Sano, BTV Lincos, ASCAP/Sano, BTV Lincos, ASCAP/Sano, BTV Lincos, ASCAP/Brubs, ASCAP) LT 4 STUM B0 UISEPAS (HIS MINK, ASCAP) LT 4 ON SLAP (Ludacins Universal Publishing, ASCAP/Rica-N-Hield Entertainment, BM/Mollings, Music, ASCAP/Not-Hig Dies Sings, ASCAP), IS BHI Sings, ASCAP, BMI Songs Of Universal ISM/Byellal Music, ASCAP/Famous, ASCAP/Sick, Jesus, BM/Resto World Music, ASCAP), ASCAP/Sick, Jesus, BM/Resto World Music, ASCAP),

SMACK THAT (Shroom Shady Music, BMI/Songs Ol Uni-versal BMI/Sepiall Music, ASCAP/Famous, ASCAP/Slick Jesus, BMI/Resto World Music, ASCAP), HL, H100 49, PDP 40 SMILE (JRPSL, BMI/Jamrec, BMI/Universal-PolyGram Interna-tional, ASCAP), HL, H100 97, PDP 83 SNOW (HEV Poll) (Moebelobarre, BMI) PDP 76 SOLA (Universal Musica Unica, BMI/Rompediscoteca, BMI/Wise W Puslishing, ASCAP) LT 3 SPOKEN LIKE A MAN (Careers: BMIG Music Publishing, BMI/Asierfa, BMI/Sagrabast, Songs, BMI/Sony/ATV Cross Keys, ASCAP/Mighty Underdog, ASCAP), HL, CS 60

Cross Reys, AscAr/Anginy Underbuy, AscAr-Jr, rt., vo. 50
STANO (Music Of Combustion, BM/Songs Of Windswept Pacific, BM/Danny Orton Songs, ASAP/Universal Music Corporation, ASCAP). HL, CS 2, H100 S4, POP 96
STARTIN WITH ME (Carees-SMG Music Publishing, BM/Songs Of Windswept Pacific, BM/Songs Of Windswept Pacific, BM/Songs Of Windswept Pacific, BM/Songs Of Throtto, BM/Pack Ridge Music, BMI), WBM, CS 21
STOLEN (Rey, Did She Ask About Me? Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100
RS PIP 47

63; POP 47 THE STORY (Viper Striketh Music, ASCAP) H100 75:

POP 88
STRAIGHT TO THE BANK (50 Cent Music, ASCAP/Universal Music Corporation ASCAP/Shugar Dimond, BMUMB Music, ASCAP/Aint Nullint 'Goir' On But Funking, ASCAP, HUMBM, RBH 45N EVENT) (Whiting ILL ASCAPPlan Intula ASCAPPlan Intula MSCAPPlan Intu

STUDIE BOY MOST LITE MAIN EVEN I) (Writing Life ASCAP/Big Hariem Mussc. BM/Josei Weathers Lingua ASCAP/Berg Brain. BM/Josei St. Mussci. BM/Jrata Life House. ASCAP/Worts & Mussci. ASCAP/BergBrain. ASCAP), HL/WBM. HIDD 187 DOF

ASJAP/Tabulous Music, ASJAP/Hiclo South,
ASCAP/Sings of Universal, BMI), HL, RBH 29
TAL YEZ | Ser-Ca, BMI) (T 39
TANDOURINE, ONL ISSER) RBH 73
TATTOO (2 Way Street Publishing, ASCAP/Perry Homes
Music Publishing, ASCAP/SactaP Publishing Group,
BMI/Waren Chappell, BMI) RBH 63
TEACHME (Universal Music Corporation, ASCAP/Latif
Music Publishing, ASCAP/Songs of Universal,
BMI/Vetagrammation, ASCAP/Melodic Plano Productions, ASCAP/HC 1030 Publishing, ASCAP/Simothie
Music, ASCAP/ABlack Productions, ASCAP), HL, RBH
43

43
TEARDROPS ON MY GUITAR (Sony/ ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BM//Taylor Swift Music, BMI), HL, CS 23, H100 52; POP

TELL ME WHAT WE'RE GONNA DO NOW (BMG-

Music, ASCAP) LT 20
TENNESSEE (Baretoot And Starry Eyed Music,
BMUSOmj ATV Tree BMI), HL, CS 37
TE QUIERD ASI (Irvng, BMI) LT 35
THAT KIND OF DAY, (We're Going To Maui, BMI/Hits And
Smashes Music, ASCAP/28/20 Music, BMI/Zomba

ASCAP Memphemiera Ascar / John School Ascap HL CS 28
THIS AINT A SCENE, IT'S AN ARMS RACE (Chicago X
THIS AINT A SCENE, IT'S AN ARMS RACE (Chicago X

Softone, BM//Sonyi/ATV Songs, BMI), HL, H1Ü0 38." FOP 28 THIS IS WHY I'M HOT (Shawn Mims, BM//The Blackout Legacy, ASCAP/Muziki State Of Mindz, ASCAP/Schoffelds, ASCAP/BMC-Gareers, BM/BMG Songs, ASCAP/Heavy On The Grind Enterpament Pub-lishing, BM/LII Jizzel Music Publishing, BM//Songs Of TVT, BM/LII Jon 00017 Music, BM/Wamer Chappell.

Data for week of APRIL 28, 2007

PRS/Keak Da Sneak Publishing Designee. BM//Curwin Music. BM//Fuying BMI), WBM. H100 6; PQP, 7; RBH 7; HMKS R5 TH MMRS (SonyATV Songs, BM//Chicago X Softcare BMI. HL. H100 67; PQP 59

HROW SOME DS' (Jobete Music. ASCAP/Songs Ol Universal. BM//Fearb 5 Def Publishing, BM//H400 Music. BM//Songs Ol Universal. BMI/Fearb 5 Def Publishing, BM//H400 Music. BMI/Songs Ol Windswept Patific. BMI), HL. H100 27; PQP 32; RBH 21

TICKS (EMI Agril, ASCAP/New Sea Gayle. ASCAP/Doingt Ol Bud Dog. ASCAP/Songs Music. ASCAP/Music Ol Windswept. ASCAP/HL. CS 11, H100 51; PQP 66

TODO CAMBO (Vol. 138) BMI/Chicago Songs, ASCAP/SGAE, ASCAP), H. CS 11, H100 51; PQP 66

TODO CAMBO (Vol. 158) BMI/Chicago Songs, ASCAP/SGAE, ASCAP), H. CS 11, H100 51; PQP 66

TONIGHT (TONIGHT IS THE NIGHT) (EMI Longitude TONIGHT (TONIGHT IS THE NIGHT) (EMI Longitude, BM/LEMI Fülk Keel Music, ASCAP). HL, BRIP ST TOP BACK (Club Crown Publishing, BM/Chubby Boy Music, ASCAP/Warner-Jameriane Publishing, BM/Vouni-Jeezy, Music Inc, BM/EMI Blackwood, BM/I), HL/WBM, H10 (51, PO 79, BBH 32 TOUGH (Steel Wheels, BM/Curb Songs, ASCAP). WBM,

TU RECUERDO (Terra Music, ASCAP) LT 15 TUS PALABRAS (LGA. ASCAP) LT 21

ASCAP), HL H100 91, POP 61, RBH 52 UN IDIOTA COMO YO (See-Ca, BM)) LI 17 UNTIL THE END OF TIME (Tennman Tunes, ASCAP/Zomba Fitterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Waren-Emerlane Publish-ing, BM/Danja Handt Muzik, SESAC/WBM Music, SESAC/WBM FSSAC, WBM, RBH 46

BMI-Stone Agaie Music. BMI-Jobete Music.
ASCAP/Black Bull Music ASCAP/Misc Beth 80
UPGRADE U.B-Day, ASACP/Misc World, ASCAP/Yoga
Flames Music. BMI/Jance Combs Publishing, BMI/EMI
Blackwood, BMI/Team S Dot Publishing, BMI/EMI
Blackwood, BMI/Team S Dot Publishing, BMI/Solange
Music, BMI/Songs Of Windswert Pacific, BMI/Solange
MWP-SSCAP/Angela Beying-, SSCAP/EMI Longitude,
BMI/EMI April, ASCAP/Carter Boys Publishing, ASCAP)

L. Lynd Ge. Baut 29/

HL. H100 85. RBH 22

U + UR HAND (EMI Blackwood, BM/Pink inside Publishing, BM/Maratone AB, STIM/Koball Music, ASCAP), HL, H100 11: POP 8

WAIT FOR YOU (Stellar Songs, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, ASCAP), HILL BORD

Music, ASCAP), HL/WBM, POP 51
WALK IT OUT (Top Quality, BMI) H100 39; POP 42; RBH

WALK IT OUT (10p Quality, BMI) H100 39, P0P 42; RBH 43.

WASTED (Songs From The Engine Room, BMI/Songs Of Universal, BMI/Wagner-Garner Rubishing, BMI/Ray-lene Music, & S&AP/BPI Administration, ASSCAPP, HJWBW, CS.; H100 43, P0P 70

THE WAY I LINE (Gitterne Entertainment New Orleans Publishing Compar/finil Productions, ASCAP) H100 21; P0P 19, RBH 20; P1BH 100 43, P0P 100 41; P0P 10, P1BH 20; P1BH 100 42; P0P 19, RBH 20; P1BH 100 42; P0P 19, RBH 20; P1BH 100 42; P0P 19, RBH 20; P1BH 100 45; P0P 10; P1BH 20; P1BH 2

RBH 5B
WHAT YDU ARE (Shaniah Cymone Music, ASCAP/EMI
And ASCAP/Slack A.D., ASCAP/BMG Songs, wine I bu wite Chanish Cymone Music, ASCAP/EM Abril, ASCAP/Slack AD., ASCAP/BMG Songs, ASCAP/Naked Under My Glothes, ASCAP/Chrysalis Music ASCAP), HI,WRM, RBH 38, MYAT YOU GIVE AWAY (Vinny Mae, BMI/Songs Of Windswert Racific, BMI/Single Track, BMI) CS 47 WHEN I SEU (Breakthrough Creations, ASCAP/EMI April, ASCAP/S MY, ASCAP/Sony/ATV Tunes, ASCAP/SIMS North SONG AVAINATION CONTROL ASCAP/S MY, ASCAP/Sony/ATV Music Publishing Canada, SOCAN/Waynne Winfers, ASCAP/J. Seweil Publishing, ASCAP/Glotlern The Super Kid Music. ASCAP/LI, H 100, 99; BBH 17

CASAFF DIESE NOW MITTER SULPHING STARTAGE AS CASAFF DIESE NOW STARTAGE STAR

Y AQUI ESTOY (Vander, ASCAP) LT 50
YEAR 3000 (EMI, PRS/Almo Music, ASCAP/EMI Blackwood, BMI), HL, POP 86
YOU (German Dog Music, ASCAP/TVT Music,
ASCAP/Ostal Songs, BMI/Soundfron Tunes, BMI/Young
Money Publishing, BMI/Warner-Tamerlane Publishing,
BMI/Heiormation Publishing, PRS), WBMI, H100 41,

. POP 56; RBH 16 YOU KNOW I'M NO GOOD (EMIRISCHWOOD BMI) HI YOU'RE GONNA LOVE ME (Songs Of Combustion
Music ASCAP, Music Of Windswept, ASCAP/Mr. Noise

BMI/Encore Entertainment, BMI) CS 55
(YOU WANT TO) MAKE A MEMORY (Bon Jovi,

CHARTS LEGEND on Page 52

Billbeard

MARKETPLACE

For ad placement in print and online write to classifieds@billboard.com or call 800-223-7524

PROFESSIONAL SERVICES

IN-HOUSE CD . DVD . VINYL MANUFACTURING

300 CD \$775.00

Includes: 4-color booklet & 2-color CD label from supplied artwork, jewelbex, shrinkwrap

12" VINYL PROMO

100 12" VINYL \$795.00 Additional La's: \$1.30 each 500 12" VINYL \$1,279.00 REORDER \$710.00



in full-color jackets for just **Call today for**

your free catalog! 1-800-468-9353 www.discmakers.com/bb

DISC MAKERS

OVER

13,000

LISTINGS!

NTERNATIONAL

LEGAL SERVICES

Call attorney Jeffery Leving 312-356-DADS or visit www.dadsrights.com

SONGWRITERS

DYNAMIC SONGWRITER SEEKING written for my ex-husband NYC Firefighter killed on 911. "Forever In My Heart" Patricia Cubas PatriciaNYC@aol.com

WANTED TO BUY

YOUR VINYL
RECORD COLLECTIONS
50's and 60's . Jazz, Blues and R&R.
Prefer OJ or Special
collection. Call Garry at 866-214-2732.

FOR SALE

USED 30' INTERPRETIVE SHOWFOUNTAINS. For sale: self-contained, unique, portable, storable, crated. Contact Bob or Ellen at; seeellen@hyc.rr.com. Visit - www.musicalwaters.com - or call: 845-473-2169

NOTICES/ ANNOUNCEMENTS

INDEPENDENT'S WWW.PUFFMAGIC.COM lio airplay, will your station give us the opportunity to be heard?

PUBLICATIONS

The Ultimate

THE LEADING WORLDWIDE RESOURCE GUIDE COVERING EVERY ASPECT OF THE MUSIC AND VIDEO INDUSTRIES

OVER 13,000 LISTINGS FROM OVER 49 COUNTRIES

- Record Labels
- Video and Digital Music Companies
- Music Publishers
- Wholesalers
- Accessory Manufacturers
- Packaging & Labeling
- Entertainment Attorneys
- Replicators & Duplicators
- Plants & Services
- And more!

ORDER BY PHONE: 800-526-2706 OR ORDER ONLINE: www.orderbillboard.com

For Classified Advertising Rates

email: classifieds@billboard.com or call 1-800-223-7524

NOTICES/ANNOUNCEMENTS

DON'T MISS THE HOT LUXURY LIFE "REAL ESTATE" SPECIAL **MAY 12TH 2007**

CALL TODAY FOR INFORMATION

REACH FOR THE STARS! MOVING? RELOCATING?

BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION **EVERY WEEK IN**

BILLBOARD MAGAZINE.

MUSIC MERCHANDISE

FEEDYOUR PLAYER

TRADE YOUR CDS FOR NEW IFOCS iPod Shuffle trade for 45 CDs iPod Nano trade for 75 COs iPod Video trade to 120 CDs

ww.FeedYourPlayer.com \$43-722-1016 x218

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major labei CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (605) 890-6000.

Fax (609) 890-0247 or write
Scorplo Music, Inc.

P.O.BOX A Trenton, N.J. 08591-0020

email: scorplomus@eol.com

(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED

AD PAY?

By rur ning it cor≋istentl consecutive weeks—fcr impact!! Rarel; does a prospective ustomer reply to arrad the ver first tim∈ it appears When that

cmer is reacy to bu Remember, the very week he or e s ready your acvertisement should be in POSITION.

Stay ALIVE and SATISFIED vith an ACTIVE CLASSIFIED!! TOLL FFEE

REAL ESTATE

LAS VEGAS PALMS CASINO RESORT CONDO RENTAL LONG OR SHORT TERM BY OWNER. AVAILABLE DECEMBER 2007.

WWW.RENTMYPALMSCONDO.COM

BUSINESS OPPORTUNITIES

WANTED: Well connected & Experienced

Music Industry Professional (A&R.

Agent, Manager, DJ, Producer etc ...)

to shop my Demo. Visit:

www.myspace.com/AriesEntertainment

Then call: 917-753-9450

PROFESSIONAL INSTRUCTION

VOCAL SCIENCE™ ARE YOU EXPERIENCING VOICE PROBLEMS? Nodules . . .? Considering surgery? We specialize in Nonsurgical Voice Repair and Postsurgical Traumas. Beginner to Pro Singer in 10 hours Guaranteed! Instant Improvement · Videotaped Results.

www.vocalscience.com 1-888-229-TUNE (8863)

CA_L US TODAY AND ASK ABOUT THE BILLBOARD **CLASSIFIEDS** INTEODUCTORY OFFER FCE

NEW ADVERTISERS!

1-800-223-7524 or

classifieds@bi lboard com

BILLBOARD CLASSIFIED COVERS EVERYTHING

DUPLICATION -VINYL PRESSING

CD RCM SERVICES - D /D SERVICES FOR SALE --FFOMOTION &
MARKETING SERVICES -

MUSIC DISTRIBUTO S -- AUCTIONS -- RECORDING STUDIOS -

- -REAL ESTATE -INVESTORS WANTED
- STORES FOR SALE -- EQUIPMENT FOR SELE-- STORE SUPPLIES -- F XTURES -
- CD STDRAGE CABINETS--DISPLAY UNITS-
- PJB_ CITY PHOTES -- INTERNET/WEBSITE SERVICES -
- BUSINESS SERVICES -- MUSIC INSTRUCTION -

- BUSINESS OPPORTUNITIES -
- COMPUTER/SOFTWAFE -- MUSIC MERCHANDISE -- T-SHIRTS -
- EMPLOYMENT SERVICES -
- PROFESSIONAL SERVICES -- OJ SERVICES -- FINANCIAL SERVICES -
 - LEGAL SERVICES -- LEGAL NOTICE --ROYALTY AUDITING -
 - -TAX PREPARATION --BANKRUPTCY SALE -- COLLECTABLE -
 - PUBLICATIONS --TALENT -- SONGWRITERS -
 - -SDNGS FOR SALE--DEALERS WANTED -
 - RETAILERS WANTED -- WANTED TO BUY -

- CONCERT INFO --VENUES -- NOTICES/ AN JOUNCEMENTS -
- VIDEO --MUSIC VIDEC -
- POSITION WANTED -- LISTENING STATIONS -- FOR LEASE -
- DISTRIBUTION VEEDER -EDUCATION OPPORTUNITY -HELP WANTED -
- MASTERING -FUDIO SUPFLIES -- ROYALTY PAYMENT
- -PRINTING -- MUSIC PRODUCTION-- METAMUSIC -
- STAGE HYPNOTIST -- CD FAIRS & FESTIVALS
- MUSIC WEBSITES -- NEN PRODUCTS -DOMAIN MAMES

55 | BILLBOARD | APRIL 28, 2007

IRTESY OF THE EVERETT COLLECTION

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007 and April 10, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, May 22nd, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

- 1. All bids must be given orally at the public sale.
- 2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
- 3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
- 4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
- 5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
 - 6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
- 7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
- 8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
- 9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
- 10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
- 11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
- 12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
- 13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
- 14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

April 21, 2007

MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

Don Ho, 76

Don Ho, 76, legendary crooner who entertained Hawaiian tourists for four decades wearing raspberry-tinted sunglasses and singing his catchy signature tune "Tiny Bubbles," died April 14 of heart failure.



Inspired by the U.S. military planes flying in and out of Hawaii during World War II, Donald Tai Loy Ho—who was of Hawaiian, Chinese, Portuguese, Dutch and German descent—joined the Air Force. As the Korean War wound down, he piloted transport planes between Hickam Air Force Base in Honolulu and Tokyo.

When he returned home and took over his parents' struggling neighborhood bar, Honey's, he put together a band and started perform-

ing at his father's request. For years after, for many, no trip to Hawaii was complete without seeing his Waikiki show—a mix of songs, jokes, double-entendres, Hawaiian history and audience participation.

Besides "Tiny Bubbles," his other well-known songs include "I'll Remember You," "With All My Love" and "Hawaiian Wedding Song." Ho is survived by his wife, Haumea, and 10 children, including recording artist Hoku, who sometimes performed with her father.

BIRTHS

BOY: Ellington Fair, April 16 to Ron and Stefanie Ridel-Fair. Father is chairman of Geffen Records, and mother, formerly of Wild Orchid, is a singer/songwriter/producer.

DEATHS

Beto Quintanilla, 57, a regional Mexican singer who achieved fame with a daring arsenal of the topical narrative songs known as corridos, died March 18.

Quintanilla had been rumored to have died last year in the wake of the murder of regional Mexican singer Valentín Elizalde. Recent news of his death again stirred up reports that he had been killed, but Quintanilla died of natural causes in a hospital in Reynosa, Mexico.

Born Quintanilla Iracheta, he was known as "el León de los Corridos" (the Lion of Corridos) and had long recorded for indie Frontera Records.

Henson Cargill, 55, Oklahoma City-born country music singer best-known for his hit "Skip a Rope," died March 24 from complications following surgery.

"Skip a Rope" topped the country charts in 1968 and crossed over to the pop charts. His other hits included "Row Row Row," "None of My Business" and "The Most Uncomplicated Good-Bye I've Ever Heard."

In the 1980s, Cargill owned and operated a western Oklahoma City country music club known as Henson's. Those who performed there included Ray Charles, Merle Haggard, Roy Orbison, Glenn Campbell, Waylon Jennings and Cargill's friend Johnny Cash.

Mimi Lerner, 61, internationally renowned mezzo-soprano died March 29 of complications from cancer.

A longtime Pittsburgh resident who was a cantorial soloist at a local synagogue, Lerner sang in Europe at La Scala, Glyndebourne, the Théâtre du Châtelet, the Netherlands Opera and La Monnaie, and with North American companies including the Metropolitan Opera, Seattle Opera, Canadian Opera Company, Houston Grand Opera, Dallas Opera, Santa Fe Opera and Washington Opera.

She was also chairman of the voice faculty at Carnegie Mellon, where she received her master's degree in voice.

She was diagnosed with cancer—a tumor in her heart—in 1995. In July 2000 she underwent surgery that involved the removal, rebuilding and replacement of her heart. But in October 2001, she returned to the stage for an intimate recital in Kresge Recital Hall at Carnegie Mellon University.

Lerner is survived by her son, Daniel, and her sister, Lizette Corman.

Frank Rochman, 68, a veteran independent distributor, died April 10 in Fort Lauderdale, Fla., due to complications from heart trouble, emphysema and cancer.

Rochman co-founded Duluth, Ga.based Rock Bottom Distribution with partner Jeff Scheible 25 years ago. The company worked with such labels as Mardi Gras, Delmark, Landslide Record, Taragon Records and CMH. Rochman worked from his Fort Lauderdale home, selling some accounts like Alliance Entertainment Corp. and serving as label liaison. Prior to Rock Bottom, Rochman was a branch manager with Trans Con and Tone Distributors, two long-defunct wholesalers.

Rochman is survived by children Rachael, Tim and Aly. In lieu of flowers the family requests donations in Rochman's name to the American Lung Assn.

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner/Chappell Music promotes Chris Hicks to senior VP of A&R and head of urban music. while **Atlantic Records** has tapped him as senior VP of urban A&R. He was the publishing unit's VP of urban A&R.

Walt Disney Records promotes Damon Whiteside to senjor VP of marketing. He was VP.

Universal Music Group promotes Lawrence Kenswil to executive VP of business strategy. He previously headed eLabs, UMG's new-media and technology division.

Provident Music Group appoints Bob Heaster corporate controller. He was senior director of finance at Sony BMG Music Publishing

Zomba Label Group names Bridgett Germroth director of adult formats. She held the same title at Island Def Jam **Music Group**

Park Lane Drive Records names Henry Golis Jr. CEO. He was VP at Mansfield Publishing and remains co-owner.

BMG Label Group promotes Marissa Mencher to senior VP of human resources. She was VP.

Universal Music Group International promotes Jean-Christophe Casalonga to VP of physical operations for its supply chain management unit. He was director of planning and procurement.

Big Machine Records names Jamice Jennings artist development and secondary promotion rep. She handled marketing and promotions at Oceanaut Watch.









TOURING: Live Nation promotes three executives in its venue divisions: Karl Adams to senior VP of the Chicago region, Matt Prieshoff to senior VP of the northern California and Pacific Northwest regions, and AJ Wasson to senior VP of the Florida region.

PUBLISHING: Peermusic Latin promotes Marissa Lopez to West Coast assistant manager. She was creative assistant.

DISTRIBUTION: Universal Music Distribution promotes Kurt McDermott to VP of mass merchants. He was senior director.

RELATED FIELDS: Retail Entertainment Design names Ed Steinberg VP of licensing and label relations. He was a media relations and licensing consultant to the company.

The Mitch Schneider Organization names Chelsi Schriver and Bari Lieberman tour publicists. They were assistants.

Apple Corps names Jeff Jones CEO. He was executive VP at Legacy Recordings/Sony BMG Catalog Worldwide.

The American Assn. of Independent Music names Jim Mahoney membership director. He was president at Fat Beats. -Edited by Mitchell Peters

GOODWORKS

JAZZY SENSATION

The Jazz Foundation of America will hold its sixth annual A Great Night in Harlem benefit concert at the Apollo Theater in New York. Hosted by Bill Cosby, the May 17 event will feature appearances and performances by Roy Haynes, Ron Carter and others. Jazz pianist Dave Brubeck will be honored with a Lifetime Achievement Award. Funds raised from the benefit will provide emergency assistance and longterm support to jazz and blues musicians in need. For more info, go to jazzfoundation.org

BACKBEAT



BILLBOARD UNDERGROUND

Billboard Underground presented Crash Boom Bang March 12 at the Cutting Room in New York, ahotos: courtesy of Rick GILBERT/SKYHOOK ENTERTAINHENT

ABOVE: F om left are Eillboard online editor Katie Hasty, drummer Mauricio, singel inarist Chauce, bassist Raul and Billboard senior pop corresponder

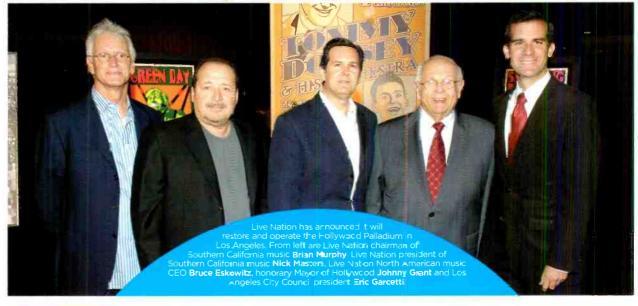
BELOW: Crash Boom Sang takes over the Cutting Room.







presented "A Tribute to Bruce Springsteen" April 5 at Carnegie Hall. The gala concert, produced by Michael Dorf, raised funds



INSIDE TRACK

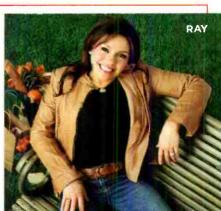
AROUND THE CAMPFIRE WITH RAY

With the news of country hottie Brad Paisley partnering with Hershey's for a s'mores-fue ed partnership (see story, page 7), Track immediately reached out to fave food goddess Rachael Ray for her own take on the chocclate, marshmallow and graham cracker treat..Let's face it, if anyone knows her way around a s'more, it's Ray.

"Unfortunately, I got kicked cut of the Girl Scouts, so I never got the s'mores lesson and didn't earn my cooking badge," Ray tells Track. Pausing for a moment, the host of the hit synd cated daytime show "Rachael Ray" adds. 'But the kitchen team on my show whipped up this twist on the campfire classic.

S'MORES CONES SERVES 4

- 12 large marshmallows, about three per cone
- 4 sugar cones (the ones with the point on the botto r)
- 1/2 cup semi-sweet chocolate chips
- Place three marshmallows each on a metal skewer. Toast over an open flame gas stove or a fire for about 15-20 seconds, or until go den brown If using a wood skewer, be sure the wood does not catch fire.
- Place a few chocolate chips in the pottom of each cone. Top with one coasted marshmallow. Use a fork to remove the marshmallows from the



skewer as it wil be hot. Repeat, adding chocolate chips and another marshmallow until you have used three marshmallows per cone. The heat from the marshmallows will slightly melt the chocolate chips.



first album release party," she exclaimed from the stage. As she toasted the crowd—which included husband Deryck Whibley of Sum 41—she encouraged all to party along with her. Taking her own words to heart, Lavigne, looking fabulous in a pink prom dress, mingled with those of us in attendance. Throughout, her champagne glass was always nearby. Oh, bartender

TALKIN' 'BOUT A REVOLUTION

Track joined Tavis Smiley, Hidden Beach Recordings founder Steve McKeever, former Motown head Jheryl Busby and others at a private listening session of Dr. Cornel West's "Never Forget: A Journey of Revelations." Set for release in June (Black Music Month) on Hidden Beach's new Hidden Beach Forum label, the set pairs the best-selling author and Princeton University religion professor with a diverse lineup of hip-hop and R&B artists. Prince, Talib Kweli, KRS-One, Rhymefest, the late Gerald Levert and others are featured on the set.

Plugging into music's tradition as a force for social change (forgive us for channeling Don Imus here), "Never Forget" includes the compelling track "The N Word," where West, TV/radio personality Smiley and writer Dr. Michael Eric Dyson rhythmically debate the still-unresolved issues about the use of the word. A mesmerizing West invoked the names of Marvin Gaye, John Coltrane and Curtis Mayfield as he noted that "Never Forget" is "part of a greater tradition [that was] in place before we came and one that we're trying to



Copyright 2007 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, rechanical, photocopyling, recording or otherwise, without the prior writtenpermiss ioned. The publisher Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595, Subscription rate; annual rate, Continental Europe 229 pounds. Billboard. Tower House, Sovereign Fark, Narket Ha borough, Leicestershire, England LE16 9Er, Registered as a newspaper at the British Post Office. Japan 109,000 yen, Periodicals postage pald at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 15158, North Hollywood, C.Y. 1015-5158. Current and bc.K.-c.g. es of the first work of the Control of

MARKETINGTOMEN

AUGUST 8, 2007 THE ALTMAN BUILDING YORK

LEARN HOW TO ENGAGE AND CONNECT WITH YOUR MALE AUDIENCE THROUGH TRADITIONAL AND NEW MEDIA PLATFORMS!

Now in its third year, Marketing To Men 18-34 is the definitive conference for professionals trying to make an impact on elusive male consumers.

PROGRAM HIGHLIGHTS

- Gain insights on the latest trends in mobile campaigns, events, digital campaigns,
- online video advertising and traditional advertising Find out how sports marketing can help brands establish a strong connection with men
- Explore strategies to guide your multiplatform brands in digital distribution expansion, product development and cross-brand initiatives
- Get access to exclusive research on male buying power and evaluations of new marketing trends and opportunities
- Network with senior-level marketing, retail, agency and media executives

CONFIRMED SPEAKERS INCLUDE:

Dan Courtemanche, SVP Marketing & Communications, Major League Soccer & Soccer United Marketing

Chris Lighty, CEO, Violator Management Peter O'Reilly, Director of Marketing, National Football League Careb Shamus, Co-Founder and CEO, International Fight League Peter Stern, President, STRATEGIC

Register by May 4 & Save \$250! WWW.MARKETINGTOMENCONFERENCE.COM

REGISTRATION Alma Weinstein: 646.654.7254 conferences@nielsen.com | SPONSORSHIPS Linda D'Adamo: 646.654.5115 linda.dadamo@n elsen.com SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com | QUESTIONS Jaime Kobin: 646.654.5169 jaime.kobin@nielsen.com















4 drummers. 3 labels. 2 gold records. And 1 bank.

Making a living in music is tough enough without having to worry about finances. That's why it pays to have a dedicated financial partner who's been around the block, and knows the music industry from the inside out. From artists, to producers, to labels, we create customized solutions so our clients can focus on what really matters: making music.

To see how we can help you realize your dreams, call: Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investments Services, Inc. at 404.724.3477.



Royalty Lending

Tour Financing

Financial Planning

Investment Management

Securities and Insurance Products and Services: •Are not FDIC or any other Government Agency Insured •Are not Bank Guaranteed •May Lose Value

SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Banks. Securities, insurance and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC registered investment adviser and a member of the NASD and SIPC. ©2007 SunTrust Banks, Inc. SunTrust and Seeing beyond money are federally registered service marks of SunTrust Banks, Inc.