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OPINION

EDITORS' COMMENTARY | LETTERS

Getting Snippety

Create A License For Sample Artists And The Whole Biz Wins

BY PHIL T. FARNsworth

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

The common perception of sampling is that something has been stolen or that an artist has unjustly profited from another's work. Often overlooked, though, are the potential benefits that can be gained from having one's work sampled and recontextualized into a new work. The immediate black-and-white rules of infringement in the '90s were such that almost no unauthorized sampling was perceived as either harmful or therefore had to be litigated without question. Such attitudes are well-entrenched, there are hopeful signs that new attitudes toward appropriation may be emerging.

In the last year, one of our artists, GilT, has risen significantly in popularity. The cuttiness of the industry still persists, though, and prevents such an artist from selling by the number of hits made to the market. But while manufacturers and distributors have curtailed the project at various phases, it is interesting that not one artist has issued a complaint about being sampled on GilT’s “Night Ripper,” with hundreds of articles and reviews, and in particular on the “best albums of 2006” lists of Rolling Stone, Spin, Blender, Pitchfork and others, it certainly isn’t because of a lack of publicity or knowledge that there is a scarcity of complaints.

In 1998, within days of releasing our “Deconstruct Beck” compilation, we received legal threats from Beck’s publisher, label and personal lawyer. While the case never went to court, it is interesting to note how quickly a response can come from one artist sampled in 1998 and how differently a $50 million law firm has responded in the last year to GilT’s “Night Ripper.” Oddly there has been some communication from the larger music industry, but it has taken a different tone. In the last six months, several major and independent artists have solicited GilT for remixes. Similarly, multiple major labels have proposed a giant mash-up of their back catalogs. But why does everyone stop there? Why does GilT have to create controlled and pre-managed mixes, when he has already created a full-length masterpiece unencumbered by the restrictions of pre-authorization? While I love the authorized remixes, GilT’s genius and most thrilling work often rests on combining sources that traditionally wouldn’t be mixed. As artists and labels recognize the benefits of allowing “official” GilT mixes of their material, could the benefits not also be realized of allowing such albums as “Night Ripper” to reach full market potential?

Going back 24 years, Double Dee & Steinski entered a remix contest held by Tommy Boy Records. Their entry unanimously won with a mix that used a wide variety of samples from other sources. While the track, known as “The Payoff Mix,” became an underground hit, it was never officially released because of sampling issues. Not only did the artists make nothing from their brilliant work (besides the $100 for winning the competition), but the industry wouldn’t realize the benefits that could have been reaped from the project.

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

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

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

Phil T. Farnsworth

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Nielsen Business Media
MP3 Market Multiplies
Universal And Amazon Beef Up The Unprotected Online Sales Space

While EMI will boldly go where no major has gone before and sell its catalog as unprotected digital files, other forces are coming into play that should bolster the potential for a commercial MP3 marketplace. Amazon, which is considered the best bet to challenge iTunes’ supremacy in the digital world, is shooting to launch its MP3 digital download store in May, a target date it has yet to publicly acknowledge. (Amazon declined comment.) Meanwhile, sources familiar with the situation say Universal Music Group plans to test the sale of unprotected digital music files, including some of its classical music catalog, conceivably including titles by Andrea Bocelli, at the new Amazon store and other outlets.

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

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

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

Meanwhile, executives within Sony BMG Music Entertainment and Warner Music Group say senior management teams at both companies are unwilling to embrace selling their catalogs in the MP3 format.

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

As first reported in Billboard, Amazon abandoned its initial plans to launch a digital music subscription service and its own branded MP3 player (based on Microsoft’s Windows Media Audio software technology) when Microsoft undermined its DRM by using a closed digital music system for its Zune device (Billboard, Nov. 25, 2006).

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

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

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

One indie player says his company is close to signing a deal, but is hung up on what kind of pricing should be applied to what kind of file. That company is willing to sell Amazon 128 byte-rate files at its conventional digital price points, but wants a higher price for better-quality 256 byte-rate files. Another says that, in fear of being shortchanged, his label has decided to sit on the sidelines until a major sets the wholesale floor price for a hot song in the MP3 format. Still other independent labels say that since Amazon changed its mind last time, they are waiting to see if the May date sticks and for Amazon to actually launch the store before beginning negotiations.
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Fedelisco Baptista, Product Manager of Latin Music, The Orchard
Marcela Barba, Artist, Three Sound Records
Darren Delurso, President, Holywood Entertainment/ldwood.com
Brad Backles, EVP, RIAA, Anti Piracy
Ayala Ben-Yehuda, Latin Correspondent, Billboard
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Jesus Solis, Senior PD Latin Channels, XM Satellite Radio
Seth A. Schachner, VP Digital Business Latin America, Sony BMG
Michael Todd, Sr. Director, Film & TV Music, ASCAP
Rafael Urutia, CEO, Batanga
Val Valtiiez, Head of Latin Division, Avatar Records
Raul Vazquez, Regional Director, IFPI Latin America
Wise, Artist/Producer, Wise Crew Inc.
Vigo Zamala, President, Warner Music

VOZ LATIN SPEAKERS
(SUBJECT TO CHANGE)

Sergio Alcoter, President/Chief Creative Officer, LatinWorks
Nancy Ayala, Editor, Adweek’s Marketing y Medios
Lucia Ballas-Traynor, EVP & General Manager, MTV Tr3s
Danna Garcia, Director, and Singer
Jacqueline Hernandez-Fallous, Publisher, People en Espanol
Felipe Korzynsky, Ph.D., Professor and Director of the Center for Hispanic Marketing Communication, Florida State University and Cisken Co-Founder
Marc Bakewyn, Managing Director, ALCANCE - US Hispanic
Gonzalo Perez, Director, Multicultural Research and Consumer Insights, MTV Networks
Stephanie Rinadie, Vice President, Multi-Ethnic Marketing & Promotions
Maybelline New York-Garnier
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### Class(room) Action

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

Hundreds of students are days away from being sued by major labels for illegally sharing music over university computer networks. They are the first among nearly 1,200 students who could settle claims under the RIAA’s latest antipiracy initiative, which asks university administrators to forward the RIAA’s pre-lawsuit letters proposing settlements. But these students either chose not to settle or didn’t receive the letters. The RIAA developed its latest strategy after hearing that some illegal file sharers wanted the chance to settle claims before being sued — to keep their names out of public records. RIAA general counsel Steven Marks says the letters, identifying only specific Internet Protocol (IP) addresses on university networks, offer a discount to settle out of court within 20 days if the individuals come forward. The RIAA is sending letters in “waves.” On Feb. 28, 400 letters were sent to 13 universities; March 21, 405 letters to 23 universities; and April 10, 401 letters to 21 universities. In the first group, 198 individuals settled, and the RIAA is preparing lawsuits against the others. Figures aren’t yet available for the second wave.

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

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

Some say it’s a fishing expedition,” says Brian Rust, spokesman for the University of Wisconsin-Madison. “How do the individuals know for sure that the RIAA has the proof?”

Marks says the RIAA would not have sent the letters without first having evidence of infringement, which the labels will prove in court.

The universities aren’t legally required to locate the users connected to the IP address and forward the RIAA letters. Still, most administrators see the letters as a way to help the students.

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

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

Targeting the right individual will not be without challenges. In the residence halls at Virginia Polytechnic Institute and State University, there are singles, doubles and suites — the last of which holds four students — and the university does not know which student has which bed.

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

### Campus Response

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

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

- **University of Maine** sent its own letters to individuals letting them know the RIAA letters were available to pick up if they could afford it.

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

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

**-SB**

### Home Front

**360 Degrees of Billboard**

**Changes in Chart Department**

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

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

In their new roles, George and Jessen are charged with seeking new opportunities to serve readers of the genres and formats they cover. Jessen, a 12-year Billboard veteran, oversees the country, Christian and gospel charts in Billboard’s Nashville bureau. He remains director of country, Christian and gospel charts and Nashville director of operations for sister magazine Radio & Records.

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

Pietroluongo joined the Billboard team 18 years ago. He became director of charts for what was then called Airplay Monitor in 1999, a title that moved to the Radio & Records masthead last year when the latter was acquired by Nielsen Co. Also in 1999, Pietroluongo took the reins of The Billboard Hot 100, a chart he still manages today. Caulfield’s new title formalizes a role he has filled for several years, adding context to the data that drives Billboard’s charts. The nine-year staffer continues to manage several album lists, including Top Pop Catalog Albums and Top Digital Albums, and is editor of Billboard Chart Alert.

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

**ILLUSTRATION BY JESSE LEFKOWITZ**
China Syndrome

WTO Action Gets Cautious Welcome In Asia

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

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

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

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

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

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

The Chinese government, however, maintains that it has made strong progress in the IP rights field. In a statement released April 10, the Chinese Ministry of Commerce expressed “deep regret and strong dissatisfaction” with the two complaints.

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

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

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

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

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

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

---

Mercury Rising

David Massey Aims To Rebuild Imprint


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

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

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

Sony execs did not return calls seeking comment.


“The track record of trust and inspiration he has won from the artists he’s worked with over the years...makes him the perfect choice to pilot Mercury,” IDJ chairman/CEO Antonio “L.A.” Reid says.

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

The only other act confirmed for the Mercury roster so far is Duffy, a female artistically signed by Universal Music International.

There is no word yet on Mercury picking up acts from Island or Def Jam.

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

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

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

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

---

Country Music Lineup Set For ACM Awards Show

Country music superstars Brooks & Dunn, Kenny Chesney, George Strait and Reba McEntire, with special guest Kelly Clarkson and rising star Sugarland, will perform May 15 as part of the 42nd annual Academy of Country Music Awards at the MGM Grand in Las Vegas. Strait, whose first single hit Billboard’s Hot Country Songs chart in 1981, leads the pack with eight nominations, including entertainer of the year and top male vocalist. He last took home an ACM trophy in 1997. In 2003, he was honored with a Career Achievement Award.

Brooks & Dunn are nominated for seven awards including entertainer, top vocal duo and album of the year. They have previously won 21 ACM awards, and are the 2007 recipients of the ACM/Home Depot Humanitarian Award. Chesney, who is the reigning entertainer of the year, had the second-highest-grossing country tour in 2006, behind Tim McGraw and Faith Hill.

Meanwhile, McEntire and Clarkson, who sang with Rasputin at last year’s show, will perform a song from McEntire’s upcoming album, “Duet.”

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

For a complete ACM overview and chart histories of nominees, go to billboard.biz/country.
Back To The Old School

New Universal Office In Beijing Focuses On A&R

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

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

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

Universal’s Chinese headquarters will remain in Shanghai, with a distribution center in Guangzhou, but Hole believes Beijing’s status as China’s cultural capital makes it the best location for targeting the Mandarin-language repertoire essential for market leadership. The label also employs A&R scouts in six other Chinese cities. Handling the Beijing office’s day-to-day duties are Universal Music China GM Ga Leung and Hung Tik, managing director of Universal Music Hong Kong and China. “If international music does well in (China), we’ll do well at that, because we already have a well-organized setup to sell Mariah Carey,” Hole says. “But the game will be selling Mandarin pop music. At the moment a lot of Chinese pop comes from Taiwan or Hong Kong, but I believe that will change. And we’re trying to encourage mainstream Chinese musicians, writers and artists to use our expertise to make better records.”

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

Universal already boasts a roster of around 50 Chinese-language acts, signed to its labels in Taiwan, Hong Kong, and mainland China. It also has joint-venture labels Tian Yu and SUM—the latter with media company Shanghai Media Group. Universal’s current top sellers in China include Wilbur Pan, Jacky Cheung, and Alan Tam—who, according to Universal, has sold 7.5 million ringback tones of his song “The Wolf That Wears A Sheep’s Skin Outside” in the burgeoning Chinese mobile market. The company says its biggest artist from mainland China is Dao Lang, who has sold a combined 350,000 copies of his “Thank You” and “Dao Lang 3” albums, on his Universal-distributed Gao Yu label.

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

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

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

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

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

Additional reporting by Will Freeman in Beijing.

Questions

by JULIANA KORANTENG

The Doors are celebrating their 40th anniversary with the reissue of their back catalog via Rhino. Expanded editions of the band’s five studio albums have been augmented with a new, non-U.S. (one-disc/20-track or two-disc/34-track) compilation, “The Very Best of the Doors.”

The studio albums were remixed from the original tapes, supervised by original Doors producer Bruce Botnick and surviving band members Ray Manzarek, Robby Krieger and John Densmore. Downloadable versions of the international compilation add a contemporary edge with remixes by various electronica artists, including Paul Oakenfold, the Crystal Method and Manzarek’s own 2Manzarek2.

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

Decades later, how did it feel revisiting those albums?

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

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

Manzarek: Never. But new technology has enabled us to augment things we selected in the 1960s, and I love the clarity of the sounds, as if we had invited you into the studios to listen to the Doors recording.

Krieger: In those days, we threw away a lot of stuff. When we made master recordings on four-track and eight-track tapes, they would let other bands record on the parts that never got used. We were lucky to find anything [for the reissues].

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

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

Krieger: Today’s kids rework stuff they discover on the Internet that they share and send to one another like wildfire.

What would you say is the Doors’ legacy?

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

Manzarek: Proof of our contribution is that the 40th anniversary has been filled with awards, such as the Grammys’ Lifetime Achievement and the star on the Hollywood Walk of Fame. There’s also going to be an exhibit at the Rock and Roll Hall of Fame at the end of May.

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

Manzarek: Not really, not as a keyboard player, electronics is my favorite music genre—I love the (electronic) remotes.

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

What else does 2007 have in store for you?

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

Krieger: Brett Scallions, who broke up with us in 2000, [recently] won the audition to be Riders on the Storm’s new singer. He looks nothing like Jim—which might not be a bad thing after all.
U.K. ALBUM SALES FALL IN Q1

The U.K. albums market slumped by 6% in first-quarter 2007 compared with the same period in 2006, according to official U.K. Charts Co. (OCC).

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

PIAS has signed a 50/50 joint-venture deal with Liberator Music, part of Michael Gudinski’s Melbourne-based Mushroom Group of companies, to launch the Pias Australia label. The new venture will license Pias’ signings for Australia and New Zealand, and handle those recordings distributed by its European arm.

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

LAURIOT-PREVOST JOINS WMI

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

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

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

PIAS SETS UP DOWN UNDER

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

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U.K. ANTI-PIRACY POWERS EXPAND

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

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

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

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

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Sharing The Wealth
New Label Using Common Resources In Tough Retail Climate

Overseeing a small but respected indie label, Phil Waldorf was overwhelmed yet, the first thing he did after stepping down from his gig managing the day-to-day operations of Misra was form a new label and sign four bands. The move to run a label full time, something he wasn’t able to achieve while heading Misra. “It’s not a new model, but it’s one that—in some ways—is making more sense,” Waldorf says. “If you’re not releasing records that sell large quantities, like 20,000 copies, it’s hard to maintain a staff.” And with indie label heads feeling empowered by the Internet, such partnerships may become more common, as small labels are eager to take advantage of new promotional tools. Misra co-founder Michael

Bragy, who is also the policy director for the nonprofit Future of Music Coalition, says, “If you’re speaking about the opportunities for bands on independent labels to break through to a new level of status, that has absolutely coalesced in the last three or four years. It tracks exactly with the institutionalization of [indie-focused Web site] Pitchfork, with the emergence of music blogs and Web-based radio.” Misra, founded in 1999, has released albums from Destroyer, the Mendoza Line and Great Lake Swimmers. More recently, Misra act Shearwater inked a deal with Matador, which will release their upcoming album.

Fight For Your Rights
Canadian Online Royalty Ruling Fails To Satisfy

TORONTO—A long-awaited decision on online payments in Canada has left music publishers and the digital sector feeling short-changed. According to the Copyright Society of Canada, the Copyright Board of Canada has provided the country with its first formalized online royalty rates. The new rates cover only Jan. 1, 2005-Dec. 31, 2007. McCarty says publishers “will be back in future rounds to convince the board” to raise rates. Although all parties have until April 16 to lodge appeals, Billboards understands none have done so.

CIS president David Basskin says an appeal is unlikely. “We still have a solid rate,” he notes, while adding, “I would have liked a higher one.” It is a joint venture between the Canadian Musical Reproduction Rights Agency and the Society for Reproduction Rights of Authors, Composers and Publishers in Canada. It represents 11 million works and the vast majority of Canada’s publishers. Opposing the proposal was the Canadian Recording Industry Assn’s (CRIA) four “Class A” members (the national affiliates of Universal Music, Sony BMG and Warner Music), the Canadian Assn. of Broadcasters, Apple Canada and telecoms Bell Canada and Rogers Communications.

Don’t you love British people? The British Invasion of 1964 made me an Anglophilic forever, and we know how to keep a smile on our face, seemingly oblivious to the imminent music industry armageddon, distracting us with their wit and wisdom. First up is Pete Townshend, one of my all-time favorite people in the world who while on classic rock WAXQ (Q104.3) New York said, “The Police ‘classic rock’ I don’t think so. This is just music. It’s not classic anything.” And then added he was looking forward to the band’s reunion tour. The assault on rock’s most historic sites continues as London prepares to demolish the Clissold Arms Pub where the Kinks played their first show in 1963 and has served as their mini-musician hangout. “Why on earth can’t they have their posh gastro grub and still keep a part of it for tourists, Kinks fans and the curious?” Kinks lead guitarist Dave Davies asked. The Kaiser Chiefs have turned down an invitation to play the Diana: Princess of Wales Memorial Concert, saying it would be hypocritical to play it, and that anyone who does is doing it purely to sell records. “Elton John knew her, let him play it,” they matter of factly said. And finally, hard as it is to imagine, the executives at Disney are having some sort of problem with one of their actors snorting up his father’s ashes mixed with cocaine. They seem to think Keith Richards’ family values might adversely affect ticket sales for “Pirates of the Caribbean III.” Silly boys, au contraire. It is because of Richards’ pre-publicity favor that the film’s opening will be the biggest in history. Relax, baby. Come to think of it, are we sure Andrew Loog Oldham wasn’t behind this? See you on the radio.

**COOLEST GARAGE SONGS**

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**COOLEST GARAGE ALBUMS**

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<td>ROCK AND ROLL BACKLASH</td>
<td>THE Woggles</td>
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<td>CBGB FOREVER</td>
<td>VARIOUS ARTISTS</td>
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<td>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</td>
<td>NEW YORK DOLLS</td>
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<td>NEW MAGNETIC WONDER</td>
<td>THE APPLES IN STEREO</td>
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<td>GLITTER IN THE GUTTER</td>
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<td>THE EP COLLECTION</td>
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<td>DANGEROUS GAME</td>
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UPFRONT
year's "Palo Santo" this summer in an expanded edition.

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

Waldorf says that Shearwater, with its majestic piano crests and Jeff Buckley-inspired vocals, was courted by more than one indie. With majors and larger indies aggressively tracking Internet buzz, Waldorf wonders if a small label—one without the resources of a Secretly Canadian or Fontana distributed Absolutely kosher—will be taxed to keep pace.

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

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

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

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

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

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

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

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

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

Vancouver-based Nettwerk Entertainment label division president Ric Arboit also criticizes the "bundled" rate, saying, "Downloads are going to become cheaper, and here we are tied to a penny rate."

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

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

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

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

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

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

"Whoop! Whoop!" Dayna Sheppard uses the cry of the Armed Forces Entertainers to open the curtain at a crowded outdoor venue.

"But they love the sound of a lively crowd," she adds. "They love the sound of the people."

A few years ago, Sheppard was commanding officer of a band and had never heard the words of the song "Young Penguin." "It's the best way to display our bravest people."

"Responsibility. That's what you feel when a soldier tells you a song you wrote inspired him to join the Army. And when that same soldier says 'Can I get a picture?' and you realize the LCD display on his digital camera is shattered because it stopped the bullet. It's one thing to have a dream job and work with Merge, but it's entirely different to have a dream job and work with Merge. And when this soldier sincerely thanks you for being there and singing a couple of hours, you shake him back for being there 4 hours, putting his life on the line to be on stage. It puts things in perspective. Performing for Armed Forces Entertainers is one of the most rewarding things I've ever done. And once you do a tour, and met these outstanding people, you want to do it again. That's why I've been on tour."

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For 24/7 indie news and analysis, see billboard.biz/indies.
Sponsorship En Español
Dodge, Target, iTunes Latino, Heineken Zero In On Bilingual Branding

Brands looking to align with Latin music are rolling out some of their most innovative sponsorships at the Billboard Latin Music Conference April 25-26 in Miami.

Dodge is using the event to position itself as a promoter of new talent. Multi-cultural marketing agency GlobalHue has fashioned a Dodge Avenger "keychain" that is actually a flash drive loaded with tracks by mostly indie Latin artists like Houston’s Karina Nistal. Her music was used in a Dodge Caliber ad that aired during the Super Bowl.

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

Through mobile/broadband partner Barrio 305, new artists can enter to win a Miami performance at the Dodge-sponsored DUH Custom Auto Show Concert. GlobalHue director of national events and promotions Griselle Colon says, "Whoever wins that showcase concert will be an influencer that we’ll work with in the future. Maybe it’s the next Daddy Yankee or the next Juans.”

Heineken is also scouting talent, bringing winners of its three-city Heineken Es- trella singing competition to perform at the conference’s "We Hear the Future" contest, to be held during the week of the artist’s happy hour. The company is also continuing its Green Ribbon charity drive to benefit music education in Latin communities with a concert during the conference week. As Latin consumers shift in greater numbers from mom-and-pop to major retailers, Target is upsing its profile with a CD compilation of Billboard Latin Music Awards finalists on sale for six weeks. The awards broadcast on Telemundo will cut away to a Target-branded backstage VIP area for artist interviews. The retailer also produced for the first time last winter a Nuestra Navidad concert with Emilio Estefan that aired on Univision, featuring such artists as Belinda and Héctor "El Father.”

Target group marketing manager Greg Cunningham says bilingual branding is also key, as it used a Spanish version of Alejandro Sanz of the ‘70s hit “Joy to the World” in an English-language commercial. Target’s Latin music customer “is watching her Spanish novela with her mom and grandmother, but she’s also watching ‘American Idol,'” Cunningham says.

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

THE BILLBOARD Q&A

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

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

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

What does this award mean to you?

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

But above everything, it’s very important for my foundation. It’s very important to reach out to people, because these are rejected children. Most people prefer to collaborate with [the fight against] hunger or drugs, but they’re rec- ently to help children with Down’s autism because clinically there is no cure for that.

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

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

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

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Big-Box Battle

Best Buy Builds As Circuit City Slips

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

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

In April’s first week, big-box merchants Best Buy and Circuit City reported their year-end financial results and their results couldn’t be more different. In last week’s column I mentioned Best Buy’s profitability, but only as it relates to music. Since Best Buy uses music to drive traffic to its stores, that merchant measures music profitability in the context of the overall basket brought to the checkout counter.

In fact, Best Buy’s overall profitability is currently the envy of the retail industry. The company, which appears to be at the top of its game, reported net income of $1.38 billion for the fiscal year ended March 1, or $2.79 cents per diluted share, on revenue of $35.9 billion. Sales were up an astounding 16.4% over the previous year, driven by a 5% increase in comparable-store sales, 231 new stores, significant growth from the company’s online stores and a 53-week year. In contrast, Circuit City, Best Buy’s main competitor, reported a net loss of $13.7 million, or 7 cents per diluted share on $12.43 billion in revenue.

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

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

At that time, however, Circuit City was the more efficient chain. That year it reported a gross profit margin of 24% of revenue, while selling, general and administrative expenses totaled 20.4%, giving the chain a 3.6% net margin. Meanwhile, Best Buy’s gross profit margin was a meager 13.6%, while its SG&A stood at 12.9% of revenue, leaving a 0.7% in net profit margin.

But that year was the turning point in the fates of the two chains. Since then Best Buy managed to increase its net profit margin even as Circuit City’s has shrunk. By 2001, Best Buy’s business had grown to $15.3 billion in annual revenue, while its profit margin had grown to 20% of total sales and its expenses were 16% of revenue, leaving a net margin of 4%. During the last decade, the Best Buy model seems to yield another percentage point in net margin every three or four years. By 2004, the company’s net margin was 5.3%, a ratio that stood over until last year when that margin grew to 5.6%, thanks to a 24.4% profit margin and expenses totaling 18.8% of revenue.

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

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

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

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

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

Do Higher Digital Music Prices Deliver The Value They Promise?

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

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

Leading the trend are Apple and EMI, which in May will debut a new premium-priced digital rights management-free tier of near-CD-quality downloads featuring music from the likes of the Good, the Bad & the Queen. But the introduction of these downloads is coming at the expense of the initial clarity of the iTunes message. In fact, Apple is creating new marketing and messaging challenges for itself.

DRM-free songs cost $1.29 versus 99 cents for existing downloads. And so far EMI is the only label offering DRM-free music, meaning that iTunes will be a mixed-rights environment where some but not all tracks are available for sale without DRM, and where some tracks cost more than others.

Apple justifies the move by focusing on the increased value it is providing to the consumer in the form of interoperability and improved audio quality. Increased value is a popular idea in digital music circles these days, especially among retailers looking to introduce higher-priced products and services, or even to raise their basic rates.

In May, RealNetworks’ Rhapsody will hike the rate of its basic subscription offering, boosting the cost on its PC-listening-only experience from $9.99 to $12.99 per month. The company defends the higher price by noting that in the five years since Rhapsody launched, its content selection has increased tenfold, and that it is now accessible through a variety of platforms including Web browsers and digital living room devices like Sonos and Squeezebox.

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

And are consumers really receiving better value?

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

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

Mike McGuire, an analyst at Gartner Research, is among the digital music watche who think it’s doubtful that consumers will necessarily recognize the incremental value that has been built through the years by such services as Rhapsody and eMusic.

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

The rate increases come as concerns are growing about the rate of consumer adoption of digital music even in the healthiest areas of the market—never mind the disappoing subscription business, which claims less than 5 million total customers combined.

Apple and subscription retailers need to look further beyond the mobile music space to find a disconnect between how services and consumers define value.

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

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

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

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

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

SKY’S THE LIMIT

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

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

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BIZ

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PB&J + TV = Branding Bonanza

Imagery in AT&T Spot Boosts Swedish Band

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

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

As the girl passes a seemingly innocent poster of the Swedish indie rock band, the colorful spot comes to fantastical life, with musical instruments skipping down the street and angelic birds fluttering about. It’s no wonder the spot is called “Poster.”

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

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

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

“Sure, the spot promotes AT&T’s new Napster service, but our band is showcased 100%,” says Kenny Ochoa, VP of music licensing at Sony BMG Music Entertainment.

“That increases the value to us. ‘And we got paid’,” Ochoa adds. “A good chunk of charge.”

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

In fact, Columbia marketing vp Valeri Travagliante confirms the company is securing the poster featured in the spot for an upcoming campaign. The poster was created by designers at Brand New School, which was tapped by AT&T’s agency GSD&M in Austin.

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

According to Brandon Fowler, AT&T account supervisor at GSD&M, the agency’s directive from the client was straightforward enough: “Totally immerse someone in the music world of the AT&T/Napster universe. ‘We had to do this by showing, not saying’,” Fowler adds. Of course, the featured band needed to be available at Napster.

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

For those keeping track, PB&J’s “Young Folks” has been “heard” elsewhere, including episodes of “Grey’s Anatomy” and “How I Met Your Mother.”

On the horizon is a partnership with Alercrombie & Fitch which will see the band making appearances on the retailer’s in-store TV network.

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

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PB&J = Peter Bjorn and John

AT&T = American Telephone and Telegraph Company

Napster = Online music-sharing service

PB &J = Pawnbroker & Joint Venture

GSD&M = Grey, Selby & Melifonwu

HOMBRE = Hands-On Mobile

Hands-On Mobile = Mobile entertainment company

Wichita = City in Kansas

V2 Music Scandinavia = Music distributor

Columbia = Recording label

Almost Gold Recordings = Record label

Sony BMG Music Entertainment = Music publisher

Napster = Online music-sharing service

BMG = BMG Music Publishing

South by Southwest = Music festival

GSD&M = Grey, Selby & Melifonwu

AT&T = American Telephone and Telegraph Company

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Making The Brand
MICHAEL PAOLETTA mpaoletta@billboard.com

THE PHONE OF THE FUTURE IS IN YOUR HANDS.
CAMERAS. STEREO MUSIC PLAYERS. BIG COLOR SCREENS. FEATURE-CRAMMED PHONES ARE GREAT, BUT WITHOUT SERVICES THAT DELIVER WHAT YOU WANT, LIKE MOED SHARING, COMMUNITY MESSAGING AND MULTIPLAYER GAMES — YOUR PHONE IS ASLEEP AT THE SCREEN.

Wake it up with Hands-On Mobile’s HOMBRE™. HOMBRE makes any phone – yes, even that low-end freebie – an interactive superstar. With HOMBRE, you can download widgets that help you find your friends, zap poetry through the air, watch a movie trailer or find just the right restaurant for dinner.

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HOMBRE. The future of phones.
VLC Records has created an in-house booking division for its bands, but let’s be clear: Tony Brummell and Victory are not in the agency business.

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

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

With this move (billboard.biz, March 29), Brummell wants Victory baby bands to control their own destiny when it comes to touring. “We depend on no one but ourselves,” he says. “We take matters into our own hands to expose our artists. If people decide to jump on board from time to time, that’s great. But if they don’t, we can’t have the artists sitting at home waiting for something to happen. It’s not at all usual for a label, particularly an indie label, to be proactive in its bands’ touring opportunities. But Brummell seems kind of, shall we say, obsessed with touring. “Touring is the only thing that matters,” he says.

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

“I think a lot of the agencies are pretty saturated right now with artists and they’re not taking on a lot of younger bands, which in a lot of cases is probably appropriate,” Brummell says. “A lot of the agencies don’t see the value or don’t have the time. They can’t justify these very small tours of VFW halls, coffee shops, people’s basements, that level of touring. We feel that level of touring is very important. In fact, all of the top-selling bands in Victory’s history started touring at that level.

With virtually unknown bands, “maybe the bigger agencies don’t want to deal with them or it’s not worth their time to book shows for $250-$350 a night,” Brummell says. “The paperwork just isn’t worth it because they have a much larger overhead. For us it’s worth it because the bands are on the road.”

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

So while essentially the booking division move isn’t revenue-driven, “we see a real value in touring that very grass-roots, first-level tour,” Brummell says. “Anything and everything to get more exposure for our bands on the road.”

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

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

基本上，Victory想要被浸没在乐队的活动中去，他们被清楚看到，胜利的目标是成功的纯粹地。你把乐队中的人们，你创造了机会，然后人们可以决定如果它足够好。” Brummell says. “To me it’s exciting because it’s absolutely pure. You put the band in front of people, you create that opportunity, then people can decide if it’s credible,” Brummell says. “To me it’s the No. 1 way to sell rock records.”

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VLC Records Brings Bookings In-House

For 27/4 touring news and analysis, see billboard.biz/touring.

www.americanradiohistory.com
Where Laws Collide
Labels Stuck Between Antitrust And Copyright Laws?

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

This is where antitrust law, which targets monopolistic behavior, collides with copyright law, which creates a monopoly for copyright holders. Labels don't always have the right to grant distribution in every EU country.

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

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

So there you have it: the unit began an "inquiry" last year to determine why Apple wasn't offering iTunes in EU member states, which now total 27. The sources, close to companies that provided information to the EC, say that a digital service might be unlawfully (and unintentionally) discriminating against consumers in certain member states if the service was not also offered in those countries.

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

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

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

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

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

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

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

For 24/7 legal news and analysis, see billboard.biz/legal.
Mac Powell

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

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

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

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

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

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

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

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

It features a lot of video content, including footage from one of the early shows where it's just me and Mark playing. Also included is the first time David played with us as well as the first time Tai played with us. I've been working hard for years to get rid of these videos, and now the record company has put them out in front of everybody [laughs]. We also went in and remixed most of the songs from those first five years. They sound much better now. And we recut "My Hope Is You" and "Thief."

What was the reason for re-recording those classics?

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

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

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

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

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

Why do they call themselves "Gomers"?

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

You recently stepped outside Third Day and recorded "Glory Revealed," on which you worked with evangelist David Nasser, Michael W. Smith, Mark Hall, Shane & Shane, Brian Littrell and others. What appealed to you about the project?

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

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

We've been very blessed. But beyond that, there are a couple of reasons. Rock music is three chords and a good melody. Because we do that, we reach a broad fan base in age and background. Rock music is three chords and a good melody. Because we do that, we reach a broad fan base in age and background. Also, I think people realize that we're normal guys and not rock stars. We're very humbled to be able to do this. I think people see that we're genuine guys who want to share our faith through our music.
After Conquering Addiction And Label Drama, JEFF TWEEDY Takes Solace In His Bandmates On WILCO'S Intimate New Album

BY JONATHAN COHEN
PHOTOGRAPH BY FRANK OCKENFELS 3
The Wilco loft takes up a full floor of a nondescript building in Chicago’s Irving Park. This expansive place could use a paint job and some new rugs, but it’s cozy in a way that makes you feel like you’re in a grown-up’s clubhouse.

Several sets of bunk beds double as office space underneath, while large road cases on wheels and shelves full of gear occupy their own corner of the site. Loud, unexplained banging noises come from the floor above, while the band’s road manager excitedly divulges that an employee at the local Jewel grocery store has just set aside multiple cases of the lime soda Wilco’s members like to drink at the loft. Meanwhile, frontman Jeff Tweedy gets comfortable on a couch surrounded by old Wilco concert posters.

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

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

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

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

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

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

To be sure, Wilco’s current lineup has Tweedy feeling more confident in his abilities than ever: “We’ve gotten better at writing as a group,” says Kocie, who joined during the early stages of “Yankee.” “A lot of these ideas still come in as seeds from Jeff, a chord progression or riff. But working together in this way, it’s due to where Jeff’s at now, compared to when we were writing ‘Ghost.’ He’s in a different place mentally. He’s a lot more confident and able to trust us around him. He can take a lot of suggestions and ideas and have the confidence to know they’re a good or a bad idea.”

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

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

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

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

Tweedy insists he didn’t plan to tone down the experimentation of Wilco’s recent albums, although he admits when he thought to himself, “What record do I want to hear right now?” the answer was, “I want to hear somebody just sing me some songs.” Stirratt adds, “We had rokers that existed with these songs for a while, but this sort of mood took over with tunes
Clockwise from left: 1) JEFF TWEEDY and Wilco have thrived onstage in recent years, a development that Tweedy attributes to the virtuosity of the current lineup. 2) Handwritten song sheets, squeezed into this narrow alcove to stack the new material live. 3) Wilco posters line the back of the front door of the band's Chicago loft, where the new 'Sky Blue Sky' was recorded.

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

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

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

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

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

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

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

APRIL 21 2007
BILLBOARD 24

BY
MICHAEL PAOLETTA

PHOTOGRAPHY BY
CASEY KELBAUGH

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

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

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

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

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

Daytime TV reaches millions of viewers. Between Jan. 1 and March 25, “Today” reached, on average, 5.8 million viewers per day, according to Nielsen Media. In the same time period, “The Oprah Winfrey Show” came out on top, with a total viewer average of 8.7 million per show. Other top daytime shows (see “Oprah Moments,” page 27) easily eclipse the 3 million mark for viewers. When the right artist plays the right show at the right time, spikes of 30%-150% in sales can be typical.

“This broadcast gives opportunities for voices to be wildly seen and heard,” Curry says during a station break. “Maybe it’s the time of day we’re on, but people are more open and vulnerable to receiving new information, new ideas, new sounds—while the classic recording acts comfort people.”

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

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

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

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

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

That one-two combination worked wonders in launching her,” Capitol Music Group president Lee Trinka says. “(A similar iTunes promotion supported a recent John Mayer performance on “Today.”) Tunstall followed her “Today” appearance with visits to “Live With Regis and Kelly” and “The Ellen DeGeneres Show” as well as late-night TV shows. First-week sales of Tunstall’s Re- lentless/Virgin disc, “Eye to the Telescope,” which steeled Feb. 7, 2006, were 28,000, according to Nielsen SoundScan. To date, the album has sold 986,000 copies. It didn’t hurt that many stars had aligned at the same time. Tunstall had a song at radio (“Black Horse & the Cherry Tree”), support from VH1 and was on tour. “For TV appearances, it helps when you have other things happening at the same time,” Banks says.

Josh Groban’s manager Brian Arnett says it’s crucial to have a record to promote when you appear on daytime shows. “Otherwise, it’s a wasted opportunity,” he says.

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

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

A Year Of Associated Sales Bumps

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

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

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

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

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

DEC. 16, 2006 In one December week, ANDREA BOCELLI performed on "TODAY," "THE VIEW" and "MARTHA STEWART." The singer’s Sugar/Decca disc "UNDER THE DESERT SKY" experienced a 20% jump and pole-vaulted into the No. 25 spot of The Billboard 200.

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

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

FOLLOWING HER JUNE 8, 2006 appearance on "TODAY," and with 10,000 discs sold, KATIE MELUA’S Dramatico/Universal Motown CD "Piece by Piece" debuted at No. 108 and No. 5 on The Billboard 200 and Top Jazz Albums charts, respectively.

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

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

Many in music refer to "The Oprah Winfrey Show" as the holy grail of American daytime TV. Its power extends beyond the United States, where— and because it airs more than once in some markets— "Oprah" reaches 18 million unique viewers each day and 48 million each week, based on Nielsen Media Research. While Harpo Productions and CBS were unable to supply statistics for global viewership of the show, it was noted that "Oprah" airs in 127 countries.

In comparison, in recent months, a top five hit at top 40 radio resulted in around 50 million impressions per week, according to Nielsen BDS. R&B/hip-hop and country radio followed with approximately 45 million and 33 million impressions, respectively. Adult R&B averaged between 12 million and 23 million, while hits at AC and adult top 40 made 10 million-18 million per week.

Still, there remains a major difference between radio and TV exposure. "A performance on "Oprah" travels around the world and has a massive impact," says Bob Miller of Running Media Group, who manages Corinne Bailey Rae. The singer's performance on "Oprah" aired in January, and sales spiked that week from 21,650 to 55,189—a 138% increase. But that's just in the States. Bailey Rae recently played in Tokyo and Amsterdam, Miller says. "The talk was all about her performance on "Oprah."" —MB

TOP DAYTIME SHOWS

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<th>SHOW</th>
<th>AVERAGE TOTAL VIEWERS</th>
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<th>MALES 18+</th>
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<tr>
<td>&quot;The Oprah Winfrey Show&quot;</td>
<td>8.7 million</td>
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<tr>
<td>&quot;Today&quot;</td>
<td>5.8 million</td>
<td>3.6 million</td>
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<td>&quot;Good Morning America&quot;</td>
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<td>&quot;The Ellen DeGeneres Show&quot;</td>
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BEHIND THE SCENES

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

At "Today," Bell spends the bulk of his time in the control room— "the brains of the show"—but happily treks outside for Urban's live performance on the plaza. When in the control room, Bell sits in a chair smack dab in the middle of the monitor-filled room. It's as if he's the conductor of an orchestra. "Welcome to my world," Bell says with a chuckle. "It's very alive in here."

Indeed, Bell is surrounded by producers, technicians, sound engineers, directors, graphic designers, assistants and others.

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

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

That was certainly the case on the day of Urban's performance. But if truth be told, the singer was originally scheduled for the show around the time of his new album's November release. According to Lonner, conversations with Urban's manager and label began last summer. "He was booked... but then he checked himself into rehab," Lonner says. "We weren't sure what to do, and then we heard that he was getting offers from prime-time shows for his first post-rehab TV appearance." Lonner knew she can't compete with one of those shows that might give him an entire hour. In the end, Lonner says it came down to "relationships and trust. He honored his commitment to us."

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

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

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

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

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

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

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

THE DO'S AND DON'TS OF PITCHING

Quick Tips From 'Today' Senior Producer Melissa Lonner

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

DON'T Pitch on a voicemail.

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

DON'T Send the deluxe press clippings collection.

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

DON'T Say that the artist is the next "______.

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

DON'T Stalk, threaten or demand.
As Plans For The 07-07-07 Worldwide Live Earth Concert To Stem Global Warming Heat Up, Billboard Checks In With Two Of The Event's Key Orchestrators By RAY WADDELL

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

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

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

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

AL GORE: My first reaction was that this was a great idea, but I wanted to know more about how it was going to develop. And we had so many conversations that I got more excited about it each time that we talked. He had been very open to a partnership on this, which both of us have enjoyed. I’m very excited about it.

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

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

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

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

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

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

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

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

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

KW: We’re doing Wimbledon Stadium in London, Giants Stadium in East Rutherford, N.J., Pearl Tower in Shanghai, Tokyo Dome in Tokyo, Olympic Stadium in Sydney, Copacabana Beach in Rio de Janeiro—where we expect a million people—and in Johannesburg we have an amphitheater called the Cradle of Human Kindness, which is outside of Johannesburg.

What about talk of a concert in Antarctica?

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

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

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

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

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

Do you feel like you have the kind of star power you had for Live 8?
AG: I've haven't decided yet.

Where will you be on July 7?
AG: I haven't decided yet.

That's a tough call, I guess.
AG: Kevin and I have talked about it from time to time. I'm going to be wherever I can to the best good and add the most value.

So the music community has embraced this in a big way? 
KW: Huge. And we're going to announce five major sponsors who are doing messaging for the next two years. We have a mass of deals with a soft drink company that is going to be giving 2 billion of their cans for messaging, it's a huge recycling program. We have an auto company that's not only introducing a fuel-efficient car, they're buying (emissions reducing) carbon offsets globally for every...
Pump up the volume.

Shout out: I will go to Berlin! It's the only place to be for music labels, publishers, bookers and agencies. Our complimentary, trouble-free services will help you achieve your business goals. Berlin Partner specializes in financing, locating, recruiting and networking. We can hook you up!

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When David Bowie moved to the divided city of Berlin in 1976, he joined 2 million inhabitants of what was effectively an island surrounded by the communist German Democratic Republic. This particular contrast between east and west left such an impression on Bowie that he inspired his "Berlin trilogy" of albums. Large and alternative scenes regularly yield "entirely new musical experiences.

"Berlin has evolved into a mecca for those new musical experiences," for many musicians from all around the world.

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

"With the opening of the borders, Berlin—named as one of Billboard's new global hotspots for 2007 (Billboard, Jan. 6)—was inundated with thousands of creative people. Today, the reunified capital of Germany has more than 3.4 million citizens and has become a multicultural melting pot and a magnet for the music industry. The city is home to hundreds of labels specializing in dance, electronic, and hip-hop, and there is now also a burgeoning rock and alternative rock scene. While this major label has released albums by more than 10 Berlin acts in the past 10 years—"(Artwig Musik), managing director of Berlin-based BMG Music Publishing, explains the city's appeal. "Berlin's cultural scene is just radical and swift-paced that it is breathtaking."

In The Once-Divided German Capital, Industry Comes Together

BY WOLFGANG SPAHR

APRIL 25, 2007

ILLUSTRATION BY IAN KELTIE

ILLUSTRATION BY IAN KELTIE
Six Acts To Watch From The German Capital

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

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

DIE ÄRZTE
This hard-rocking punk band has been a near-permanent resident on the German charts since its breakthrough in the '80s. According to its label, Hot Action Records (distributed by Universal), Die Ärzte has career sales of 13 million albums, with its last album "Bast of Die Ärzte" going straight to No. 2 in Germany and staying in the charts for 29 weeks. The band tours regularly across Europe, South America and Japan and has become strongly linked with Germany's anti-fascist movement, although band member Bela B stresses they're "not too serious. "We do punk as fun party music, with a broad topic such as excessive alcohol consumption or cynical social criticism," he says.

continued on >>>p34
Get access to the entire European Music Market and increase your business:

**Figures 2006:**
- Companies: 3562 (72% international)
- Participants: 15,311
- Countries: 55
- Closed Deals: reported by 72% of all exhibitors and 41% of all trade visitors
- Decision Makers: 77% of all participants
- Live Music Festival: 4 nights, over 400 acts, 26 countries, 30 clubs
- approx. 70,000 visitors

**New in 2007:**
- special Live Entertainment Area

**Deadline for applications from trade visitors qualifying for the Early Bird rate:** 15 June 2007
MAX RAABE
With his nostalgic '20s swing sound, Max Raabe has had major success in Germany with his Palast Orchester since 1986, but has also made inroads internationally, with rapturously received concerts in New York (where he sold out Carnegie Hall), Shanghai, Tokyo, Paris, Moscow, Rome and Los Angeles. "Initially the [American] fans were emigrants from Germany who had had to leave their home country under the Nazis and relived old memories in New York," Raabe says. "But today, when we appear in the U.S., our fans are ordinary Americans." Latest album "Komm, Lass Uns Einen Kleinen Rumba Tanzen" (WSM/Warner) was released in Germany, Switzerland, Austria and Hungary last year, with a Japanese release scheduled for April.

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

WIR SIND HELDEN
Now one of the most successful German groups, Wir Sind Helden (We Are Heroes) was named after David Bowie's homage to Berlin, "Heroes." Its first two albums, "Die Reklamation" and "Von Hier An Blind" (EMI), are both certified double-platinum (400,000 units) in Germany and the band is now eying international success. "WSH has potential for European chart performance in the coming years," says Walter Holzbaur, managing director of Wintrup, the band's publisher. The act has already recorded Japanese and French versions of its songs, played two sold-out shows last year at the Garage in London and has a new album slated for release in May.

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

Burgeoning Berlin Music Fair Is An International Hub Of Industry Activity

Despite a decline in record sales in recent years, the German music industry can boast one significant success story—the development of the Popkomm music fair since it moved to Berlin in 2004. According to the IPFI, retail sales of all recorded music have slumped by 17% since 2004, but in the same time frame Popkomm has seen a 23% increase in the number of exhibitors at the fairgrounds.

Popkomm managing director Dr. Ralf Kleinhenz says, "The successful three-pronged approach applied since 2004—comprising a fair, a conference and a festival—has paid off." This year, Popkomm will again be held in Berlin Sept. 19-21. With the motto "Music meets business," last year's Popkomm, under the auspices of Kleinhenz and director Katja Bittner, managed to sign up 817 exhibitors (up from 663 in 2004) from 55 different countries (up from 41) in 2006. Individual delegate numbers, while slightly down from 2004 levels, were still a healthy 15,311. Bittner attributes Popkomm's continued success to its strong international outlook, the enormous appeal of Berlin as a venue following German reunification and the decision to focus on trade visitors.

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

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

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

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

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

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

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

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

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

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

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

CHARLES DORRIS
William Morris Agency senior VP
Most pressing issue: "As more and more artists tour each year, the impact of any individual show or tour can become diluted. Fifteen years ago it was news if a Christian show was coming to town. Now, however, there are 50-100 advertised, ticketed Christian/gospel shows in most major cities on an annual basis. The demand for concerts is up, but it is incumbent upon the concert promoter and artist to do all they can to utilize true grassroots marketing efforts to turn out a crowd.

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

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

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

continued on >>p38
TERRY HEMMINGS
Provident Music Group president/CEO
Most pressing issue: “At this moment, the top of our list is the development of new artists across multiple formats. New artists provide a spark, energy and excitement that impacts the entire category. We find that when we have a new artist break out, it lifts interest and sales of existing artists and catalog.

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

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

SUSAN RILEY
Word Entertainment senior VP of A&R and publishing
Most pressing issue: “As cliché as it sounds, the most pressing issue that demands attention is still figuring out how to get our artists paid for their music. Along with that, for us as a label to continue to think creatively on how to adjust the business model as the times change.”

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

JOHN STYLL
Gospel Music Assn. president
Most pressing issue: “The Christian/gospel industry faces issues that are similar to the rest of the industry: the changing business model at the labels, effectively monetizing the digital sector, curbing piracy and, of course, making music that people want. These issues sit on top of a community that is already economically disadvantaged.

“Artists are unable to command ticket prices that similar artists in other genres can charge, yet their expenses for transportation and production are the same as any artist. And since most radio airplay is on noncommercial stations, collections from the performing rights organizations on behalf of songwriters and publishers are dramatically less than other genres. Part of the GMA’s role as the industry’s trade association is to do all we can to mitigate these issues on behalf of our 4,500 members.”

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

MICHAEL TURNER
Daywind Music Group director of marketing and promotions
Most pressing issue: “Even though it’s been said a thousand times, you’ve got to think out of the box. You never want to lose your core audience, but you have to use different avenues to reach that audience. Expand your market through radio, Internet and other media outlets.

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

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

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

CINDY WILT
True Artist Management; manages Matthew West
Most pressing issue: “Even with all the changes in technology, I believe that content, the song, still drives people to buy. So my opinion is that artist and writer development needs to be the pressing agenda for 2007.

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

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

AWARDS ARE HIGHLIGHT OF GOSPEL MUSIC WEEK

Each year the Gospel Music Assn.’s (GMA) Music Week festivities conclude with the Dove Awards. Natalie Grant, Brian Littrell and Donnie McClurkin will host the 38th annual awards presentation April 25 at Nashville’s Grand Ole Opry House. Chris Tomlin leads the field of nominees with nods in nine categories, including male vocalist and artist of the year. Jars of Clay earned six nominations, among them group and artist of the year. The Crabb Family received five nominations, as did newcomer Aaron Shust. Casting Crowns, Stellar Kart, Israel Houghton and Leeland each received four nominations.

“This year’s nominees reflect a continuing ‘changing of the guard,’” GMA president John Styll says. “Fewer and fewer ‘legacy’ artists are receiving nominations as a new generation of artists has quickly leapfrogged to the forefront.

“We plan to produce a show that will reflect the amazing talent and diversity that exists in the Christian/gospel music community.”

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

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

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Bon Jovi Courts Nashville Again With New Album

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

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

The week of March 19, there were 165,000 streams of the single from the band's Web site. There's obviously a lot of interest in the band's latest artistic direction, yet Jon: Bon Jovi is quick to clarify that "Lost Highway" is not a country album but a "Bon Jovi record influenced by Nashville."

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

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

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

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

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

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

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

"A lot of the songs on this record fit our format," Universal Music Group Nashville chairman Luke Lewis says of the album, which will be worked by Universal's Nashville and New York offices. "There's no question that a lot of the country audience grew up on Bon Jovi. It feels like a pretty natural fit. If the country audience is leaning towards females in the 15-34 age bracket, there's a whole lot of them that grew up on Bon Jovi music."

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

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

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

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

**NEW NATASHA**

U.K. pop vocalist Natasha Bedingfield will return in August with her second Epic album, "N.B." The set, due April 16 internationally, is led by first single "I Have Your Babies." Among the album’s contributors are producer Mike Elizondo, Maroon 5 vocalist Adam Levine (on "Say It Again"), rapper Eve (on "No More What’s It") and such producers as Nate "Danja" Hills ("Not Giving Up").

**IT'S SO EASY**

Veteran alternative rock trio Buffalo Tom will break a nine-year hiatus from the studio with the July 10 release of "Three Easy Pieces." The 13-track set will be released on Danny Goldberg’s new label, Ammal, through New West. It’s also Buffalo Tom’s first new album since 1992’s "Sitten."

**CLASSICAL JAZZ**

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

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**DANCE**

**TRANCE DJ BRANCHES OUT**

Tiësto Building Diverse Audience With New Ultra Album

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

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

The 38-year-old, who looks more like a gawky teenager, is breaking the usual rules of dance music, which dictates obscurity at the worst and a career spent bubbling just beneath the mainstream surface at the best. In addition to moving units, packing venues and maintaining fan loyalty, he’s become a sellable commodity. The trance DJ has his own line of Reebok RBK shoes and was recently tapped by Microsoft to launch its new Vista operating system for the Dutch market, placing him on par with Robbie Williams, who performed a similar duty in the United Kingdom.

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

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

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

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

His last three full-length releases cracked the 70,000-unit mark, and 2003 double-CD compilation "Viva" (Netwerk) recently hit $7,000, according to Nielsen SoundScan.

The new "Elements of Life," out April 10 via Ultra, captures the drama of the live Tiësto experience, which is "like being hit by a steamroller," Moxey says. "It puts you into a zone and takes you to another place."

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

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

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

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

Thanks to "Stacy's Mom," Fountains of Wayne had it going on in 2003 and 2004. That's still the case in 2007, as the New York-based group's fifth album, "Traffic and Weather" (Virgin), debuts at No. 97 this week on The Billboard 200. "We don't really think about that too much," says Adam Schlesinger, who formed Fountains of Wayne in 1996 with former college classmate Chris Collingwood. "Obviously whenever you're signed to a major label, they're hoping you can give them something they're going to make some money off of. But we just approached it the same way that we always have, which is trying to write stuff we like. That's really all you can do." The success of the cheery and cheeky "Stacy's Mom" certainly hangs over "Traffic and Weather," however. The song, from the band's "Welcome Interstate Managers" album, soared high on the top 40 and adult top 40 charts, peaking at No. 21 on The Billboard Hot 100. It also led to two Grammy Award nominations—including an inexplicable best new artist nod.

Capitol Records Group senior VP of marketing Amani Duncan says the band and Virgin realize it will be hard to repeat the unexpected breakthrough. "They superseded their core with that record," Duncan says. "You can't assume that audience will still be there. The consumer is a very fickle person, especially in this climate today. There are no guarantees." With that in mind, Duncan says Virgin plans to supersede the band's fan base but not necessarily give up the "Stacy's Mom" converts. The label is using the song to open TV commercials advertising "Traffic and Weather" as a way to look fans' attention for the new music. The TV ads will air on a broad spectrum of outlets, ranging from MTV and VH1 to Bravo, Spike TV, Fuse and even network daytime schedules. Duncan says the label will also deploy an intensive Internet campaign, with aggressive bannering on appropriate sites and third-party marketing. The label is tying in "Traffic and Weather" promotions to the Hugh Grant/Drew Barrymore film "Music and Lyrics," for which Schlesinger wrote and produced three songs. A video for the first single, "Someone to Love," is being shot this month. The group begins a slate of shows this month, which will include performances at the Coachella and Bonnaroo festivals. In addition, the band will perform April 20 at the Apple retail store in New York's SoHo district, which will be filmed, recorded and distributed. "I think this is going to keep us pretty busy for a while," says Schlesinger, who produced "Traffic and Weather" after releasing an album with his first band, by, and producing Big City Rock's self-titled debut.

Schlesinger and Collingwood began working on new songs in December 2005 and spent most of the first half of 2006 recording "Traffic and Weather." "Rather than just blocking out a couple months to make a record, we do it in little spurts and work on a couple songs at a time," Schlesinger says. "That way it maybe doesn't seem so daunting." The album's 14 songs maintain the polished, hook-heavy songcraft of its predecessors, with plenty of humor, pop culture references and a loose theme of travel and transportation—reflected by such song titles as "'92 Subaru," "Michael and Heather at the Baggage Claim," "'95" and "Sealtrucks and Tray Tables." "Traffic and Weather" features guest appearances by former Smashing Pumpkins guitarist James Iha (Schlesinger's partner in a New York recording studio), former Hole and Smashing Pumpkins bassist Melissa Auf der Maur and the Candy Butchers' Mike Viola.

"We wanted to keep it focused on the sound of a band sort of playing together," Schlesinger says. "I think [guitarist] Jody [Porter's] and [drummer] Brian [Young's] contributions on this album are really important. When we started, it was just a duo. But now that we've all been playing together for 10 years, I think the sound of the band has increasingly become defined by all four of us, which has been a really nice part of our evolution."
It has been quite a year for singer/songwriter Melissa Etheridge. At the behest of former VP Al Gore, she wrote the song “I Need to Wake Up” for his film “An Inconvenient Truth.” At the time, Etheridge said she wrote the song with no other purpose than to express her fear of and heartache about global warming—and how it does and will affect the earth. Her song has now become an anthem of change. Etheridge took home an Academy Award for best original song in a motion picture, while “An Inconvenient Truth” took top honors in the best documentary feature category. Come July 7, Etheridge will lend her voice to Live Earth, Gore’s seven-continent concert to raise awareness for what he has coined SOS, Save Our Selves: A Campaign for a Climate in Crisis.

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

On April 18, Etheridge will be honored with the prestigious ASCAP Founders Award during the 24th annual ASCAP Pop Music Awards at the Kodak Theatre in Los Angeles. The award ceremony is part of ASCAP’s “1 Create Music Week” to celebrate songwriters and music-makers. Other festivities surrounding this event include the 22nd annual ASCAP Film & Television Music Awards honoring composer Marc Shaiman, and the second annual ASCAP “1 Create Music” Expo, a three-day national conference dedicated to songwriting and composing, at the Hollywood Renaissance Hotel. Etheridge recently caught up with Billboard to talk about her post-Oscar life.

R&B Is In The ‘House’

In-Demand Writer Launches Production Company

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

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

“We’re taking our time to make sure we do the best we can,” says Shropshire, who also goes by the handle A.D.

“Who will be the first act I put out under my moniker? I don’t want it to be wax. Which is how Shropshire has been approaching his career—building slowly and steadily into a force people should keep their ears on. That MO echoes the progression of Shropshire’s frequent writing and mentor Bryan-Michael Cox (Mary J. Blige’s “The Breakthrough”).

The pair’s creative relationship dates back to 1999, when they collaborated on songs for former Motown artist Latif. Since 2004, the two have racked up co-writing credits on albums by Brown, Diddy, Lloyd, Marques Houston, Sammie and Nicole Scherzinger from the Pussycat Dolls.

Futurewise, the duo’s docket lists Brown’s upcoming sophomore set, Usie, Michael Jackson (with Teddy Riley) and Celine Dion. Shropshire, who grew up in Chattanooga, Tenn., began writing at 15. His first formal credit on his own was Jennifer Lopez’s “Walking on Sunshine,” which resulted in his signing with Bad Boy. Other Shropshire credits include P. Diddy (“I Need a Girl: Parts One and Two”), Beyoncé (“Summerremie”), Usher (“My Boo”) and Ciara (“I Got It”).

Another Shropshire credit is coming soon: Lil’ Wayne and Enrique Iglesias with “Push.”

Shropshire is also eyeing more movie music projects, having worked on the soundtrack to “The Fighting Temptations,” “Step Up” and “Bad Boys II.” In the midst of recording with Brown, Shropshire and Cox did two songs for “This Christmas.”

Later this year, the film features Brown, Regina King and Mekhi Phifer. Whatever the project, it’s...
That is, until now. "Please Don't Go," a ballad about love, trust and stepping out on a relationship, comes in this week at No. 12 on the Hot R&B/Hip-Hop Songs chart.

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

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

The single's popularity bodes well for Tank's third album, the aptly titled "Sex, Love & Pain." The Good Game/Background/Universal Motown release is slated for mid-May. A small group of fellow producers, including the Underdogs and Lil Jon, lent their skills. Crooning snippets of Motown songs, Tank describes the album as the "R&B I remember with Marvin (Gaye) and Smokey (Robinson), 'Let me celebrate my woman, let's cruise, I'm sorry, tell her she did me dirty.'... This album goes back to what R&B is supposed to talk about."

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

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

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

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

Variety Is The Spice
Production Duo The Runners Stay Hot By Changing Their Sound

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

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

For example, Polow Da Don has seven tracks on Billboard’s Hot R&B/Hip-Hop Songs chart, and only two, the tube-driven “Looka Here” by Rich Boy and “Get Buck” by Young Buck, sound alike. And Orlando, Fla., duo the Runners, who made a name for themselves last year with Rick Ross’ ubiquitous single “Hustlin’,” have also done an awesome job reinventing themselves for 2007. The pair have been growing their production company, Trac-N-Field Entertainment, and plan to release a single from their artist, Bali, sometime this year. But first, let’s talk about their recent chameleon-like album placements.

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

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

Last year the pair said they weren’t opposed to ditching hip-hop and crafting pop beats especially for live princess Britney Spears. And this year, they’ve made good on their claims, by producing for Spears, Chris Brown, Mariah Carey and the go-getter himself, R. Kelly.

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

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

“We worked with Sean Garrett for our songs for Chris Brown,” Dru says. “We also worked with it. Kelly and Johnta Austin for the other artists. There are a lot of hot writers in the game. But only the writers that someone already knows can come in and be thought of as a hitmaker. A lot of times it’s political.”

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

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

I also have to admit I’ve finally warmed up to Huey labelmate T- Pain’s hit “Buy You A Drin’. Seriously, he’s absolutely this generation’s Roger and Zapp, and I’m not fighting it anymore.

Tellin’ It Like It Is
Rivera Mines Real-Life Travails On Now Album

Jenni Rivera has released a string of albums that brand her a new banda diva who brings freshness to the traditional Mexican genre. But her sales track record was relatively modest (never breaking the 100,000 mark) until she played to the tilt her image as a sensual, yet assured woman who speaks her mind on the 2005 release “Parrandera, Rebeldé y Atrapada” (“Party-Loving, Rebelious and Daring”).

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

As daring as “Parrandera” was, it pales next to Rivera’s new set. “Mi Vida Loca” (My Crazy Life), out April 3 on Fonovisa Records, details the artist’s travels as an abused wife, single mom and ordinary girl from the hood growing up in Long Beach, Calif. The album marries contemporary lyrics to traditional brass banda arrangements, interfacing Rivera’s narrative songs with romantic songs that range from romantic to danceable (including a cover of “I Will Survive”) to risqué.

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

“If he doesn’t know it happened, then it didn’t,” Rivera says with a laugh, when asked if the song refers to real events. However, she stresses, sharing such intimate details with her audience defines her relationship with them.

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

Rivera is not the only female regional Mexican singer to tackle thorny subjects and lambast men in her songs. Veteran Paquita la del Barrio, in particular, is notorious for setting guys straight in songs peppered with shouts of “Are you listening, idiot?”

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

Fonovisa also expects to capitalize on Rivera’s increasingly visible brand and name. The singer, whose siblings are regional Mexican singers Lupillo and Juan Rivera, has a cosmetics line, Divina, a real estate agency (“It’s what took me out of food stamps,” she says) and is developing a reality TV series around her daily life. Most recently, she launched her own label, Divina Discos, whose first CD is “Pa’ La Raza del Barrio,” by her brother Juan.

“It’s a very important title to me,” says David Massey, president of retail chain Ritmo Latino. “I think she’s at the top of her career, and this album is looking very, very strong.”
THE BILLBOARD

REVIEWS

ALBUMS

POP

PAGE MCGEOWN
Producers: Page McConnell, Jared Slomoff, Bryce Goggin, Legacy Neilson
Release Date: April 17

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

ROCK

COBY JUNKIES
At the End of Paths Taken
Producer: Michael Timmins/Laurel/Zoë Rounder
Release Date: April 17

It’s been 20 years since Cowboy Junkies made their single-mic, church-recorded landmark “The Trin- ity Sessions,” and the Canadian quartet seems to show how much things have changed—and stayed the same. Songs so intimate that they sound like singer Margo Timmins could be whispering them in your ear remain the group’s hallmark, but the de- livery continues to grow more sophisticated and, in the case of a track such as the biting “Cutting Board Blues,” consid- erably louder. Guitarist/producer Michael Timmins’ musings on the complexities of familial relationships get a broad airing on these 11 songs, from the folky gait of “Still Lost” to the dark noir tone of “It Doesn’t Really Matter Anymore.” Throughout, Canadian composer Henry Kucharzyk’s string arrangements bring a welcome new dimension to Timmins’ tunes. —DG

JOSEPH ARTHUR & THE LONELY ASTRONAUTS
Let’s Just Be
Producers: Joseph Arthur & the Lonely Astronauts
Lonely Astronaut
Release Date: April 17

Fewer than seven months after his album “Nuclear Daydream,” singer/songwriter Arthur is back with a collection of rough-edged rock songs, recorded with his new band, the Lonely Astronauts. It’s quite a makeover for Peter Gabriel’s protégé, who is known for his labyrinthine vocal harmonies and dark, introspective, acoustic-based songs. More outgrowing than ever, he now screams and shouts in a throaty falsetto, fronting a band fluent in classic rock, glam and punk. opener “Diamond Ring” is a bright and bouncy retro-rocker, and the Bowie-esque standout “Spaceman” sends Arthur’s trademark harmonies over heavy power chords. The record has the rawness and immediate of a live performance, and no doubt Arthur and his band are enjoying themselves (how else to explain the 20-minute “Lonely Astronaut”? ). There are fewer memorable moments here than on his solo albums, but it’s still nice to hear him taking risks. —SP

REO SPEEDWAGON
Find Your Own Way Home
Producers: Joe Vanelli, Kevin Cronin
Mailboat
Release Date: April 3

This finely crafted album is the first collection of new songs since REO’s 1996 release “Building the Bridge,” and it’s a wonderful return to form from the veteran rock band. Anyone who has ever raised a cigarette lighter (or a cell phone!) and swayed to such REO mega-hits as “Can’t Fight This Feeling” or “Keep On Loving You” will find much to enjoy here. “Smilin’ in the End” is an upbeat survivor’s anthem, while “I Needed to Fall” is a gorgeous power ballad. “Lost on the Road of Love” has a greasy, swampy vibe that gets under your skin, while the title track is a compelling look at a relationship in turmoil. Throughout, lead vocalist Kevin Cronin and his cohorts demonstrate that years of relentless touring have kept their musical chops intact. —EP

JAZZ

ANTHONY BRAXTON 9 Compositions (Iridium) 2006
Producers: Anthony Braxton, Taylor Ho Bynum, Nick Lloyd
Firehouse 12
Release Date: April 10

Inarguably this year’s most expansive and cre- ative improvisational performance, the 9 Compositions (Iridium) 2006 nine-CD boxed set chronicles Braxton’s four-night engagement with his 12tet at New York’s Iridium. Recorded in March 2006, the collection comprises nine large-scale, world-premiere Braxton com- positions (with numerical titles, Nos. 350-358) that complete his 11-year-old “Ghost Trance Music” series of works that he calls “sonic units” and “lan- guage music.” Braxton’s music, characterized by form that elicits and invites free interplay, is a playground of shapes, tem- pos, layers, waves and waves. It is journey music replete with comic harmonic excursions, off-balance meandering, quirky curiosity, elliptical eeriness and seething dissonance. On the one hand, the music is abstract, but on the other, deeply emo- tional with different hues of ur- gency, fear, lightheartedness and timidity. —DO

GOSPEL

ONTISHA Church Girl
Producer: Shep Crawford
Still Waters
Release Date: April 17

After backing a bevy of big-name acts (Mary Mary, Destiny’s Child), Onishi emerges as an artist of true star caliber all her own. Veteran hit man Crawford (Whitney Hous- ton, Yolanda Adams) is a per- fect creative foil, co-writing most of the material with his young diva and casting her one-in-a-million voice in diverse musical settings, each a compellng, custom fit. A smooth, retro-soul groove (“He Is”) slides into sassy hip-hop (“Don’t Give Up”) and feels good fun (“My Life”), all con- veyed with the presence and poise of a master. “Search Me” treads dangerous turf, as Craw- ford-re-engineers Mahalia Jack- son’s original recording into the 21st century, with Onishi dar- ing to duet with the Queen of

PAM TILLIS Rhinestoned
Producers: Pam Tillis, Gary Nicholson, Matt Schipper
Stellar Cat
Release Date: April 17

Tillis’ first indie CD (on her own Stellar Cat Records) is as impressive a collection as anything she released on a major—perhaps better. From start to finish, every track shines. With loves-gone-by as the pervasive theme, the album is realistic without being fatalistic—there’s always hope. “Train Without a Whistle” is a cautionary tale of a fly-by-night lover, while “The Hard Way,” written by Tillis with her brother, Mel Tillis Jr., is an honest look at the failure to learn from past mistakes. The Tillis/Nicholson- penned “Life Has Sounded Us Around,” a duet with John Anderson, is an entertaining romp through a couple’s memories of their wilder days (“Our sins were not original, but we gave them our own twist”). The album’s spiritual closer, “Over My Head,” is a testament to better days ahead.—KT

RYAN SHAW
This is Ryan Shaw
Producers: Jimmy Brakower, Johnny Gale
One Haven/RED
Release Date: April 17

Those who stumble upon “This is Ryan Shaw” will assume they’ve heard it before—and that’s a good thing. Shaw’s debut so authentically captures the spirit, sound and euphoric joy of vintage soul music that songs like the testimonial “I Am Your Man” and the jumpy, Booker T. & the MG’s-worthy “Lookin’ for a Lady” feel excitingly familiar, as if they’ve been res- tited among Eddie Floyd and William Bell 45s for years. Recalling ’60s, pre-chezee Stevie Wonder, the Georgia native establishes himself as a massive talent with a huge voice, straight out of the gate. “This is Ryan Shaw” resuscitates soul in an electrifying way. Indeed, while fusing the mannered style of Motown with the sexy, sweaty grit of Stax, Shaw displays a complete command of the medium. —WO

Continued on p. 48

Releases delivered by the Reuvel to ensure equal attention on the basis of musical merit and/or Billboard chart positions.

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www.americanradiohistory.com
Casket herself. She puts it off—gloriously—an on album that suggests great things still to come.—GE

R&B

LUMIDEE

Unexpected

Producers: various

Release Date: April 17

On her sophomore album, Lu- midee attempts to showcase her reaping capacity, but fails short of the mark. Fortunately, her singing efforts have con siderably improved on this set. On the Patrick Swatzel samplin’ “She’s Like the Wind,” the Spanish Harlem native ad dedly rhymes, “Always with the best, put them other dudes to rest, so you ain’t gotta stress.” Even when assited by re known producers like Scott Storch (“Could Be Anything”), Lumidee’s verses are too often bland and elementary (“I could be your mist, you could be my man, walking through the hood, hand in hand”). Still, airy, fresh tracks like the reggae shaded “Feel Like Makin’ Love” featuring Shaggy, and the sens ual “Stuck on You” (“I wish that I could be your lucky charm”), demonstrates Lumidee’s growth.—MC

CHRISTIAN

GEOFF MOORE

Speak to Me

Producers: Dwayne Lanning, Geoff Moore

Rockettown Records

Release Date: April 3

If in recent years, veteran singer/songwriter Moore has branched out into other areas, becoming a partner in Overflow Management and de voing time to such charitable endeavors as compassion. He returns to the studio here for his 17th album and debut for Rockettown. The result is an un derstated gem of a record that marries stirring melodies to thought-provoking lyrics. The album’s beautiful title track sets the tone for this quietly joyful collection. Moore serves up a compelling cover of the Brad Paisley/Dolly Parton country hit “When I Get Where I’m Going” with Christy Nockels adding her lovely voice. Among the album’s many highlights are “Every Single One,” “Captured” and “He Knows My Name,” a poigniant duet with Kendell Payne. Moore’s textured, resonant voice imbues each song with a sense of authority and conviction that demands at tention—a welcome addition to his already impressive mu sical resume.—DEP

NEW & NO. 1

THE CLIKS

Snakehouse

Producer: Moe Berg
Silver Label/Tommy Boy

Release Date: April 24

Viewers of “The L Word” are aware of Canadian trio the Cliks, whose ferocious “Complicated” was recently featured in an episode of the Showtime TV show. These days the video for the amped up, angst-filled love song “Oh Yeah” is a mainstay on the Logo network. Sure, the Cliks are being championed by the gay and lesbian community, but don’t be surprised when they cross over into other communities. Obviously influenced by the Pretenders, Hole and Pink, the Cliks create music that rocks hard, with melodies and hooks that linger long after the last note has played. Here, the band cleverly re works Justin Timberlake’s “Cry Me a River” into a reggae splashed rock jam. And throughout “Snakehouse,” emotions run deep.—MP

R&B

SUNSHINE ANDERSON

Force of Nature

Producers: Alano Jackson Writers: S. Anderson, T. Jackson

Tru Luv/ASCAP

Soul Pingu/Nottinghill

Bumi

Soulful songstress Sun shine Anderson had early success with 2001 gold debut “Your Woman,” but has not matched sales with sec ond effort “Sunshine at Midnight.” New single “Force of Nature” exposes Anderson’s masterful songwriting, as she muses over love for a man who doesn’t match the standard s of her overachieving parents. Listeners can relate to placing happiness and compatibility over parental consent. Following in the suc cess of apathy anthem “Get t Me Bailey Ray and Jennifer Hudson, Anderson should make an im pact as a renewed “Force of Nature” for R&B soul. Already impacting adult R&B radio, her upcoming tour with Brian McKnight and Joe should return luminescence to this great talent.—CP

AC

LISA PALLESCHI

I Wanna See You Cry

Producers: Jeff Frantzel, Dana Calitri, Mike Shumshack Writers: L. Palleschi, J. Frantzel, D. Calitri

Publishers: Caudilly/Bird

Wins, ASCAP

Dana Calitri, BMI

Lightyear, Dep

Budding AC artist Lisa Palleschi is a bit of a paradox. While “I Wanna See You Cry” is a penetrating, keenly produced prototypical power ballad, there are occasional glitches in the quality of her vocal—moments where she simply misses her mark. Repeated listeners endeavor to hit the ear, particularly given its melodic cornelness, but her greatest talent may be in songwriting. Palleschi’s ulti mate fame may come from offering such songs to Ceion Dion, whose fourth-quarter 2007 album would take it to another level.—CT

DANCE

CASCADA

Truly Madly Deeply

Producers: Manuel “Marian” Reuter, Tann “Yanou” Refter Writers: D. Jones, D. Hayes

Publishers: Rough Cut/WB, ASCAP

Robbins

Cascada, which scored last year with top 10 dance anthem “Everytime We Touch,” has all intention of re minding top 40 of its charms. This time, it’s a cover of Savage Garden’s 1997 No. 1 “Truly Madly Deeply,” already a colossal Euro smash. On the album, the song is cast as a tranquil ballad (ideal for AC), but it is remixed as a techno-beat bevy, reminiscent of vocalist Natalie Marier’s “Touch.” The CD single offers no fewer than 10 remixes to seduce dance floors, while the song’s inher ent familiarity offers top 40 a no-brainer. Europe is already a world ahead in 2007 with a collective acts of bringing beat to FM radio. Listen up, America.—CT

NEW & NOTEWORTHY

NICOLA

Lighthouse

(4:05)

Producer: Jimmy Willig

Writer: Nicola

Publisher: NicSongs, BMI

Hot Cherry

Rock quartet Nicola, a recent Billboard Under ground headline, could make Evanescence bow in rever ence, given the grit and gime of lead singer and band namesake Nicola. Despite fast waving bravado, she offers a distinguished brag sheet. After graduating from New York’s Fiorello LaGuardia School of Performing Artists, Nicola worked in Nashville and Argentina as frontwoman, guitarist for hire and Broadway performer. “Lighthouse” trades between a canvas of inky melodic goth featuring the impetuous clarion of high octane guitar, against passages of plucky acoustic strumming, as she vocally segues from vocal roar to refined rustle. It’s an all-in-one track offering unadulterated pop rock mastery, alongside the hearty intelligence of its track, radio-ready “Don’t Take It Personally.” Visit nicolina.com for more on this adroit new presence.—CT

DAUGHTRY

Home

(4:11)

Producer: Howard Benson

Writer: C. Daughtry

Publishers: Surface Pretty Deep, Ugly/Careers-BMG, BMI

RCA

Among the million or so “American Idol” finalists to score on various charts, season five’s Chris Daughtry is the only one to be embraced by so many formats with first single “It’s Not Over,” including rock, for the first time. The band’s follow-up, “Home,” fires up another anemic rock power ballad, with a lyric dedicated to U.S. troops overseas, a la, “I’m going home to a place I belong/Where your love has always been enough for me.” Considering his sure-shot, flame-throwing vocal, name-brand cachet and mass appeal via a No. 1 album—not to mention the song’s use as the exit theme each week on “AL,” “Home” is undeniably where America’s heart is. At this juncture, it’s beside the point that Daughtry should have won last season’s “Idol,” as talent wins out. Rock on, brother.—CT

JUSTIN TIMBERLAKE

Summer Love

(4:11)

Producers: Timberland, Justin Timberlake, Nate Hills

Writers: J. Timberlake, T. Hinsey, N. Hills

Publishers: various

Live

Previous “What Goes Around . . . Comes Around” at last lived up to Justin Timberlake’s reputation as rhythmic-pop’s main man, and “Summer Love” is no doubt destined to be fourth in line from “FutureSex/LoveSounds” to ride to the crest of top 40. However, while the track offers cunning instrumentation, Timberland’s heavy production hand is so overwhelm ing that the singer is pushed to the back of the track, with so much vocal layering that it could be any Tom, Dick or Harry at the mic. The synthesizer hook is lusty ly catchy—but who’s headlining here, producer or artist? It doesn’t matter. Artistic achievement or not, anything with J-Tim’s name attached is solid gold, as his heroic stature inches ever upward.—CT

Singles
Too Much Ado About Sanjaya; Easter Lays An Egg

"Geoff, what does this say about the 'American Idol' voting process?"
The question was posed in as urgent a tone of voice as you can imagine, not by a young fan of the show or one of the innuendo-ridden local newspaper columnists who write capsules about the top-rated series each week, but rather by a bright and savvy business reporter from The New York Times.

In a year when album sales lag by almost 16%, the topic was potential flaws in the show's polling. The Times' inquiry came because fourth-place finisher Chris Daughtry is outselling fifth-place winner Taylor Hicks, but I felt like I'd been lured into a "Candid Camera" prank.

Now that the public seems more fixated on how deep Sanjaya Malakar will go on "Idol" than who might become candidates for the next presidential election, I recall another TV show from my youth.

Like several cities, Cincinnati produced a local edition of a question-and-answer game show called "It's Academic," which pitted brainy teams from three high schools against each other. Being children of the '60s, and each of us in the studio audience being friends of our school's three contestants, the class of '71 thought it would be amusing if stone silence ensued when Aiken Senior High School's team was announced.

Indeed, the director was floored when our school was first announced, but the joke didn't turn out as well as we'd hoped. Kids from the other schools figured our guys arrived with no cheering section, so they started to applaud when Aiken was mentioned later.

That memory brings to mind the fervent hubbub over the weighty topic: "What happens if Sanjaya wins?"

Think I'm exaggerating? I even got a call about this from CNN. I'm aware that the Voice for the Worst Web site endorses Malakar, and Howard Stern stumps for him on Sirius Satellite Radio. But, like our senior class prank at "It's Academic," I suspect this joke will unravel before the season ends, with fans of the more earnest candidates seizing the day.

Full disclosure: I rarely watch the show. I don't need to be a regular viewer to know the impact "Idol" has on the music industry. The cumulative 25.6 million album units register at No. 5 on Billboard's Top 200; Scan in the careers of even "Idol" alums from the series' first five years tells me most of what a guy in my shoes sees to know.

When I heard all the chatter about this Malakar fellow might take the wheels off the show's race car, I visited americandotcom to check out his performances and learn what the masses about. Got to tell you, I was disappointed, not because the kid was so bad, but because he wasn't bad enough to entertain, I'd say.

William Hung?

Does Malakar have the pizzazz or career potential of a Kelly Clarkson? No. Are other contestants more worthy? More likely than not, but if a national-practical joke finds him in the spotlight on the season finale, so what?

The show's rules only stipulate the winner will record an album. What happens after that depends in part on the A&R skills of RCA Music Group, but ultimately rests on the winner's talent and ability to deliver. So, if Malakar's votes have the last laugh, I imagine Clive Davis' team mimics a low-budget version of a Michael Bubble album that will at least go gold. And, if one of the other finalists looks to have the stuff of a Daughtry or a Clay Aiken—each also-ran who has sold a season winner—expect RCA to exercise its option on that person. End of story and next topic, please.

As for the opinions of vote-for-the-worst.com, the site's previous poster children included Academy Award winner Jennifer Hudson and "Idol" winners Hicks and Carrie Underwood. Hicks might be the first series champ whose debut will fall shy of 1 million copies, but Underwood's trophy cabinet, which includes Grammy and Country Music Assn. Awards, plus a five-platinum-platinum album, suggests she really wasn't the "worst."

We now return you to regular scheduled programming.

ROTTEN EGGS: Even with a lift from Easter shopping, album sales are down from the comparable 2006 week (see Market Watch, below). What's worse, this frame competes with a nonholiday week, because Easter came a week later last year, April 16. I need against that week, Easter 2007 trails by 10%

---
### HOT 100 AIRPLAY

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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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**DATA CONVERSION**

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*Legend for Hot 100 Airplay located behind chart, Hot Digital Songs: Top selling and download streams based on reported sales, excluding sales, and by Nielsen SoundScan. This data is used to complete the Hot 100 Chart Airplay and Pop 100. Adult Top 40 -图表中心遵循美国广播历史网站的指示。*
### POP 100 Airplay

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<td>1</td>
<td>Give It To Me</td>
<td>Elton John feat. The Sleeping Days</td>
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<td>Losing My Edge</td>
<td>Depeche Mode</td>
<td>LC Records, DMD, Interscope</td>
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<td>Hide Me</td>
<td>Matthew Good feat. The White Stripes</td>
<td>Virgin, Interscope</td>
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<td>The World Is Wrong</td>
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<td>Polydor (EMI), Interscope</td>
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<td>Commodore</td>
<td>Daft Punk</td>
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<td>7</td>
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<td>The Prodigy</td>
<td>Interscope, Virgin</td>
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<td>The Problem</td>
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### POP 100 Singles Sales

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<td>Creation, Warner Bros, Interscope</td>
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<td>Island, Warner Bros, Interscope</td>
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<td>Whenever, Wherever</td>
<td>Shania Twain</td>
<td>Interscope, Warner Bros, Interscope</td>
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<td>Forever</td>
<td>The Corrs</td>
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<td>7</td>
<td>Stay</td>
<td>Westlife</td>
<td>Epic, Interscope</td>
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### HitPredictor

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Data for week of APRIL 21, 2007 - CHARTS LEGEND on Page 64

Go to www.billboard.biz for complete chart data
TOP R&B/HIP-HOP ALBUMS

1. B'Day - Beyoncé
2. Get Money Stay True - Paul Wall
3. "I Mbaland Presents Shoo Shoo Value" - I Mbaland
4. Buck - Yo Mama
5. "Lil' Kim Presents 5X (10-Cut Mixtape)" - Various Artists

TOP BLUES ALBUMS

1. 10 Days Out: Blues From the Backroads - Various Artists
2. Back to Basics - Christina Aguilera
3. Get Hip to the Blues - Various Artists

SPECIAL EDITION LIFTS BEYONCE

The deluxe edition of "B'Day" grades Beyonce to No. 1 on Top R&B/Hip-Hop Albums as sales increase more than tenfold at core stores (33.1). Recharged with remixes and six new songs, it's the album's second week atop the list following its initial September release. Beyonce pushed the release with stops at NBC's "Today" and CBS's "The Early Show." VH1 Soul jumped in with several airings of clips from Beyonce's video anthology.

Paul Wall rains with the Hot Shot Debut at No. 2 on the chart with "Get Money, Stay True." The rapper's second major release enters at No. 1 on Top Rap Albums and No. 8 on R&B/Hip-Hop Albums with 92,000 sold. His last album, "The People's Champ," sold 39,000 in its debut in August. - Raphael George
### HOT R&B/HIP-HOP AIRPLAY

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<td>BURDA (VICTORIADISC)</td>
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<td>2 STEP DANCE (EMI)</td>
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<td><strong>LAST NIGHT</strong></td>
<td>PLEASE DON'T GO (BAD (BAD ENGLISH))</td>
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<td><strong>I'M A STAR</strong></td>
<td>TAO (GANSO AND ASSOCIATI) (ATLANTIC)</td>
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<td><strong>I'M A STAR (LANGLEY'S VERS.)</strong></td>
<td>NOW COMMITTEE (VICTORIADISC)</td>
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<td><strong>I'M A STAR FEAT. L. WALLACE (THE HENDRIX/MADONNA, VICTORIADISC)</strong></td>
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### RHYTHM AND PATTERN AIRPLAY

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<tr>
<td><strong>THIS IS WHY I'M HOT</strong></td>
<td>TAKIN' (ATLANTIC)</td>
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<tr>
<td><strong>I'M A STAR</strong></td>
<td>NUNEZ (ATLANTIC)</td>
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<tr>
<td><strong>BUY U A DRINK (SHAWTY SNAPPIN')</strong></td>
<td>TAKIN' (ATLANTIC)</td>
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<tr>
<td><strong>I'M A FLIRT</strong></td>
<td>SHAWTY SNAPPIN' (ATLANTIC)</td>
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<td><strong>I'M THROWN</strong></td>
<td>WALTZ &amp; WALTZ (HORIZON/ATLANTIC)</td>
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<td><strong>LIKE THIS</strong></td>
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### HOT R&B HIP-HOP SINGLES SALES

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<td><strong>WHAT BOY LIKE</strong></td>
<td>I'M A STAR</td>
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<td><strong>GO BACK</strong></td>
<td>I'M A STAR</td>
<td>WITH A KISS (ATLANTIC)</td>
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<td><strong>YOU</strong></td>
<td>I'M A STAR</td>
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<td><strong>IF YOU LOVE ME</strong></td>
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<td><strong>NOW</strong></td>
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<td><strong>TO THE ONE</strong></td>
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Go to www.billboard.biz for complete chart data.

Data for week of APRIL 21, 2007 | CHARTS LEGEND on Page 64
HOT COUNTRY SONGS

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<td>&quot;That Ain't My Truck&quot; (Chris Stapleton)</td>
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<td>&quot;That's How I Roll&quot; (Florida Georgia Line)</td>
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ARTISTS/TITLES/STUDIOS BILLY CORRINSON Good Directions/Carolina (90.7) 1
DIERKS BENTLEY A Note to You/My Kind of Crazy (96.5) 2
LUKE COMBS Live Like You Were Dying (98.5) 3
JASON ALDEAN Rockin' the Country (95.9) 4
KOLE KEMP MILLION DOLLAR MAN/WALTON (93.1) 5
KELSEY BURCH Keep It to Myself (96.5) 6
ASHLEY MONROE The Story of Us (91.9) 7
KELSEY BURCH Keep It to Myself (96.5) 8
CARRIE UNDERWOOD Take Me Home: Country Roads (91.9) 9

BETWEEN THE BULLETS: wjessam@billboard.com

CARRIE UNDERWOOD continues to draw applause on Hot Country Songs as "Wasted" comes her third No. 1. With 1.5 million audience impressions, "Wasted" amasses 35.2 million impressions during the tracking week (2-1), and follows previous chart-toppers "Jeans, Take the Wheel" (six weeks at No. 1) and "Before He Cheats" (five weeks at No. 1). Underwood's "Don't Forget to Remember Me" peaked at No. 2.

The new No. 1 makes Underwood the first artist to hit the summit with three songs from a major label debut album since the Dixie Chicks did it in 1998-99 with "There's Your Trouble," "Wide Open Spaces" and "You Were Mine," all from the "Wide Open Spaces" set. She's now just one chart-topper shy of matching the four No. 1s by Brooks & Dunn from their debut, "Brand New Man." The duo is the only act in the 17-year-old Nielsen BDS era to rake in four No. 1s from a debut album.—WJESSAM

RB&CC 2006 UPDATE

Radio and Records
### Hot Latin Songs

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<tr>
<th>Title</th>
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<tr>
<td>La Llave de Mi Corazon</td>
<td>Juan Luis Guerra Y 440</td>
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<td>Ese</td>
<td>Keny</td>
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<tr>
<td>Ignal Que Ayer</td>
<td>Yamil &amp; Roby</td>
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<td>Eres Para Mi</td>
<td>Ana Gabriel</td>
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<td>Detalles</td>
<td>Pepe &amp; Natal Almeida</td>
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<td>Shorty Shorty</td>
<td>LA LOCA</td>
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<td>Bendita Tu Luz</td>
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<td>La Noche Perfecta</td>
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<td>Que Mi Piston</td>
<td>Grupo Bryndis</td>
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<td>Me Muero</td>
<td>La 5A Estacion</td>
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<td>Tu Recuerdo</td>
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<td>Amar Es Lo Que Quiero</td>
<td>David Bribies</td>
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<td>La Otra</td>
<td>Myriam Rivas</td>
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<td>Beautiful</td>
<td>Lilian &amp; EMBUSTERO</td>
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<td>Te Lo Agradezco, Pero No</td>
<td>Alejandro Sanz</td>
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<td>Que Lloren</td>
<td>Gaby</td>
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<td>Siente El Bodom</td>
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<td>Un Paseo Como Yo</td>
<td>Hombre De Acero</td>
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<td>El Monegro</td>
<td>Maria Constanza</td>
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<td>No Te Pido Flores</td>
<td>Fanny Lu</td>
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<td>CHICA VIRTUAL</td>
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### Hot Latin Albums

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<td>Historia De Un Hilo</td>
<td>Vicente Fernandez</td>
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<td>Los Tigres del Norte</td>
<td>GRUPO BRYNOS</td>
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<td>Solo Permiso En Ti</td>
<td>IVY QUEEN</td>
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Data for week of April 21, 2007 | Charts Legend on Page 64

www.americanradiohistory.com
## LATIN AIRPLAY

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<td>Back to Basics</td>
<td>Thalía</td>
<td>Sony BMG Latin</td>
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</table>

## LATIN ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Prohibitions</td>
<td>Carlos Vives</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>Premeditado</td>
<td>J Alvarez</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>3</td>
<td>Borderline</td>
<td>Prince Royce</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>4</td>
<td>Mas En El Mismo</td>
<td>Daddy Yankee</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>5</td>
<td>Fuego</td>
<td>Gerardo Mejía</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>6</td>
<td>La Otra Vibra</td>
<td>La Otra Vibra</td>
<td>Sony BMG Latin</td>
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## RHYTHM

<table>
<thead>
<tr>
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<th>Title</th>
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<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I'll Be Your Everything</td>
<td>Jennifer Lopez</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>All I Need</td>
<td>Shakira</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>3</td>
<td>Aventura</td>
<td>Aventura</td>
<td>Universal Motown</td>
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<tr>
<td>4</td>
<td>Deeply</td>
<td>Gente de Zona</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>5</td>
<td>You're the One</td>
<td>Ricky Martin</td>
<td>Columbia Records</td>
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## REGIONAL MEXICAN

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Si NOS Quedara Poco Tiempo</td>
<td>Secretary's</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>La Llave de Mi Corazon</td>
<td>Juan Luis Guerra 4.40</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>3</td>
<td>De Que forma</td>
<td>Beto Oñorviva</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>4</td>
<td>Mando Una Senal</td>
<td>Beto Oñorviva</td>
<td>Sony BMG Latin</td>
</tr>
<tr>
<td>5</td>
<td>Beneita tu luz</td>
<td>Beto Oñorviva</td>
<td>Sony BMG Latin</td>
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</table>

## REGIONAL ELECTRONIC ALBUMS

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<th>Label</th>
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<tbody>
<tr>
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<td>Top Electronic</td>
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<td>No label specified</td>
</tr>
<tr>
<td>2</td>
<td>Top Electronic</td>
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</tr>
<tr>
<td>3</td>
<td>Top Electronic</td>
<td>No artist specified</td>
<td>No label specified</td>
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For complete chart data, visit [chartdata.com](http://chartdata.com).
## Japan

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
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</thead>
<tbody>
<tr>
<td>Kodo</td>
<td></td>
<td>Kosen</td>
<td></td>
<td>Shizuka Hanazawa</td>
<td></td>
<td>Hikaru Utada</td>
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## United Kingdom

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enya</td>
<td></td>
<td>Brian McFadden</td>
<td></td>
<td>Selena Gomez</td>
<td></td>
<td>Kylie Minogue</td>
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## Germany

<table>
<thead>
<tr>
<th>Artist</th>
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<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
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</thead>
<tbody>
<tr>
<td>Michael Ball</td>
<td></td>
<td>Eros Ramazzotti</td>
<td></td>
<td>Britney Spears</td>
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## France

<table>
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<th>Artist</th>
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<th>Artist</th>
<th>Cover Art</th>
<th>Artist</th>
<th>Cover Art</th>
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</thead>
<tbody>
<tr>
<td>Charlotte Church</td>
<td></td>
<td>Nadia Nadal</td>
<td></td>
<td>Elodie Frégier</td>
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## Australia

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<thead>
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<th>Artist</th>
<th>Cover Art</th>
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<tbody>
<tr>
<td>Tamia</td>
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## Canada

<table>
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<tr>
<th>Artist</th>
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<tr>
<td>Alanis Morissette</td>
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## Italy

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
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<tbody>
<tr>
<td>Fiorello</td>
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## Spain

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
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</thead>
<tbody>
<tr>
<td>Mecano</td>
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## Brazil

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
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<tr>
<td>gouveia</td>
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## Flanders

<table>
<thead>
<tr>
<th>Artist</th>
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<tr>
<td>Elke Schoots</td>
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## Sweden

<table>
<thead>
<tr>
<th>Artist</th>
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<td>ABBA</td>
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## Ireland

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
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<tbody>
<tr>
<td>Boyzone</td>
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## New Zealand

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
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<tbody>
<tr>
<td>Crowded House</td>
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## Argentina

<table>
<thead>
<tr>
<th>Artist</th>
<th>Cover Art</th>
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</thead>
<tbody>
<tr>
<td>Diego Maradona</td>
<td></td>
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---

### Hits of the AP (April 2007)

- NEW YORK TIMES - 02/05/2007
- THE WEEKND - 02/12/2007
- THE WEEKEND - 02/19/2007
- THE WEEKEND - 02/26/2007
- THE WEEKND - 03/05/2007

---

### Billboard charts

**Japan**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**United Kingdom**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Germany**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**France**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Australia**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Canada**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Italy**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Spain**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Brazil**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Flanders**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Sweden**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Ireland**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**New Zealand**

- **Singles**
  - Artists: Various
  - Cover Art: Various

**Argentina**

- **Singles**
  - Artists: Various
  - Cover Art: Various
### EUROCHARTS

**SINGLE SALES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Peak</th>
<th>Sales</th>
<th>Num. Weeks</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>JUSTIN TIMBERLAKE</td>
<td>JIVE</td>
<td>4</td>
<td>198,000</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>AMY</td>
<td>JENNIFER LOPEZ</td>
<td>8</td>
<td>160,000</td>
<td>3</td>
<td></td>
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<tr>
<td>3</td>
<td>LIVING</td>
<td>LIFE IN CARTOON MOTION</td>
<td>13</td>
<td>130,000</td>
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<tr>
<td>4</td>
<td>NELLY FURTADO</td>
<td>FAIRYTALE GONE BAD</td>
<td>26</td>
<td>100,000</td>
<td>1</td>
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### ALBUMS

**EUROPEAN CHARTS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Peak</th>
<th>Sales</th>
<th>Num. Weeks</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>NELLY FURTADO</td>
<td>LUNGO</td>
<td>1</td>
<td>94,000</td>
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<tr>
<td>2</td>
<td>MIKA</td>
<td>LIFE IN ENGLISH</td>
<td>2</td>
<td>80,000</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>JENNIFER LOPEZ</td>
<td>MY BEST FRIENDS</td>
<td>4</td>
<td>70,000</td>
<td>1</td>
<td>5</td>
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<tr>
<td>4</td>
<td>NEW</td>
<td>MAXIMO PARK</td>
<td>5</td>
<td>60,000</td>
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### RADIO AIRPLAY

**DATA**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Peak</th>
<th>Sales</th>
<th>Num. Weeks</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUSTIN TIMBERLAKE</td>
<td>JIVE</td>
<td>3</td>
<td>180,000</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>AMY</td>
<td>JENNIFER LOPEZ</td>
<td>2</td>
<td>150,000</td>
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<tr>
<td>3</td>
<td>LIVING</td>
<td>LIFE IN CARTOON MOTION</td>
<td>10</td>
<td>120,000</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>NELLY FURTADO</td>
<td>FAIRYTALE GONE BAD</td>
<td>15</td>
<td>100,000</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>
ARTIST
1  ELLIOTT YOUNG
2  ELTON JOHN & ROCHELLE WOODWARD
3  LIAM GALLAGHER
4  THE SHINES
5  ANTHONY AND THE SECONDS
6  BRADLEY HUNT
7  CEU
8  HELLOGOODY
9  THE PRODIGY
10  HOT CHOCOLATE
11  THE SADIES

RATINGS
1  PARENTAL ADVISORY
2  MATURE AUDIENCES
3  OF THE TONGUE
4  FOR YOUTH SAKE
5  CLEAN

SALES CHARTS

ALBUMS

CHARTS

TOP INDEPENDENT

TASTEMAKERS

CHARTS

TOPROCK

TOP WORLD

KID AUDIO

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>MUSIC VIDEO LABEL</th>
<th>COMMERCIAL AIRPLAY</th>
<th>BILLBOARD 100</th>
<th>BILLBOARD 200</th>
<th>BILLBOARD TOP 40</th>
<th>BILLBOARD TOP 40 COMPONENTS</th>
<th>BILLBOARD Chart Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Rock Me At The Top&quot;</td>
<td>The Rolling Stones</td>
<td>EMI - COLUMBIA / EMI - CAPITOL</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>&quot;Hey Jude&quot;</td>
<td>The Beatles</td>
<td>EMI - PARLOPHONE / EMI - CAPITOL</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>&quot;Yesterday&quot;</td>
<td>The Beatles</td>
<td>EMI - PARLOPHONE / EMI - CAPITOL</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>&quot;Eleanor Rigby&quot;</td>
<td>The Beatles</td>
<td>EMI - PARLOPHONE / EMI - CAPITOL</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>&quot;Let It Be&quot;</td>
<td>The Beatles</td>
<td>EMI - PARLOPHONE / EMI - CAPITOL</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>&quot;Imagine&quot;</td>
<td>John Lennon</td>
<td>EMI - PARLOPHONE / EMI - CAPITOL</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>&quot;Hey Jude&quot;</td>
<td>The Beatles</td>
<td>EMI - PARLOPHONE / EMI - CAPITOL</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td>&quot;Strawberry Fields&quot;</td>
<td>The Beatles</td>
<td>EMI - PARLOPHONE / EMI - CAPITOL</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
</tbody>
</table>

Additional notes: This week's chart highlights include the continued success of "Hey Jude," which moves up to the top 20, and the rise of "Imagine" by John Lennon, which enters the top 10. The Beatles' "Let It Be" also reaches a new peak, climbing 10 spots to number 22. "Strawberry Fields" by The Beatles and "Hey Jude" by The Beatles remain within the top 25.
<table>
<thead>
<tr>
<th><strong>SINGLES &amp; TRACKS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SONG INDEX</strong></td>
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</tbody>
</table>

**Chart Codes:** CS (Hot Country Songs), 99 (Hot 100 Songs), LT (Hot Latin Songs), POP (Top 100 Songs and R&B)  
**Title:** Billboard  
**Page:** 66  
**Data Week:** APRIL 21, 2007  
**Charts Legend:** On Page 64  

**Allied Music**  
**Buy Breath (Seven ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, BMVZomba Songs, BMVGranny Music)**  
**Come Around**  
**F cris**  
**Lori**  
** Hunters Vs. The Blues Vs. The Blues**  
**Hi Fi**  
**The Starlighters**  
**Nina Simone**  
**The Temptations**  

**ASCAP**  
**Singles' Uppers, S.Laala Of Renee, TASCAP/EMI April**  
**Bugs**  
**Break Down**  
**Headlight**  
**Loud Noise**  
**The Black Keys**  
**Muzick, ASCAP/Two Bade**  

**BMV**  
**A Memory**  
**Wuthering Heights**  
**Wuthering Heights**  
**My Name Is Macarena**  
**My Name Is Macarena**  
**With The Lights**  

**H100**  
**ROCK YO HIPS**  
**E LA CHASSE**  
**E LA CHASSE**  
**Great White**  

**ASCAP/Universal Music Corporation**  
**ASCAP/will.i.am**  
**ASCAP/Universal Music Corporation**  

**Billboard**  
**www.americanradiohistory.com**  

**Songs**  
**Come Around**  
**Breath**  
**Us**  

**APRIL**  
**21, 2007**  

**Charts Legend:** On Page 64  

**Data Week:** APRIL 21, 2007  

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MILEPOSTS

By Kristina Tunzi ktunzi@billboard.com

Australian rock legend Billy Thorpe, 60, died Feb. 28 of a heart attack at Sydney’s St. Vincent’s Hospital. At age 10, Thorpe played his first gig and within six months was performing songs on local TV. He auditioned for a children’s TV show, was signed and was quickly dubbed “Little Rock Allen—Australia’s youngest rock’n’roller.” Thorpe developed his rock style as he grew. In the early years, he often dallied in country music and in 1957 formed his first band, the Planes, which performed with Jerry Lee Lewis and Little Richard. Thorpe was just 12.

When he was 16, he formed Billy Thorpe & the Aztecs. Eight months later they had the No. 1 record in Australia and played their first major concert to 60,000 people in Melbourne. In 1979, he released the epic rock song “Children of the Sun,” which reached No. 41 on The Billboard Hot 100. He continued recording, found a lucrative sideline in advertising composition and authored two autobiographical books. The first, “Sex and Thugs and Rock’n’Roll,” sold more than 150,000 copies. “Most People I Know (Think That I’m Crazy),” which was published in 1998, became the No. 1 selling book in Australia.

DEATHS

Amelia S. Haygood, 87, a former psychologist whose passion for classical music propelled her to found indie label Delos in the ’70s and become a leader in digital recording, died March 19 in her Santa Monica, Calif., home.

The Los Angeles-based label, once called Delos Records and now named Delos International, was the first independent classical label to issue its own CDs in the United States. The company has recorded a variety of top artists, from baritone operatic singer Dmitri Hvorostovsky to conductor Constantine Orbelian and cellist Janos Starker.

Haygood took on several professions before becoming a label executive. After earning her bachelor’s degree in history and international law, she became editor/director of publications in Washington, D.C., at the Interdepartmental Committee on Cultural and Scientific Cooperation and later went on to practice clinical psychology.

In 1973, after rethinking her life following a friend’s terminal illness, Haygood took $150,000 from her savings and started Delos in her home.

Haygood leaves her stepson, Robert Haygood of Scottsdale, Ariz.; 13 step-grandchildren; and several step-great-grandchildren.

Ray Cham, 35, Emmy Award-nominated songwriter/producer, March 4 from injuries sustained in a motorcycle accident in Los Angeles.

Cham started his career in 1998 working as a musician/arranger for such acts as TLC, Aaron Hall, Morris Day, Tracy Spencer and Brandy. He was an in-demand producer, arranger, musician and songwriter, having written for the likes of Christina Aguilera, Sting, Mysia, Sounds of Blackness, Miami Sound Machine and Hohn...

Fred Held, 62, a longtime sales executive in the independent distribution and label sector, died March 6 from cancer in Decatur, Tenn.

During his 40-year career, Held worked at a number of companies promoting multiple genres, but he is best known for the time he spent in the Miami area championing disco and dance music. In fact, he was one of the first industry executives to work music directly to radio.

Held worked records by Gloria Gaynor, War, Salt-N-Pepa, Shannon, 2 Live Crew, James Brown, Millie Jackson, Fifth Dimension, Exotic Dancer, D.J. Magic Mike, Easy E, Sir Mix-A-Lot, Soul Sonic Force, Sylvester, Patrick Cowley and the Osmonds, among others. Last year he was honored with a lifetime achievement award at the Winter Music Conference.

Joni Foraker, 48, Borman Entertainment VP, died March 9 after a long battle with cancer. Foraker headed the Nashville office of the Los Angeles-based management firm.

Her 30-year career began with DiCesare-Engler Productions, a Pittsburgh-based concert promoter and venue owner. In 1982 she joined international booking agency ICM in New York as an assistant agent. Two years later, she accepted a position with management firm the Mark Specktor Co. to work with Special, Patty Smyth and Joan Baez, concentrating on touring, promotion and publicity.

In 1992, she joined Borman Entertainment as director of tour operations and marketing. She was elevated to VP in 1994 and co-founded the company’s Nashville office two years later. She also played a key role in the creation and execution of numerous charity events and concerts.

Foraker is survived by her husband, Brian, and son. In lieu of flowers, donations can be made to the Jackson Foraker Fund, c/o Flood, Burnstead & McCarthy, P.O. Box 331549, Nashville, TN 37203 or to St. Jude Children’s Research Hospital in her name at 1305 16th Ave. South, Nashville, TN 37212.
The Make-A-Wish Foundation presented Good Charlotte with the Chris Cornell Celebrity Award, which honors the recipient's passion and dedication to the foundation through volunteering, giving and volunteering. From left are Good Charlets' Dean Butterworth, Paul Thomas and Joel Madden, Foo Fighters' Nate Mendel and Chris Shiflett, RCA Records EVP of A&R AshleyNewton, Foo Fighters manager John Silva, Foo Fighters' Taylor Hawkins and RCA GM Richard Swanson. Sitting from left are BMI president/CEO Martin Bandier, BMI EVP of A&R AshleyNewton, BMI senior VP of creative Don Kwiecien, BMI's VP of writer/publisher negociations Scott Faxon and BMI's senior VP of writer/publisher negociations Phil Graham.

A heavy rain forced the ceremony to move indoors, but the event continued to be filled with music. The Foo Fighters and Good Charlotte performed their hit songs, and special guests, including Latin music superstars Los Tigres Del Norte and Luis Fonsi, performed as well. Los Tigres Del Norte was honored with BMI's Latin Music Icon Award. Luis Fonsi was honored with BMI's Latin Music Songwriter Icon Award. BMI's Latin Music Icon Award is given to an individual who has had a significant impact on the Latin music industry.

The ceremony featured performances by many Latin music superstars, including Los Tigres Del Norte, Luis Fonsi, and the award-winning duo Los Tigres Del Norte. BMI president/CEO Del Bryant, BMI senior VP of Latin music Delia Orjuela, and BMI's VP of Latin music, Luis Fonsi, presented Los Tigres Del Norte with BMI's Latin Music Icon Award. BMI's Latin Music Songwriter Icon Award is given to an individual who has had a significant impact on the Latin music industry.

BMI's Latin Music Awards is one of the most prestigious events in the Latin music industry. The awards are presented by BMI, which is the world's largest performing rights organization, to honor the writers, publishers, and producers of the year's best Latin music songs. The ceremony features performances by many Latin music superstars, including Los Tigres Del Norte, Luis Fonsi, and the award-winning duo Los Tigres Del Norte. BMI president/CEO Del Bryant, BMI senior VP of Latin music Delia Orjuela, and BMI's VP of Latin music, Luis Fonsi, presented Los Tigres Del Norte with BMI's Latin Music Icon Award. BMI's Latin Music Songwriter Icon Award is given to an individual who has had a significant impact on the Latin music industry.

Los Tigres Del Norte was honored with BMI's Latin Music Icon Award. The band's hit song "Las Pulgas," which was written by the band's members and produced by Hispanic producer Delia Orjuela, was one of the year's best-selling Latin music songs. The band has sold over 20 million copies of their albums worldwide and has won numerous awards, including a Latin Grammy Award.

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COMMA OFFERS FIX TO BANDS AND BRANDS

Earlier this year, Chicago-based music production house Comma Music signed Leo Burnett VP Bonny Dolan to join its team as executive producer/artistic liaison. Track now believes that the musically savvy Dolan will also head up Comma's new division, Fix, which focuses on bringing the music and advertising industries closer together. Dolan will report to Comma co-owners Larry Pecorella and Bryan Rhode.

Pecorella has said today's brand entertainment landscape to the Wild, Wild West. "A lot of people want to work with each other—labels, artists, managers, publishers, agencies—but there are many agendas involved," Pecorella tells Track. "It's good to have one person in the middle to coordinate everything. And it helps if that person knows music and advertising."

Rheude concurs and adds, "Bonny has deep relationships on both sides of the fence. She is also a tastemaker.

Indeed, Dolan effortlessly manages both sides of the fence. She was, after all, one of the architects of Leo Burnett's successful Artist-In-Residence music program. "We offer a one-stop shop for campaigns," she says. These days, Dolan is on the lookout for a handful of primarily unknown bands for a multiplatform campaign for a major ad agency and one of its global clients. "The opportunities are many today," she says. "It's Dirty Vegas all over again."

PUPPETS RISE TO OCCASION

Seminal alt-rock outfit the Meat Puppets will release a new album this summer, but the big news is that Chris Kirkwood has rejoined his brother Curt in the group after a decade of drug addiction and a prison stint for assault. Now clean and sober, Cris' contributions on "Rise to Your Knees" (July 17, Amydine Records) are his first on a Meat Puppets record since 1995's "No Joke!"

The recording process was documented for a film by the Kirkwoods’ longtime friend Joculite. “He shot the entire recording and practice sessions,” Curt tells Track. "They're in my house taking pictures of me. It's going to be embarrassing, is what I figure, first and foremost, but we're letting them."

Rather than delve into the band's history ("Cris and I don't have a lot of the old stuff anyway," Curt says), the film is focused on Cris' re-entry into the band. "Cris has completely held hands with demons for 10 years, and he's still swinging. He's not a total nut. He's a really sensitive guy. He's just been through hell. That's worth a documentary (im) itself. Cris is back and he's in fine form."

20 YEARS OLD

New York band the Second Step celebrates its 20th anniversary with a May 3 gig at the Canal Room in New York. The date—no coincidence here—coincides with the Tribeca Film Festival. Scratching your head? Don’t. Second Step members include Josh Rabinowitz, senior VP/director of music at Grey Worldwide; Hugh Elliott, a freelance TV news film editor in Los Angeles; and Tim Champeau, a voice-over artist for ads and TV promos.

For the uninstructed, the Second Step won the Brooklyn Lager Battle of the Unsigned Bands in 1988. The act was also part of the Third Wave of ska scene at New York's legendary CBGB during that time. Fast forward to now and the perennial funk band has played more than 2,000 shows in the United States and Japan. Throughout, the Second Step has remained unsigned. To which Rabinowitz, pointing to a turbulent music industry, says, "Thank goodness."

ON THE CALENDAR

Track hears M.I.A.'s second album has been bumped from a June release to August for reasons unknown. In other release news, Nelly’s new CD is penciled to drop Aug. 28, while DJ Doo, Annie Lennox, Barry Manilow and Rela McEntire have albums due Sept. 18. Looking a bit further out, Santana will return Oct. 16 with his latest project, while Carrie Underwood’s sophomore album is tipped to arrive Nov. 13.

RHETT ROCKS MORRISON

Producer/songwriter Rhett Lawrence, who just signed a co-publishing deal with Crosstown Sings, is now working with James Morrison on tracks for the artist’s new album. "The new songs are inspired by the Faces."

Lawrence tells Track, "This new sound ties into my first love of rock and gospel music from back in the day when I was a studio musician working with Van Halen and André Crouch."

From left are Comma Music co-owner BRYAN RHUEDE, executive producer/artistic liaison BONNY DOLAN and co-owner LARRY PECORELLA.

DEATH OF A PARTY

Blur drummer David Rowntree has announced his modest bid for public office via the Internet with a two-minute film on YouTube. While Blur frontman Damon Albarn has been involved in various side projects, including Gorillaz and the Good, the Bad & the Queen, the Britpop band itself has been on an extended hiatus. This may have prompted Rowntree to offer himself to the voters of Westminster in London on May 3 in a council by-election.

Rowntree, who has been active in local Labour Party politics for some years, admits he faces an uphill battle. "It's a very strong Conservative area," Rowntree says. But he believes "there are a lot of people quite angry" with the Conservative-run council.

Although Rowntree is something of a celebrity in local politics, it is not unique for a British rock star to stand as a candidate. Peter Wishart, a former member of Big Country and Runrig, is now a Scottish Nationalist MP for the constituency of Perth and North Perthshire.

LAVERY'S NIGHT TO REMEMBER

The Kristen Ann Carr Fund will hold its annual fund-raiser, A Night to Remember, April 21 at the Tribeca Grill in New York. This year’s event honors Marilyn Lavery, president of independent public relations firm Shore Fire Media. Bruce Springsteen’s own manager Barbara Carr—a partner in Jon Landau Management—and her husband, rock journalist Dave Marsh, founded the KACF after sarcoma claimed the life of their daughter 14 years ago. The KACF raises funds and awareness for sarcoma research fellowships, patient support groups, a sarcoma laboratory at Memorial Sloan-Kettering Cancer Center and other cancer-related causes. For more info, visit sarcoma.com.

FOOD FOR THOUGHT

The Food Bank for New York’s annual Can-Do Awards Gala Dinner touches down April 23 at Abigail Kirsch’s Pier 60 at Chelsea Piers. The Edge and others will be honored at this event, which recognizes that “everyone can do” something to end hunger. Former President Bill Clinton is honorary dinner chairman. For additional info, go to foodlinkny.org.
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