Why Is Everyone Buzzing About Daron Fordham’s New Hip-Hop Musical?

Inside: Meet Daron Fordham Hip-Hop Hollywood’s BIGGEST SECRET!

Daron Fordham (Writer, Director and Star of Confessions Of A Thug)

The most creative hip-hop movie ever made!”
– FM USA

“Daron Fordham’s performance is breathtaking. He’s a bona fide star!”
– UrbanFilmPremiere.com

“Grips you from the start and won’t let go. Absolutely stunning film!”
– STUD Magazine

“Fordham’s music makes the movie a winner……Extremely captivating lyrics!”
– Black College Today
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EXCLUSIVE:
New Labels
From TIME LIFE,
CHOP SHOP
and EA

Also: BEYOND THE RINGTONE /// WHAT'S NEXT ON YOUR HANDSET?

THE TOP 10 WIRELESS STARS

Exclusive:
New Labels
From TIME LIFE,
CHOP SHOP
and EA

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Plus:
BRIGHT EYES
New Album,
New Biz
Outlook

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The first night of Spring will be the hottest night
of the year.
Upfront

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The Next Big Rings: Why the mobile music market needs to grow beyond ringtones.

Wireless Winners: Dialing up a top 10 list of mobile-minded musicians.

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Homefront

360 Degrees of Billboard

ME Live

Billboard's Mobile Entertainment Live on March 26 culminates with the MMA Mobile Entertainment Live Bash presented by AOL, with live performances by the 88 and David Martin. More at billboardevents.com.

Latin

Toby Love, DJ Nelson, Calle 13 and Mariano Barba are confirmed to participate in the Billboard Latin Music Conference & Awards, set for April 23-26 in Miami. For more info, go to billboardevents.com.

R&B/Hip-Hop

Returning to Atlanta Sept. 5-7, the Billboard R&B/Hip-Hop Conference & Awards features savvy speakers, networking opportunities, educational sessions and exciting performances. More at billboardevents.com.
To a legendary record man and an even more legendary father...

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Love,
Your Children,
Barry Weiss, Maureen Spergel and Pam Katz
Let's Find Out If It's About Free Music Or A Great Experience

BY TED COHEN

Seven years after the original Napster burst onto the scene with its revolutionary approach to sharing music, the shaky marriage of art and technology has reached the point where it's ready for some serious relationship counseling. It's time to start over, and this time, really feel the love.

I consulted for Napster from 1999 until I joined EMI Music in 2000 and still regret the lost opportunity to monetize the peer-to-peer (P2P) phenomenon. At the time, Napster's management publicly expressed support for working with the labels but was not sincere. The labels were also culpable, some frozen by the paradigm shift, others angered by Napster's audacity. Today's legitimate—and illegitimate—downloaders is an outgrowth of the original Napster, for better or for worse.

Unfortunately, the main legacy of the Napster revolution turns out to have been a devaluation of music. When everything is available for free, it means only those who are willing to pay do so. And millions of consumers have shown they prefer free. Buying CDs has devolved into a practice for the technologically impaired or the seemingly even smaller population of the mortally upstanding.

But file sharers, industry pundits and the Electronic Frontier Foundation argue that it's not about morality or free music, it's about freedom. The labels are behind the times, they say, being overprotective and unrealistic. Today, it's about getting music that's not "coped" with digital rights management (DRM) and other restrictions. It's about discovery. It's about an unlimited breadth of content: no filtering of acts like the Beatles or Led Zeppelin, who seemingly don't want their music made available digitally, and no holding back on unreleased material.

They insist it's all about the community—bonding with people around the world who like the same music. It's definitely not about free. Well, maybe a little, but mostly it's about those other things. At least that's what they tell me.

All right, I say. "Let's find out." Is this argument for a P2P world completely disingenuous or a valid position based on the current marketplace? We don't really know, but that's fixable.

After six years at EMI, I'm consulting again and taking a broad look at the current landscape. I am especially interested in imagining what legal P2P might look like. So far, the efforts to create a P2P service that is "industry-friendly" and attractive to consumers have totally failed. Mesh is a ghost of its previous self, grotesquely morphed into something that was crafted to be label-friendly and ended up devoid of any apparent consumer appeal. This was not the right solution, at least in my opinion.

What I propose is an aggressive six-month trial by a major P2P service (any takers?) that could finally give us clear insight into the behavior of P2P users. Is it about interoperability, community and deep catalog, or is it all about free? We need to know.

Here's how it would work: Leave the service exactly as it is: no filtering, no DRM, no changes to its current offering of unprotected MP3s. The rare tracks, bootlegs—they all stay there. Just charge for each piece of content and split the revenue between the service and the content owners.

Yes, I know. Deals aren't in place with labels and publishers. Some content out there (bootlegs, etc.) isn't "cleared," and yes, it might keep some accountants working overtime. But wouldn't it be better to figure out how to allocate all the revenue not to have it at all? For the "gray" content, I suggest labels consider a 30/70 percentage share with the artists, obviating arguments on who owns it. We need to try to monetize the behavior, not block it. Labels and artists would finally see a meaningful revenue stream from the disruption. It's truly a win-win outcome. The only difference is now consumers would pay for each track they downloaded.

Watermarking and the capturing, detailed anonymous consumer behavior data would provide a degree of accuracy in assessing the experiment's success or failure. And let me state for the record this is just an experiment. The results need significant evaluation before any final action.

I've spent more than 20 years working in digital media, the last 10 totally focused on the digital delivery of music and video. We now have all the technology that we need to make this work for all concerned. We just need the common sense to utilize it properly.

Ted Cohen is managing partner of digital media and entertainment advisory company TAG Strategic.

FEEDBACK

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MACCA GOES FOR THE LATTE
Paul McCartney is officially the first artist signed to Hear Music, a new joint label formed by Starbucks and the Concord Music Group. His first release under the deal, an as-yet-untitled album, is due early this summer. Its release on Hear Music marks the end of McCartney’s decades-long association with Capitol.

AMP’D GETS CASH
Start-up wireless operator Amp’d Mobile has raised another $107 million—bringing the total to $360 million—to fund its content-heavy mobile entertainment strategy. The new funding round includes contributions from prior Amp’d supporters Universal Music Group and MTV Networks, as well as a number of venture capital groups.

LATIN EXEC SHUFFLE
A number of key Latin label executives have exited their positions. EMI Latin America president/CEO Marco Bissi left the company March 19. Manolo Diaz, president/CEO of EMI Music Iberia, will take a special adviser role in the EMI Music international division April 1. Simone Bose, currently GM of EMI Music Spain, was promoted to managing director of EMI Music Iberia March 19. And Warner Music Brazil president Claudio Conde will leave his post April 1 and be replaced by Sergio Affonso, current head of Warner Music Mexico.

TV On The Radio?
Chop Shop Rolls Dice On WMG Label

The woman behind the soundtrack to "The OC" and "Grey’s Anatomy" is launching her own label. Alexandra Patsavas, the influential TV and film music supervisor who has helped put Death Cab for Cutie, Snow Patrol and the Fray on the main- stream map, has inked a deal with Warner Music Group’s Atlantic Records to form a new imprint, Chop Shop Records. The label shares the name of Patsavas’ 10-year-old California-based firm, Chop Shop Music Supervision.

Patsavas has been in negotiations with Atlantic about creating a label since last year. The subject was first broached in a meeting with Atlantic president Julie Greenwald at the Coachella music festival. “It’s something we came up with together,” Patsavas says. “A label seems like a natural extension of what a music supervisor does. You can come across things very early, and there have been bands along the way I would have loved to have worked with more closely.”

Many basic details of the venture are still being sketched out. Patsavas says she will look to hire a label manager as well as handful of additional A&R scouts and assistants to supplement the efforts of her existing Chop Shop music supervision team of three coordinators. But much is known: It will be headquartered in South Pasadena, Calif., and is expected to carry a roster of as many as three acts at the outset.

No signings have been announced yet. Patsavas, who will head up the label’s A&R, is aggressively on the hunt for acts. During a recent trip to New York, she attended nine different artist showcases. She says Chop Shop’s direction will bear a strong resemblance to the creative direction she has pursued in her music supervisory role. “I’ve always been interested in indie rock, and it’s the kind of music I tend to enjoy placing in the shows that I work on,” she says. “(The label) will be an extension of the kinds of artists that have been featured on The OC and ‘Grey’s Anatomy.’ Soundtracks. Many of those artists have been unsigned or signed to small labels.”

Patsavas says she will likely gravitate to acts she views as “syncable.” As for the prospect of landing acts on either of the labels in Chop Shop-supervised shows, Patsavas and Atlantic execs recognize the need to separate church and state. But the connection doesn’t hurt. “She has to do whatever is right for the show and the job, but it is fantastic that we have her dialed into our company,” Greenwald says.

Patsavas says she is also keeping the door open to Chop Shop distributing TV soundtrack re- leases where and if appropriate. "TV soundtracks enjoyed a boom year in 2006—increasing 19% in sales to more than 27 million units, according to Nielsen SoundScan—led by a string of Disney hits with "High School Musical," "Hannah Montana" and "The Cheez-It Girls." Soundtrack albums from Patsavas-supervised shows likewise have performed solidly. "Grey’s Anatomy Volume 2"—which was also nominated for a Grammy, rare for a TV soundtrack—has sold almost 350,000 units, according to Nielsen SoundScan. And the six volumes of "Music From The OC" soundtrack series have moved more than 1 million copies worldwide. But Patsavas says the focus of the label will be on new acts. And the deal between Chop Shop and Atlantic is the latest recognition of the growing power of TV soundtracks as a vehicle for promoting new music. "Because of where she is sitting, she has the chance to attract fantastic talent," Greenwald says. "She is definitely one of the hottest people out there in terms of A&R." Of late, "Grey’s Anatomy" has been particularly effective at creating sales momentum for bands by translating TV exposure into downloading activity. Weekly download sales of Snow Patrol’s "Chasing Cars" jumped from less than 2,000 tracks to 21,000 the week it was featured May 15 in the final minutes of the 2006 season finale of "Grey’s Anatomy." Songs from Gary Jules, the Fray, Regina Spektor and Anna Nillick have all seen similar bumps after being on the show.

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INDIES TUNE IN

Labels Ponder Webcast Rate Hikes, And Their Affect On Promotion

Is independent music about to face increased static on Internet radio?

That's the worry small labels and online radio operators are voicing in the wake of the Copyright Royalty Board's recent proposed ruling on noninteractive webcasts.

Facing significantly higher royalty rate payments, both camps are warning that independent music will be the big loser, if, as feared, small online radio stations that air major-label hits of the market, and bigger players become more conservative in their programming.

"[Web radio] is crucial to our exposure."

—CHRIS FRYMIRE, RED HOUSE RECORDS

"It doesn't affect those on the major label side one way or another, but the independent labels have a very high likelihood of losing some significant niche players," says one Internet radio operator who asked not to be identified.

While expressing a strong desire to be properly compensated for the use of their copyrighted works, indie owners are acutely aware of the promotional value of Internet broadcasts, and many would rather see rates lowered if it meant keeping more in business.

"I don't know what a fair royalty rate is," says Chris Frymire, head of Minneso-"ta's Red House Records. "I know it's not nothing. On the other hand, I would really hate to see those guys go out of business. They're crucial to our exposure."

Richard Bengloff, president of the American Assn. of Independent Music and a SoundExchange board member, says indie content consisted of about 37% of the music broadcast by non-terrestrial radio, including satellite, according to SoundExchange figures. Indie content is widely considered to consist of less than 10% of music aired on terrestrial radio, according to AAIM.

"Indie labels should be screaming about the fact that the [major labels] have forced a price for music that is so over the top that it will bury the only radio that indie music gets play on," says Jon Potter, vp of content/programming for DiMA, the trade group that represents Rhapsody parent RealNetworks and Yahoo.

The issue is particularly urgent for online radio op-erators due to the copyright royalty judges' decision to grant a rehearing on the decision. Those opposing the new rates have until April 2 to file written arguments outlining their position, as does SoundExchange in a file response.

Casting the most concern is the $500 per-station, per-channel minimum royalty fee set by the CRB. That fee requires Internet broadcasters to make an upfront economic decision when programming new channels.

Many small labels and radio operators are predicting the mimimum fee, coupled with higher streaming rates, will be too costly for small commercial and hobb-yst Internet radio outlets that specialize in playing non-mainstream music.

That's no small matter. Radio measurement firm Arbitron estimates about 10 million Americans age 12 and older listen to Internet radio each week, and many tune into programming from small outlets. "It's highly dispersed, with microwized audiences in general," Arbitron senior vp of marketing Bill Rose says of the Internet radio market.

Indie programming is poised to feel a major pinch on larger services, too. For example, Rhapsody offers 150 prepregnated stations, but only about the top 50 regularly feature mainstream fare. The other 100 cater to a more niche audience. Its top-rated chan-nels have "hundreds of thousands" of listeners, while the most obscure stations get as few as 12.

"If we suddenly have to pay $500 for that channel that only gets listened to a couple of times, it disappears," says Tim Quirk, Rhapsody's music ed-itor. "We would be way less likely to take a chance on a wild idea for a channel."

Justifying the cost of niche preprogrammed stations isn't the only challenge facing online radio operators. Companies that let users create personalized radio stations based on their favorite artists potentially have an even bigger headache looming. Such stations, many of which feature music from independent artists, may also be subject to the $500 per-channel fee.

Rhapsody, for example, has more than 5,000 such stations actively in use and would be on the hook for more than $7 million, according to Quirk.

Among other requests in the CRB appeal, opponents of the rates are asking for a cap on the $500 per-station, per-stream minimum, an alternative to the per-user, per-webcast royalty fee, and a tiered rate structure where larger broadcasters would pay higher rates and smaller services paying less.

Regardless of the CRB ruling, indie owners want to work with webcasters to en-sure their music remains a programming focus.

"AAIM understands the concerns of the non-terrestrial broadcasting commu-nity," Bengloff says. "We are open to talking with our business partners to ensure the future common health of online radio, independent label community and the non-terrestrial broadcasting community."

"It's an interesting time to be in the music industry," Joan Osborne tells Bill-board. "The old models are falling away. As an artist, you must be on the lookout for different opportunities."

For Osborne, that means signing with Time Life, which releases the singer's new studio album, "Breakfast In Bed," May 22.

The Time Life label will follow Osborne's release with a compilation featuring country artists covering praise and worship songs. Additional artist signings are in the works, says Mike Jason, senior vp of audio and video retail at Time Life. For a company better-known for infomercials hawking themed, multi-artist compilations, signing a frontline artist like Osborne signals a shift in Time Life's business model.

"We are taking a classic American brand and expanding it," Jason says. "This allows us to raise the company's profile in the archive and retail areas."

The first stage of Time Life's expansion has occurred over the last couple years. The company has brought major-label execs like A&R guru Bas Hartong (Polygram) into its fold, while also releasing high-end boxed sets from Johnny Cash, Jerry Lee Lewis, Louis Armstrong and others.

The second stage, happening now, involves sign- ing known artists directly to Time Life. "Artists that can reinteret classic material as well as deliver new, origi-nal songs is what interests us," Jason says.

"We've all seen the Time Life ads on late-night TV," Osborne says. "This is a great way to reach people who don't necessarily seek out new records."

"Breakfast In Bed" mixes R&B/soul chestnuts with new Osborne-penned origi-nals inspired by classic Philly soul.

In addition to a direct-res-pone TV campaign, which launches next month, Os-borne will receive an online push as well as price and po-sitioning programs at tradi-tional retail from the Warner-distributed Time Life.

Indeed, the TV compo-nent was a motivating fac- tor in Osborne's signing with Time Life, says her manager David Sonenberg.

"When you sell a record the traditional way, you don't know who the buyer is," he says. "With this model, we will. We'll be able to communicate di- rectly with her fans. Which is important in today's changed marketplace."

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The Tickets Hit The Fans

Deal With Echomusic Boosts Ticketmaster's Presence In The Direct-To-Fan Space

Ticketmaster's purchase of a majority stake in echomusic, the Nashville-based Web entertainment marketing company (billboard biz, March 19), gives the ticketing giant an important new presence in the critical direct-to-fan space.

The move is the latest tremor in what could be a seismic shift in the concert industry as Ticketmaster's competition with Live Nation expires at the end of this year. Live Nation last year purchased Music Today, far and away the industry leader in the direct-to-fan realm.

Now Ticketmaster has upped the ante in what is clearly becoming a more fan-centric concert and ticketing business. "The holy grail of any business is really customization, personalization and scale," Ticketmaster CEO Sean Moriarty says. "And echo and Ticketmaster is just that."

The fan club ticketing business seems to be the key component in the deal. Historically fiercely protective of its clients' inventory and how many tickets are sold through fan clubs, Ticketmaster now has a significantly higher stake in this market. This should provide flexibility in what has been a hard and fast "10% or less per show" rule regarding tickets allotted for fan clubs and excluded from public sale. With a vested interest in this allotment, Ticketmaster and its clients would likely be more open to superserving this segment when appropriate.

The 10% rule for fan clubs has become somewhat of an industry standard. And it's a standard that echomusic—whose clients include Kelly Clarkson, Keith Urban, Rascal Flatts, Casting Crowns, the Academy of Country Music and the Gospel Music Channel—has worked within.

"Previously, we built our own ticketing engine and took advantage of the current business model, which is basically 10% of the house can be sold direct," echomusic partner Mark Montgomery says. "As we've gotten further into that world we understood that scale is really important, so part of the attraction for this relationship [with Ticketmaster] is their ticketing platform.

Asked if the 10% standard would be a more flexible number now within the echomusic relationship, Moriarty says, "No percentage rule is going to work for any and all," and adds that most fan clubs utilize less than 10% of the house. "The fact of the matter is over the past several years more fan club tickets have been going through Ticketmaster distribution because people recognize it's more effective, efficient and better for the consumer," he says.

The opportunity here is to provide fans with a less cluttered ticket marketplace, Moriarty says. "In my mind, it is too hard and too confusing for fans today to buy tickets because there are too many different programs," he says. "People want choice, but they also want clarity," Moriarty adds. "And in many cases they value clarity more."

And the industry trend, in Moriarty's view, supports this thinking. "In general, the industry is pushing towards one-stop shopping because of the complexity of breaking your business up into different pieces with different vendors," he says. "To me that means that we've got to be the best damn one-stop shop that we can be." Moriarty says extending the Ticketmaster platform in this direction has been a goal for some time and Ticketmaster has in fact been "opportunistically" involved with such fan-centric projects as VIP packages, fan clubs and custom-created tour promotions with acts ranging from Bon Jovi to U2.

The market goes beyond just fan club ticketing, Moriarty says. "When you look at the Ticketmaster business and our role as a service provider, to the extent that this echomusic platform can do all of those things that our clients would like to have done between the artist and the fan—fan club interactions, ticket sales, merchandise sales, custom marketing campaigns, e-mail campaigns—we felt that echo had built something truly unique and special."

The Ticketmaster/echo deal takes such ever-evolving ticketing trends as dynamic pricing, presales and ticket reselling into the direct-to-fan space. Of the three, Moriarty views re-selling as the most compelling in the short term.

"I firmly believe that resale is going to be an option available to every ticket buyer the first time that they purchase, and it's going to be something that they expect whether they're buying from a team, Ticketmaster or an artist fan club powered by echo and Ticketmaster," he says.

Despite Music Today's dominance in the direct-to-fan space in recent years, Montgomery points out that echomusic—with service encompassing everything from Dierks Bentley's album packaging to Keith Urban's post-rehab Web site communication to his fans—is different. Echomusic "is really morphing into a marketing/branding/new model distribution business," he says. "We really believe there is a fundamental change afoot in that space."

Bottom line, the deal gives Ticketmaster a key foothold in this segment and gives echomusic a wealth of technical intelligence and massive infrastructure it lacked. Of course, the elephant in the room remains the upcoming showdown between Ticketmaster and Live Nation, which produces close to 30,000 events annually and generates millions in Ticketmaster service fees.

Through the Music Today acquisition and its own in-house Next Ticketing, Live Nation seems to be setting itself up to be in the ticketing game or at least leverage a more favorable deal with Ticketmaster. Most observers believe that however this shakes out will have a huge impact on the industry.

Asked if Live Nation's Music Today deal added a sense of urgency to Ticketmaster's entry into the direct-to-fan space, Moriarty says, "No, not at all. This is something that we contemplated well before that, and our focus is genuinely extending our platform so that we can offer the best possible service to our clients. I really was internally driven and based on our own focus."

Hy Weiss, 84

Promotions Veteran Was An R&B Pioneer

Industry veteran Hy Weiss, 84, died March 20 of natural causes in the Englewood Hospital and Medical Center in Englewood, N.J. Born in Romania and raised in the Bronx, Weiss—the father of Zomba Label Group president/CEO Barry Weiss—helped launch the careers of numerous R&B and doo-wop acts, including the Earls, the Capris and the Orioles.

A 25-year-old Weiss launched his music business career as a salesman for independent R&B labels Exclusive, Modern, Jubilee and Apollo. A sales position at Jerry Alaine's Corsair Distributors paved the way for Weiss and his brother Sam to form Old Town Records in 1953.

In the '60s and '70s, Weiss oversaw the promotions department at Stax Records in Memphis, where his partner included Johnny Taylor, the Staple Singers and Rufus Thomas. He later took Old Town's business into the reissues market, striking licensing deals with Atlantic, Rhino, Collectables, Ace (United Kingdom) and P-Vine (Japan). In 1996, Weiss sold Old Town Records and the affiliated Mauree Music publishing company to Music Sales of New York.

Weiss is survived by his children Maureen, Pam and Barry, his brothers George and Sam (president of now-defunct disco label Sam Records); and grandchildren Harrison, Lindsay, Bradley and Michael.

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Evil Does Good
Warren Haynes Relaunches Label With Help From RED

For nearly two decades, Warren Haynes’ annual Christmas Jam in Asheville, N.C., has brought artists like Phil Lesh, Trey Anastasio and Dave Matthews together for what has become a major event in jam band circles. Now, the rest of the music world will get a taste of what jam fans have been privy to for years, as Gov’t Mule leader Haynes and his managers, wide, Stefani Scamardo, are utilizing live recordings from the benefits to relaunch their Evil Teen label. Distribution will come via a three-year deal with RED.

The deal debuted with the recent, out-of-sequence release of “The Benefit Concert Volume 2,” a two-disc live recording of the 2000 concert featuring the Allman Brothers Band, the Bottle Rockets and Edwin McCain. Arriving April 3 is “Volume 1,” featuring many of the same acts, in addition to the late Little Milton and Susan Tedeschi. In May, Evil Teen will issue the first of many Gov’t Mule live records through the label. (This month, the band’s muletracks.com recorded its 1 millionth paid download.)

In September, Evil Teen will begin issuing CD/DVD documents of the benefits held since 2000 at the Thomas Wolfe Auditorium. In 18 years, the concerts have raised more than $600,000 for Habitat for Humanity in Asheville, where neighborhoods have been built with the funds. There’s even a street there named for Haynes.

“Meeting someone who tells you that without this contribution they would have nowhere to live—until you confront that face to face, it’s hard to know how impactful what we do is,” Haynes says. “It’s a great feeling. I think musicians in general tend to want to give back, because we’re very blessed to do what we do for a living.”

Scamardo, an industry vet who originally launched the label in 1996, says it took time to find the right deal and the right company to help resurrect Evil Teen, which stagnated after issuing discs by the likes of Dolly Varden and Kevin Kinney.

“Over the years, fans were telling us that Christmas Jam was their favorite show of the year,” she says. “And after a while we started to get the feeling that we should be sharing this. There’s no reason not to put it out.”

RED president Bob Morelli says, “We get lots of people looking for distribution deals, and unfortunately we have to say no to most of them. But with Stefani and Warren, we not only have great music, but great entrepreneurs, but that’s who you want to get involved with.”

Evil Teen will recruit new acts, but not initially, and only select releases will benefit charity. The label will celebrate its rebirth March 28 with a guest-filled benefit at New York’s Irving Plaza.

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Ahead Of The Game
Videogame Company Electronic Arts Enters Record-Label Biz

Videogame publisher Electronic Arts is expanding its footprint within the music industry by becoming a record label as well.

The company has teamed long-time partner Nettwerk Music Group to form the label under the auspices of a joint venture called Artwerk. The unprecedented deal finds Nettwerk handling physical and digital distribution, licensing and promotional activities, while EA will do the majority of A&R work, as well as feature music from signed artists on its various videogame titles.

The first artist signed to Artwerk is Junkie XL, whose tracks have previously been heard in such videogames as “The Sims 2: Nightlife,” “Destroy All Humans!” and the entire soundtracks to “Forza Motorsport” and “SSX Blur.”

According to EA worldwide executive of music Steve Schnur, EA wanted to more directly benefit from its practice of breaking new acts via the videogame platform.

“We can cite many times that we’ve put a band in a game and helped that artist get signed,” he says. “Now, it’s in our collective interest to find a home for that artist with EA. EA can now directly profit from subsequent albums sold as a result of inclusion in a videogame soundtrack.

“Usually when an unsigned band gets onto a big EA game, all the majors wake up and want to try to sign them,” Nettwerk founder and CEO Terry McBride says. “Videogames arguably have more impact on a new artist than radio does right now.”

The deal also includes a publishing arm, a potential resource for artists signed to other labels who do not have any publishing deals. Additionally, EA has ended its previous joint venture with publishing firm Cherry Lane, Next Level Publishing, which formed to license EA’s original game soundtracks to various advertising, TV and film spots. That partnership resulted in what Schnur calls “a few” licensing deals, but ultimately fell short of expectations. As such, Nettwerk’s film and TV sync licensing department will take over those duties under the Artwerk venture.

“At the end of the day, we felt that by aligning ourselves with Nettwerk’s film and synch department, we could aggressively get a lot more licensing deals,” Schnur says.

Under an existing deal, Nettwerk has served for two years as the digital distribution arm for EA, making such EA-owned music as original game soundtracks available on iTunes and other digital services. In February, Nettwerk and EA teamed to make all EA soundtracks available for download directly from the EA Web site through a service called EA Trax. Both activities now fall under the Artwerk mantle.

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PINK PICKS UP THE PIECES
Third Single Spurs Sales Of Underperforming Album

P!nk’s last album was, by her standards, a flop in the United States. But just as follow-up “I’m Not Dead” seemed headed for the same fate, the slow-building single “U + Ur Hand” is breathing life into P!nk’s latest record.

“I’m Not Dead” (streets April 22, 2006, and got off to a fair start by debuting at No. 6 on The Billboard 200 with first-week sales of $22,000, according to Nielsen SoundScan. But momentum stalled when second single “Who Knew” proved a nonstarter.

Fast-forward to the provocative “U + Ur Hand,” which after a disappointing launch has made a strong comeback on The Billboard Hot 100 and Radio & Records’ CHR/Top 40 and Hot AC charts. On the CHR/Top 40 list, it’s sitting at its peak position of No. 14 on the strength of a 750-spin increase in its 16th week, long after several downward ticks threatened to bounce it from the chart.

The album is following suit: Bottoming out with sales of around 4,000 units per week from Sept. 17 through Nov. 19, “I’m Not Dead” revived when “U + Ur Hand” made its debut at radio. It then fell off as the single did, but has kept climbing The Billboard 200 in each of the last five weeks. Its total sales now stand at 619,000.

This long-legged success stands in stark contrast to the results for “Try This” (2004, LaFace/Zomba), which garnered some 75% of its 719,000-piece count in just seven weeks, then sank behind two underperforming singles. That album did better internationally, however—selling some 1.8 million copies, according to P!nk’s label. Zomba Label Group executive VP of sales and marketing/GM Tom Carrabba credits strong early research and “patience” at radio, a “great” video and P!nk’s ongoing tour with Justin Timberlake with helping build acceptance for “U + Ur Hand,” which in turn is “giving [people] a reason to buy the album.”

“We knew it was a hit,” he says, “because it was massive outside the States.”

Indeed. The track reached No. 8 on Billboard’s European Hot 100 Singles chart, and was only one part of a successful package there. Two other singles hit the top 10, and “I’m Not Dead” has spent 49 weeks on the European Top 100 albums chart, reaching No. 1 and comfortably ousting “Try This” internationally. The previous album stayed in Billboard’s European Top 100 for 28 weeks, peaking at No. 3.

With “I’m Not Dead,” Carrabba expects the United States to catch up. “This single is the vehicle that will reignite the U.S. marketplace,” he says. “We think we have a No. 1 record on our hands.”
WHAT'S THE DEAL?

By Leo Cendrowicz

GLOBAL

Brussels Ponders Impala/Warner Pact

BRUSSELS—As the dust settles on the controversy surrounding the recent agreement between Impala and Warner Music Group, Brussels insiders are evaluating the pact's potential impact.

Although the arrangement is designed to assuage anti-competition concerns about a combined WMG/EMI, those close to the situation here are warning Impala and Warner against assuming too much.

"There is an element of "we're happy with this, so you should be,"" one European Commission (EC) official says. "But we'd look at the implications for all, not just Warner and Impala. This deal takes account of the competition issues, but not of consumers' concerns, so it's not that impressive."

The February agreement with Warner (billboard.biz, Feb. 20) means Pan-European indie labels trade body Impala will not oppose any proposed WMG acquisition of EMI in return for the major's commitment to divest certain recorded-assets to the independent sector. Warner also agreed to help fund the indie's global digital rights licensing platform, Merlin.

The pact was intended to avoid a repeat of the scenario currently facing Sony BMG. Impala-led challenges to the 2004 merger of those two companies eventually led last year to EC approval of the merger being annulled by the European Court of First Instance. A new review of the merger is under way.

While EC officials bridle at the idea of Impala taking on an competing regulator, they concede the pact will partly ease the EC's task if Warner and EMI do join forces. The regulator would "still have to conduct a full inquiry," one EC source says, "but this deal does appear to address some of the most sensitive points."

Thomas Vinje, a partner at Clifford Chance in Brussels, points out that "EC investigations are really not about plaintiffs-driven processes, and Impala is the only serious complainant. Regardless of whether this resolves all the competition issues, if there is no major opposition to a merger, it really smooths the way."

Although Continental European independents broadly accepted the agreement, prominent U.K. names Ministry of Sound and Gut quit national indie labels body AIM in protest. AIM is a member of Impala.

A Feb. 27 open letter to AIM—the first of several such missives—MoS raised the possibility of making its own EC protest if WMG and EMI did try to unite. However, Vinje says, "Although a complaint by a breakaway company shows independents are not entirely united on this ... as a general representative trade organization, Impala has much, more weight with [the EC] than just one individual record company."

Others say the deal could color the EC's current re-examination of Sony BMG. "The Sony BMG investigation is not just about going from five to four big players in the US. Others, like Bruckheimer and the Bronfman group, are involved."

The criticism of Impala has caused some apparent abandonment of a stance against greater concentration in the recorded-music market. However, Impala says that is misreading its longstanding policy. "I would not call it cynical, but it is pragmatic," says Impala chairman Martin Mills, who also chairs U.K.-based Beggars Group. "We're not in bed with [WMI]. They have accepted our demands for behavioral commitments."

If WMG does turn out to have pulled off a de-political stunt in avoiding the regulatory obstacles that mixed previous alliances with EMI, companies insider credits the move to a merrier attitude embodied in group chairman/CEO Edgar Bronfman Jr. "It reflects a different corporate culture," says one Warner executive who declines to be named. "Bronfman is trying to inject a new spirit of entrepreneurship." He also says the deal reflects a new view at WMG of a market split among four equals—Universal, Sony BMG, Warner/EMI and a healthy independent sector.

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DAVETORIAL

Daron Fordham's Confessions Of A Thug Gets Heavy Buzz

Multi-Talented Filmmaker High顿Anticipated Hip-Hop Musical

At the Starbucks located on Ventura Boulevard and Laurel Canyon Drive in California's beautiful San Fernando Valley, Daron Fordham sips on a bottle of fruit infused Florida orange juice as he prepares to talk about the upcoming release of his new hip-hop musical.

"I'm a Florida boy so I drink orange juice. I never had a cup of coffee in my life," boasts Fordham, the writer, director and star of Confessions Of A Thug, the award-winning hip-hop musical being released March 27th on DVD by Polychrome Pictures, a subsidiary of Warner Home Video.

Confessions Of A Thug is a gritty, hip-hop musical that explores the psychological turmoil of Southboy (Daron Fordham), a college educated street hustler who tries to become a drug kingpin while searching for the sister he's never known. The story is told through dramatic action and hard-hitting rap performances. In Hollywood terms, it's being described as New York City meets Chicago. "We wanted to tell the story of the world of hip-hop and dramatic film like it's never been done before and I think we did it," says Fordham.

At the premiere screening at the Grand Egyptian Museum in Cairo, Fordham shared that his film has been buzzing. "We did astronomical numbers at the film's premiere and we also had a lot of media attention."

Fordham says that the film is an important step in his career and he is excited about the future. "I've been working on this project for a long time and I'm really pleased with the final product."

The film is produced by Raymond Forchion, co-wrote by Dion Fearon, and produced by Fordham and Dion Fearon. The film is distributed by Sony BMG Music Entertainment.

"We're very excited to bring this title to the market," says Dion Fearon, "and we're looking forward to seeing how the audience responds to it."

Confessions Of A Thug is available on DVD and Digital HD and is distributed by Sony BMG Music Entertainment. The film is rated "R" for intense violence, some graphic violence, and some drug content. The film is recommended for ages 17 and up. For more information on Confessions Of A Thug, please go to www.confessionsofathing.com and www.polychromepictures.com.
EMI RESTRUCTURES MARKETING

EMI Music has reorganized its global marketing structure. The changes see the departure of Matthieu Lauriot-Prevost, previously head of EMI Music's global marketing team. Simultaneously, marketing operations have been integrated into three streams: global marketing, EMI Music International marketing and global catalog marketing. The heads of all three streams report to London-based EMI Music International Chairman/CEO Jean-Francois Cecillon.

Music consultant Susie Smith, who was director of global marketing at Capitol Music in London until February 2005, becomes senior VP of global marketing for EMI Music. She is expected to take up the role in mid-April. Capitol Music VP of global marketing Giampietro Paravella is promoted to the role of senior VP of international marketing for EMI Music International, the division that oversees EMI's recorded music operations in Continental Europe, Japan, Asia, Latin America and Australia/New Zealand. And James Bradbury, who previously worked in global commercial marketing under Lauriot-Prevost, is named VP of global catalog marketing for EMI Music. —Lars Brandle and Mark Sutherland

FRENCH AUTHORS TACKLE SITES

French authors rights societies SACEM and SDRM have taken joint legal action against two Russian download services.

The action against Allofmp3 and Myasugar, filed at the French Tribunal de Grande Instance of Nanterre, accuses the services of offering works without paying relevant rights to the French societies. SACEM and SDRM are demanding that the services block access to French users.

SACEM legal affair director Hubert Tilliet says the action is a necessary first step in a legal process that might encourage Russian internet service providers to block subscribers’ access to the sites. However, Tilliet admits that even if SACEM and SDRM win their case, it may prove difficult to achieve compliance from the Russian sites.

—Aymeric Pichelin

PHILLIPS EXITS WARNER U.K.

Warner Music U.K.’s longtime chairman Nick Phillips has left the company. According to a statement from Warner, Phillips has left to “pursue new opportunities.”

Warner Music International’s New York-based chairman/CEO Patrick Vien said in the memo: “We respect his decision to pursue new opportunities and wish him all the best in his future endeavors.” Going forward, Warner’s U.K. label heads will report to WMI vice chairman John Reid, who is also president of Warner Music Europe.

Phillips had been in the role since 1999, when he joined from MCA Records U.K., where he had also been chairman. —Lars Brandle

MALAYSIA STAYS ON WATCH LIST

The international Intellectual Property Alliance has recommended keeping Malaysia on the U.S. Trade Representative’s list of countries with piracy problems.

The IIPA says the Malaysian piracy rate has dropped to 45% of all music sales in 2006, from 49% in 2005. The closure of 11 CD manufacturing plants contributed largely to that drop, it says. Malaysia remains on the watch list despite its removal from the USTR’s priority watch list in 2001.

“The Malaysian government has plans to address IIPA’s issues,” says Sandy Monteiro, chairman of the Recording Industry Assn. of Malaysia. He notes that the Domestic Trade and Consumer Affairs Ministry aims to establish an intellectual-property court to clear a backlog of cases, some dating back five years. The IIPA report says pirated product from Malaysia has been found in markets as far-flung as the Philippines, Thailand and Belgium and Germany. —Christie Leo
and 30-year-old TV presenter/actress Michelle Hunziker. According to press reports, Hunziker was receiving a fee of €1 million ($1.33 million) from Rai, while Baudo—the festival's artistic director—would receive €750,000 ($998,000). Rai has not confirmed those figures, but label sources suggest they are accurate.

Attention centered on the payments' apparent flaunting of Italy's so-called "austerity" budget in December 2006, which restricted "individual consultancy fees" paid by state-owned companies such as Rai to €250,000.

After a media debate between members of the government and opposition parties, minister for innovation and public function Luigi Nicolais issued a "circulator"—effectively, a government decree—Feb. 22 exempting Sanremo from the restriction.

The episode drew mixed music industry reactions. FIMI president Enzo Mazza says, "Music almost appears to be marginal at Sanremo." Sadly, Sanremo is now a television event and not a musical one," adds Edel Italy president Paolo Franchini, who described the fees debate as "a political problem."

"I don't have a problem with presenters receiving a million euros," says La Falce, Universal Music Italy president/CEO until December 2005 and now owner of the Steamroller label. "When they are said to have helped generate TV advertising revenue in the region of €40 million ($52.3 million) for Rai."

The issue "is a matter between Rai and the presenters themselves," says Mario Limongelli, president of independent labels body PMI. "As record labels, our brief is the actual music itself."

This year, Rai claimed a peak viewing figure of 12.4 million on the final night, up from 10.9 million in 2006. La Falce says, "Baudo did a great job."

La Falce now runs his own independent label, Steamroller. His artist Al Bano finished second in the main song contest with "Nel Perdono," behind Arilola/Sony BMG's Simone Cristicchi with "Ti Regaliero una Rosa."

Sony BMG senior A&R director Rudy Zerbi says the company saw "an immediate sales effect from artists appearing at Sanremo, which hasn't been the case for quite a while." On FIMI's singles listing for the chart week covering Sanremo (which ran Feb. 27-March 3), Cristicchi entered at No. 5, behind another Sanremo song, Daniele Silvestri's "La Paranza" (Epic), at No. 2.

However, the day after the festival ended, it was back among the headlines amid reports that Rai Uno director Fabrizio Del Noce wanted Baudo replaced by 45-year-old TV presenter Paolo Bonolis. Baudo reacted furiously to the reports—which Del Noce has not denied—and the story ran for several days.

But La Falce merely attributes the constant controversy to Sanremo being "a popular national event—attended by 150 journalists who are desperate to create news stories."

"Actually," he adds, "this year's dispute was relatively lightweight."
On The Road

Ray Waddell RWaddell@billboard.com

SponsorScience

Research Helps Ensure Tour Tie-Ins Get Their Money's Worth

The days of corporate America being satisfied with onstage signage and meet-and-greet swag are so 1990s. A major sponsor may pay a superstar as much as $1 million or more for one show, but that artist has to deliver. And the brand has to be cool about it.

Consider the second annual Traveling Through Life Concert Series by Citi/Advantage. This year’s lineup includes Dave Matthews April 20 at the 3,500-seat Wang Theatre in Washington, DC May 19 at the 2,200-seat Orpheum in San Francisco and Christina Aguilera May 21 at San Diego’s 3,000-seat Civic Theatre. Tickets for all three shows went on sale March 20 exclusively at privatetickets.com.

Citi Cards executive VP Terry O’Neill says the Traveling Through Life series is an offshoot of Citi’s Private Pass exclusive ticketing and presale initiative. “Over the course of the last three years we’ve had a chance to interact quite heavily with our card members and understand what was relevant to them and what types of events and initiatives they wanted to see from us,” O’Neill says. “We realized that music was a good opportunity for us to provide something that was very unique and very relevant to our customers, something that would resonate with them, but also provide us with an opportunity to cement and build a much deeper relationship with them.” In corporate speak, that means Citi realized people like to rock. And Matthews, Prince and Aguilera are not only A-list artists, but also cast a wide demographic net among them. O’Neill says the artists were chosen through “rigorous” in-house research. “We use a number of data points, as boring as that may sound,” he says. “We look at ticket sales, album sales, the demographic match with our card-member base. That enables us to identify the artists that are going to resonate most strongly with our card members.”

Live Nation is the program’s talent buyer and producer of the concerts. O’Neill says the program is activated via a large scale “above the line” media blitz, with media buys in each market’s local papers, as well as some national publications, to alert Citi card members—and prospective card members—to the concert series. “We also communicate with them through our standard communication channels: the card-member statements, e-mail pushes, our Web site,” O’Neill says. The three artists are “front and center” on the Private Pass site, as well as the concert series. O’Neill says the program is an extension of Citi’s Advantage card member benefits. Ticket prices range from $25 to about $300, depending on the artist and the seat location. O’Neill says nearly as much “rojo” goes into choosing the markets as the artists. “The cities that we choose to focus on are cities that are key markets for both American Airlines and Citi,” he says. “This round, we’re working in Boston, San Diego and San Francisco, all key American hub cities, as well as key cities for Citi, not only from a credit card perspective, but also from a consumer banking perspective.” But despite its market specificity, this is a national program. Tickets go on sale at 9 a.m. PST to ensure everyone gets a shot, no matter where they live.

O’Neill says the strategy with this program is twofold. “First and foremost, it’s to build a deeper relationship with our card members and underscore the value this card brings to them. Beyond that, because we’ve secured relationships with such amazing artists, it does attract new card members to Citi/Advantage.”

O’Neill says Citi can quantify the success of the program. “In terms of metrics, from the last concert series, all sold out within a week, the first selling within three hours,” he says. “Within an hour of the announcement, we had over 500,000 hits to the Private Pass Web site to purchase tickets to these concerts.”

And even though Citi makes a “very significant” investment in this concert series, “it’s actually working out to generate revenue for the organization because of the ticket sales and the residual ticket sales that come off privatepass.com,” O’Neill says.

What’s also worth noting is how receptive artists are to this type of program today. Matthews, for example, is a decidedly noncorporate kind of guy who has never accepted a tour sponsorship. However, the artist does associate with brands that are a good fit for the show with Tim Reynolds, which likely says a lot about how palatable this intimate environment is and how nonoffensive Citi/Advantage is in its involvement.

And though whether consumers get the warm and fuzzies about their credit card may be debatable, never underestimate the power of fan loyalty. Clearly, if Citi can score some killer Matthews tickets, then for many, this could have a tremendous impact for Citi’s bottom line.
Record stores are in the news again, and for once the stories don’t revolve around the same old misinformed clichés about... well, let’s not mention it this time, OK? Instead, NARM, in conjunction with the Rock and Roll Hall of Fame, released its “Definitive 200” list of essential albums. So some actual good news got widespread coverage. How often does that happen?

According to NARM president Jim Donio, coverage “has been terrific and worldwide”—coming from several daily papers, wire services, major Web sites and TV networks, for starters. It sure didn’t hurt that Brian Wilson, with help from fellow Beach Boy Al Jardine, performed several songs from “Definitive 200” album “Pet Sounds” at the Los Angeles announcement of the list in the Capitol Studios.

That Chuck D—whose Public Enemy album “It Takes a Nation of Millions to Hold Us Back” also made the list—spoke at the New York announcement at J&R. In fact, in New York, Mayor Michael Bloomberg declared March 12 “Definitive 200 Day.”

The list (found online at definitive200.com) was put together by a panel of 80 retail accounts, running thousands of stores and a number of Web sites. It mainly represents best-selling albums, but what makes it unique is that it takes not only past sales into account, but also forecasts of albums’ sales and influence going forward.

Like all lists of this sort, the “Definitive 200” generated plenty of debate, especially online. The one at punknews.org/article/22642 had me laughing out loud.

Admittedly, this list is even more annoying than most. But it’s also frustrating because NARM distributed it in an attachment and posted it on its Web site in segments that, in practice, are unsearchable. So whenever someone debating the list mentions some band or album that’s missing, someone else will inevitably chime in that it’s right there on the list after all. With that disclaimer out of the way, I wonder why “Frampton Comes Alive,” Cheap Trick’s “Live at Budokan” and Herb Alpert’s “Whipped Cream & Other Delights” aren’t on the list.

The Alpert album has to be one of the most widely available records in history. Have you ever been in a Salvation Army or used record store that didn’t have a copy? Any disqualifications NARM can give me that kept those albums off the list, I guarantee I’ll be able to counter by pointing to some album there that should have been disqualified for the same reason.

But forget about what’s on or not on the list, the rankings alone are enough to make you want to hit somebody. I am somewhat relieved that I’ve only ever owned 58 albums on the list, but I still wish it was a lower number.

And sure, griping about lists like this is at least half the fun, but the list really redeems itself when you reach the real reason behind it—to stimulate sales. Merchants across the United States are running promotions on the list and, in a few weeks, I’ll take a survey to see if it’s working.

Then again, in the meantime, it’s great to see—as Donio puts it—“everybody rowing in the same direction” for once. This list, an idea started by Universal Music Group Distribution president Jim Urie, was compiled by retailers, but the store promotions are also supported by the majors. When’s the last time the labels and retailers agreed on anything? Maybe this will sell some records, and then the retailers and labels can move on to another topic, like maybe agreeing to get behind a new physical configuration of some sort.

Donio says that debate about the list is not only encouraging sales of albums on the list, but it gets people talking about the albums that are missing—and maybe somebody will go out and buy those records, too. “It’s healthy disagreements,” Donio says. “It’s all good.”

MAKING TRACKS: John Monroe, formerly VP of sales and distribution with TTV, which sells 500 accounts directly, has left the company and is seeking opportunities. He can be reached at jahn0n56@gmail.com or 917-446-1868... Likewise seeking opportunities is Tim Hibbs, formerly head of sales at B3 Entertainment. He can be reached at thaiibbs@aol.com or 732-330-3683...

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**A Space For Each Artist**

Walter Kolm's Hands-On Marketing Method

The top finalist for the 2007 Billboard Latin Music Awards is Rakim & Ken-Y, a new reggaetón duo that is up for seven awards thanks to the act's radio-friendly style of melodic reggaetón. Driving the pair's marketing is Walter Kolm, Universal Music Latino senior VP of marketing/A&R. Kolm, known for his hands-on approach and fierce artist advocacy, answered three questions for Billboard. —Leila Cobo

**What was the key to Rakim & Ken-Y's marketing?**

We designed the campaign as if they were a pop artist, taking care of every detail in their imaging, beginning with their videos. In them, you see girls dancing reggaetón, but not in an obscene or sensual manner. It's more innocent, and that young audience was the audience we were initially looking for. Compare it to a boy band, except these are real artists—not a made-up band—who write their own songs, and who collaborated with major acts. The end result was that in a short time we broke the group in the mainstream and were able to differentiate it from the rest of the genre.

**Many executives contend radio is still everything when it comes to Latin promotion. What are your thoughts?**

Today radio is not everything.

YouTube, for example, plays as important a role. And there are TV channels focused to a second-generation Latino that doesn't hear radio in Spanish. We have more media than ever before along with new technology. That is the biggest change in the past two years—information. You know of it every day, and it gives you tremendous possibilities to enrich campaigns.

Within our viral campaigns, and in every release we send, there are links to YouTube and MySpace precisely to foster online communities. Even though we're suffering losses in the physical world, in the marketing world the result is well known. We're able to differentiate their products. That's the difference.
So I'm hearing Paul McCartney will be Howard Shultz's first artist on the new Starbucks label. Mazel tov, baby! We wish them both well. But at the same time, we can't help but feel that if it ain't broke... I mean, Shultz has been doing everything right, right?

He's the only franchiser who was wise enough, although it seems rather obvious, to keep control of his franchises, at least most of them. He's the only one who can push a button and everyone jumps, which is how you get things done.

"Let's see, this coffee thing is doing pretty good. I think I'll start selling records," he says. Before you know it, thousands of stores are selling records and Starbucks is a major record retailer overnight.

It doesn't hurt that Shultz obviously knows what his clientele likes to listen to. His taste, while decidedly not rock'n'roll, is what his well-off, older demographic is buying.

And there's the rub. Licensing stuff is one thing. You order it, you hear it, you know it, you choose it. Having your own label is something else again, as we've all found out the hard way. Shultz is about to be shocked at how little control he will have compared with his very successful licensing operation. But if anyone can pull it off, it's probably him.

Meanwhile, a new Miles Davis biopic will star and be directed by Don Cheadle and a new Joe Strummer doc coming from Julian Temple is called "The Future Is Unwritten"—which is what is painted on the wall of Jesse Malin's club Niagara on Avenue A and Seventh Street in New York's East Village, next to a memorial to Strummer himself. See you on the radio.

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### COOLEST GARAGE SONGS

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<thead>
<tr>
<th>Title/Label</th>
<th>Artist</th>
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<tr>
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<td>New York Dolls</td>
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<td>In The Modern World</td>
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<td>Open Eyes</td>
<td>The Apples In Stereo</td>
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<td>Because I'm Awesome</td>
<td>The Dollyrots</td>
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<td>Ain't No King Of Rock And Roll</td>
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### COOLEST GARAGE ALBUMS

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<td>The Novaks</td>
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<tr>
<td>Because I'm Awesome</td>
<td>The Dollyrots</td>
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Publisher = Label?

Sony/ATV Music Releases Elliott Yamin's Record

More and more publishers say they want to record their artist/songwriters instead of waiting for labels to offer record deals. Sony/ATV Music is developing this business strategy and adding a major: the pub-
isher struck a profit-sharing record deal with former "American Idol" contender Elliott Yamin and essentially set up a label for the project.

After Yamin landed third during last season's "Idol," 19 Entertainment passed on signing the crooner. But then Sony/ATV signed him to a co-
publishing deal and started lis-
tening to his demos. Danny Strick, Sony/ATV U.S. president, says the label liked what it heard and decided to structure a record deal for him:

"It happened organically," Strick says. "Elliott wanted to have some serious input, and he wanted to participate in the prof-
ts in a bigger way." Under the deal, Sony/ATV and Yamin share copyright ownership, the publisher recoups costs from revenue and the parties share the net profits.

But Sony/ATV preferred not to follow the business model of Warner/Chappell Music's Perfect Game, which develops relatively unknown artists. Instead, Sony/ATV wanted to focus on artists with built-in fan bases, like Yamin's "Idol" fans. Then all the publisher needed to do was create the right net-
work of individuals and compa-

Sony/ATV reached within its own stable to provide creative and production input. Strick and his A&R team worked closely with Yamin's manager, Jeff Rabhan in Los Angeles, to gather songs and production teams. Yamin co-wrote five

songs for the album, while other Sony/ATV writers contributed, like Stargate's Mikkel Eriksen, Mike Mangini, Mid Mafia, and Louis Biancaniello.

The publisher recorded the album, using the imprint Hick-
ory Records. The label name was once used by Acuff-Rose, which was acquired by Sony/ATV in 2002.

"We outsourced all of the other label functions," says Steve Storch, Sony/ATV CFO. Some of the functions were out-
sourced to companies in the Sony family. The publisher struck a deal with Sony DADC to manufacture the CDs, with Sony-owned RED to distribute the record.

Then the publisher hired Fred Croshal's Croshal Enter-
tainment Group in Agoura Hills, Calif., as a consultant. Croshal, former GM for Maver-

The biggest challenge for an inde-

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Elliott Yamin and essentially set up a label for the project.

After Yamin landed third during last season's "Idol," 19 Entertainment passed on signing the crooner. But then Sony/ATV signed him to a co-
publishing deal and started lis-
tening to his demos. Danny Strick, Sony/ATV U.S. president, says the label liked what it heard and decided to structure a record deal for him:

"It happened organically," Strick says. "Elliott wanted to have some serious input, and he wanted to participate in the prof-

ts in a bigger way." Under the deal, Sony/ATV and Yamin share copyright ownership, the publisher recoups costs from revenue and the parties share the net profits.

But Sony/ATV preferred not to follow the business model of Warner/Chappell Music's Perfect Game, which develops relatively unknown artists. Instead, Sony/ATV wanted to focus on artists with built-in fan bases, like Yamin's "Idol" fans. Then all the publisher needed to do was create the right net-
work of individuals and compa-

Sony/ATV reached within its own stable to provide creative and production input. Strick and his A&R team worked closely with Yamin's manager, Jeff Rabhan in Los Angeles, to gather songs and production teams. Yamin co-wrote five

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The biggest challenge for an inde-


Nigel Rundstrom

The mastermind behind Nokia’s many mobile entertainment experiences discusses the future of the mobile music landscape—and offers his own take on the iPhone.

Year after year, Nokia consistently ranks as the world’s largest provider of mobile phones, with a 36% share of the global handset market. Just don’t call it a phone company.

As the availability and popularity of mobile entertainment content continues to rise, Nokia markets its products as “multimedia computers,” and strives to change the traditional notion of what a phone is—and does. These days, as the music industry looks to the mobile phone for the next iPod, Nokia is stepping up to the challenge.

Nokia shipped 80 million music-enabled mobile phones last year, with plans to introduce several new models this year. Meanwhile, the company continues to expand its retail stores and Nokia Theater concert venues. On the services end, Nokia bought Loudeye—a provider of digital music store technology—with the intent of operating its own digital music service online and via mobile. The first manifestation of this acquisition came to light in November with the Music Recommender service, which is headlined by David Bowie. Music Recommender’s live music download store is up and running in the United Kingdom and Australia.

Nokia VP of multimedia experiences Nigel Rundstrom spearheads the team responsible for creating mobile entertainment experiences on Nokia devices. In addition to music, these experiences encompass games, photos, social networking and internet services.

Rundstrom is a keynote speaker at the Mobile Entertainment Live conference. Powered by Billboard and The Hollywood Reporter, in conjunction with CTIA Wireless 2007, the conference takes place March 26 at the Orange County Convention Center in Orlando, Fla.

What exactly does Nokia’s multimedia experiences division do?
That’s where we get into social networking or blogging, music offerings, gaming—all the stuff that goes across multiple handsets. It’s also where most of the partnering we do with mobile entertainment companies takes place. We certainly conduct partnerships in the mobile phones group and in the forum Nokia group with developers, but the lead for a lot of this comes from the multimedia experiences team. If Nokia does something with YouTube, MySpace, Yahoo, Microsoft or anybody else, it goes through the experiences group.

How has the explosion of digital music affected Nokia?
We’re trying to be ahead of the curve by bringing an end-to-end consumer experience. It’s not out there yet. But we launched the Music Recommender at the end of last year, and clearly with the Loudeye acquisition, we’re positioning ourselves to provide an elegant overall experience: whether it’s over the mobile phone, the Web or any other kind of delivery mechanism.

With regard to Nokia’s acquisition of Loudeye, what lies ahead?
I cannot talk right now about what we have in the works. But in general, the way that companies are reaching end users is morphing quickly—whether it’s Wi-Fi, WiMax, cellular or sideloading. There are so many touch points. People who have elegant solutions across these points are going to get consumer traction.

What’s your music phone lineup looking like?
Well it’s certainly going more mainstream, and the improvements keep coming. In terms of storage and fidelity, these experiences keep improving. From the industry’s point of view, the most interesting thing on the device side is that you’re getting pretty good music functionality on entry-level devices. This is pretty important, because I think the music industry is looking for breadth of distribution.

What could the music industry be doing to better foster a mobile music market that will be of more value to it?
The more ways we can find to package things, the better. It’s not necessarily just full-track downloads. We need to find innovative new pricing mechanisms, as well as different promotional ways of getting people hooked and trying out new music services.

At this stage, we just need to stimulate consumption. Once it gets more established, we know the market has the potential for [labels] to meet their financial aims. But we really haven’t gotten consumer behavior going 100% yet.

So, the challenge is to work together to make the user experience as simple as possible. If we can make it simpler and have a variety of business models and promotional ideas for end-user incentive, we can accelerate traction.

Should labels be doing more marketing of their mobile content?
When tracks are being released first in the mobile environment, that’s part of the awareness building. Mobile is not really top of mind yet. People need to see that it’s not just the same old ringtone.

How is mobile music different in the United States versus internationally? And how does the music industry respond to that?
There’s a huge difference. The whole iTunes phenomenon is much more pronounced in this country than in most other markets around the world. Other markets, like Asia, are much more mobile-centric, so mobile initiatives tend to take off quicker there. But that’s the beauty of this space. You can’t just have one solution that fits all and automatically be successful everywhere. You have to tailor your approach for what works in the relevant market.

What do you think of the iPhone?
How much time do you have? I could discuss this topic for three hours. It’s created a lot of discussion. Overall, it’s a good thing that we’re talking about a $500 device and the consumer understands that the phone doesn’t have to be something that is subsidized down to $0.

So from that standpoint, I think it’s very useful. There are some interesting ideas from the user interface perspective, and I think we’ll see a lot of excitement when it comes to market. We hope that’s going to stimulate the high-end side of the consumer device business. We’ll be very interested to see what happens. ...
Conor Oberst sits in a dive bar, pulling on Winston Lights and throwing back intermittent gulps from a beer bottle. This isn’t the downtown New York or Los Angeles variety “dive” with the beautiful people and the perfectly curated juke box. This is the suburban Omaha sort, where a handful of pear-shaped, geriatric regulars sit drinking, solo, at two in the afternoon, mumbling conversations to themselves. The juke box plays only AC/DC.

Oberst, better known as Bright Eyes, is here—away from his handlers, bandmates and friends that dot the frigid Omaha landscape—to confront the perception, more or less, that he is selling out.

It’s a sensitive issue for an artist like Oberst. This is the guy that swore off playing Clear Channel venues, before the touring division of that corporation spun off to become Live Nation. Oberst is so identified with the Omaha-based independent Saddle Creek label that has released all of his albums statewide, that many mistakenly believe he has an ownership stake in the label.

In short, Oberst’s career, from his first four-track recordings as a young teenager in the early-to-mid ’90s, to his last breakout pair of albums—the acoustic “I’m Wide Awake It’s Morning” and the electronically enhanced “Digital Ash in a Digital Urn”—have embodied the DIY indie ethic.

But as he prepares to release his sixth proper album, “Cassadaga,” changes in Oberst’s career approach are coming fast and furious. In January, fans of tunes and blogs caught on that the official Bright Eyes blog site was run by Universal Music Group, and it soon came out that Oberst had signed Bright Eyes to a deal with Polydor in the United Kingdom for overseas distribution. In February, he shot the first music video of his career that would actually feature him performing. He’ll stop by AOL—a first—to record a “Sessions” performance and also play a couple radio promo shows. Notably, early last year, once the touring and media attention paid to “Wide Awake” died down, he signed on to the Ravenhouse Ltd. management company. His new manager, Juan Carrera, oversaw Modest Mouse’s transition from indie darling to selling more than 1 million copies of its last release.

Oberst doesn’t blink when confronted with these developments, doesn’t fidget. There’s no dramatic pull from a Winston Light.

“Why don’t we take them one at a time,” he says. “Then you can draw whatever conclusions you will.”

First things first. Whether you think Conor Oberst now shills tunes for The Man or not, you have to hand him this: He’s doing a hell of a job at it. “Cassadaga,” to be released April 10, represents a sensible evolution for those who have been on the Oberst train from its early days.

Earlier in the day over lunch, Oberst and new bandmates Mike Mogis and Nate Walcott discuss the making of the new album.

“In the past, I’ve gone in with a real set idea for what I wanted it to sound like,” Oberst says. “This one was much more, ‘Let’s just record as many songs as we have, whatever style, and then kind of pick.’

“It’s odd to call Mogis and Walcott ‘new,’ as producer and multi-instrumentalist Mogis has worked with Bright Eyes for more than 10 years and Walcott, master of strings, for much of this decade. But Oberst says he wanted to take the focus off of himself and felt that making the pair “official” would help. On “Cassadaga,” Mogis says, the lack of a preconceived, consistent concept meant he had the opportunity to take inspiration from his favorite recordings—everything from “Animal Collective” to the Mamas & the Papas—to create new songs. “Sometimes we would just stop working and listen to records,” Mogis says. “Not in their entirety, but just little pieces.”

“Make a Plan” clearly channels Phil Spector, for example. “Make a plan to love me,” Oberst sings quietly, before the song swells to grandiose moments of strings and horns. The band even created a girl group to sing backup on the track and elsewhere on the album.

At varying moments, “Cassadaga” veers from rockier segments like the guitar-driven, honky-tonk stomper, and first single, “Four Winds,” to quieter, contemplative songs laden with strings, piano and Oberst’s trademark, wavering voice. And of course, the tunes are scattered with metaphor-riddled, self-referential lyrics.

One of the album’s prettiest tracks, “Cleanse Song,” invokes the sunshiny 60s California rock of the Mamas & the Papas, and seems to speak to Oberst’s own experiences. “If life seems absurd, what you need is some laughter,” he sings above what sounds like quiet bongos and those sweetly cooing backup girls. “And a season to sleep and a place to get clean.”

It’s a new tune for old-school Bright Eyes fans, who may be most accustomed to the singer’s seemingly

Once a boy wonder, Conor Oberst, now 27, has a new album and some new career plans

By Bill Werde
Photograph By Butch Hogan
endless cycles of substance abuse and self-loathing. There are no shortage of stories—some in Oberst's own songs—of the singer getting out-of-his-mind drunk. "You never know which Conor was going to show up in the old days," Saddle Creek label manager Jason Kulbel says.

Oberst says he started cleaning up around age 20, but that life on the road is still tough. "You pull into a new town," he says, "and everyone there is like, 'This is the night to party!'"

Oberst spent 2006 recording "Cassadaga," and traveling, including, he has claimed, a trip to the album's namesake town, a place in Florida with a high density of psychics and fortune tellers. He bought a new home near Mogis and the recording studio, and, according to those close to him, has a nice relationship in place with singer (and fellow Saddle Creek-er) Maria Taylor. What will it mean for his songwriter? He says, "I've thought about the idea of, 'Can happiness and creativity co-exist?' So much of what I've done, I think, has been based on being dissatisfied or incomplete or lonely. The answer is, 'There isn't an answer necessarily.'"

To understand the enormity of Oberst's business changes, one needs to know his roots. He first picked up the guitar at 9; his dad and brother were musicians. By 14 he was playing and singing in Commander Venus, a band that included eventual Saddle Creek label president Robb Nansel. In fact, Saddle Creek's roots can be traced to 1993, when Oberst's brother Justin started Lumberjack Records, to release Bright Eyes cassettes. The Oberst boys hung with a group of friends including Nansel and Ted Stevens, who now plays in Saddle Creek band Cursive. The friends would pool their cash to make the tapes. Finally, in the fall of 1996, Nansel and Mogis had to develop a business plan for a class at the University of Nebraska, and Saddle Creek became official.

The first album released: Bright Eyes' "A Collection of Songs Written and Recorded 1995-1997."]

Nansel is soft-spoken as he sits behind his desk and clearly warms recalling the early days. "He was always mature for his age," Nansel says. "Ted and I were roommates in college our first year in Lincoln, like 45 miles away, and Conor and Justin would come up and hang out with us in our dorm room every weekend. We're like 19, going to college, and we have this like 14-year-old kid hanging around.

The next year, Commander Venus was started, ultimately releasing two albums. Nansel and Oberst recall the decision to end the band as mutual. "Commander Venus just seemed boring," Nansel says. "But we wanted Conor to keep writing his acoustic songs."

Oberst steadily built a following, but polarized critics. They worshipped his songwriting and called him the next Bob Dylan, or ripped him apart for being overwrought, apocalyptical, and sounding, vocally, too much like, well, Dylan.

He readily acknowledges some of the criticisms. "When you're an 18-year-old kid, writing songs... all I could ever do is write from the point where I was at as best as I could... Maybe the same people that would listen to one of those records would like our new record. And vice versa—I've definitely heard a complaint that, for our older fans, the music's not emotional enough.

The objects to those who would call him a poseur. "You can say, 'That's a silly, adolescent melodrama,' and I'll agree with you, because it was... But to say it was crafted, like, 'Put on this show and try to make some money or have a popular brand... to me that was the only thing I really took offense to.'"

His albums have generally sold more and more (see chart), and always for Saddle Creek. He released his albums overseas on Victoria, an indie partner secured by Saddle Creek, until his last pair of releases, which he put out on the newly minted Saddle Creek Europe. But that may have turned out to be the last straw for Oberst's traditional relationship with Saddle Creek.

"We were going on these tours, and we weren't coming home with any money," Oberst says. "It was just this really frustrating cycle. The first time you go to Europe, it's exciting—you don't really even care if you get paid. But then... it's hard to go be freezing in Germany in the winter, playing mediocre shows to people that haven't heard of your band."

Oberst says he actually spoke to manager Nate Krenkel about finding a "better situation" overseas before the release of "Wide Awake" and "Digital Ash," but then Saddle Creek announced it was opening a European label, and he stayed out of loyalty. But Oberst felt the situation didn't improve.

Meanwhile, in 2006, he signed Carrera to co-manage. "Nate needed some help," Oberst says of Krenkel, who has been Oberst's manager since 2003. Krenkel signed Oberst to his Sony ATV publishing deal before coming on to manage. And he is still Oberst's partner in running Team Love, the New York-based indie label that released Rilo Kiley frontwoman Jenny Lewis' successful solo debut last year. Team Love is distributed through Warner Music Group's Alternative Distribution Alliance—via Saddle Creek.

Oberst says he trusts Carrera's experience. "He can say, 'I've done this, this is worth doing, or this isn't worth your time.' I don't mind doing these things... promotion has never been a real strong suit, 'cause no one's ever spent any time thinking about it."

Krenkel and Carrera worked on the two-album Polydor deal, which, Carrera says, was actually completed in August 2006. Polydor beat out XL to sign Oberst.

"It's really a pretty incredible deal," Oberst says. "We had a couple of lawyers in the U.K. look it over. And they were just kind of like, 'How do you guys get this?'

Oberst recorded "Cassadaga" with his own money, he says. So he didn't sign the album to Saddle Creek, but rather, licensed it. It's a not-so-subtle distinction with business and personal implication. For one, the label no longer shares in sync licensing opportunities.

The move has not been easy on Oberst's relationship with Nansel. As for the latter, he will talk about understanding artists' needs to move on and to grow, but when pressed, he simply averts his gaze and says to ask Oberst about it.

Oberst is rather more direct. "He probably did feel hurt, ya know? And it wasn't the easiest thing to bring up obviously," Oberst says. "But the situations with Saddle Creek changed... all decisions were done by committee... it just wasn't practical. That was kind of the impetus to start Team Love. I felt we were missing opportunities."

One thing that hasn't changed: Bright Eyes won't tour with Live Nation (who declined to comment). He says, "It's just so important to control your own town and support those that have been responsible for our success."

The Polydor deal has meant more money—to shoot videos, to record with an orchestra for the first time, to take a 12-piece band on the road, instead of a six-piece like last time. Oberst says he's comfortable with it all and looking forward to taking the show on the road; a month-plus-long North American tour begins April 22.

"A lot of what kept me from [more promotion] early on was fear of getting in some position I couldn't get out of... of being controlled by someone or put in this box where what I was doing artistically was no longer valid because it was just a commodity," he says. "And all those things now, I'm not afraid of 'cause I don't think anyone can ever do that to me."

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Saddle Creek Rising Little Label, Big Plans

Omaha-based label Saddle Creek has been spending much of its time lately on a local indie project, but not the kind you might think. Owner/president Robb Nansel, 31, and label manager Jason Kulbel, 33, are partners in building a community theater/concert venue/label office compound as part of an overall Missouri River revitalization project. Dooms are expected to open this summer.

Kulbel steps carefully around the snowy, muddy construction site, pointing out elevators yet to be built. "We'll always do the label," he says. "But this complex makes sense for a lot of reasons."

Indeed, the label, distributed by Warner Music Group's Alternative Distribution Alliance, says it may have felt the sting of a shrinking music business for the first time. "When everybody was complaining about declining record sales, our sales were going up," Nansel says. But recently, "Some records didn't do as well as we wanted... That was the first time where we felt like, 'Maybe this is what people are talking about.'"

Diversifying into land development may help with new income streams and, Kulbel adds, will provide a substantial tax break to reduce the rent.

Building a complex is the latest innovation for a label that has long put its money behind a DIY ethic. Last year, Saddle Creek pulled its merch business in-house. Shelves of sweatshirts and T-shirts line the front room of its nondescript current home.

The label, whose top sellers include Cursive and the Faint, has engangered good will by signing artists to one-album deals. But that has also led to the departure of acts like Rilo Kiley, who moved to Warner Bros. Those close to the situation say the Faint may be next to grab the brass ring of a larger label's promotion budget.

"I'm not into the whole 'We're signing you for six records, and you're going to be miserable for the last five,"" Nansel says. "Nobody doesn't want to be in the situation, then it doesn't seem productive for either party."

Now, Saddle Creek will have to decide if those ideals allow for the new 500-capacity venue to accept tours promoted by Live Nation or other large promoters. "These guys will buy 10 shows from an act and take a loss in Omaha because they'll make it up in L.A. But it drives the prices up in Omaha," Nansel says. "Live Nation declined to comment."

For now, it's business as usual. Recent and upcoming releases include singer/songwriter Maria Taylor's "Lynn Teeter Flower," A Two Gallants EP and new albums from Neva Dinova and the Good Life.

—Bill Werde

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www.americanradiohistory.com
Why The Mobile Music Market Needs To Grow Beyond Ringtones

BY ANTONY BRUNO

RINGTONES MAY HAVE propelled the music industry into the mobile market, but they will no longer drive the future of the mobile music business.

The softening of the ringtone business is both a concern and an opportunity for music labels looking to diversify their digital product portfolio. Fortunately, a broad range of new mobile services and applications have emerged allowing music companies to do just that.

The future of the mobile entertainment business will be in the spotlight during Billboard's Mobile Entertainment Live, taking place March 26 in Orlando, Fla., in partnership with CTIA-The Wireless Assn.

Currently, record labels have all their digital eggs in one basket. Ringtones are responsible for 85% of the total mobile revenue collected by music labels today. And while the business is expected to remain strong, growth rates this year are expected to fall to 10-20%.

Considering mobile revenue represents almost half of labels' digital bottom lines, the need to broaden that business is of major concern.

"Basically, we're exposed," says Rio Caraeff, GM of Universal Music Mobile. "If the ringtone market falls apart—or not as diversified as I'd like to be. In a perfect world, the majority of our business won't come from one product line; we'd be diversified. We're hopeful for more of a healthy mix."

Growth opportunities in mobile fall into three categories: personalization, consumption and community.

Ringtones dominate the personalization sector. But other applications have emerged. Atop this list are ringback tones, which have been growing at a clip not seen since the initial ringtone burst four years ago.

According to mobile tracking firm M:Metrics, ringback tones have grown 225% from November 2005 to November 2006. But the music industry is less than enthused. Because ringback tones are an outgoing application that only callers hear, wireless users don't replace them as often as they do ringtones.

Other phone personalization options include the new alert tones and video ringers, both of which remain niche categories at this stage, and graphics are in decline.

Beyond personalization, there is what is known as consumption applications: mobile services designed not to personalize a phone, but rather to consume or otherwise enjoy music content. These applications include full-song downloads, streaming radio and either downloadable or streaming music and concert videos.

This is the segment where labels are placing their biggest bets this year.

To date, the sector has performed modestly continued on >>p28
from p27

at best. Only 1.5% of consumers with music-enabled phones download tracks over the air, while twice that figure prefer sideloading—transferring music to their phones from their home computers—and video remains even further on the periphery.

Universal's Caraeff, however, says over-the-air downloading has beaten internal expectations and expects anywhere between 300% and 500% growth in the year ahead.

Ultimately, the music industry hopes to transcend this on-off, per-track download business and work out a deal with wireless operators to provide music to a mass audience.

The idea is to make unlimited music an optional wireless service on par with voice mail or photo messaging, which operators could offer for as low as $5 per month if they were able to guarantee 10 million customers within a few years.

“Instead of trying to figure out how to sell a song to the 10%-20% of the U.S. wireless customers who buy music, we're focused on how to make music available to 100 million people for a nominal fee,” Caraeff says. “The economics [then] would work.”

In an effort to drive more usage of personalization and consumption services, a third segment of wireless entertainment has emerged—broadband community applications: mobile services that may have little to do with music directly but encourage mobile users to remain engaged with their favorite artists.

According to M-Metrics analyst Jennifer Wu, a former strategic marketing executive with Warner Bros. Records, consumers will adopt mobile music applications that more closely resemble the services that they're already using, like voice and text messaging.

“Meet the consumer on their terms,” Wu says. “Let people use their phones as a point of engagement rather than throwing all these apps at them and just hoping they'll pick it up when the quality and reliability and price is not at the point where the consumer is going to want to use it.”

Universal, for instance, has developed a text-message fan club for Snoop Dogg with mobile media firm 9 squared. Members pay to receive multiple text message updates per week.

Warner Bros. Records has launched a similar service with rap group Crime Mob, in which members receive pre-recorded phone calls on a regular basis.

According to Jeremy Welt, Warner VP of new media, the hope is that maintaining such a constant connection with fans will result in their buying more mobile content. He expects “hundreds of thousands” of subscribers as they roll out the service to other artists.

Even mobile games are being added to the mix. Superstars like Beyoncé and others are developing mobile games. “It's a segue to where music can go in this space, particularly with artists that have a broad appeal,” says Larry Shapiro, executive VP of business development and operations for Walt Disney Internet Group, which is developing the Beyoncé game.

“Whether it's a major established artist or something at a smaller, grass-roots stage, there are plenty of opportunities to do a lot of things.”

Cell phones may help the music industry move beyond per-track digital downloads.

ON THE AGENDA

The evening will bring the MMA/Mobile Entertainment Live Bash, featuring David Martin and Billboard Under- ground act the BB, which is signed to Island Def Jam. The reception will kick-start the CTIA Wireless event that follows during the next three days. For more information about Mobile Entertainment Live, visit billboardevents.com. ...
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What Will Drive Wireless Use?

Consumer spending on mobile music applications is expected to reach $53.7 billion this year, and will climb to $32 billion worldwide by 2010, according to research firm Gartner.

Driving this increase are three distinct content categories: personalization, consumption and community. Here are samples of the different applications and services in each category, along with the percentage of wireless consumers who use each, according to M:Metrics.

**PERSONALIZATION**

**RINGTONES**

Although it represents 90% of mobile music revenue today, the ringtone gravy train is beginning to slow down.

**ALERTTONES (N/A)**

Even shorter versions of ringtones assigned to text message or voicemail alerts, this application has not yet been offered on a broad scale in the United States. So far only Univer- and Rhapsody, Cingular and Alltel offer sim- lar streaming services from XM Radio Mobile and Napster. Phones with Internet browsers can access any existing Internet radio station directly, so they do not require a deal between the operator and the provider.

**COMMUNITY**

**MOBILE GAMES**

Mobile games are becoming an increasingly popular form of promotion and revenue for artists as de- rived from the mobile phone, disp- playing a bar code on the phone screen that can be scanned like a paper ticket.

**MESSAGING**

Text messaging is the most common mobile application after voice, and many artists are taking advantage of it to form message-driven fan clubs.

**CONSUMPTION**

**FULL-SONG-DOWNLOADS**

Wireless operators Sprint, Verizon, and Cingular all operate over-the-air music download services. But most con- sumers still prefer to download or transfer music to their phones from their home computers.

**VIDEO**

Artists and wireless operators are teaming up to offer exclusive con- cert footage, both live and prerecorded, on mobile phones. Not to mention music videos. Production means with smaller screens have proven challenging. Other video products include behind-the-scenes footage from albums release parties, backstage events and tour bus travel.

**RADIO**

Streaming music through mobile and Internet browsers has not yet been offered in the United States. So far only Univer-

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If you’re making music these days, odds are you’re doing something with mobile. Whether it’s ringtones or videos, or in some cases even games, creating mobile content is becoming as commonplace for artists as creating a music video. But while everyone is on the mobile bandwagon, Billboard set out to learn who’s doing the driving. A handful of enterprising artists are raising the mobile bar to new levels, applying their creative energies to developing either new mobile products or using existing products in new ways.

These are the artists who are taking a personal and hands-on approach to setting their mobile agenda, who see mobile as not just an accessory, but as a vehicle of creative expression, promotion and revenue. What follows is Billboard’s first Top 10 Wireless Artists list, identifying those engaging in the most innovative mobile practices today and defining the mobile opportunities of tomorrow.

1 **JUSTIN TIMBERLAKE** *(SONY)*

**THE AUTEUR**

While he may not have the same volume or variety of mobile products as others on this list, Timberlake by far has taken the most personal control over the development of a new mobile product that he conceived, designed and developed. In doing so, he is pushing the boundaries of how artists, their managers and the wireless industry can directly work together for mutual benefit.

JT TV, Timberlake’s custom TV service on Verizon Wireless, consists of four channels dedicated to fashion, music, movies and travel, giving fans a 24/7 look into Timberlake’s activities.

Neither pricing nor traffic figures will be available until after the service launches this month. But if Timberlake’s fans flock to the service the way his management hopes they will, such artist-branded mobile entertainment products could provide superstar artists a new level of promotional and financial independence from their traditional label relationship.

“If you’re one of those artists who have already established a fan base through the music business, and your label deals are up ... this is the kind of deal you should make for the future,” Timberlake’s manager Jonny Wright says. “Content is key, and in a lot of these label deals, the artists don’t own their content. So if you’re one of those established artists that, like Justin, are self contained, you should make your own album and deliver it to a mobile company like Verizon. Maybe you’re not in a thousand stores across the country, but it’s a platform you can control and you can own 100% of the revenues coming back to you. No one can dictate how or what you have to do.”
**Snoop Dogg (Universal Music Group)**
**The Groundbreaker**

The Doggfather almost single-handedly created the voice-tone market with the “What’s crack-a-lackin’?” ringback tone in 2004, which remains a best-selling item today. Universal Music Group claims Snoop has sold more than 100,000 voice tones. According to direct-to-consumer voice-tone vendors Thumbplay and Zingy, Snoop remains the most downloaded artist in their catalog.

He was one of the first artists to appear in a mobile videogame with “Snoop Dogg Boxing” in 2003 (which has a sequel on the way), and was one of the first to receive an RIAA-certified platinum master tone for “Drop It Like It’s Hot,” at more than 1.1 million sales in the United States alone in 2006.

In February, he became the first artist to initiate a text-message fan club through 9Squared’s new “In Crowd” service, through which Snoop will send personalized text message updates to fans. He’s filmed several exclusive performances for Amp’d Mobile and even distributes video of his youth football league through the operator’s network.

“He’s always trying to figure out a mobile component to everything he’s doing under the Snoop umbrella,” says Chris Atlas, Amp’d director of entertainment marketing. “He is very aware of the mobile generation and trying to advance his art through mobile carriers.”

**T.I. (Warner Music Group)**
**The Jack Of All Trades**

In terms of the breadth of mobile content, few hold a candle to ATLien T.I. In all, he has more than 200 different mobile titles, including mastersones (54), ringbacks (34) and voice tones (86); his own mobile videogame (“T.I. Racing,” which has received a makeover for a pending relaunch); various types of made-for-mobile video footage; and audio fan club messages.

In preparation for his new album release—scheduled for July—he is launching a suite of next-generation mobile services. With partner Sonic Branding, he’s launching a mobile game called “FanJam: T.I. Edition,” a customized version of a Tetris-like game that plays songs and displays images of the artist as the puzzle is put together. Also with Sonic Branding, T.I. is releasing the ToneMaker DJ application to let fans remix his songs into custom ringtones.

In the coming weeks, the rapper will issue a series of mobile trading cards from partner Hook Mobile. For $3 per week, users will get three random cards weekly for 10 weeks, which in certain combinations will be redeemable for T-shirts, concert tickets and more. Players of McDonald’s version of Monopoly will grasp the concept quickly.

Finally, in July T.I. will launch a new mobile subscription fan club with provider Motricity called Grand Hustle Club, through which he will issue personalized text message updates and alerts for new singles.

T.I. undertakes these mobile efforts at all times, not just around the promotional period for a new record.

“He never stops thinking about mobile,” says Livia Tortella, Atlantic GM and executive VP of marketing and creative media.

**Fall Out Boy (Universal Music Group)**
**The Road Warrior**

The band prefers to send tour announcements, ticket alerts and other band news to its fans’ mobile phones first, rather than as a complement to online posts. As such, it is aggressive in gathering fans’ mobile contact info. During the band’s upcoming tour, scheduled to begin April 18, it will encourage fans to take photos of their experiences at the show and upload them to FOB’s Web site and MySpace page. The promotion is called “Thanks Fi Th Mmys” (or “thanks for the memories” in text-message speak)—also the title of the second single off its new album. Additionally, FOB conducts in-concert text-to-win contests where fans can win better seats and even go backstage after the show.

In advance of the tour, FOB is also building its mobile contact list through a mobile trading card promotion. Fans can download one of 10 mobile wallpapers, designed like Tarot cards. Some cards appear less frequently than others, so fans have to keep texting into the fan club to get all 10, which can then be redeemed for prizes.

“With both promotions, the big win is collecting mobile data from fans that we can then use to correspond back with them,” says Karen Wiessen, VP of media and artist relations at Island Def Jam.
BEYONCÉ (SONY)
THE GAMESTRESS

When you think of Beyoncé fans, videogame geeks aren’t the first group that comes to mind. Yet the former Destiny’s Child star is working with Walt Disney Internet Group (WDIG) to create a genre-defining mobile videogame aimed at engaging her fans via mobile phones. According to mobile usage tracking firm Telephia, women purchase 65% of all mobile games. Taking that as her cue, Beyoncé’s game, expected to be released this summer, will mix her interests in fashion and makeup.

The as-yet-untitled game will add features on a monthly basis, requiring a monthly subscription fee (price TBD), and include an online community element.

According to Larry Shapiro, WDIG executive VP of business development and operations, a good artist-branded mobile game must avoid certain pitfalls. “Two things are equally negative,” he says. “One is a brand slap where they want the money and don’t care about the service, which then doesn’t fit the artist. Or they’ll limit you too much, and you wind up with an inferior service.” However Shapiro has nothing but high praise for Beyoncé and her father/manager Mathew Knowles. “They’ve been very hands-on and incredibly helpful,” he says.

ASHLEY TISDALE (WARNER MUSIC GROUP)
THE MOBLOGGER

Artists looking to engage their fans on a daily basis online have great tools at their disposal in MySpace and YouTube. Mobile phones with video cameras and texting capabilities allow those interested to update these sites more regularly—and instantly. Perhaps no other artist has taken advantage of this new opportunity as much as “High School Musical” star Tisdale. Using a one-click posting service from ShoZu and a video-enabled mobile phone, Tisdale has been providing fans with a virtual day-by-day, hour-by-hour account of her life. While several other artists use the ShoZu service to update their sites around two to five times per week, none have been as prolific as Tisdale, who averages about three to five posts per day.

Fans have been eating it up. Her YouTube video blog has skyrocketed to 200,000 daily views, and ShoZu executives say she has single-handedly proved their business model.

“She immediately understood the purpose of the videos,” ShoZu marketing director Jen Grenz says. “She didn’t do anything canned or prepared. She calls it her YouTube phone. She’s taken a tool for promotion and turned it into a career-building move.”

LINKIN PARK (WARNER MUSIC GROUP)
THE DOCUMENTARIAN

The group has created a 15-episode series chronicling the making of the upcoming “Minutes to Midnight” album (put May 15), as well as what the band and its side projects have been up to, which will air on MolaTV soon.

“They created the whole vision,” Warner Bros. Records senior director of new media Jennifer Bird says. “They shot it, cut it and edited it all themselves. Normally, we have to do that, but they’ve been working on this since last summer.”

Additionally, Linkin Park is launching a unique twist on the text-message fan club by taking fan questions and comments and responding to them directly. Finally, I-Pod and mobile video blogger firm ShoZu are working on some still-to-be-defined upgrades to the ShoZu service that should take mobile blogging into new areas, such as the ability to post to multiple blogs in a single post and one-to-one fan interaction via video.

ROBBIE WILLIAMS (EMI)
THE AMBASSADOR

Known as an international superstar almost everywhere in the world save the United States, Williams elevated the potential of mobile music in a landmark deal with Europe’s T-Mobile in conjunction with his 2006 Close Encounters tour. Besides solo sponsoring the tour, T-Mobile also made available exclusive Williams tracks, video, live streaming footage of various concert dates and a Williams-branded Sony Ericsson Walkman phone preloaded with music and video recorded at the tour’s kickoff in Durban, South Africa. As a result, the tour made Guinness Book of World Records for the largest number of tickets sold in a single day.

While that relationship has ended, Williams continues his mobile outreach. Most recently he recorded two exclusive songs with Indian superstar Aishwarya Rai to expand the mobile music market in India. One song, a remix of “Better Man,” will be preloaded on select Sony Walkman phones sold in India before becoming available on CD or any other format. The other, “Rock DJ,” will be an exclusive download via wireless operator Hutch.

MANÁ (WARNER MUSIC GROUP)
THE LATIN PIONEER

Studies show that the Hispanic youth market is a voracious consumer of mobile entertainment products, but few Latin artists have stepped up to lead the way in serving that core demographic.

Taking a leadership role in this effort is the rock en Español group Maná. Last year, it became the first Latin act to offer live streaming of its concerts on mobile phones via Sprint’s network (the company also sponsored the tour). The Los Angeles-based performance was available as an on-demand stream for three months afterward.

Additionally, Maná launched a text-message sweepstakes to award fans free trips to the band’s shows, offered wireless seat-upgrade contests during concerts and set up an exclusive fan club on the Sprint network where it provides never-before-seen Spanish-language content like video interviews, streaming videos, full-song downloads and screen savers.

50 CENT (UNIVERSAL MUSIC GROUP)
THE GODFATHER

No list of mobile artists can be complete without 50 Cent, the man who ruled the mobile music format as it grew from fall to mainstream success.

He has sold more than 5 million master ringtone recordings. He has had 11 songs reach No. 1 on Billboard’s Hot Ringtone chart, more than any other single artist (next closest is Ladarius with nine), and his “In Da Club” polyphonic ringtone was the first to break 1 million sales, more than a year before the RIAA began offering gold and platinum certifications for the medium.

Additionally, 50 Cent broke new ground in the areas of mobile games. The “Free Yayo” game, featuring the entire G-Unit crew, was the first mobile game developed from the ground up as a concept with the artist in mind. He followed up with a mobile game based on his movie “Get Rich or Die Tryin’,” and has in development a motorcycle racing game expected in the second quarter through Zingy called “50 Cent’s G-Unit Stuntin’.”

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“The place for in-depth analysis of the issues that affect the Latin music industry.”

Gabriel Abaroa, President, LARAS

THE HOTTEST WEEK IN LATIN MUSIC

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DIAL M for MUSIC - MOBILE MARKETING
BREAKING THE DIGITAL FRONTIER
RADIO OPPORTUNITIES FOR NEW ARTISTS
MUSICAL PREFERENCES & BUYING HABITS OF LATIN TEENS
RAP, RHYTHM & REGGAETON: THE GROWING URBAN SOUND OF LATIN MUSIC
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NAVARRE'S ERIC PAULSON

HOW NAVARRE'S FOUNDER BUILT A LEADING DISTRIBUTION COMPANY FOR A NEW ERA
NAVARRE CORPORATION SALUTES

Eric Paulson
FOUNDER, CEO, EXECUTIVE CHAIRMAN

1983
Navarre founded as a regionally based music distributor. Opens 10,000 Sq Ft. Crystal, MN Headquarters

1990
Navarre sold to Live Entertainment

1991
Eric Paulson re-purchases Navarre Corporation

1993
Navarre Corporation becomes publicly traded on the NASDAQ

1994
75,000 sq ft. New Hope Distribution Center opens

1994
First exclusively distributed gold record. Jazz Masters on Da Records

1998
Navarre reaches 1 Billion in cumulative sales

1999
Navarre begins Canadian distribution with Navarre Canada

www.americanradiohistory.com
Navarre acquires Encore Software

2002

Navarre acquires BCI Eclipse, LLC

2003

Navarre acquires FUNimation Productions Ltd.

2004

Net Sales of 500 Million (2005)

2005

Navarre expands corporate headquarters with state-of-the-art distribution system, for a total of 320,000 Sq Ft.

2006

First exclusively distributed platinum record. Little Big Town on Equity Records

2007

3/15/07 Eric Paulson rings the closing bell at the NASDAQ

THANKS FOR THE RIDE

Your friends from...

NAVARRRE

www.americanradiohistory.com
In the past decade, Navarre Corp. has transformed itself from just another midlevel indie distributor into one of the largest and most powerful entertainment software wholesalers in the industry.

Since 1995, when the Minneapolis-based company had revenue of $19 million, Navarre has grown sixfold to reach what Billboard estimates will be more than $700 million in revenue in its current fiscal year, which ends March 31.

Founder Eric Paulson—who is stepping down as CEO but retaining the title of chairman—says Navarre is on its way to $1 billion in revenue.

That kind of volume catapults the company into the ranks of super-wholesalers that consists of Anderson Merchandisers, Handleman Co., Source Interlink (which owns Alliance Entertainment Corp.), Baker & Taylor and Ingram—all entities with revenue bases believed to exceed $1 billion annually.

While only about one-tenth of Navarre's sales volume (about $75 million) comes from independent music distribution, the remainder of the growth is the result of Paulson's original game plan, which included computer software.

Paulson says that when he founded the company in 1983, "I believed [software] would change the way we lived our lives at work and home, and that somewhere the music industry and computer software would merge under some kind of convergence in technology."

In addition to software, Paulson had experience with the emerging video business thanks to his employment from 1967 to 1983 at Pickwick, the then-giant music company that consisted of its wholesale operation, label and the Musicland retail enterprise. When Pickwick closed its music wholesale business, Paulson saw an opportunity to fill the void and started Navarre.

Few other executives saw the convergence of media as Eric Paulson did.

In its most recent fiscal year, software sales, which includes business software and computer games, accounted for $449 million of the $686 million generated in the year ended March 31, 2006, while DVD sales pulled in $53 million, videogames $40 million and indie distribution $72 million. The company derives the remainder of its revenue from the creation and/or licensing of video product and computer games through subsidiaries Encore and FUNimation.

Encore is a software publisher that licenses or owns everything from spyware to the Print Shop desktop publishing software, as well as a broad array of computer games like the Hoyle franchise, the Hasbro line and the new version of "Monopoly." FUNimation licenses Japanese anime for DVDs in North America.

"Twenty-three years ago, I don't think too many people saw the convergence of media coming the way Eric did," says Navarre director of national accounts Vyto Lazauskis, who joined in 1995. "It's been a hell of a ride."

The ride began when Paulson mortgaged his house to fund his new company. He supposedly tells people, "When I started this business, I walked into an empty building, we had nothing to sell and nobody to sell it to."

Lazauskis wasn't there in the early days, but he repeats company legend that Paulson "laid everything that he had on the line personally a number of times to meet payroll or keep the company going or to expand the company. Can you imagine coming home to your wife and saying, 'Let's mortgage the house, I think this will work,' and then doing it more than once?"

He had to do it more than once through the years, because the ride included some close.

continued on >>p42

CONGRATULATIONS

Eric Paulson...

For your sound ideas. And bold vision.

Trans World Entertainment is pleased to join Billboard Magazine in celebrating Navarre's founder, Eric Paulson. Congratulations on your years of success, and best wishes for a happy, healthy retirement.

Bob Higgins and your friends at

TRAN WORLD ENTERTAINMENT
CMH Records and Family Pays Tribute to Eric Paulson

Working hand in hand with Eric and Navarre for almost a quarter century

The CMH Label Group
from pages 1-4

Cleopatra Records extends our appreciation and gratitude to Eric Paulson for his undaunted support of our label since we came on board with Navarre in 2000. When Eric licensed his vision for Cleopatra Records to "when the moon and the stars line up to make magic happen in the record industry," this words actually shaped our business model and helped us realize how crucial things and luck are to the success of our company. So we're here (on record) to say... thanks Eric! We couldn't have done it without you.

The entire staff at Cleopatra Records

Congratulations, Eric
... anyway, as we've never been one to miss an opportunity, we grab these titles from the office before you go!

Cradle of Filth
Eleven Burial Masses (CD/DVD)

My Dying Bride
A Line of Deathless Kings (CD)

Katatonia
Live Constellation (CD/DVD)

Porcupine Tree
Arriving Somewhere (CD)

Nocturno Culto
(Darkthrone)
The Misanthrope (CD)

Pink Floyd
Live in London 1966/67 (DVD)

from everyone at Snapper / Peaceville

Paulson concedes that the company may have stepped in too early and heavily on Internet plays like Net Radio and eSplice. Investments that don't work out "are part of business," he says. Despite consistently rising sales, net losses piling up on the bottom line during a five-year period from 1997 to 2001. Investors also suffered through the fall of 2001, when Navarre shares fell to value, before the company began turning things around in 2002.

Beginning with that year through fiscal 2005, Navarre generated black ink all four years, culminating in the $10.2 million net income on sales of $396.6 million.

Navarre's winning streak ended in fiscal 2006 when the company posted a $3.2 million loss on $686 million in revenue. The loss resulted from a $4 million write-off when Navarre parted ways with an undisclosed label and the $12 million hit Navarre took when Musicland went bankrupt. But during that period, shareholder equity grew from $24.3 million in 2002 to $89 million by the end of 2006.

The company is even more solid than those numbers suggest. In the past year, Navarre also withstood the Tower Records liquidation. Yet the wholesaler still has produced $6.4 million in net income on sales of $259 million in the nine-month period ended Dec. 31, 2006.

What's more, some of Navarre's latest investments are paying off.

"FUNimation looks to be a win-win, but first they had to turn it around like they did for Encore and BCI Eclipse," says Michael Catoen, CEO of the Navarre-distributed Liquid 8 label.

When Navarre bought FUNimation the company took on debt to finance the $87 million acquisition in 2005, leaving the balance sheet with debt of $140 million.

"Since then, the company has paid down debt to about $80 million, and its revolving credit facility balance stands at zero," says Cary Deacon.
Eric,

Congratulations on a brilliant career! It is an honor to be your colleague as well as a dear friend. I will never forget having the privilege of being invited to one of Navarre’s Christmas parties. The energy, excitement and emotion around the celebration struck me that your vision and being was everywhere. It is obvious that your zest for life and excellence has made Navarre what it is today. You have built a terrific company that is now set to live on because of all your hard work and energy.

Now it's time for you and Karen to relax and enjoy life. I raise a martini to you.

All the best!
Jim Caparro

Eric,

To a fellow alumni of the University of Wisconsin and loyal Notre Dame fan—congratulations on your retirement. If any two people deserve quality time in the sun in Costa Rica, it is you and Karen. Your energetic approach to being the best in business will be sorely missed. Your love for the music business and your contribution to the industry will be forever remembered. Thanks for being there for all of us when in need of a friend or confidant. Eric, having touched so many lives in the entertainment industry, you created an incredible legacy.

Always loved the name Navarre!

Please don’t be a stranger.
John Madison
Here's a look at the top 10 best-selling albums distributed by Navarre during a recent four-week period, according to the company's Web site.

1. Little Big Town, "The Road to Here" (Equity Music Group)
2. Various artists, "An All-Star Tribute to Lynyrd Skynyrd" (Cleopatra)
3. Various artists, "K-Tel: Sexual Healing; Love Songs of the '80s" (BCI Music)
4. Emerson Drive, "Countrified" (Midas Records)
5. Clint Black, "The Love Songs" (Equity Music Group)
6. Blue Six, "Aquarian Angel" (Naked Music)
7. Los Cadetes de Linares, "Las Mas Canonas" (BCI Music)
8. Various artists, "EMI: #1 Country" (BCI Music)
9. Karaoke, "Vicente Fernandez: Karaoke Hits" (BCI Music)
10. Los Cadetes de Linares, "Las Mas Canonas" (BCI Music)

These are the top 10 best-selling software titles distributed by Navarre during a recent four-week period, according to the company's Web site. Each title is followed by the name of the software publisher.

1. "MARINE SHARPSHOOTER GOLDEN BULLET EDITION JC," Groove Media (shown above)
2. "SUPREME COMMANDER," THQ
3. "PARALLELS DESKTOP FOR MAC," Nova Development
4. "MONOPOLY HERE & NOW," Encore
5. "SCRABBLE CHAMPION EDITION," Encore
6. "PRINT SHOP 22 DELUXE," Encore
7. "JOHN DEERE AMERICAN FARMER WITH JOHN DEERE BUILDER BUNDLE," Destineer Publishing
8. "AXIS & ALLIES COLLECTORS EDITION," Encore

ERIC, THANKS FOR BELIEVING.
Global Warming

Arctic Monkeys Drop Media-Shy Routine For Sophomore Set

The sophomore slump. Second-year blues. The "difficult" second album. None of these are in Alex Turner's vocabulary.

As frontman for the Arctic Monkeys, one of Britain's most successful and important bands of the decade, Turner is unfazed by the pitfalls of following up a zeitgeist-shaping debut.

"Was it a difficult album to record? No," Turner says from Milan, in the midst of a whirlwind promotional tour. "because ever since we finished the first album (in September 2003), we've been writing songs for this one. So it wasn't like a rush at the last minute."

Nonetheless, things have changed in Monkeyworld. Ahead of the release of their record-breaking debut set, "Whatever People Say I Am, That's What I'm Not" (Domino), fans of the band gleefully traded MP3s of album tracks, seemingly with the tacit approval of the band. In contrast, to have an advance listen to the follow-up—"Favourite Worst Nightmare," due April 21 in Europe, and the following day in North America—you must be a member of the media and travel to Domino's headquarters in south London.

Furthermore, in the United States, Domino has just linked with Warner Bros., which will provide marketing and sales support for the album, in the same way Epic did for Franz Ferdinand's 2004 self-titled debut.

Kris Gillespie, Domino label director of A&R for North America, says the deal will only impact "minimally" on the Monkeys' indie credibility stateside, with the record still distributed by Alternative Distribution Alliance in the States and outside Canada.

"The band have made an album that's got every chance to resonate in North America on a much bigger scale," he says. "In assessing what our aspirations are and the potential of the record, it made sense to find a partner."

Domino head Laurence Bell admits the band lacks the element of surprise this time, but says he remains "so confident" the 12 new songs—many of which display a spikier, rockier edge compared to the first album—will stand up to any test.

"This album will establish them as a classic rock band of our time. It's a huge creative leap," he says. "We don't have hang-ups or feel any pressure. They're pretty peerless at the moment."

"The buzz has never gone away for this band," says Rob Campbell, head of music for Britain's Virgin Megastores. "Very few albums this year will match them for opening-week sales."

Little more than a year has passed since "Whatever People Say I Am" shattered U.K. first-week sales records for a debut en route to selling more than 1 million units—with a further 301,000 copies sold in the U.S., according to Nielsen SoundScan,

But Arctic Monkeys years, apparently, tick by at a different rate to human years. "We've matured," Turner says. "We've been getting better sounds. And we've definitely improved [our vocabulary]. Thanks to playing every night last year. We've got better, clearer, more interesting ideas."

New bass player Nick O'Malley has entered the fray, complementing Turner, guitarist Jamie Cook and drummer Matt Helders. And where the band once shunned media interviews, Turner and company are noticeably coming out of their shells.

"It was us that wanted to stay away from the press last time," Turner says. "We just wanted to get on with it, and we were a bit more bratty then."

Bell says the band still takes on only a tenth of the promotion most other bands do, but adds, "They're a lot happier to speak to the media now. The lights were shining on them very brightly last time around. They've been around the world now, and they've seen how it works."

However, the Monkeys remain resistant to some aspects of the music industry machine. In February, they upset organizers of the BRIT Awards by failing to attend the ceremony, despite winning two trophies.

"We got a bit of criticism," Turner says. "But we would have had that if we'd gone. It would have been, 'Oh, you've changed your tune.'"

Gillespie says the group's "conscious avoidance of overexposure" on the last campaign has actually worked to its advantage.

"The general public were left with an appetite for the band that we're going to tap into very quickly," he says, dubbing the album "a more American-friendly record."

Radio support for lead track "Brianstorm" has been solid in Britain prior to its April 16 release to retail. It will receive only a soft launch in the United States before another track, "This House Is A Circus," is pushed to modern rock radio in May. U.S. tour dates begin April 27 at the Coachella Festival, but, in the meantime, the band has been playing small, unannounced shows in cities across Europe in an attempt to replicate the underground buzz that made the debut album such an event.

"There's nothing like the Arctic Monkeys rolling into town and playing an amazing show," Bell says. "It leaves everyone talking about it."

Additional reporting by Mark Sutherland in London.
The classic pop stylings of Los Angeles quartet the 88 may be more in line with the Kinks’ tunes of the ‘60s than anything on contemporary radio, but that hasn’t stopped those in TV and film from noticing the act.

Since releasing its second album, “Over and Over,” in 2005, music from the 88 has been used in a TV teaser for the film “Little Miss Sunshine,” commercials from the NFL and Target, and the act has even appeared in an episode of CBS series “How I Met Your Mother.” Besides boosting the sales of singles at Apple’s iTunes store, the licensing has afforded the 88 the luxury of staying independent and paying for and recording its albums without the interference of any record label.

Yet despite being able to tour on its own and scoring national distribution via Allegro’s indie arm NAIL Distribution, pianist Adam Merrin says the 88 would still like to partner with a label. “It’s just that no one, he says, has ever really asked.”

“We are open to working with a bigger label, but no one has approached us at this point,” he says. “There’s been some interest recently, and people have been poking their heads around. We’ll see what happens once this new album is done. We would like to go with somebody bigger, but that doesn’t happen, and if that doesn’t happen, we’ve got a great management, and we have great management, and we have a great person who works our music on the licensing side of things,” Merrin says.

The exposure has also given the band some iTunes hits. While “Over and Over” has sold 9,700 units in the United States, according to Nielsen SoundScan, the stomping, clap-along single “All Cause of You” has moved 17,000 copies. The cut appeared on the soundtrack to “You, Me and Dupree.”

“We haven’t had a hit on alternative radio,” Merrin says. “That’s hard to do when you’re an independent. This is almost like the same thing.”

And there’s more to come. The act has a song featured in the upcoming Curtis Hanson film “Lucky You,” due May 4, and has nearly completed a third album.

“It’s a little less produced than the last record,” Merrin says. “We didn’t do too many overdubs. We definitely kept it natural. One song has a string quartet, but it’s definitely more live. I hear these songs, and I could imagine playing it in front of thousands of people. It has that quality to it.”

The 88 will perform March 26 at a reception for Billboard’s Mobile Entertainment Live conference during the CTIA Wireless festival in Orlando, Fla.
The Ladies Of Latin Hip-Hop
Reggaetón Divas Look For A Breakthrough

A s reggaeton hits puberty, labels are incorporating different sounds and finding new audiences and alternative ways to reach them—all of which bodes well for women looking to get into the game.

But though divas abound in the Latin pop world, the young genres of reggaeton and Latin hip-hop have so far produced only one undeniable female star—Ivy Queen (see story, right).

Industry sources point to a relative dearth of women pursuing the genre as a career, the clubby nature of compilations that dominate label releases and limited outlets devoted to airing a musical style derived from macho street culture.

"In Puerto Rico, the ones who are on the street and potentially disposed to make underground recordings are guys," says Felix Bonnet, VP of programming for Spanish Broadcasting System's Puerto Rico stations. Noting that girls are more sheltered from the corners where aspiring reggaetoneros practice their craft all night, Bonnet adds, "For every hundred girls who want to sing reggaeton, only two or three girls go for it."

The last two years have brought major-label releases by Adassa, Glory, La Sista and Lila M, as well as compilations with female guest stars. But the only women to crack the top 10 of Billboard's Latin Rhythm Airplay chart since its inception in August 2005 have been Ivy Queen, Nina Sky (appearing on a Tony Touch track) and Latin pop's Shakra, Anais, RBB and R&B crossovers Beyoncé, Cassie and Keyshia Cole.

At retail labels do support female urban artists' releases with price-and-positioning programs, says Alberto Uribe, head buyer for the Rio Latino channel. But with the same handful of artists featured on each other's reggaetón compilations, Uribe says, "It's the artists themselves who have made it seem like it's a movement exclusively for men—not record companies or consumers."

Mudcat Music president Gustavo Lopez counters that those who buy reggaetón albums are mostly women who prefer to hear men on the tracks. He notes that compilations, and particularly the singles worked from them, reflect artists who are hot at the moment—and the right female with the right song hasn't come along yet.

"Reggaeton is so young, there's only so many stars," Lopez says. "When we're all putting together projects, we're thinking about what's going to break through fast. There won't be a female out there that you can really say, 'She's hot.'"

For La Sista, Machete is simultaneously working a salsa track at topocal radio and a remixed reggaetón track with Hector "El Father" at urban radio.

The popularity of urban bachata by Aventura and romantic reggaetón by Rakim & Ken-Y proved there was a strong female market for Latin urban music. Young women and girls will be target markets for R&B/Reggaetonera Adassa's sophomore album, says Walter Kolim, Universal Latino's senior VP of A&R and marketing.

A comprehensive street, club and online marketing campaign is underway, with single "You Got Me" offered as a free download on iTunes in advance of the April 24 album release.

Muzik VP of programming Flavio Morales says his channel's "18 & Over" video countdown has become a sought-after bartidometer of an act's success.

It's also a platform to introduce new artists who don't make the countdown and who radio may be hesitant to make space for, "It's about creating a level playing field," he says.

Muzik partners to rap act Sal-N-Nepa's breakthrough in the '80s with a club track as a model for how Latin hip-hop is likely to evolve. And if you get some young Latina talking about her young Latina experiences, I think that'll resonate the same way Gwen Stefani resonates.

Los Angeles hip-hop singer La La concurs, "All the girls, they write hard, and it's always something threatening shit. My perspective is definitely different. I tell normal girl stories, with how I grew up."

Lopez takes a different view. "I think for a woman to make it, she needs to be a bad girl, but she needs to be a bad girl with credibility. It might be through R&B or something else."

For her part, Ivy Queen allows that there's room for more female Latin urban stars, but adds this caveat: "She has got to be a woman with cojones."

By Ayala Ben-Yehuda
Super Freaky Bluegrass

Skaggs And Hornsby’s Collaboration Ain’t No Joke

What do Rick James’ funk classic “Super Freak,” Appalachian folk singer Roscoe Holcomb’s “Across the Rocky Mountain” and Bruce Hornsby’s “Mandolin Rain” have in common? The answer isn’t a punch line. Truth is, they all appear on a new project between Ricky Skaggs and Hornsby.

“Ricky Skaggs & Bruce Hornsby” streeted March 20 on Sony Legacy and features new songs, traditional bluegrass numbers and, yes, some intriguing reworkings.

Skaggs and Hornsby first met in 1990 at a concert in Horseheads, N.Y. “There were about 300 people. We were a big draw that night,” Hornsby says wryly. Skaggs later invited Hornsby to appear on “Live at the Ryman,” a TV show he hosted on the former TNN cable network, and subsequently to appear on “Big Mon. The Songs of Bill Monroe,” which Skaggs released on his own Skaggs Family Records.

“We had a strong connection, and he asked me if I’d be interested in doing a whole record,” Hornsby says.

Recorded at Skaggs’ studio just outside Nashville, the new project finds the pair backed by Skaggs’ Kentucky Thunder band as well as virtuosos Jerry Douglas on dobro and Stuart Duncan on fiddle. “It’s my studio, so we could take up as much time as we needed,” Skaggs says.

The pair schooled each other as well. Skaggs introduced Hornsby to old-time bluegrass stars Holcomb, Dock Boggs and Clarence Ashley, while Hornsby returned the favor by sharing legendary jazz pianists Bud Powell, Bill Evans and Keith Jarrett. “I feel like there was a cross-pollination,” Skaggs says.

The album also features new songs from Hornsby—including the hilarious “Dreaded Spoon,” about Hornsby’s father. “We’d be coming home from a Little League game, and we’d stop at the local Dairy Snack to get a cone. He’d say he didn’t want anything, then he’d reach into the glove compartment and take out this spoon. It became known to me as the ‘dreaded spoon.’ ”

Skaggs wrote the instrumental “Stubb,” and Gordon Kennedy and Phil Madeira contributed the gospel-flavored “Come On Out.”

Hornsby credits the bluegrass version of “Super Freak” to musician Mike Duke, whom he once heard break into a bluegrass send-up of the song. “If I ever get the chance,” Hornsby recalls saying to himself, “I’m going to do something with that.” Sticklers for detail will note the Skaggs/Hornsby version is missing a few words, thanks to an incomplete lyric sheet Hornsby says he found on the Internet. The rendition also includes country legend John Anderson ad-libbing lyrics.

Hornsby’s 1987 top five hit “Mandolin Rain” is reinvented as a haunting mountain ballad on the new record, but its transformation actually occurred a few years ago. Known for his improvisation, Hornsby says he reworked the song in 2002 at a concert in Oregon. “This minor key, old English ballad version feeling of this song came to me all at once. I played it, and everyone was like, ‘What was that?’ We’ve played it like that ever since.”

Jeff Jones, executive VP for Legacy, says re-issuing the album was a no-brainer. “Both on an aesthetic level—because the record was fantastic and beautifully crafted—and on a commercial level—because we have catalog underneath these two artists—it made perfect sense.” While Hornsby has recorded for RCA and Columbia, which are both now under the Sony BMG umbrella, Skaggs had some of his biggest radio hits while on Epic, another Sony BMG label.

Skaggs and Hornsby recently teamed for CMT’s “Crossroads,” a show that pairs country artists with musicians from other genres. They’re also scheduled to appear April 21 on NBC’s “Late Night With Conan O’Brien” and will hit the stage of the Concert Hall in New York the following night.

A number of shed and theater dates are already on the books, and more are being booked. Both men see the collaboration as an ongoing partnership, with more road dates and perhaps another album in the future.

“We could do this for a long time if we wanted to,” Skaggs says. “I think we could do 20-25 dates a year. We love playing with each other.”

Fratellis’ Fast Start

iTunes Ad Gives U.K. Glamsters An Early Boost In The U.S.

In the United Kingdom, rowdy glam rockers the Fratellis are many things: 2007 British breakthrough act winners at the BRIT Awards; multiplatinum unit-shifters; self-styled “people’s band;” and kings of the live circuit. In America right now they are just one.

“That iTunes band,” frontman Jon Lawlor says with a grin, “hidden away from the madness” of South by Southwest in his Austin hotel room, “and being plagued by a maid service that won’t take “please come back later” for an answer. “But that’s much better than coming to America and having people say, ‘Who the fuck are you?’, which is what happens to most British bands.”

The use of “Flathead,” from the band’s debut album “Costello Music,” in the latest iconic iTunes commercial, has catapulted the Glasgow, Scotland-based band ahead of many of their fellow British hopefuls in terms of U.S. recognition. Jon Turner, London-based GM of their U.K. label Island Records, likens it to “climbing four rungs of the ladder in one go.”

The attention has helped “Flathead” hit No. 1 on Billboard’s Hot Singles Sales chart and also crack The Billboard Hot 100, where it’s currently at No. 73. So far it has sold 17,000 physical units and 87,000 digital downloads, according to Nielsen SoundScan.

Turner credits the ad to Island’s “excellent relationship” with iTunes. The label presented “Costello Music” to Apple “very early on,” he says. On March 13, Interscope division Cherrytree Records will release the album in the United States.

“The ad is a fantastic calling card for them internationally,” says Turner, who says the label will nonetheless “resist the temptation” to issue the track as a single in the United Kingdom. “Going to America cold is a hard slog but this has definitely opened doors for them in the media.”

Island says the band has had positive early press in Spin and Rolling Stone, a March 23 slot on “Late Night With Conan O’Brien” and several early adds at modern rock radio. The band also has two tracks featured on the soundtrack to hit U.K. comedy “Hot Fuzz,” set for release April 20 in U.S. theaters, while its biggest U.K. hit “Chelsea Dagger” appears in another U.S. ad for Safeway. The band is scheduled to support seven Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Growth Of The GMC Labels, Sponsors Help Gospel Channel Move Into More Markets

The Gospel Music Channel (GMC) is growing, and its people sure know how to make the most out of a window of time. During a recent marathon two-day shoot they camped out at show “set” in the W in Franklin, Tenn., and taped hours of upcoming programming, including several episodes of the concert series “Front Row Live,” featuring Alabama’s Randy Owen, the Isaacs, Austin’s Bridge, Michael W. Smith, Mike Farris and the reunion of the legendary Clark Sisters.

“Several times a year we do what we call a ‘truck shoot’ where we do several different artists in one studio over two and a half days,” says Brad Siegel, co-founder/vice chairman of GMC. “We’ll do somewhere between seven and nine artists, producing a full-length concert in front of a private audience.”

During the shoot, GMC also taped its countdown show—“The Hot List”—plus interviews and other segments. Among the highlights was the Clark Sisters reunion, which will be documented on a commercial DVD release. “We looked at it as a unique opportunity,” GMC VP/GM Larry Blackwell says. “There is no better way to impact consumers than television so this partnership just made sense for us. We love the Gospel Music Channel and are very excited about working together on this historic project.”

EMI Gospel will release the Clark Sisters’ “Live One Last Time” June 19. “We created a win-win situation,” GMC senior director of music industry development Alvin Williams says of partnering with EMI Gospel. “We sat down with Larry and [EMI Gospel’s] Ken Pennell and worked it out.” The group will perform eight new songs and a medley of their hits.

Blackwell welcomes the synergy with the channel. “GMC will begin on air promotion March 25 and will air the one-hour special eight times...
Making A Quiet Splash

Jennifer Koh, Accontus And David Russell Ring In An Indie Spirit

They may not have big marketing budgets or splashy publicity campaigns behind them, but several excellent new albums issued quietly this spring by various independent labels deserve their turn in the spotlight.

From Chicago-based independent Cddie comes violinist Jennifer Koh performing Schumann's three violin sonatas (March 13). Koh has made her mark as a champion of new music. This past fall, she gave the world premiere of Jennifer Higdon's String Poetic, which was commissioned for her, and in April she will debut Spin 5, a violin concerto by Christopher Cerrone. Koh also commissioned for her.

This current recording, however, finds Koh right at the heart of Romanticism alongside pianist Reiko Uchida. Koh plays with absolute assuredness, inviting warmth and a fresh spirit. It's a welcome addition to her growing discography.

In a follow-up to its mesmerizing 2003 album "Transcriptions," French vocal group Accontus offers a stunning array of repertoire reimagined as choral works on its latest release, "Transcriptions 2" (Naïve, Feb. 27). With a sound by turns plush and luminous, the group creates a whole world of toonal colors under the charmed baton of Laurence Equilbey.

Accontus roams through everything from selections from Bach solo keyboard pieces to Ravel's "La Flure Enchantee" to Schubert's "Death and the Maiden" quartet to Vivaldi's "Four Seasons" — and the results are so convincingly natural that you just might forget the originals, if just for a moment.

Guitarist David Russell's latest album, "Art of the Guitar" (Telarc, March 27), meanders over a generous swath of musical landscape. Unsurprisingly, he includes several Spanish selections like Albeniz's "Malaguena," but there are plenty of less conventional works as well, including music by Edward Grieg.

Other surprises on this recording include "Cavatina," a piece written by English film/TV composer Stanley Myers for the movie "The Deer Hunter," as well as 19th-century Spanish composer Julian Arcas' "Lamentation." It's a stunning variety of programming.

\[faculty improving April 7\] Blackwell says: "On the DVD there will be a clip promoting GMC, asking people to contact local cable/download providers to add GMC to their programming. There will also be a GMC coupon insert in the DVD packaging."

Such support and enthusiasm from record labels has been key to GMC's growth. "We ended 2006 in 96 major markets, and this year we'll be in about 154," Siegel says of GMC, which launched in October 2004. "We are on target to pass 20 million homes by the end of this year."

GMC has also been earning kudos from the cable industry. According to the annual Beta Research Cable Operator Study, GMC ranks as the No. 1 emerging or midsize network among cable providers with large systems in markets with 200,000-1,000,000-plus subscribers. GMC also ranked No. 3 in "audience attentiveness to advertising" and "feeling comfortable viewing with family."

Siegel says securing distribution has been the bigger challenge. "There are so many cable systems across the country, and we have to go by system, sort of the old-fashioned way, knocking on doors and presenting the channel," he says. The cycle takes anywhere from six months to two years, sometimes even longer. A lot of times it's not because they don't see the need for the channel or the quality of the channel, it's more because they don't have the bandwidth or the channel space to launch it."

Siegel says fans are responding enthusiastically in the markets where GMC is on the air, and it's working hard to come up with innovative programming. The channel will begin airing a special series this month with reigning Gospel Music Assn. female vocalist of the year Natalie Grant. "Special Delivery" will chronicle Grant's recent pregnancy and the birth of her twins. Other programming includes GMC's latest "Gospel Dream," currently in its second year, and a Christian music news show called "Gospel Insider."

Country, pop, urban and rock music has been buoyed through the years by the success of MTV, VH1, BET and CMT. The Christian/gospel community is hoping to see GMC provide a comparable platform for faith-based music. Siegel says he's been pleased with not only the music industry support, but corporate America's involvement as well. "We have 28 blue chip advertisers. Ford and Lincoln Mercury are major advertisers with Gospel Dream," he says. The newest sponsor we had come onboard was Walmart. They became a big sponsor for our Black History Month celebration, which gave them the title sponsorship for the Super Bowl Gospel Celebration. Geico Insurance is a major advertiser. So are SEC Johnson, Unilever and Coca-Cola. I think this will be a record year for us."

After a successful tour, The Fratellis have released their second album, "Here We Stand." The band has gained critical and commercial success with their first album, "Fratellis," and have been praised for their energetic live shows and catchy indie rock sound. The new album features a mix of poppy anthems and more subdued tracks, showcasing the band's versatility and talent. The single "Chelsea Girl" has been a hit, reaching number 15 in the UK and number 41 in the US. The Fratellis have been nominated for several awards, including Best British Rock Act at the Q Awards. They are currently touring Europe and have announced plans for a North American tour later this year.
SOWETO KINCH

*A Life in the Day of 819: Tales of the Tower Block*

*Sony BMG

**MEAT LOAF featuring JENNIFER HUDSON**

*The Future Ain’t What It Used to Be (edit)*

*Jive

**DASHBOARD CONFESSONAL**

*Stolen (3:55)*

*Bravado

**JOSH GROBAN**

*February Song (3:57)*

*Manus de Vries

**NEW & NOTeworthy**

**KLAXONS**

*Myths of the Near Future*

*Vagrant

**WORLD**

**GILBERTO GIL**

*Gill Luminoso*

*Vanguard

**COUNTRY**

**CRAIG MORGAN**

*Too Good to Be True* (3:15)

*Blackground

**JOJO**

*Anything (3:49)*

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**LEGEND & CREDITS**

Edited by Jonathan Cohen (albums) and Chuck Taylor (singles)

**Contributors:**

Ka'man Cauñed, Lisa Carl, Gary Gaff, Dan Mitchell, Vlada Obradovski, Dan Ouellette, Sven Pihlaja, Dave Price, Marcus Sutherland, C.L. Taylor, Cristela L. Vazquez Tucker, Phil Van Vliet, Jeff Vrabel

Pick a new release predicted to hit the top half of the chart in the corresponding format.

**Critics’ Choice**

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

All albums commercially available in the United States are eligible. Send album reviews copies to: Jonathan Cohen, c/o Billboard, 730 Broadway, Suite 1000, New York, NY 10003 or to the writers in the appropriate bureau.

from >>>

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**THE BILLBOARD REVIEWS**

**SINGLES**

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**ROCK**

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Now that The Wall Street Journal noticed declining album sales in its March 21 edition, a story that has unfolded throughout the year: the attention of the mainstream press.

Yes, album sales have been down on the comparable week in every frame of 2006 despite vigorous growth by digital album downloads. Yes, an evasion in CD sales and the evolution of new vehicles through which music can be consumed are contributing factors. And, yes, the loss of such cornerstone chains as Musicland and Tower Records helped bring about the 19% dip in albums volume that we’ve seen to date in 2007.

While these newer truths have all shaped this year’s album picture, part of what’s playing out is a basic business lesson that was proven when labels began to euthanize the retail-available single in the mid- to late-90s. Namely, if you don’t make a product available, it won’t sell. Picking up a cue I’ve heard from retailers, distributors and interested by-standers, what’s missing from the market are horses to pull the wagon.

With the exception of Norah Jones’ ‘Not Too Late,’ which has sold 1.1 million copies in seven weeks, the market has been void of traffic stimulating releases in the first 11 frames of this year. Nor have we witnessed carry-over momentum from late prior-year albums, as we saw from Mary J. Blige, Jamie Foxx and Eminem in early 2006. There are always too many releases dropped in the last four months of any year, as artists and their managers try to cash in on Christmas shopping traffic, but that trimester’s glut in ’06 felt even more exaggerated than usual, falling between a particularly puny summer and the alarmingly slow pace of this new year.

Remember the ‘Field of Dreams’ adage, ‘If you build it, they will come?’ This year’s release schedule marks the exact opposite of that premise, while many of last year’s new releases that got lost in the shuffle of the closing quarter would have stood taller had they been held for release in January or February.

Yes, I hear you, Mr. Studio Entertainment CEO John Marmaduke. The industry would be better served by more even flow of high-profile releases rolled throughout the year. Certainly rival retailers hear you. Distributors absolutely hear you. I think most labels do, too.

For those artists and their camps who think the calendar only extends from September to December, your wake-up call is in this year’s alarming album numbers.

**MUSIC, SWEET MUSIQC:** As Musiq Soulchild scored his second career No. 1 on The Billboard 200 with ‘’Soulstar’’ at No. 13 in December of 2004. The new ‘’Love & War’’ also marks his second No. 1 on Top R&B/Hip-Hop Albums, his fourth top 10 on that chart. Soulchild’s arrival signals the first time in Atlantic’s 80-year history that the label has scored back-to-back starts at No. 1 and is the third chart-topper in 2007 for the house that Absoul built.

In the runner-up slot, Lloyd, another R&B singer, more than doubles his best prior: SoundScan week with 112,000 (see ‘Between The Bullets,’ page 59). Rap duo Slick Rick and MIG visit the big charts’ top 10 for the fourth time. 8Ball also reached No. 5 with a solo album in 1998.
The chart edition of the hit series 'Runaway' by Daniel Powter (pictured), includes Beautiful, Beyondfield and Gwen Stefani.

Act returns to the top of this week ever, surpassing the no. 108 peak of 2005's 'Orange and Beautiful'.

Band's single 'Flameside', best known for its use in iTunes ads, is bubble under the Modern Rock chart.

A much-beloved 197 concert is the world debut in Neil Young's archive series no. 6, 57/03.

A massive KORN debut from their first week sales were sold through digital mail.

The chart's legendary '300' is now a digital download service of hit songs.
### HOT 100 AIRPLAY

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<th>Title</th>
<th>Artist/Label</th>
<th>Promotion Label</th>
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<tbody>
<tr>
<td><strong>1.</strong> <strong>This Is Why I'm Hot</strong></td>
<td>Vegalicious</td>
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<td><strong>2.</strong> <strong>Lose Yourself</strong></td>
<td>Finger Eleven</td>
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<td><strong>3.</strong> <strong>Lose You Tonight</strong></td>
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<td><strong>10.</strong> <strong>Tell Me</strong></td>
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### ADULT CONTEMPORARY

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<td><strong>1.</strong> <strong>It's Not Over</strong></td>
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<td><strong>2.</strong> <strong>How to Save a Life</strong></td>
<td>The Riddle</td>
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<td><strong>3.</strong> <strong>Chasing Cars</strong></td>
<td>Darius Rucker</td>
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<td><strong>5.</strong> <strong>What Hurts the Most</strong></td>
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<td><strong>6.</strong> <strong>The Riddle</strong></td>
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<td><strong>7.</strong> <strong>Bad Day</strong></td>
<td>John Legend</td>
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<td><strong>8.</strong> <strong>The Sweet Escape</strong></td>
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<td><strong>9.</strong> <strong>Saved</strong></td>
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<td><strong>2.</strong> <strong>The Way You Move</strong></td>
<td>The Script</td>
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<td><strong>3.</strong> <strong>Stronger Than Me</strong></td>
<td>Jason Mraz</td>
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</table>

Data for week of MARCH 31, 2007 | For chart reprints call 646 654 4613 | Go to www.billboard.biz for complete chart data | 

American Radio History

www.americanradiohistory.com
### POP 100 Airplay

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SMACK THAT</td>
<td>LIL SCRAPPY FT. MIMS</td>
<td>CRUNK / BME / REPRISE</td>
</tr>
<tr>
<td>2</td>
<td>SAY IT RIGHT</td>
<td>JAY-Z FT. R. KELLY</td>
<td>CONSUMERS / AMD / UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>3</td>
<td>I TEND TO DRINK</td>
<td>PETE WENTZ FT. MIKE Fuentes</td>
<td>SLOW SKILLS / RONIN / MEGA ACOUSTIC</td>
</tr>
<tr>
<td>4</td>
<td>IT'S NOT OVER</td>
<td>JASON ALDEAN</td>
<td>VON VONNI / SIRE / WARNER BROS.</td>
</tr>
<tr>
<td>5</td>
<td>BREAK 'EM OFF</td>
<td>IOMEGA FT. LOYD</td>
<td>HIGHRISE / REVOLUTION / INTERSCOPE</td>
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<tr>
<td>6</td>
<td>SAINTS AND SINNERS</td>
<td>JONNY REED</td>
<td>WMN / UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>7</td>
<td>THE WAY I LIVE</td>
<td>ANITA B : WHITE</td>
<td>PROMOTION LABEL</td>
</tr>
<tr>
<td>8</td>
<td>WHERE YOU LIVE</td>
<td>ZAC BROWN BAND</td>
<td>BENDA / AFRICA / WARNER CHAPPELL</td>
</tr>
<tr>
<td>9</td>
<td>GO GETTA</td>
<td>50 CENT FT. JAY-Z</td>
<td>SHIEF BOY / INTERSCOPE</td>
</tr>
<tr>
<td>10</td>
<td>FLY ME TO THE MOON</td>
<td>SARA BAREILLES</td>
<td>REEL NATION / INTERSCOPE</td>
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### POP 100 Singles

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>DON'T MARRY THE WHORE</td>
<td>O. VON DITTMANN</td>
<td>COUNTRY TRAX / Zukunft Music</td>
</tr>
<tr>
<td>2</td>
<td>WHAT GOES AROUND, COMES AROUND</td>
<td>THE WHITE STRIPES</td>
<td>LUST / VISION / KRONZ</td>
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<tr>
<td>3</td>
<td>THE LOVE OF MY LIFE</td>
<td>RICKY MARTIN</td>
<td>CONSUMERS / AMD / UNIVERSAL MOTOWN</td>
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<tr>
<td>4</td>
<td>SMACK THAT</td>
<td>LIL SCRAPPY FT. MIMS</td>
<td>CRUNK / BME / REPRISE</td>
</tr>
<tr>
<td>5</td>
<td>SMACK THAT</td>
<td>LIL SCRAPPY FT. MIMS</td>
<td>CRUNK / BME / REPRISE</td>
</tr>
<tr>
<td>6</td>
<td>STAY WITH ME</td>
<td>JASON ALDEAN</td>
<td>VON VONNI / SIRE / WARNER BROS.</td>
</tr>
<tr>
<td>7</td>
<td>I TEND TO DRINK</td>
<td>PETE WENTZ FT. MIKE Fuentes</td>
<td>SLOW SKILLS / RONIN / MEGA ACOUSTIC</td>
</tr>
<tr>
<td>8</td>
<td>IT'S NOT OVER</td>
<td>JASON ALDEAN</td>
<td>VON VONNI / SIRE / WARNER BROS.</td>
</tr>
<tr>
<td>9</td>
<td>BREAK 'EM OFF</td>
<td>IOMEGA FT. LOYD</td>
<td>HIGHRISE / REVOLUTION / INTERSCOPE</td>
</tr>
<tr>
<td>10</td>
<td>SAINTS AND SINNERS</td>
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<td>WMN / UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>11</td>
<td>THE WAY I LIVE</td>
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<td>PROMOTION LABEL</td>
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<tr>
<td>12</td>
<td>WHERE YOU LIVE</td>
<td>ZAC BROWN BAND</td>
<td>BENDA / AFRICA / WARNER CHAPPELL</td>
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<tr>
<td>13</td>
<td>GO GETTA</td>
<td>50 CENT FT. JAY-Z</td>
<td>SHIEF BOY / INTERSCOPE</td>
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<tr>
<td>14</td>
<td>FLY ME TO THE MOON</td>
<td>SARA BAREILLES</td>
<td>REEL NATION / INTERSCOPE</td>
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</table>

### Chart Legend
- **Pop** indicates the chart category.
- **Artist** and **Label** are listed for each song.
- **Peak Position** shows the song's highest rank on the chart.
- **Weeks on Chart** indicates how long the song remained on the chart.
### TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td><strong>Lloyd</strong></td>
<td><em>Sweat</em></td>
<td>Def Jam</td>
<td>2007-03-13</td>
</tr>
<tr>
<td>8</td>
<td><strong>Various Artists</strong></td>
<td><em>I Am Not a Human Being</em></td>
<td>Interscope Records</td>
<td>2007-03-20</td>
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<tr>
<td>9</td>
<td><strong>Project Pat</strong></td>
<td><em>Street Love</em></td>
<td>Papoose Records</td>
<td>2007-03-20</td>
</tr>
<tr>
<td>10</td>
<td><strong>Juelz Santana</strong></td>
<td><em>Let's Get It, Thug Motivation 101</em></td>
<td>Young Money/Cash Money/Tha Carter Family</td>
<td>2007-03-27</td>
</tr>
<tr>
<td>11</td>
<td><strong>Mary J. Blige</strong></td>
<td><em>The Breakthrough</em></td>
<td>Roc-A-Fella/Def Jam</td>
<td>2007-03-27</td>
</tr>
<tr>
<td>12</td>
<td><strong>Kanye West</strong></td>
<td><em>Late Registration</em></td>
<td>Roc-A-Fella/Def Jam</td>
<td>2007-03-27</td>
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### TOP REGGAE ALBUMS

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td><strong>Bob Marley</strong></td>
<td><em>Welcome To Jamrock</em></td>
<td>Island</td>
<td>2007-03-13</td>
</tr>
<tr>
<td>17</td>
<td><strong>Seann Paul</strong></td>
<td><em>Stage Name</em></td>
<td>VP Records</td>
<td>2007-03-13</td>
</tr>
<tr>
<td>18</td>
<td><strong>Lionel Richie</strong></td>
<td><em>Leave Right Now</em></td>
<td>Universal/Motown</td>
<td>2007-03-13</td>
</tr>
<tr>
<td>19</td>
<td><strong>Kelly Price</strong></td>
<td><em>Play</em></td>
<td>Bad Boy Records</td>
<td>2007-03-13</td>
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<tr>
<td>20</td>
<td><strong>T-Pain</strong></td>
<td><em>Port Of Miami</em></td>
<td>100/Universal/Motown</td>
<td>2007-03-13</td>
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<tr>
<td>21</td>
<td><strong>Bob Marley</strong></td>
<td><em>The Best Vol. 36</em></td>
<td>Island</td>
<td>2007-03-13</td>
</tr>
<tr>
<td>22</td>
<td><strong>Various Artists</strong></td>
<td><em>Redemption Song</em></td>
<td>VP Records</td>
<td>2007-03-13</td>
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</table>

### NEW URBAN SETS TOP BIG CHART

**BETWEEN THE BULLETS**

Rich Boy makes noise, too, starting at No. 1 on Top Rap Albums, No. 3 on Top R&B Albums and No. 3 on the big chart with 112,000 sold. —Raphael George

---

**For a complete listing of the top R&B/Hip-Hop albums, check out www.billboard.com**
### Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Airplays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lost Without U</td>
<td>Nelly</td>
<td>U.S. WEST (ATLANTIC)</td>
<td>R&amp;H</td>
<td>22,500</td>
</tr>
<tr>
<td>2</td>
<td>Breathe</td>
<td>Akon</td>
<td>ATLANTIC RECORDS</td>
<td>R&amp;H</td>
<td>17,900</td>
</tr>
<tr>
<td>3</td>
<td>Go Getta</td>
<td>Plies</td>
<td>SPYDER RECORDS INC.</td>
<td>R&amp;H</td>
<td>15,800</td>
</tr>
<tr>
<td>4</td>
<td>Work It</td>
<td>Keyshia Coley</td>
<td>JIVE RECORDS</td>
<td>R&amp;H</td>
<td>14,400</td>
</tr>
<tr>
<td>5</td>
<td>Perfect Love</td>
<td>Jennifer Lopez</td>
<td>GREAT SEVEN RECORDS (ATLANTIC)</td>
<td>R&amp;H</td>
<td>12,300</td>
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</table>

### Hot R&B/Hip-Hop Singles Sales

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Wanna Love You</td>
<td>Mary J. Blige</td>
<td>REZOZ RECORDS</td>
<td>R&amp;H</td>
<td>153,400</td>
</tr>
<tr>
<td>2</td>
<td>Set It Off</td>
<td>Nelly</td>
<td>U.S. WEST (ATLANTIC)</td>
<td>R&amp;H</td>
<td>135,000</td>
</tr>
<tr>
<td>3</td>
<td>Can't Get Enough</td>
<td>Monica</td>
<td>UNIVERSAL MOTOWN</td>
<td>R&amp;H</td>
<td>117,000</td>
</tr>
<tr>
<td>4</td>
<td>Treach Feat. Mac &amp; Me</td>
<td>Treach</td>
<td>MEAN STREET RECORDS</td>
<td>R&amp;H</td>
<td>102,000</td>
</tr>
<tr>
<td>5</td>
<td>Baby Got Back</td>
<td>Akon</td>
<td>ATLANTIC RECORDS</td>
<td>R&amp;H</td>
<td>98,000</td>
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</table>

### Rhythmic Airplay

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Airplays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Matter</td>
<td>Akon</td>
<td>ATLANTIC RECORDS</td>
<td>R&amp;H</td>
<td>10,500</td>
</tr>
<tr>
<td>2</td>
<td>Ain't No Love Song</td>
<td>Missy Elliott</td>
<td>SHUGA SHACK</td>
<td>R&amp;H</td>
<td>9,500</td>
</tr>
<tr>
<td>3</td>
<td>Walk It</td>
<td>Missy Elliott</td>
<td>SHUGA SHACK</td>
<td>R&amp;H</td>
<td>8,700</td>
</tr>
<tr>
<td>4</td>
<td>Ain't No Love Song</td>
<td>Missy Elliott</td>
<td>SHUGA SHACK</td>
<td>R&amp;H</td>
<td>8,500</td>
</tr>
<tr>
<td>5</td>
<td>Ain't No Love Song</td>
<td>Missy Elliott</td>
<td>SHUGA SHACK</td>
<td>R&amp;H</td>
<td>8,000</td>
</tr>
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</table>

### Hot R&B/Hip-Hop Chart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ain't No Love Song</td>
<td>Missy Elliott</td>
<td>SHUGA SHACK</td>
<td>R&amp;H</td>
<td>153,400</td>
</tr>
<tr>
<td>2</td>
<td>Ain't No Love Song</td>
<td>Missy Elliott</td>
<td>SHUGA SHACK</td>
<td>R&amp;H</td>
<td>135,000</td>
</tr>
<tr>
<td>3</td>
<td>Can't Get Enough</td>
<td>Monica</td>
<td>UNIVERSAL MOTOWN</td>
<td>R&amp;H</td>
<td>117,000</td>
</tr>
<tr>
<td>4</td>
<td>Treach Feat. Mac &amp; Me</td>
<td>Treach</td>
<td>MEAN STREET RECORDS</td>
<td>R&amp;H</td>
<td>102,000</td>
</tr>
<tr>
<td>5</td>
<td>Baby Got Back</td>
<td>Akon</td>
<td>ATLANTIC RECORDS</td>
<td>R&amp;H</td>
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### Adult R&B

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<tr>
<th>Rank</th>
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<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Wanna Love You</td>
<td>Mary J. Blige</td>
<td>REZOZ RECORDS</td>
<td>R&amp;H</td>
<td>153,400</td>
</tr>
<tr>
<td>2</td>
<td>Set It Off</td>
<td>Nelly</td>
<td>U.S. WEST (ATLANTIC)</td>
<td>R&amp;H</td>
<td>135,000</td>
</tr>
<tr>
<td>3</td>
<td>Can't Get Enough</td>
<td>Monica</td>
<td>UNIVERSAL MOTOWN</td>
<td>R&amp;H</td>
<td>117,000</td>
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<tr>
<td>4</td>
<td>Treach Feat. Mac &amp; Me</td>
<td>Treach</td>
<td>MEAN STREET RECORDS</td>
<td>R&amp;H</td>
<td>102,000</td>
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<tr>
<td>5</td>
<td>Baby Got Back</td>
<td>Akon</td>
<td>ATLANTIC RECORDS</td>
<td>R&amp;H</td>
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### HOT COUNTRY SONGS

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Beer in Mexico</td>
<td>Kenney Chesney</td>
<td>COLUMBIA</td>
<td>10.0</td>
</tr>
<tr>
<td>2</td>
<td>Last Dollar (Fly Away)</td>
<td>Tim McGraw</td>
<td>WARNER BROS</td>
<td>9.5</td>
</tr>
<tr>
<td>3</td>
<td>Wasted</td>
<td>Carrie Underwood</td>
<td>BMG NOVa</td>
<td>9.0</td>
</tr>
<tr>
<td>4</td>
<td>Stupid Boy</td>
<td>Keith Urban</td>
<td>COLUMBIA</td>
<td>8.5</td>
</tr>
<tr>
<td>5</td>
<td>Anyway</td>
<td>Marsha McBride</td>
<td>BMG NOVa</td>
<td>8.0</td>
</tr>
<tr>
<td>6</td>
<td>Stand</td>
<td>Russell Flatt</td>
<td>BMG NOVa</td>
<td>7.5</td>
</tr>
<tr>
<td>7</td>
<td>Ladies Love Country Boys</td>
<td>Trace Atkins</td>
<td>SME</td>
<td>7.0</td>
</tr>
<tr>
<td>8</td>
<td>Settin'</td>
<td>Sugas Land</td>
<td>BMG NOVa</td>
<td>6.5</td>
</tr>
<tr>
<td>9</td>
<td>Watching You</td>
<td>Rodney Atkins</td>
<td>BMG NOVa</td>
<td>6.0</td>
</tr>
<tr>
<td>10</td>
<td>I'll Wait For You</td>
<td>Joe Nichols</td>
<td>BMG NOVa</td>
<td>5.0</td>
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### ARTIST/TITLES OF THE WEEK

- **Kenney Chesney** - Beer in Mexico
- **Tim McGraw** - Last Dollar (Fly Away)
- **Carrie Underwood** - Wasted
- **Keith Urban** - Stupid Boy
- **Marsha McBride** - Anyway
- **Russell Flatt** - Stand
- **Trace Atkins** - Ladies Love Country Boys
- **Sugas Land** - Settin'
- **Rodney Atkins** - Watching You
- **Joe Nichols** - I'll Wait For You

### HOT COUNTRY SONGS OF THE WEEK

- **Beer in Mexico** by Kenney Chesney
- **Last Dollar (Fly Away)** by Tim McGraw
- **Wasted** by Carrie Underwood
- **Stupid Boy** by Keith Urban
- **Anyway** by Marsha McBride
- **Stand** by Russell Flatt
- **Ladies Love Country Boys** by Trace Atkins
- **Settin'** by Sugas Land
- **Watching You** by Rodney Atkins
- **I'll Wait For You** by Joe Nichols

### ARTIST/TITLES OF THE WEEK

- **Kenney Chesney** - Beer in Mexico
- **Tim McGraw** - Last Dollar (Fly Away)
- **Carrie Underwood** - Wasted
- **Keith Urban** - Stupid Boy
- **Marsha McBride** - Anyway
- **Russell Flatt** - Stand
- **Trace Atkins** - Ladies Love Country Boys
- **Sugas Land** - Settin'
- **Rodney Atkins** - Watching You
- **Joe Nichols** - I'll Wait For You
## Top Latin Albums

<table>
<thead>
<tr>
<th>Artista</th>
<th>Album Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tito Nieves</td>
<td>La Historia Continuda, Parte II</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>Los Bukis</td>
<td>Historias Que Nunca Van a Olvidarse</td>
<td>Sony BMG Norte</td>
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<tr>
<td>León Gieco</td>
<td>Un Año Sin Miedo</td>
<td>Universal Latino</td>
</tr>
<tr>
<td>Los Rieleros Del Norte</td>
<td>Amor Eterno</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>Delirio</td>
<td>Que Nunca</td>
<td>Universal Latino</td>
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<tr>
<td>La Banda El Recodo De Los Chicharrones</td>
<td>Amanecer</td>
<td>Sony BMG Norte</td>
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<tr>
<td>José Luis Rodríguez</td>
<td>La Historia del Puma</td>
<td>Universal Latino</td>
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<tr>
<td>Conjunto Primavera</td>
<td>El Amor Que Nunca Fue</td>
<td>Sony BMG Norte</td>
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<tr>
<td>La 5A Estacion</td>
<td>Mundo Nuevo</td>
<td>Sony BMG Norte</td>
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<tr>
<td>Julieta Venegas</td>
<td>Limon y Sal</td>
<td>Sony BMG Norte</td>
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<tr>
<td>Álvaro del Portillo</td>
<td>Travesuras de Habana</td>
<td>Sony BMG Norte</td>
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<tr>
<td>Kiko Matamoros</td>
<td>Un Amor de Bulería</td>
<td>Sony BMG Norte</td>
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<tr>
<td>Alejandro Sanz</td>
<td>El Trueno y La Lluvia</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>Los Originales de San Juan</td>
<td>Ama la Vida</td>
<td>Sony BMG Norte</td>
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## Top Latin Songs

<table>
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<th>Posición</th>
<th>Canción</th>
<th>Artista</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Pégate</td>
<td>Yandel</td>
</tr>
<tr>
<td>2</td>
<td>Mía</td>
<td>Marc Anthony</td>
</tr>
<tr>
<td>3</td>
<td>En El Otro Extremo</td>
<td>Los Amigos de Pepe</td>
</tr>
<tr>
<td>4</td>
<td>Muy Bien</td>
<td>Pepe Aguilar</td>
</tr>
<tr>
<td>5</td>
<td>Que Seas Feliz</td>
<td>Maluma</td>
</tr>
<tr>
<td>6</td>
<td>No Hay Pastor</td>
<td>Enrique Iglesias</td>
</tr>
<tr>
<td>7</td>
<td>Mi María</td>
<td>Alejandro Sanz</td>
</tr>
<tr>
<td>8</td>
<td>Mis Usos</td>
<td>Rubén Blades</td>
</tr>
<tr>
<td>9</td>
<td>Tú Me Dejaste</td>
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<tr>
<td>10</td>
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## Hot Latin Albums

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### LATIN AIRPLAY

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<tbody>
<tr>
<td>1</td>
<td>Te lo agredezco, pero no</td>
<td>Marco Antonio Solís</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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<td>Alonso</td>
<td>Marco Antonio Solís</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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<tr>
<td>3</td>
<td>Amar es lo que quiero</td>
<td>Marco Antonio Solís</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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<tr>
<td>4</td>
<td>La llave de mi corazón</td>
<td>Alejandro Fernandez, Luis Miguel</td>
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</tr>
<tr>
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<td>Nos quedamos poco tiempo</td>
<td>Alejandro Fernandez, Luis Miguel</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<td>Me muero</td>
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<td>7</td>
<td>Como yo nadie te ha amado</td>
<td>Becamex</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<tr>
<td>8</td>
<td>Bendita tu luz</td>
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</tr>
<tr>
<td>9</td>
<td>Si tu no estás</td>
<td>Bebe</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<tr>
<td>10</td>
<td>Así se hace</td>
<td>Bebe</td>
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<td>11</td>
<td>No puede cambiarme</td>
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<tr>
<td>12</td>
<td>Oro</td>
<td>Bebe</td>
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<tr>
<td>13</td>
<td>Shorty Shorty</td>
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<tr>
<td>14</td>
<td>Perú</td>
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### LATIN ALBUMS

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<tr>
<td>1</td>
<td>Lo que yo quiero</td>
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<td>Cuando te veas</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>3</td>
<td>Me muero</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>4</td>
<td>Quiero remar</td>
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<tr>
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<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<td>Así se hace</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<tr>
<td>7</td>
<td>No puedo cambiarme</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<td>8</td>
<td>Oro</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>9</td>
<td>Shorty Shorty</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<td>10</td>
<td>Perú</td>
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### TROPICAL

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<tr>
<td>1</td>
<td>La llave de mi corazón</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<tr>
<td>2</td>
<td>Así se hace</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<td>3</td>
<td>No puedo cambiarme</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>4</td>
<td>Oro</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<td>Shorty Shorty</td>
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<td>Sony BMG Latin, Sony BMG Latin</td>
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<td>6</td>
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### REGIONAL MEXICAN

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</thead>
<tbody>
<tr>
<td>1</td>
<td>Un idiota como yo</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>Cada vez que pienso en ti</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>3</td>
<td>Es</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>4</td>
<td>La noche perfecta</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>5</td>
<td>Detalles</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>6</td>
<td>Tú siempre</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
</tr>
<tr>
<td>7</td>
<td>Cuando baja la marea</td>
<td>Alejandro Fernandez</td>
<td>Sony BMG Latin, Sony BMG Latin</td>
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<tr>
<td>8</td>
<td>Alado del tiempo</td>
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<td>Xoxo</td>
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### REGIONAL ELECTRONIC

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</thead>
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<tr>
<td>1</td>
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<td>The Good, The Bad &amp; The Queen</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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<tr>
<td>2</td>
<td>El bien que vale</td>
<td>The Good, The Bad &amp; The Queen</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
</tr>
<tr>
<td>3</td>
<td>Say it right</td>
<td>The Good, The Bad &amp; The Queen</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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<tr>
<td>4</td>
<td>Like a rock</td>
<td>The Good, The Bad &amp; The Queen</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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<tr>
<td>5</td>
<td>I need you</td>
<td>The Good, The Bad &amp; The Queen</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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### TOP ELECTRONIC ALBUMS

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<thead>
<tr>
<th>#</th>
<th>Title</th>
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<th>Label &amp; Promotion Label</th>
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<tr>
<td>1</td>
<td>On the island</td>
<td>The Good, The Bad &amp; The Queen</td>
<td>EMI Latin USA/Dynasty Records, EMI Latin USA/Dynasty Records</td>
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<td>2</td>
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<td>3</td>
<td>Say it right</td>
<td>The Good, The Bad &amp; The Queen</td>
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<td>4</td>
<td>Like a rock</td>
<td>The Good, The Bad &amp; The Queen</td>
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</tr>
<tr>
<td>5</td>
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<td>---------</td>
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</table>
Singles Charts:

- Charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are compiled by number of gross audience impressions, calculated by cross-referencing exact times of airplay with Arbitron listener national sample. The chart is weighted towards national subset of data supplied on a regional basis.

Recurrence Rules:
- Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 30 weeks and rank below 10 detections or audience, provided that they are not still gaining enough audience points to stay. Songs are removed from the Adult Top 40, Adult Contemporary, R&B/Urban, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 20. Tracks are removed from the Hot Country chart if they have been on the chart for more than 52 weeks and rank below 15.

Sales Charts:
- The sales chart singles are compiled from a national sample of retail sales, mass merchant, and Internet sales records collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles, sales data is compiled from a national subset of sales from R&B/Hip-Hop stores by Nielsen SoundScan.

Configurations:
- CD single available. Digital Download available. DVD single available. Video Single available.配置的信息将根据实际情况进行调整。目前的配置信息将根据实际情况进行调整。
### Top DVD Sales

<table>
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<tr>
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<tr>
<td>HAWAII FIVE-O: THE FIRST SEASON</td>
<td>DISTRIBUTING LABEL</td>
<td>3</td>
</tr>
<tr>
<td>NOMINATES: THE COMPLETE SIXTH SEASON</td>
<td>DISTRIBUTING LABEL</td>
<td>4</td>
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### Top Video Game Rentals

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<td>THE GUARDIAN</td>
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<td>THE OFFICE: SEASON ONE</td>
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<td>THE SOAP OPERA</td>
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### Top Video Game Sales

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<tr>
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SXSW

held March 14-18 in Austin, the South by Southwest conference has become one of the biggest and showcases in the United States. With more than 1,000 acts performing, SXSW attracts legions of industry insiders and tastemakers looking for the next big thing in music.

1. Aslyn treated the crowd to her performance at the BMI/Billboard brunch. PHOTO: COURTESY OF RANDALL MICHAELSON

2. Among the BMI/Billboard brunch guests were, from left, BMI writer and publisher relations executive London Nick Robinson, BMI associate director of writer and publisher relations New York June Neira, BMI VP of writer and publisher relations New York Charlie Feldman, BMI Scott of the Town, BMI executive editor/associate publisher Tamara Conniff and BMI director of business development in London Cindy Mota. PHOTO: COURTESY OF RANDALL MICHAELSON

3. Chicago rockers the Redwalls hit the Bourbon Rocks stage for the March 16 Billboard showcase.

4. Attending the BMI party, from left, were BMI senior VP of writer and publisher relations Phil Graham, artist Amy Winehouse, BMI writer and publisher relations executive London Nick Robinson and BMI senior director of writer and publisher relations New York Semaeta Cox. PHOTO: COURTESY OF RANDALL MICHAELSON

5. Eric James performed at the BMI/Billboard acoustic brunch. PHOTO: COURTESY OF RANDALL MICHAELSON

6. U.K. pop powerhouse Mika joined the BMI/Billboard brunch held March 16 at the Four Seasons hotel. From left are Mika’s sister Yasminé Penniman, Mika’s manager Jerry Blair, BMI executive editor/associate publisher Tamara Conniff, Mika’s manager Rich Isaacson and BMI VP of writer and publisher relations New York Charlie Feldman. PHOTO: COURTESY OF RANDALL MICHAELSON

7. U.K. artist Guff Rhys was just one of the many performers featured at Billboard’s March 16 showcase. Also making appearances were A-sides, Georgie James, Christian Scott and Ron Sexsmith.

8. In celebration of the 50th anniversary of Stax Records, several of the label’s classic stars converged at SXSW to perform a 90-minute Stax Records Revue. From left are Steve Cropper of Booker T & the MG’s, Soulsville Foundation president and former Stax employee Darrie Parker, William Bell and Eddie Floyd.

9. Enjoying the March 15 Davis & Shapiro SXSW party at the Shoreline Grill, from left, were Davis & Shapiro founder Fred Davis, Billboard executive editor/associate publisher Tamara Conniff and iLike CEO Ali Partovi. PHOTO: COURTESY OF KARLA USHAKER
MONKEY DREAMS ABOUT LE BON, OFFERS 'PRAYER'

Could Simon Le Bon be Arctic Monkey Alex Turner’s ‘Favourite Worst Nightmare’? In the March 10 issue of Billboard, track revealed that 21-year-old Turner references Duran Duran’s “Save a Prayer” on that upcoming Arctic Monkeys album, due April 23 in Europe and the following day in North America. It follows a name check for the ’80s-pop-rock titans’ “Rio” on the Arctic Monkeys’ debut Domino album, “Whatever People Say I Am, That’s What I’m Not.”

“I think we’re going to try doing that on every second song on every album,” Turner tells Track. “The only songs of theirs I know are the ones I’ve referenced so far.” Though Turner says he is not sure where this Duran sensibility comes from, he adds, “Maybe I had a premonition of Simon Le Bon entering a dream or something. I don’t know much about them. It’s weird where that came from.”

Le Bon experienced his own nightmare back in 1982, with the track “Lonely in Your Nightmare” from Duran Duran’s “Rio” album.

ALL THEY NEED IS LOVE

The Alarm, Billy Duffy (of the Cult), Slim Jim Phantom (the Stray Cats), Glenn Tilbrook (Squeeze) and Dave Wakeling (English Beat, General Public) are the initial acts confirmed for an October acoustic concert at the base camp of Mount Everest and a finale concert in Kathmandu, Nepal. The trek and performances are the centerpiece of a series of events benefiting cancer charity Love Hope Strength Foundation, co-founded by Alarm frontman Mike Peters and entertainment insurance executive James Chippendale, who are both leukemia survivors.

Peters and Chippendale will kick off the worldwide LHSSF efforts April 16 with a 1,576-star climb to the observation deck of the Empire State Building and a concert that night in New York. “MTV Unplugged” producer Alex Coletti is documenting the Everest concerts and surrounding events for a VH1/MTV special and a BBC prime-time documentary. More information can be found at lovetheserp.com.

LAKEMAN

The British singer/songwriter has been touring the U.S. with his brother Andrew and their parents Luka and John. His latest album, “Arctic Skies,” was released in the U.S. last month and is currently charting in the Top 40. The album features acoustic versions of some of his hits, including “Crying in the Rain” and “What You Waiting For?”

LAKEMAN DOES MANHATTAN

On his way back home from a concert South by Southwest shows, British singer/songwriter Seth Lakeman didn’t let a few flaky stage snafus get in his way of delivering a blistering six-song set at the Living Room on New York’s Lower East Side. The March 19 gig—Lakeman’s first New York show—was a music supervisor promotional opportunity for EMI Music Publishing, whose U.K.-managing director Guy Moot signed the photogenic Lakeman to a worldwide publishing deal before he had a recording contract with hot U.K. label Relentless (home to KT Tunstall and Joss Stone).

On hand for the occasion were key EMI Music Publishing execs, including head of music resources Keith D’arcy, VP of public relations Janice Brock, exec VP of S & A R Evans Lamberg, sampling guru Dag Sandmark and head of promotions Neil Lasher.

Also in attendance were Lakeman’s manager David Farrow and James Galin, GM of Manhattan Records, who just snapped the folk-pop artist for the United States. Track couldn’t help but notice the big grin on Galin’s face as he proudly watched Lakeman—with either a fiddle or tenor guitar in hand, depending on the song—perform “Fight for Favour,” “Lady of the Sea” and “Kitty Jay.”

Lakeman has three solo albums under his belt, with a fourth in the works. Whether or not Manhattan will launch him in the United States with the album he is currently crafting or an amalgamation of past releases remains to be seen.

HELPING LATIN AMERICA’S NEEDY

A host of music and fashion celebrities will come together May 10 in New York to raise money for women and children living in poverty and neglect in Latin America. The Wayuu Taya Foundation Gala (Wayuu are the indigenous people of Venezuela and Columbia) will feature musical performances by R&B/dance-pop songstress Jody Watley and soul/funk singer Martha Redbone.

Founded by actress/supermodel Patricia Velasquez, the Wayuu Taya Foundation will, once again, honor a group of humanitarians for their outstanding work in Latin America at the event. The honorees include Ford Models founder Eileen Ford, supermodel Petra Nemcova and media magnate Earl Jones. Velasquez and fellow supermodel Simon will host; CNN’s “American Morning” anchor Soledad O’ Brien will MC. Past honorees include Sen. Hillary Rodham Clinton, D-N.Y., Russell Simmons and Carolina Herrera.

MURMURINGS

After crashing heads with a spectacular set at the 2006 Coachella Valley Music & Arts Festival, Daft Punk will tour North America this summer and will include dates with Rapture along the way. A Lollapalooza appearance is also rumored... The Black Keys will be back Isle Turner on an upcoming album to be produced by Danger Mouse... Comedian Chris Rock has directed the video for the Red Hot Chili Peppers’ new single “Hump De Bump,” which takes place at a Brooklyn, N.Y., block party... Sonic Youth will perform its classic album “Daydream Nation” in its entirety July 13 during the Pitchfork Music Festival at Chicago’s Union Park and at a handful of other U.S. shows this summer.

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