AVRIL ROCKS OUT

EXCLUSIVE
THE BEASTIE BOY BEHIND THE BAD BRAINS COMEBACK
>P.5

PLUS
BRITNEY'S BRANDING TAKES A BEATING
>P.14
FINLAND:
COLD COUNTRY, HOT MARKET
>P.27

WOULD YOU
> P.15
soothing décor
flawless design
sublime amenities

what can we do for you?

THE ALEX
overnight or over time

203 impeccable guest rooms and deluxe suites

interior design by David Rockwell

flat-screen TVs in all bedrooms, bathrooms & living rooms

24-hour room service from Riingo® and award-winning chef, Marcus Samuelsson

The Alex Hotel 205 East 45th Street at Third Avenue New York, NY 10017 212.867.5100 www.thealexhotel.com ©2007 The Alex Hotel
UPFRONT
5 INSANE IN THE BRAINS Hardcore legends get a lift from a Beastie Boys on new album.
12 Lat'n
14 Making The Brand
15 Retail Track

FEATURES
24 AVRIL'S NEW, OLD ATTITUDE
Lavigne ditch's the darkness of her last record, and gets back to being the world's No. 1 pop-punk princess.
27 FINLAND ROCKS! From classical to heavy metal, superstars and the Finnish are just getting started.
31 NORTH STARS Canadian music leaders talk of issues and artists they're watching now.

MUSIC
39 THE GRADUATION OF GUERRA
After decades of the same sound, an innovative Dominican star makes a major move.
41 Real Talk
42 Beatbox, Jazz Notes
43 Rhythm & Blues
44 6 Questions: Steve Page, Global Pulse
45 Reviews

IN EVERY ISSUE
4 Opinion
47 Over The Counter
48 Market Watch
49 Charts
67 Marketplace
68 Mileposts
69 Backbeat
70 Inside Track, Executive Turntable

ON THE COVER: Avril Lavigne photographed by Mark Liddell

Conferences
R&B/HIP-HOP
Returning to Atlanta on Sept. 5-7, Billboard's R&B/Hip-Hop Conference & Awards features savvy speakers, networking opportunities, educational sessions and exciting performances. More info at billboardevents.com.

JUANES Q&A
Billboard's Leila Cobo will conduct this year's superstar Q&A with Latin Grammy Award winner Juanes at the Billboard Latin Music Conference & Awards, set for April 23-26 in Miami. For more info, go to billboardevents.com.

ME LIVE
Billboard's ME Live (formerly MECCA)—the official mobile entertainment conference at CTIA—takes place March 26, with industry keynotes, educational sessions and exciting networking parties. For more info, visit billboardevents.com.

Blogging
THE JADED INSIDER
Which "American Idol" contestants have talent? Which competitors are somewhat bearable? "The White Rapper Show"? Get an honest take on these shows and more at the Billboard blog, jadedinsider.com.
‘Definitive’Conclusions

The Need For Great Albums And Music Stores

BY JIM DONIO

Last year, at the music industry was continuing to confront shifts in the way consumers discover and acquire music, research done by NARM and the NPD Group revealed that there were opportunities to increase sales among core music consumers who remain passionate about shopping in retail stores and collecting CDs from their favorite artists. While significant slippage in early 2007 CD sales has been cause for very serious concern and the digital migration continues to pick up momentum, let’s remember that close to 90% of total music sales are still attributed to CDs purchased from retailers. NARM believes the industry can still economically develop for CDs and when the consumer’s appetite for shopping for physical music.

With that in mind, NARM has joined forces with the Rock and Roll Hall of Fame, an organization dedicated to preserving and honoring the top artists and influences of our time, to inspire new curiosity for great music and great artists with our first “Definitive 200” promotional campaign. This effort seeks to highlight some of the most commercially and critically successful albums from the past five decades has received an unprecedented level of industrywide support from retailers, distributors and labels.

When we set out to find the perfect thematic tag line for this promotion, we chose, “Where would you be without them?” Of course, we were thinking about the unique emotional attachments everyone has to their favorite albums and artists. For all of us, from casual fans to hardcore music collectors, certain albums from the list represent very specific, irreplaceable moments in our lives. The throw of a new album with Luther Vandross’ “Never Too Much” or Anita Baker’s “Rapture,” Whiling away the hours during a carefree summer vacation with the Beach Boys’ “Surfin’ Safari.”

The Definitive 200 campaign is aimed at releasing albums that aren’t going anywhere. A tangible, 45 (or so) minutes of music, the artwork, the liner notes—these are all part of a package that remains one of the most powerful art forms in the world today. The album. The Definitive 200, chosen by retailers, ranks albums with enduring relevance that music lovers must own. Some are as recent as a few years old, and others date back to the early days of popular music. Even the newer releases are classic in their own way, and the promotion is designed to work on multiple levels: to introduce younger listeners to older classics, to reacquaint older listeners with their favorites and help brand outstanding newer releases for older and younger music fans alike.

But another image comes to mind when I consider the question, “Where would you be without them?”... music stores. Where would we be without music stores, including those that are more represented by NARM members? In spite of the media’s many continued declarations both before and after Tower Records’ unfortunate demise, brick and mortar is not now and will never be dead. Many see Tower’s end as proof of the imminent extinction of an entire segment of the industry. They are dead wrong. I unequivocally assert that if you choose to look, you will find a healthy and vibrant community of music sellers of all shapes and sizes who are working diligently with their trading partners to meet today’s challenges and innovate to deliver music to their customers.

We’re launching the Definitive 200 to challenge conventional wisdom. Consumers want choices, not just in the music they enjoy, but in the way they discover and purchase it. NARM embraces physical, digital and new models, and, in fact, the association’s membership continues to evolve every day. All segments of the industry can coexist in the future, with each playing a vital role in providing fans with the music that entertains and inspires them. The entire industry benefits when the consumer has robust choices, and as long as we are all competitors...

Jim Donio is president of NARM. To review the complete list of Definitive 200 titles, visit www.definitive200.com.
Insane In The Brains

Hardcore Legends Get A Lift From A Beastie On New Album

As standard bearers of the East Coast hardcore scene in the early 1980s, Bad Brains were partly responsible for helping the Beastie Boys get into the recording studio. Now, one of the Boys is returning the favor, as a long-awaited Bad Brains record produced by the Beasties’ Adam Yauch will see the light of day this summer.

"Build A Nation," recorded with the classic Bad Brains lineup of enigmatic singer H.R., guitarist Dr. Know, bassist Darryl Jenifer and drummer Earl Hudson, is slated for a late summer release on Megaforce Records.

For Yauch, producing the record was a labor of love. Bad Brains were one of the groups he says that shaped the Beasties’ early hardcore years. "Those guys were really a different caliber in terms of their songwriting and musicianship. We always used to throw songs together and play a little bit, but they were really intense musicians," he says.

With that in mind, Yauch went into "Build A Nation" with a plan. "I kind of felt like I knew the way they should sound, because I grew up listening to them, going to see them when they first came up to New York from Washington D.C. and were playing CBGB and Max's (Kansas City)," he says. "My feeling was that the ORR tape [Bad Brains' self-titled debut record, released on cassette only] really sounded right — a lot of the stuff after felt to me like people were trying to clean them up and make them sound more palatable for radio. So I guess I sat around thinking, 'Man, if I could just go in there...'

Jenifer agreed, and when he and Dr. Know got together to lay down early cuts in his Woodstock, N.Y., studio, they aimed "to show fans who we are. Bad Brains has always experimented, forging ahead in terms of riffs and searching for unique ways to approach rock music, but we said this time we're going to take it back to the way we used to kick it," he says.

The two camps nearly worked together a decade ago. According to Yauch, Bad Brains were in negotiations to release a record on the Beasties' now-defunct Grand Royal label, but Madonna's label Maverick Records stepped up and offered them a whole bunch of money, and I understood they had to go that route." (That record, 1991's "God of Love," was more reggae-oriented than its predecessors.)

But in 2002, Yauch found himself talking again with Jenifer, who mentioned that the band had been mulling new material. Yauch offered use of his studio, and the reunion was born. "For some reason or another it kept circling above the airport [since then]," Yauch says. "But with vocals and overdubs now complete, it's finally ready to go.

"Bad Brains, we have our dysfunction," Jenifer says. "But when it comes down to doing music, we just kind of pull together. We don't practice, you know? We have chemistry. It's like when someone asks Budddy Rich if he practiced — he said, 'I don't practice. I know how to play.'"

Megafroce co-owner Robert John says the label is pulling out the stops for this release. "Annie Leibovitz has done photos and we're trying to get Spike Jonze to do a video," he says. "We're going well above our normal marketing for this one.

But regardless, he says, "this is a punk record. It's not a pop-punk record."

Beastie Boys and Bad Brains will appear at the Sasquatch Festival, to be held May 26-27 at the Gorge Amphitheatre in George, Wash.

Bad Brains will play some 20th anniversary dates this summer, too: "We're not looking for 20-date tours," Jenifer says. "We're looking at dates in New York and San Francisco, to ease our way into doing this. There's no mystery in our dysfunction, but we're not a band. We're like troubadours out there giving peace and love, and we're very serious about wanting people to feel it."
UPFRONT

GLOBAL BY LARRY LEBLANC

CANADA’S BIG CHILL

Managers, Retailers Concerned Over Wave Of Layoffs

TORONTO—Canadian artist managers and retailers are anxiously waiting to see how EMI and Sony BMG’s operations in the country upheave following hefty layoffs in February.

"It is horrific timing," says Halifax, Nova Scotia-based artist manager Sherri Jones, who handles pop/rocks trio Shaye. EMI Canada released Shaye’s sophomore album "Lake of Fire" Feb. 6. After the layoffs, Jones says, "I’m anxious to find out who we’re working with."

The cutting began Feb. 19, when Sony BMG Music Canada laid off what sources say were between 35 and 40 employees. The following day’s layoffs at EMI Music Canada saw 40-50 employees axed. Billboard understands EMI had around 105 staff prior to the layoffs, while Sony BMG had some 175.

Sony BMG declined to comment; a New York-based EMI spokeswoman would only say the cuts are part of its current cost-saving, global restructuring.

Billboard has learned that EMI staff departing its Toronto headquarters included associated distributed labels director Doug Caldwell plus directors of marketing André Mendorza and Jane Tattersall. Eastern region sales director Val D’Amico in Montreal leaves April 5.

According to sources close to the label, EMI is now in negotiations to sell its Mississauga, Ontario, headquarters where it has been since 1967. Staff will move to new quarters in midtown Toronto in March.

The majority of EMI’s layoffs were in manufacturing and distribution. Sources familiar with the situation confirm both operations have closed and that EMI is close to a manufacturing/distribution deal with Scarthorpe, Ontario-based Cirrin International.

Exiting Sony BMG staff included VP of domestic marketing/ international exploitation Dave Toomey, director of customer marketing Greg Papas and joint head of A&R Jonathan Ramos.

Sony BMG and EMI have also both shut down branch offices in Vancouver.

Toronto-based Ivan Berry of IB Entertainment, which handles Sony BMG Canada R&B singer Keisha Chante, expresses considerable concern about the layoffs’ effects. "If their new structure can bear a superstar like Keisha, fine," he says. "But if not the right home for her, then we will move on. We don’t have answers yet."

Music merchants say they are giving Sony BMG and EMI product cautious backing for the moment. "Until it’s proven their records are going to be properly marketed and promoted, I will be very hesitant about stepping up on product," says Tim Baker, buyer for 28-store Ontario chain Sunrise Records.

"Hopefully, they can support their releases," Handiement Entertainment Canada VP of purchasing Ken Kozey says. "But for now, purchasing is a title-by-title situation."

Network Group CEO Terry McBride in Vancouver says the layoffs are not surprising. "Both held off doing this for a long time," he says. McBride’s Network Group label has a pressing/distribution agreement with Sony BMG Canada, and he manages Sony BMG-signed vocalist Charlat Kreviazuk.

McBride suggests the problems in developing the majors’ digital businesses contributed to the layoffs. "They’ve hit a glass ceiling, digitally, because of their opposition to removing [digital rights management]," he claims. "If their digital sales had grown more, these layoffs would probably not have happened."

GLOBAL BY LARS BRANDLE

Taking AIM

U.K. Labels Group Steading Ship After Impala/WMG Defections

LONDON—Britain’s Assn. of Independent Music looks to have cooled—at least temporarily—rising temperatures stoked by European labels body Impala’s controversial agreement with Warner Music Group.

Two prominent U.K. independents resigned from Impala member AIM in the wake of the WMG pact. However, following a Feb. 26 emergency board meeting to discuss the agreement, AIM says it has had no further resignations. It will now use its monthly board meeting on March 6 to formalize its position.

According to one U.K. indie exec, who asked not to be identified, the Feb. 28 meeting was an occasion a heated affair. "You’ve got a lot of personalities on the board, which is a good thing," he says. However, another attendee, Cooking Vinyl managing director Martin Goldschmidt, emphasizes that by its end, “there was full appreciation of the opportunity [presented by the deal] and a strong sense of unity.”

The drama boiled up when, on Feb. 20, Brussels-based Impala and WMG announced the former would support Warner’s proposed acquisition of EMI (billboard.biz, Feb. 20). In return, WMG would help fund the independent sector’s global digital rights licensing platform, Merlin, and divest “certain recorded music assets” to Indies. Impala, of which AIM is a member, had previously led objections to the Sony/

BMG merger of 2004.

When news of the WMG agreement broke, dance music giant Ministry of Sound vociferously announced its opposition and resigned from AIM Feb. 23. Soon after, fellow U.K. independent, Gut quietly followed suit. AIM represents 900 labels.

MoS stoked the fires Feb. 27 by issuing an aggressively worded “open letter” through legal representatives to AIM chairman/CEO Alison Wenham. It accused the trade bodies of “a complete departure from the stated constitutional aims of both companies” with the WMG deal.

At the emergency meeting, insiders say attendees were privy to “full disclosure” of the confidential Impala/WMG document, but all were required to sign nondisclosure agreements about its contents. MoS Music Group managing director Lohan Presencer attended the early part of the meeting with his legal adviser. However, he says, "We were not prepared to sign a ridiculous NDA to view an agreement to which all independents have already in effect been signed up to, therefore, we were asked to leave."

Presencer describes the meeting as a “farce” and says there is no possibility of MoS rejoining AIM.

As billboard went to press, MoS issued another “open letter” criticizing the imposition of the NDA and calling for the matter to be debated in public and transparently. The letter stated MoS was “prepared to attend” the March 6 board meeting provided the terms of the agreement between Impala and WMG “are disclosed in advance and publicly circulated.”

In contrast, Wenham describes the session as “very useful and positive,” but declines to speculate on how the March 6 meeting might pan out.

Impala members include independent labels’ bodies from around Europe and several leading Indies such as the United Kingdom’s Beggars Group, Belgium-based PIAS and France’s Wagram Music.

Feedback from non-U.K. members indicates that concern in continental Europe about the Impala/WMG agreement is less intense than among U.K. labels. Most are adopting a “wait-and-see” attitude toward what is, they point out, still a hypothetical situation.

"From more than 3,300 members [we represent]," said Scotish Indie Managers, which represents 20 Scottish labels, "we are anxious to see how this agreement will affect us and how we can influence the terms. We are very concerned that it might affect our businesses, especially now with the uncertainty in the industry."

"We will keep an eye on this and see how it develops," he said.

Additional reporting by Marc Maes in Brussels.

www.americanradiohistory.com
THE MUSIC TRADITION CONTINUES: A NIGHT TO REMEMBER!

- Rolf Schmidt-Holtz, Clive Davis, Charles Goldstuck
- Lionel Richie, Erica Reid, L.A. Reid, Sylvie Rhone, Steve Bartels
- Tom Whalley, Kevin Liles, Julie Greenwald, Chad Smith (Red Hot Chili Peppers) and Lyor Cohen
- Jermaine Dupri, Diddy, Ne-Yo, Bow Wow, Tyrese, Nelly
- Fergie, Ellen DeGeneres, Ptita de Rossi, Lisa Marie Presley, Pink
- Clive Davis & Whitney Houston
- Eric Nol, Janet Jackson, Jason Fom, Lee Trink
- Quincy Jones, Clive Davis, Mo Ostin, Berry Gordy
- Kid Rock, Pussie I Simmons, Wyclef Jean, Kirk Franklin, Reverend Run
- Taylor Hicks, Simon Fuller, Nigel Lythgoe, Carrie Underwood, Randy Jackson
- Dave Grohl, Taylor Hawks, Scott Weiland, Chris Daughtery, John Mayer
- Christina Aguilera, Clive Davis, Al Gore, Tipper Gore
- Tommy Hilfiger, Natalie Cole, David Foster, Carole Bayer Sager, Babyface
- Meg Ryan, Arnold Stiefel, Barbara Davis, Denise Rich, Ron Perelman
- LeAnn Rimes, Tyra Based, Naomi Campbell, Natasha Bedingfield, Katherine McPhee
- Terrence Howard, Rihanna, Nicole Scherzinger (Pussycat Dolls), Ciara
- Whitney Houston, Clive Davis, Mary J. Blige, Barry Manilow
- Robert Cavalli, Julie Chen, Lee Moore, Martha Nelson, Jackie Collins
- Sony BMG's Tim Brown, Ira Slaten, Julie Swidler, Ashley Newton, Peter Edge
- Sean Garrett, Diane Warren, Larry Jackson, Johna Austin, Damon Thomas, Harvey Mason Jr.

AN EVENING OF UNFORGETTABLE PERFORMANCES

Charles Goldstuck thanks the evening's sponsors and welcomes Berry Gordy to the stage.

Berry Gordy warmly introduces MC for the night, Clive Davis.

Grammy winner Christina Aguilera kicks off the night with her show-stopping new hit "Candy Man."

Akon brings the crowd to its feet with his hit "Smack That."

The Black Eyed Peas "Pump It" with electrifying energy.

Best New Artist Carrie Underwood dazzles with hits from her 5x platinum Grammy winning album.

Grammy nominee Pink wows the crowd with her stunning rendition of "Me & Bobby Mcgee."

Soul icon Smokey Robinson is smooth as satin on his classic "My Girl."

Jennifer Hudson brings down the house with her breathtaking performances of "And I Am Telling You..." and "I'm a Champion."
THREE FOR THE LORD

A Trio Of New Labels Launching In The Christian Market

NASHVILLE—At a time when the viability of many record companies seems less than certain, three new labels are launching in the Christian community.

Koch Entertainment formed a new Christian division and is starting Cosmos Records, a new imprint to be headed by Barry Landis, president/CEO of Landis Entertainment and Media Partners.

In the past and worship genre, Vineyard Music is launching Varietal Records. The first release will be Jeremy Riddle’s “Full Attention,” due March 6 via Word Distribution.

And Vine Records, recently formed by producers Wayne Haun and Kevin Ward, is a new venture in the Southern gospel community. The roster includes Janet Paschal, the Lewis Family, the Cumberland Quartet and Lewis, Scruggs & Long.

“Independent labels tend to spring up in cycles, usually when there is a perceived void in various sectors of the marketplace or when investors sense an opportunity,” says John Styll, president of the Gospel Music Assn. “It’s a healthy thing because independent labels will often take risks that the majors cannot.”

Meanwhile, Christian music represents one of the few genres whose retail figures increased last year, both in terms of total scans (39.7 million, compared with 39.2 million in 2005), and the genre’s percentage of total album sales (6.75%, up from 6.34% in 2005). Figures come from Christian SoundScan.

In recent years, several successful indie ventures have been bought out by the major Christian labels, including Provident Music Group’s acquisition of Flicker Records and Word Entertainment’s purchase of the Foremar label.

When majors buy successful indies, it creates room for new ventures. Koch Records president Bob Frank says the label has been looking at the Christian business for several years. “Once we made that decision, the next part was finding the right partner, and we were very patient,” he says. “It just seemed like a really good strategic business move to launch our Christian division at this time with Barry.”

Landis’ impressive track record includes his tenure as president of Word Records, where he spearheaded Randy Travis’ success in the Christian market, and time as GM of Atlantic Records’ Christian division where he launched P.O.D. and Plus One. Landis hadn’t announced the first signing yet, but says the label will focus on pop/rock.

“Hopefully we are making music that’s for everybody,” Landis says. “There is a great spiritual hunger out there right now and people of all faiths really respond to songs that ask great questions and provide great answers.”

In inaugurating Varietal, Vineyard— which in the past concentrated on music from worship services—is looking to expand its brand with a label focused on artist-driven product. “Now we have a vehicle for more than just songs,” Vineyard senior VP/CEO Bob Meter says. “With the launch of Jeremy Riddle’s ‘Full Attention,’ we start a new chapter.”

As for Haun and Ward, they conceived Vine Records as a shelter for artists they believe in. “Artists that I had been working with for the past 10 years were out of a home as far as a label goes, and there was nowhere to go,” says Haun, an award-winning producer who previously served as VP of A&R at Daywind Records. “We put some funds together and started one project and that one turned into two, and now we have a label.”

They signed contracts with crossroads for marketing and distribution. “To keep our cost down, we don’t staff an office,” he says. “We let them distribute, market and promote, and they take a percentage of the profit,” he adds. “Some labels pop up overnight and spend all this money, but the thing that Kevin and I knew how to do was make records, and we knew how to make them at a reasonable price. We don’t want to be in the red after the first year.”

“The industry has a whole has neglected the independent artists, people who sell 50,000-40,000 units,” Haun says. “There’s a place for these artists. That’s why you are seeing a lot of new companies—because there’s so many people out there making good music that need representation.”

Frank is bullish on the potential in the Christian market. “There is an incredibly loyal fan base and there is tremendous potential for more and more growth,” he says. “That’s the thing that’s exciting me and Koch Records.”
MOBILE ENTERTAINMENT LIVE (FORMERLY MECCA) - This one-day event at CTIA WIRELESS 2007 encompasses the current state of mobile entertainment and what the future might hold. Guided by Billboard's global editorial team, CTIA and an Advisory Board of industry experts, attendees will discover how they can participate in and profit from the mobile entertainment revolution. Learn from and network with the visionaries defining the mobile space today, and gain development, marketing and consumer insights from leading analysts and end users.

Register Today! Only $599 For more info including sponsorship opportunities and how to register visit: www.BillboardEvents.com

MOBILE ENTERTAINMENT LIVE (FORMERLY MECCA)
Residential Election

Live Residences Are Winning Fans For Bands And Getting Some Signed

Psychedelic rockers the Secret Machines were new to Perry Watts-Russell, senior VP of A&R at Warner Bros. Records, when he caught the band’s free Monday-night residency show in October 2002 at Spaceland in Los Angeles. Not long after, he helped them land a deal with Reprise.

“I had never seen them or heard any of their recorded music,” the A&R exec says. “But I went to the show, loved them and immediately brought them into Warner Bros. about doing a deal.”

The Secret Machines are not alone. Many bands and solo artists today are embracing live residency as a way to develop fan bases and build local buzz, hone their live chops, experiment with new material, set up record releases and attract industry attention.

“I think the residency is a very traditional live music thing,” says Matt Rucins, talent buyer at Schubas Tavern in Chicago. “Overall, it’s beneficial to the artist.”

About five years ago, Rucins began holding monthly residencies at the 200-capacity club as a way to fill Monday-night booking gaps. “Early weekdays can sometimes be troublesome,” he explains. “I was just trying to figure out how to fill Mondays with quality shows.” The residency, dubbed Practice Space, charges a $6 cover. Money from the door goes to the act after the club’s sound man and doorman are paid, Rucins says.

“But residencies don’t work in every city. You have to be in a strong market to do it,” Rucins says. “You have to be in a place where there are a lot of people who want to see live music. If you’re in a market where the only shows that draw are major national acts, it’s going to be hard to pull it off.”

Unsigned and living in Chicago at the time, singer/songwriter Rachael Yamagata says her monthly residency at Schubas in September 2002 led to a deal with RCA Records. “I think it totally helped me get signed. There were definitely a lot of A&R people who came to those shows. Every week was sold out.”

Sultry-voiced Yamagata—whose 2004 full-length debut “Hap- penance” has sold 136,000 copies in the United States, according to Nielsen SoundScan—adds that a residency at Los Angeles’ 200-capacity Hotel Café helped build a solid L.A. fan base. “Word spreads quickly if you’re in one place,” she says. “If they like the show, they’ll be back the next week.” Yamagata expects to release an as-yet untitled album on RCA in late April/early May.

“If you’re playing a residency in Los Angeles or New York, you’re giving the A&R community more opportunities to catch your show,” Watts-Russell adds. Other L.A. venues that hold monthly residencies include Silverlake Lounge and the Echo.

In New York, both Maker and the Living Room previously hosted residencies by chart-topping success Norah Jones. Brice Rosenbloom, director of music at Maker, says Jones’ 2000-2002 Wednesday-night residency at the 400-capacity room attracted Blue Note executives, but notes it was the singer’s “voice, music and songwriting” that led to her deal with the label. “She honed her sound during the residency at Maker, but I wouldn’t say it was the only reason she was signed.” Rosenbloom says.

L.A.-based indie act Sea Wolf also secured a label deal following an October 2006 residency at Spaceland. [Dangerbird Records] came to see our shows, and from there we started talking about working together,” Sea Wolf’s manager Tim Husom says, noting the band signed with the indie about a month later. “The residency was crafted for this reason.”

Other acts that have played Spaceland’s free residency night include Earlhart, Los Barlow, Midnight Movies, Moving Units, Rilo Kiley, Silversun Pickups, the Bronx and the Bellrays.

Jennifer Telft, talent buyer at Spaceland, says ideally an artist should be able to return to the 260-capacity venue after a residency and “headline it on a Saturday night and sell it out— or play someplace bigger, like [Los Angeles’ 500-capacity] Troubadour.”

The trick, she says, is taking time off in the market before returning to play. “Once you’ve finished a residency, if you’re playing [the city] again in two or three weeks, you’ve undone anything good that came out of it,” she says. “You need to disappear for two or three months, go on tour and come back.”

And although bands don’t get paid to play Spaceland’s Monday-night residency, booking agent Kevin French with Bigshot Touring Artists advises acts to play anyway. “It’s a good way to play in front of a full house in Los Angeles,” he says, adding that his act Broken West recently played a Spaceland residency. “By the end of the residency, there was a line outside of the door every night.”
"The must attend event in the Latin entertainment world"

- Gabriel Abaroa, President, LARAS

THE HOTTEST WEEK IN LATIN MUSIC

SUPERSTAR Q&A WITH JUANES

HIGHLIGHTS
WE HEAR THE FUTURE NEW ARTIST COMPETITION
BILLBOARD BASH
NETWORKING PARTIES
LIVE ARTIST SHOWCASES
LATIN MUSIC AWARDS
AWARDS AFTER PARTY

INDUSTRY LEADERS WILL DISCUSS:
SURFING FOR PROFIT - INTERNET MARKETING
DIAL M for MUSIC - MOBILE MARKETING
BREAKING THE DIGITAL FRONTIER
RADIO: PROGRAMMERS, LABELS & RADIO
TEENS PANEL
RAP, RHYTHM & REGGAETON ALL-STAR PANEL
BIG SCREEN, LITTLE SCREEN: FILM, ADS AND TELEVISION
GIVE ME THE COVER!: HOW TO GET GREAT PUBLICITY
THE ART OF THE TOUR
ENDORSEMENTS & PARTNERSHIPS WITH HISPANIC CELEBRITIES
DIFFERENTIATING HISPANIC CONSUMERS FROM THE GENERAL MARKET
HISPANIC CONSUMERS IN THE MULTICULTURAL MARKETING EQUATION
AGENCY CREATIVE PANEL

APRIL 23-26, 2007 • INTERCONTINENTAL MIAMI • 305.577.1000

NOW IN ITS 18TH YEAR! The Billboard Latin Music Conference & Awards is the biggest gathering of Latin music execs worldwide. Join Billboard for the hottest parties, educational sessions, superstar interviews, live artist showcases, cocktail receptions, networking events and the Billboard Bash. The week culminates with the longest-running, most prestigious awards show honoring the best artists of the year across all genres of Latin Music — The Billboard Latin Music Awards! Produced and broadcast by TELEMUNDO

Register Today! www.BillboardEvents.com

Register Today! www.BillboardEvents.com

Title Sponsor

Heineken

General Info: 646.654.4660
Registration: 646.654.4643
Sponsorships: 973.746.2520

www.americanradiohistory.com
Latin Notas
LEILA COBO icobo@billboard.com

Share And Share Alike
Why Latin-Pop Collaborations Are More Popular Than Ever

The Latin-pop world is in the midst of a collaborative phase. Everywhere you turn, artists are pairing up. Ricky and La Mari, Shakira and Wyclef Jean, Shakti and Alejandro Sanz, Beyoncé and Shakira, Beyoncé and Alejandro Fernández, Sanz and Juanes, Juanes and Laura Pausini, Sanz and Cola 13.

The sheer number is unprecedented on the Latin-pop charts. If we look at the Hot Latin Songs archives, dating back to 2001, we find that until mid-2005, only a single collaboration—Juanes’ “Historia,” featuring Nelly Furtado—had ever made it to No. 1 on the chart.

Two years later, the explosion began—Shakira’s “La Tortura,” featuring Sanz, hit No. 1 on June 6, then spent 25 weeks there.

Two other No. 1 collaborations followed in quick succession: Shakira’s “Hips Don’t Lie” with Wyclef Jean, which topped the chart in May 2006, and Martin’s “Tu Recuerdo,” featuring La Mari, which went to the top this past December. This week, Sanz’s “Te Agradecio, Pero No,” a collaboration with Shakira, is No. 1. Other collaborations that have hovered in the top five in the past year include Maná’s “Bendita Tu Luz” with Juan Luis Guerra, Thalía’s “No. No, No” featuring Anthony “Roméo” Santos and Toby Love’s “Tengo un Amor,” featuring Rakim & Ken-Y.

Every artist I’ve asked assures me that the collaborations are merely natural expressions of friendship and musical appreciation. “It’s a very natural way of sharing music,” says Sanz, whose new album, “El Tren de Los Momentos,” features four collaborations, including “Te lo Agradecio, Pero No.”

While this is undoubtedly true, it is also true that Latin labels are far more receptive to sharing than they ever were. “Necesidad is the mother of invention,” manager An- gelo Medina says, explaining that lagging record sales have forced labels to be innovative.

A few years ago, he says, many labels were picky about granting releases for collaborations, particularly if it involved another label.

The new openness makes collaborations can be at least partly attributed to the reggaetón explosion, where—much like in main stream hip-hop and rap—multiple careers were launched via collaborative efforts.

Beyond reggae-ión, however, many executives still regard collaborations with suspicious. Why, many told me a couple of years ago, should an artist help another lesser artist from a different company when the result might mean cannibalizing one’s own sales in the process?

“You normally agree to a collaboration if there is a benefit to your artist,” one executive says. “But if the other artist essentially reaches the same audience, it makes less sense.”

Collaborations make the most sense when one artist is big in one area or territory and wishes to expand via the clout of another. Juanes and Furtado, for example, clearly complement each other. So do Shakti and Jean.

More important, perhaps, artists are finally realizing that it pays to play nice. While there are stories of collaborators who milk a duet for all its worth—charging for promotional appearances and, in some cases, refusing to show up altogether—the most successful collaborations are amicable and ego-free.

“Honestly, it’s totally up to the artist,” says Gabriela Martinez, VP of marketing for Warner Music Latin America. “As a company, I’m obliged to let my artist know if someone wants to work with them. And they decide what they want to do.”

FIN

Site Plan
Labels Put Artist Web Pages To Use

Watch Latin-R&B chanteuse Kuky via a “hidden camera” on her MySpace page. Write a poem on Ricardo Montaner’s site, and you might get a phone call from the singer.

Latin labels are starting to get more creative in using artist Web sites and MySpace pages to build databases of fans and break new artists.

Until now, Latin record companies haven’t looked at the profit potential of online initiatives the same way they’ve viewed ringtones, says Diego Prusky, principal of In-Style Digital Marketing’s software division. His company designs online campaigns, tracks promotion results and maintains artist Web sites. But the traffic flowing to MySpace and YouTube has whetted labels’ appetite for online content, Prusky says.

“Obviously, it has to change,” Prusky says. “Fans want to interact with the artist every single day.”

In-Style maintains several artist sites for EMI, including that of pop star Belinda, for whom it designed a Ms. Pac Man like game around a guitar giveaway. More than 50,000 people have played the game, with more than 20% of those signing up to get future Belinda mailings, according to EMI Televisa. Though her “Utopia” album has sold a modest 38,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan, the label credits its promotion of the game—which linked to the album on Amazon and iTunes—with helping lift sales. The album has sold more than 100,000 copies in Mexico, according to Mexican recording industry trade group Amprofon.

In another approach, Mache Music produced 14 widescreens for Kuky’s MySpace page. The vignettes, which began airing before the singer’s Jan. 23 album debut, depict her being stalked by a jealous ex-boyfriend.

Marketing manager Arturo Gil says the first few widescreens have garnered about 2,000 views, with “friend” counts doubling since its start. “The challenge is to break her,” Gil says. “There needs to be more compelling content created, and we have to be more involved in marketing these pages.”

En la red: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to BillboardLatino.MSN.com

Duck and Cover
Capitalizing on the sustained hunger for youth-oriented musical programming in Latin America, popular Argentine TV host/producer Marcelo Tinelli will soon start production of “Patito Feo” (Ugly Duckling). The musical series is a co-production with Televisa and will feature music by composer Rocky Nelson. Music for the series will be released on EMI Televisa. Already, the Disney Channel has purchased the series for broadcast in other Latin American countries, and Televisa is expected to produce a Mexican version in 2008, much as it did with “Rebelde,” which was an adaptation of Argentine series “Rebelde Way.”

Sellling Cellular RBD
Colombian mobile operator Movistar and EM Music Colombia have partnered for an unprecedented initiative in that country to sell RBD-themed content via cell phones. The campaign is a first for EM and Movistar as far as the scope of content available from a single act. Under the agreement, Movistar sells exclusive content linked to RBD, including master ringtones, wallpaper and karaoke. In addition, RBD fans who key in a special code from their legally purchased CD will be able to download exclusive content. The campaign includes a contest where four winners fly to Mexico to meet RBD and vie to appear in the act’s new series, “La Familia.”

HIspanic Ads
Set Page
According to a new study released by Kagan Research, Hispanic advertising growth in the United States is expected to outpace that for the general market in the next several years. The report, “Economics of Hispanic TV and Radio in the U.S.,” states that gross advertising revenue for Hispanic TV and radio will reach $5.5 billion in 2010. The Kagan study predicts bigger growth for cable networks—with revenue expected to rise 32% from 2002 to 2010—than for broadcast networks, where revenue is expected to rise 12.5% for the same period. —Leila Cobo
Martin Bandier Makes His Move

Former EMI Music Publishing Chairman/Co-CEO Now Hopes to Grow Sony/ATV

One of the most-asked questions in the music publishing industry in the last several months has been, “Where will Marty go?”

After providing EMI Group with his six-month advance notice of resignation last fall, EMI Music Publishing chairman/co-CEO Martin Bandier has made his decision. Bandier, who helped build EMI into the world’s largest music publisher during the last 18 years, will now be running the smallest of the five major publishers: Sony/ATV Music Publishing. Under his deal to serve as chairman/CEO of Sony/ATV, Bandier will make a financial investment in the publisher and will financially participate in its growth.

Sony Corp. of America CFO Rob Wiesenthal was instrumental in bringing Bandier to Sony/ATV. Wiesenthal is also responsible for overseeing the publisher as Sony Entertainment executive VP/chief strategy officer. When he begins in April, Bandier will report to Wiesenthal and Sony Corp. of America chairman/CEO Howard Stringer. Billboard talked with Bandier and Wiesenthal about the move.

Why did you decide to join Sony/ATV?
Bandier: There is a shared vision with the senior management—Rob Wiesenthal and Howard Stringer. All my conversations were about growing Sony, investing in people, investing in writer/artists, investing in copyrights. With that as a backdrop, and a meaningful participation in the future growth of the company, it was hard to refuse it. Quite honestly, it was very exciting. I hadn’t heard those types of words in a long time—a commitment to all of the things that are necessary to make a music publishing company grow.

Did Sony/ATV’s Beatles catalog play into your decision?
Bandier: It’s always nice to have some role in the Beatles catalog. I’ve been very fortunate in my life to be involved with some of the most well-known and greatest catalogs around, like the Motown Jobete catalog at EMI. The Beatles catalog at Sony, certainly, are things that were on my mind—in knowing that, to the extent that I help them grow, I have a participation in that growth.

Do you want to develop more artist/songwriters?
Bandier: There’s no one magic trick to building a great music publishing company. You have to approach it from every avenue. You have to be in all genres of music, you have to be in writer/artists, you have to be in pure writers, you need great people to manage all of those things. You need a commitment, from a financial aspect, to implement all of those. To the extent there’s a great songwriter around, I would say, “Let’s go get him or her.” There’s nothing that is precluded other than economically unsound arrangements.

People have said, “Why on earth would Marty leave EMI to go over to Sony/ATV?”
How do you respond?
Bandier: It’s an incredible opportunity for me and allows me to be who I am—not to be caught up in a whole bunch of corporate things that are totally unrelated to me and what I do. I think that’s really the main thrust of it.

Rob, why did Sony offer Bandier financial participation in the future growth of the company?
Wiesenthal: In order to get an executive of Marty’s caliber...you’re going to have to create an environment [where he can] create value for himself if, in fact, the company increases in value. His employment terms give him that...so our interests are really aligned.

What excites you about the future?
Wiesenthal: Take a look at the portfolio of assets Sony has. From our core content operations in terms of Sony Pictures to the mobile phone world with Sony Ericsson. It’s so clear to us—the opportunities that you have in terms of music licensing and how well-positioned a music publisher is for the future to take advantage of opportunities in terms of digital and for synchronization [licences] with television shows, movies and advertising. We see so much opportunity, and we want to have the right guy for the job.

To my Brutha,
Yo, Ethan.....
"Get me an engineer who knows what he’s doing"!!!!
We always laughed like kids at that joke and we had fun.
I always laughed like kids at that joke and we had fun.
We always laughed like kids at that joke and we had fun.
We always laughed like kids at that joke and we had fun.
We always laughed like kids at that joke and we had fun.

There is and will be no one who had more light, talent, and goodness flowing through them and you are and will be in my heart and soul forever. The angels are dancing to your grooves right now, I’m sure!

Sleep well, pal and you'll all be there for Steph and the family so no need to worry!

Love ya, Bud...oh yes....MT

Marc Tanner
President - Chime Entertainment
"The Wire" Taps Urban Music’s Pulse

HBO’s Drama Exerting Influence With Branding, Guest Spots

HBO’s Baltimore police drama “The Wire” scored its highest ratings ever in 2006, but its influence is now reaching much further. Of late, the show’s actors have begun commanding the urban marketing space, appearing in videos with Monica, Ludacris and Lil’ Flip and in urban clothing campaigns like Akademiks.

With a storyline based on the real-life chronicles of Baltimore drug crews and the detectives taking them, “The Wire” taps into America’s fascination with drug culture. Core characters like crime generals Avon Barksdale and Stringer Bell, Detective William “Bunk” Moreland and snitch Bubbles are based on actual people, lending the series a credibility that resonates with an urban audience.

“The Wire” is unusual because its branding runs in both directions. Artists benefit from their association with the show, and brands are enjoying a lift as well. Indeed, the 2006 Akademiks campaign was the first co-branding opportunity with an urban clothing line. HBO has undertaken.

“It made sense for us to work together because it showed them that I was investing in their product and it wasn’t like Akademiks presents ‘The Wire,’” Akademiks director of marketing Byron Kirkland says. “It wasn’t over.”

On the other side of the coin, “It’s an easy connection, to look at a show that focuses on hip-hop culturally and refocus it to sell an artist,” says Monica Williams, VP of urban marketing at J Records, home to Monica.

The character Mario Stanfield (Jamie Hector) appeared in Monica’s “A Dozen Roses” video, which Williams calls “buzz-worthy and authentic. It’s not so far-fetched that Monica would get with a guy like that.”

The trend actually began a few years ago when JD Williams, who plays Bodie, canoodled with Universal’s 2003 summer songbird, Lumidee, and Anwan Glover, who plays Slim, was kicked out of Vivian Green’s apartment in her videoclip for “Gotta Go Gotta Leave.”

“It really started with JD,” the show’s music supervisor Blake Leyh says. “He’s been the most successful. But when JD does comeos, he’s just furthering his own career. HBO does have a marketing team, but (show creator) David Simon and the crew would never create a direct link ourselves.”

Still, shows like ABC’s “Grey’s Anatomy” helped make bands like the Fray break out, and when “The Wire” mentions local music scene touchstones, it provides major national exposure. In the media, two Baltimore hit men are out to kill their New York competitors. To test whether potential targets are local, the pair ask them questions about Baltimore MC Young Leek and radio station WERG’s Marc Clarke & the Big Phat Morning show. If the victims aren’t familiar with either, it’s lights out.

“Of all that just has to do with the reality of Baltimore—Young Leek was never contacted,” Leyh says. “I actually spent a lot of time working with unsigned artists in the hip-hop community and using their music on the show. Since the artists are pretty unknown outside of Baltimore, when the local audience hears it, it speaks to them and they know this show is for real.”

BET is airing the show’s first season, and the channel’s executive VP Stephen Hill says the audience continues to grow. Fortunately, this well-spring of instant marketing association won’t last forever.

“David was very clear about the story he wanted to tell,” says Leyh, who confirms the last season will begin filming in March. “This is the final season. He doesn’t want to do more and when this is done, it’s done.”

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

Record Stores: Worth The Risk?

S

e ll things considered, would you open a record store today?

That question is often asked, and it's usually voiced in such a way that leaves no doubt that you are an idiot if you answer yes. Sure, some chains are still opening stores, but the all-known assumption that's only because those merchants are pretending that they are not dead men walking. Yet, last week's column reported that three indie chains are opening new stores in former Tower sites. And say what you will about the longevity of the chains, only a fool bets against a good indie-store operator.

On the other hand, you are not going to find too many new entrepreneurs with dreams of opening their first record store nowadays. I know because I checked. In a survey of one stops, I heard of only two new stores being opened last year by beginners.

But here's a variation on the opening question: What if you owned a record store and someone cut you a check and you could walk away with money in your pocket? Would you do it?

That's the dilemma Mike Pachter and Tom LeFevre faced when their 12-year-old Main Street Jukebox in Stroudsburg, Pa., burned down a few days after Thanksgiving. The fire, which has been ruled arson, started in the building next door, and took out about a half dozen other stores.

After the fire, Pachter and his partner had to consider their losses. The store, which was housed in a 100-year-old landmark building downtown, measured 6,500 square feet and was stocked with about 150,000 vinyl titles, 50,000 CDs and 5,000 DVDs, as well as toys, magazines and collectibles. While the inventory was overwhelmingly used, the store aggressively stocked new CDs as well, buying as much as 50% of the new releases offered each week. What wasn't destroyed by fire was flooded with more than a million gallons of water, which damaged the store's extensive rare vinyl collection.

The question as posed by Pachter himself: To take the risk of rebuilding in a declining market or to take the insurance check and walk away and do something else. As he and his partner didn't have enough to ponder, also consider that the Stroudsburg area already has a FYE, Wal-Mart and Target. And claiming customers in Europe and Japan. A lot of that business is done through Amazon's marketplace and eBay, but a healthy portion also comes when people from those countries, as well as the United States, are vacationing in New York. "We are only a little more than an hour outside New York City," he says.

With plans to open his new store in a smaller space across the street at a higher rent, Pachter says he has to focus on new Best Buy and Barnes & Noble are building within five miles of downtown.

Nonetheless, Pachter says, "I am not done yet. I got a staff of people who love to do what we are doing; the town is clamoring for us, and they are throwing benefit concerts to help; and I know there is lots of room and money to be made if you are providing good customer service from a knowledgeable staff." Marc Siegel, owner of Rhode Island Records, which does business in Pawtucket, R.I., as Skippy White's, marvels at Pachter and his partner's fortitude. "If that happened to my business, I would have curled up in a corner in a fetal position and started sucking my thumb," he says. Siegel jokingly describes Pachter as "intelligent, articulate and nuts."

But Pachter knows he has a secret weapon—even if he is still lamenting the loss of his personal collection of 3,000 funk singles destroyed in the fire. The store is renowned for its vinyl collection around the world, high-margin business. While Main Street Jukebox buys from traditional one-stop as well as direct from some indie labels, Pachter is also busy flying around the country trying to rebuild his vinyl inventory. "I am hustling on the phone and by word-of-mouth," he says, "trying to find collections and buying wholesale sideways."

When Billboard talked to him via phone, he was in an airport in the middle of a three-day buying trip somewhere in the South, but he wouldn't reveal where. Pachter knows that he will have to build the inventory over time, but it's not the first time he has been down that road. Or is he on a new road? Time will tell.

Making Tracks: Just so you know, Bill Frohlich, formerly co-president of Sony BMG Sales Enterprise, can be reached at frohlich.bill@gmail.com or 917-693-7710. ...
The Voice Of Afrikaans

Years After Apartheid, Dutch-Derived Music Finds A New South African Audience

JOHANNESBURG—Thirteen years after its demise was widely predicted, the Afrikaans music sector is booming.

The Dutch-derived Afrikaans language may be heavily associated with apartheid-era South Africa, but industry insiders confirm the music's growing appeal among the white population of a country that elected its first democratic government in 1994.

The Recording Industry of South Africa does not break out Afrikaans repertoire in its annual sales figures, but the sector's most prominent player is Cape Town-based label Select Music. According to new RISA figures, Select took 13.7% of domestic repertoire shipments in 2006. Afrikaans labels handled by Johannesburg-based affiliate Select Music Distribution took another 7.8% of the market, making the joint companies share of domesttic shipments 21.4%, behind only EMI with 27%.

In 2005, the Select label had an 11.9% local market share and the distribution arm had 5.2%. "We were always confident of increasing our market share," label managing director Koos Van Niekerk says, "but this exceeded our targets." He claims the label's sales have risen annually by around 35% during the past few years.

According to the RISA, the total value of domestic repertoire in 2006 was 456 million rand ($64.5 million). "What makes something like Select's increased market share so interesting," RISA chairman Keith Lister says, "is that it occurred as Afrikaans music radio play and TV exposure declined."

Officially, South Africa's 4.4 million white population includes 2.5 million Afrikaans speakers. Prior to democracy, state broadcaster SABC was a vehicle for the apartheid government, carrying Afrikaans-dominated programming. But that situation changed dramatically post-1994.

"With a total of only around two hours a day of Afrikaans TV programming now on SABC, we've had to find other ways of reaching the market," Van Niekerk says. "The exposure decreased, Afrikaans acts concentrated on live performances. "You get [Afrikaans] acts who play over 200 shows a year and sell significant quantities of albums but hardly feature on radio or terrestrial television," Lister says.

Small-town Afrikaans folk music clubs are key moves that involve Napster centralizing its European sales and marketing management in its Frankfurt offices. Sharman joined Napster in January 2004 as VP of business development. She had been VP of sales and marketing at online music operation MP3.com Europe.

Napster Germany GM/VP Thorsten Schiesche has been promoted to head the Frankfurt office in the new role of VP of sales and marketing for Europe, responsible for overseeing centralized sales and marketing activities for the entire European region.

JOY JOHNSON JOINS UPSMG

Universal Music Publishing Group has struck a long-term, worldwide deal to administer the catalog of Joy Division, the influential British post-punk group that evolved into New Order.

The exclusive agreement represents all the band's works, previously administered by Zomba Music Publishing, including such titles as 1980 U.K. top 10 hit "Love Will Tear Us Apart," "Atmosphere" and "She's Lost Control." All were penned by Peter Hook, Stephen Morris, Bernard Sumner and late frontman Ian Curtis, who committed suicide in May 1980. UPMG says it will "agressively promote" the catalog for synchronization licensing.

Joy Division formed (initially as Warsaw) in 1977 in Manches-

GLOBAL NEWSLINE

REID RISES AT WMI

London-based Warner Music International has handed responsibility for its continental Europe operations to John Reid, its vice chairman of music, content and marketing, as company veteran Gero Caccia prepares to exit.

The heads of all of WMI's continental European affiliates now report to Reid, who continued to report to WMI chairman/CEO Patrick Vien. Reid retains his existing responsibilities but adds European digital development to his new remit.

Irish-born Reid joined Warner Music in 2000 as managing director of the U.K.-based WEA London division. He had been president of Island Def Jam Records in the United States.

--Tom Ferguson

DANISH CERTIFICATIONS REVAMPED

IFPI Denmark has adjusted its certification criteria for gold and platinum albums, singles and music videos/DVDs in a move that it says reflects falling physical sales levels and the legitimization of digital formats.

The move is effective retroactively from Feb. 1. Albums and full-length DVDs will be certified gold for physical shipments or download sales of 15,000 units, down from 20,000. Platinum albums/DVDs are now awarded for shipments of 30,000 units, down from 40,000. Singles or individual downloaded tracks and single music videos/DVDs will now be certified gold for 7,500 units shipped/sold and platinum for 15,000 units, compared with the previous 4,000 and 8,000 units, respectively.

Certification for physical product is based on shipment figures from labels/distributors. Digital download statistics are provided by Nielsen Music Control.

--Charles Ferro

SHARMAN LEAVES NAPSTER U.K.

A pan-European restructuring of Napster's operations saw its U.K., VP/GM Leanne Sharman leave the company Feb. 28.

Sharman's departure comes as one of a series of cost-saving

ter, England, and released two studio albums, "Unknown Pleasures" (1979) and "Closer" (1980) on independent label Factory Records. Curtis is the focus of a biographical film, "Control," due to be released this September.

--Lars Brandle

BENOIT TAKES UNIVERSAL ROLE

Veteran European music publisher Fabrice Benoit has joined Universal Music Spain as managing director. The Madrid-based appointment comes eight months after the departure of Marcelo Castello Branco as president of Universal Music Spain and Portugal.

Since then, the Spanish operation has been overseen by Miami-based Universal Music Latin America and Iberian Peninsula chairman Jesus Lopez, to whom Benoit reports.

Frenchman Benoit joins from Universal Music Publishing France, where he has been managing director since 2001. He was previously EMI Music Publishing Spain managing director (1997-2001) and head of A&R at Universal Music Publishing France (1986-1997).

Benoit's responsibilities do not cover Universal Music Portugal, which is headed by managing director Toze Brito, or Universal Spain's Barcelona-based Vale Music division.

--Howell Llewellyn

For 24/7 global news and analysis, see billboard.biz/global.
COPY-WRONG?
CRIA, Government Clash Over Music Biz Report

TORONTO—The government and recorded music business have fallen out in Canada ahead of crucial new copyright reform legislation, after a Ministry of Canadian Heritage report claimed the industry’s own failures led to the current sales slump.

The report, written by former music retail executive Shelley Stein-Sacks, is highly critical of the music industry.

"This is the second time the Ministry of Canadian Heritage has released a report that ignores the elephant in the room."

—GRAHAM HENDERSON, CRIA

try and states that by not matching consumer demands, labels pushed fans to peer-to-peer services.

"It stands to reason, these fans, fuelled by being denied what they wanted when it existed elsewhere, would find a way to get what they want—and so they did," Stein-Sacks writes, adding, "The industry decided to make matters worse," by ceasing to release CD singles.

But Graham Henderson, president of the Canadian Recording Industry Assn. (CRIA)—which represents 21 labels in Canada, including all four majors—is fuming that the “one-sided” report fails to address the copyright issues his members contend are responsible for the decline.

He also notes that a 2006 report from the same ministry also failed to mention copyright. "This is the second time it has issued a report that ignores the elephant in the room," he says.

The report comes at a critical time for the Canadian music industry, which saw retail sales of recorded music slide to $719 million Canadian ($519 million) in 2006, down $597 million Canadian ($314 million) since 1999, according to the CRIA. The ministry is jointly responsible—with the Ministry of Canadian Industry—for the Copyright Act, which the music industry has long believed is outdated and unable to deal with the reality of Internet piracy. The CRIA says Canada has one of the highest Internet piracy rates per capita in the world, estimating around 1.6 billion songs are swapped illegally annually.

A new Copyright Act is anticipated later this year, but the omission of copyright from the report—published just days before the Washington, D.C.-based International Intellectual Property Alliance urged the U.S. government to place Canada on its "priority watch list" of 19 piracy hotbeds, alongside China, Russia and Belize—has led to fears the government is not in tune with labels’ concerns.

Pierre Lalonde, director of sound recording policy and programming for the ministry, says the omission was intentional, as the report was aimed at addressing distribution issues facing Canadian independent labels, including the emergence of big-box chain stores in place of specific music retailers. He claims indie labels have not been as hard hit by piracy.

The report is designed to provide the ministry with background information in order to help them determine public policy, although they are under no obligation to act on the report’s findings.

"It was not the report’s intent to tell the government what it should be doing about copyright," Lalonde says.

The Canadian independent scene has produced several international successes in recent years, including the Arcade Fire, Broken Social Scene, Metric and Stars. But Henderson claims it’s "extraordinary" to suggest indies have prospered in the current climate, noting that several of the largest labels, like Maple

MARCH 10, 2007 | www.billboard.biz | 17
Japanese Pirates Sink Security Of Mobile Music

TOKYO—Illegal mobile downloads in the world’s second-biggest music market are giving local labels a major headache.

The Recording Industry Assn. of Japan (RIAJ) estimates that nearly 290 million full-length songs and master ringtones were illegally downloaded to mobile phones in Japan during 2006, compared with 344.1 million legal files sold. The trade value of those legal files was 48.2 billion yen ($397.4 million); in comparison, PC downloads were valued at only 5 billion yen ($41.2 million). The figures throw some doubt on the widely held industry belief that mobile music should be relatively copyright-secure, compared with PC downloads.

"Mobile phone-based music piracy has become very serious," says Satoshi Watanabe, transmission rights manager at the Japanese Society for Rights of Authors, Composers and Publishers. "It’s hurting legitimate mobile music distribution services and causing big damage to copyright holders."

“The problem is a clear and present danger to our business,” adds a representative for RIAJ member BMG Japan. “There is very low awareness among users that this is an illegal activity.”

In December, six bodies representing rights owners—including the RIAJ and JASRAC—joined with Japan’s three major mobile carriers, NTT DoCoMo, KDDI and Softbank Mobile, to form a working group to tackle mobile piracy. While its plans are not yet finalized, a group representative says its priorities include taking civil or criminal measures against “malicious” offenders and educating the public about the issue.

“We have a responsibility to make customers handle music content appropriately,” a NTT DoCoMo representative says.

Echoing those comments, a KDDI representative says it “owes a responsibility to encourage our customers to enjoy the [music] service in sound, right conditions.”

The working group was formed shortly after the Nov. 27 arrest of a 45-year-old Nagasaki man for offering free ringtones on his Web site. The unnamed individual was the first to be arrested in Japan for illegally uploading ringtones and received a two-year prison sentence (suspended for three years) Feb. 22 in Nagasaki District Court.

Two of Japan’s biggest labels, RIAJ members Sony Music Entertainment (Japan) and independent Avex, have set up in-house task forces to deal with mobile piracy.

SMEJ says its most popular repertoire currently involved is material by female vocalists Miriya Kato and Yuna Ito and rock bands Pornograffiti and L’Arc-en-Ciel.

An Avex spokesman says the company has already identified and acted against “thousands” of illegal uploads and cooperated with other interested parties, including mobile carriers. However, he notes that Avex has launched no legal action. When it identifies illegal sites or uploads, the company requests the internet service provider to “erase the illegal files.”

The RIAJ’s figures for illegal mobile downloads are based on a nationwide survey of 1,036 mobile-phone users aged 12-39, conducted on its behalf last November by Tokyo-based Nomura Research Institute. It showed that 80% of those who download music files illegally via mobile phones do not feel guilty about doing so, while 65% of respondents aged 12-15 had downloaded music files illegally via mobile phones.

Several Japanese Web sites offer free tools for building master ringtones, which are often uploaded to bulletin-board Web sites as free downloads.

“I was really surprised to see just how easy it is to get good tools for making master ringtones,” says Steve Myers, president of Tokyo-based software developer Theta Music Technologies. “There are dozens of sites.”

Myers admits that he doubts whether the mobile piracy problem can ever be stamped out entirely, but says that “for now, it seems the carriers are all looking for stronger [digital rights management] methods to use on the handsets. I wouldn’t be surprised to see more arrests like the one in Nagasaki,” (targeting) popular sites and the individuals who are operating them.

The Indies

TODD MARTENS tmartens@billboard.com

One Size Doesn’t Fit All

Indie Coalitions Split Over Download Store Initiative

Last spring, WEA made a bold announcement. The Warner Music Group distributor was going to help fund the creation of digital download stores for the three major indie coalitions—a feat that would have serviced more than 180 indie stores.

But nearly a year after the pronouncement, only one coalition, the Music Monitor Network (MMN), is going forward with the plan. The Alliance of Independent Media Stores (AIMS) and the Coalition of Independent Music Stores have pulled out.

"The solution we were jointly pursuing wasn’t quite what we were looking for," CIMS head Don Van Cleave says. "It’s a monumental task to make this many people happy."

There were early warning signs. Burbank, Calif.-based e-commerce company B3 was tapped to create the back-end for the digital download stores, but a one-size-fits all solution was unproven unworkable. A good indie store is directly tailored to its locale, and creating digital stores that seamlessly integrate with a retailer’s existing site and product lines is not a one-size-fits-all job.

There were also haggles over format. Most retailers want music in the MP3 format only and weren’t interested in launching outlets heavy with content encoded with Windows digital rights management (DRM).

“Many stores have spoken,” MMN head Michael Kurtz says. "We're trying to push forward on the digital front. It's become clear there is a strong market for digital music. We believe we can offer an alternative to consumers that is both easier and more convenient than downloading music through the Internet."

MMN should have a digital outlet up and running by April and hopes it will help the stores establish a greater digital foothold with consumers.

“By offering a digital download service to consumers, we can provide them with an alternative way to purchase music,” says MMN head Michael Kurtz. "This will not only help our member stores increase sales, but also provide consumers with a convenient and easy way to purchase music online."
The Urge To Merge

WMG/EMI And Sirius/XM Spark Debate

From Brussels to Capitol Hill, proposed mergers and acquisitions in the music market are again in the spotlight. In Europe, Warner Music Group is trying to lessen potential opposition to a possible acquisition of EMI. Stateside, satellite broadcasters XM and Sirius face a congressional hearing and the National Assn. of Broadcasters’ (NAB) opposition to their merger.

WMG’s deal gaining the support of indie music trade group Impala before the company bid for EMI was a smart move, several antitrust lawyers say. Impala has proved a formidable foe to major record companies attempting to merge. Its successful court challenge last year to the European Commission’s (EC) approval of the Sony-BMG merger was the first court decision to annual approval.

Under the deal, announced Feb. 20, WMG would divest itself of certain recorded-music assets, undertake certain measures to ensure competition and broad licensing, and provide funding for a global digital rights licensing platform.

Impala wants the deal to be a framework to remedy the effects of other major mergers in the European Union, like Sony BMG and Universal Music Group’s BMG Music Publishing buy. And so far, it doesn’t seem like the EC’s competition unit would oppose privately negotiated measures.

On Feb. 23, Impala president Patrick Zelnik and others met with Neile Kross, the EC commissioner in charge of competition, and members of her team.

“We explained what we wanted to achieve and how we would achieve it,” Zelnik says. “These meetings can be very tough. If [the competition unit] had been annoyed, I don’t think the meeting would have even taken place. They said they need our input, and we said we also need to work with the commission and the majors to turn around the market.”

Antitrust lawyers say it’s not unusual for a company like WMG to address concerns with the most vocal opponents.

“But just removing a complainant does not mean that [the deal] necessarily addresses the agency’s competition concerns,” says Makan Delrahim, a partner with Brownstein Hyatt Farber Schreck in Washington, D.C. “There may be a framework that addresses their problem, but whether it addresses the legal issue is a whole separate story if the law says a merger cannot go through because it substantially lessens competition.”

For instance, the court’s focus in the Sony-BMG case noted eight factors that showed a “strong transparency” in pricing that may allow competitors to learn about— and cooperate— pricing in the music market. Whether a WMG acquisition of EMI would pass antitrust scrutiny would depend on more than industry support or opposition.

Even if indie music groups, the major companies and the EC’s competition unit work out ways for the mergers and acquisitions to be approved in Europe, Impala has set the precedent that a court challenge can work. Potential litigation by other indie groups will always be a possibility.

Meanwhile, on Capitol Hill, the XM-Sirius proposed merger is coming under congressional scrutiny. After the companies’ February merger announcement, House Judiciary Committee chairman John Conyers, D-Mich., formed an Antitrust Task Force, which he will chair.

At a hearing set for Feb. 28 (after press time), task force members are expected to explore how to define the marketplace for the digital distribution of music, which would include satellite radio. They will question whether digital radio should be considered to be part of the same market as terrestrial radio, webcasting and other digital distribution. The task force members are also expected to probe whether satellite radio competes with terrestrial radio, the Internet or other emerging technologies.

When measuring the merger’s impact on the market, XM and Sirius will likely argue that the market should be defined more broadly to include terrestrial radio and webcasting. In this way, the merger would likely have less of an impact. In opposing the merger, the NAB will likely want the market narrowly defined, so the association can argue a greater impact.

In a document circulated to press, the NAB argues that Congress should not permit the “monopoly.” The NAB notes that XM and Sirius are licensed as digital audio radio services. The group claims that the combined entity would create a “satellite DARS monopoly.” The entity would be the only company in the United States with the ability to provide a nationwide, multichannel mobile audio programming service, the group argues.

XM and Sirius claim that the merged company would provide greater content choices, accelerated technological innovation, benefits to automakers and retailers, enhanced financial performance of satellite radio and a more competitive audio entertainment provider.
Riffs On Wheels

Jägermeister Ups Its Metal Ante With A Mobile Stage

Jägermeister, the champion of hard rock and short-lecture champions, is about to go mobile—though not in the way you might think. Jäger will be fielding the biggest, baddest, totally self-contained mobile staging that has ever been on the road.

For nearly a decade—since the dawn of the gig economy—large events have been pacing out their space requirements with precision. But mobile tours have always been up against the wall, barely making it through the years with only a few oddball shows here and there.

But now, with the help of a few key developments and a major endorsement, Jägermeister is taking its music tour to the next level. The new mobile stage is revolutionizing the way we think about live music experiences and bringing the stage height up to allow a venue for Blues-scale stages.

Mobile stages have been set up in remote locations for decades, but historically, such elements as sound, lighting, rigging and power have to be trucked in and out. The Jäger stage is completely self-contained. "The only thing we need is fuel for the generator and the 'toker' who will be pulling the stage," Zeiler says. "So, let's get our mobile stages up and running!"

The Jägermeister Mobile Stage will debut March 15-18 in Gainesville, Fla., at an NHR event. But the big coming-out party will be Ozzfest, which begins as a free event in July. "Ozzfest is a great way to kick this thing off," Zeiler says. "Then having enough trust and belief in Jägermeister to provide the second stage at Ozzfest is really saying a lot.

Zeiler expects the stage to stay. "We're happy because our response from so many different companies, we feel like everyone will know about the stage in the next couple of months," he says. "We should do something bigger for the Rick Carson and John Weaver, who work on the Jägermeister tours, to truck-driving school" to obtain their certified driver's licenses. Zeiler says. "So they can only take this truck from one event to the next until we manage the stage, sound, and lighting. And we're looking into hiring a full-time sound guy.

Perry and Schott, big sponsors of the Jäger music tours, are providing sound and PA for the stage, and Grundorf is supplying the cabinets. Chauvet Lighting has contributed about $100,000 worth of lighting, and JVC is providing the "bling" for the stage and tote. Zeiler says.

Jägermeister mobile stage.

company has more than tripled its sales to more than 3 million cases annually, with virtually no traditional advertising. It's a classic meeting of product and market.

This year Jäger is upping the ante even more with its Jägermeister Mobile Stage, which will, in fact, be the second stage on this year's Ozzfest tour (Billboard, Feb. 24).

In years past we've had a strong presence at Ozzfest, but not to the level we've had this year," says Rick Zeller, director of marketing and brand development for Sidney Frank Importing, U.S. distributor of Jägermeister. "We really feel like we've become a partner with Ozzfest this year, as opposed to just one of a few important sponsors."
Are you a record company executive who’s having trouble sleeping? Has anxiety over who is sharing your downloads freaking you out?

Rejoice, friend! We have the simple solution to your digital problems, which will only increase in coming years. The answer can be summed up in one sacred mantra: Vinyl. It feels good just to say it. The sound is still magic, the smell beautiful, the 12-inch artwork magnificent.

Go ahead, scoff. But 850,000 albums were sold last year—and that’s not counting all the mom- and-pop retail stores where most vinyl is sold. So that could mean two or three times that amount. OK, so it’s not $50 million CDs. But if anyone ever compared how the two sound side by side, the public would burn you at the stake.

Three generations of digital fans, the sound is still so obviously superior with vinyl that it freaks people out. The loss of resonant harmonic frequencies and integrated distortion going from analog to digital will never allow the same depth of communication. It will never feel the same.

You lied about the quality of CDs, you lied about the cost of CDs, and now you’re stuck with the monster you created, the digital nightmare from which you’ll never wake. You big record companies outsmarted yourselves and now may pay with your lives.

Vinyl created a generation of music lovers whose love was so intense that records became an essential part of the quality of our everyday lives. The warmth and depth and breadth of the sound got into the blood and an unmistakable physical effect. And starting at the artwork completed the magical transportation to a better place where we were inspired and motivated to dream the wildest dreams possible, and then realize them. What have we got now? ...

---

**COOLEST GARAGE SONGS**

<table>
<thead>
<tr>
<th>Title/Label</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OPEN EYES</strong></td>
<td>APPLES IN STERO</td>
</tr>
<tr>
<td><strong>BECAUSE I'M AWESOME</strong></td>
<td>THE DOLLYROTS</td>
</tr>
<tr>
<td><strong>RUBY</strong></td>
<td>KAISER CHIEFS</td>
</tr>
<tr>
<td><strong>BROKEN HEART</strong></td>
<td>THE CHARMS</td>
</tr>
<tr>
<td><strong>GOODBYE ROCK AND ROLL BAND</strong></td>
<td>THE NOVAKS</td>
</tr>
<tr>
<td><strong>LONG LIVE THE WEEKEND</strong></td>
<td>THE NOMADS</td>
</tr>
<tr>
<td><strong>AIN'T NO KING OF ROCK AND ROLL</strong></td>
<td>THE MORLOCKS</td>
</tr>
<tr>
<td><strong>TEENAGE HEAD</strong></td>
<td>NEW YORK DOLLS</td>
</tr>
<tr>
<td><strong>LOVE LETTER</strong></td>
<td>TEENAGE HEAD</td>
</tr>
<tr>
<td><strong>RUNNIN' AROUND</strong></td>
<td>NOVICE JAMS</td>
</tr>
</tbody>
</table>

---

**COOLEST GARAGE ALBUMS**

<table>
<thead>
<tr>
<th>Title/Label</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STRANGE MAGIC</strong></td>
<td>THE CHARMS</td>
</tr>
<tr>
<td><strong>CBGB FOREVER</strong></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td><strong>STATE OF EMERGENCY</strong></td>
<td>THE LIVING END</td>
</tr>
<tr>
<td><strong>ROCK AND ROLL BACKLASH</strong></td>
<td>THE NOVAKS</td>
</tr>
<tr>
<td><strong>SHINE ON</strong></td>
<td>THE WOGGLES</td>
</tr>
<tr>
<td><strong>BROKEN BOY SOLDIERS</strong></td>
<td>THE RACONTEURS</td>
</tr>
<tr>
<td><strong>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</strong></td>
<td>NEW YORK DOLLS</td>
</tr>
<tr>
<td><strong>LOVE, NOT REASON</strong></td>
<td>THE PAYBACKS</td>
</tr>
<tr>
<td><strong>NEON BIBLE</strong></td>
<td>ARCADE FIRE</td>
</tr>
<tr>
<td><strong>SINNER</strong></td>
<td>JOAN JETT &amp; THE BLACKHEARTS</td>
</tr>
</tbody>
</table>

---
Videogames’ New Tune

Electronic Arts Puts Its Soundtracks’ Songs Up For Sale

After years of highlighting new bands through its many videogames, the world’s largest game publisher is now going digital in the music game.

In what is a first for the videogame industry, Electronic Arts has opened a digital music store called EA Trax on its Web site, selling licensed and original music found on its videogame soundtracks.

The move highlights the increasing role the videogame industry is taking in the digital music space. For years, the music industry has worked closely with videogame publishers to promote new acts and releases through their soundtracks, particularly in genres that don’t get much radio airtime and that also appeal to the core gamer demographic of 18- to 35-year-old males.

Of late, however, many videogames have featured original music that is not released on CDs or other outlets. But EA worldwide executive of music and marketing Steve Schnur says the site’s 6.6 million page views per month should enable the company to close the gap between music discovery and music acquisition in videogames.

““There was always that remaining frustration,” he says, about hearing a song on a videogame soundtrack that is otherwise unavailable on the radio or online. “This is the beginning of closing that link.”

The EA Trax service is in two levels. Like movie soundtracks, much of the music on videogame soundtracks has been previously released, so EA has teamed up with Apple to sell these tracks through the iTunes music store.

But videogames are increasingly adding original scores and custom songs—such as Snoopy Dogg’s remix of the Doors’ “Riders on the Storm” for the Need For Speed Underground soundtracks—which EA owns the rights to under its EA Recordings joint venture with Warner Music Group. For these tracks, Apple is linking not to iTunes, but an internal digital music store operated by Notwetz. The tracks will be available without digital rights management and also as ringtones.

EA Recordings has made some of these tracks available to other digital retailers in the last year, but this is the first time the company is selling the music directly, through its own service.

For a music industry desperate to expand the digital music pie, the ability to sell music at the point of discovery could be the holy grail. And while the EA Trax store doesn’t quite meet that need—requiring gamers to go from their game console to their computer to buy a song—it’s certainly a first step that positions EA as a legitimate music provider.

EA will promote the EA Trax service within the videogames themselves, as well as in the user handbooks and other materials, and also will provide links on its popular Pogo.com online game service.

Ultimately, Schnur says, the goal is to help fans buy music directly from their videogame consoles.

The new generation of consoles—specifically the Xbox 360 and PlayStation 3—is connected to the Internet 24/7, and features stores where users can buy and download various types of content. While at first this content consisted primarily of videogame upgrades, other forms of media are expected soon.

For example, this year Microsoft added the ability to buy and download movies and TV shows from the Xbox Live Marketplace. Music will be the next step, once the company integrates the Xbox into its Zune digital music service.

Over time, Schnur says, additional music-related content—such as local touring dates and community features like chat or playlist sharing—may be added to the EA Trax site.

The move is just the latest in several that EA has made into the music space as the digital music market grew. In February alone, EA also acquired online talent contest site SingShot and joined MySpace to host an online talent contest called Burnout Bandstand.

If you’re wondering what all this has to do with videogames, you’re not alone. While there may be some innovative videogame extension to all this activity, the bigger goal is acquiring media content. Just as videogame consoles can do more today than play videogames, so too are videogame publishers expanding their entertainment reach beyond the game itself.

“We recognize that fact that convergence of media is key, and we’re making every move towards shaping the future,” Schnur says. “You’ll see a much clearer picture in the next year or two how all of these initiatives will come together...we have a lot of ideas for interactive music for gamers around the world, and we intend to play in that sandbox more and more.”

**DIGITAL DJ DEAL**

The Independent Online Distribution Alliance and SoundFlavor have signed a licensing deal that brings the IODA’s Promonet free music library to the SoundFlavor DJ digital music discovery system.

Those using the SoundFlavor DJ service will receive recommendations of new music based on their listening habits, and have the opportunity to download certain IODA-distributed tracks for free. The SoundFlavor DJ service is free if it matches unused songs in a user’s library to the music currently being played.

**BASKETBALL JONES**

The NBA has implemented a user-generated content application on its Web site that allows fans to create and upload customized highlight clips of their favorite basketball action, complete with music soundtracks. The NBA.com Highlight Mixer provides access to hundreds of NBA videogips, as well as music licensed from such labels as Geffen, Drive-Thru, and 9000 Tapes, among others. The service is managed by video editing technology firm Eyespot. Additionally, the NBA has created a YouTube channel, inviting fans to upload videos of their best basketball moves, which others can vote on.

**Rounding Third, Heading for Home**

2K Sports has released the soundtrack for the upcoming “Major League Baseball 2K7” videogame, which it will also begin streaming on its Web site. The “Mixtape,” as the producers call it, features a heavily alt-rock focus with such acts as 311, Wolfmother, Nefer Herder, Sublime, Nirvana and the Pixies, among others. In particular, Sublime’s “Summertime” marks the first time the song has been licensed to a videogame soundtrack.

**AOL Music**

Top Songs

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>KATRINE MCPHEE</td>
<td>Start To Whistle</td>
<td>FERGIE</td>
<td>Barely Famous</td>
</tr>
<tr>
<td>ALEX HILLS</td>
<td>I Want You</td>
<td>ASHLEY TISDALE</td>
<td>Bitchcraft</td>
</tr>
<tr>
<td>OMARION</td>
<td>I Don’t Want You Back</td>
<td>JIM JONES</td>
<td>Pop That Body</td>
</tr>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>Just a Friend</td>
<td>LINK</td>
<td>90s Over</td>
</tr>
<tr>
<td>RICKY MARTIN</td>
<td>Get Back</td>
<td>APRIL LAVIGNE</td>
<td>Heartbreaking Dr. Nic</td>
</tr>
<tr>
<td>LLOYD</td>
<td>You, Me, A Night Like This</td>
<td>THE NARCISSISTS</td>
<td>Hot Stuff</td>
</tr>
<tr>
<td>TALL TONE BOY</td>
<td>Muthafucka</td>
<td>JASON MRAZ</td>
<td>Sleeping With the Past</td>
</tr>
</tbody>
</table>

Top Videos

<table>
<thead>
<tr>
<th>Artist</th>
<th>Video</th>
</tr>
</thead>
<tbody>
<tr>
<td>FERGIE</td>
<td>Mis Guided Youth</td>
</tr>
<tr>
<td>KATE RUSSELL</td>
<td>My Celebrity Life</td>
</tr>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>Give Me All Your Love (Hot Box Mix)</td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td>All The Small Things (MTV Unplugged)</td>
</tr>
<tr>
<td>AKON</td>
<td>Right Now (MTV Unplugged)</td>
</tr>
<tr>
<td>AKON</td>
<td>Smack That (MTV Unplugged)</td>
</tr>
<tr>
<td>DAUGHTER</td>
<td>My Baby</td>
</tr>
<tr>
<td>PERRY</td>
<td>This Is How I Feel About You</td>
</tr>
<tr>
<td>FERGIE</td>
<td>It’s All About The Base</td>
</tr>
</tbody>
</table>

For 24/7 digital news and analysis, see billboard.biz/digital.
Tony Visconti

The production talent behind trailblazing recordings by David Bowie and Marc Bolan looks back on 40 years behind the glass.

When the album came into its own in the ‘60s, certain sonic craftsmen established reputations that grew parallel with the burgeoning format. Among those pioneering producers was Tony Visconti, born in 1944 in New York but transported—literally—by the music he heard coming out of the United Kingdom in 1967.

After early dabblings as a bassist or guitarist in New York acts, Visconti made his debut behind the mixing desk as an in-house producer with a local publisher, the Richard Organization. In London, after some early work with mentor Denny Cordell, the newly relocated Visconti met two largely unknown English musicians—David Bowie and Marc Bolan—with whose expanding careers he would be forever linked.

Four decades of record production since have seen him work with hundreds of artists, including U2, Iggy Pop, Paul McCartney, the Moody Blues, Mercury Rev and Thin Lizzy. Last year, he produced Morrissey’s “Ringleader of the Tormentors.”

Now living in Manhattan, Visconti spoke with Billboard during a visit to London to mark the publication of “Tony Visconti: The Autobiography—Bowie, Bolan and the Brooklyn Boy.” Written with Richard Havers, the book was published Feb. 5 in the United Kingdom by HarperCollins. At press time, U.S. rights had yet to be assigned.

Are you finding you like being an author?

Yes, it’s rather addictive. I spent two years writing the book, and I’d like to write another one straight away. I tried it 20 years ago and didn’t think I was ready. I wrote two chapters and collapsed. Ten years later it was the same thing, you realize it’s going to be a lot of hard work. This time I had more muscle. I’d been building up my Web site, which is kind of book length, so the time was right.

At work, you’re behind the scenes. How did it feel being the star with this project?

When you read the book, you’ll see I always wanted to be a rock star. I’m getting loads of appreciative females … e-mails! What a slip! That’s a good one … Appreciative e-mails from people saying I’ve said nice things about Bowie, and I really wasn’t unkind about Bolan, I just told the truth about how it was at the time.

So your recall was good, and the memories positive?

My memory was remarkably clear for this. Then, of course, I saw some things I didn’t really want to review again, mainly marriage breakdowns and drug abuse. Those two things were very painful to revisit. I settled the score with all my ex-wives—three—my drug days have been over for 20 years and my alcohol days for seven years. I don’t want that to be top of mind all the time, but I had to write about it. There’s hardly anything you don’t know about me now.

When you got to the United Kingdom, “St. Pepper’s Lonely Hearts Club Band” was the album. What kind of impact did it have on a budding producer?

Oh, I’ll tell you what a great impact it had on me. The first week I was in London, the doorbell rang late at night. I was staying in the flat of [producer] Denny Cordell. His friend Simon Miller Mundy was a junior executive at EMI Records. This was April ’67, and he brought a copy of “St. Pepper” under his overcoat. It was really done very sneakily. We locked the door and closed the blinds. It was around midnight, and he pulled out a white label of [the album].

The cover hadn’t been shot and the title of the album was unknown, it was just “new Beatles album.” Simon said, “We’ll have to listen to this all in one go, tonight, right now, because it has to be on my boss’ desk before he returns in the morning.” But damn it, I was here for one week, and I heard the new Beatles album. It wasn’t released until June. It was the most “pinch me, I died and went to heaven” kind of experience. Even today, with some of those sounds, you ask yourself, “How did they do that?” Of course, it was four very clever men with two very clever men in the control room, Geoff Emerick and George Martin.

Did that make you want to stay?

It confirmed every reason I had for coming to the British Isles; George Martin was my model. When I’d heard “Eleanor Rigby,” I thought, “This is what I can do. I’m classically trained, I’m a rock’n’roll musician.” I thought every record producer was a George Martin. I was so naive then.

Working as closely as you did with, say, Bolan and Bowie, does the producer become a real confidant of the artist?

Friendship inevitably evolves. I just got an e-mail from Bowie. We e-mail all the time, we send each other clips from YouTube and discuss the finer points of growing old. Marc would have loved the Internet, although he was a little dyslexic. It would have been interesting to see a Marc Bolan e-mail, all misspelt words—k’s instead of c’s.

During the 40 years you’ve been making records, has the role of a producer changed?

No. The role is more or less the same, and the equipment’s the same. It’s just the medium that’s different now—which is digital. You walk into any recording studio now and you’ll see old microphones, old compressors, old EQ. The process is pretty much the same, laying down tracks and all that.

Recording nowadays has become almost like a videogame—people watch music now. I sometimes have to look away from the computer. It’s too compelling to look at the wave forms.

But it’s still the same old thing. You need a great song, a great performance, the singer needs coaching. Everyone knows you do composite takes, maybe 10 vocal takes, and make one good take out of them, but that’s been around since the ’80s.

Is the producer’s sonic knowledge undermined by the fact that everyone now walks around listening to music on tiny headphones?

Yeah, because simultaneously we have high-definition and low-definition, invented at around the same time. I don’t record anything less than 88.2kHz in Pro Tools now, because if it goes onto a DVD, you can hear it at that level. That’s really high-def, but most people run around with iPods, and the MP3 is pretty bad. But the iPod has brought more music into people’s lives, so I can’t disapprove of that. The Apple format, AAC, is a more high-tech MP3, and it’s pretty good. But it’s a matter of time until storage gets cheaper and cheaper. You can get iPods on steroids now.

What’s next for you?

I’m working with [St. Louis-born singer/songwriter] Kristeen Young, who’s been opening for Morrissey. He’s really pushing her forward. I’m working with a New York-based glam rock group called Semi-Precious Weapons. I’ve [also] been invited to do the next Morrissey album, whenever that takes place. I love to make records, I’m never going to stop.

Recording ... It’s still the same old thing. You need a great song, a great performance, the singer needs coaching.
Lavigne Ditches The Darkness Of Her Last Record, And Gets Back To Being The World’s No. 1 Pop-Punk Princess

When Avril Lavigne released album No. 2 in 2004, the spunky teen pop star announced to the world that she was growing up. Gone were the baggy pants and anti-Britney image that first earned Lavigne the media as “Skater Chick” and “Punk Princess.” On that year’s “Under My Skin,” punky anthems like “Skater Boy” were replaced with a few months shy of Lavigne’s 20th birthday, and the black and white, goth-like imagery made it clear that Lavigne was dealing with some intense issues. Today, Lavigne is done with all that. On April 17, she will release her third album, “Best Damn Thing,” on RCA and the mood is decidedly lighter. Ask Lavigne about her new album, “Best Damn Thing,” and she will release the song’s first single, “Girlfriend.””

Lavigne has never been one to break into song topics. Her new album is packed with love ballads and self-empowerment tunes like “I Can Do Better.” Sporting some dance rhythms to go along with its pop-punk guitars, “I Can Do Better” is her hardest-rocking song to date, and features Blink-182’s Travis Barker on drums. The album moves like an arena-rock party, with the title track and “I Can Do Better” built for fan sing-alongs, with the latter even

>>
“I was just so over writing such serious songs,” Lavigne says. “Even though they really weren’t that serious, I went through a little dark phase when I was 18 and wrote ‘Under My Skin.’ But I grew out of that. Lyrically, I didn’t know where I was going to go on this record. I totally did not even think about it. I had no theme. I was thinking more about the music and the vibe.”

So, she says, “‘Sk8er Boi’ is pure high school pop really, complete with shout-outs and hand claps. With its ‘60s girl group meets punk rock feel, the song, in fact, could be a cheerleading routine, were it not for Lavigne’s penchant for swearing.

All signs point to Lavigne re-embracing a lighter, more colorful approach to her music and image for the release of “Best Damn Thing.” Lavigne worked with a host of producers, including husband and Sum 41 leader Deryck Whibley, Rob Cavollo (Green Day, Goo Goo Dolls) and previous collaborator Butch Walker. But the name that sticks out is Dr. Luke, who turned Kelly Clarkson into a Lavigne-inspired rocker with smash “Since U Been Gone,” and is now working on the new Britney Spears.

Add in the fact that a heavy marketing component for “Best Damn Thing” is centered on a multiplatform, Japanese-style comic book/mobile initiative, and it’s easy to get the impression that Lavigne is aiming to once again win over the youth market. That may very well be the hope of her label. But if the 22-year-old sounds like a kid again on “Best Damn Thing,” she says it’s only because she realized having fun is more important than maturing.

“My favorite stuff to play live has always been ‘Sk8er Boi’ and ‘He Wasn’t,’” the faster songs, Lavigne says. “When I was on tour, I realized I need to write more of this kind of stuff. Those songs come alive onstage, and I feel like that’s the most me.”

Indeed, when Lavigne released her first album in June 2002, she was the punk rock face for the teen pop craze popularized by the likes of Spears and Christina Aguilera. Lavigne came complete with an identifiable fashion accessory—a T-shirt and a tie—and became a rock’n’roll star for a youth market that hadn’t yet outliers in the mall, and hadn’t yet bought into the Warped tour. Lavigne’s “Sk8er Boi” hit No. 1 on Billboard’s top chart in October 2002. The song beat out offerings from such larger stars as Justin Timberlake, Eve and Nelly, and stood out because it spoke the same language as its 16-year-old audience.

With production and writing help from the Matrix, “Let Go” positioned Lavigne as a readily approachable, easily relatable artist. She was a little girl from Napanee, Canada, who cut grass for cash in “My World,” and she closed the album by declaring that she “sometimes gets so weird,” she freaks herself out.

Her debut, “Let Go,” peaked at No. 2 on The Billboard 200, and has sold 6.6 million units in the United States, according to Nielsen SoundScan.

With “Under My Skin,” Lavigne took a more serious approach. The album debuted at No. 1 on The Billboard 200, and went on to sell 2.9 million units. Those are more than respectable follow-up numbers, but RCA GM/executive VP Richard Sanders acknowledges that the release experienced about a 35% drop in worldwide sales. “She’s grown up a little more, and maybe some of her audience has left her,” Sanders says. “You just don’t know.”

When Lavigne re-emerged on the pop music landscape late last year with “Keep Holding On,” a prom theme-type ballad from family flick “Eragon,” Lavigne appeared to be settling into adulthood. The song is having its biggest success on adult contemporary radio; it bowed at No. 37 on Billboard’s adult top 40 tally, and is No. 6 this week.

“It’s a beautiful song, but it wasn’t the image I wanted to lead a new Avril campaign with,” Sanders says. “I wanted something upbeat, and something that was poppin’ and rockin’, if you will. I wanted the signature Avril sound.”

Lavigne herself had reservations about releasing “Keep Holding On” as a single. She says her manager, Nettwerk head Terry McBride, persuaded her to do it.

“A lot of people have come up to me and said, ‘Oh, I heard your single from your new album.’” Lavigne says. “I’m like, ‘That’s not my single.’ I totally got pressured. ‘Girlfriend’ is like totally crazy, and I’m dying for that song to come out. I was a little hesitant [to release “Keep Holding On”], but Terry talked me into it.”

Still, Lavigne puts a lot of faith in the urgings of her manager. “He would never fuck anyone over,” she says.

It was at the advice of McBride that Lavigne learned to sing “Girlfriend” in Spanish, as well as Japanese, Mandarin, Hindi, Portuguese, French and German. McBride says “Under My Skin” sold more albums outside of the United States, putting the number internationally at about 5 million units. By tackling the single in multiple languages, McBride believes it’ll boost Lavigne’s ringtone sales outside of North America.

“The consumption of music in Asia, and especially in China, is not a download,” McBride says. “It’s a ringtone on your mobile, and that’s the only way to fight the pirates.”

McBride says Lavigne insisted upon learning the languages herself. While this was not the initial intent, the tactic has now given RCA the ability to take “Girlfriend” to Spanish radio in the United States. Sanders says the Spanish version of the song will be included on advance promos for the album.

An even greater olive branch to her international fan base is her Japanese-styled manga comic, “Make 5 Wishes.” McBride stresses “it’s not a comic book,” but a “platform.”

Indeed, in the States, Random House will release “Make 5 Wishes” as a book, although Sanders says “Make 5 Wishes” will come as a value-added download to those who purchase the album on iTunes. In most territories, however, it will be issued as an episodic series via a cell phone.

McBride says Lavigne “owns a chunk” of the manga; she created something relevant to her career, she will tune in,” McBride says. “Here’s the thing, a lot of artists are permanently tuned out.”

McBride estimates it will be “another five years or so” before Lavigne returns to her old school. “She’s not leaving yet,” RCA GM/executive VP Richard Sanders says. “Terry’s very vocal on open-source MP3s, and he’s vocal on the artist being the record company. He has a great roster, and he’s been at the forefront of integrating technology and music. We respect what he does, but it does not affect our relationship with him or how we move forward in our business together.”
FINLAND ROCKS!

Finland—once famous for its classical and folk music—is now renowned as a European metal powerhouse, producing a wave of internationally successful acts including the Rasmus, HIM, Nightwish and Apocalyptica. But there's more to the nation than heavy metal thunder—a vibrant indie scene for a start, despite the recent purchases of key labels Poko Records and Spinefarm by EMI and Universal, respectively.

According to IFPI figures, which account for around 90% of sales, the combined independents accounted for 21.9% of total revenue in 2006, a smaller market share than Sony BMG (22.83%), but ahead of EMI (19.96%), Universal (18.64) and Warners (17.57%). King of the indie is Edel (10.3%) with Borntech Amigo Music (3.39%) in second place.

Despite estimated physical piracy levels of between 10% and 24%, the Finnish market remains buoyant. With 2006 unit sales of physical product up 5% over 2005, according to the IFPI. Meanwhile a survey commissioned by local industry associations including IFPI Finland, composers’ society Toostu and the Finnish Music Publishers’ Assn., revealed that revenue from abroad rise 33% to €29 million ($38 million) in 2005.

Insiders attribute this rise in international fortunes to more outward-looking managers and labels, a local acceptance of acts singing in English and the rise in promotional opportunities afforded by the Internet. At the core of its success, however, is a local scene that enjoys massive support from consumers and media. "We have not experienced the decline suffered by most other European countries, because our domestic repertoire is so strong," Universal Music Finland managing director Gugi Kokkukuchin says. This is borne out by IFPI figures for 2005. Local acts accounted for 52% of domestic unit sales, compared with 42% for international and 6% for classical repertoire.

Significantly, Finnish radio does not discriminate against metal, says Sony BMG Finland managing director Kimmo Valtamaa, who persuaded Lordi to enter the Eurovision Song Contest last year. He believes the low cost of making quality recordings, as well as the opportunities for international promotion, have also helped sustains the rock scene.

Riku Pälkkönen, managing director of...
Spinefarm Records, suggests an additional factor for the love of metal: “Last week it was minus 20 degrees,” he says. “You don’t want to play reggae in those temperatures.”

With a healthy music press and two music TV channels (SBS Finland-owned the Voice and MTV Finland), domestic labels and artists are well-served, regardless of their size.

“Fonal acts get a lot of attention, I have nothing to complain about,” says Sami Sänkkälä, owner of the Tampere-based folk and world music label. He adds that, like many small Finnish record companies, Fonala’s business model is focused on export, with most artists gaining 90% of their sales abroad.

Despite the opportunities offered by digital distribution, Sänkkälä’s catalog will not be available through download stores until April. And he is not alone. Spinefarm’s Pääkkönen believes his physical distribution network can still do the job for his acts not picked up by Universal, while the local IFPI puts down sales at around 4% of the market in 2006.

More surprisingly, despite the worldwide presence of Finnish-based Nokia and the huge domestic penetration of mobile phone ownership, the marker for mobile music has also struggled to take off. IFPI Finland estimates mobile music accounts for a mere 1.5% of total music sales.

The live music scene, however, is flour-

**THE NEXT BIG FINNS**

Five Bands Likely To Follow Lordi And HIM To International Stardom

**HUSKY RESCUE**

**Hometown:** Helsinki  
**Most recent/upcoming release:** “Ghost Is Not Real,” out now  
**Label:** Catskills Records (Europe)  
**Management:** Jonny Goodwillie, Catskills Records

The band’s 2004 debut “Country Falls” stood out from most releases by its rock-loving countrymen. The act’s gentle, electronica-infused pop is as likely to be heard in a film or TV sound bed as on the radio—Husky Rescue’s music has been featured in “The Sopranos,” “One Tree Hill” and a U.S. radio ad for Sprite. “Country Falls” received widespread critical acclaim, securing the five-piece a slot on last year’s Lollapalooza. Follow-up “Ghost Is Not Real” entered the Finnish album chart at No. 3 in February and coincided with a sellout tour in the act’s home market. European dates are being lined up for spring and U.K.-based Catskills Records is discussions a U.S. release with several labels.

**DISCO ENSEMBLE**

**Hometown:** Helsinki  
**Most recent/upcoming release:** “First Aid Kit,” out now  
**Label:** Fullsteam Records (Finland), licensed to Universal Germany (rest of world)  
**Management:** Juha Kyrö, Fullsteam Records

The band’s 2005 high-octane gig at the Finnish showcase festival Music & Media was seen by key bookers, and was followed by slots at Yarms (Norway), Eurosonic (Netherlands) and the Great Escape (United Kingdom) in 2006. Soon, the same team from Universal Germany that broke the Rasmus outside the Nordic territory licensed the band. Disco Ensemble’s debut album, “First Aid Kit” combines emo, indie and pop-punk and is close to gold status ($15,000 units) in Finland. In December, it was released in Japan, Argentina, Singapore, Uruguay, Korea and throughout Europe. A Canadian release is scheduled for March 6. Following the Finnish Moosic Tour (see story, page 29), Disco Ensemble will return to Europe for dates in Germany, followed by a series of U.K. gigs.

**LODGER**

**Hometown:** Lappeenranta  
**Most recent/upcoming release:** “Hi-Fi Lights Down Low,” out now  
**Label:** Rykodisc (France, Netherlands, United States), Onamate Pop (Germany)  
**Management:** Jone Nuutinen, East Border

The rockers have enjoyed a major tour at the beginning of the year - playing festivals in Europe and other countries like Canada. The band is also planning a tour in the United States in the near future.

**SUNRISE AVENUE**

**Hometown:** Helsinki  
**Most recent/upcoming release:** “On the Way to Wonderland,” out now  
**Label:** Bonnier Amigo (Nordic territory), EMI (rest of Europe), David Gresham Records (South Africa)  
**Management:** Bob Cunningham, General

**69 EYES**

**Hometown:** Helsinki  
**Most recent/upcoming release:** “Angels,” out March 5  
**Label:** EMI (worldwide)  
**Management:** Ulysses Hüppauf, Halfbrede

The rockers have enjoyed a major tour at the beginning of the year - playing festivals in Europe and other countries like Canada. The band is also planning a tour in the United States in the near future.

**OVERSEAS MANAGEMENT**

The pop-rockers “On the Way to Wonderland” went platinum (50,000 units) at home, while single “Fairytale Gone Bad” was certified gold in Sweden (20,000 units) and reached No. 3 in Austria and Germany in February. EMI Germany licenses the band outside the Nordic region; the European rollout is being handled by Ole Nomaan, the exploitation manager who has overseen multiplatinum acts Ramstein and Andre Rieu. “Fairytale Gone Bad” went to radio Feb. 26 in the rest of Europe (except the United Kingdom) and is being supported by promo dates in France, Italy, Germany, Switzerland and Austria. “On the Way to Wonderland” will be released March 19 in the rest of Europe, and in 2008 in the United States and Far East.
EUROVISION PUTS FINLAND IN THE SPOTLIGHT

Song Contest Rocked By Local Metal Heroes

When Lordi exploded on the Eurovision Song Contest (ESC) stage in a blaze of pyrotechnics and full monster regalia to the watching Pan-European TV audience, it was just another jaw-droppingly bizarre moment in the curious history of the long-running competition.

But, despite the bemused reaction of the invited audience—more used to scantily clad boy and girl bands singing bouncy Europop—the night ended with Finnish music firmly on the map, as Lordi recorded Finland’s first victory in the competition’s 50-year history.

This ESC is one of the highest-profile events each year in Europe, with nations submitting songs to a continentwide voting process. Lordi followed in the footsteps of previous career-making victories for such luminaries as Abba and Celine Dion and, in the process, secured hosting rights for its home nation, Helsinki, for the 2007 final on May 12.

With 2,000 journalists and 10,000 spectators due to descend on the Finnish capital, the city administration—together with state broadcaster YLE—is preparing to put local talent in the spotlight in the week leading up to the event.

Music Export Finland director Paula Ahokas says a series of open-air and indoor concerts is planned. The May 7 opening reception at the Finlandia Hall will exclusively feature local talent.

The ESC boosts Pan-European viewing figures of around 100 million, with a record 42 countries sending an act to compete this year.

According to ESC executive supervisor Svante Stoccolmus, Lordi’s entry attracted a whole new audience, boosting ratings in many territories. “Finland tried for 45 years to win and had the worst record of any country for coming last,” he says, adding that past entries had included everything from polka to jazz acts. “When the Finns came up with something new and different they succeeded. Not only did Lordi have a great stage show, they also had a great song.”

Sony BMG managing director Kimmo Valtanen adds that following its triumph, Lordi went on to notch up 300,000 Pan-European sales of its “Arockalypse” album. He believes worldwide sales could rise to 500,000 when it receives a March 20 U.S. release on Red-distributed the End Records. Bill Aucoin, best-known for his work with Kiss, manages the band in America.

For 2007, the Finnish public has opted to stick with a winning formula, choosing Sony BMG-signed rocker Hanna Pakarinen as this year’s entry with her track “Leave Me Alone.”

The first winner of Finland’s “Pop Idol” TV show, Pakarinen is the country’s most successful female singering in English, having sold more than 90,000 albums, according to Valtanen.

Noting that Lordi sold 100,000 downloads on iTunes alone following its victory last year, Valtanen is making it a priority to have Pakarinen’s music available via download stores.

“There are Eurovision fans who collect everything,” he says. “We will see a lot of downloads from abroad.”

The Eurovision Song Contest boasts roughly 100 million Pan-European viewers, with 42 countries sending an act this year.

LETTHE MOOSIC PLAY

Finland’s Finest Are Coming To America

Finnish showcase nights have been a regular fixture on the international music conference circuit since 2003, but March will see the first Music Export Finland-organized tour of North America.

Dubbed the Finnish Moosic Tour, it will take in dates at Los Angeles’ Knitting Factory (March 7), Toronto’s Canadian Music Week (March 9), New York’s Knitting Factory (March 12) and Austin’s South by Southwest (March 14). In addition, Billboard will co-host the Finnish American Music Seminar March 12-13 at Scandinavia House in New York, with panel discussions and tips on breaking in the United States.

Playing the tour will be alternative act Disco Ensemble, indie pop band 22 Pisteipirko, lyrical rocker Lodger and KTU, which features accordion player Kimmo Pohjonen alongside former King Crimson members Pat Mastelotto and Trey Gunn.

“We had requests from North American A&Rs to put a tour like this together,” Music Export Finland director Paula Ahokas says, citing labels including Roadrunner, Sony BMG and TTV.

She adds that, in 2006, some 40 Finnish acts saw albums released stateside, making it Finland’s fourth-largest export market in terms of all music-generated revenue, after the combined German, Swiss, Austrian and Scandinavian territories and Japan.

The tour is coordinated by Adam Katz, president of label group and producer management at L.A.-based Tsunami Entertainment. The company, which also handles U.S. marketing and promotion for Finnish metal act Children of Bodom, enlisted the help of the act’s booking agent, the Agency Group (New York office), to secure venues.

Katz suggests that in contrast to tours he organizes for the export offices of other countries, these dates have broader goals than simply securing a U.S. label release.

“It’s not so much focused on getting a record deal,” he says, “it’s about laying the groundwork in America. My focus is to attract TV, press, A&R, publishers, agents and the media.”

Lodger (Recall/Rykdodkis) and KTU (Thirsty Ear) already have American label deals and are focused on securing a North American booking agent. Katz is confident that the Moosic Tour will deliver.

“This tour shows the depth of the Finnish talent pool,” he says. “We have had a really good response.”

MARCH 10, 2007 | www.billboard.biz | 29
Maple Leaf Sports + Entertainment Ltd. is proud to offer you access to **FOUR** distinct venues in the Greater Toronto area. Score a hole-in-one at one of our venues, designed to meet your touring needs.

**CALL YOUR EVENT TEAM TODAY TO BOOK A TEE TIME:**

- **Patti-Anne Tarlton**
  Director, Live Entertainment
  416.815.5847
- **Tricia Silliphant**
  Manager, Event Programming
  416.815.5763
- **Kelly Meehan**
  Manager, Event Marketing & Sponsorship
  416.815.5419

theaircanadacentre.com  torontofc.ca  ricohcoliseum.com  generalmotorscentre.com
NORTH STARS

CANADIAN MUSIC LEADERS TALK OF ISSUES AND ARTISTS THEY'RE WATCHING NOW

ILLUSTRATION BY RHONDA MULDER

As the Canadian music industry convenes in Toronto for the upcoming Canadian Music Week conference March 7-10, Billboard turned to industry leaders in various sectors for their views on issues facing the market. We also invited each to identify a Canadian artist (in whom they do not have a business interest) that the international industry should watch in the year ahead.

—Comments compiled by Larry LeBlanc, Robert Thompson and Roy Waddell

TERRY McBRIEDE, CEO
Nettwerk Group

Issue to watch: “The striking footprint of retail. CD sales are going down, and while people point to file sharing as a reason it is not just that. It is the availability of finding a CD. Most people who want to buy a catalog, to say just hop online for it. ‘But I don’t think brick-and-mortar music retail is dead. A lot of brick-and-mortar stores, however, aren’t just selling music anymore. So music is being consumed in the same way as picking up your groceries or your magazines.

‘Specialty shops will still do well based on the personal of the people running them. But the majors playing the big-box game have put these specialty stores in a point on where they can’t afford knowledgeable staff.

‘When you can buy a CD — first day of sale — at Wal-Mart, ‘K-Mart or a Best Buy cheaper than what you can get it a warehouse from the label, that’s a problem.’

Canadian artist to watch: ‘I don’t listen to music is coming from a particular country. [Los Angeles-based singer/songwriter] Colbie Caillat is an artist I really like. His music is earnest, it’s real.’

STEVE KANE, President
Warner Music Canada

Issue to watch: “Our digital marketplace is being overserviced, but many U.S.-based services don’t understand the intricacies of the Canadian marketplace. We are trying to get the new market established, and we are running into a brick-and-mortar real estate factor.

‘We also have to understand that as we are living in a global market we have to not only get artists listed but effectively use search engines and technology to our benefit.

‘On the mobile front, we have to move beyond telling consumers they can speak to their mothers cheaper past 6 p.m. The mobile world is more dynamic than that. The Canadian mobile companies can hit all three screens — television, computer and cell phones. They are just starting to recognize the power, the way they have. They have to now start marketing the content and their enhanced services.

Canadian artist to watch: ‘One of my favorite records is ‘Henry From the Tombs’ by Amy Millan. It has that old country vibe with none of the cliches.”
MIKE McCARTY, President
EMI Music Publishing, Canada

Issue to watch: "The old value chain of the music industry has broken down. A new value chain is now being created. In some cases publishers don’t have the legal right or the leverage to get their fair share of the wealth that is moving into the hands of others, such as [Internet service providers] or MP3 player manufacturers.

"If you look at the music chain as an ecosystem, what has happened is that new players have changed the environment, and the ecosystem that created the content for them is now under severe stress.

"They have a responsibility to replenish the ecosystem, if only for their own self interests. They are the new gatekeepers, and the funding of the promotion of music is now going to shift partly onto their shoulders. I would love to find a new gatekeeper to partner with us in the development of talent in a direct and strategic way. I can see that happening in the next few years.

Artist to watch: "Justin Nozuka. He’s an 18-year-old singer/songwriter handled by Coalition Entertainment Management in Toronto. He’s a very powerful, soulful singer/songwriter."

ISABELLE HEMOND, Director of Marketing
Puretracks

Issue to watch: Copyright issues and the problem of illegal downloading are still top of mind for many in the country, according to Hemond, whose company, Toronto-based Puretracks, is the first legal digital music site to launch in the country.

"There is no Canadian legislation in place to legislate against peer-to-peer (file sharing), and many still download illegally, especially young adults in the 18-24 demographic," she says.

Similarly, interoperability issues among digital services are confusing Canadian music buyers and slowing the market.

"There are two popular digital music formats already in the market, and a third was just released. It is getting very confusing for consumers to buy a digital music player, since they don’t understand why they can’t have the freedom to choose the site they want to download music from.

Artist to watch: Signed to Sub Pop, Wolf Parade caused a national stir in 2006 with comparisons to Canada’s Arcade Fire. That should increase this year. "They demonstrated their talent, and although they are still below the commercial radar, Wolf Parade are gaining momentum with media and the public."

SHANE BOURBONNAIS, President
Live Nation Canada

Issue to watch: "Not overloading the market with big shows that all happen at the same time. Canada is hot right now, and it’s handling a great volume of shows for a market of 30 million people.

"Most of these shows are selling lots of tickets. We need to make sure that these shows are spread out over 12 months. If they get bunched up into a short period of time you will see good shows not sell tickets, because there is a ceiling in Canada."

Artists to watch: Jann Arden, Billy Talent and Sophie Milman.

---

Gregory Charles

I think of you

#1 canadian album debut
#1 hit single "I Think of You"

TRIPLE PLATINUM IN 3 MONTHS

Three 2007 Juno Awards Nominations
- Album of the Year - Artist of the Year
- The Juno Fan Choice

FOLLOWING THE INCREDIBLE SUCCESS IN QUEBEC
AVAILABLE THROUGHOUT CANADA ON MARCH 27th

www.gregorycharles.com

---
Scotiabank Place™
Home of the Senators

Facility: SCOTIABANK PLACE
Address: 1000 Palladium Drive, Ottawa, Ontario, K2V 1A5
Phone: 613-599-0140
Fax: 613-599-9284
Internet address: www.scotiabankplace.com
Facility management: Capital Sports Properties, Inc.
Box office/ticketing: CapitalTickets.ca
www.capitaltickets.ca
Capacities:
Hockey – 19,855
360 concert – 17,855
180 concert – 12,000
270 concert – 13,226
Theatre Set-up – 2,500 to 7,140
Parking capacity – 6,500
Market/demographics: 1.5 million, eastern Ontario, western Quebec, Upstate New York
History: Opened in January 1996
Location: In Ottawa, Canada’s capital, conveniently located between Montreal and Toronto

FOR BOOKING INFORMATION CONTACT TOM CONROY
613-599-0140
tconroy@scotiabankplace.com
There body. But days it was artists who influenced you?

You thought, into the Festival, planning coming album on Foster's fellow return for years, he is native David Foster is inducted into the Canadian Music Industry Hall of Fame. The day of this interview, the multitalented musician met with fellow Canadian Michael Bublé to discuss the crooner's forthcoming album on Foster's 143 Records, which is now wholly owned by Warner Music Group. Not surprisingly, he was also discussing his appearance at the opening night of the Victoria Film Festival, where he was slated to perform.

You already have a star on Canada's Walk of Fame, and you're an officer of the Order of Canada. What does getting inducted into the Canadian Music Industry Hall of Fame mean to you? I looked at the list of those who had gone before me, and I thought, "It's a really stellar list." And I love Canada so much that I remember, when I got honored at the Junos a few years ago, my speech ran 22 minutes, much to the dismay of everybody. But I'm just such a proud Canadian. I really am.

When you were growing up in Canada, were there Canadian artists who influenced you?

There was a program on every day after school that was from a different city. On Mondays it was from Vancouver, on Wednesdays it was from Winnipeg, Fridays was Toronto. There was even [broadcast from] Prince Edward Island or Nova Scotia. Anne Murray was off from Nova Scotia. The Guess Who were from Winnipeg, the Classics were from Vancouver, and it was just the greatest show. I got inspired seeing all these great musicians and these great bands, and that was my earliest memory of Canadian music.

Your first real success was when you were in the band Skylark, which scored a big hit in 1972 with "Wildflower." Do you have any regrets about not focusing more on being an artist?

Yes. I'm slightly regretful that I didn't follow through, because I had such a good start on it by being in a band that had a hit record. I remember being a session player in the '70s, and I was playing with the guys in 'Tops and Larry Carlton and Lee Ritenour and Ray Parker Jr., and they all went off and became artists, and I thought, "Wow, that's really cool. I should do that," but I never did. I made some solo albums and they weren't really that successful, but in fairness I never really gave it a chance, because I always got pulled into the studio, producing and writing, and I never went on the road.

When you look back, is there one that got away from you? There is one. I really, really really thought I was the right guy to produce the Led Zeppelin "Unplugged" album. I thought the ultimate unplugged album would be Led Zeppelin with a full orchestra. I had a couple of conversations with Robert Plant, actually, and he was very nice on the phone, and in the end, it just didn't come my way and I was heartbroken. I regret that one.

There's one more that I'm trying to do now, that I'm soliciting actually, and I haven't been successful at it yet. I believe I can make a great record with Stevie Wonder. We've talked and kidded, we've played together, we've jammed, we've socialized. But he's never really said to me point blank, "Yes, I want to work with you."

You've been at the forefront of the music that appeals to adults. If you look at 143's roster, it includes artists like Josh Groban, Michael Bublé, Renee Olstead and now Peter Cincotti.

The fact of the matter is I've been slagged my whole life for doing so-called pussy music—you know, like people say the reason I don't go into elevators is because I'm afraid to hear my own music. That's actually not the truth, but when I lay my hands on the piano what comes out is what comes out. I can listen to Van Halen and Metallica and there's a group, Muse, that I love. I love Jay-Z, [Dr.] Dre, Eminem. I love all of that and I love listening to that, but when I lay my hands on the piano, that's what comes out. That's who I am, and you should always stay in your lane and be true to who you are.

Despite all your success, you seem like you still have so much you want to achieve.

I really do. You have people saying, "I got out of the music business: it was just full of assholes." No, it's not full of assholes. The music business is not difficult for Justin Timberlake right now; he's having a great time. It's not difficult for Beyoncé. The older we get, the more difficult it gets. You have to fight harder to maintain your position, and Ronnie Hawkins taught me you have to retreat and attack in other directions. If I've been masterful at anything I think it has been that.
How long does it take to sell out your shows?

John Labatt Centre

For Event Bookings Call Brian Ohl @ 519-667-5700 • London • Ontario • Canada

www.johnlabattcentre.com
The Canadian concert market has been sizzling for several years now, begging the question of why it’s so hot and how long the heat can last.

“The Canadian concert market has been very healthy, and a lot of economic factors are behind this,” says Riley O’Connor, senior VP for Live Nation in Toronto. “The country has grown up, the population has expanded, demographics have broadened.” O’Connor continues. “We didn’t just wake up one day and embrace music.”

William Morris Agency agent David Levine says acts like Justin Timberlake, Snoop Dogg, Rockstar Supernova and Goo Goo Dolls are all “doing better than ever” in Canadian markets. He adds that all genres seem to be doing well in Canada.

“All genres are hot,” agrees Shane Bourbonais, president of Live Nation Canada in Vancouver. “And 2007 is shaping up to be bigger than 2006.”

Consistency has been key, O’Connor says, “along with the fact we’ve been able to attract acts and show there’s more to Canada than just Vancouver, Toronto and Montreal. This is a large marketplace. We can scale anything from a small theater run across Canada to a major tour, playing all types of venues from St. Johns, Newfoundland, to Victoria, British Columbia.”

Levine says the health of the Canadian economy has been a major factor in the strong concert business, as is a more favorable ticket-buying pattern. The fact that consumers have not been conditioned to wait for “fire sale” discounts for shows, as is the case in many U.S. markets, contributes to more solid box-office grosses.

“Tickets don’t get discounted in Canada like they do in the U.S.,” Levine says. “People don’t wait; they know they have to buy.”

That the Canadian live market is thriving is no secret among agents booking tours north of the border, making saturation a real possibility.

“There is a danger of saturation mostly in the March-May and September-October tours,” Levine says. “Tours and acts need to spread out, and promoters need to help as well.”

But O’Connor doesn’t see much cause for concern about market saturation. “Maybe that could be a factor in certain genres where there is a limited population based on demographics,” he says. “For example, we did Guns N’ Roses in November, and I didn’t know the depth [the hand would have] in certain markets. But it shows people are drawn to talent, and Guns N’ Roses were a blazing success across Canada.”

Besides, O’Connor says, acts aren’t flocking to Canada just because they hear the market is hot.

“This is still a foreign country. Acts still have to cross the border, and there are foreign exchange and tax issues in crossing the border,” he says. “Acts weigh all these things. They don’t just come in willy-nilly because they can get a booking in Saskatoon.”

And, increasingly, crossing the border has become more complex. Those traveling by air, including artists and crew, now have to show a U.S. passport to get back into the United States, and those traveling by ground will have to show a passport starting in 2009.

“It’s really important we get that word out in [the] American music industry,” O’Connor says.

According to O’Connor, a healthy currency exchange between the United States and Canada may be the biggest single factor in stimulating the Canadian touring market.

“My concern is once the U.S. economy rebounds and the American dollar gets strong again, what happens to the Canadian dollar and our touring future,” he says.

“I’d like to see the exchange go from almost one to one with the American dollar back to 50 cents to the American dollar.”
A GLOBAL BOOST

CANADIAN MUSIC WEEK RAISES AWARENESS OF MARKET'S RISING TALENTS

BY LARRY LeBLANC

As president of Canadian Music Week (CMW), Neill Dixon plays a significant role in boosting Canada's international profile. Now in its 25th year, the annual four-day music conference and festival in Toronto opens March 7. It is expected to attract 20,000 attendees from around the globe.

"Canadian music is hot internationally, so it's easy convincing people they do business here," Dixon says, noting that 25 J.K companies and 10 from Japan will be among those represented. "What Neill and his team have accomplished in 25 years is staggering." Universal Music Canada CEO Randy Lennox says, "What began as a luncheon has evolved into featuring as many international performers and executives as any world-class event of its kind."

CMW 2007 will offer an Executive Conference for industry leaders, a Tune-Up Conference that targets music and entry-level business people, a trade show, four award shows and a music festival featuring more than 500 bands performing in 42 venues.

On March 10, the Canadian Music Industry Hall of Fame will induct rock trio Triumph and producer/songwriter David Foster.

The title sponsor for CMW 2007 is cellphone service provider Rogers Wireless, a sign of the increasing ties between the music industry and the mobile communication business. Another key sponsor in Symposium/MSN, which is due to launch a new community networking site: indiscovers.com.

At CMW last year, speaker John Kennedy, chairman/CEO of the IFPI, described the transformation of the music business as record companies embraced new technologies after a "hesitant start."

This year, CMW will focus on the threats and opportunities new technologies pose. "Technology has refreshed our conference," Dixon says. "Each year there's something new to deal with."

Among this year's keynote speakers are songwriters/producers Foster and Glen Ballard; Elektra Records founder Jac Holzman; Ted Cohen, managing partner of Tag Strategic and chairman of M2P Americas; music luminary Gerd Leonhard; Mathew Knowles, president/CEO of Music World Entertainment; and Big Jon Platt, executive VP/head of urban nationwide for EMI Music Publishing.

Dixon recalls when music and radio executives attending CMW scorned the idea that digital technology would fundamentally transform the music industry. It was the message that Nicholas Negroponte, founder and chairman emeritus of Massachusetts Institute of Technology's Media Lab, delivered to CMW attendees in 1993. He warned that if they were not in the digital business in 10 years they had better polish up their resumes.

Dixon recalls, "Many were disbelievers, saying, 'This guy is nuts.'"

Dixon came to Toronto in 1967 after graduating from Hambersmith College in London. He spent three years running Grumilie, a local coffee house. He has also worked in promotion at RCA Records Canada and GRT Records Canada. In the '80s, he co-managed Martha Reeves, Triumph and Long John Baldry, and co-owned Solid Gold Records with a roster of Triumph, the Good Brothers, Chilliwack and Toronto.

CMW began in 1983 as the Record Music Industry Conference. Launched by David Farrell and wife Patricia Dunn-Farrell, then co-publishers of the weekly Canadian music trade The Record.

Dixon was hired to book speakers, organize panels and later attract sponsors.

"It was a very domestic event," he says. "It took place until the mid-'90s around the Juno Awards. It was impossible to get any publicity."

When Dixon took over CMW in 1993, he changed its format, expanding and diversifying activities to attract representatives from related industries. "Then everything just grew," he says.

Dixon has since been able to attract such music industry figures as George Martin, Clive Davis, Moby and Thomas Dolby as speakers.

We stand on guard for thee

Wherever their success takes them, Canadian music creators and their publishers trust in SOCAN to represent their best interests in Canada and around the world.

To learn more about how we're doing what's right for music, visit our Website today.

www.socan.ca

www.americanradiohistory.com
Calvin Ayre, Founder and CEO of Bodog Entertainment, has created the Bodog Battle of the Bands, with grueling live performances across Canada.

The winning band will be awarded a One Million Dollar recording agreement that includes international distribution, touring, videos, radio promotions, and marketing services.

No Gimmicks, No Sign Up Fees, just Calvin's quest to find Canada's next best Indie band.

LIVE SHOWS STARTING MAY 2007

Toronto  Vancouver  Ottawa  London  Winnipeg
Calgary  Edmonton  Regina  Halifax  Montreal

SIGN UP NOW!

www.bodogmusic.com
The Graduation Of Guerra

After Decades On An Indie, An Innovative Dominican Star Makes A Major Move

After a lifetime on indie labels, Juan Luis Guerra is moving to the major leagues. The Dominican star, known for reaching mass audiences with his literate, intricate, fusion-styled renditions of merengue and bachata, will release his 11th studio album, "La Llave de Mi Corazón," March 20 on EMI Televisa. Guerra has sold more than 7 million copies of his albums worldwide, according to the label.

The move would seem obvious for any artist except the soft-spoken Guerra, who since 1985 has been signed to Karen Records, a small operation owned by friend and business associate Bienvenido Rodriguez.

Now, he says, he wants a concerted growth plan. "It was a very big decision for us, and a decision that took a long time," manager Amarisly German says.

"He is one of the biggest artists in the region and in Spain," says EMI Latin America president/CEO Marco Bassi, who is known for aggressively pursuing growth deals. "He transcends the tropical category, because his fan base is so big and diverse.

Despite Guerra's record as a multimillion-unit seller worldwide, his touring and promotion has long been fragmented and often sparse.

"With his last albums, he didn't even go to markets he had worked before," German says. "It was as if time had stopped. Now, we're looking forward to reopen markets and open brand-new markets as well."

In a way, it's the start of something new for Guerra all around. His publishing—which in the past was also tied to Rodriguez—is up for grabs.

And for the first time, German is contemplating getting an agent or single tour promoter to work Guerra's upcoming U.S. tour.

Anchoring Guerra's current campaign is "La Llave de Mi Corazón," an irreverent mix of tropical beats—bachata, merengue, mambo and salsa, fused with electronica, blues and even hints of doo-wop—that will also be released simultaneously in Latin America and Spain. Plans also call for its later release in other European countries, including France and Italy. While versions in Italian and Portuguese are under consideration, "La Llave" already includes two English-language tracks, among them an English version of the single titled "Medicine for My Soul." They give EMI Televisa a clear entry point into a mainstream market that Guerra has never tapped before.

However, Guerra says he didn't pen his new album with a crossover in mind.

Rather, the language is a result of the music. "La Llave de Mi Corazón," the song, is a blues over which Guerra added mambo and later bachata beats.

Building on that blues, the first lyrics to the song—a tale of a man who meets a girl on the Web—were actually in English, and the final version is bilingual.

"I spent more than three months on that song," says Guerra, who wrote, arranged and produced the entire album. "My main objective was to do something that sounded completely different from everything else you hear."

That was a tall order for tropical music, a genre that's been stagnant for the past several years, with reggaeton and its only innovative offshoot.

But Guerra's history of radio hits allows him to innovate.

"There aren't many artists that could get away with a song like this," says Pietro Carlos, VP of marketing and promotion for EMI Televisa. "We knew it was different, and we thought from the onset that it was a good thing."

"La Llave" is being worked to pop and tropical formats, charting this week at No. 19 on Hot Latin Songs and No. 1 on Tropical Airplay. Guerra recorded exclusive versions for various digital stores, including an acoustic bachata for iTunes.

Guerra's last album was 2004's "Para Ti," a Christian recording released on Venemusic and distributed worldwide on Universal via a special one-off deal where Karen allowed Venemusic to release that one album.

Despite its Christian content, "Para Ti," released in late 2004, was a smash success, selling close to 200,000 copies in the United States alone, according to Nielsen SoundScan.

Thus, when Guerra parted ways with Rodriguez, it was widely believed that he would sign with Venemusic.

Instead, he decided to examine options with all majors, going to them with an already finished album and a video.

"The main thing, aside from expanding the enterprise, was chemistry," Guerra says of his new label deal. "There's a special love that's put in the project plus [EMI Televisa has] the ability to make things happen."
**MUSIC**

**LATEST BUZZ**

**ALL THE QUEENS' MEN**

Trent Reznor, the Strokes’ Julian Casablancas, Mark Lanegan and ZZ Top’s Billy F. Gibbons will all make guest appearances on the new Queens of the Stone Age album, "Era Vulgaris," due in June via Interscope. "Era Vulgaris" is the follow-up to 2005’s "Lullabies to Paralyze." Gibbons previously guested with GOTS A on "Paralyze" track "Burn the Witch," while Reznor’s Nine Inch Nails toured with GOTS A in 2005.  

— Jonathan Cohen

**KNOWING NE-YO AGAIN**

Ne-Yo will release his new album, “Know Me,” April 24. The Def Jam set will feature contributions from such producers as Stargate, Heavyweights, Nephew and Big D and Ish, plus a guest appearance by Jennifer Hudson. The 24-year-old Las Vegas native is also tipped to write for new projects from Whitney Houston, Britney Spears, Celine Dion, Usher and Chris Brown.  

— Mariel Conception

**JUST 25 MORE TO GO**

Puff Daddy’s 73-year-old Scott Herren’s next Savath + Savalas project will be released in June—just as soon as the artist whittles down 15 tracks from the 40 that have been recorded. Herren has been recording with Australian drummer Laurence Pike and Swedish songwriter Jose Gonzalez. The as-yet-untitled album will be Savath + Savalas’ Anti-Records debut.  

— Katie Hasty

**HIP-HOP**

**BY HILLARY CROSLEY**

Rich Boy’s Small-Town Appeal

Producer-Turned-Rapper’s Hit Puts Alabama On The Rap Map

Rich Boy was a mechanical engineering student at Tuskegee University when he first fell victim to the producing bug. Upon running into future A-list producer Polow Da Don in 2001, he naturally gave Polow a CD of his beats. Polow encouraged him to stay in touch, but what really grabbed him was Rich Boy’s symmetrical delivery. "I told him he could say, ‘I’m going to the store,’ and it’d sound cool," Polow says.  

Rich Boy's self-titled debut album is due March 13 on Interscope. And while plenty of recent rappers seem to be plucked out of the South with ready-made albums, Polow has been developing Rich Boy since shortly after their first chance meeting, back when Polow was still a member of Southern rap group Jim Crow.  

With Polow’s connections, Rich Boy signed to Interscope in 2002. "He shopped my demo around, and before I knew it I got a deal," Rich Boy says. "It was just meant for me to do it."  

Though Rich Boy initially drew his primary influence from regionally known Southern rappers like Crimeboss, Polow persuaded him to study MCs like Jay-Z and Nas to expand his lyrical horizons. Meanwhile, in 2005, Rich Boy strengthened his verbal dexterity over producer Bryan Kidd’s staccato track, "Get Ta Poppin’."  

"I’ve played that beat for so many rappers, and they’d say it was cool," Polow says. "But nobody would rap over it because they were always wondering how I would make this sell. But I’m always thinking about making something different, and the song is crazy."  

Now, with "Throw Some D’s" hitting, it’s up to Interscope and Polow to make sure Rich Boy doesn’t become the first quarter’s one-hit wonder. "We’re doing everything we can to keep him out of the rap soup that’s out there right now," says Chris Clancy, Interscope co-head of marketing. "Rap’s at the same place hair metal was in the ’80s. So we’re capitalizing on the fact that he’s from a new place."  

In other words, the label is banking on Rich Boy’s small-town buzz. To familiarize fans with him, Interscope even shot 20 webisodes—aired on Rich Boy’s own site, user-generated sites like YouTube and on hip-hop sites—where he traipses around his old high school, barbershop and well-worn corners.  

"Everything’s so mass-marketed that it’s become one freaking McDonald’s commercial," Clancy says. "So you can’t put a price on kids genuinely finding and thinking an artist’s resonating with them."  

Rich is now scheduled to perform on both MTV’s and BET’s spring break shows, as well as MTV’s "The Leak" on March 6. He’ll also join Young Jeezy, Lil Wayne, Jim Jones and Juelz Santana on the national Street Dream Tour from March 30 to April 29. And Clancy says that Rich’s video for his second single, "Boy Looks Here," will translate the local energy of Mobile’s recent Mardi Gras celebration on camera.  

"I love shooting videos where it’s not hired help because it’s not forced," Clancy says. "An artist is finally worth going to stand in line at Best Buy next to the guy who’s getting a refrigerator. It’s not the easiest thing, and it’s organically happening."  

**HIP-HOP**

**BY KATIE HASTY**

**IT’S GETTING ‘HOT’ IN HERE**

New York Rapper Flying Up The Charts With Debut Single

"I represent New York... niggas say that we lost it so I’m-a bring it back," raps Shawm Mims on his hit "This Is Why I’m Hot," which goes on to reference how he's touched every corner of the country with his rhymes. It’s precisely this Mims that’s driven the New York-based MC’s single—tooting his song to clubs and radio stations far beyond the Big Apple. After writing the track last May, Mims toured instead of trying to work it to local mixtape DJs, contests and radio stations. The artist found winning over hearts in Florida easiest, considering he tapped the talent of hot Miami-based producer Blackout Movement for his beats.  

"I love (New York) to death—it runs through my veins. But I had to prove myself as a different MC. I had to to show them that I could be heard in other markets," the 25-year-old says by phone from Boston. "’Hot’ was the Billboard Hot 100’s fastest-growing track at radio for three straight weeks earlier this month, propelling it to a new peak of No. 1 this week.  

"The record is infectious. It’s something everybody can go for—guys or girls. That’s why so many people were downloading it for their phone," says Geo Bivins, Capitol senior VP of urban promotion. "This is Why I’m Hot" entered at No. 7 and has gone on to crown the Hot RingMasters chart for four weeks. "He was smart to build up the momentum that he did outside of New York. He proved his worth elsewhere so now the city can be proud to call him its own."  

His debut album, "Music Is My Savior," arrives March 27 on Capitol. The title is apropos of Mims’ path to stardom. His father died when he was 11, and tragedy struck again at age 13, when his mom—who had raised him—died due to complications from the birth of his sister. To cope and stay out of trouble, Mims leaned on a gift his mother had given him only weeks before her death: two turntables and a mixer.  

"Playing music put me in a position where I had to go one way or the other. I could be the biggest negative person in the world, or I could turn around and turn it into something positive," he says. "This record is about that. You hear a lot of fun in there. I love all hip-hop—I love listening to the struggles, talk about the ‘hood, how it’s hard where they come from. But what I don’t hear enough of is the fun side of hip-hop. That’s the other side to New York and I want to show the rest of the country that we know how to party."
Zoho Zeroes In
Upstart Label Earns Grammy Nods For 'Edgy' Albums

This year's Grammy Awards tabulations reveal again, especially in jazz, that David-like label Zoho—sized Goliat-like bulk. In point of fact, the Zoho Music label, which boasted two nominations in the Latin jazz category. Then Joachim "Jochen" Becker submitted four albums from a Zoho catalog, to the Recording Academy for Grammy consideration. He figured the final release by the late conguero master Ray Barretto, "Standards: Rican-ditioned," would be "a sure-dunk." Becker says, "It was our biggest seller, and because of Ray's fame, I figured it was a sure-contender. But instead they chose two guys who were music brushes against the grain."

While Zoho nominates in the best Latin jazz album category—drummer Dafnis Prieto's "Absolute Quintet" and pianist Eddy Gomez's "Cuban Music"—it was also apparent that Zoho's "Simpatico" by the Brian Lynch/Eddie Palmieri Project on ArtistShare did it.

It was still an enviable achievement for the micro-indie that was founded in 2003. "I was thrilled at the recognition," Becker says. "The music of both Dafnis and Edel falls outside the jazz-rad o mainstream. Their music is more edgy and angular than most Latin jazz, but the Grammys noshed to acknowledge that they are major innovators."

Zoho did score a Grammy this year on its blues/rock imprint Zoho Roots for the Ike Turner release "Risin'. While the Blues" in the best traditional blues album category. Zoho also hit Latin Grammys pay dirt in 2005 in the tango's category for Argentinean pianist Pablo Ziegler's "Tango Cero."

Zoho's history stands as another independent-label success story in the face of dwindling major-label support for adventurous jazz, when it's steepled in Latin or soars beyond the straight-ahead. "We're creating homes for art that are untrammeled by corporate buyouts," Becker says. "It's really important to us that we give all of our artists the red-carpet treatment. Plus, we offer speed. We can talk with artists and tell them, 'Come hell or high water, we will get your album out in June.' It generally takes 18 months for a major to release a CD. So, we can outrun any major, which gives us a competitive advantage."

Beyond the Grammy exposure, Prieto, whose "Absolute Quintet" is his second disc for Zoho, is pleased with the treatment at the label. "I own my masters, which is the only way to the future," he says. "Jochen supports the music. You can communicate directly with him, whereas at bigger labels there may not be as much personal interaction. He's given me the possibility of presenting my work, to prove my music." The Millwood, N.Y.-based Zoho was born after another label Becker co-founded, the Latin world jazz label Khean, and/or aggregation. Many artists, including Carlos Barboa-Lima, followed Becker to Zoho. The label worked out a distribution deal with Allegro, which has been instrumental in sending Zoho's reach via key accounts with the likes of Borders Books & Music, Amazon and HMV.

While Zoho, with its prime mission being to offer music with an urban New York Latin jazz vibe, has been pursuing that "full blast," Becker says, it has also spread its purview to include jazz artists who don't fall in that category. Saxophonist Dave Lieberman has recorded three Zoho discs, while the label's latest release, upcoming March 13, is guitarist Dave Stryker and saxophonist Steve Slagle's new Stryker/Slagle Band CD, "Latest Outlook."

Zoho's catalog now totals more than 40 CDs, and Becker promises more on the way. "We're toiling hard in the vineyards," he says. "We're trying to figure out how to top what we did last year." He switches metaphors and confidently adds, "I feel that I have my guns loaded properly."
Collie Buddz, Organically Grown

Columbia MC Impresses Global Reggae Market

And U.S. Hip-Hop Community Alike

Instead of pushing reggae MC Collie Buddz into the American marketplace early, Columbia VP of marketing Liz Hausle initially fought to keep his single “Come Around” in the Caribbean and Europe. But nearly a year after that track was quietly released, the United States seems ready for the 25-year-old MC who delivers it. Buddz plans to release his self-titled debut June 5.

“My first show I was opening for Chris Brown in Bermuda last June,” Buddz—born Collin Harper in New Orleans, raised in Bermuda—says in a West Indian lil’. “The song ain’t really bust yet, I was fresh to the scene. The crowd reaction was sort of mixed. They heard the riddim so then they said, ‘Bup bup!’ Then they saw this white guy, and they were confused. But it was good.”

Not long after graduating from Florida’s Full Sail media arts school in 2001, Buddz recorded a demo tape with his brother and decided to shop it to major labels. Sony’s Dino Delvaille, then senior VP of A&R at Sony Urban and now Buddz’s manager, was interested but sent the MC back to sharpen his skills.

“Soon after, Dino sent a riddim to me. Honestly, I wasn’t feeling it,” Buddz says. “But I chatted to it anyway, sent it back to Dino, and that was the turning point in getting signed.”

Buddz, which originally planned to market him like Matisyahu then decided his music was more roots-dancehall reggae instead, put out “Come Around” in March 2006. The track quietly got the attention of Jabba and Bobby Konders, DJs at R&B-hip-hop WQHT (Hot 97) New York. The pair played the song at their international sets, and Hot 97 added “Come Around” early when Sony went for adds.

The label “let the track grow organically,” Hausle says. “When we decided to build his fan base in the U.S., we shot an inexpensive video in Kingston for ‘Come Around’ and launched it on YouTube, which chronicles Bermudan life over hip-hop, dancehall and slow one-drop riddims, is mainly produced by the legendary Tony Kelly, with tracks from Akon, Don Corleonie, Curtis Lynch, Steven Bup!”

“It’s not, like, some big thing, it was just that the song stuck,” Buddz says. “I’m just glad it took off the way it did.”

We didn’t want to force people on it, so we put Collie on as many nontraditional sites as we could. He’s got over 130,000 plays on YouTube.” And this week, “Come Around” sits at No. 76 on Billboard’s Hot R&B/Hip-Hop Songs chart.

“The label’s push has been steady,” Buddz says. “They’ve been on tour a lot lately, and people are starting to take notice.”

And now, Buddz is ready to take the next step in his career. He’s working on his debut album, which will be released later this year. The album features some of the biggest names in the industry, and Buddz is excited to be working with them.

And The Mix Won’t Stop

Post Drama Arrest, Artists Turning To Internet For Mixtape Distribution

In the wake of DJ Drama’s arrest, mixtape fever has been all the rage in the last few weeks. At that time, the hip-hop industry was reacting from a state of emergency to a relaxed state of apprehension. Now, it seems free online mixtapes are the next course of action. Like Lupe Fiasco, who released his “Revenge of the Nerds” mixtapes online in 2004, Tabl Kweli dropped a new project with Madlib called “Liberation” in January. The tape is more “Quality” than “Beautiful Struggle” and features all new tracks.

Meanwhile, my favorite DJ with the giggling drop, Mick Boogie, released his latest mixtape, “And Justus for All” with Lil’ Trotte. Urban and Boogie just dropped a new mixtape, “The Future of Mixtapes.”

Buddz’s manager, Liz Hausle, says, “It’s the future of music, without the label’s control. It’s a way for artists to give their fans music for free.”

“Quality” than “Beautiful Struggle”

Even if you’re not a fan of Boogie, you have to respect his work ethic. He’s been releasing mixtapes since 2003, and his latest project is no different. The tape includes primarily new tracks and features all new rappers.

One funny joke is Phonte’s Sarah Silverman-esque attempt at being honest on “Phonte Last Day.” Describing his days as a department store clerk, Phonte leads off with “Don’t get offended by this track. I’m an equal opportunist—I hate all of yall.” As usual, Little Brother does a great job of delivering witty and comical rhymes that fit with its boyish personality. And Boogie’s not so bad either.

“Even though the Little Brother mixtape is all original music and we could have legally sold it,” Boogie says, “with the hot climate of hip-hop it was smarter to give it away for free. We also wanted to give back to the supporters and fans of hip-hop.”

One of the industry’s rising stars, Boogie is the Cleveland Cavaliers’ official DJ, a Sirius mixer and just spun at Lebron James and Jay-Z’s NBA All-Star weekend event in Las Vegas. Even El Presidente told him he was dope, so what does the Justus Midwest DJ of the year have to say about the future of mixtapes?

“Clarity is always positive,” Boogie says. “At the end of the day, I think everyone will realize that there are no bad guys.

“Historically, mixtapes are really about the branding of the DJ,” he adds. “And getting your product out there. Music is something to be enjoyed by everyone. I think at the conclusion of the Drama case, there will be a set of rules that everyone can benefit from.”

“This is why he’s hot: I hit New York club S.O.B.’s this week to see Washington Heights wonder kid Mims (see story, page 40) perform “This Is Why I’m Hot.” Mims has bolted up The Billboard Hot 100 and Hot R&B/Hip-Hop Songs with the track, which grabs a bit of each region’s quintessential sound (i.e., shout-outs to Chicago and sampling a bit of Kanye West’s “Jesus Walks”), it’s a fun and savvy marketing tool, because each hip-hop region feels like it’s his own artist.

The record started bubbling last summer, and increased its spins from middle America outward, finally reaching New York and Los Angeles. His album, “Music Is My Savior,” drops March 27 via Capitol.

TO THE LEFT, TO THE LEFT:

One of my favorite indie singers, Eric Roberson, celebrated the release of his fifth album, “Left,” at New York’s B.B. King Blues Club & Grill recently. Not only has he written for Dwele and Musiq Soulchild (who performed at the release party with Vivian Green) and collaborated with Jill Scott and Floetry, he’s the guy I mention when folks say “all the good songs have already been written.” The project features Little Brother’s Phonte and Universal’s newest flower child, Algebra. If the melodious tracks Roberson performed at the full house are any indication, this project should be nicely akin to his wonderful last album, “The Vault Vol. 1.5.”

DJ MICK BOOGIE

MARCH 5, 2007 // 41 // www.americanradiohistory.com
Right Time, Right ‘Sounds’

Christian Vet Notches First Christian AC Hit

NASHVILLE—With the release of “Portable Sounds,” tobyMac continues to pave the way for Christian recording artists with his innovative sound and savvy marketing techniques.

The ForeFront artist has always fused rap, hip-hop, pop and rock into an intriguing blend that was sometimes too far ahead of the curve for some Christian formats but with “Made to Love,” the first single from “Portable Sounds,” tobyMac has a bona fide hit at the Christian AC format as well as on iTunes. The song is available as a commercial single at mainstream and Christian retail. Consumers who preordered the album from iTunes also got a copy of the single.

“I love the fact that it has a hip-hop groove,” tobyMac says, sitting in a café near his Franklin, Tenn., home. “It’s melodic and also there’s a certain grittiness to it that feels like me. It’s not too polished. It feels kind of rootsy and organic, and those are the kind of things that I love.”

TobyMac is understandably pleased with the song’s acceptance at Christian AC. “People are adding it that have never played me,” he says, citing a couple of different reasons. “AC is hotter than it ever has been, and I think my confidence in singing is increasing. I do what I love and that’s bounce back and forth between rap and singing. I’ve always done that. Now, I just sort of stepped out a little more, and I feel like melodies are sort of moving through me. It just happens that I’m where radio is. The timing is right.”

The artist, whose real name is Toby McKeehan, rose to prominence as one-third of pioneering Christian rap/rock trio dC Talk. He made his solo bow in 2001 with “Momentum” and followed that with a remix album in 2003 before issuing “Welcome to Diverse City” in 2004. Both studio albums have been certified gold.

“I’ve been doing it for awhile, but as long as you are still discovering new things, creating new things and climbing new mountains, it will always be fresh,” tobyMac says. “It’s like I’ve discovered a new little toy within my vocal arsenal. It sort of takes you back and makes you like a kid again.”

In addition to his career as an artist, tobyMac is also one of the founding owners of Gotee Records, a successful Christian label that is home to Relient K, Amyra Woods, Story Sid: B and other acts. In addition, he co-founded E.R.A.C.E., a nonprofit organization dedicated to racial reconciliation and unity.

“Gotee is doing well and focused on a bunch of new music,” says tobyMac, who takes an active role in the label’s A&R. “We have about three or four artists that we’re developing right now.”

Always quick to engage the youth market, tobyMac is the first Christian artist with a wireless application protocol site, allowing consumers to access all things tobyMac on their cell phones.

“We’ve gotten unprecedented support from mobile carriers,” EMI Christian Label Group senior VP of marketing and artist development David Crace says. “Right now he’s top deck on Verizon. If you’re carrying a Verizon phone and open it to the music page, you’ll see tobyMac. For the teen audience that really connects with him, mobile is such an important part.”

On the album’s Feb. 20 street date, tobyMac connected with consumers via a video release party on tobymac.com that continues to be streamed.

TobyMac will take “Portable Sounds” on tour later this year as a holding band on other acts’ tours.

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Toomp, There It Is

Atlanta DJ Teams With Kanye, L.A. Reid For New Endeavors

With his production skills having helped score Grammy Awards for T.I. (best rap solo performance for “What You Know”) and Ludacris (best rap album for “Release Therapy”), DJ Toomp is busy on other hip-hop fronts.

After producing Young Jeezy’s latest hit, “Luv It,” he has lined up a slew of additional collaborations on upcoming projects by Young Buck, Busta Rhymes, 8Ball & MJG, Marion Carey and Slim Thug. Slated to be Ludacris’ next single is another DJ Toomp production, “Mouths to Feed.” Then there’s the hookup he made with Kanye West when the rapper did a cameo on an early version of Young Jeezy’s “I Got Money,” another Toomp contribution to the young rapper’s second album, “The Inspiration.”

“Kanye and I got together one night at Sony Studios,” DJ Toomp says, “and felt there was a chemistry. We came up with at least four to five songs. We’ll see what actually makes the album.”

In the meantime, thanks to the heightened exposure that can come with such collaborations, DJ Toomp and his NZone Entertainment label partner Bernard Parks Jr. recently signed a new song deal with Island Def Jam chairman Antonio “L.A.” Reid. And they are planning to build a studio in their home base of Atlanta. By the middle of this year, DJ Toomp and Parks also want to establish a Los Angeles base of operations.

But the pair isn’t stopping there. They’re also eying a segue into R&B. While in Los Angeles during Grammy Week, DJ Toomp and Parks were busy making the rounds with one of their R&B acts: Six20, an Atlanta songwriting/production trio whose name is inspired by the Bible verse Matthew 6:20. Also on the NZone roster is Atlanta male rapper Suga Suga. Under the Zone Boy production banner are up-and-coming producers Ole-E and Kenoe.

“I take certain beats out of melodies to get rappers to listen,” DJ Toomp says of his technique. “I don’t know yet how people are going to dig this, but I also want to bring melody back.”

Holding up another Atlanta—Graves Barkley’s Cee-Lo Green—as a creative role model, DJ Toomp says, “He is the perfect example of why you shouldn’t limit yourself. ‘Crazy’ was a brilliant, unexpected record that crossed all boundaries: rock, alternative, urban.”

“Rappers and other songwriters have to come up with better subject matter,” Parks adds. “Because everyone wants to be street, there aren’t any more topics there.”

MUSICAL NOTES: Several independent artists riding the underground soul train profiled in these pages last year (Billboard, July 1, 2006) are now emerging in the United Kingdom and Europe by way of Dome Records.

Singer/songwriter Gordon Chambers’ “Love Stories” will be released in March. That will be followed in April by Eric Roberson’s fifth album, “Left,” which features guest appearances by singer Algebra Blessett and rapper Phonte of Little Brother. In May “The Daily News” will arrive. It’s the second album by Atlanta’s Ownie.

Dome chief Peter Robinson, who registered earlier sales success with such indie artists as Conya Doss, Angela Johnson and Anthony David, says, “The standard of U.S. independent soul and R&B has never been so high.”

DJ TOOMP

MARCH 10, 2007 www.billboard.com
Did you worry about taking control of every aspect of your career?  

I still worry sometimes. There’s a comfort zone you’re in with a label, but your biggest fear as an artist on a major is that you’ll be forgotten or they’ll pull the plug. This model doesn’t get pulled until we pull it.

Isn’t it much harder work this way?  

Before, we were always that band where everyone said, “Let’s call the Barenaked Ladies, because they’ll do anything and they don’t complain.” And you get to a point where you think, “Is this ever going to stop?” In order to sustain yourself you have to be engaged, not only with the fans, your art and your co-workers but also with how the business works—and that’s changing. The grass roots is different—so much of it is online now. But it’s a fine line between marketing and social networking. If you can, as an artist, put yourself in the latter category, you have a better chance of sustainability, but that means a bigger investment of yourself.

How do your sales actually compare with what you were on a major?  

If you’re going to look at [Nielsen] SoundScan they’re about half, although we’re making about three times [more money] per unit. But if you include all of our alternative releases, stuff we’re selling directly to fans that doesn’t show up on SoundScan, then we’re about two-thirds of the way to where we were when the last album finished and we’re only a few months into this album.

“The Barenaked Ladies Are Me!” album is on a bewildering array of formats—two CDs, two digital packages, a USB flash memory stick. Are you just trying to get the diehards to buy every format?  

I would hope not. It’s not necessary to buy it on every format, because I don’t want to give one format content that another format isn’t going to get—that’s a rip-off. We didn’t want to put a double [physical] album out right away because that can be very expensive for the consumer, and you do have to rely on impulse buyers. But for the digital format, you could buy all 29 songs right away. With the USB flash drive, we started that with our Christmas album ["Barenaked for the Holidays"]—we sold right through two orders [30,000 units], so there’s an appetite for them.

You’ve been critical of the major labels’ attempts to stop piracy. Wouldn’t you feel differently if you were losing money?  

I was terrified of Napster when that blew up, but what I figured out over the years was the amount of resentment that created. The fans just go, “Fuck ‘em, I don’t want to buy their records anymore.” It’s our responsibility to make money rather than shutting down [peer-to-peer] services or trying to change people’s behavior. Let’s look at P2P and say, “How do we make money out of this?”

When you first dreamed of being a rock star, did you imagine spending five days on a boat with your fans as on the Barenaked Ladies cruise called Ships and Dip?  

I can’t imagine Mick Jagger doing that. But that’s part of people’s enjoyment—they think, “Well, who else would do this?” I was afraid that they were going to think we’re all best friends and they’d want backstage passes and my phone number, but they were very cool about it. They understood why we were there, and we went out of our way to entertain them, the same way we’d entertain them at a regular show—just a lot more intimate and personalized.
**THE ARCADE FIRE**

**Neon Bible**

**Producer:** The Arcade Fire Merges

**Release Date:** March 6

This Montreal band came out of nowhere with its gripping 2004 debut, "Funeral," quickly rising to the vanguard of the indie-rock universe. The slavishly anticipated follow-up is even more ambitious if not as immediately affecting; strings, pipe organ, synthesizers, back vocals and horns color every inch of empty space, and the musical intensity rarely lets up, even on slower numbers like the title song and "Ocean of Noise." Win Butler's narrators are often down but never out; like the characters in the best Springsteen songs, they know transcending the ordinary is a do-or-die proposition. That feeling is most palpable on breathless tracks like "No Cars Going," "Ocean of Noise," and "The Rebirth," which are as strong as anything on the debut. Bombastic occasionally gets the better of the songwriting, but that's a small complaint on an album that gets nearly everything just right.—JC

---

**THE STOOGES**

**The Weirdness**

**Producer:** Steve Albini

**Release Date:** March 6

The Stooges don't reinvent their particular sonic wheel on their first all-new album in 34 years—and that's just fine. "The Weirdness" offers more of the Iggy Pop-led band's prototypical proto-magnet rave power, with Scott Asheton's muscular drum attack propelling brother Ron's arsenal of guitar riffs. It's a tightly woven scheme whose anemic simplicity is deceptive and leaves room for sophisticated (but still fierce) arrangements such as the doo-wop style swing of the title track, the Bo Diddley-style two-chord "Mexican Guy" and the jazzy, mollified view of "Passing Clouds." Pop lets loose with plenty of sociopolitical beat poet commentary on tracks like "Free and Freaky," "Greedy Awful People" and "The End of Christianity," but that will register mostly after you stop stomping and pumping your fists to the likes of "Trollin'," "She Took My Money" and "I'm Fried."—GG

---

**SON VOLT**

**The Search**

**Producer:** Jay Farrar

**Transmit Sound/Legacy**

**Release Date:** March 6

Son Volt frontman Jay Farrar has put out some clunky solo and side efforts lately, but "The Search" makes up for all of these and then some. There's a lot to be said about sequencing and seamless transitions from song to song: dense, slow and mid-tempo songs are perfectly met with the country-tinged rock'n'roll that first earned the band its acclaim with 1995's "Traces." Rushes of buzzy guitars, Farrar's droning, melancholy voice, excitable drums and experimental effects are evened out by these: the balanced mix of songs like "Satellite," "Adrenaline and Heresy" and the lyrically bountiful "Gibran," the songs all feel heavy with meaning for the listener and for the bard himself, but never labored. "The Search" is Son Volt 2.0, a mature, full-featured album that might be the group's best yet.—KH

---

**CHIMAIRA**

**Resurrection**

**Producer:** Jason Suecof

**Ferret Music**

**Release Date:** March 6

It's a crime Chimaira's self-titled 2005 album didn't launch the band higher into the metal stratosphere. Its current tour with Dragonforce and KILLSWITCH ENGAGE, along with new masterpiece "Resurrection," have got to crack things wide open. Go-for-broke track "Worthless" reveals the band's renewed passion after surviving a rough patch, and we suspect it's also fueled by the fact that greater recognition has eluded the band for too long. Chimaira detonates speed/death metal riffs and beats on the title track and "No Reason to Live," then blows your skull out on "Black Heart" and "Needle," in case you didn't get the memo. It revisits its fondness for Mid- dle Eastern flavors on "Six," touching base with Metallica's "Creeping Death" along the way. "Resurrection" is no joke, for Chimaira has already written one of 2007's best metal treatments.—CLT

---

**KORN**

**MTV Unplugged**

**Producers:** Korn, Richard Gibbs

**Virgin**

**Release Date:** March 6

"You'll never be able to take Korn home to mom, but the group really did reinvent itself for "MTV Unplugged." Much of its dark ego is shed to flesh out melodies that eluded its older material. Hearing its black id simmer would have better suited "Blind," but the flamenca treatment Korn's first hit receives is bally. Later work, like "Twisted Transistor" with its threatening cellos, adapts better to the format. "Falling Away From Me" is another shock—chiming like a nursery rhyme, its bleak theme of suicide is reduced to a soothing whisper. Overall, Korn scores slightly higher for effort than for results. But the real test will be fan reaction, not critics. We predict heavy division among the ranks, half accepting Korn's desire to evolve, the other howling like 5-year-olds sucker-punched on the playground.—CLT

---

**AIR**

**Pocket Symphony**

**Producers:** Nigel Godrich

**Astralwerks**

**Release Date:** March 6

After the disappointing "10,000 Hz Legend," French duo Air rebounded in a major way with 2004's "Talkie Walkie," arguably a better album than the group's famed debut "Moon Safari." "Pocket Symphony" suffers by that comparison, but it introduces enough intriguing new elements (Japanese instruments, British guest vocalists) to earn its place in the Air canon. The instrumental "Space Maker" opens the disc in ultrasexy fashion, and "Her du Japon" is the kind of strident electro-pop one wishes they'd produce more. Jarvis Cocker takes the mic on "Hell of a Party," an ironic title considering it's probably the most depressing Air song of all time. More in keeping with the group's aesthetic are "Once Upon a Time" and "Left Bank," driven by crafty acoustic guitar/piano leads and phonetic English singing that still engender a smile.—JC
THE BILLBOARD REVIEWS

from p45

PRODUCER: Delroyo Marsalis
Blue Note
Release Date: March 6

Immensely more satisfying than Marsalis’s 1995, epic “Blood on the Fields,” a Pulitzer Prize winner, his latest long-form work triumphs as a masterful sociopolitical critique of American culture. The jazz statesman enlists his quintet and vocalist Jennifer Sanon, who shines. Her deliberately off-key vocalizing to match the chordal dissonance Marsalis employs in the title track accentuates his discontent with our cultural desert. Stylistically, he takes the all-encompassing route on his suite-like tunes, maintaining the swing essence augmented by world rhythms, as well as modern beats like the cha-cha and Motown. Marsalis’ trumpet voicings are showcased throughout, including a soulful muse on “Love and Broken Heart,” a ballad pining for the return of slow-dance romance, and frenzied beats to accentuate the crape of materialism on “Supercapitalism.” He even preaches on the spirited finale, “Where Y’All At?,” questioning authority and commitment.—DO

WORLD

ANTIBALAS
Security
Producer: John McEntire
Release Date: March 6

With a new label and producer in place, Antibalas remains the hardworking 12-member Afrobeat collective in show business—not a large fraternity, no, but you couldn’t tell by their work ethic. On their fourth full-length, the Brooklyn natives use the rather lively state of world affairs as their inspiration. There’s not much question about their targets or tracks like the monster “Filibuster X,” whose title represents not only its lyrical targets but its 12-minute running time. More sprawling and experimental than their previous effort, 2004’s excellent “Who Is This American?,” Security” lunes in a new experimental direction every few minutes—screwball percolation jams, free jazz, prog and a surprising percentage of straight-ahead rock—but never strays far from the groove, nor its compelling indigation.—JV

OJOS DE BRUJO
Techni
Producer: Ojos de Brujo
Six Degrees
Release Date: Feb. 20

This is the second U.S. release for the Spanish group Ojos de Brujo, and it more than realizes the promise shown on its 2002 American debut disc, “Bár.” The hypnotic heart that animates the ODB vibe is undeniable. This band is the sound of Andalusia, today—flamenco, rock, rap, funk and the keyboard scratch wizardry of DJ Panko. Asko Dub Foundation’s Perithal Raput guests on “Dhol,” and Nitin Sawhney and Cuban tipleu guitarista Raúl Rodríguez also contribute. Opening track “Color” is an intense bit of Iberian funk that captures the dynamism of ODB, leading the listener to further wonder such as “Todo Tiene.” For a taste of dramatic tension, check out “Piedras vs. Tanques,” an intriguing mix of melodicism and hard-rock. A world-class album.—PPV

LEGENDARY CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Ayala Ben-Yehuda, Jonathan Cohen, Holly Crosby, Gary Graff, Keile Hailey, Todd Hershey, Dan Ouellette, Charles Perez, Deborah Evans, Price, Wayne Robins, Cruck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vabel

CHOOSE A: A new release regardless of chart potential, highly recommended for musical merit.

CRITIC’S CHOICE: A new release regardless of chart potential, highly recommended for musical merit.

OPINION: An album commercially available in the United States, is eligible and reviewed by our editors. Jonathan Cohen and singles review copy is Cruck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10003) or to the writers in the appropriate bureaus.

30 SECONDS TO MARS
The Kill (Bury Me) (2007 Pop Vocal) (3:51)
Producers: Josh Abraham; 30 Seconds to Mars
Writer: J. Leto
Publisher: Apoplectic, ASCAP
Virgin
Who you calling a teen actor? It took time, but Jared Leto’s 30 Seconds to Mars has not only gained rock credibility, it is now setting records for the longest charting single ever at modern rock, spending 50 weeks in the top 40. Smelling the fair fragrance of mainstream success, that song has a new vocal designed to seduce top 40. No denying the potency of “The Kill (Bury Me),” which, by comparison, makes pop/rock statesmen Nickleback sound like an ad for Xanix. Leto is an authoritative vocalist, and the song rocks right—as one would ever accuse it of being a deliberate pop crossover—but a palpable melody and additive chorus create a contender to make the grade with top 40 items. Never hurts that despite the bad haircut and eyeliner, 35-year-old Leto is still pretty as pie and one step from “TLL” idolatry.—CT

SPANISH

RIGO LUNA
Si Tu Te Vas (3:44)
Producers: Co-Stars
Publishers: various
Machine
Spanish R&B didn’t exist as a genre until the regeneration of R&B gave rise to Latin urban radio. Now a crooner like Rigo Luna has a place on the airwaves, and that can only open doors for other sexy balladeers. Luna’s boy band vocals are refreshingly low-key on this soul jam and the defined pacing on the hook makes for an intriguing, well-rafted groove, while “war war” synch production doesn’t stand in the way of a seductive beat. It remains to be seen whether straight-up R&B in Spanish will stick, but judging by women’s rabid enthusiasm for Luna’s opening performance for Don Omar in Los Angeles last fall, the market could be ready for just such an artist.—ABY

www.americanradiohistory.com
No Genre Immune From Year’s Sluggish Start

Just as a rising tide lifts all ships, those boats decline azeb tide. Thus, even the few music categories that experienced growth in 2004 — when album sales fell 5% — are challenged by this year’s alarmingly slow start.

The Hot Shot Debut on The Billboard 200 illustrates the shift in kid audio sales. Razor & Tie’s “Kidz Bop Kids” starts at No. 5 with 75,000 sold, marking the fifth time in the “Kidz Bop” series’ history that an album has hit the top 10. Yet, in the same week last year, the line stood even taller, as “Kidz Bop 9” started 3% higher than “Kidz Bop 11” did. That earlier album bowed at No. 2 with 98,000 copies.

Latin genres, which finished 2006 5.2% ahead of 2005, now lag last year’s pace by 13.7%. The snapshot to date also shows why some country executives get nervous when Music Row’s numbers look good, knowing the pressure such positives bear in subsequent years.

Country albums led prior-year sales through most of 2006, right up until the closing frame, and even then only trailed 2005’s numbers by a margin of less than 1%. At the moment, country albums trail comparable 2006 results by 33.6%.

It’s still early, but none of the categories Nielsen SoundScan regularly tracks show traction over the prior year.

The 6.7% miss by soundtracks shows the smallest decline among those market sectors. Rock albums have the second-smallest gap, down 8.1% from same-week numbers of 2006.

ROCK OF AGES: Christian rock acts earn two of the big chart’s top three albums. Former dc Talk singer tobyMac opens at No. 10 on The Billboard 200, and the band Anberlin enters at No. 19. This issue marks by far the best sales weeks for either. TobyMac’s “(Portable Sound)” racks up 51,000, more than double the 21,000 his 2004 album started with at No. 54.

A 34,000-unit opener for Anberlin’s “Cities” more than triple the 8,000 copies that 2005 set “Never Take Friendship Personal” sold when the band logged its only other week on the big chart (at No. 144). TobyMac and Anberlin also start in the top two slots on Top Christian Albums.

Leading the pack for the third time in its four chart weeks is Norah Jones’ “Not Too Late.” It falls just shy of 100,000, down 53% from the Valentine’s Day frame, marking the first week it sells fewer than 200,000 copies. With 953,000 sold to date, Jones’ latest is the best-selling album of the year, while her first title, “Come Away With Me,” leads Top Catalog Albums for a second straight week (12,000).

OSCAR WATCH: Sometimes the Academy Awards telecast excites music sales, as was the case in 1994, when Bruce Springsteen and Neil Young performed songs from “Philadelphia,” causing that movie’s soundtrack to more than double its 34-12 position on The Billboard 200. Not so much if it’s a year when Robin Williams’ rendition of “Blame Canada” from the “South Park” film is one of the Oscars’ big musical moments.

Given the stirring medley of the three nominated songs from “Dreamgirls,” this year’s show could make waves. The standard edition of the “Dreamgirls” soundtrack is the sixth best-selling album of 2007, moving 431,000 of its 817,000 total since January began.

Melissa Etheridge’s Oscar-winning song from Al Gore’s documentary “An Inconvenient Truth” does not appear on that film’s soundtrack, which has sold only 1,000 copies. Her “I Need to Wake Up” was included only on a new special edition of “Greatest Hits: The Road Less Traveled,” so it’s possible her performance will trigger more digital track sales than album action.

The telecast also featured James Taylor performing the nominated “Our Town” from the “Cars” soundtrack, which has sold 830,000 copies since June.

Market Watch

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Album</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>( )</td>
<td>8.668</td>
<td>7.357</td>
</tr>
<tr>
<td>( )</td>
<td>91,035</td>
<td>141,715</td>
</tr>
<tr>
<td>( )</td>
<td>9,878</td>
<td>8,741</td>
</tr>
<tr>
<td>( )</td>
<td>362</td>
<td>34.2</td>
</tr>
<tr>
<td>( )</td>
<td>187,360</td>
<td>215,645</td>
</tr>
<tr>
<td>( )</td>
<td>666,000</td>
<td>644,000</td>
</tr>
<tr>
<td>( )</td>
<td>4,585</td>
<td>7,445</td>
</tr>
<tr>
<td>( )</td>
<td>255</td>
<td>69</td>
</tr>
<tr>
<td>( )</td>
<td>159</td>
<td>145</td>
</tr>
</tbody>
</table>
It’s vile, it’s toxic, and it stinks.
Fortunately, we can clean up your debt in minutes.
Our Debt Sanitation Loan gets rid of those bills polluting your life.

Rates as low as 8.9% APR

If piles of bills are sitting around your house like so many toxic waste dumps, call the specialists from First Entertainment. Your version of a hazardous team for debt is our Debt Sanitation Loan that can eliminate those expensive bills fast.

As a member of First Entertainment, you’ll enjoy cleanup funds up to $20,000, at rates as low as 8.9% APR. It might not be curing the hole in the ozone. But our low-rate, zero-emission loan will definitely get you out of the hole.

For an instant loan decision 24/7 visit www.firstent.org or call 888.800.3328. Offer ends March 31, 2007.

THE INFORMATION YOU NEED FOR SUCCESSFUL TOUR PLANNING

The premier global reference guide for anyone who books, promotes or manages talent. The new 2007 edition is conveniently organized and completely updated with listings from 74 countries worldwide, including the U.S.A. and Canada.

Over 30,000 listings:
- Artists • Agents & Managers • Concert Promoters
- Sound & Lighting Services • Venues • Clubs
- Equipment Rentals • Security Services
- Staging & Special Effects • Charter Transportation
- Merchandisers • Insurance Companies

Order online: www.orderbillboard.com
OR CALL 800-562-2706 • 818-487-4582

By Mail: Send payment of $139 plus $9.95 shipping ($14.95 Canada/$24.95 international orders) per directory with this ad to: Billboard Directories, PO Box 15158, North Hollywood, CA 91615-5158.
Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on mailing labels, for info. email: mwiesner@nubuspubs.com For advertising opportunities, call 818-223-7524 or email jserrette@billboard.com
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label/Location</th>
<th>Format</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Mayer</td>
<td>See all lyrics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Strait</td>
<td>Like Rod On A Rose</td>
<td>Universal Republic</td>
<td>CD</td>
<td>153</td>
<td>10</td>
</tr>
<tr>
<td>MUSE</td>
<td>Atlantic: Hymns For Disco</td>
<td></td>
<td>CD</td>
<td>140</td>
<td>13</td>
</tr>
<tr>
<td>Little Big Town</td>
<td>The Road To Home</td>
<td>EMI, Arista</td>
<td>CD</td>
<td>142</td>
<td>12</td>
</tr>
<tr>
<td>2PAC</td>
<td>Pac's Life</td>
<td>Jive</td>
<td>CD</td>
<td>155</td>
<td>12</td>
</tr>
<tr>
<td>Brian McKnight</td>
<td>Ten</td>
<td>Wea</td>
<td>CD</td>
<td>138</td>
<td>13</td>
</tr>
<tr>
<td>Eminem</td>
<td>Curtain Call: The Hiss</td>
<td>Interscope</td>
<td>CD</td>
<td>157</td>
<td>17</td>
</tr>
<tr>
<td>Flyleaf</td>
<td>Flyleaf</td>
<td>Wea</td>
<td>CD</td>
<td>190</td>
<td>12</td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>S'il The Same... Great Rock Classics Of Our Time</td>
<td></td>
<td>CD</td>
<td>159</td>
<td>17</td>
</tr>
<tr>
<td>Jojo</td>
<td>Three Wooden Crosses</td>
<td>Wea</td>
<td>CD</td>
<td>191</td>
<td>11</td>
</tr>
<tr>
<td>Limp Bizkit</td>
<td>Name</td>
<td>Reprise</td>
<td>CD</td>
<td>158</td>
<td>16</td>
</tr>
<tr>
<td>Kottonmouth Dixie</td>
<td>Baby</td>
<td>Capitol South</td>
<td>CD</td>
<td>160</td>
<td>21</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>$185.1 The Same... Great Rock Classics Of Our Time</td>
<td></td>
<td>CD</td>
<td>161</td>
<td>17</td>
</tr>
<tr>
<td>OZWEED</td>
<td>Three Wooden Crosses</td>
<td>Wea</td>
<td>CD</td>
<td>192</td>
<td>11</td>
</tr>
<tr>
<td>AMBROSIO</td>
<td>Three Wooden Crosses</td>
<td>Wea</td>
<td>CD</td>
<td>193</td>
<td>11</td>
</tr>
<tr>
<td>Valiant</td>
<td>These Days</td>
<td>Interscope</td>
<td>CD</td>
<td>194</td>
<td>11</td>
</tr>
<tr>
<td>Valentin Elizalde</td>
<td>These Streets</td>
<td>Interscope</td>
<td>CD</td>
<td>195</td>
<td>11</td>
</tr>
<tr>
<td>T-Boz</td>
<td>Hero</td>
<td>Wea</td>
<td>CD</td>
<td>196</td>
<td>11</td>
</tr>
<tr>
<td>VIVAGELA</td>
<td>Hero</td>
<td>Wea</td>
<td>CD</td>
<td>197</td>
<td>11</td>
</tr>
<tr>
<td>The Vamps</td>
<td>The Road And The Radio</td>
<td>Interscope</td>
<td>CD</td>
<td>198</td>
<td>11</td>
</tr>
<tr>
<td>The Decemberists</td>
<td>Between Friends</td>
<td>Interscope</td>
<td>CD</td>
<td>199</td>
<td>11</td>
</tr>
<tr>
<td>WEIRD AL YANKOVIC</td>
<td>Straight Outta Lynwood</td>
<td>Interscope</td>
<td>CD</td>
<td>200</td>
<td>11</td>
</tr>
<tr>
<td>Switchfoot</td>
<td>Oh Gravity</td>
<td>Interscope</td>
<td>CD</td>
<td>201</td>
<td>11</td>
</tr>
<tr>
<td>The Showdown</td>
<td>Retaliation</td>
<td>Interscope</td>
<td>CD</td>
<td>202</td>
<td>11</td>
</tr>
<tr>
<td>Shakira</td>
<td>Champagne</td>
<td>Interscope</td>
<td>CD</td>
<td>203</td>
<td>11</td>
</tr>
<tr>
<td>Shaggy</td>
<td>The Walking Wounded</td>
<td>Interscope</td>
<td>CD</td>
<td>204</td>
<td>11</td>
</tr>
<tr>
<td>The Script</td>
<td>I Love You</td>
<td>Interscope</td>
<td>CD</td>
<td>205</td>
<td>11</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>Coming Home</td>
<td>Interscope</td>
<td>CD</td>
<td>206</td>
<td>11</td>
</tr>
<tr>
<td>Sunshine Anderson</td>
<td>Sunshine At Midnight</td>
<td>Interscope</td>
<td>CD</td>
<td>207</td>
<td>11</td>
</tr>
<tr>
<td>Fat Joe</td>
<td>Me, Myself &amp; I</td>
<td>Interscope</td>
<td>CD</td>
<td>208</td>
<td>11</td>
</tr>
<tr>
<td>Lil' Boosie</td>
<td>Bad Azz</td>
<td>Interscope</td>
<td>CD</td>
<td>209</td>
<td>11</td>
</tr>
<tr>
<td>The Decemberists</td>
<td>Between Friends</td>
<td>Interscope</td>
<td>CD</td>
<td>210</td>
<td>11</td>
</tr>
</tbody>
</table>

*Data for week of March 10, 2007*
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST (SINGLE / PROMOTION LABEL)</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>PREVIOUS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN MAYER</td>
<td>WAITING ON THE ROCKIES</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>JOHN MAYER</td>
<td>MY LOVE</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>JOHN MAYER</td>
<td>I'M SHAKING</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>JOHN MAYER</td>
<td>I'M SHAKING</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>JOHN MAYER</td>
<td>WELCOME TO THE BLACK PARADE</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>JOHN MAYER</td>
<td>RUNAWAY</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST (SINGLE / PROMOTION LABEL)</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>PREVIOUS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN MAYER</td>
<td>WAITING ON THE ROCKIES</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>JOHN MAYER</td>
<td>MY LOVE</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>JOHN MAYER</td>
<td>I'M SHAKING</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>JOHN MAYER</td>
<td>WELCOME TO THE BLACK PARADE</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>JOHN MAYER</td>
<td>RUNAWAY</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST (SINGLE / PROMOTION LABEL)</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>PREVIOUS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN MAYER</td>
<td>I'M SHAKING</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>JOHN MAYER</td>
<td>I'M SHAKING</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>JOHN MAYER</td>
<td>WELCOME TO THE BLACK PARADE</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>JOHN MAYER</td>
<td>RUNAWAY</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>

### MODERN ROCK

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST (SINGLE / PROMOTION LABEL)</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>PREVIOUS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN MAYER</td>
<td>I'M SHAKING</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>JOHN MAYER</td>
<td>I'M SHAKING</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>JOHN MAYER</td>
<td>WELCOME TO THE BLACK PARADE</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>JOHN MAYER</td>
<td>RUNAWAY</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>JOHN MAYER</td>
<td>NEW JERSEY</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>JOHN MAYER</td>
<td>EVERY DAY IN YOUR LIFE</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>
### Billboard Pop 100

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;YES&quot;</td>
<td>The Black Eyed Peas</td>
<td>Interscope</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;This Is Why I'm Here&quot;</td>
<td>Jennifer Lopez</td>
<td>Epic</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;Let's Fall in Love&quot;</td>
<td>Mariah Carey</td>
<td>Epic</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;F slab&quot;</td>
<td>Miley Cyrus</td>
<td>Columbia</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;Don't Matter&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>6.</td>
<td>&quot;Never Forget Us&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>7.</td>
<td>&quot;This Is Why I'm Hot&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>8.</td>
<td>&quot;Cupid's Chokehold&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>9.</td>
<td>&quot;The Sweet Escape&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>10.</td>
<td>&quot;Smile&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

### Billboard Pop 100 Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;Hello Goodbye&quot;</td>
<td>Kelly Clarkson</td>
<td>Epic</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;This Is Why I'm Here&quot;</td>
<td>Jennifer Lopez</td>
<td>Epic</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;The Sweet Escape&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;Smile&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;Cupid's Chokehold&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>6.</td>
<td>&quot;The Sweet Escape&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>7.</td>
<td>&quot;Smile&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>8.</td>
<td>&quot;Cupid's Chokehold&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>9.</td>
<td>&quot;The Sweet Escape&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
<tr>
<td>10.</td>
<td>&quot;Smile&quot;</td>
<td>Mariah Carey</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

### HitPredictor

- **Top Airplay Songs:**
  - "Hello Goodbye" by Kelly Clarkson
  - "This Is Why I'm Here" by Jennifer Lopez
  - "The Sweet Escape" by Mariah Carey
  - "Smile" by Mariah Carey
  - "Cupid's Chokehold" by Mariah Carey

- **Top Singles:**
  - "Let's Fall in Love" by Mariah Carey
  - "This Is Why I'm Here" by Jennifer Lopez
  - "Cupid's Chokehold" by Mariah Carey
  - "The Sweet Escape" by Mariah Carey
  - "Smile" by Mariah Carey

- **Additional Information:**
  - Nielsen SoundScan and Nielsen Broadcast Data Systems data is used to compile the charts.
  - The charts are provided by HitPrediction Inc.
  - Nielsen SoundScan and Nielsen Broadcast Data Systems are trademarks of Nielsen Broadcasting, Inc. and Nielsen SoundScan, Inc. respectively.
  - Billboard.com is part of the Nielsen Media Network.

---

**Note:** The images and data are from Billboard magazine and provide a snapshot of the top songs and artists as of March 10, 2007. The charts are compiled using data from Nielsen SoundScan and Nielsen Broadcast Data Systems, and are updated regularly. For the most current and detailed information, please visit Billboard's official website.
### R&B/HIP-HOP AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>1 Week Ago</th>
<th>New Entries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU CAN'T TAKE THAT FROM ME</td>
<td>JAY-Z</td>
<td>DRE/MILLIPEDE</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td>CHRISTINA MILIAN</td>
<td>SONY</td>
<td>16</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PIPER</td>
<td>AARON TIPPETT</td>
<td>LONG WAY RECORDS</td>
<td>18</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HUNGRY</td>
<td>DJ WICKED</td>
<td>TUNES OF THE AFTERMATH</td>
<td>20</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STAND BACK</td>
<td>JAY-Z &amp; DESTINY'S CHILD</td>
<td>Def Jam</td>
<td>22</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLARITY</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>24</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CAN'T STOP</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>26</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### R&B/HIP-HOP SINGLES SALES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>1 Week Ago</th>
<th>New Entries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU CAN'T TAKE THAT FROM ME</td>
<td>JAY-Z</td>
<td>DRE/MILLIPEDE</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td>CHRISTINA MILIAN</td>
<td>SONY</td>
<td>16</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PIPER</td>
<td>AARON TIPPETT</td>
<td>LONG WAY RECORDS</td>
<td>18</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HUNGRY</td>
<td>DJ WICKED</td>
<td>TUNES OF THE AFTERMATH</td>
<td>20</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STAND BACK</td>
<td>JAY-Z &amp; DESTINY'S CHILD</td>
<td>Def Jam</td>
<td>22</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLARITY</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>24</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CAN'T STOP</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>26</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### ADULT R&B

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>1 Week Ago</th>
<th>New Entries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU CAN'T TAKE THAT FROM ME</td>
<td>JAY-Z</td>
<td>DRE/MILLIPEDE</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td>CHRISTINA MILIAN</td>
<td>SONY</td>
<td>16</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PIPER</td>
<td>AARON TIPPETT</td>
<td>LONG WAY RECORDS</td>
<td>18</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HUNGRY</td>
<td>DJ WICKED</td>
<td>TUNES OF THE AFTERMATH</td>
<td>20</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STAND BACK</td>
<td>JAY-Z &amp; DESTINY'S CHILD</td>
<td>Def Jam</td>
<td>22</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLARITY</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>24</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CAN'T STOP</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>26</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RHYTHMIC AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>1 Week Ago</th>
<th>New Entries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU CAN'T TAKE THAT FROM ME</td>
<td>JAY-Z</td>
<td>DRE/MILLIPEDE</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td>CHRISTINA MILIAN</td>
<td>SONY</td>
<td>16</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PIPER</td>
<td>AARON TIPPETT</td>
<td>LONG WAY RECORDS</td>
<td>18</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HUNGRY</td>
<td>DJ WICKED</td>
<td>TUNES OF THE AFTERMATH</td>
<td>20</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STAND BACK</td>
<td>JAY-Z &amp; DESTINY'S CHILD</td>
<td>Def Jam</td>
<td>22</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLARITY</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>24</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CAN'T STOP</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>26</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RHYTHMIC AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>1 Week Ago</th>
<th>New Entries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU CAN'T TAKE THAT FROM ME</td>
<td>JAY-Z</td>
<td>DRE/MILLIPEDE</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td>CHRISTINA MILIAN</td>
<td>SONY</td>
<td>16</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PIPER</td>
<td>AARON TIPPETT</td>
<td>LONG WAY RECORDS</td>
<td>18</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HUNGRY</td>
<td>DJ WICKED</td>
<td>TUNES OF THE AFTERMATH</td>
<td>20</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STAND BACK</td>
<td>JAY-Z &amp; DESTINY'S CHILD</td>
<td>Def Jam</td>
<td>22</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLARITY</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>24</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CAN'T STOP</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>26</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### HIPTRENDICTOR

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>1 Week Ago</th>
<th>New Entries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU CAN'T TAKE THAT FROM ME</td>
<td>JAY-Z</td>
<td>DRE/MILLIPEDE</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td>CHRISTINA MILIAN</td>
<td>SONY</td>
<td>16</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PIPER</td>
<td>AARON TIPPETT</td>
<td>LONG WAY RECORDS</td>
<td>18</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HUNGRY</td>
<td>DJ WICKED</td>
<td>TUNES OF THE AFTERMATH</td>
<td>20</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STAND BACK</td>
<td>JAY-Z &amp; DESTINY'S CHILD</td>
<td>Def Jam</td>
<td>22</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLARITY</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>24</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CAN'T STOP</td>
<td>JAY-Z</td>
<td>SHADY/MELODY</td>
<td>26</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Chart Notes
- The charts are based on data collected from Nielsen Broadcast Data Systems, which monitors the performance of songs on radio stations throughout the United States.
- The charts are updated weekly to reflect the most current data.
- The Hot R&B/Hip-Hop Airplay chart is based on radio airplay, with weight placed on the number of stations playing a song.
- The Hot R&B/Hip-Hop Singles Sales chart is based on the sales of singles, with weight placed on the number of copies sold.
- The Adult R&B chart is based on the performance of songs on adult contemporary stations.
- The Rhythm and Rap chart is based on the performance of songs on urban contemporary and urban AC stations.

Data for week of March 10, 2007 | CHARTS LEGEND on Page 64

Go to www.billboard.biz for complete chart data.
ADKINS' 'LADIES LOVE' ENDS 10-YEAR WAIT

Trace Adkins celebrates his second appearance atop Hot Country Songs as "Ladies Love Country Boys" gains 335,000 audience impressions and skips 3-1.

This marks Adkins' first trip to the summit since "(This Ain't) Nothin'" (Curb, 2004). Although this is only Adkins' second chart-topper, he's had a few close calls. The new song is his 13th top 10, which includes three singles that stopped at No. 2 and three others that peaked elsewhere inside the top five.
### Latin Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Te Lo Agradecido, Pero No</td>
<td>Mana</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Mucho Amor</td>
<td>Mana</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Tu Recuerdo</td>
<td>Ricky Martin</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Como Yo Nadie</td>
<td>Hugo Montenegro</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Que Hiciste</td>
<td>Carlinhos Brown</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Mi Región</td>
<td>El Clandestino</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>A.B. Quintavella II Presents Rumia All Star</td>
<td>Various Artists</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Chico</td>
<td>Marco Antonio Solís</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>R. Rodríguez</td>
<td>José Luis Rodríguez</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>La Rosa</td>
<td>Ribayanez EJ</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Olvidarte</td>
<td>Carlos Vives</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Si Tu No Estás</td>
<td>Los Delinqüentes</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Todo Se Derrumbó</td>
<td>Vincenzo Picone</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Cometer Besos de Amor</td>
<td>Ana Gabriel</td>
<td>EMI Latin</td>
<td>AM 10</td>
<td>14</td>
</tr>
</tbody>
</table>

### Latin Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Si</td>
<td>Mana</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Mi Región</td>
<td>El Clandestino</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Tu Recuerdo</td>
<td>Ricky Martin</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Como Yo Nadie</td>
<td>Hugo Montenegro</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Que Hiciste</td>
<td>Carlinhos Brown</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Mi Región</td>
<td>El Clandestino</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>A.B. Quintavella II Presents Rumia All Star</td>
<td>Various Artists</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Chico</td>
<td>Marco Antonio Solís</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>R. Rodríguez</td>
<td>José Luis Rodríguez</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>La Rosa</td>
<td>Ribayanez EJ</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Olvidarte</td>
<td>Carlos Vives</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Si Tu No Estás</td>
<td>Los Delinqüentes</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Todo Se Derrumbó</td>
<td>Vincenzo Picone</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Cometer Besos de Amor</td>
<td>Ana Gabriel</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>14</td>
</tr>
</tbody>
</table>

### Top Electronic Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Snails Barkley</td>
<td>Snails Barkley</td>
<td>Jive</td>
<td>AL 10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>The Good, the Bad &amp; the Queen</td>
<td>The Good, the Bad &amp; the Queen</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>The Riddler &amp; Trevor Simpson</td>
<td>The Riddler &amp; Trevor Simpson</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>The Very Best of ULTRA</td>
<td>Various Artists</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Gorrillaz</td>
<td>Gorrillaz</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>The Creeps</td>
<td>The Creeps</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Vida</td>
<td>Various Artists</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>A-do</td>
<td>Various Artists</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Don Omar</td>
<td>Don Omar</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Vida</td>
<td>Various Artists</td>
<td>EMI Latin</td>
<td>AL 10</td>
<td>10</td>
</tr>
</tbody>
</table>

### Top Electronic Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Need Someone</td>
<td>Head Sherpa</td>
<td>EMI Latin</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>That’s What I Like</td>
<td>Fred Falke</td>
<td>EMI Latin</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Love Me Or Hate Me (F*%# YOU!!!)</td>
<td>Tony Touch &amp; Jay Promotions</td>
<td>EMI Latin</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Dangerous Power</td>
<td>A. Rodríguez</td>
<td>EMI Latin</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Gossip Kids</td>
<td>Tony Touch &amp; Jay Promotions</td>
<td>EMI Latin</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Rock This Party (Everybody Dance Now)</td>
<td>The Jumpers</td>
<td>EMI Latin</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Sex ‘N’ Money</td>
<td>Tony Touch &amp; Jay Promotions</td>
<td>EMI Latin</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>U Spin Me</td>
<td>Tony Touch &amp; Jay Promotions</td>
<td>EMI Latin</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Sierra</td>
<td>Tony Touch &amp; Jay Promotions</td>
<td>EMI Latin</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Montana</td>
<td>Tony Touch &amp; Jay Promotions</td>
<td>EMI Latin</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>
## Japan

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rubby</td>
<td>Love so Sweet</td>
<td>VGM</td>
</tr>
<tr>
<td>2</td>
<td>New Love to Sweet</td>
<td>Love so Sweet (First Ltd Version)</td>
<td>J Storm</td>
</tr>
<tr>
<td>3</td>
<td>Arashi</td>
<td>Queen of Anxiety</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td>Misono Kazuki</td>
<td>A Night in Paradise</td>
<td>Avex</td>
</tr>
<tr>
<td>5</td>
<td>J Storm</td>
<td>Good Times (TV Drama)</td>
<td>Avex</td>
</tr>
</tbody>
</table>

## United Kingdom

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jessie J</td>
<td>Price Tag</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>Jay Sean</td>
<td>Down That Road</td>
<td>WEA</td>
</tr>
<tr>
<td>3</td>
<td>Leona Lewis</td>
<td>Battle Cry</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>4</td>
<td>Rihanna</td>
<td>Bom Bop</td>
<td>Roc Nation</td>
</tr>
<tr>
<td>5</td>
<td>Girlguides</td>
<td>Can't You See</td>
<td>RCA</td>
</tr>
</tbody>
</table>

## Germany

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eagles</td>
<td>3</td>
<td>Deutsche Grammophon</td>
</tr>
<tr>
<td>2</td>
<td>Eagles</td>
<td>2</td>
<td>Deutsche Grammophon</td>
</tr>
<tr>
<td>3</td>
<td>Eagles</td>
<td>1</td>
<td>Deutsche Grammophon</td>
</tr>
<tr>
<td>4</td>
<td>Eagles</td>
<td>4</td>
<td>Deutsche Grammophon</td>
</tr>
<tr>
<td>5</td>
<td>Eagles</td>
<td>5</td>
<td>Deutsche Grammophon</td>
</tr>
</tbody>
</table>

## France

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Louises</td>
<td>Le Monde</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Louises</td>
<td>Le Monde</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Louises</td>
<td>Le Monde</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Louises</td>
<td>Le Monde</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Louises</td>
<td>Le Monde</td>
<td>Sony</td>
</tr>
</tbody>
</table>

## Australia

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bob Marley</td>
<td>No Woman No Cry</td>
<td>SBMG</td>
</tr>
<tr>
<td>2</td>
<td>Bob Marley</td>
<td>No Woman No Cry</td>
<td>SBMG</td>
</tr>
<tr>
<td>3</td>
<td>Bob Marley</td>
<td>No Woman No Cry</td>
<td>SBMG</td>
</tr>
<tr>
<td>4</td>
<td>Bob Marley</td>
<td>No Woman No Cry</td>
<td>SBMG</td>
</tr>
<tr>
<td>5</td>
<td>Bob Marley</td>
<td>No Woman No Cry</td>
<td>SBMG</td>
</tr>
</tbody>
</table>

## Canada

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Celine Dion</td>
<td>The One</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Celine Dion</td>
<td>The One</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Celine Dion</td>
<td>The One</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Celine Dion</td>
<td>The One</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Celine Dion</td>
<td>The One</td>
<td>Sony</td>
</tr>
</tbody>
</table>

## Italy

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vincenzo</td>
<td>Bella</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>Vincenzo</td>
<td>Bella</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>Vincenzo</td>
<td>Bella</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>Vincenzo</td>
<td>Bella</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>Vincenzo</td>
<td>Bella</td>
<td>RCA</td>
</tr>
</tbody>
</table>

## Spain

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alejandro Sanz</td>
<td>Nada</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Alejandro Sanz</td>
<td>Nada</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Alejandro Sanz</td>
<td>Nada</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Alejandro Sanz</td>
<td>Nada</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Alejandro Sanz</td>
<td>Nada</td>
<td>Sony</td>
</tr>
</tbody>
</table>

## Brazil

### Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Banda Calypso</td>
<td>Claudette</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Banda Calypso</td>
<td>Claudette</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Banda Calypso</td>
<td>Claudette</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Banda Calypso</td>
<td>Claudette</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Banda Calypso</td>
<td>Claudette</td>
<td>Sony</td>
</tr>
</tbody>
</table>

## Flanders

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kryzaatmon</td>
<td>Today</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Kryzaatmon</td>
<td>Today</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Kryzaatmon</td>
<td>Today</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Kryzaatmon</td>
<td>Today</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Kryzaatmon</td>
<td>Today</td>
<td>Sony</td>
</tr>
</tbody>
</table>

## New Zealand

### Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wes Morgan</td>
<td>This Ain't A Scene</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Wes Morgan</td>
<td>This Ain't A Scene</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Wes Morgan</td>
<td>This Ain't A Scene</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Wes Morgan</td>
<td>This Ain't A Scene</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Wes Morgan</td>
<td>This Ain't A Scene</td>
<td>Sony</td>
</tr>
</tbody>
</table>

## Argentina

### Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mana</td>
<td>M</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Like a Virgin</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>Ricky Martin</td>
<td>What About Now</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>Norah Jones</td>
<td>Not the Last Time</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>Alejandro Sanz</td>
<td>Various Artists</td>
<td>RCA</td>
</tr>
</tbody>
</table>

---

*Data for week of March 10, 2007*
Albums
Sales data compiled from a comprehensive pool of U.S. music retailers by Nielsen SoundScan. Sales data for R&B/Hip-Hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in that genre.

- Albums with the greatest sales gains this week.

Where indicated, this award indicates the title with the chart’s largest growth.

Where indicated, this award indicates the title with the chart’s greatest percentage growth.

- Albums included on the charts: 100

Pricing/Configuration
CD/DVD pricing symbols are special pricing or equivalent prices, which are projected from wholesale prices. * After price indicates CD/DVD only available on DubDie. CD/DVD after price indicates CD/DVD combo only available. * DubDie available. ** CD/DVD combo available but only if Q+ level. Pricing and vinyl LP availability are not included on all charts.

Songs
Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

Radio Airplay Singles
Complied from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are sorted by the sales of artist's audience impressions, computed by cross-referencing equal length airs of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are sorted by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

Recurrent Rules
If songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for 10 weeks or 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 20 weeks and rank below 50. Those songs moved from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10. In detections or audience, that they are related to at least 50.000 listeners. The songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 10 (for Modern Rock and Latin) or if they have been on the chart for more than 12 weeks and below 10.

Single Sales Charts
The top selling singles compiled from a national sample of retail stores, most record stores, and independent sales reports, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles sales data is compiled from a national subset panel of retail and wholesale stores. R&B-Hip-Hop store data by Nielsen SoundScan.

- Sales data compiled from a national sample of retail stores, most record stores, and independent sales reports, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles sales data is compiled from a national subset panel of retail and wholesale stores. R&B-Hip-Hop store data by Nielsen SoundScan.

Configurations

Hi/Defnder
Indicates the earned HiDefnder status in that particular format based on research data provided by Pigp货架s. Songs are treated online by Promosquad using outlook liters and a multi-cast sample of carefully analyzed music consumers. Songs are charted on a 1-5 scale, higher scores are ranked on weighted positions. Songs with a score of 65 or more (75 or none for country) are judged to have their HiDefnder status, although that benchmark number can fluctuate by format based on the strength of available music and a complete and updated list of current songs with HiDefnder. promotional, commentary, polls and more, please visit www.nielsen-defnder.com.

Dance Club Play
Compiled from a national sample of reports from club DJs. * Titles with the greatest club play increase over the previous week.

Award Certification Levels
- Recording Industry. Albums: Or America (RIAA) certification for net shipment of 500,000 albums (Gold). ** RIAA certification for net shipment of 10 million albums (Diamond). Numerical weight symbol and Diamond symbol indicates album’s multiplatinum level. For lated sets, and double albums with a running time of 105 minutes or more, the RIAA multiplies shipments by the number of discs and or tapes. Certification for net shipments of 100,000 units (Platinum). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum).

Single Charts
- RIAA certification for 50,000 paid downloads (Gold). ** RIAA certification for 1 million paid downloads (Platinum). Gold symbol indicates single’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 singles. ** RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ** RIAA platinum certification for net shipment of 50,000 units for video singles... ** RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD Sales/Wii Sales/Videos/Rental
- 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. ** RMA gold certification for a minimum sale of 750,000 units or a dollar volume of $1.5 million at retail for historically released programs, or at least 25,000 units and $1 million at suggested retail for non-theatrical films. ** RMA gold certification for a minimum sale of 200,000 units or a dollar volume of $18 million for theatrical released programs, and at least 50,000 units and $2 million in suggested retail for non-theatrical films.

Additional CHARTS
- Go to www.billboard.com for more complete information. www.americanradiohistory.com
## Top Music Videos

<table>
<thead>
<tr>
<th>Title</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW JEWISH LIFE</td>
<td>THE SPOILER</td>
</tr>
<tr>
<td>11</td>
<td></td>
</tr>
<tr>
<td>EL NATURALIDAD</td>
<td>VIVIANNE</td>
</tr>
<tr>
<td>12</td>
<td></td>
</tr>
<tr>
<td>THE CONFESSIORS TOUR</td>
<td>MADONNA</td>
</tr>
<tr>
<td>13</td>
<td></td>
</tr>
<tr>
<td>VEME</td>
<td>VALENTIN ELIZA</td>
</tr>
<tr>
<td>14</td>
<td></td>
</tr>
<tr>
<td>LIVE AT THE GREEK</td>
<td>ENCORE</td>
</tr>
<tr>
<td>15</td>
<td></td>
</tr>
<tr>
<td>THE INFORMATION</td>
<td>BLACK</td>
</tr>
<tr>
<td>16</td>
<td></td>
</tr>
<tr>
<td>GET READY! THE DEFINITIVE PERFORMANCES 1965-1972</td>
<td>THE TEMPTATIONS</td>
</tr>
<tr>
<td>17</td>
<td></td>
</tr>
<tr>
<td>CATHOLIC WOMAN</td>
<td>NAPIY SHEPHERD</td>
</tr>
<tr>
<td>18</td>
<td></td>
</tr>
<tr>
<td>PETE BURRIS FROM MOVIE RESIDUOUS</td>
<td>NAPIY SHEPHERD</td>
</tr>
<tr>
<td>19</td>
<td></td>
</tr>
<tr>
<td>LED ZEPPELIN</td>
<td>LED ZEPPELIN</td>
</tr>
<tr>
<td>20</td>
<td></td>
</tr>
<tr>
<td>THE BEST OF PANTHER, PANTHER</td>
<td>_</td>
</tr>
<tr>
<td>21</td>
<td></td>
</tr>
<tr>
<td>THE VIDEOS: 1989-2004</td>
<td>_</td>
</tr>
<tr>
<td>22</td>
<td></td>
</tr>
<tr>
<td>FAREWELL I TOUR: LIVE FROM MELBOURNE</td>
<td>_</td>
</tr>
<tr>
<td>23</td>
<td></td>
</tr>
<tr>
<td>GET AWAY JORDAN</td>
<td>_</td>
</tr>
<tr>
<td>24</td>
<td></td>
</tr>
<tr>
<td>BERK</td>
<td>_</td>
</tr>
<tr>
<td>25</td>
<td></td>
</tr>
<tr>
<td>PAST, PRESENT, &amp; FUTURE</td>
<td>_</td>
</tr>
<tr>
<td>26</td>
<td></td>
</tr>
<tr>
<td>NEW SONGS IN THE VIDEO SERIES</td>
<td>_</td>
</tr>
<tr>
<td>27</td>
<td></td>
</tr>
<tr>
<td>REFLECTIONS THE DEFINITIVE PERFORMANCES 1984-2004</td>
<td>_</td>
</tr>
<tr>
<td>28</td>
<td></td>
</tr>
<tr>
<td>THE JOURNEY &amp; THE Labyrinth: THE MUSIC OF JOHN DOWLAND</td>
<td>_</td>
</tr>
<tr>
<td>29</td>
<td></td>
</tr>
<tr>
<td>LIVE AT DONINGTON</td>
<td>_</td>
</tr>
<tr>
<td>30</td>
<td></td>
</tr>
<tr>
<td>BACK TO BÉLÉM</td>
<td>_</td>
</tr>
<tr>
<td>31</td>
<td></td>
</tr>
<tr>
<td>WE ARE... THE LAURIE BIRKNER BAND</td>
<td>_</td>
</tr>
</tbody>
</table>

## Top Heatseekers

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNDER THE DESERT SKY</td>
<td>CARAVAN</td>
<td>WARNER</td>
<td>(1.39)</td>
</tr>
<tr>
<td>EYEBALL</td>
<td>COMEBACK KID</td>
<td>_</td>
<td>(1.36)</td>
</tr>
<tr>
<td>UNK</td>
<td>_</td>
<td>_</td>
<td>(1.36)</td>
</tr>
<tr>
<td>K-OS</td>
<td>_</td>
<td>_</td>
<td>(1.36)</td>
</tr>
<tr>
<td>THE SHOWDOWN</td>
<td>TEMPTATION</td>
<td>_</td>
<td>(1.36)</td>
</tr>
<tr>
<td>BULLET FOR MY VALENTINE</td>
<td>THE POISON</td>
<td>_</td>
<td>(1.36)</td>
</tr>
<tr>
<td>DIR EN GREY</td>
<td>THE MARROW OF A BONE</td>
<td>_</td>
<td>(1.36)</td>
</tr>
<tr>
<td>IMAGINATION</td>
<td>SPEAK FOR YOURSELF</td>
<td>_</td>
<td>(1.36)</td>
</tr>
<tr>
<td>CARRIE AND JOHN</td>
<td>_</td>
<td>_</td>
<td>(1.36)</td>
</tr>
</tbody>
</table>

## Billboard Comps

- Billboard: Sensing the Spirit of the Times, released on the 10th anniversary of the top 100. It features music videos from top artists, including The Beatles, The Rolling Stones, and more. The compilation chart runs each week in Breaking & Entering on Billboard.com.

- Billboard: A New Generation of Artists, featuring music videos from emerging talent. The chart highlights new and upcoming artists in the industry.

- Billboard: Countdown to 40, showcasing music videos from top-40 artists and tracks. The chart ranks the top 40 music videos based on airplay, streaming, and sales data.
HELP WANTED

Koch Entertainment

Koch Entertainment offers newly created gig for an urban pro with 3-4 years industry experience. Must have background in marketing urban new releases at a label or distribution company. Responsibilities include but not limited to developing marketing/related plans, setting managing budgets related to new release and catalog titles, monitoring SoundScan for managed labels. Opportunity to initiate tasks related to radio-related mailings and hiring/coordinating outside consultants for radio, press, street teams. Great benefits and work environment. Please send salary history and letter to jobs@kochent.com.

MOBILE AND VIRAL MARKETING service required. Independent label seeks ring tone placement and viral marketing service. Not an in house position. Please contact Marilyn 818-672-1333.

LEGAL SERVICES

FATHER'S RIGHTS!!

Call attorney Jeffery Levine
312-356-DADS or visit
www.legalrights.com

ENTERTAINMENT LAW, COPYRIGHT, TRADEMARK LAW.
The Law Firm of Anthony Verta, NYC.
Email: verte@nyctrademarks.com.
Toll Free: 1-800-468-1333.
Email: vertelaw@vera.com

BUSINESS OPPORTUNITIES

SOUTH BEACH TV SERIES FOR SALE

http://www.southbeach23139.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE! Highest quality music products at an affordable price. Free shipping on orders over $50. Visit our web site for more information.

LISTENING STATIONS

CD & DVD SAMPLING STATIONS

Nakamichi - world-renowned for its high-end sound quality, state-of-the-art design and product dependability in the music industry.

Standard features for all Nakamichi Sampling Stations:
• programmable first track
• informative play counter
• auto standby function
• dbi pro 705 headphones
• other advanced features

Visit our web site to view our wide range of CD & DVD Sampling Stations and merchandising fixtures.

www.dbiint.com

REAL ESTATE

NJ GOLD COAST REAL ESTATE

For ad placement write to classifieds@billboard.com or call 800-223-7524

For Classified Advertising Rates

email: classifieds@billboard.com
or call 1-800-223-7524

MARCH 10, 2007 | www.billboard.biz | 67
LEGAL NOTICE

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, is holding a public sale to be held on Thursday, March 1, 2007 at 10:00 a.m., at 121 South Grand Avenue, Los Angeles, California, pursuant to the provisions of the Loan Agreement and the provisions of the Bankruptcy Code. The sale will be conducted by the Agent directly or by a public sale agent appointed by the Agent. The sale includes all collateral described in the Loan Agreement, including, without limitation, all accounts, chattel, documents, electronic information, equipment, financial records, goodwill, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, located at the site of the sale or at any other location described in the Loan Agreement, or as set forth in the public notice of sale published on or after December 14, 2006. Any and all bids are subject to acceptance or rejection by the Agent without further notice, at its sole discretion and in its sole and absolute discretion.

The sale will be conducted in accordance with the provisions of the Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest in and all the collateral described in the Loan Agreement, or as set forth in the public notice of sale published on or after December 14, 2006, or as set forth in the Loan Agreement and any exhibits thereto, and all other collateral or property of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). The sale will be conducted under the authority of the U.S. Bankruptcy Court for the Central District of California. The sale will be advertised in the Los Angeles Times and in such other newspapers and via such other media and manners as the Agent shall determine in its sole and absolute discretion.

The sale is to be held on March 1, 2007 at 10:00 a.m., in the conference room of the Agent located at 121 South Grand Avenue, Los Angeles, California, or at any other location as determined by the Agent in its sole and absolute discretion.

The sale is to be conducted in accordance with the provisions of the Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest in and all the collateral described in the Loan Agreement, or as set forth in the public notice of sale published on or after December 14, 2006, or as set forth in the Loan Agreement and any exhibits thereto, and all other collateral or property of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). The sale will be conducted under the authority of the U.S. Bankruptcy Court for the Central District of California. The sale will be advertised in the Los Angeles Times and in such other newspapers and via such other media and manners as the Agent shall determine in its sole and absolute discretion.

The sale is to be held on March 1, 2007 at 10:00 a.m., in the conference room of the Agent located at 121 South Grand Avenue, Los Angeles, California, or at any other location as determined by the Agent in its sole and absolute discretion.

DEATHS

Frankie Laine, 93, the big-voiced singer whose string of hits made him one of the most popular entertainers of the 50s, died Feb. 6 of heart failure at Scripps Mercy Hospital in San Diego.

With such songs as "That's My Desire," "Mule Train," "Jezebel," "The Lazy Old Sun," Laine was a regular feature of the top 10 in the years just before rock-'n-roll ushered in a new era of popular music. Somewhat younger listeners may remember him best for singing the theme to TV show "Rawhide" and the theme for the 1974 movie "Blazing Saddles." He occasionally recorded songs by country singers, such as "Hey Good Lookin'" and "You're the Reason Why," by Hank Williams. In 2004, he released an album called "Nashville Connection." Laine's variety show, "Frankie Laine Time" ran for two summers, 1955-1956, on CBS, and he also appeared in films including "When You're Smiling" and "Funny Side of the Street."

In 1969, he had a top 25 hit on the Billboard charts with "You Gave Me A Mountain," written by Marty Robbins. Overall, in a career lasting four decades, Laine achieved 21 gold records and sold about 250 million albums. He continued performing until shortly before his death.

Survivors include his second wife, Marcia, a brother and two daughters.

Peggy Gilbert, 102, a noted jazz soprano and bandleader, died Feb. 12 in Los Angeles due to complications from hip surgery. For decades, Gilbert led all-female ensembles in hot jazz. A jazz luminary when she was young, she died after establishing a career that spanned more than 80 years.

Long before the proliferation of women's funds in the World War II era, and long afterward, Gilbert presided over a series of groups, performing widely and appearing in Hollywood films like "The Wei Parade" (1932), "Melody for Two" (1937) and "The Great Waltz" (1938). She was also known as an advocate for women trying to make careers in jazz, a culture long hostile to female instrumentalists.

To contemporary audiences, Gilbert was best known for the Dixie Belles, a Dixieland band of older women she formed in 1974 when she was 69. The Dixie Belles, who performed together until 1996, were featured on "The Tonight Show" and on several sitcoms, including "The Golden Girls," "Dharma & Greg," "The Ellen Show" and "Married With Children."

Gilbert, who was divorced after an early marriage, is survived by her companion of more than 60 years, Kay Boley, a former vaudeville performer and contortionist whom she met when they appeared at the same nightclub.

Ethan Willoughby, 30, Grammy Award-nominated audio and mix engineer, was killed Feb. 18 in a car accident as a result of being hit by a drunk driver.

Willoughby attended the Conservatory of Recording Arts and Sciences in Tempe, Ariz., earning his degree in audio engineering and production education. After graduating in 1999, he began his career in music training as an assistant under his mentor, mix engineer Dave Pensado, at Enterprise Studio in North Hollywood, Calif.

After two and a half years working under Pensado, Willoughby made his transition to lead engineer, working with such acts as the Rolling Stones, Busta Rhymes, the Game, Foreign Beggars, En Vogue, Macy Gray, John Legend, Kelis, Common and Justin Timberlake.

Most recently, Willoughby was recognized with a 2007 album of the year Grammy nomination for his engineering efforts on Timberlake's multiplatinum "FutureSex/LoveSounds."

Willoughby is survived by his wife, Stephanie Cooper-Willoughby; daughters Ava and Mychaela; sister Catherine; and parents John and Barb Willoughby. A memorial will be held in Los Angeles and Willoughby is to rest in his hometown of Evansville, Wis.

Siegfried Landau, 85, founding conductor of what is now called the Brooklyn Philharmonic Orchestra, died Feb. 19, along with his wife, Irene Gabre, 70, in a fire at their home in Brushton, N.Y.

The deaths were confirmed by Adam Teeter, a spokesman for the Brooklyn Philharmonic Orchestra, which is now known as the Brooklyn Philharmonic during Landau's tenure, from 1955 to 1971. From 1961 to 1968, Landau was also conductor of the White Plains Symphony.

Born in Berlin, Landau studied music at the Stern and Kindlworth-Scharwenka Conservatories in Germany, and in 1939, the family fled from Berlin to London, where Landau continued his musical studies at the Guildhall School.

Landau introduced audiences at the Brooklyn Academy of Music to Ernest Bloch's Symphony for Trombone and Orchestra, William Schuman's Symphony No. 1 and works by John cage, John Nielsen, John Corigliano and Roy Harris. Landau also conducted concert versions of operas, had modern dancers on programs and started a series of free concerts for school children.

Landau and his wife were married in 1954. They are survived by two sons, Robert and Peter, and Landau's sister, Lotte Landau.
Billboard and Children Uniting Nations joined forces to celebrate the Academy Awards in style, hosting a series of exciting celebrity-filled events during Oscars weekend. Hollywood’s leaders and biggest stars came together to not only celebrate the dreams created within the entertainment industry, but also the dreams that can be possible for our children’s futures. Kicking off the festivities on Feb. 23, rap goddess Lil’ Kim and CUN founder Daphna Ziman hosted a private press conference and luncheon at the former Warner Bros. estate in Beverly Hills, announcing the list of 2007 honorees for the Inspiring Our Children to Dream Awards. The weekend festivities continued as Billboard, along with CUN and Lil’ Kim, hosted the eighth annual Oscars viewing dinner Feb. 24 at the Henry Fonda Theatre, and concluded with a post-Oscar CUN after-party with performances from “American Idol” stars Ruben Studdard and Diana DeGarmo, Daddy “D.M.C.” McDaniels, DMX and Lil’ Kim, among others.

PHOTOS: COURTESY OF RYAN BARKAN/FRESHBREAD

2. DMX treats the crowd with a performance at the post-Oscar CUN after-party.
3. From left are “American Idol” star Ruben Studdard, CUN founder Daphna Ziman and CUN COO William Figueroa.
4. Rap duo and twins David and Daniel Garcia aka Kane and Abel.
5. “American Idol” star Diana DeGarmo performing at the post-Oscar CUN after-party.
6. From left are BMF Media chief buzz officer Brian Feit, Lil’ Kim, BMF Media president and branding maestro Bruce Starr, CUN founder Daphna Ziman, Billboard senior correspondent/R&B/hip-hop Gail Mitchell and Glesha Givens of Lil’ Kim Cares.
7. CUN founder Daphna Ziman, right, co-hosting the press conference with Lil’ Kim.
8. Billboard’s Gil Mitchell with DMX.
9. From left are Darryl “D.M.C.” McDaniels, Billboard’s Gil Mitchell, Lil’ Kim, CUN founder Daphna Ziman and former Fugees member Pras
BLONDE BOMBSHELL

Wanna kiss Paulina Rubio? Or at least, come close to it? The Mexican pop diva, also known as La Chica Dorada (The Golden Girl), has partnered with M.A.C Cosmetics to create a brand-new lipstick called—drum roll, please—Rubia (Blonde). Described as a golden matte-toned lipstick, Rubia will retail for $14 in select M.A.C. locations beginning March 20. Those who want to catch the golden girl in the flesh sporting her Rubia lipsticks should stop by M.A.C.'s Beverly Hills, Calif., store on launch day. Indeed, Rubio will make a personal appearance.

MONKEYS COME IN FROM COLD

Security around U.K. sensation Arctic Monkeys' hotly anticipated sophomore album is tighter than it was for the band's first: Still, Track's London-based contingent managed to gain a sneak preview of the disc, "Favourite Worst Nightmares" (Domino). The collection is generally rockier and spikier than what came before, although it retains many of the elements that made "Whatever People Say I Am, That's What I'm Not" such a phenomenon.

There is Alex Turner's trademark wit right down to the throwaway Duran Duran reference. (This time it's "Save A Prayer" rather than "Rio" that gets name-checked.) Also very present are signs of a growing sophistication: The album contains what appears to be the Monkeys' first love song, "Only Ones Who Know," which sees Turner unveil a fine, 30s-style croon. The first U.K. single, "Brianstorm," will surely be one of those tastemaker releases, followed by "This House Is a Circus"—poised to be a big modern rock track. The album arrives April 23 in the United Kingdom and one day later in the United States.

THE BOYS ARE BACK IN TOWN

An uncharacteristically short three years after their last disc, 2004's "To the 5 Boroughs," the Beastie Boys are putting the finishing touches on a new record, Adam Yauch tells Track. The band has been in the studio determining tracks for a currently untitled set that "will hopefully be out this summer," he says.

Though he remains characteristically tight-lipped about details, Yauch says that the band plans to air out some of the new material in a series of dates this summer, including its headlining slot at the Sasquatch Festival, to be held May 26-27 at the Gorge Amphitheatre in George, Wash. The festival will also feature appearances by Bjork, Interpol, M.I.A. and others. From there, the band heads to Europe for a series of festival dates. It will also play a headlining set June 26 in Paris.

BATTLE OF THE BANDS

Track is thrilled to inform you that Menudo mania just won't die. As reported last fall in Billboard, a new incarnation of the boy band is in the works, courtesy of Epic Records, MTV and "Ugly Betty" executive producer Ben Silverman. But now Track hears that Los Ultimos Heroes, a group that includes some former Menudo members, needs another bassist. Naturally.

'ALL NIGHT LONG' WITH BIG & RICH

Track hears that genre-bending Nashville act Big & Rich's next Warner Bros. album, due June 5, will likely include a cover of AC/DC's "You Shook Me All Night Long" performed as a Texas-style shuffle. The duo is finalizing its set list track.

GIBSON AND CREATION NEED GUITARIST

Teen band Creation, which raises funds and awareness for Nile Rodgers' We Are Family Foundation, has partnered with Gibson Guitar and YouTube to find a new guitarist. Gibson president Henry Juszkiewicz will announce the winner of the Join the Band contest April 21 at the fifth annual We Are Family Foundation gala in New York. Dionne Warwick, Paul Simon and New York-Mancarena Exchange chairman Richard Schaeffer are the honorees of this year's event. For more info, go to wearefamilyfoundation.org.

"WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT" WERE THE WORDS OF CHOICE FOR THE RELEASE OF ARCTIC MONKEYS' SECOND ALBUM, "FAVOURITE WORST NIGHTMARES." THE MONKEYS ARE BACK IN THE STUDIO RECORDING THEIR NEXT RELEASE, WHICH SHOULD BE OUT THIS SUMMER.

Track is thrilled to inform you that Menudo mania just won't die. As reported last fall in Billboard, a new incarnation of the boy band is in the works, courtesy of Epic Records, MTV and "Ugly Betty" executive producer Ben Silverman. But now Track hears that Los Ultimos Heroes, a group that includes some former Menudo members, needs another bassist. Naturally.

BY ROB UYCH

by Bjork, Interpol, M.I.A. and others. From there, the band heads to Europe for a series of festival dates. It will also play a headlining set June 26 in Paris.

BATTLE OF THE BANDS

Track is thrilled to inform you that Menudo mania just won't die. As reported last fall in Billboard, a new incarnation of the boy band is in the works, courtesy of Epic Records, MTV and "Ugly Betty" executive producer Ben Silverman. But now Track hears that Los Ultimos Heroes, a group that includes some former Menudo members, needs another bassist. Naturally.

"WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT" WERE THE WORDS OF CHOICE FOR THE RELEASE OF ARCTIC MONKEYS' SECOND ALBUM, "FAVOURITE WORST NIGHTMARES." THE MONKEYS ARE BACK IN THE STUDIO RECORDING THEIR NEXT RELEASE, WHICH SHOULD BE OUT THIS SUMMER.

Track is thrilled to inform you that Menudo mania just won't die. As reported last fall in Billboard, a new incarnation of the boy band is in the works, courtesy of Epic Records, MTV and "Ugly Betty" executive producer Ben Silverman. But now Track hears that Los Ultimos Heroes, a group that includes some former Menudo members, needs another bassist. Naturally.

"WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT" WERE THE WORDS OF CHOICE FOR THE RELEASE OF ARCTIC MONKEYS' SECOND ALBUM, "FAVOURITE WORST NIGHTMARES." THE MONKEYS ARE BACK IN THE STUDIO RECORDING THEIR NEXT RELEASE, WHICH SHOULD BE OUT THIS SUMMER.
INTERNATIONAL TALENT & TOURING GUIDE:
The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you'll need when going on tour. All listings are A to Z and fully crossreferenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. $139.

INTERNATIONAL BUYER'S GUIDE:
Packed with over 13,000 listings of key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $179.

MUSICIAN'S GUIDE TO TOURING & PROMOTION:
Today's working musician's guide to clubs, tape disc services, A&R, music services, industry web sites and more with over 6,700 listings. $15.95 (Shipping included) $18.95 overseas.

INTERNATIONAL AUDARENA GUIDE:
Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry. $99.

RECORD RETAILING DIRECTORY:
The essential tool for those who service or sell products to the retail music community. With over 5,000 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, store planners, buyers and store genre or music specialization. And its handy 6X9 inch format makes it easy to carry and easy to use. $215.
Sprint

Junto con

iEXTEL

PRESENTAN:

A LA VENTA YA

AMAR ES COMBATIR WORLD TOUR

www.MANA.COM.MX

SAN DIEGO
SAN DIEGO
LOS ANGELES
LOS ANGELES
LOS ANGELES
LOS ANGELES
LAREDO
HOUSTON, TEXAS
ORLANDO
NEW YORK
NEW YORK
WASHINGTON
CHICAGO
ATLANTA
PUERTO RICO
PUERTO RICO
PUERTO RICO

SAN DIEGO SPORTS ARENA
SAN DIEGO SPORTS ARENA
GIBSON THEATRE UNIVERSAL CITYWALK
GIBSON THEATRE UNIVERSAL CITYWALK
GIBSON THEATRE UNIVERSAL CITYWALK
GIBSON THEATRE UNIVERSAL CITYWALK
LAREDO ENTERTAINMENT CENTER
TOYOTA CENTER
AMERICAN BANK CENTER
AMERICAN AIRLINES ARENA
AMERICAN AIRLINES ARENA
TD WATERHOUSE
MADISON SQUARE GARDEN
MADISON SQUARE GARDEN
PATRIOT CENTER
ALLSTATE ARENA
ALLSTATE ARENA
THE ARENA CENTER AT GWINNETT
COLISEO DE PUERTO RICO
COLISEO DE PUERTO RICO
COLISEO DE PUERTO RICO