

Billboard

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LATIN
LEAP

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New Season >P.21

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KATHARINE McPHEE,
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360 DEGREES OF BILLBOARD

HOME FRONT

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MOBILE LIVE
Billboard's Mobile Entertainment Live! conference takes place March 26 at the Orange County Convention Center in Orlando, Fla. For more information go to billboardevents.com.

MIDEM
Nearly 10,000 music professionals from almost 100 countries will meet to network, learn and check out new talent at **MIDEM 2007**, Jan. 21-25 at the Palais des Festivals in Cannes. Visit: Billboard.com at stand No. 09.2.

LATIN MUSIC AWARDS
The **Billboard Latin Music Conference & Awards** is set for April 23-26 in Miami, uniting more than 1,000 industry executives and culminating in a star-studded televised awards show. For more, visit billboardevents.com.

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OPINION

EDITORIALS | COMMENTARY | LETTERS

Goodbye, Grammys

BY JULIAN T. EDWARDS

It was many years ago that hip-hop culture gave way to a new phenomenon: rap music, a predominately male-dominated genre that would find its way into homes across the globe and end up making a home for itself every year at the annual Grammy Awards. Soon thereafter, female MCs took a stance and with great force. In 1994 Queen Latifah took home the Grammy for best solo rap performance. That very same year Salt-N-Pepa came through and picked up the Grammy for best rap performance by a duo or group, and Missy Elliott took home the award for best solo rap performance three consecutive years in a row. Unfortunately, there will be no winner for best female rapper this year. The Grammy nominating committee decided to cancel the female rap category due to lack of releases.

In a category that is so scarce with known and noted female MCs, why should Lady Sovereign, Remy Ma and Shawna be penalized? Why completely eliminate the category as opposed to simply sliding it to the untelevised portion of the award proceedings? And if what occurred in 2006 stands true in 2007, will the female rap category be completely obliterated?

I recall a few months back I read an opinion piece in Billboard that immediately caught my eye. It was written by Ted Lucas, CEO of Slip-N-Slide Records, home of Trina. He said that female rappers can only survive, or moreover move units, by being affiliated to rap crews and/or being introduced to consumers by an already-established male rapper. I found that interesting simply because his own artist, Trina, was not a consumer favorite because of Trick Daddy or Slip-N-Slide. She was a consumer favorite because she simply killed her first feature with Trick Daddy. Or what about the Lady of Rage (full disclosure: Lady of Rage recently signed a management deal with my company, Shadowworld), the lyrical murderer from the West, who held her own lyrically on one of the most testosterone-driven rap dynasties in history and recorded with 2Pac, Snoop Dogg and Dr. Dre? This was not because she was a woman, but because they all felt she was jet fuel on the microphone.

What is it exactly female rappers are lacking today that was clearly provided back then? Talent, adequate label support or perhaps consumer support? Why does it seem as though consumers are not as interested

in the female MCs as much as they are in their male counterparts?

Clearly there are many unspoken truths. Sometimes artists can be difficult. Deadlines that should be met often never are. Many times artists neglect to participate in promotional tours because they do not understand the value in scheduling promotional tour dates. Artists (across all genres) need to focus on the level of awareness being directed to their projects, therefore they need to care just as much about the promo dates as they do the paid tour dates. However, it is just as conceivable that there is not a sufficient marketing and promotions campaign behind said artist, and unfortunately, many artists fall victim to a dull, repetitive and otherwise boring marketing campaign. Remy Ma, for example, has taken to radio to voice her displeasure about her latest album, "There's Something About Remy"—let's be honest, the album was just plain good, but undersold—not being properly promoted. Even 50 Cent on his G-Unit Radio satellite show expressed similar concerns on Remy's behalf.

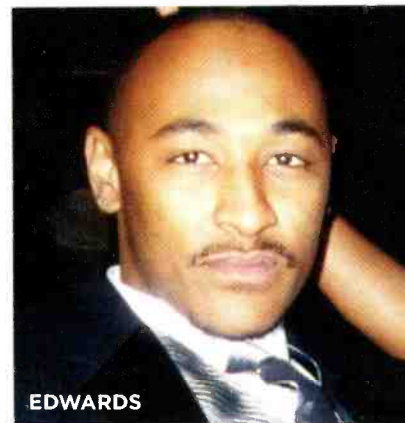
Promoting an artist is not a standard formula. Every artist, every genre and every label needs to be marketed and promoted differently. Consumers are entirely too overloaded with the same exact campaigns, and that is just not feasible in today's marketplace. There are far too many outlets in which to promote and market artists that it becomes sensory overload. So what is the solution to salvaging the lifeline of the artists that we have come to love? I believe it is a joint reconstruction on the behalf of the artists, artist management and the record companies in order to give fans and consumers the music that they want and that they need. The face of the music industry is changing. We as an industry have to change with it. We need to be ahead of the curve, not playing catch up—in short, being proactive and not reactive.

It was stated in a previous interview by Jay-Z that hip-hop as a culture needs certain considerable events. I agree, and we may just be on the cusp of what is sure to be a considerably monumental event. It was recently announced that Shawna, Remy Ma and Jackie-O are set to form a Le Femme Nikita-esque group. I would pre-order that album now, with a caveat—the project has no label home yet. Someone please get Sylvia Rhone on the phone to make that deal?

In a genre where male rappers gear so much lyrical content toward addressing

women in any shape, form and/or fashion, there needs to be that female perspective in hip-hop. Rap needs the female voice. We need those yearly Lil' Kim albums. We need her perspective. We need Foxy Brown and those groundbreaking Lauryn Hill records. (Note to Lil' Kim and Brown: Take a hint from Shawna, Remy Ma and Jackie-O, put your differences aside and give consumers the Foxy Brown/Lil' Kim album they have been waiting for.)

Eve without Ruff Ryders or Aftermath is still hot. Brown without Jay-Z still delivers microphone mayhem. We love Da Brat, whether it is So So Def or not (but we do love those JD-produced opuses). Rap crews are an added bonus for any rapper, because it is the momentum that helps a successful crew movement and gives its members strength for entering into solo careers. Let us not forget that it was a crew movement orchestrated by a single solo career that gave



EDWARDS

birth to some of our favorite labels such as Bad Boy, Roc-A-Fella and G-Unit—it just so happened each one was lead by a male MC.

Needless to say, you can't argue with talent, and the women I've written about are indeed just that—talented. They are the voices of the women who we sometimes cannot hear. We as fans and consumers adored them because their flow was just incredible—not because their male counterparts introduced them.

Amil, Charlie Baltimore, Rah Digga, Shaunta (a former Shadowworld client), Da Brat, Ebony Eyez, Jean Grae and so many others have a strong common ground—they're great artists, and they make great music.

Now where are the great albums? ♦♦♦

Julian T. Edwards is CEO of Shadowworld Entertainment Group, which includes marketing and promotions and artist management arms.

FOR THE RECORD

In the Jan. 13 issue, in the Global Pulse column, the band from the United Kingdom should have been identified as Bat for Lashes.

WRITE US.

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



iPhone Connections
The name of Apple's game is convergence



Cordless Elektric
Jac Holzman on 55 years in the biz



Spanish Lessons
Rudy Pérez helps Beyoncé cross over



Petty Cash
Tom's 2006 tour grosses \$30 million



Off The Dome
O2 Arena transforms London live scene

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>>>CES ROUNDUP

At this year's Consumer Electronics Show, which ran Jan. 8-11, content providers showed a willingness to loosen the reins of control over how consumers access content—a trend best exemplified by CBS CEO Leslie Moonves deal with Sling Media for the "Clip and Sling" application. Meanwhile, Verizon Wireless introduced a live, wireless TV service called VCast Mobile TV. Motorola, Samsung and Sony Ericsson unveiled slick new music-centric phones. Microsoft introduced its home media server initiative and announced a partnership with Ford for an in-car entertainment system called Sync.

>>>SONY BMG LIKELY SUED FOR RACIAL DISCRIMINATION

A former BMG marketing rep is expected to file a racial discrimination lawsuit against Sony BMG Music by Jan. 12 in a New York federal court for wrongfully terminating her after the 2004 merger of Sony and BMG. The suit follows the U.S. Equal Employment Opportunity Commission's finding last fall that Tamiaka Blair was "a victim of race discrimination." Sony BMG declined to comment.

>>>EC DELAYS DEADLINE ON UNI/BMG MERGER

The European Commission has pushed its deadline for ruling on Universal Music's €1.63 billion (\$2.09 billion) bid to buy BMG Music Publishing. The delay, which pushes the decision to June 1, came after Vivendi, Universal's parent, called for more time as it prepared to defend a merger that would create the world's biggest music publishing company.

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UpFront

JANUARY 20, 2007



TOURING BY RAY WADDELL

BONNAROO BUYS FESTIVAL SITE

Producers Eye Additional Events On Tennessee Grounds

Superfly Productions and A.C. Entertainment, producers of the annual Bonnaroo Music Festival, have closed on the purchase of the bulk of the festival site land near Manchester in Coffee County, Tenn.

Superfly president Jonathan Mayers says the deal closed in principle in late December, but it took a Jan. 9 county zoning meeting to sew up the details, and a public announcement was withheld until then. A purchase price was not revealed.

The festival will end up owning about 530 acres of farmland alongside Interstate 24 purchased from owner Sam McAlister. Bonnaroo has long-term leases with owners of 300 additional acres at the site.

Mayers says the plan is to not only build permanent infrastructure at the site, but host other events in addition to Bonnaroo.

"We always felt the land would be a good long-term investment for us," he says. "It's a big investment, but we be-

lieve in the long term of the festival and other events we can create on the property, and the fact that we're going to be able to put permanent infrastructure there."

Mayers says he and his partners are working on a master plan with architects, with capital improvements likely to be undertaken in phases. "A lot of the infrastructure that we've brought in temporarily—whether it's power, water throughout the facility, permanent bathrooms, roads, even some of the actual staging—we're definitely planning to put in permanently," he says. "We're going to plan it very carefully to give us the flexibility to host several events out there. We want to make it one of the premier venues in the world."

Bonnaroo has attracted more than 80,000 music fans in each of its five years, proving that its attendees can handle less-than-luxurious accommodations amid the site's efficiently organized tent city. But the event has dealt with rain, sometimes torrential, almost annually, creat-

ing swampy conditions that permanent infrastructure would help alleviate.

"One of the reasons we bought the site was to make it the most comfortable experience for the fans and to allow us to do multiple events out there," Mayers says, adding that the rural Bonnaroo site would work for a wide range of events, large and small. "Whether it's a country event or a Christian music festival, or just a stand-alone concert out there, whether it's us producing it, someone else or us partnering with someone. We're totally open-minded."

Asked if he was concerned that multiple events might harm the atmosphere or Bonnaroo's exclusivity, Mayers says he is not. "I don't think we're looking at doing another Bonnaroo event out there or anything that would cannibalize Bonnaroo," he says. "I think the site will eventually not only be able to host a festival for 80,000 people, but you will also be able to have a concert or an event or festival for a much

smaller crowd."

Bonnaroo is the top-grossing event of its kind in the world, capturing the top festival award at the Billboard Touring Awards for three consecutive years. Last year's event grossed \$14.7 million, according to Billboard Boxscore, with such headliners as Tom Petty & the Heartbreakers, Radiohead, Beck and My Morning Jacket.

Bonnaroo provides a huge boost to the local and regional economy and donates hundreds of thousands of dollars to local causes. A study of the 2005 festival by Middle Tennessee State University's Center for Economic Research indicated attendees spent \$8.6 million in Coffee County, and the festival itself spent an additional \$1.9 million in the county. Local governments received about \$412,000 in tax benefits.

Mayers thinks the positive relationship between Bonnaroo and the locals will continue. "We have a great relationship with the local community, [and] we bring in a lot of dollars and a lot of taxes," he says. "We put

Damn the torpedoes: Crowds cheer TOM PETTY at Bonnaroo on June 16, 2006.

a lot of people to work and work with a lot of local vendors."

Buying the property shows ample commitment to keeping Bonnaroo in Manchester, located about 60 miles south of Nashville. "We're fortunate to be in a place that knows what Bonnaroo is all about and embraces it," Mayers says. "We're excited to be in Manchester for the long term."

Bonnaroo V.I.P. is set for June 14-17. A limited allotment of a few thousand tickets went on sale at the end of 2006 and sold out quickly before any acts were announced. Mayers expects the lineup to start being announced by the end of the month.

"It's a diverse lineup, strong throughout," Mayers hints. "We're really excited about some of the new artists that haven't played the festival, and I think there are going to be some surprises that no one else has. Each year we try to raise it a notch, present different artists and expand what Bonnaroo means." ■

Think Different

Apple's iPhone Presents Opportunity For New Biz Models

Apple CEO Steve Jobs strolled onto the keynote stage at MacWorld in San Francisco last week and, with his trademark turtleneck and smug grin, sent Apple loyalists into a frenzy. It will take a little more time to know if the news will prove as thrilling to the music biz.

The much-anticipated iPhone—an innovative blend of smart phone, touch-screen iPod and Wi-Fi-enabled “Internet communicator”—reaffirmed Apple's position at the top of the innovation food chain after years of rehashed iPod updates, and established an impressive foothold in the hypercompetitive mobile phone market. The Apple TV media adapter, although less innovative, is equally groundbreaking in that it brings iTunes files into the living room through home entertainment systems and TV sets.

But the immediate impact these devices will have on the music industry is rather negligible. After all, at \$500 and \$600 for 4 GB and 8 GB versions, respectively, the iPhone is priced out of all but the most well-to-do wallets. Analysts don't even track phone sales of devices that cost more than \$400, and Apple itself has set a target of only 10 million sales worldwide for its first year. By comparison, Motorola's RAZR has sold 50 million phones in less than two years.

Meanwhile, these news devices don't offer new ways of acquiring content, just new ways of using it. Neither product allows users to browse, buy and

download music or other content from iTunes directly. They're simply additional receptacles for content already available on users' computers—which for the most part today is music either ripped from CDs or downloaded from free peer-to-peer sites.

Yet both products are steeped in profound implication. Along with the decision to drop the word “computer” from the Apple company name, they symbolize officially what has become obvious for years—that Apple is no longer a computer and software company but an entertainment and consumer electronics firm. Piper Jaffary analyst Gene Munster perhaps sums it up best by calling Apple a “consumer digital lifestyle company.”

As much adoration as the iPod gets, Apple understands that it's no longer about just one device. The name of the game is convergence, and Apple is making a broader play for the future of the digital entertainment ecosystem—portable media device, mobile phone, TV and computer. And this is where the music industry should take note.

Today, only Apple can control the hardware, software and content distribution elements of digital media to all four outlets. Apple controls the experience, and in today's digital environment, it's the experience that determines winners and losers.

But there were only two key elements

that Apple didn't control as Jobs dog-and-ponied his new iPhone onstage, taking calls and Red Hot Chili Peppers tracks—the network and the content. And that means opportunity.

After all, network partner and exclusive iPhone carrier Cingular gave up plenty to Apple to secure its position, but also gained some hard-won concessions from Apple and was a key contributor to one of the iPhones more unique features—visual voicemail. To the extent that the music biz can similarly contribute to the media-everywhere experience, there may be a substantial upside, from an increased value to music to—dare we dream—concessions from Apple on sticking points such as variable pricing.

The music biz—at least parts of it—finally appears to be entertaining the thought that new media streams needn't always be attached to immediate and clearly defined new revenue streams. Generally, digital entertainment executives who spoke with Billboard in the hours after the iPhone announcement sounded upbeat about the iPhone for all the right reasons. “It adds value to music,” said Universal Music Mobile VP/GM Rio Caraeff, who attended the unveiling with Universal Music Group CEO Doug Morris and Interscope chief Jimmy Iovine. “Both the iPhone and Apple TV adds lots of utility to entertainment. You can do things with it



you couldn't do before at the same price.”

Now it's up to the labels and other content owners to drive that innovation. Already, we're seeing examples of labels working with vendors to better the user experience—think the just-announced Warner Music Group partnership with Motorola. That deal allows users to download multiple applications such as ringtones, full-song downloads and wallpaper images in a single file, and with a push of a button, assign them to different phone functions. It's the first time a content provider and phone manufacturer have worked so closely together to optimize content for specific phones.

Apple's new smart phone, with its extensive capabilities and integrated approach to home entertainment, should offer countless opportunities to develop exciting, useful music products. Here's hoping that the music biz will be waiting, innovation in hand.

>>> EBAY TO BUY TICKET RESELLER STUBHUB

Online auctioneer eBay said Jan. 10 it plans to buy sports ticket reseller StubHub. In a statement, eBay said the agreement would have an estimated total value of about \$310 million, which will include the company's net cash at the time of the deal's closing. The final amount will be determined based on a formula at closing. The deal is expected to close in the current quarter, subject to approvals by regulators and StubHub shareholders. More details will be revealed at the time of eBay's fourth-quarter conference call on Jan. 24, eBay said.

>>> WARNER MUSIC GROUP, MOBIV PACT

Warner Music Group and MobiTV have teamed to create artist-specific mobile TV channels for MobiTV's network. WMG acts, like Linkin Park, will have personally branded MobiTV channels, featuring music videos, original video filmed by and featuring the specific act and other content. The content will be refreshed monthly and made available exclusively from the MobiTV service, which is available from wireless operators Sprint, Cingular and Alltel, among others.

>>> SONY BMG MERGES SALES DIVISIONS

Sony BMG Music Entertainment Sales is merging its digital and physical distribution business into one operation, reporting to Thomas Hesse, who has been named president of the newly created Global Digital Business & U.S. Sales. Jordan Katz, co-president of Sony BMG Sales Enterprise, has been appointed president of U.S. sales. Bill Frohlich, co-president of Sony BMG Sales Enterprise, is leaving the company.

continues on >>p10

BRANDING BY AYALA BEN-YEHUDA

GRAMMYS ALL YEAR LONG

The RIAA Hopes Partnerships Will Expand Award Brand Beyond The Big Night

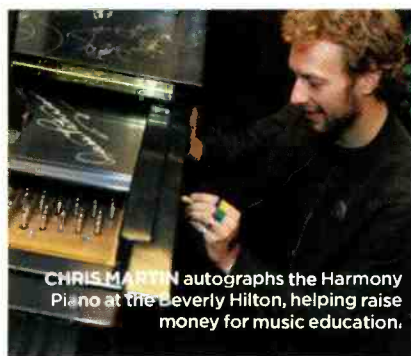
If the Recording Academy has its way, the Grammy Awards will be seen as much more than an annual awards show: It will be a brand that represents musical achievement year-round.

In the last three years, the academy has revamped its Grammy sponsorship strategy, moving from one-year financial commitments to long-term deals with companies that have music-focused marketing efforts, says Evan Greene, chief marketing officer of the academy.

“We bring a good degree of instant credibility to brands that have a serious commitment to music,” Greene says. “While clearly the Grammys are the jewel in our crown, the Recording

Academy has opportunities to make sure that we continue these partnerships and deliver for each other throughout the year.”

This year, for the first time, the Hard Rock Cafe chain will host telecast viewing parties for local academy chapter members, as



CHRIS MARTIN autographs the Harmony Piano at the Beverly Hilton, helping raise money for music education.

well as ticket winners from the general public, in 10 cities: New York; Chicago; Philadelphia; Dallas; Washington, D.C.; Memphis; Nashville; Atlanta; San Francisco; and Hollywood, Fla. Parties in the first five markets will feature live performances by signed developing artists, or “future Grammy winners,” Hard Rock International director of marketing Annie Balliro says.

The Hard Rock relationship covers local academy events throughout the year, pre-Grammys orientation sessions for nominees and managers, and an online auction to benefit the Grammy Foundation and MusiCares. The partnership will

be boosted by stepped-up support from Grammy sponsors Verizon and Westwood One, along with new partner USA Today.

USA Today will supply regional advertising for the telecast parties as well as a sweepstakes to attend the Grammys. Hard Rock party guests can check out high-definition and broadband products by Verizon, which sponsors the academy's SoundCheck artist seminars throughout the year.

For the first time, awards not presented during the live show will be broadcast by XM Satellite Radio on its returning Grammy Radio channel. Westwood One will run radio promos for the Hard Rock viewing parties as well as audio versions of the My Grammy print campaign.

The ads, which run about once

per month in People magazine, feature such Grammy winners as Coldplay and Nelly Furtado discussing what the award means to them on a personal level.

Artists have been involved in another recent partnership as well: From February to December 2006, the Hilton Harmony tour sent a grand piano to its hotels around the country, collecting celebrity autographs and hosting music classes for children. Participating schools each received a \$1,000 donation to their music program, and each signature sent \$1,000 to the Grammy Foundation for music education.

“By doing what we're doing, we expand our reach beyond that one big night of the year and create more of an opportunity to develop a deeper connection with consumers,” Greene says.

I N M E M O R Y O F



BUD KATZEL

**Senior Vice President and Our Mentor at
GRP RECORDS
(1983-1994)**

**Bud not only helped to enrich the company,
he enriched the lives of everyone who knew him.**

Dave Grusin and Larry Rosen

TOURING BY EVIE NAGY

Bilking Of The Bands

Pay-To-Play Scam Booker Diversifies Despite Setbacks

>>> SIRIUS PAYS STERN \$83M STOCK BONUS

Sirius Satellite Radio paid Howard Stern a bonus worth nearly \$83 million Jan. 9 for surpassing subscriber goals set in a 2004 contract that had already turned heads with its \$500 million compensation package. Sirius had roughly 600,000 subscribers when it signed Stern in 2004. At the time, analysts forecasted the company would grow to about 3.5 million subscribers by the end of 2006. Sirius and Stern agreed to an added bonus if the number of subscribers exceeded that forecast by more than 2 million. In early January, the company reported that it ended 2006 with more than 6 million subscribers.

>>> SONY TVs TO ACCESS FREE NET-BASED VIDEO

Sony Electronics is hoping to get in the Internet TV game with the introduction of its BRAVIA Internet Video Link, a new feature it says will allow most Sony TVs to access free Internet-based video. The BRAVIA feature relies on a small module that users add to their TVs to connect to the Internet. All content accessed is streamed, not downloaded, and includes Internet-shared videos, music videos, movie trailers, user-generated videos and RSS feeds. It does not require a connection to a home PC.

>>> TOUCHSTONE TV LAUNCHES MUSIC DEPARTMENT

Touchstone TV has formed a music department and has tapped veteran feature music supervisor Dawn Soler to run it. Soler will focus on expanding the studio's relationships in the music community in search of original and licensed music for Touchstone TV's series. In addition, she will oversee development of temporary scores for the studio's pilots and new series.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leo Cendrowicz, Ed Christman, The Hollywood Reporter and Reuters.

The practice of charging bands for stage time, known as "pay to play," can lead young bands into risky investments. But some bookers remain persistent regardless.

In an earlier report ("Pay to Get Played," *Billboard*, Oct. 21, 2006), Audible Spectrum Records, a third-party booking agency in New Jersey, was found to be charging bands up to \$350 per show, promising services and opportunities that were never delivered. In addition to promotional support, Audible Spectrum enticed bands with the chance to win performance slots at high-profile events, including a movie release party for New Line Cinema's "Tenacious D: The Pick of Destiny"—an event with which Audible Spectrum was confirmed to have no agreement or affiliation.

As a result of the *Billboard* story, the Knitting Factory in New York canceled all subsequent concerts booked with

Audible Spectrum, according to venue GM Shay Vishawadia. Four of Audible Spectrum's booking agents resigned in November, citing the high frequency of band complaints, which they felt they were not given leverage to address. A former Audible Spectrum employee says a number of bands have requested refunds for scheduled shows or for past events that were poorly organized.

"The bands were very discouraged," the source says. "There was very little follow-up after their credit cards were run."

Kristen Meiser of New Jersey band American Halo says she has left numerous messages for Audible Spectrum CEO Dan Gargano, but has yet to receive a refund for a Nov. 4 Battle of the Bands event. Meiser says the concert was a logistical nightmare, during which some bands ended up without a performance slot.

"It was utter confusion up until the first band played," she says, adding that many bands told fans not to come because they didn't know if they'd be playing. "I only made \$30 back out of \$200" that was paid in advance to Audible Spectrum, she says. According to the former employee, there were no judges present at the event, and an Audible Spectrum agent was asked to choose winners after the fact based on digital tracks posted online at MySpace.

These setbacks, however, have not seemed to deter Gargano from moving forward with his business plan. In November, Audible Spectrum launched getthedit.com, a social-networking site that allows bands to post profiles and receive instant feedback on their tracks from visitors. Within the first month, the site received approximately 2 million hits and 42,000 registrants, according to the former employee.



AMERICAN HALO

Gargano "sent blast e-mails telling bands that if they registered, the band that got the most votes by Jan. 1 would win \$100,000," the source says. "It was pure bullshit." Gargano did not return calls for comment.

As of Jan. 5, Audible Spectrum's Web site said the Battle of the Bands finals were to be held Jan. 6 at the Maritime Hotel Hiro Ballroom in New York. However, the ballroom's special events coordinator, Tamara Paschall, says the event was never on the venue's calendar, and three participating bands say they are still waiting for information. "In De-

ember I called [Gargano] constantly for details, and he never answered," says Dan Grossberg of New Jersey band Dead Letter Box. "On Dec. 27 we finally got an e-mail saying the finals were being postponed."

Meiser isn't surprised. "I was just appalled at all the lies they told each and every band that played or were supposed to play" in the earlier round, she says. "I received an e-mail from [Audible Spectrum's] customer service that I would get a check in the mail. So I'm still waiting for it, but I'll only be content if it actually cashes." ...

6 QUESTIONS

with JAC HOLZMAN

by PAUL SEXTON

As the founder of Elektra Records—started with \$300 of his own money in 1950—Jac Holzman set a label standard for artistic vision and commercial imagination. Since leaving in 1973, his career has embraced new technologies in a wide range of media at such companies as Panavision and FirstMedia. Now 75, and a senior adviser to Warner Music Group chairman Edgar Bronfman Jr., his perspective on the music industry is informed by his chairmanship of Cordless Recordings, part of Warner's Independent Label Group. *Billboard* caught up with Holzman to discuss his history at Elektra and Cordless, his thoughts on the digital era and the recent boxed set "Forever Changing: The Golden Age of Elektra Records 1963-1973."

The Elektra boxed set wasn't your idea, was it?

It was on the way before I knew about it. Rhino U.K. director Nick Stewart said, "We're doing this set which is the file of Elektra." The track titles were probably not the way I would have done it—but when I listened to it I thought they did it exactly right. They took a chronological view, not a scholarly view, and the idea was to have peaks and valleys of popularity. The peaks were the most obviously popular acts—the Doors, Carly Simon, Queen and so on—with all of the wonderful connected tissue.

Were you intimately familiar with all the material?

I hadn't heard the [three tracks by banjo/guitar player] Dick Rosmini for maybe 40 years, and I was thrilled to have them. I've never got into the zeitgeist of Elektra. I loved the music and most of the artists, but it wasn't what my life was about



HOLZMAN

afterwards. Bob Dylan once said, "Nostalgia is death." He said it just in time for me to make use of it.

Elektra was a groundbreaking label in more ways than just the music, wasn't it?

The [album] cover was the most important marketing tool we had, 144 square inches of vividry—if there is such a word. I would observe people in stores. At Tower in Los Angeles, they'd pick [records] up and flip 'em over. After we did the "Love" cover [in 1966]—the first of the double-color covers—I immediately went to the store to see what would happen, and it turned out to be a good guess.

What were the circumstances behind your return to Warner Music Group and your foundation of Cordless in 2005?

When Edgar Bronfman asked me if I'd come back, it was a big surprise. He asked me what I was interested in and I said, "Digital music initiatives, because I see a similarity between now and when I started." There are things we learned early on: the frequency of interaction between an artist and its fan base, which exists now with the social networking sites, with the ability to very inexpensively get information to people via the Internet. The fact that everybody who has a computer has a recording machine.

Were there parallels between the principles of Cordless and those at Elektra?

I'm a flyer, I love navigation, and one of the things I'd experienced is that it takes three bearings on

something to get a fix. It costs a large label between \$300,000 and \$500,000 to get an album made and an act started. [At Cordless] we could do it for an order of magnitude less. We were looking for artists who had a sense of themselves and knew how to market themselves. At Elektra, if a record was completed and it didn't fulfill the promise we held for the artist or the album, I wouldn't release it. We'd make about 25 albums a year and release between 20 and 22. The worst thing you can do with a tiny promotion staff is send them on a wild goose chase.

How do you rationalize the changes you've seen during 55 years in the record business?

From 1948 on, 80% of the change has been format change. The LP made the album possible. You could suddenly extend it to the car, then the Walkman came, then the CD. With the digitization of music and small portable systems and the ability to record, the playing field has been flattened as far as opportunity to make music. It's not been flattened all that much by the Internet as far as getting the music to people, but it's getting better. ...

SING, RAP & CELEBRATE THE WORDS OF DR. MARTIN LUTHER KING, JR.

Will.i.am

Gwen Stefani

Common

Sugarland

Andre 3000

Would like to thank the recording industry and some of its more socially conscious artists for incorporating the words and spirit of Dr. King into contemporary songs, videos and films in the Pop, R&B and Country genres.

It's a sign of the times that such artists and labels as Gwen Stefani, Andre 3000, Will.i.am, Common, Sugarland, Interscope Records, Paramount Films and MCA Records Nashville recognize the relevance and power of Dr. King's words and spirit in communicating with their audiences. We congratulate these artists, labels and studios for their use of Dr. King's message of non-violent change and wish much success for the recordings "Long Way to Go", "Happy Endings", "A Dream" and the film Freedom Writers.

IPM invites inquiries for licensed use of Dr. King's copyrighted works. All inquiries and requests should be directed to:

Intellectual Properties Management
449 Auburn Avenue, Atlanta, GA 30312
Facsimile: (404) 526-8969 or
e-mail: licensing@i-p-m.com.



Latin Notas

LEILA COBO lcobo@billboard.com

What The Numbers Tell Us

Latin Retail: Not As Rosey, Or Maybe Not As Dire, As You Think

Since I came to Billboard in 2000, not a single year has passed when the Latin music industry didn't almost uniformly lament its fate.

Yet, as we look at our new year-end numbers for 2006 and go back to 2001, we find a pattern of definite growth for the Latin music industry.

According to Nielsen SoundScan, 2006 year-end sales for Latin music—defined as albums that are at least 51% in Spanish—stood at 37.8 million units, up from 35.9 million scanned in 2005.

This spurt makes Latin the only genre—aside from classical and soundtracks—that registered sales growth from 2005 to 2006, and the single genre that has seen a consistent rise in sales since 2001 (see chart).

Here's the beef, though.

Every time we mention SoundScan data, pundits are quick to say that the RIAA numbers tell a different story: a story of decline. They also contend that the RIAA numbers represent a better approximation of total Latin music

sales in the United States because so much Latin music is sold at smaller outlets that don't subscribe to SoundScan. Common wisdom has long said that all Latin SoundScan numbers must be multiplied by two or three to gain a true measure of sales.

However, this is not what the numbers tell us anymore.

During the past five years, the gap between SoundScan and RIAA figures has shrunk. The RIAA has yet to deliver year-end 2006 numbers, but if we extrapolate midyear figures, the final difference between year-end SoundScan and RIAA sales will probably be less than 10 million units. Considerable, but no way one can continue to argue that an artist is actually selling more than double what SoundScan indicates.

What the numbers do tell us is that Latin music is being merchandised better than ever: That more and more of the music is sold at accounts that subscribe to SoundScan, and that the Latin music buyer has changed his habits, and increasingly buys at places like Wal-Mart and Target.

www.billboard.latin.msn.com

en la red

ONLINE EXCLUSIVE
For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. Go to Billboard.Latin.MSN.com for a complete roundup in Spanish.

And that, yes, if we look back, shipments have dropped overall. This is due to many factors, including the fact that accounts are now more cautious with orders than ever, and very reluctant to keep unsold inventory. On the plus side, what is being shipped is actually being sold. There are no mirages here.

As far as Nielsen SoundScan is concerned, no year has been better for Latin sales, and, if we go back merely five years, sales

of Latin music have doubled.

If we go back with the RIAA through the same time period, we find fluctuating numbers, with 2003 as the worst year, with 38.6 million units shipped after returns, and 2005 the best, with 55.6 million shipped.

But those 2005 numbers were misleading, inflated by overly ambitious shipments of reggaetón releases. The numbers plunged during the first six months of the year when returns started coming in and factors like gasoline prices and immigration issues cut into Latin music sales.

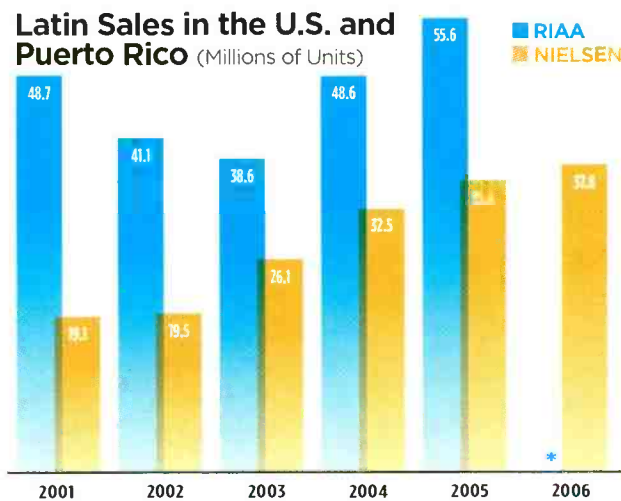
According to the RIAA's midyear report, there were hefty returns for every Latin subgenre, totaling 8.6 million units for the first quarter, a 30% jump from the 6.6 million returns for the first quarter of 2005. The most affected subgenre was urban music, which is predominantly reggaetón: More than one-third of the urban product shipped, 37%, was returned in the first six months of the year.

"The retail community supported [reggaetón], but they overbought," one executive says. "And labels went crazy with the compilations."

Now, we have a situation that is neither as dire as RIAA figures would suggest nor as upbeat as the SoundScan numbers indicate.

For instance, having the bulk of Latin music sold at mass-merchant accounts is not a good thing for developing and niche acts who now fight harder than ever for shelf space.

The solution, however, does not lie in continuing to pine for the good ol' days, but in taking advantage of Latin music's continued status as a growth genre, with possibilities to be mined in multiple directions. ♦♦♦



SOURCE: Nielsen SoundScan and RIAA. *The RIAA has yet to deliver year-end 2006 numbers.

TRANSLATION TRICKS

Rudy Perez Teaches Beyoncé Spanish

THE BILLBOARD Q&A?

Producer/songwriter Rudy Perez has helped everyone from Christina Aguilera to Il Divo record in Spanish. His latest reverse-crossover project is Beyoncé, for whom he has adapted songs for a rerelease of her "B'Day" album. A Spanish version of her hit "Irreplaceable" has propelled the tune to No. 13 on Billboard's Hot Latin Songs chart this week. He recently talked with Billboard about taking that challenge.

How did "Irreplaceable" become "Imprescindible"?

I have it all written out in phonetics. We read the lyrics together, and I tell her exactly what she's saying. Even if you don't explain it, she'll ask you because she's very meticulous. So she knows that if the phrase is *lár-gate*, it means "get the hell out of my face." She says it with that same emotion.

I worked hard in trying to find the least amount of troubling words. For example, "to the left." How the hell do you say "to the left" in Spanish? *A la izquierda, a la izquierda?* That doesn't fit the music. It's an awkward word, and it didn't

make sense. So I wrote, "Ya lo ves, ya lo ves." It's not exactly the same as the English, but it has the emotion and it has the concept of the whole English lyric, but perfectly done in Spanish where a Latin person from Argentina or Costa Rica can understand the story and identify with it. And yet I took some risk. *Imprescindible, sustituirse...* these are hard words, but she pulled it off.

I'm a singer myself. I'll sit there and sing it to her and give her a bunch of little tricks. Like, "Don't think of it as four words separated. Think of this as one word up to here."

Did you have to practice rolling r's with Beyoncé?

I did this exercise with her, "Erre con erre cigarro, erre con erre barril, rápido corren los carros." She'd be laughing, and I'm like, "Beyoncé, trust me, do this." She stands there literally sometimes six hours nonstop in front of the microphone trying to get this right. That's why she's a superstar.

Have you ever met an artist that you think just isn't qualified to make the crossover?

I still haven't gotten somebody that I say, "This guy just can't sing in Spanish." [The key is] getting the superstar to take



PEREZ

the time and not come in and say, "I'm only going to give you 15 minutes." Well, you know what? You can't do it like that. You've got to take the time. And Beyoncé gave me all the time. ♦♦♦

EN BREVÉ

WARNER MEXICO GETS SEITRACKED

Latin artist management company Seitrack has opened up a joint-venture label in association with Warner Music Mexico. Seitrack Music will be an extension of Seitrack's existing management and concert promotion operation.

With offices in Mexico—and since last year, the United States—Seitrack represents some of Mexico's leading new acts, including Motel, Lu and Tres de Copas as well as established names like Moe-nia and Alejandra Guzmán. Seitrack also has a concert promotion arm in Mexico in partnership with concert promoter giant Ocesa.

Seitrack is owned by managers Alex Mizrahi, Octavio Padilla and Amir Agai. Although the company represents artists from all labels, it has strong ties with Warner via Agai, who used to head A&R at Warner Music Latin America.

After leaving Warner in 2005, Agai continued to consult for the company and his work led to the notion of a label. "Amir is someone who has a great ear, and he can see an artist when many of us are still starting to get it," Warner Music Mexico's Sergio Affonso says.

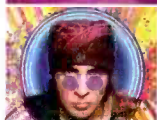
Seitrack Music's first release will be Ximena Sariñana, a singer/songwriter who blends acoustic and electronic elements and who will also be signed to Seitrack management.

For Warner Mexico, the venture with Seitrack is part of the company's trend of partnering with indie labels.

The label has licensing deals in place with several indies, including Home (whose artists include Chak), Movic (whose artists include Mexican platinum success story Panda), Class Music and hip-hop label DCM.

Warner and Seitrack will jointly work in signing acts, recording the music and devising a marketing plan. The execution of that plan, Affonso says, will be Warner's responsibility, although Seitrack's infrastructure will allow it to help enormously. ♦♦♦

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

You've heard who got into the Rock Hall this year: R.E.M., Patti Smith, the Ronettes, Van Halen and Grand Master Flash & the Furious Five. All good. All deserving. I was hoping it would be the Patti Smith Group, though, because now Lenny Kaye will probably never get in and he deserves to be.

All right, I am unapologetically a band guy, what can I tell you? Smith is indisputably great, and I mean no disrespect, but for me it's simple: Is she better with the band or without the band? She gets her name in the title either way, so what's the problem, right?

I was also hoping somebody would bend the rules a bit and put all nine finalists in this year. It's quite interesting that when you add the Dave Clark Five, the Stooges, Joe Tex and Chic, the finalists that didn't make it in, you get nine completely different and complementary genres represented. Throw in a doo-wop group, and

you've covered the waterfront pretty good.

One thing I will try to do is find Dave Clark and talk him into putting the records back out. At least a best-of. Only the Beatles and Rolling Stones have more hits bandwise. It definitely can't be helping the cause when you consider the percentage of voters who have probably never heard one of the great bands ever and couldn't if they wanted to.

And there are a few singers as good as Mike Smith but nobody better. Not white, anyway. Actually hearing him sing would help people figure that out on their own. So somebody please get those records back out, and we'll try again next year.

And speaking of soulful white guys, may their records remain available forever: the Woggles have a second Coolest Song in the World this week from their brand-new LP "Rock and Roll Backlash," which should be out next week if there is a God.

See you on the radio.

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK SAYONARA BLUES Wicked Cool Records	THE WOGGLES
2 WITHIN YOU WITHOUT YOU Capitol	THE BEATLES
3 AIN'T NO KING OF ROCK AND ROLL Bonnier	THE NOMADS
4 LONG LIVE THE WEEKEND Adeline	THE LIVING END
5 DRIVE MY CAR/THE WORD/WHAT YOU'RE DOING Capitol	THE BEATLES
6 POD Epic	TENACIOUS D
7 FAVORITE SON CBGB Forever	GREEN DAY
8 SO ROMANTIC Wicked Cool	THE CHARMS
9 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS
10 WRECK THIS HEART Capitol	BOB SEGER

COOLEST GARAGE ALBUMS

1 BROKEN BOY SOLDIERS V2	THE RACONTEURS
2 LAST MAN STANDING Artist	JERRY LEE LEWIS
3 SHINE ON Atlantic	JET
4 CBGB FOREVER CBGB Forever	VARIOUS ARTISTS
5 STATE OF EMERGENCY Adeline	THE LIVING END
6 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
7 ROCKFORD Big 3 Records	CHEAP TRICK
8 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
9 RIOT CITY BLUES Columbia	PRIMAL SCREAM
10 ASTORIA Sire	THE SHYS

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM

IRAQ 'N' ROLL

EDISON on tour for Armed Forces Entertainment



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Ethan Isaac, lead singer



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WHERE STARS EARN THEIR STRIPES

DIGITAL BY ANTONY BRUNO

CROWDED HOUSE

The Digital Distribution Space Heats Up

May you live in interesting times.

That ancient Chinese curse is becoming all-too applicable to today's independent digital distributors—an already crowded and competitive space now facing additional pressure from major label distribution arms.

Sony BMG's RED Distribution, Universal Music Group's Fontana and Warner Music Group's Alternative Distribution Alliance have all formed digital distribution divisions. They are competing aggressively to sign up many of the independent labels that previously worked with digital-only partners—in some cases requiring digital distribution as part of a physical distribution deal.

Take Six Degrees Records. The small San Francisco-based label previously worked exclusively with the Independent Online Distribution Alliance for its digital distribution needs, but late last year switched to Fontana for its domestic digital accounts, in addition to all its physical distribution, and kept IODA only for its international digital business.

"You're going to see the wheat separated from the chaff big time," the label's co-founder Bob Duskins says. "If they want to get desirable labels," he adds, distributors will "have to be very competitive."

The competition is forcing those distributors that carved out an early digital-only niche to broaden their range of services and deepen their exist-

ing capabilities.

Traditionally, the digital distribution business was pretty straightforward. Companies like IODA, the Digital Rights Agency, INgrooves, IRIS Distribution and the Orchard say. "One of the things we're focusing on is building out the services nature of our business."

That means marketing and promotion—in particular, licensing. At the upcoming

modity, it's sausage-making," the Orchard CEO Greg Scholl says. "One of the things we're focusing on is building out the services nature of our business."

That means marketing and promotion—in particular, licensing. At the upcoming

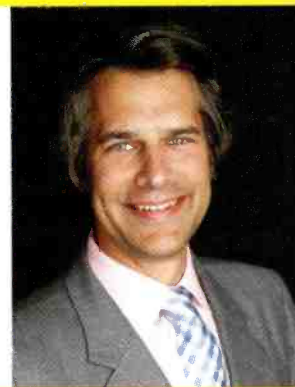
petition heats up, so is demand for their services. For instance, on the supply side, a number of independent labels are launching digital-only imprints that rely on specialized digital distributors to succeed.

Indie label Ropeadope just launched such an imprint



'One of the things we're focused on is building out the services nature of our business.'

—GREG SCHOLL, THE ORCHARD



vide them with properly formatted content and metadata, and collect royalties on behalf of their clients.

It's a cutthroat, thin-margin business that requires high volume to succeed. As such, 2006 was largely a land-grab phase for these companies, each trying to secure as many licenses with independent acts and record labels as possible.

While new deals will remain an important part of their business, the primary effort this year is to do more with the rosters they've assembled than just distribute music.

Distribution "is a com-

MIDEM conference, the Orchard will introduce several large brands that have agreed to synch-licensing arrangements to use music from the Orchard's roster in various advertising and branding strategies.

INgrooves, which last year generated half of its revenue through synch-licensing deals, is bolstering its digital distribution capabilities. The company kicked off the new year with the introduction of its ONE Digital service—a digital distribution platform and asset management system, already attracting customers like V2 Music and several smaller, independent labels.

The ONE Digital platform was developed and is operated in-house, as is IODA's distribution system, allowing them both to charge far less for their service and offer more immediate value in reporting and data.

While traditional distributors charge clients as much as 15%, INgrooves charges \$1 a song for encoding and delivery and 1% of any synch-licensing deals it establishes. Both INgrooves and IODA pay royalties monthly, and INgrooves is working toward on-demand payments, while others pay quarterly.

The good news for digital distributors is that while com-

using IODA as its distributor partner. With a staff of three, the company couldn't manage all the digital retail relationships by itself, opening the doors for IODA to make up the difference.

"They basically serve as a fourth member of our organization," founder Andy Hurwitz says. "We upload all our music, pictures and everything you possibly need to release a record. They take it from there, and we just get checks every month."

On the sales side, more and more digital retailers are emerging—from MySpace, to SprialFrog, to the expected entrance of Amazon—creating even more demand for services that can manage them all.

Finally, digital distributors like INgrooves and the Orchard are taking the fight right back to the major labels—targeting acts that may want to start their own digital imprint and strike out on their own.

"There is increasingly choice and options for bands with large audiences that sell a lot of records," Scholl says. "That gives them leverage. Whether they want to use that leverage to negotiate better deals and stay within the four major companies, or whether they want to stake out on their own and be more entrepreneurial, that's up to them."

BITS & BRIEFS

GROOVE NUMBERS

Groove Mobile, the technology provider behind the Sprint Music Store and many other mobile music services, says that its system saw 7.5 million full-song mobile track downloads in the fourth quarter of 2006. Eight of the top 10 best-selling mobile phones in October have the ability to download full tracks over wireless networks.

MORE ONLINE MORE MUSIC

The Digital Media Assn. has found that almost 60% of online music fans say they listen to more music as a result of digital music services. Half say they spend more than \$200 a year on music, with 30% spending more than \$300 a year. About seven in 10 consumers say they

have discovered and actively enjoy new genres and acts since using the online services, 35% say they talk more about music with friends and family, and 15% say they now attend more concerts. More than 75% recommend their favorite music service to others.

SOFTWARE ADDS ACCESS

Sonos has released a new software version for its wireless multiroom digital music system that now supports Windows Media Player 11 and the new Windows Vista operating system. The upgrade adds access to such Windows-based digital music services as AOL Music Now, Urge, Napster, the Wal-Mart music store, Yahoo Music Unlimited and the Zune Marketplace.

HOT RINGMASTERS™ JAN 20 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	8	#1 WE FLY HIGH	JIM JONES
2	2	8	I WANNA LOVE YOU	AKON FEATURING SNOOP DOGG
3	3	8	IRREPLACEABLE	BEYONCÉ
4	4	8	SMACK THAT	AKON FEATURING EMINEM
5	5	8	PROMISE	CIARA
6	7	8	WALK IT OUT	UNK
7	8	8	LIPS OF AN ANGEL	HINDER
8	6	8	SHORTIE LIKE MINE	BOW WOW FEATURING CHRIS BROWN & JOHNTA AUSTIN
9	11	7	I LUV IT	YOUNG JEEZY
10	12	8	MAKE IT RAIN	FAT JOE FEATURING LIL WAYNE
11	9	8	FERGALICIOUS	FERGIE
12	10	8	MONEY IN THE BANK	LIL SCRAPPY FEATURING YOUNG BUCK
13	13	8	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I.
14	19	5	ON THE HOTLINE	PRETTY RICKY
15	15	7	THAT'S THAT	SNOOP DOGG FEATURING R. KELLY
16	17	8	SEXYBACK	JUSTIN TIMBERLAKE
17	16	8	BEFORE HE CHEATS	CARRIE UNDERWOOD
18	14	8	ZOOM	LIL' BOOSIE FEATURING YUNG JOC
19	35	2	ICE BOX	OMARION
20	21	7	TOP BACK	T.I.

Based on master ringtone sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum

SPLITTING THE DIFFERENCE

Nokia seems on a mission to position itself as far more than a manufacturer of mobile phones. At the Consumer Electronics Show in Las Vegas, the company introduced an Internet tablet that seriously blurs the lines between mobile device and laptop computer.

The widescreen N800, part of its "N" line of mobile entertainment devices, features wireless Internet connections via either Wi-Fi or a Bluetooth-connected mobile phone and is powered by the Linux operating system. It can make Skype phone calls, send and receive e-mail or instant messages and download entertainment content.

Specifically, it contains software from RealNetworks, allowing it to connect and directly stream music from the Rhapsody subscription music service without requiring a connection to a separate PC. It also has stereo speakers, a widescreen display with zoom capabilities and an onscreen Qwerty keyboard.

It is available now for about \$400.

—Antony Bruno





Retail Track

ED CHRISTMAN echristman@billboard.com

Even It Up

Niche Genres Lose Their Digital Edge—Or Do They?

Conventional industry wisdom would have you believe that, thanks to infinite shelf space, the niche genres are much stronger sellers in the digital world than they are in the physical world. While that may have initially been the case, as digital grows as a percentage of overall U.S. album sales—it's up to 5.5% at the end of 2006, versus the less than 1% (0.8% to be exact) it garnered in 2004—it may not always be true anymore.

Since 2004 jazz has held steady in the physical world with about 2.8% of all album sales, according to Nielsen SoundScan. In 2004 its digital market share was 4.2%. But since then, jazz's album download market share has dropped, to 3.3% last year.

Like jazz, classical and new age initially held larger market shares in the digital world. Let's first look at classical, which in 2004 accounted for 3.8% of dig-

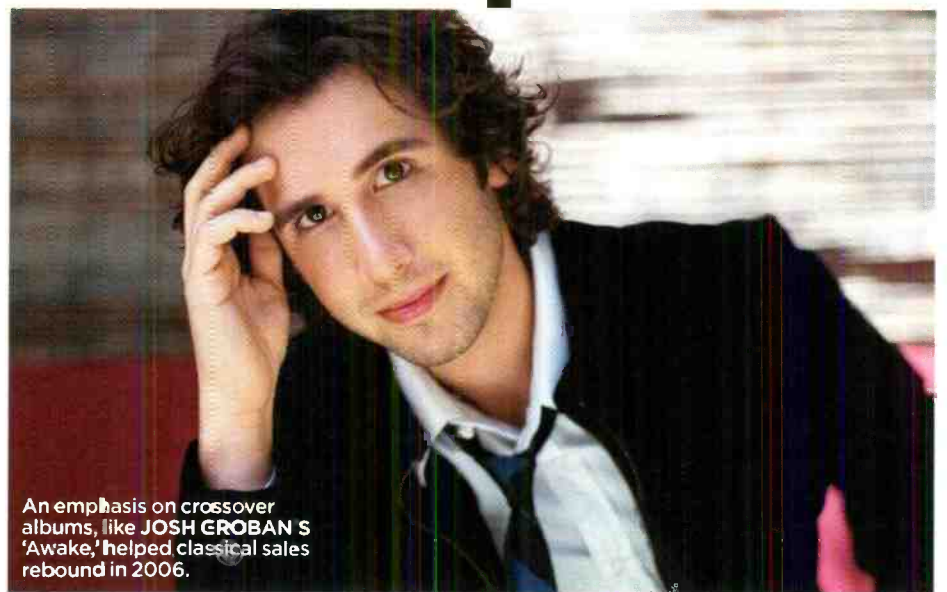
ital sales versus the genre's overall album market share of 2.6%. Since then, its album download sales have dropped to 2.6% of overall digital album sales. But reversing past trends, classical CD sales last year rebounded so that the genre now comprises 3.3% of overall album sales, thanks largely to the renewed emphasis by the majors on crossover sales.

Last year, the top three classical crossover artists scored heavily: Andrea Bocelli scanned 1.4 million units of "Amore," and another 460,000 of "Under the Desert Sky"; Josh Groban scanned 1.3 million copies of "Awake"; and Il Divo had three albums with impressive sales volume last year. Il Divo's "Siempre," which was issued in October, has scanned more than 700,000 units; its self-titled album, released in 2005, scanned about 400,000 units last

year; and "Ancora," which came out in January 2006, sold 800,000 copies last year.

New age at first had a slightly larger presence in the digital world as well, with a 1% market share versus the 0.7% share of total album sales in 2004. But by 2006, both shares had practically converged, with new age's digital market share at 0.7% and its overall album sales at 0.6%.

But numbers can be sliced and diced many different ways. One could also calculate each genre's digital sales as a percentage of the genre's overall sales, and compare the resulting figure to the 5.5% that digital albums comprise of the overall U.S. album marketplace. Given that formula, jazz's digital sales at 6.9% of its overall album sales, and new age's at 7.1%, are outpacing the overall digital sales mark. The only other genre



An emphasis on crossover albums, like JOSH GROBAN'S 'Awake,' helped classical sales rebound in 2006.

to outpace the 5.5% mark is alternative, in which digital comprises 8.8% of total sales.

Moving back to looking at each genre as a percentage of digital's overall sales, it's interesting to note that for other genres, the digital footprint first recorded in 2004 has held steady even as digital distribution becomes more established.

For example, while digital downloads of alternative rock, at 29.5%, are still much larger than the genre's 18.6% of overall album sales, the correspon-

ding percentages in 2004—the first full year of Nielsen SoundScan digital data—are similar. Then, digital album sales of alternative rock were slightly higher at 32.8%, but then so too was the genre's 20% of overall album sales.

Likewise corresponding to the overall health of the genre, country market share has grown from 5.6% digitally to 5.9% as overall country album sales have grown from 11.6% to 12.7% of all U.S. album sales. In either year, country's overall presence

is double its digital share.

In rap, you can see practically the same phenomenon, even if it's in the other direction. As rap sales shrunk from 12.2% of overall album sales to 10.1%, it also suffered a decline in digital market share, slipping from 6.4% to 5.9%.

On a side note, rap's shrinkage in digital market share would seem to run counter to recent claims that a growing penetration of computers in rap fans' homes are affecting the genre's physical sales. ♦♦♦

CHRISTIAN LANTY



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,460,403 \$87/\$19.50	SHAKIRA American Airlines Arena, Miami, Dec. 6-7, 9	33,872 37,568 three shows	Live Nation
2	\$1,374,269 \$49.50	WIDESPREAD PANIC Philips Arena, Atlanta, Dec. 30-31	27,940 two sellouts	Live Nation
3	\$1,359,670 \$400/\$55	ANDREA BOCELL Pepsi Center, Denver, Dec. 9	10,188 14,134	Live Nation, Kroenke Sport Enterprises
4	\$1,310,427 \$127/\$71.50	CIRQUE DU SOLE L'S 'DELIRIUM' Wachovia Center, Philadelphia, Nov. 16-18, includes matinee	20,165 34,990 four shows	Live Nation, Cirque du Soleil
5	\$1,174,761 \$50.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Wachovia Center, Philadelphia, Dec. 16 includes matinee	24,862 two sellouts	Live Nation, in-house
6	\$1,152,530 \$48/\$38	TRANS-SIBERIAN ORCHESTRA HSBC Arena, Buffalo, N.Y., Dec. 23 includes matinee	27,447 two sellouts	Live Nation
7	\$1,060,415 \$49.50/\$35.50	TRANS-SIBERIAN ORCHESTRA Toyota Center, Houston, Dec. 17 includes matinee	24,811 two sellouts	Live Nation
8	\$973,265 \$49.50/\$35.50	TRANS-SIBERIAN ORCHESTRA American Airlines Center, Dallas, Dec. 16, includes matinee	23,337 26,092 two shows	Live Nation
9	\$926,315 \$125/\$90/\$65	RICARDO ARJONA Theatre at Madison Square Garden, New York, Nov. 24-25	10,744 two sellouts	Cardenas Marketing Network
10	\$926,164 \$49/\$39	TRANS-SIBERIAN ORCHESTRA Verizon Center, Washington, D.C., Dec. 30, includes matinee	20,847 two sellouts	Live Nation, in-house
11	\$852,548 \$51.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Dunkin' Donuts Center, Providence, R.I., Dec. 17, includes matinee	18,565 two sellouts	Live Nation, in-house, Clear Channel Radio
12	\$823,917 \$123.25/\$37.75	AEROSMITH, HINDER ARCO Arena, Sacramento, Calif., Dec. 17	10,814 13,501	Live Nation, in-house
13	\$822,273 \$49/\$39	TRANS-SIBERIAN ORCHESTRA Times Union Center, Albany, N.Y., Dec. 22, includes matinee	19,374 two sellouts	Live Nation
14	\$810,021 \$49/\$39	TRANS-SIBERIAN ORCHESTRA Hartford Civic Center, Hartford, Conn., Dec. 26, includes matinee	17,642 two sellouts	Live Nation, Metropolitan Entertainment Group
15	\$786,466 \$49.50/\$27.75	TRANS-SIBERIAN ORCHESTRA ARCO Arena, Sacramento, Calif., Dec. 2, includes matinee	19,476 two sellouts	Live Nation, in-house
16	\$703,378 \$41.50/\$31.50	TRANS-SIBERIAN ORCHESTRA Kemper Arena, Kansas City, Mo., Dec. 26	19,619 26,278	Live Nation, Mammoth
17	\$699,900 \$145/\$59.50	AEROSMITH, HINDER Reno Events Center, Reno, Nev., Dec. 15	6,141 sellout	Live Nation
18	\$659,686 \$71.25/\$47.25	DIXIE CHICKS, BOB SCHNEIDER Oracle Arena, Oakland, Calif., Nov. 17	9,424 12,165	Another Planet Entertainment
19	\$651,428 \$157.50/\$47.25	VAN MORRISON Mandalay Bay Events Center, Las Vegas, Dec. 30	6,257 7,874	Live Nation, Andrew Hewitt Co.
20	\$622,798 \$50/\$40	TRANS-SIBERIAN ORCHESTRA DCU Center, Worcester, Mass., Dec. 27, includes matinee	14,283 two sellouts	Live Nation
21	\$603,200 \$59.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Atlantic City Boardwalk Hall, Atlantic City, N.J., Dec. 28	11,308 sellout	Live Nation
22	\$597,070 \$55/\$40	TRANS-SIBERIAN ORCHESTRA Pepsi Center, Denver, Dec. 12	12,656 sellout	Live Nation, Kroenke Sport Enterprises
23	\$562,668 \$43.25/\$33.25	TRANS-SIBERIAN ORCHESTRA Xcel Energy Center, St. Paul, Minn., Dec. 30	14,656 sellout	Live Nation
24	\$554,406 \$44/\$34	TRANS-SIBERIAN ORCHESTRA Scottrade Center, St. Louis, Dec. 27	14,228 19,172	Live Nation
25	\$540,293 \$42.50/\$32.50	TRANS-SIBERIAN ORCHESTRA Nationwide Arena, Columbus, Ohio, Dec. 6	13,632 13,683	Live Nation
26	\$527,049 \$39/\$29	TRANS-SIBERIAN ORCHESTRA The Mark of the Quad Cities, Moline, Ill., Dec. 29, includes matinee	14,872 20,866 two shows	Live Nation, in-house
27	\$518,592 (\$604,370 Canadian) \$128.71/\$77.23	RESOLUTION 2007 Bell Centre, Montreal, Dec. 31	6,158 6,178	Gillett Entertainment Group, Godskitchen Canada, Bal en Blanc
28	\$507,376 \$43/\$33	TRANS-SIBERIAN ORCHESTRA Bradley Center, Milwaukee, Dec. 28	13,973 sellout	Live Nation, Frank Productions
29	\$486,847 \$45/\$29.50	THE CHEETAH GIRLS Nassau Coliseum, Uniondale, N.Y., Dec. 21	13,542 sellout	AEG Live
30	\$471,497 \$51/\$36	TRANS-SIBERIAN ORCHESTRA Frank Erwin Center, Austin, Dec. 22	10,719 sellout	Stone City Attractions, in-house
31	\$447,860 \$45/\$40	103.1 THE BUZZ BAKE SALE: MY CHEMICAL ROMANCE & OTHERS Sound Advice Amphitheatre, West Palm Beach, Fla., Dec. 2	19,284 sellout	Live Nation
32	\$447,523 \$45/\$29.50	THE CHEETAH GIRLS Arena at Gwinnett Center, Duluth, Ga., Dec. 31	11,149 sellout	AEG Live
33	\$445,218 (\$516,860 Canadian) \$31.41/\$16.69	LES COWBOYS FRINGANTS Bell Centre, Montreal, Dec. 30	17,213 20,000	Gillett Entertainment Group, La Cie Larivée, Cabot, Champagne
34	\$439,390 \$44/\$34	TRANS-SIBERIAN ORCHESTRA 1st Mariner Arena, Baltimore, Dec. 29	11,666 sellout	Live Nation, Baltimore Symphony Orchestra
35	\$438,479 \$43.50/\$33.50	TRANS-SIBERIAN ORCHESTRA RBC Center, Raleigh, N.C., Dec. 14	11,285 sellout	Live Nation



On The Road

RAY WADDELL rwaddell@billboard.com

\$30 Million And More

Petty Misses Touring Top 25 After Grosses Go Unreported

Tom Petty & the Heartbreakers put together a hell of a touring year in 2006. They played five major festivals and drew near-capacity crowds at sheds and arenas across North America. Petty and the band grossed \$30 million, fittingly, in their 30th anniversary tour, and they accomplished this with one of the most conservative ticket prices among superstar acts.

Petty and his mates were creative, teaming with such cool acts as Pearl Jam, Trey Anastasio, the Allman Brothers Band, the Strokes, John Mayer and Jackson Browne. Super-strong support, admittedly, but it was Petty selling these tickets. His latter touring numbers are the best of a consistently strong box-office career. Petty is on a roll on the road. I personally watched the band tear it up at Bonnaroo last June until past midnight. It was a wonderful thing.

Tom Petty & the Heartbreakers were easily among the top 25 grossing tours on the road in 2006. But, unfortunately, Petty was not listed in the top 25 chart in Billboard's Year in Music & Touring issue. He came in at No. 26, because four promoters did not report their grosses.

Billboard strives to be as accurate and complete as possible with such information. But we depend on promoters and venues to report box-office data to us. Most promoters report diligently. But some miss a few dates for a lot of reasons, and it can cost a deserving artist recognition for a banner year.

Promoters, if we can't appeal to your logic, perhaps we can appeal to your pride. This is a band that has always worked with a wide range of promoters, making data collection more difficult. Tom Petty & the Heartbreakers put together a hell of a touring year in 2006, and all of the promoters were a big part of this success.

CHEVY SHED: Live Nation will relocate its 5,100-capacity Chevrolet Amphitheatre in Pittsburgh to a new Sandcastle Waterpark location for its

2007 concert and festival season. The venue had been at Pittsburgh's Station Square in a lease arrangement with Cleveland-based developer Forest City.

"Due to the fact that Forest City was in contention to receive the downtown Pittsburgh casino license, Live Nation Pittsburgh had been on a one-year lease for 2006, so we had necessarily been scouting for a new home during that time," VP of Live Nation Pittsburgh Lance Jones says. "Discussions with the Sandcastle principals were positive at the outset, and they followed a natural course to consummation of a deal for 2007."

So now Live Nation Pittsburgh has entered into an agreement with Sandcastle Waterpark operator Kennywood Entertainment for the setup and subsequent operation of the amphitheater in 2007 on a site adjacent to Sandcastle near the Pittsburgh Waterfront.

The amphitheater's tent is moving to Sandcastle, along with various other Live Nation-owned equipment and structures that were part of the amphitheater operation, Jones says.

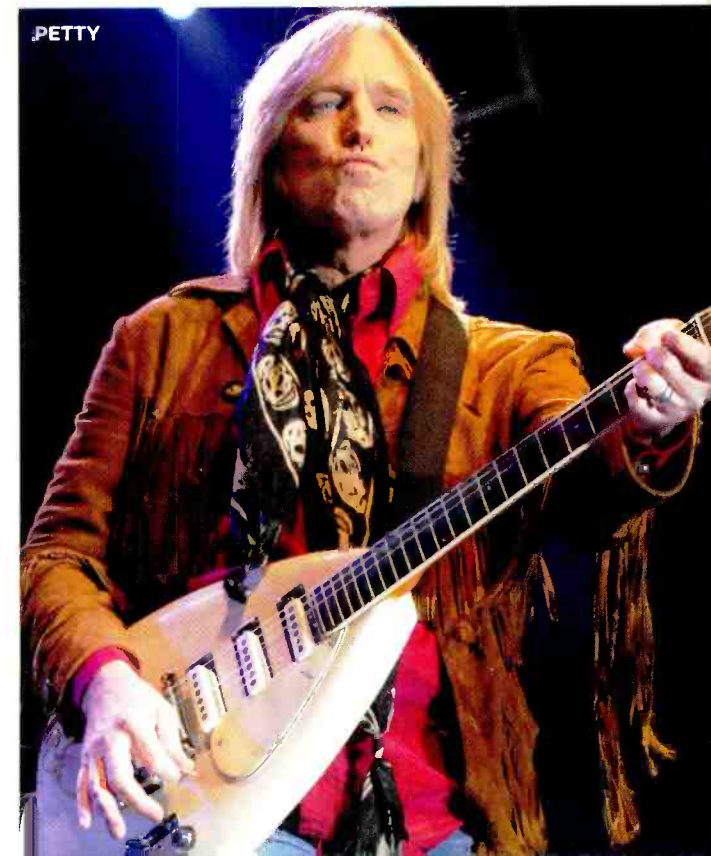
The venue will continue

hosting a wide array of concerts and festivals in an organized, covered tent setting. Plans are under way for new food and beverage concessions, upgraded VIP areas and other guest amenities.

At the Station Square site, Live Nation presented about 20 concerts and events in 2006, including Avenged Sevenfold/Coheed and Cambria, Hawthorne Heights, Staind, the Black Crowes with Robert Randolph and Drive-By Truckers, Ashlee Simpson and Dashboard Confessional.

Live Nation also operates the 20,000-capacity Post-Gazette Pavilion in Burgettstown, Pa., near Pittsburgh. "We are excited to be in this new relationship with Sandcastle and anticipate some great bookings and effective synergies in selling concert tickets and season tickets for this coming summer," Jones says. "We're very focused on 2007 but look forward to establishing a long-term run at this site with the support and side-by-side assistance of the Sandcastle team."

Forest City, as it turned out, was not awarded the downtown slots license when the decision was handed down Dec. 20 by the state's gaming commission.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



An Indie Inside A Major?

Rondor Music Proves A Business Model

When news breaks that a major music company is acquiring an indie publisher, everyone expects the indie to essentially disappear. But that doesn't have to be the case. With 17 Grammy Award nominations this year, Rondor Music has proved that retaining a separate identity within a major is a workable business model.

Universal Music Group acquired Rondor in 2000. Rather than folding the indie's catalog into Universal Music Publishing Group, UMG allowed Rondor to function as a stand-alone, creative publishing company. No other major music company has a similar arrangement.

Longtime Rondor president Lance Freed remained at the helm guiding a creative team, a business affairs executive and a licensing head. UMPG handled the so-called back end, collecting and paying royalties.

Since then, executive VP of creative Ron Moss says Rondor's revenue is as strong as ever,

writer, Rondor could be interested, especially in unsigned acts.

In addition to Heap, artist/songwriters developed by Rondor are Kaiser Chiefs and new acts Marie Digby, Shut Up Stella and Mika.

For songwriters, there could be a double opportunity to land a synch license or cover recording through this business model. The Rondor creative team pitches songs to potential licensees for synch and other uses, and the revenue the team generates shows up on the UMG financial records as Rondor's, Moss says. This is important since the Rondor group must justify its separate existence.

But Freed also set up a financial arrangement to encourage UMPG to also pitch Rondor songs when UMPG pitches its own songs, Moss says. He could not reveal the specific arrangement.

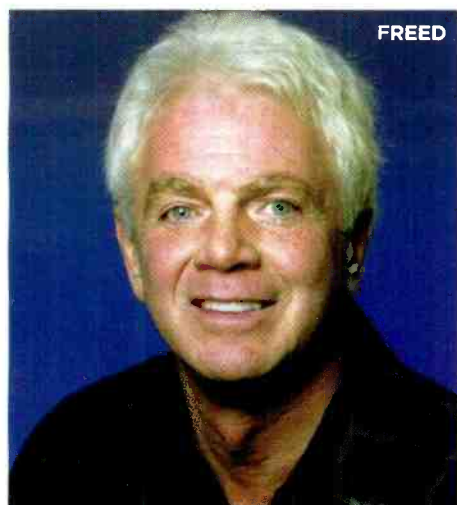
And they definitely have some real gems to pitch. When acquired, Rondor already held the Stax Records' East Memphis catalog (e.g., "Sitting on the Dock of the Bay," "I'm a Soul Man," "Midnight Hour" and "Theme From Shaft") and the early Beach Boys' Sea of Tunes catalog ("Don't Worry Baby," "In My Room," "California Girls" and "God Only Knows").

The first year after acquisition was a bit rough, Moss says. UMG downsized Rondor from about 120 employees worldwide to 10 Los Angeles-based employees. The remaining team had to learn how to operate inside a corporation that had to approve deals and licenses rather than in a company run by two guys—Herb Alpert and Jerry Moss—who were very hands-off, Moss says. That process took a while to figure out, he adds. Then all the copyright information had to be transferred to a different accounting system.

But the team forged on. In 2002, Rondor signed Avril Lavigne, who has sold nearly 18 million records, Moss says. This year's Grammy nominations include Sam Moore's cover of Billy Preston's "You Are So Beautiful" and Peter Frampton's instrumental album "Fingerprints."

"The folks at Universal have been amazing," Freed says. "They've provided an umbrella, and they haven't asked us to change. We continue to have the freedom to express our independence and run the business as a smaller, boutique publishing house where we can turn on a dime, and relationships with our writers and their music is primary to our success."

Rondor began as the BMI-registered Irving Music, formed by Jerry Moss as a way to get paid with some publishing rights as an indie promotion man when artists or labels couldn't pay him. A couple of years later when Moss formed A&M Records with Alpert in 1962, they began Almo Music as their ASCAP-registered publishing company. Rondor, named after Moss' and Alpert's first-born sons Ron and Dore, respectively, is the umbrella company.



FREED

and the publisher is actively developing artist/songwriters like this year's Grammy-nominated best new artist Imogen Heap.

UMG president/COO Zach Horowitz saw much more in the indie publisher than just its catalog, says Moss, who has been with Rondor for 13 years.

"Even though Zach understood he was buying a great catalog, he realized the value in the creative department," Moss says. "We had something to bring to the table that differentiated us from Universal Music Publishing."

In many ways, Rondor does seem like an indie. Rondor and UMPG compete for new signings, Moss says. But they work on a loosely based understanding that when one of them expresses an interest in a songwriter and makes a formal proposal, the other one steps away from the table, he adds.

Financially this makes sense since both of them bidding on the same writer would only drive up the signing price ultimately paid by UMG. But it also seems to give songwriters a double opportunity to land a deal at UMG. Even if UMPG isn't interested in a particular song-

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Warner/Chappell

Richard Blackstone and David Johnson discuss their new roles.



Warner/Chappell Music chairman/CEO Richard Blackstone is taking on a different role under the Warner Music Group umbrella. He became senior adviser to WMG chairman/CEO Edgar Bronfman Jr., effective Jan. 3. David Johnson, SMG executive VP/general counsel, is interim CEO for the publisher until the company finds Blackstone's successor.

In an exclusive interview with Billboard two days after the announcement, Blackstone and Johnson talked about some changes at the publisher since Blackstone took the helm in May 2005, and their current expectations about their new roles.

Why is there a shift in Richard's role?

RB: Generally speaking, we're very clear this is a critical time in our industry and in the life of Warner/Chappell. We need to accelerate the pace of our transformation into what we believe would be the leading music publishing company in the digital age. That's going to require a dedicated focus by senior management on some critical issues. I would like to focus my role in a meaningful way and be able to execute on that strategy. This particular strategy, with Dave coming in, allows us to work together really comfortably and continue on the path we're already on, but also simultaneously focus on these most critical issues.

What will the two roles entail?

DJ: One way of looking at this is the day-to-day operational role versus the non-day-to-day strategic and industry issues. At this juncture, the number of worldwide business and industry issues of a strategic sort—the peering over the horizon kind of issues—are at an all-time high. This is not the simple world of a decade or more ago where people in the music industry thought that a mechanical licensing negotiation between the music publishing industry and the recorded music industry was the most complicated thing. I don't mean that that negotiation is not a complicated negotiation, but it's only one of a multitude of such negotiations involving many different parties. From a company point of view, you can't think through those issues and at the same time operate a day-to-day worldwide business. Richard's interested in the new role, and I volunteered to fill in the old role.

Which challenging issues are you looking at over the horizon?

RB: Some of the more obvious ones are our relationships. Whether they're rate decisions, legislative issues—there's a number of industry-wide matters globally that are going to affect us for ages to come.

Which specific rate and legislative issues are you referring to?

RB: We're about 24 hours into these new roles, but the intention is for me to have the flexibility to basically make a list of what I think the priorities are, go over those lists with Edgar, Dave and whomever else in our organization would be appropriate, and really go after them with a single focus and without the distractions of the day-to-day... If I think of the digital age, how do we, Warner/Chappell, and how do we, as a publishing industry, operate in a productive manner? There is a more productive and a more efficient way for us not just to conduct business, but to actually participate in a proactive and a meaningful way to help create business models, help add to these business models and certainly work with those newer opportunities to help the flow of commerce and the growth of the music business as a whole. You and I spoke about a year ago, and one of the things I mentioned was it always felt like publishers were lagging. There doesn't seem to be much change since then. In my time on several boards working with some of the other CEOs in attempting to move things forward, I see that we need more resources put to this if we're really going to be effective.

When a new person is hired, Dave, what happens to your role?

DJ: Presumably, I go back to being general counsel of Warner Music.

Will Richard's new responsibilities conflict with those of the new person who comes in?

DJ: We have to wait down the road, but I don't see that they necessarily do.

Edgar Bronfman Jr. said in a statement that Richard laid the groundwork for renewed growth at Warner/Chappell. Your revenue has been down. What is the groundwork that's been laid, and how will it help to renew growth?

RB: The concept of lag in publishing also relates to income streams. As publishers, we do something today, and we have to be very comfortable not requiring immediate feedback. We need to be a patient sort. Actions that we take today may not bear fruit for 18 months, two years or thereafter. It's difficult to make an immediate correlation, but we've done things in the last year and a half like taking a look at certain drivers like synch [licenses]. We've done a whole re-fashioning of how we conduct our business and how we plan on conducting our business.

I brought in a new management, moved some of the departments around, combined departments under the one leadership of Brad Rosenberger. We brought in three new midlevel managers [for film/TV and advertising/videogaming]... new blood, extraordinarily talented people who are bringing new people in with them with new, fresh ideas and reshaping the way Warner/Chappell is viewed and how we conduct business.

The formation of the standards group is an initiative that I love. We have a unique set of assets: songs and a catalog of standards that I think is unparalleled and a staff that "gets" the standards better than

anybody else. I was able to bring these people together as the standards group to form a team that solely focuses on the standards: maintenance of those relationships and growth of that department.

We just started an internal radio show. We have two wonderful employees who knew the writers when the writers were alive—had lunch with Sammy Cahn four days out of a week. Every two to three weeks we pitch one or two catalogs that are estates, and these guys feature them. I've been interviewing them. They tell anecdotes and humanize these writers and the song titles. They're basically passing the torch to the next generation of employees and staff, who love it.

Richard, what are the most significant challenges you've faced at Warner/Chappell that are different than those faced while president of Zomba Music Publishing?

RB: Appreciating the challenges that the [collecting] societies, publishers, songwriters and artists in each country are vastly different than what might exist in another country. I was more focused on the U.S. and the U.K. in my previous employment.

Dave, will you be essentially minding the store or will you be implementing specific plans?

DJ: I'm an interim CEO, but I'm not a mere caretaker CEO. This is my job. I'm pushing forward 24/7 very energetically. The happiest and unhappiest days of my business life were both music publishing-related. Far and away the saddest day of my business life was the day CBS sold CBS Songs [which became part of EMI Music Publishing] to Stephen Swid and his partners, Marty Bandier and Charles Koppelman. I begged CBS brass not to sell that great company at the ridiculous price of six times net publisher's share. That was just painful. The happiest day of my business life was coming into Warner/Chappell.

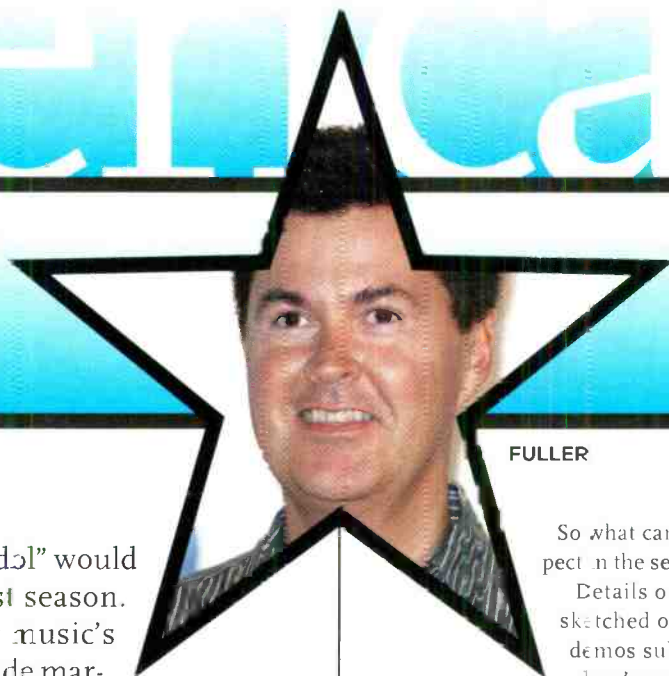
“Actions that we take today may not bear fruit for 18 months, two years or thereafter.”

—RICHARD BLACKSTONE



The American Idol Way

THE MOST POPULAR STAR-MAKING FRANCHISE OF OUR TIME FINE-TUNES ITS FORMULA AND JUST KEEPS GROWING BY BRIAN GARRITY



FULLER

It's hard to imagine that the producers of "American Idol" would want to tinker with the show's formula following last season. After all, the hit reality program—a talent search for music's Next Big Thing—was 2006's top-rated TV series by a wide margin. But when the "A.I." juggernaut returns for its sixth season Jan. 16, that's just what they'll be doing. ★ In the biggest tweak of the show in years, a new national songwriting contest will be introduced and run parallel alongside the usual singing competition. The winning song, as determined by viewers, will serve as the first single from the champion of "Idol." ★ It's fine-tuning like that—a quintessential "Idol" touch—that has enabled the franchise to maintain its steady upward trajectory during its five-year run. ★ Last season was the show's biggest and best yet. According to Nielsen Media Research, the show averaged more than 30 million viewers—ratings that trail only the likes of special one-off events like the Super Bowl and the Academy Awards. What is more, Ad Age says the show generated more than \$500 million in TV sponsorship revenue in 2006. It now sets the value of the "Idol" franchise at \$2.5 billion. A record four contestants were signed to album deals with Simon Fuller's record company, 19 Entertainment: Taylor Hicks, runner-up Katharine McPhee and finalists Chris Daughtry and Kelly Pickler. ★ Now the franchise—which through the years has given rise to the platinum-selling careers of Kelly Clarkson, Carrie Underwood, Clay Aiken, Ruben Studdard and Fantasia Barrino—is thinking even bigger as it heads into its latest season. ★ Says a relaxed and confident Fuller, "Idol" creator and mastermind, "We're just hitting our stride."

So what can viewers, not to mention advertisers, expect in the season ahead?

Details of the songwriting contest are still being sketched out, but it will be open to amateurs, with demos submitted through an "Idol" Web site. The show's producers and judges will whittle entries down to a dozen finalists, which will be performed in the show's stretch run and put up to a vote by the audience.

The winner's song used to be chosen by Sony BMG executives and the show's producers early in the season. But picks of groaners like "Do You Make Me Proud"—the song season five winner Hicks had to perform as his first single—prompted Fuller to rethink the approach.

"I want the moment of an unknown songwriter's song being performed by the hottest newly discovered singer in the country," he says of his new vision.

The show is expected to start soliciting for entries shortly after the end of the auditions. In an ideal world, previous "Idol" contestants will return to the show late in the season to give the songs a test run. But nothing has been decided. Details on the prize package are still to be determined as well. Ditto voting, which is expected to happen online.

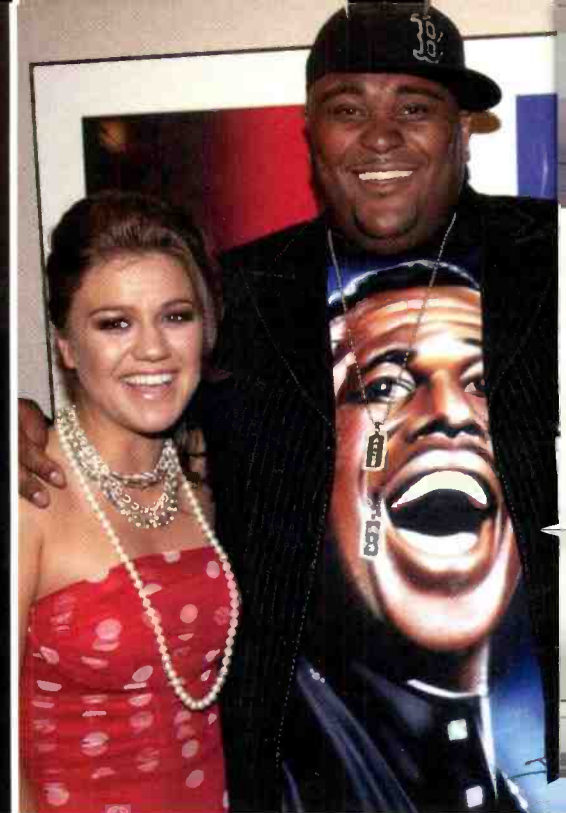
Also, show executives tell Billboard, look for rock singers. Given the success of performers like Daughtry last season, and Bo Diddley and Constantine Maroulis in season four, rock performers are turning out in greater numbers to try out.

Meanwhile, Hicks' win last year has attracted more of what executive producer Ken Warwick terms as "quirky" singers, and producers are also promising some great characters, too. Think Elliot Yamin, the good-natured soul singer who judge Paula Abdul described as one "funky white boy."

And it wouldn't be "American Idol" without some powerhouse voices.

"We have a kid who is going to give Aretha Franklin a run for





TAYLOR HICKS performing during season five (2006), which he would go on to win.; Simon & Simon: **SIMON FULLER**, creator of 'American Idol,' **CARRIE UNDERWOOD** and judge/record exec **SIMON COWELL** backstage at the 2005 season four finale, where Underwood emerged victorious.; **KELLY CLARKSON**, **RUBEN STUDDARD**, **SIMON FULLER** and **FANTASIA BARRINO** at in 2004 at the season three finale.

Nielsen reports that a record 36 million viewers tuned in to that show, capping an already dominating year for ratings.

Fuller listens to his own success story and acknowledges that it's all "pretty spectacular stuff." But, he adds, he's more concerned with quality control than growth at this point. "We are determined to maintain the standard," he says. "It won't necessarily be growing each year. But I expect it to continue to have huge years. We are past the moment where we are wondering, 'Will it last another year?'"

After last season, the producers say they are becoming stricter about making guests play a meaningful role in the show.

Shakira infamously missed a preshow meeting with the contestants prior to her appearance, enraging the show's producers.

"We hated it," Warwick says. "It was great, fabulous entertainment. But it had nothing to do with the show."

Still, the fact that superstars like Shakira, Prince and Blige even appeared on the show is telling of the respect "Idol" now commands from the music business.

"With all due modesty, they bloody should respect us," Warwick says. "To a certain extent, we have revitalized much of the music business around the world with this show."

'IDOL' ORIGINS

In 1998, when Fuller came up with the idea for what ultimately would become "American Idol," he was managing some of the biggest pop acts in the United Kingdom and around the world through his company 19 Entertainment. Most notably, Annie Lennox was among his clients. But he was hunting for a new way to recruit and develop star talent. A year earlier, he had split with the Spice Girls, a group he managed through their commercial peak. He was looking for a way to re-create the mania that surrounded that band.

"My whole motivation behind creating 'Idol' was, 'How can I break artists without having to rely on radio?'" he says.

TV proved to be the answer Fuller was looking for. The show would create the star, and in the ultimate goal, he would manage performers.

But "Idol" was a slow development process.

In the meantime, Fuller created a TV show for the BBC about a mixed-gender pop group he assembled and modeled after the Spice Girls called S Club 7. The show proved he was on the right track. It debuted in 1999 and served as a launching pad for the band's music career. The band enjoyed a string of hits in the United Kingdom during the next three years.

In 2001, Fuller's "Idol" vision became a reality in England. He teamed with Cowell, an A&R executive for BMG in the United Kingdom, who would, of course, go on to lead the team of on-air judges. The show debuted in October of that year and emerged as an instant smash.

The following year, Fuller took the show and many of its key players, including Cowell and executive producers Warwick and Nigel Lythgoe, to America seeking even bigger fortune.

As part of the deal, Fox would air the show and BMG would serve as the distributor of "Idol" album releases (see story, below). The BMG ties were strong. Not only was there the Cowell connection, but Freemantle Media, the TV production company behind the series, is a unit of Bertelsmann-owned RTL Group.

In much the same way "Pop Idol" struck gold in England the year before, "American Idol" was an instant sensation with U.S. audiences in 2002.

But even after the first season finale concluded to huge ratings in September 2002—more than 21 million viewers tuned in to watch the crowning of season one winner Clarkson—

her money," Warwick says.

Celebrity judges and guest performers will be part of the mix again this year, too.

In the national tryouts, guest judges are back for auditions for the first time since season four. Jewel is a guest judge in Indianapolis, songwriter Carole Bayer Sager sits in on the session in New York, and Olivia Newton-John joins the judges in Los Angeles.

Judges Simon Cowell and Randy Jackson have publicly cited Paul McCartney and Mariah Carey at the top of their respective wish lists for this season. But no guests have been publicly confirmed.

And look for what Warwick describes as an "absolute mega-night" when the show trims the number of finalists to six contestants. "We're a bit concerned at the moment that it will overshadow the final," he says.

LIVING UP TO LAST YEAR

Even by its own Teflon standards, "Idol" was unstoppable last year.

Warwick says the key was the diversity of talent. "Everybody loved somebody on the show and wanted them to do well," he says.

Another key has been the show's use of technology. The usage of voting over the telephone and through text-messaging has given fans a sense of investment in "Idol" performers. A staggering 570 million votes were reportedly cast in last season's finale.

Increased star power also aided the show's already massive popularity.

Last year saw guest turns by Stevie Wonder, Barry Manilow, Shakira and Wyclef Jean, Kenny Rogers, Rod Stewart and Andrea Bocelli.

And the finale featured appearances by Mary J. Blige, Live, Meat Loaf, Al Jarreau, Toni Braxton, Underwood, Aiken, Dionne Warwick, Burt Bacharach and Prince. That show in particular delivered the biggest night for "Idol" ever.

After the Show

FOLLOWING THE BUSINESS BEHIND THE BRAND, ITS STARS AND THE HITS THEY RELEASE

"American Idol" has developed into a formidable cash machine during the last five years, but sorting out who gets what when it comes to cash and control remains a tangled thicket of deals between 19 Entertainment and its various business partners. Billboard sorts out the situation.

THE BRAND

As much as two-thirds of the "Idol" brand is owned by 19, started by Simon Fuller, but bought in 2005 by CKX Inc., the public company owned by billionaire media investor Robert F.X. Sillerman. Another third belongs to Freemantle Media, a TV production company owned by Bertelsmann's RTL. The two companies control "Idol" merchandizing rights around the world.

ARTISTS

The top 24 contestants sign a deal that gives 19 the option on recording, management and merchandising rights. Finalists are also contractually obligated to participate in the American Idols tour that follows the show. The contestants jointly retain a single attorney, selected by the show, to represent all of them and negotiate their deal with 19. Artists who are ultimately optioned by 19 sign a three-album deal (terms not known). Freemantle also participates in a minority share of the winner's recorded music revenue. As for the management option, Fuller says that, when it's exercised, it's a three-year deal. "Idol" vets Carrie Underwood, Chris Daughtry and Fantasia are currently managed by Fuller. Other acts have opted to go elsewhere for representation after the option expired.

RECORDING RIGHTS

19 finds a home for the winner and any signed finalists within the Sony BMG system in the United States, and licenses marketing, manufacturing and distribution rights to a Cowell production company owned by Sony BMG called Simco. —BG



the show's future was not yet secure.

There was still the matter of transforming Clarkson into a recording star.

Executives at 19 and RCA, Clarkson's new label, figured the popularity of the show was good enough to yield a gold record. But for the "Idol" concept to really work, Clarkson had to become a platinum artist—by no means a given.

Enter BMG chairman and legendary hitmaker Clive Davis.

Davis says that the key benefit of the show is that it provides "Idol" artists access to TV exposure and other marketing channels that other baby acts don't get. But those avenues are wasted without hits and the right image.

Davis, in tandem with Fuller and the RCA Records staff, worked to team their new "Idol" champion with top pop writers and producers to develop songs and a sound for Clarkson. Among the collaborators on the album were Rhett Lawrence, Christin Aguilera and Matt Morris who co-wrote the hit "Mis Independent" with Clarkson. Lawrence, who was the producer of previous No. 1 hits like Mariah Carey's "Vision of Love," also was the producer on the track.

"Thankful," her 2003 debut, went on to sell 2.6 million copies in the United States, while the follow-up, 2004's "Breakaway," has sold 5.6 million copies.

Fuller says that the A&R element is one of the most overlooked components of the "Idol" success story.

Davis seconds the sentiment. "We have validated their franchise," he says.

Indeed, the biggest testament to the power of the "Idol" brand may be the album sales of the performers who graduate from the show.

Underwood's RCA Nashville debut "Some Hearts" has sold more than 4 million copies, according to Nielsen SoundScan. Daughtry's self-titled debut for RCA has sold 1.2 million. Fantasia's 2004 debut scanned more than 1.7 million. Ruben Studdard's 2003 debut on J Records has sold 1.8 million units. Clay Aiken has had two albums scan more than a million units: His 2003 RCA debut "Measure of a Man" sold more than 2.8 million units, while his follow-up 2004 holiday album, "Merry Christmas With Love," sold 1.4 million units. Most recently, Daughtry's self-titled RCA debut has sold more than 1.2 million units.

"Idol" and its artists have also become a big draw on the touring front, as well. The American Idols tour gross doubled from \$8 million to \$16 million from the first year to the second and grossed a best-yet \$35 million last year. All told, five Idols tours have grossed nearly \$90 million and moved more than 2 million tickets.

Jeff Frasco of Creative Artists Agency is the responsible agent for Idols, and the promoter side of the tour is overseen by VPs Debra Rathwell and Donna Dibenedetto in AEG Live's New York office. AEG Live is the producer of all five previous Idols tours.

Randy Phillips, CEO of AEG Live, says that for the 2007 tour, the company will examine taking the tour into new markets.

"The brand . . . is as much of a star to the consumer when they spend their disposable income as the entertainers on the stage," Phillips says.

The biggest beneficiary of all this is 19 Entertainment, which was acquired by Robert F. X. Sillerman's CKX Inc. for \$188 million in 2005. The company's "Idol"-related revenue, which includes TV-production fees, foreign syndication rights, sponsorships, merchandise and touring, totaled \$66 million in the first nine months of 2006. The company generated another \$28 million in revenue from recorded music revenue and music management fees with a roster dominated by Idols. 19 claims it has generated more than \$50 million in profits during that period.

"It's a lot more than a TV show now," Fuller says of the "Idol" universe. "It's a breeding ground for talent."

And sponsors, with anticipation for the new season of "Idol" already at a fever pitch. A 30-second spot on this year's Wednesday shows is reportedly fetching north of \$600,000. ("Idol" airs twice weekly on Fox, Tuesdays and Wednesdays.) Similar ad slots on this season's finale are

WE'RE JUST HITTING OUR STRIDE —SIMON FULLER

said to be more than \$700,000. Lead sponsors Coke, Cingular and Ford are all back this season, and some individual sponsors like Coke are reportedly shelling out as much as \$50 million for product placement and other opportunities.

Merchandizing is also up. Freemantle Media is reportedly licensing the "Idol" brand to more than 45 companies for use in products ranging from games to toys to branded foods to theme-park attractions to fashion lines to costumes. Nestlé will distribute more than 70 million "Idol"-branded candy bars as part of a promotion to win a trip to the show's finale in May.

Robert Passikoff, president of Brand Keys, a branding consulting firm, acknowledges that the cost of doing business with "Idol" is high. But he says it is a reflection of the power and versatility of the "Idol" brand—which appeals to kids, grandparents and everyone in between.

"And it's focused on winners," Passikoff says. "That's a value that any brand can attach its wagon to."

Warwick sees the show's appeal in a slightly different light.

"It's a program about people finding the American dream," he says. "And people believe we are helping [the contestants] find it." ♦♦♦

Additional reporting by Ray Waddell.



Finding Her Rhythm

KATHARINE MCPHEE FINALLY RELEASES HER DEBUT

When 2006 "American Idol" runner-up Katharine McPhee rushed off the road and into the studio last fall to begin working on her debut album, she quickly realized the art of the compromise. Indeed, while some tracks for the self-titled set, due Jan. 30 via RCA, were fully-formed demos from veteran songwriters, others were crafted with McPhee's input from the ground up by Timbaland sideman Nate "Danja" Hills, Babyface and Kara DioGuard.

McPhee fell particularly in love with two tracks from producer Ryan Leslie, but then they wound up not making the cut. "I'm learning that's the way it goes in this business," she says. "You give and you take."

Due to McPhee's post-"Idol" touring commitments, RCA hasn't had much setup time for the project; the first single, "Over It," hits U.S. radio outlets Jan. 15. "We basically had two or three months to go from start to zero and make a complete album," RCA Music Group senior VP of A&R Steve Ferrera says. "It's not like a normal artist signing, where you develop them, find the material and refine as you go. Because of the momentum of 'Idol,' we had to get this thing out."

In contrast to "Idol" stars like Bo Bice and Taylor Hicks who had already spent years pursuing a music career, McPhee's prior experience was limited to musical theater. Once in album-making mode, she also struggled with putting her own stamp on material that was already written. "The demos, it's so hard once you hear whoever is singing to get that out of your head, especially for me, being new to recording," McPhee says. Being able to craft songs with outside collaborators generated "the memory of where we were when we were writing the song. There's a kind of history behind it."

That said, McPhee and Ferrera say they're thrilled with the finished product, which they both describe as a "rhythm pop album."

"One of the first things asked her was, 'What's on your iPod?'" Ferrera recalls. "She said, 'I'm 22 years old. I want to make a record kids my own age will want to listen to, a la Christina Aguilera, Justin Timberlake, Nelly Furtado and Fergie.' We set out to make a record that had those components to it, and also a few really big ballads like she sang on the show."

Ferrera is now drafting a live band for McPhee in advance of a busy slate of TV performances this month. Meanwhile, McPhee is taking a proactive approach to her fan base, even personally responding to friends who have signed up on her MySpace page. "Little things like that make the difference to fans and they love it," she says.

—Jonathan Cohen

Idols On Idol

Finalists On Living The Dream, Learning The Biz And Leaving The Shadow Of An Iconic Brand

AS TOLD TO JONATHAN COHEN, GARY GRAFF, GAIL MITCHELL AND JEFF VRABEL

"American Idol" is a phenomenon unlike any other, and the contestants who have filed through its ranks in the past five years are forever bonded by their formative experiences on the show. Billboard asked nine key "Idol" stars to reflect on what the show has meant to their career, their favorite moments and how they've managed the transition from the small screen into the cold, hard world of the music business. "I think it's all about taking every single opportunity that you have in front of you and just making the best of it," 2006 third-place finisher Chris Daughtry says. "I'm not saying you have to go on a TV show, but you definitely have to put your neck out there, and sometimes you've got to open a lot of doors to go through the right one. You don't know which opportunities are gonna be the ones that seal your fate."

Clay Aiken

SEASON/FINISH: 2003, second

CHART HISTORY: The Billboard 200: "A Thousand Different Ways," 2006 (No. 2, 489,000); "Merry Christmas With Love," 2004 (No. 4, 1.4 million); "Measure of a Man," 2003 (No. 1, 2.8 million). The Billboard Hot 100: "This Is the Night," No. 1; "Invisible," No. 37; "Solitaire," No. 4.



I'll clear up a misconception people have. When I watched the show last year, I said to myself, "I'd much rather be the second-place winner because the first-place person is tied into the contract and the second-place person can go and shop their

own." Well, that's not the case. I signed with RCA —there was a right of first refusal with RCA so I signed with RCA automatically at the end of the show. But there's definitely not a downside to that at all. I'm happy with that. **Every person who's been on the show at some point wants to distance themselves a little bit, but no matter what, I came from there.** I'm only here because of that show and so I can't help but be appreciative of that. Any time that they want me to come back, I'll be happy to. [Working with Simon Fuller] has turned into a really great relationship. I mean, he's really exactly what anybody would want in a record label head. We auditioned for the show because it looked like fun. I think every year after that, the fourth and fifth [season] especially, you found people who got into the show because they knew something big was going to come out of it. I kind of liked seeing contestants come up out of obscurity. It's lost a little bit of its innocence and so it's not as much fun for me anymore.

Bo Bice

SEASON/FINISH: 2005, second
CHART HISTORY: The Billboard 200: "The Real Thing," 2005 (No. 4, 661,000). The Billboard Hot 100: "Inside Your Heaven," No. 2; "The Real Thing," No. 56.



I'm just a normal cat from Alabama, and I never really had any idea how big "Idol" was. I would get off work and go play gigs. So I wasn't really familiar with the show. I got passed on by three major labels before "Idol," so it definitely helped me. I'd already been chasing the dream for 13 years, making a living at this. That's a blessing in it-

self. I had a great career selling albums at gigs and out of my car. I wasn't doing too bad. I mean, It took a while to obviously build that career up. I'll always be grateful for "Idol," and I wouldn't really run from it. But obviously I want people to look past that and see what I do, like playing instruments and writing songs. I'm not really a pop guy, I'm more of a Southern rock guy. My favorite "Idol" moment was playing "Sweet Home Alabama" and "Freebird" with Lynyrd Skynyrd. I've gotten to play with them several times since then. **You never get used to playing with your idols, people that you grew up listening to and learning from.** It's cool to see people like that and say, "OK, cool, I can adjust to this. I'm still the same normal Bo that I've always been. It's just on a different kind of level." It's just a matter of adjusting. I think back to the auditioning process, the first actual one I did in Orlando [Fla.]. Everything was so new. If I could only go back and tell myself what I was in store for that night when I was laying there with 17,000 other people crammed in this building.

Justin Guarini

SEASON/FINISH: 2002, second
CHART HISTORY: The Billboard 200: "Justin Guarini," 2003 (No. 20, 143,000).



What surprised me most about being part of ["Idol"] was the quick education I got in the business, and the fact that I had so very little control. I was under the naive notion that I would have a little more of a say and be a little more of an artist as opposed to a product, but now I've learned how to juggle that. **"Idol" for me was the key to the career I've always dreamed of.** I've been working steadily for the past five years doing exactly what it is that I love—entertaining people, not just here but all over the world. I just can't begin to think of how that could've happened without it. My favorite "Idol" moment would have to be the big band night we did. I always loved jazz, and the fact I got to sing with a bunch of great musicians really was an inspiration for a jazz album I released last December. I think the most important thing for me is that people, after five years, still remember who I am and are interested in what I'm doing. There are

Chris Daughtry

SEASON/FINISH: 2006, third
CHART HISTORY: The Billboard 200: Daughtry, "Daughtry," 2006 (No. 2, 1.1 million). The Billboard Hot 100: "It's Not Over," No. 28.

I didn't know a lot about the music business as a business, so everything we did was really new information—the royalties and how you get paid on an album, how many people it takes to complete your team and all the people it takes to promote your album. It's just amazing to me how many people you don't see behind the scenes that are working so hard for you. They basically have the option to sign you. That's their choice; you're not obligated to anything coming off the show, especially if you don't win. I was just very fortunate that Clive [Davis] wanted to work with me, and I thought 19 Management did a great job with us on the show, so I decided to stay with them. But my arm wasn't twisted to do anything I didn't want to. Everybody's well aware of the possibilities; they don't blindside us with anything. For me, ["Idol"] wasn't about necessarily winning as much as it was, in the beginning, to hopefully get more gigs with my band. It definitely took on a life of its own, and I don't regret it at all. It was a fantastic opportunity to get my



face out there and use it to show the world what I was able to do. It's all about taking the opportunities that are in front of you and making the best of them and using them to your advantage. I don't think it's cheesy one bit. **I'm glad I didn't win simply because I was able to form a band and come out as a band, not just Chris Daughtry.** I was never too keen on being a solo pop artist or a solo guy—if I won, that's what I would've been, and I didn't want that. All I ever wanted to be was part of a successful rock band.

Daughtry finished third on "American Idol" last year, but that hasn't stopped him from becoming the most successful spawn of the fifth season. As part of the rock band that shares his last name, the artist has been a fixture on The Billboard 200 with his self-titled debut, which has already sold more than 1 million copies. The group just announced a winter U.S. club tour, beginning Jan. 28 in Anaheim, Calif., and its latest single, "It's Not Over," is steadily climbing at a variety of radio formats.

other people who have come in second, third or fourth in other seasons who have not been able to maintain that kind of visibility, so I'm really thankful for that.



Taylor Hicks

SEASON/FINISH: 2006, first
CHART HISTORY: The Billboard 200, "Taylor Hicks," 2006 (No. 2, 540,000). The Billboard Hot 100: "Do I Make You Proud," No. 1, "Takin' It to the Streets," No. 69.

I saw bits and pieces of [past seasons], like Bo and Ruben. My hometown was big into it. But on Tuesday and Wednesday nights, I was playing restaurants as background music. You know what's so cool about it? **Not only does it teach a child about the history of music and what styles certain songs come from, it is really about America.** It's not about the A&R rep at a label that goes out and hears a person sing and signs that person to a deal. It is about the single mom in North Dakota that enjoys a particular singer on the show and votes for that singer. It's such a deep, home-grown, American thing. I was an old, gray-headed man in the "Idol" competition. Me as an artist, that stopped for a year, because my writing was not allowed on the show. There were some creative parts of the show from a visual, entertaining aspect. But from a creative, musical aspect, it was very minute. I was able to write all of the endings to the songs I was performing. There were maybe 20 seconds of the songs I sang where I could be creative, musically. There's a lot going on around you. You're becoming well-known. You're gaining notoriety. There are the phone calls from friends that see you on TV and the people who recognize you and want to talk to you when you go out to eat. For me, working so hard to try and catch a break all those years, I really kept my head down and studied my music. I lived and breathed that show and it has done wonders for me.

Mario Vazquez

SEASON/FINISH: 2005, left the show after the final 12 contestants were chosen
CHART HISTORY: The Billboard 200: "Mario Vazquez," 2006 (No. 80, 56,000). The Billboard Hot 100: "Gallery" (No. 35).



Leaving the show—if you want to call it rebel cred, that's fine. I just feel like I made a business decision for myself. I just felt restricted, and I wanted to do the best I could for me. I wanted to venture into specific producers and there were things I wanted to experiment with which I didn't think [the "Idol" camp] would be into. So I just felt like if I'm gonna succeed, I think this would be the best bet for me to do it. **I'm just grateful for the opportunity to be able to move on from "Idol," because there's other acts, unfortunately, that haven't.** They're all in their struggle now. What surprised me, I guess, was going into big business and basically realizing that, OK, it's not only about making your dreams come true and being a recording artist—it's a business. I think you wake up and realize you are a business. That happened on the show for me, and you just have to make the best of your business as you're going. For me that meant going off in my own way. I think anyone involved with

"Idol" will always be connected to "Idol" no matter what. It's such a phenomenon. It's just up to the individual to break free from it as much as you can, in a sense of gaining your own independence. I think what's different now is I've definitely developed more as an artist. It's always a hustle, but it's not as much of a hustle as when you are a starving artist trying to get signed by a major label.

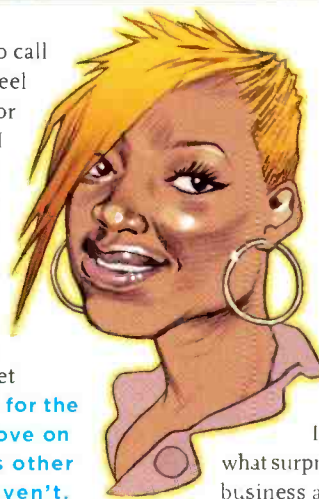
Jennifer Hudson

SEASON/FINISH: 2004, seventh
CHART HISTORY: The Billboard Hot 100: "And I Am Telling You I'm Not Going," No. 84.

Before "American Idol," I worked for Disney on their cruise ship line for six months at a time. I narrated and also did all the lead singing for the "Hercules" show and also did "Circle of Life" from "The Lion King." I think I was on the right track for my singing career before "American Idol" as I had a vocal coach and was singing on the Disney cruises. But "Idol" did help speed my career along. I didn't think things could get any bigger or busier than when I was on "Idol," but it has. **"American Idol" is part of my history, and I'm proud of it. It's helped me establish myself as a true artist. Now it's up to me to further my career on my own.** In addition to working on my album, I'm looking for the next right acting role. I definitely want to pursue both music and acting. My advice to aspiring artists is to just stay true to who you are and never, ever give up. Do your thing and enjoy what you're doing.



Chicago native Jennifer Hudson kept a low profile after being voted off "Idol," but has roared back into public consciousness of late thanks to her role as an R&B singer in "Dreamgirls." In the film she belts out "And I Am Telling You I'm Not Going," which has drawn standing ovations from theater audiences. The New York Film Critics Circle recently named Hudson best supporting actress for her performance, and she also has a Golden Globe nomination in the same category. Her debut album is due in the fall via Arista. It will feature production by the Underdogs, who produced the hit "Dreamgirls" soundtrack.



Fantasia

SEASON/FINISH: 2004, first
CHART HISTORY: The Billboard 200: "Fantasia," 2006 (No. 19, 217,000); "Free Yourself," 2004 (No. 8, 1.7 million). The Billboard Hot 100: "I Believe," No. 1; "Truth Is," No. 21; "Baby Mama," No. 60; "Free Yourself," No. 41.

I could talk your head off about what surprised me most about the music business after "Idol." There's just a lot of stuff out here to deal with. You have to really be very strong-minded and believe in yourself. There's a lot of hype in this business. You can lose a lot of people you love behind this and even lose yourself. I'm getting wiser and wiser with each year. **I don't think I would have made it without "Idol." It's so hard nowadays to get into a record company, to get people to listen to your music.** I'm from a small town where [labels] don't scout for talent. "American Idol" is a door-opener even if you don't win—look at Jennifer Hudson. The one moment I won't forget is when I sang "Summertime." That was the day everything changed for me on the show. I wasn't getting a lot of votes and my past was kind of standing in the way, my being a young mother. I wasn't really crossing over to people. But after singing that song, people were coming up to me saying, "I wasn't into you, but when you did 'Summertime,' I changed my mind." I don't mind still being associated with "American Idol." But I'm not the "Idol" anymore. To some artists and producers, "American Idol" is just a reality TV show, and they don't take you seriously. My main focus now is to improve myself as an artist. For me in 2007, I just want to tour and continue to prove myself.

Ruben Studdard

SEASON/FINISH: 2003, first
CHART HISTORY: The Billboard 200: "Soulful," 2003 (No. 1, 1.8 million); "I Need an Angel," 2004 (No. 20, 467,000); "The Return," 2006 (No. 8, 187,000). The Billboard Hot 100: "Flying Without Wings," No. 2; "Sorry 2004," No. 9; "Change Me," No. 94.

I'd been doing everything I could to try to be in the position I'm in now, but I do credit "American Idol" with putting me in this position. Winning was everything and more. But if I hadn't done "Idol," I still would have been pursuing my music career very diligently. I always wanted to be a professional singer. I was a music education major in college for three and a half years. I'd trained vocally from the age of 12 through high school and college. I did everything to prepare myself. **I'm proud of the accomplishments I made with "American Idol" and glad people still associate me with the show. It's nothing to be ashamed of.** I feel blessed to even be in such great company and to even call myself a recording artist. To have a third album out is also a huge feat. The way the industry is now, a lot of artists don't get a second album. My favorite moment was when I won, of course. I don't think there could be any other favorite moment than being the last person standing. Outside of that, my other favorite moment was hearing Fantasia sing "Summertime." That was an outstanding performance. Aspiring artists should just continue to dream, stay focused and practice your craft. It's a cliché to say, but practice makes perfect.



'IT'S NOT ABOUT THE A&R REP AT A LABEL... IT IS THE SINGLE MOM IN NORTH DAKOTA THAT ENJOYS A SINGER AND VOTES.' —TAYLOR HICKS



ANY VENUE THAT I CAN REACH PEOPLE WITH IS AWESOME . . .

LESSONS LEARNED

QUINTUPLE-PLATINUM-AND-COUNTING 'AMERICAN IDOL' WINNER CARRIE UNDERWOOD DISCUSSES HER ROAD TO NASHVILLE SUCCESS BY KEN TUCKER

It's hard to imagine that the last year could have gone any better for Carrie Underwood than it did. Just months removed from her May 2005 "American Idol" victory, "Jesus, Take the Wheel" and "Before He Cheats" spent a combined 11 weeks atop Billboard's Hot Country Songs chart, while a third single, "Don't Forget to Remember Me," peaked at No. 2. ★ Her debut album "Some Hearts" has been certified quadruple-platinum by the RIAA, and according to Nielsen SoundScan, has sold 4.7 million copies. In fact, her first effort has sold better than the debuts of the other four "Idol" winners including Kelly Clarkson. ★ Underwood spent the first part of the year on the road with country superstar Kenny Chesney and spent the second half on tour with another big name, Brad Paisley. She has appeared on everything from "Late Show With David Letterman" to the "2006 Kennedy Center Honors." And the year brought plenty of recognition for her success and talent. She picked up awards from the Academy of Country Music, NARM and the Country Music Assn. In December, she picked up five Billboard Awards, including album of the year. ★ All of which is to say, the vacation that Underwood interrupted to speak with Billboard was more than well-deserved. Below, Underwood chats about all things "Idol," lessons learned in 2006 and her deep, deep love of bluegrass tribute albums.

What would you be doing now if you hadn't won "American Idol"? I would have a job somewhere, maybe in the journalism field or maybe broadcasting or something like that, but I'm not exactly sure, because I never got to that point.

Do you think you would have done what other aspiring country artists do—move to Nashville? No. It's always something that I thought would be awesome to do, but I consider myself to be a very level-headed person and the chances of [succeeding that way] were slim to none. I was just planning on being in the real world and doing the best I could at my job. I probably wouldn't have pursued music much further at all.

Are you surprised at how warmly you've been embraced in the country music community? I am. You are a little worried at first. You never know how people are going to take a newcomer, especially somebody who came into the scene unconventionally. Everybody has been great. Other artists, producers, people that I've worked with, people that I've met along the way—they've all been very proud, I think, that somebody would represent country music on a national TV show [like "American Idol"].

You won major awards from the Academy of Country Music, the Country Music Assn., not to mention the Billboard Awards and everything in between, last year. Is there one award that really stands out to you? [The CMA] female vocalist of the year was really huge for me. It was really unexpected and really hard to believe. "American Idol," that would have to be the best moment [because it] started all of this, but [the female vocalist award], that was a really awesome moment for me.

Was there another "wow" moment, maybe not an awards show moment, but one where your record label or manager called you on the phone and said, "This just happened"? Every time another platinum [certification comes in]. It's a pretty huge "wow" moment. When I was told about this last one, I was like, "Is it going to stop selling? What is going on here? This is crazy." After 2 [million sold] I was really, really, really happy, and after three I was like, "Well, it couldn't possibly sell any more." Then four kind of came and went quickly, and I was like, "What is up?" People are still going out and buying this, it's amazing. Then five, it's just "wow."

You really haven't made it until your music gets turned into a bluegrass tribute album. Have you heard "Pickin' On Carrie Underwood"? That's when you know. [laughs] One of our band members ac-

tually went and got it when we were on the road, and we listened to it before a show. I said, "What is this?" [laughs] I listened to it and it was good.

Where are you in regards to your new record? We are still planning. We're getting songs together and writing stuff in the next couple of weeks, because I didn't really want to jump into anything until we knew what direction we were going in. We're not recording until after the Grammys. Once that is done, I'll have a lot more time to devote to the next album. [I'll] get stuff from some writers and go into the studio and lay some stuff down and see what direction it's going to head in.

Are you going to take a more active role with the songwriting on this new record? I would like to. I'm very realistic about the whole situation. I know that some [artists] think they are really awesome writers and they are not—I'm the opposite. I just want to go in and try, and if nothing more, I go in with the writers and they get a sense of what I would like to sing about. Even if I don't have much of a hand in the writing process at all, even if I just have some ideas . . . I'm looking forward to being more involved, but I'm very realistic that I might not be any good.

Did you write songs growing up? I didn't. I never thought I'd ever be in a position to where I'd be able to use them, so it was something that I never really messed with too much. I wish I had now.

Do you have any interest in recording music other than country music? If there were a great collaboration going on, I would definitely be interested, but I really, really like being a part of country music—and hopefully they like having me—so I don't have any intentions of trying anything else.

You mentioned collaboration, and you are obviously a fan of Rasca! Flatts and have sung with the band. Is there anybody else you would like to work with? There are so many great country people, new and old. I love Alan Jackson. I think he's a great representative of country music and is still going strong. He'd really be an awesome one to do something with. I don't know, you name it and I'm up for it pretty much.

How important is it to you to move beyond the "Idol" designation? I'm not trying to move away from anything. People know my name and like my music for whatever reason—because I was on "Idol," because they heard me on radio, because they saw me in videos—any venue that I can reach people with is awesome. "Idol" was just another huge, huge way for me to reach new audiences and to gain new fans,

so I'm not trying to move away from the "Idol" thing at all. It's always "American Idol 2005 winner Carrie Underwood"—people still announce me as that, so I'll take it.

What was your favorite "Idol" moment? Winning. [laughs] I think getting to know people. I have a couple of friends from the show that I still keep in touch with and love to death. There were a lot of great things about it. Realizing what I was capable of was really amazing for me, because I think everybody might come up against things where you could either do something great or you could choke, and I might of semichoked a couple of times, but I realized that I could get through just about anything. That was the most important thing I could have possibly taken away from being on "Idol."

What has surprised you most about the music business? It's hard work. I don't think I realized how much really goes into it. It's a huge machine, a huge company, that has all kinds of people around you and you all have the same goal. I'm pretty much the spokesperson of all this other work that goes in behind it.

What was it like to tour with Kenny Chesney and then Brad Paisley? Other than being a lot of fun, it was a great learning experience for me. I picked up a lot along the way. There were these really excited fans already in front of me that were already excited to be there. I didn't have to prove anything. I just had to get up there and do my thing and get more comfortable onstage and, of course, learn from the masters.

Did you do some solo dates? How did that go? I did, and it was awesome. I was almost afraid nobody would show up, and people did. I could apply what I learned from Kenny and from Brad into my own show and see how people would respond to different things.

What are your touring plans for this year? Will you headline or go out in a supporting role? I'm not really sure, honestly. I think I still have a lot more to learn, so I would feel more comfortable being on the road with somebody. We really haven't gotten too far into that. I have a few dates lined up for this summer to keep everybody busy and to keep me fresh and in people's minds, but other than that, your guess is as good as mine.

This may seem a strange question since you're just getting started yourself, but do you have any advice for aspiring artists or those new to the business? Gosh. Take your chances and try to do your best all the time. And always have a backup plan. I know there are a lot of people who do pack up their stuff and not finish school and move out to Los Angeles, Nashville or New York or wherever—I don't recommend that. I think it's very important to have lots of things that you love to do, that you would be happy doing. Try all of them and see where life takes you.

How important was it to you to graduate from college? It was very important for me. A) I only had a semester left, and I didn't want to think that I had wasted three and a half years of my life. I wanted personally to get that diploma. Of course, my parents, they watched my other two sisters walk across the stage and get their degrees and everything, so I wanted them to have that sense of being proud of me for finishing and walking across that stage. And b) I also know that there will be a time when I'm going to have to try to talk my kids into going to college, and they'll say, "Well, mom didn't finish, so why should I?" •••

SO I'M NOT TRYING TO MOVE AWAY FROM THE 'IDOL' THING AT ALL.

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Chairman & CEO, EMI
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Miles Flint,
President,
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Will.i.am,
BLACK EYED PEAS



Rodgers Bingham,
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Rob Glaser,
Chairman and CEO,
REALNETWORKS



Sean Moriarty,
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George Clinton,
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Alternatively, contact JP Bommel et Jane Rodriguez
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SPECIAL FEATURE

Midem Masters

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Attendees

THE DEALMAKERS

From Around The Globe, MIDEM Draws Leaders From Every Sector

Every year, for the past 40 years, music executives from around the globe have gathered in Cannes for MIDEM, the longest-running marketplace for the international music business.

The 41st MIDEM opens Jan. 20 with the MidemNet Forum and runs through Jan. 25 at the Palais des Festivals.

This year, from among the nearly 10,000 attendees at MIDEM, Billboard is recognizing 10 MIDEM Masters. These executives represent the top caliber of international professionals, from every sector in our industry, who use MIDEM to drive their business forward.

These MIDEM Master profiles were written by Susan Butler in New York, Christie Eliezer in Melbourne, Tom Ferguson in London, Will Freeman in Beijing, Larry LeBlanc in Toronto, Howell Llewellyn in Madrid, Todd Martens in Los Angeles, Steve McClure in Tokyo, Aymeric Pichevin in Paris and Wolfgang Spahr in Hamburg.

ANDY ALLEN

PRESIDENT, ALTERNATIVE DISTRIBUTION ALLIANCE
ada-music.com | United States

Unlike most of the MIDEM Masters, Andy Allen is not a long-time MIDEM attendee. The president of Warner Music Group's Alternative Distribution Alliance notes that he has participated in the marketplace only "twice in the history of the company."

As the largest independent U.S. distributor, ADA works primarily with American labels or European-based labels that are fully staffed in the United States. So ADA hasn't found the need to use MIDEM to seek label or distribution partners.

But the Internet is changing MIDEM's importance to the distributor. As of early last month, ADA owned an overall U.S. digital album market share of 7.02%, according to Nielsen SoundScan, nearly five points ahead of the rest of the indie distribution competition.

And the need to strike more digital deals is what is bringing Allen to MIDEM.

"We go primarily for the digital portion of the meeting," Allen says, "to become more aware of the opportunities that might be available on a worldwide basis for our labels on the digital side of the business."

ICHIRO ASATSUMA

CHAIRMAN, MUSIC PUBLISHERS ASSN. OF JAPAN
Chairman, Fujipacific Music
fujipacific.com | Japan

One of the most respected figures in the Japanese music business, Ichiro Asatsuma is a regular MIDEM attendee.

He leads Fujipacific Music, which industry insiders rate as one of Japan's top three music publishers. (Official market-share figures are not available.)

As president of Fujipacific, and since June 2005 as chairman of the company, Asatsuma has guided its steady expansion through such moves as its 1999 deal to manage the EMI Music catalog in Japan and its 2004 purchase of the foreign catalog of Tokyo-based music publisher Shinko Music.

Fujipacific is one of the most active Japanese publishers in terms of hooking up Japanese artists with European writers and producers, particularly those from Sweden.

"MIDEM gives independent publishers like us a great chance to meet and do business," Asatsuma says. "The conference is really useful for us, and we appreciate that."

JEAN-PAUL BAUDECROUX

CHAIRMAN, NRJ GROUP
nrjgroup.fr | France

Leading Pan-European broadcaster NRJ Group has taken its "hit music only" mantra to countries across the continent since it launched in France in 1981.

The group's four national radio networks—NRJ, Nostalgie, Chérie FM and Rire & Chansons—claim 24 million listeners weekly in France, with a further 30 million tuning in to either wholly owned or licensed NRJ stations in 11 other European countries, plus Lebanon and New Caledonia.

In 2005, NRJ launched the NRJ12 cable music TV station and mobile virtual network NRJ Mobile.

NRJ co-founder Jean-Paul Baudecroux says that MIDEM's global status encouraged the group to launch its annual NRJ Music Awards there in 2000.

"Each year," Baudecroux says, MIDEM "attracts all the music VIPs in the world and also, now, the mobile industry."

The awards show, which Baudecroux describes as "the 'must go' opening ceremony, bringing together the biggest national and international stars," has become the event's annual curtain-raiser. It is televised live nationally on France's most-watched channel, TF1, and takes place this year Jan. 20, after the opening of the MidemNet Forum and the night before MIDEM's official start.

EDUARDO 'TEDDY' BAUTISTA

EXECUTIVE PRESIDENT, SGAE
sgae.es | Spain

Spain's performing rights society, SGAE, was created in 1899 and now has 86,000 members in Spain, Latin America and the United States.

It collected €318 million (\$422 million) on behalf of its writers in 2005.

Shortly after Eduardo "Teddy" Bautista took an executive post with SGAE in the early 1990s, the organization became more active in music industry trade fairs, including MIDEM.

For many years, SGAE has hosted a stand at MIDEM, which serves as a meeting point for many Spanish organizations that attend the fair without their own booth.

And through its promotion arm, Fundación Autor, SGAE has organized concerts at MIDEM with Spanish and Latin-American artists.

Within the past two years, SGAE successfully persuaded representatives of the Spanish government to participate at MIDEM, including the industry ministry's export institute, ICEX, and the culture ministry's music and scenic arts institute, INAEM.

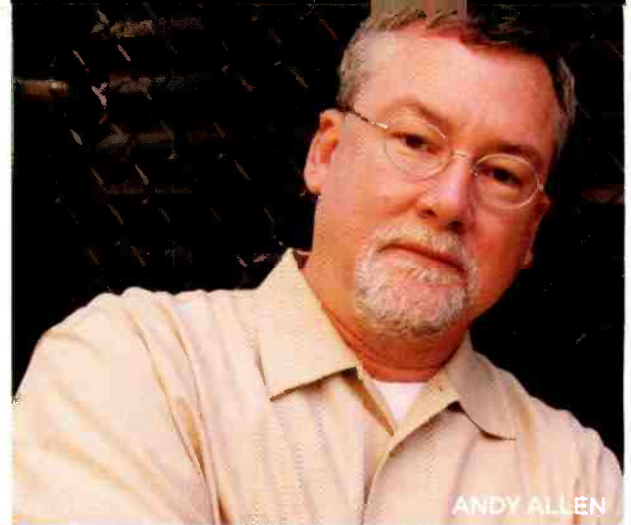
SGAE has also persuaded regional governments of Catalonia, the Basque Country and Castilla-La Mancha to participate.

"MIDEM is the right place to take the pulse of the music industry on a yearly basis and establish the strategy of the company in a world of fast changes," Bautista says.

FRANK FALVO

VICE CHAIRMAN, SHOCK ENTERTAINMENT GROUP
Managing director, shockexports.com
shockexports.com | Australia

Frank Falvo has attended MIDEM for 17 years as vice chairman of Melbourne-based independent music company Shock Entertainment Group. The company includes leading national independent record distributor Shock Music, publishing arm Shock Music Publishing and film/DVD **continued on >>p32**



ANDY ALLEN



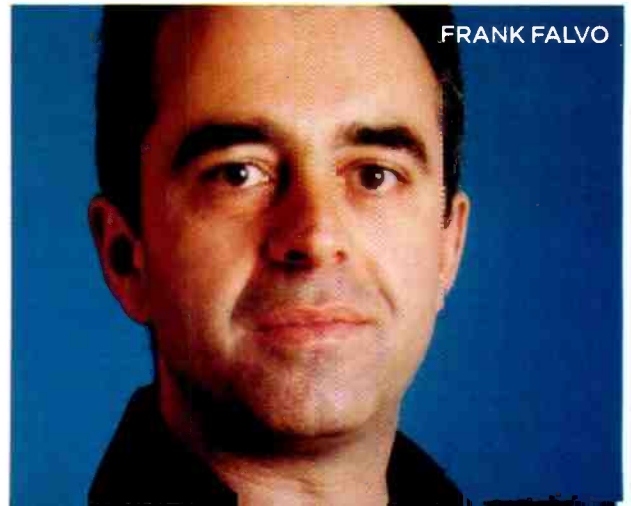
ICHIRO ASATSUMA



JEAN-PAUL BAUDECROUX



EDUARDO BAUTISTA



FRANK FALVO



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B R U S S E L S - H I L V E R S U M - P A R I S - H A M B U R G / B E R L I N - L O N D O N

from >>p30

distributor Kaleidoscope.

Falvo also serves as managing director of the Shock Group's stand-alone digital export arm, shockexports.com.

Falvo says exports of CDs, DVDs, videogames and music magazines generate 25% of Shock Entertainment's \$100 million Australian (\$76 million) annual turnover.

"MIDEM is about building human relationships, trust and certainty," Falvo says. Having a stand at MIDEM gives shockexports.com a convenient place to meet some of its 1,000-plus business partners from 70 territories.

Falvo recalls when he was approached at MIDEM in January 2005 by Southern Fried, the management firm representing U.K. DJ Fatboy Slim, suggesting that Shock license the artist's album "Bondi Beach New Year's Eve 2005." The album has since sold 35,000 units around the world, Falvo says, and is one of shockexports.com's best-selling titles.

"Southern Fried asked their partners at MIDEM who they thought could do the job, and they recommended us because of the reputation we'd built up there through the years," Falvo says.

BERNIE FINKELSTEIN PRESIDENT, TRUE NORTH RECORDS

truenorthrecords.com | Canada

"I have made so many licensing, distribution and publishing deals because of MIDEM," says Bernie Finkelstein, president/owner of True North Records, which identifies itself as Canada's longest-established independent record label.

True North has a roster that includes such acts as Bruce Cockburn, Blackie & the Rodeo Kings, Joel Kroeker, Stephen Fearing, 54-40 and Lynn Miles.

Finkelstein has attended MIDEM for 25 years. One of True North's priorities this time around will be expanding its international distribution network. In particular, Finkelstein says, the company will "look for partners in South Africa and Spain."

Finkelstein is seeking overseas interest for new recordings by Vancouver singer/songwriter Kroeker and Toronto female rock trio Hunter Valentine.

He also wants to expand subpublishing partnerships at MIDEM for True North's publishing division and to license international product for Canada.

At last year's MIDEM, he recalls picking up distribution rights for country-influenced Australian act the Audreys (ABC Music), who toured Canada in 2006.

"MIDEM is the cornerstone to our year," Finkelstein says.

MICHAEL HAENTJES FOUNDER/CEO, EDEL MUSIC

edel.com | Germany

"For nearly 30 years," Edel founder/CEO Michael Haentjes says, "attending MIDEM has been a must for me."

Hamburg-based Edel Music operates in nine European countries, employing a staff of more than 750.

Haentjes launched Edel as a mail-order operation specializing in movie soundtracks in 1986. It became a full-blown label in 1992, expanding into other European markets three years later.

Its current roster includes established international acts like Lisa Stansfield, Chris Rea, Deep Purple and Toni Braxton. In the financial year that ended Sept. 30, 2006, sales increased 5.6% to €137 million (\$104 million).

Haentjes, who also chairs the German affiliate of the IFPI, calls MIDEM "the most important repertoire trading place" for the global music industry.

He recalls striking a licensing deal in Cannes with the U.S.-based Blackground label, which gave Edel European rights to releases by Braxton, Kool & the Gang and Aaliyah.

"You need MIDEM especially as an independent," Haentjes says, "not only to buy international productions, but also to try to place domestic productions in countries where we are not present."

SONG KE

CEO, TAIHE RYE MUSIC

trmusic.com.cn | China

Since its launch in 2004, Taihe Rye Music has grown to become the largest player in China's digital and mobile music market, CEO Song Ke says.

The Beijing-based online music provider also deals in talent management, entertainment marketing and digital entertainment.

In addition, Taihe Rye Music operates the digital download platform tailenet.com, which recently cut a deal with China's largest search portal baidu.com.

As a result, Baidu users searching for downloads are directed to Taihe's legal content from independent labels, which is posted within the first two weeks of a song or album's release.

A former GM at Warner China, Ke will be a panelist at the MidemNet Forum session "Digital Asia: Lessons From Growth Markets," scheduled for Jan. 21.

He says he is attending MIDEM to tell the worldwide music industry that "with the advent of the Internet and mobile phones, the Chinese music industry is finally catching up with the rest of the world and even creating new, cutting-edge music business models."

STEVE LEWIS

FOUNDER, STAGE THREE MUSIC

stagethreemusic.com | United Kingdom

British music publisher Steve Lewis is a MIDEM veteran of 25 years' standing. "Obviously," he jokes, "I first attended as a schoolboy—and at that time was unable to join the throng at the Martinez bar as it was past my bedtime."

Lewis was deputy managing director of Virgin Records in the United Kingdom from 1978 to 1983, then headed Virgin Music Publishing until 1992 before becoming CEO of Chrysalis Music Division in 1993. He launched Stage Three in 2003.

The company's current U.K. roster includes alt-rock act the Subways (Warner) and the reggae-influenced Mattafix (EMI), while Stage Three's Nashville office topped Billboard's Hot Country Songs chart last July with Lee Miller's co-write on Brad Paisley's "The World."

Stage Three ended 2006 with a pair of chart hits co-penned by Bobby Pinson (Sugarland's "Want To" and Trent Tomlinson's "One Wing in the Fire").

The catalog also includes material by Gerry Rafferty, David Essex and Macy Gray.

Attending MIDEM is essential, Lewis says. "I can see my current—and potential future—subpublishers in an intense round of meetings during a pretty brief period."

RALPH PEER II

CHAIRMAN/CEO, PEERMUSIC

peermusic.com | United States

Ralph Peer II helms the company his father founded 90 years ago. Today it is one of the world's largest independent music publishing companies, with more than 300,000 titles administered by Peermusic's 32 offices in 27 countries.

Peer was an early adopter of the Internet, offering downloads for sale in 1998. Last year, Peermusic was the first indie to support a service offering fully licensed lyrics online.

"Within the next year or so, lyrics will become a consumer expectation with digital downloads, with new revenue opportunities," Peer says. "But to me, the single most important thing it does is put the songwriters' names in front of the public in a very personal way."

Not only does MIDEM help Peer maintain relationships with the publishers' business partners and worldwide management team, it provides an opportunity to discuss industrywide concerns with other industry leaders.

"There's always a very important high-level information exchange," he says.



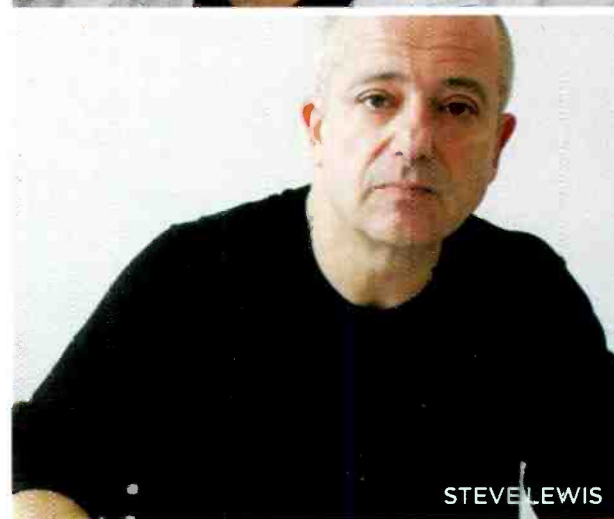
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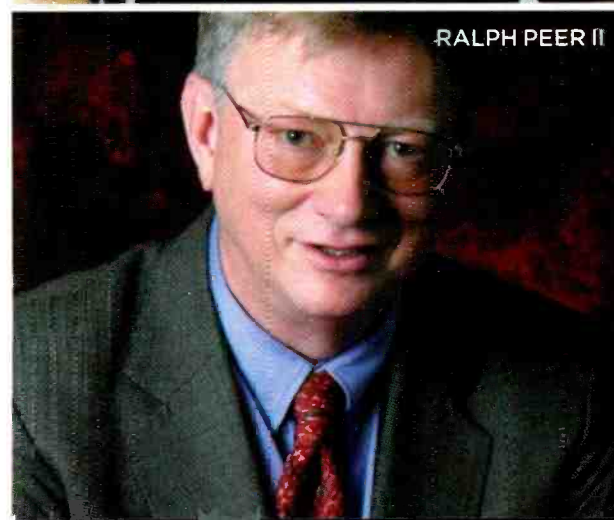
MICHAEL HAENTJES



SONG KE



STEVE LEWIS



RALPH PEER II



FACT FILE: MIDEM

What: The annual international music industry conference, now in its 41st year.

Who: The event, including the MidemNet Forum, draws nearly 10,000 delegates from almost 100 countries, from the recording, publishing, live, sync, digital and mobile sectors.

When: Jan. 20-25

Where: Palais des Festivals, Cannes

Web: midem.com



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- **“Ain’t No Other Man” performed by Christina Aguilera, co-written by Charles Roane**
#6 on Billboard Hot 100, over 140K spins
- **“Shake That” performed by Eminem, featuring and co-written by Nate Dogg**
#6 on Billboard Hot 100, over 115K spins
- **“Show Stopper” performed by Danity Kane, co-written by Frank Romano**
#8 on Billboard Hot 100, over 100K spins
- **“Show Me What You Got” performed by Jay-Z, contains a Public Enemy sample**
#8 on Billboard Hot 100
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FROM MONTREUX TO MIDEM

Claude Nobs Honored As Personality Of The Year

BY AYMERIC PICHEVIN

Claude Nobs, the man who put Switzerland on the global music map by founding the Montreux Jazz Festival in 1967, will be honored as personality of the year at the 41st MIDEM.

The Swiss-born Nobs launched the festival as a three-day event with a budget of \$8,000 while he was the director of the Montreux Tourist Office. Four decades later, it has grown into a 16-day event that pulled in 100,000 paying customers in 2006.

"We are delighted to honor Claude Nobs as MIDEM 2007 personality of the year," Reed MIDEM CEO Paul Zilk says. "A true lover of music, he has nurtured the Montreux Jazz Festival for over 40 years and managed its growth into one of the most powerful jazz festival brands anywhere."

The MIDEM personality of the year award was created in 1989 to honor outstanding contributions to the international music industry.

Nobs says the award feels particularly special as "both Montreux Jazz Festival and MIDEM were born the same year—we grew up together."

Nobs originally trained to be a chef, but credits a mid-1960s meeting in New York with Atlantic Records executive Nesuhi Ertegun as a turning point. Ertegun introduced Nobs to the rest of Atlantic's then-ruling triumvirate—his brother Ahmet and producer Jerry Wexler—and his life was changed forever.

Nobs helped organize European tours for Atlantic artists Roberta Flack and Aretha Franklin. In 1973, Ertegun hired him when he launched WEA International, beginning an association with Warner that lasted until 2001 when Nobs retired from his role as managing director of Warner Music Switzerland.

The first Montreux Jazz Festival featured such jazz names as Keith Jarrett, Cecil McBee and Jack DeJohnette, with a smattering of pop glamour provided by U.K. hit act Julie Driscoll, Brian Auger & Trinity.

Since then, Montreux has welcomed talent from almost every genre of music, including such giants as Miles Davis, Ella Fitzgerald, B.B. King, Ray Charles, Leonard Cohen, Bob Dylan, Deep Purple, Radiohead and R.E.M.

But Montreux is not only about big names.

"One thing is to get these [leading] artists," Nobs says, "another is to get them on their debuts."

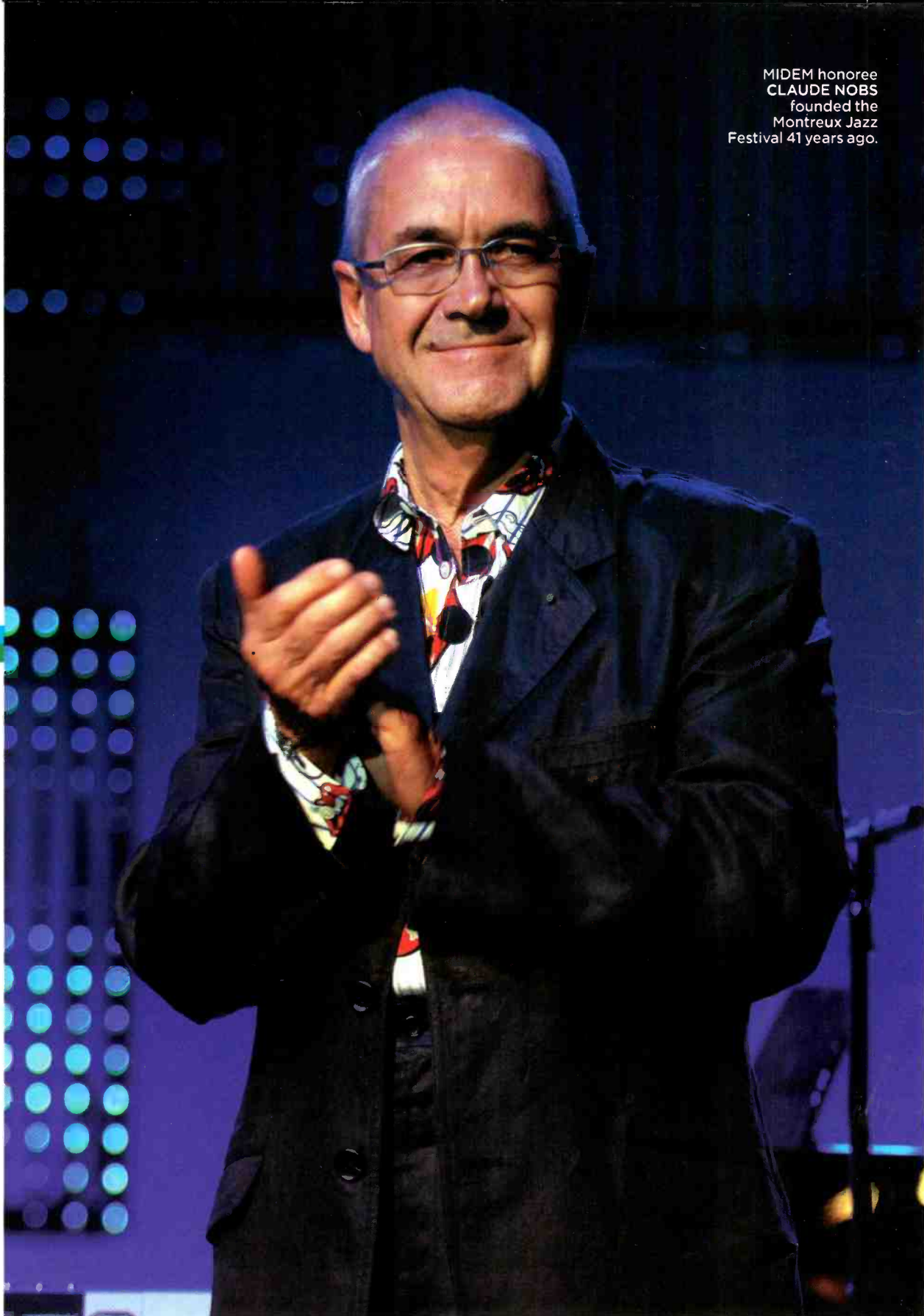
He recalls, for example, introducing Stevie Ray Vaughan in 1982 (for, he notes, a fee of \$500) and the Black Eyed Peas in 2003.

In 2006, Carlos Santana performed for three nights at Montreux, and a similar stint is planned for 2007 with festival regular Van Morrison.

But Nobs says he still has hopes of attracting leading artists who have yet to sample the Montreux experience, such as Prince and Stevie Wonder.

With the patience born of four decades' experience, he says that "it takes time to make things happen; you have to talk with people—and then wait for the right moment." ♦♦♦

MIDEM honoree
CLAUDE NOBS
founded the
Montreux Jazz
Festival 41 years ago.



MIDEM PERSONALITIES OF THE YEAR

This chronological list of executives honored as MIDEM personality of the year cites the positions the honorees held at the time they were feted in Cannes. MIDEM did not bestow the honor every year.

1989

NESUHI ERTEGUN, co-founder of Atlantic Records; former president of the IFPI

1990

QUINCY JONES, producer and musician

1991

JAN TIMMER, chairman of Philips, the consumer and business electronics company

1993

JEAN-LOUP TOURNIER, chairman of SACEM, the French copyright society

1995

CLIVE DAVIS, chairman/CEO of BMG Music Group; founder and president of Arista Records

1998

AHMET ERTEGUN, co-founder and co-chairman of Atlantic Records

1999

FRANCES PRESTON, president/CEO of BMI

2001

DAVID FOSTER, producer, composer and founder of 143 Records

2003

WILLIAM H. ROEDY, president of MTV Networks International and chairman of MTV Networks Europe

2005

BRUCE LUNDVALL, president of EMI Music, Jazz & Classics

2006

BOB GELDOLF, **HARVEY GOLD-SMITH** and **JOHN KENNEDY**, co-producers of Live 8

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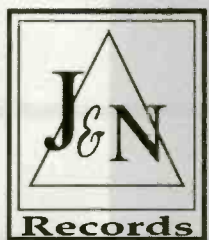
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Contact

Carlos Nieto:
305.629.8880

Contact at Midem

Juan Hidalgo: 786.402.8612

LATINS EMBRACE MIDEM

A Small But Growing Presence At International Marketplace

BY LEILA COBO

More than 100 Latin companies will attend the 41st edition of MIDEM, which opens Jan. 20 with the MidemNet Forum and runs through Jan. 25 in Cannes.

The Latin contingent represents a tiny percentage of the more than 4,000 companies expected to attend the international music event. But the size and importance of the Latin segment has been expanding at MIDEM, officials say, underscoring growing interest in the Latin genres overseas.

This year, for example, MIDEM will include a reggaetón/urban Latin showcase, featuring Dominican artists Papi Sánchez (J&N) and Ghetto Flow (signed to the Netherlands' Intown Records).

"We think reggaetón has real potential for growth in Europe," MIDEM director Dominique Lequern says. "It's a real, huge phenomenon."

MIDEM has been hosting Latin showcases for several years now, including one last year that featured songwriters Bebe (from Spain) and Raul Paz (Cuba), who also played there in 2004. In 2005, MIDEM hosted a Brazilian showcase that included Seu Jorge.

But irrespective of how many Latin acts perform at MIDEM or how many Latin companies participate, those who do attend say the event is invaluable.

"For us indies, it is crucial to be there," says Edmundo Monroy, GM of Edimusa/Vander Publishing in Mexico.

"We don't have offices in all European countries or in Asia, so it's the right place and time to see people," says Monroy, adding that business opportunities have increased through the years.

There is, of course, the traditional business, with Monroy taking his Mexican music in search of licenses abroad and coming back with licenses for Mexico for the likes of Andrea Bocelli or Tiziano Ferro.

But beyond the traditional contracts, his major interests now are digital and mobile rights.

"For indies in particular, this is where the

business lies," he says, noting that a large portion of MIDEM attendees are companies like carriers and aggregators who are seeking content.

Executives from U.S. Latin indie J&N, who have attended MIDEM for years, see multiple benefits from their presence.

On the one hand, J&N's roster includes a handful of tropical acts that have been extremely successful in some European markets in recent years. They include bachata duo Monchy & Alexandra, Domenic Marte and Papi Sánchez.

Sánchez in particular has never had major success here in the United States. But in Europe, he scored a radio hit in 2004 and 2005 with "Enamórame," which as a single sold 600,000-plus copies, according to J&N. Sánchez's material was released via licensing deals with various indie labels in different countries.

"J&N's catalog is highly valued in Europe, particularly for compilations," says Carlos Nieto, head of J&N's publishing division.

As far as publishing goes, Nieto says, MIDEM is the place to get subpublishers to work J&N's catalog. At the 2006 MIDEM, he secured contracts for Japan, Indonesia, China and Brazil.

MIDEM's Latin connection is not new, and for three years, from 1997 to 1999, organizers tested the waters with the Latin-centric MIDEM Latin America and Caribbean Music Market Convention in Miami. But the trade show was canceled after attendance and business did not grow as expected.

Today, Latin music's place in MIDEM is far more modest than the ambitious Miami event of nearly 10 years ago.

But companies from such territories as Colombia, Argentina, Brazil, Cuba, Mexico, the Caribbean and Ecuador (attending for the first time) will be there, cutting their deals.

"It's an important part of the music community at MIDEM," Lequern says.



Dominican reggaetón artist PAPI SANCHEZ will showcase at MIDEM.



Scotch And Water
Paolo Nutini crosses the ocean



Scream Dreams
Pretty Ricky, raging hormones connect



Polyvinyl Solution
Indie label goes all out for Of Montreal



Shanachie Shift
Roots indie picks up '90s country stars



Newsboys Deliver
Christian vets back with career album

38

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42

MUSIC

JANUARY 20, 2007

POP BY GARY GRAFF

THE LONG AND WINDING 'ROAD'

Chevy Ad Paves Way For New Mellencamp Album

Forgive John Mellencamp a sense of urgency when it comes to figuring out how to let the world know he has a new album coming. His "Freedom's Road" is due Jan. 23 on UMe/Universal Republic.

"I want my records to be heard, that's why I write 'em," says the Indiana-based rocker, who spent about a year making his 20th studio album at Belmont Mall, the studios and rehearsal facility near his home in Bloomington, Ind. "They're not going to play me on top 40 radio ever again. MTV doesn't even play videos anymore. How do you get it out there and . . . stay relevant?"

It's a challenge that's being taken up enthusiastically by his label, which not only has a strong idea of how to set up "Freedom's Road" but also a sense of what it doesn't think will work for Mellencamp, whose last album—2003's "Trouble No More" on Columbia—sold just 180,000 copies in the United States, according to Nielsen SoundScan.

"Clearly John is at a point in his career where we're not going to market it the way we would market a teen album or a typical pop album," says UMe president Bruce Resnikoff, who brought Mellencamp back into the Universal fold a decade after he left the company where he enjoyed his greatest commercial success. "If we approach this record traditionally through pop singles, etc., it's not worth doing. The marketplace has changed. It's not where John's music is at."

Instead, Resnikoff says UMe will take a "multifaceted approach to creating visibility for his music—separate and apart from radio and the traditional vehicles of the past."

It's actually a vehicle that's given Mellencamp his largest exposure of late. The artist licensed "Our Country," one of the 11 tracks on "Freedom's Road," to General Motors for use in a high-profile ad campaign for its Chevrolet Silverado pickup truck that began in the fall. The automaker has saturated the market with the stylish ads, whose Americana images play more like a music video than a standard commercial, and it bought time for Mellencamp to perform the song on network TV before game two of this year's baseball World Series.

It certainly represents a change in philosophy for Mellencamp, who previously refused numerous offers to turn such hits as "Small Town," "Pink Houses" and "Jack & Diane" into ads.

"Ten years ago I said, 'Well, I'll never sell my songs for a commercial,'" he says. "Yeah? Well, 10 years ago it was a different deal. Commercials now are part of the pop culture. You have Slash playing for Volkswagen. You have U2 and Bob Dylan doing iPod commercials. This is what [artists] are going to have to do if they're not 21 years old and they want people

to hear their music."

In this case, though, some question whether the Chevy ads might have backfired: A recent Wall Street Journal article wondered whether the campaign was so extensive that it could burn out listeners well before "Freedom's Road" was released.

"It's a double-edged sword, quite frankly," says Ed Razzano, senior director of film and TV licensing for BMG Zomba Music Publishing, which does not handle Mellencamp. "There's still, for some reason, a stigma of 'selling out' for some artists, and Mellencamp is a leader of that. He's already got a reputation [for not doing commercials], so to come out and do something a little contradictory to what people think his reputation should be, he's riding a fine line."

Some fans clearly don't mind. The track has sold 48,000 digital copies, according to Nielsen SoundScan, and airplay has been strong enough to earn Mellencamp his first mention on The Billboard Hot 100 in nine years. "Our Country" also charted on Hot Country Songs, just Mellencamp's third entry on that tally ever.

Razzano says the Chevy ad has certainly increased Mellencamp's visibility and may well work to the benefit of "Freedom's Road." "If his fan base embraces the album, they won't necessarily care about the campaign," he says.

Resnikoff is confident the "Our Country" endeavor has been mostly positive and has paved a smoother path for the album. "It's a steppingstone into this record," he says. "The album is not going to sell specifically on ["Our Country"]. Our job is to say 'Our Country' is part of a story that's told on this record and to make sure there's a connection so the public can identify that it's a piece of a bigger picture."

Resnikoff explains that UMe will follow with an extensive TV ad campaign for "Freedom's Road" with spots that will feature several songs from the album—including "Our Country." Print ads will be featured in some nontraditional outlets—such as American Profile magazine—that are more tailored to Mellencamp's audience. At retail, there will be a variety of bonus tracks for different outlets (one, "Rodeo Clown," is on the regular commercial release) as well as in-store displays.

UMe plans to continue working the album to AC and country formats. But Resnikoff says that "to the extent we have singles on this album that will be a bonus, an additional tool we didn't plan on or need to make this record marketable to people.

"This is not a world of creating singles for John," he adds. "This really is a cohesive album, which I think you find fewer and fewer of today. What's important, I think, is that John made a great album, and that's what we need to sell."



MELLENBAMP: MARK CORNELISON

>>>IT'S TIM'S TURN

Tim McGraw will release "Let It Go," his first studio album in three years, March 27 via Curb. The set will feature a pair of duets with wife Faith Hill: "Shotgun Rider" and "I Need You." It was co-produced by McGraw, longtime collaborator Byron Gallimore and Darran Smith. Another country star, Big Kenny of Big & Rich, penned the album's first single, "Last Dollar."

—Katie Hasty

>>>PEARLS OF WISDOM

Pearl Jam has recorded two classic rock covers for its annual fan club single that ships next month. The A-side is the Who's "Love Reign O'er Me," which will also appear in the upcoming Adam Sandler film "Reign Over Me." The B-side is Neil Young's "Rockin' in the Free World" with U2's Bono and the Edge, taped last November at the Make Poverty History benefit in Melbourne, Australia.

—Jonathan Cohen

>>>YOU'RE THE INSPIRATION

Patti Smith's next Columbia album will be an all-covers affair, featuring tracks by Jimi Hendrix, Bob Dylan, Jefferson Airplane, Nirvana and Neil Young. "It has been a real adventure doing these songs," Smith says of the album, due in early spring. "I've always wanted to do a cover record, but I didn't think I had the range."

—Jonathan Cohen

>>>SO MUCH SLY

On March 20 Epic/Legacy will unveil expanded reissues of seven classic Sly & the Family Stone albums: "A Whole New Thing" (1967), "Dance to the Music" (1968), "Life" (1968), "Stand!" (1969), "There's a Riot Goin' On" (1971), "Fresh" (1973) and "Small Talk" (1974). A host of previously unreleased and/or rare tracks are included on each new edition.

—Jonathan Cohen

The Shoe Fits

Nutini's Soulful Streets Lead To Atlantic Crossing

LONDON—One of the last new artists to benefit from the unmatched insight of Ahmet Ertegun takes his U.S. bow this month.

Paolo Nutini's soul-tinged debut Atlantic album "These Streets" gets a stateside release Jan. 30, after shipping 500,000 copies in the United Kingdom and a further 150,000 in France and Germany, according to the label. The Scottish singer/songwriter is already attracting triple-A airplay with lead track "New Shoes."

While declaring himself ready for the U.S. challenge, Nutini wishes he had the continuing sponsorship of Atlantic's co-founder, who died Dec. 14.

"Ahmet—God rest his soul—the first thing he said to me was, 'That 'Shoes' song, boy, that's a hit,'" Nutini recalls wistfully.

"That's the one thing that saddens me about going over to the States [this] year," he

says. "I thought I'd get a bit more wisdom off Ahmet. At Montreux Jazz Festival [in summer 2006], he was so unhappy with the way the music was coming across—I was too quiet, the drums were too loud—he went to the mixing desk and mixed the sound."

Nevertheless, Nutini has Atlantic's enthusiastic support as Scotland's latest hot newcomer, following Franz Ferdinand, KT Tunstall and others.

"It's a testament to Paolo's talent that Ahmet had really taken him under his wing," Atlantic chairman/CEO Craig Kallman says. "Atlantic has a long history of signing British artists and introducing them to America. From Cream to Led Zeppelin to Phil Collins, what they've had in common is the kind of charisma, heart and soul that crosses boundaries and oceans. Paolo has the same trans-Atlantic appeal."

Nutini hits American shores following Atlantic's success with another U.K. composer/performer, James Blunt, but both artist and label spurn direct comparisons.

"[Blunt] just went over my head, but good luck to the guy," the Warner/Chappell-published Nutini says. "The door has been opened to singer/songwriters, but to say I'm the next James Blunt could be an automatic turnoff for some people."

"We're very fortunate to have two hugely gifted British singer/songwriters in the current Atlantic family," Kallman says. Drawing marketing comparisons between them, he suggests, "does a disservice to both. Our Paolo plan is tailored to Paolo."

Atlantic seeded "These Streets" with September's "Live Sessions" EP. On U.S. TV, Nutini has already performed twice on Craig Ferguson's "Late Late Show" (CBS) and on PBS'



NUTINI

"Austin City Limits." During the album's release week, he will appear on NBC's "Today" and "Late Night With Conan O'Brien."

His first North American club tour, booked by William Morris, launches Jan. 25 in Chicago and ends April 17 in Vancouver. (International bookings are through 13 Artists.)

Atlantic was deciding radio format strategy immediately after the holidays. Airplay played a vital role in Nutini's U.K. breakthrough, with early support from national AC network BBC Radio 2.

"I saw Paolo perform live before he'd released anything," Radio 2 executive producer of music Colin Martin says. "There was this young guy with a really interesting voice. What re-

ally clinched it for me was the songs, which were very mature and instant."

The album debuted at No. 3 on the Official U.K. Charts Co. listing in July 2006, following the top five single "Last Request."

Nutini, a teenager until Jan. 9, signed to Atlantic in May 2005. "It doesn't feel like [success] has been as fast as maybe it seems," he says, "because I've been doing this for four years. Atlantic wanted to give me time to become who I was—but I don't say I just wanted to be myself, because I don't really know who I am. Whenever I go home [to Scotland], that's where my inspiration seems to come from. I just want to get on with playing live and getting better." ...



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

The Same Old Songs

Motown Tunes Revive Australia's Human Nature

"Most vocal groups throw in a Motown medley onstage to break up their originals," Human Nature's Andrew Tierney says. "We flipped the script."

The Sony BMG Australia-signed boy band's first two albums in 1996 and 1999 shipped multiplatinum. However, as the boys grew up, their appeal seemed to slip—two subsequent albums in 2000 and 2004 reached only gold (35,000).

That position has been turned around courtesy of the soul classics that inspired Human Nature to form at a Sydney high school 17 years ago. In slightly more than a year, the quartet has scored two No. 1s on the album chart of the Australian Recording Industry Assn. On ARIA's 2006 year-end listing, its November 2005 release "Reach Out: The Motown Record" was

the best-selling album by a domestic act.

Sony BMG says the album, which features classics like the Four Tops' "Reach Out I'll Be There" and the Temptations' "My Girl," has shipped more than 400,000 units. It remains in the top 50.

The Oct. 13, 2006, sequel, "Dancing in the Street: The Songs of Motown II," is still in the ARIA top 10. Sony BMG re-

ports shipments in excess of 210,000 (triple-platinum) and chairman/CEO Denis Handlin says he expects it to outsell the first set.

U.S. and Asian releases for the Motown albums, accompanied by live dates, are under discussion. An Australian arena tour through the Harbour Agency is planned for June and July. —Christie Eliezer

IRISH STORM: Irish five-piece the Blizzards hope to blow Europe over in 2007 with their Universal Music Ireland debut album, "A Public Display of Affection."

The ska-pop band from Mullingar in County Westmeath, fronted by Niall "Brezz" Breslin, formed in late 2004 and scored an Irish top 20 single with the self-released "Trouble" the next year.

Following a second hit single, "Miss Fantasia Preaches," the album debuted at No. 4 on

the Nov. 3, 2006, IRMA chart. Producer Michael Beinhorn (Red Hot Chili Peppers, Korn) gives a bright, radio-friendly sheen to the set's punchy songs, with influences ranging from the Pixies to 1980s U.K. ska-rockers the Specials.

Now manager Justin Moffatt of Westmeath-based 100Mg Management says a U.K. and European release for "Affection" is penciled in for the second quarter of 2007. "So many Irish bands make a really good record but spend about three weeks on promo here before disappearing into the great abyss," he says. "We wanted to conquer Ireland and build a good reputation here before venturing overseas."

The Blizzards spent October through December playing Irish shows booked through MCD; Primary Talent in London books U.K./European shows. The band is self-published. —Nick Kelly

HUMAN NATURE

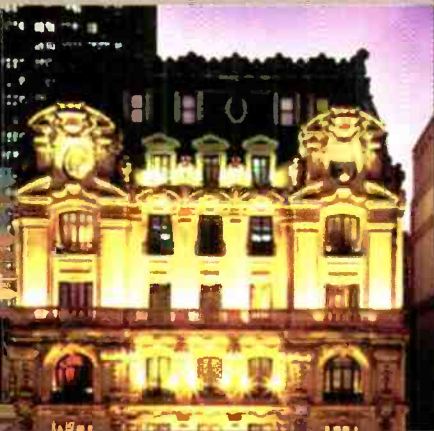


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Wake-Up Call

For R&B And Hip-Hop, 2007 Is A Pivotal Year

What does 2007 hold in store for R&B/hip-hop? The consensus from folks I've talked to during the last several weeks boils down to this: 2007 will be a pivotal year for urban music, especially hip-hop. Unless more new—read quality—artists and unbridled creativity are pumped into the urban lifeline, we're guaranteed more of the same mediocrity that marked much of 2006.

Though some R&B and hip-hop albums notched respectable sales figures last year, 2006 sounded a wake-up call for the genres: R&B and hip-

hop both posted noteworthy slippages, comprising 20% and 10% of album sales versus their 2000 heyday when R&B accounted for 25.4% of U.S. album sales and hip-hop 13.6% (Billboard, Jan. 13).

Culprits like downloading and ringtones are certainly at fault. However, the blame goes beyond that. Borrowing from the theme of the Kevin Costner movie "Field of Dreams," if you give consumers something they want, they will buy.

Maybe not to the tune of a 1 million first-week debut. But the strong sales and chart success of albums by Mary J. Blige, Chris Brown, Ne-Yo and Akon were

among the bright spots proving that "Field" premise.

The loss of quality and creativity needs to be stemmed in 2007, contends Steve Rifkind, head of Akon's label SRC. Which means taking a chance and swerving out of the formulaic lane.

"We are losing our creativity and so desperate for a hit because of downloading and whatever that we're not giving young and upcoming producers a fair shot," Rifkind says. "Let's not stay in the same lane. Let's go back to being creative. We've got to develop new talent from producers to artists."



BILGE

Tim Wilson, owner of St. Paul, Minn.-based hip-hop retailer Urban Lights Music, notes the R&B segment did its job to a certain extent. He singles out new artists like Ne-Yo, LeToya Luckett and Brown as "good additions to the R&B game" and hopes major labels will continue to add fresh talent to keep things moving. But Wilson declares rap has to follow the same route to find itself in 2007.

"Where are the new artists? They can't all be down South. In 2006, consumers, retailers

and radio were left scratching their heads. Nothing was defined as far as hits, direction of the genre, label support and, most puzzling, we weren't introduced to future artists who are going to carry the torch and make our music more than a dance craze or gimmick."

Bringing quality and creativity back to the forefront again isn't solely relegated to artists and producers. Just as the industry needs to break new talent rather than recycle the same-sounding artists and music, labels need to jump off the old-boy

merry-go-round and inject new executive talent into the mix.

"The music industry needs a fresh perspective from top to bottom," says Julian Edwards, CEO of Los Angeles-based Shadowworld Entertainment. "It's time to tap into new blood, say in middle management, who's not afraid to suggest new approaches to readjusting the business frame."

Then there's the power struggle between radio and major retail (Best Buy, Target) and the major labels for control over the industry. Wilson predicts that battle will come to a head. "Unless the record companies take back control of the music, the industry will continue to implode as sales continue to decline and genre reputations continue to slip."

Yes, 2007 will definitely be an interesting year. ♦♦♦

R&B/HIP-HOP BY HILLARY CROSLLEY

Pretty Ricky, Dirty And Clean

Miami R&B Foursome Connects With Screaming Teenage Fans Through Web, Phones And Homework Assistance

"It's five in the morning, and I'm up talking dirty to you," croons lead singer Pleasure of racy group Pretty Ricky—and if the men don't know, the young girls understand. Since debuting its mix of R. Kelly-esque lyrics with boyish charm on the group's 2005 album "Bluestars," Pretty Ricky has carved a niche by offering risqué banter to ravenous teenagers. With its second album "Late Night Special" dropping Jan. 23 and a steady stream of *Scream Tour V* dates planned, the fan base's screeching is just now picking back up.

The four-member group—blood brothers Baby Blue, Spectacular, Slick 'Em and Pleasure—started honing its image in 1997 through local performances in its Miami hometown. The members' father, Joseph "Bluestar" Smith, for whom their debut album was named, promoted the group's music to local radio before Atlantic Music Group chairman/CEO Craig Kallman saw the fury of its fans' response.

"It is complete madness when they perform," Atlantic marketing VP James Lopez says. "Teenage girls connect because it's all about being young, fun and kind of dangerous as far as raging hormones are concerned. They can be a little risqué in terms of their performances and lyrics, so they appeal to the rebellious nature of most young females."

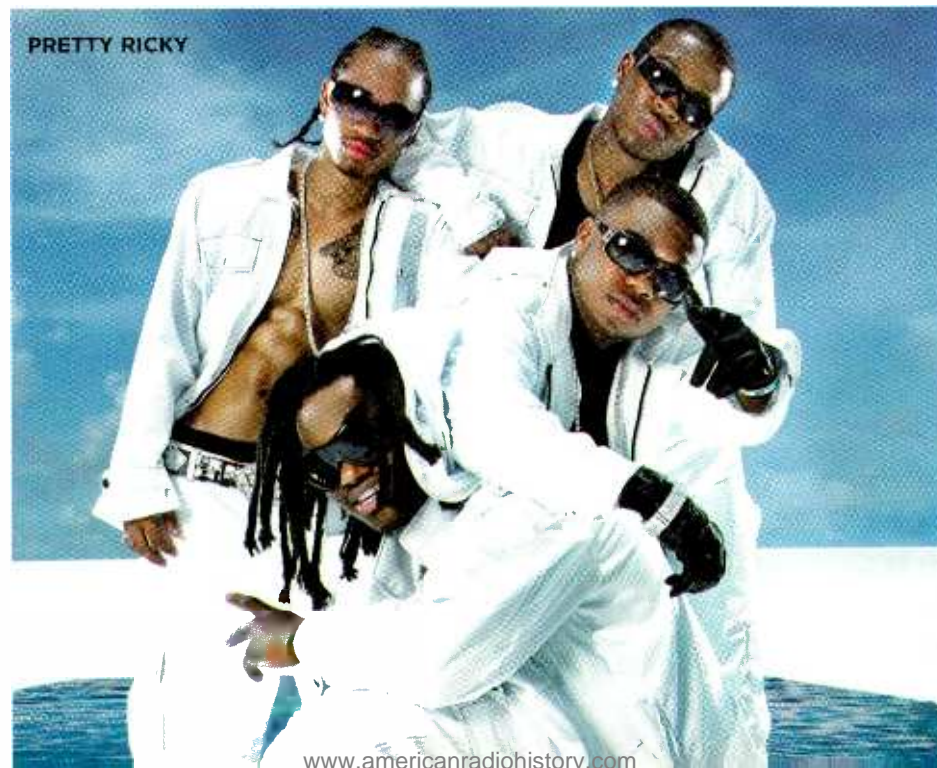
Employing a savvy interactive marketing plan, Pretty Ricky soon took a cue from Houston MC Mike Jones' book, supplying personal phone numbers to fans. The act's MySpace page, which was approaching 300,000 "friends" at press

time, boasts a video where the guys, while making sexually suggestive finger gestures, encourage fans to call them.

"We started out giving the house number, but then we started giving out the cell phone number while we're on the road," Baby Blue says. "We only answer it in our free time, but they can always reach us. They talk about their boyfriends or their parents, some want help with their homework. One might tell us that she has a controlling boyfriend who keeps telling

her that her skirt is too short, so I told her to get rid of the skirt."

The group also asked its MySpace friends to suggest titles for its upcoming sophomore album. And the act's site also regularly posts a new "Superstar of the Week," chosen from among fans whose own pages are decorated with sufficient Pretty Ricky paraphernalia. Such hands-on Internet activity helped push the group's first release to sales of 804,000 units, according to Nielsen SoundScan.



PRETTY RICKY

"Our fans are from 8 to 24 [years old]," Baby Blue says. "We make good music for females of all ages, from little girls to grannies. Actually, we cut two albums this time so all the parents can go to Wal-Mart and buy the clean version. It's really tasteful, and you'll get extras at certain stores—clean bonus records." In describing the difference between explicit and clean versions, Baby Blue says that one is about making love while the other is about being in love.

Producing "Late Night Special" through its own company, Music Royale Productions, the group made a specific effort to create the album apart from Atlantic. With only two featured guests on "Late"—both from the act's upcoming Music Royale groups, female trio Butta Creame and rap trio Meat n Bonez—the group is keeping things in-house.

"Where everyone messes up is the label signs them for who they are and then puts them with different writers and artists," Baby Blue says. "We just have our two groups on the album. We're talking to Bow Wow and Sean Paul, the reggae artist, for features, but that's just talk. We don't need anyone on the album."

Promotion for "Late" kicked off in December with Pretty Ricky's spot on the current *Scream Tour*, a teen-targeted live trek made famous by Bow Wow and B2K in its early years. Suffice to say, the guys' pelvis-thrusting has proved an undeniable performance highlight.

"We're the 2007 Temptations, Marvin Gaye and Elvis Presley all rolled into one," Baby Blue says. "We got the hips on lock." ♦♦♦



OF MONTREAL

ROCK BY SUSAN VISAKOWITZ

The Band That Keeps On Giving

Of Montreal Goes The Extra Mile On New Polyvinyl Set

A limited-edition 12-inch, a limited-edition 7-inch, a mail-order-only five-song EP, a double LP with four bonus tracks and finally a CD—put this all together and you've got one heck of a package supporting Of Montreal's "Hissing Fauna, Are You the Destroyer?" due Jan. 23 from Chicago-based indie Polyvinyl.

The five "Hissing Fauna"-related releases, squeezed into the seven weeks between Dec. 5, 2006, and Jan. 23, follow closely on the heels of a summer '06 double LP remix album ("Satanic Twins") and the band's last full-length and second for Polyvinyl, "The Sunlandic Twins," released in April 2005.

Polyvinyl signed Of Montreal, which is loosely connected with the Athens, Ga., psych-pop collective Elephant 6, in early 2004, releasing "Satanic Panic in the Attic" that April. "The momentum has pretty much not stopped since we started working with them. It's rolled from one thing into the next," Polyvinyl co-president Matt Lunsford says.

Already seven years into its career when Polyvinyl picked the group up, Of Montreal has featured a revolving cast of notable characters. But founder Kevin Barnes has always been the project's creative heart and soul—and he's been prolific. In 10 years, the band has produced a glut of releases, including two full-lengths for first label Bar/None and three for now-defunct Kindercore, plus numerous EPs, singles and a disc of early four-track recordings.

Still, Lunsford says the band is just hitting its stride. "This is not a band that's become an overnight, online sensation. It's a band that's been working really hard for 10 years and has played something like 1,500 shows," he says.

Indeed, "Sunlandic Twins" was supported with about 200 shows worldwide, and an initial 60-date "Hissing Fauna" tour is slated to run from mid-January through early April, including a performance at the Sundance Film Festival. Booking is handled by the Kork Agency.

Of Montreal's live effort is being buffered

by the largest promotional campaign Polyvinyl has ever undertaken, especially at retail, where the Alternative Distribution Alliance is handling distribution of the elaborately and uniquely packaged new album (the CD has an eye-popping die-cut fold-out design). While "Sunlandic Twins," Polyvinyl's most successful release to date, has sold slightly more than 47,000 copies in the United States, according to Nielsen SoundScan, the label anticipates first-month sales alone for "Hissing Fauna" at 20,000 and has a first-year goal of between 75,000 and 100,000.

This despite the fact that a full MP3 version of the album leaked last September. "Instead of freaking out, we just said, 'Fine, people love the band, they want to hear the new record,'" Lunsford says. "So we actually made a listening section on our site where you can stream the whole thing. It's helped to generate enormous buzz. We absolutely trust people will go out and buy it."

First single "Heimdalsgate Like a Promethean Curse," currently being worked by AAM to college and commercial specialty radio, has a video that's getting MTV2, mtvU and Fuse play, and Polyvinyl is considering pushing this or a later single to commercial radio, which would be a first for the label. Lunsford says, "The plan is to let the record come out and just see what happens. If people are loving it, we'll try a song on alternative commercial stations."

For his part, new dad Barnes says he's "satisfied" with "Hissing Fauna." "At the time I was making the record, I was really struggling," he says. "I couldn't understand all the anxieties that were arising as a result of my impending fatherhood, and I went through a serious depression. Writing and recording these songs was like therapy for me."

Saying he feels "a lot better" now, Barnes' productivity has not slowed in the face of what could be his band's breakthrough release. "I'm already working on a new record," he says.



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Diamonds In The Rough

Catching Up With Some Hidden Gems

Early winter is often a quiet time for core classical releases, but 2006 offered some gems released in November and December that may well have slipped under your radar.

First and foremost is the hauntingly beautiful and utterly heartbreaking "Neruda Songs" (Nonesuch, Dec. 19), written by Peter Lieberon for his wife, the late mezzo-soprano Lorraine Hunt Lieberon, who passed away last July at age 52.

With texts taken from the great Chilean poet Pablo Neruda, these songs are not simply an impassioned love letter from the composer to his great love. But the aching tenderness of such poems as "Amor Mio, Si Muero y Tu No Mueres" (translation: "My Love, If I Die and You Don't"), which closes the work, certainly lingers in the listener's mind. Lieberon's music glows with lush textures and an inner luminosity that casts its own spell.

Hunt Lieberon recorded these songs at a live performance with the Boston Symphony Orchestra and conductor James Levine in November 2005. (This is the first recording the BSO has made with Levine since he became its music director three seasons ago.) Hunt Lieberon sings with the resplendent tone and intellectual depth for which she was so justly renowned. It is a fitting close to a career—and a life—that ended much too soon.

Daniel Barenboim continues his work with the Western Divan Orchestra, an ensemble comprising young Arab and Israeli musicians. On its most recent recording, they impassionedly tackle Beethoven's gargantuan Symphony No. 9 (Warner Classics, Dec. 5). Some noted vocal soloists join them on this outing: Angela Denoke, Waltraud Meier, Burkhard

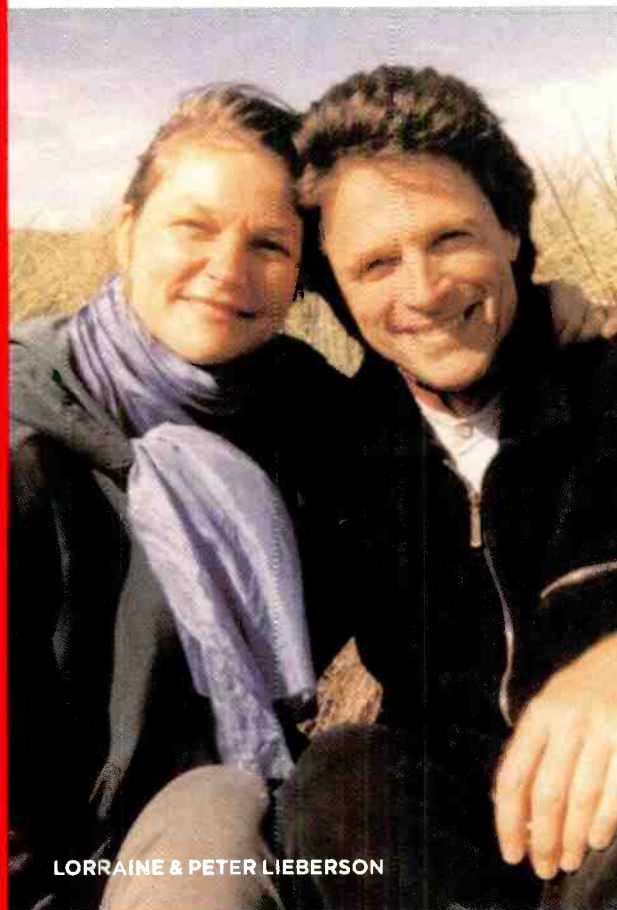
Fritz and Rene Pape.

Conductor Gerard Schwarz and the Berlin Radio Symphony Orchestra give a persuasive performance of Alan Hovhaness' Symphony No. 60 and "To the Appalachian Mountains," Op. 396, as well as Hovhaness' "Khrimian Hairig," Op. 49, for trumpet and string orchestra (with soloist Lars Ranch) and his Guitar Concerto, Op. 325, with guitarist David Leisner (Naxos, Dec. 12).

For its first recording for the Hyperion label, the famed Takacs Quartet offers vivid, vigorous and highly nuanced readings of Schubert's "Death and the Maiden" and "Rosamunde" string quartets (released Nov. 14); the first-rate performances should become many fans' first choice for these works. On the other end of the chamber music spectrum is eighth blackbird's "strange imaginary animals" (Cedille, Nov. 14), featuring a menagerie of new and recent works by Jennifer Higdon, Gordon Fitzell, Steven Mackey and David M. Gordon, as well as a club remix by composer/DJ Dennis DeSantis.

Finally, a new recording which, though issued quietly, should not be overlooked is the Ensemble Organum's "The Chant of the Templars" (Ambroisie/Naive, Nov. 14). Led by Marcel Peres, the group explores 12th-century music from the famed order of knights in Jerusalem. With its strange and wonderful harmonies, this music was said in its day to possess magical powers. It certainly can cast a spell over modern-day listeners.

On a personal note, I am very pleased to be returning to Classical Score after taking time off following the birth of my beautiful baby daughter. I welcome correspondence at atsioulcas@billboard.com. CDs and other materials may be sent to Billboard's New York office. Best wishes for 2007.



LORRAINE & PETER LIEBERON



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Such Great Heights

Christian Mainstays Deliver Career Albums In '06



THE NEWSBOYS

During the past couple of years, some of the Christian music community's best-loved groups have chosen to call it quits, including Audio Adrenaline, Petra, 4HIM, Watermark and Out of Eden. On the other hand, 2006 saw some veteran acts deliver some of the best music of their careers. Two that spring immediately to mind are Phillips, Craig & Dean's new INO Records album "Top of My Lungs," and the Newsboys' new Inpop release "Go."

"I enjoy traveling and our fans. I appreciate them," Newsboys frontman Peter Furler says. "Being around 20 years, we've got fans that were in their teens and now they have their own teenagers. . . Just being around this long is a good thing. Nothing about it really feels old."

The band will kick off its 40-plus-date Go tour Feb. 16, with Kutless and Stellar Kart as opening acts. Indeed, its creative energy shows no signs of waning, and it has undertaken a heavy international touring schedule that has included dates in Morocco and Israel. Such experiences inform "Go," the Newsboys' 14th album and its first pop record in four years,

following two successful worship albums, "He Reigns" and "Adoration." After years on EMI Christian Music's Sparrow label, "Go" is the band's first release on Inpop, the indie label founded by Furler and manager Wes Campbell. The roster also includes Mat Kearney, Tree 63, Shane & Shane, Jimmy Needham and Superchick. The label is distributed by EMI Christian Music Distribution.

"It's funny because in years past there were times I got frustrated with the record company, but when I was making this record and had the same frustrations, I was thinking, 'Hey, I own the label,' so it didn't make any difference," Furler says with a laugh. "I didn't feel any more pressure that I was going to be on [Inpop]."

During the past year, Furler acknowledges discussions with other companies looking to purchase Inpop, but says there are no serious suitors at this time. Furler and Campbell are the principal owners. Among those who have invested in Inpop are pro football players Tony Biscelli, formerly of the Jacksonville Jaguars, and Washington Redskins quarter-

back Mark Brunell.

"We don't stop. We aren't waiting for anybody," Furler says, noting that even though there have been discussions about selling, the Inpop team is forging ahead. "We aren't under any pressure to sell. We've always felt like we want to do the right thing for the bands that are on [the roster] and they are doing well."

Another great '06 album was the Phillips, Craig & Dean disc "Top of My Lungs." It features the signature harmonies and kind of potent songs that have defined Randy Phillips, Shawn Craig and Dan Dean's 16-year career as a trio. Offspring Garland Phillips and Devin and Danielle Dean even sing the classic hymn "Tis So Sweet."

Each member continues to serve as pastors in their respective churches. Phillips says that at the start of the group's career, some people were skeptical about the members' ability to balance careers as pastors and musicians. Yet they still find time for new hobbies as well. Dean has taken up running and is training for a marathon. "They're clocking him with a sundial," Phillips quips. . . .



Nashville Scene

KEN TUCKER ktucker@billboard.com

They Still Sing This Way

Indie Shanachie Branches Out Into Country

It's hard to imagine stone country singers David Ball and Daryle Singletary hanging out with Ladysmith Black Mambazo, jazz saxophonist Everette Harp and R&B band Silk at the Shanachie Entertainment company picnic, but it just might happen. Ball and Singletary, along with country rock band Confederate Railroad, are part of the 30-year-old record label's move into the country market.

GM Randall Grass, a 25-year company veteran, says even though Shanachie has built its reputation as a home for world, Celtic, jazz, reggae and blues music, branching out makes sense. "There's a widespread feeling that a big piece of what made country music great isn't being highlighted these days," he says. "If the audience that wants that is being underserved, then we'd like to serve it."

Shanachie employs a business model popular with most independents—lower overhead means quicker profits. While the model varies by act, Grass says that the label's plan for profitability is based on album sales in the 20,000-100,000 range—far lower than the major label model.

Also like other independents, Shanachie is taking advantage of consolidation at major labels. "There are a lot of artists out there that are good artists, that have fan bases, that don't have deals," Grass says.

Music Row veteran Nick Hunter, who most recently ran Koch Records' now-shuttered Nashville division Audium Entertainment, brought Singletary, among other acts, to Grass' attention. Grass says Singletary "leapt out of the pack just based on the quality of his singing."

Singletary's biggest radio hits came a decade ago—"I Let Her Lie" peaked at No. 2 in 1995 and "Amen Kind of Love" reached the same mark a year later. Likewise, his best sales effort came from his self-titled Giant debut, which has sold 188,000 copies

since its release in '95, according to Nielsen SoundScan.

Still, Grass says that Shanachie was excited to add Singletary to its stable. "We look for an artist that has that kind of substance [and] that's going to be there whether radio comes to the party or not," Grass says.

All three of Shanachie's new country releases will utilize a formula that the label has successfully employed with some of its adult R&B acts—record proven songs, aka the classics. "You take an artist that can really sing and put them with a great song [and] some musicians that can really play," Grass says, "and you're talking about a formula for a really damn good record."

Ball's album, "Heartaches by the Number," includes covers of songs associated with such legends as Ray Price, Bob Wills and Hank Williams. The album, which also includes original material, is out March 20.

Confederate Railroad's effort, featuring material established by Lynyrd Skynyrd, David Allen Coe and others, is due in April.

Singletary's last release on Audium, "That's Why I Sing This Way," was a tribute to his idols,

including Conway Twitty and George Jones, so when Shanachie suggested he record another set of classic songs, he jumped at the chance. "They wanted me to pick songs that I loved, and artists that I loved," he says. "We just wanted to put our own spin on them."

"From the Heart," due Feb. 27, revives songs by Merle Haggard, Randy Travis and Keith Whitley, among others. Its lone original tune, "I Still Sing This Way," was written by Singletary with Chris DuBois and David Lee. A wry look at today's country scene, it tells the story of a manager who wants Singletary to update his image. His reply? "You can turn down the fiddle and steel guitar, try to market me like a big pop star, I'm afraid it'll all go south when I open my mouth."

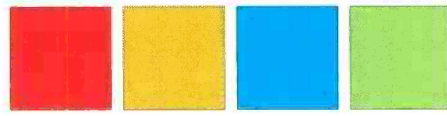
Although Shanachie's acts don't depend on radio airplay, the label is working "I Still Sing This Way" to the country format. "If you come out with something that makes sense for radio, then we're going to pursue it," Grass says. . . .



SINGLETARY

DARYLE SINGLETARY: SCOTT HUNTER

REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



DIANA ROSS

I Love You

Producers: Peter Asher, Steve Tyrell
Manhattan/EMI
Release Date: Jan. 16
How apropos (and no doubt more than a

coincidence) that in the midst of all the "Dreamgirls" hoopla, the original dream girl herself is releasing a new studio album. This 14-track set features classic love songs personally selected by Ross. These range from such standards as Bacharach/David's "The Look of Love" and "Only You" (made popular by the Platters) to Bill Withers' "Lovely Day" and Marvin Gaye's "I Want You." The distinctive voice that fronted many of the Supremes' memorable hits is still in force, more pleasingly nuanced and seasoned than in the group's early days. Ross' vocal evolution is showcased to full effect, however, on the lone new original track, "I Love You (That's All That Really Matters)," as well as "What About Love" from Broadway's "The Color Purple." Both are reminiscent of Ross' singular turns on early solo hits "Reach Out and Touch" and "Touch Me in the Morning."—*GM*



AMERICA

Here and Now

Producers: James Iha, Adam Schlesinger
Burgundy
Release Date: Jan. 16
Finally, a blog-approved disc you can have a nice

dinnertime chat with your dad about. This comeback from the '70s popsters comes with much-hyped indie authority via features by Ryan Adams and Jim James of My Morning Jacket. But the bigger story is that their gossamer hooks and autopilot harmonies

SINGLES



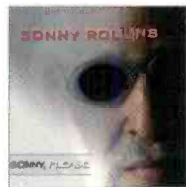
JENNIFER HUDSON

And I Am Telling You I'm Not Going (4:45)

Producers: various
Writers: H. Krieger, T. Eyan
Publishers: various
Sony Music Soundtrax

Jennifer Holliday's "And I Am Telling You I'm Not Going" from the Broadway version of "Dreamgirls" was that rare song that crossed from the Great White Way to the pop and R&B charts in 1982—and boy, is it a tough act to follow. But Jennifer Hudson's reading from the acclaimed 2006 movie certainly ranks among the consummate gut-wrenching soul performances of the decade. It has already gained reputation as a classic cinema moment, with audiences bursting into spontaneous applause at every nationwide showing—nearly unprecedented. As much as Celine Dion's "My Heart Will Go On" musically defined "Titanic," Hudson is doing the same for "Dreamgirls." Anyone not affected by this new star's performance best be checked for a pulse.—*CT*

sound nearly as fresh as they once did out of tinny AM speakers. "Chasing the Rainbow" strikes a nice balance between sweetness and melancholy, "Indian Summer" throws in a twinkling triangle for good measure, and the MMJ cover "Golden" is awful pretty. Disc two captures a 2005 XM performance of vintage material, including "Sister Golden Hair," "A Horse With No Name" and—yup—"Muskrat Love." Nostalgia's nice and all, but what you take from "Here and Now" is the subtle power of the sweeping, diving harmonies and melodies, both strangely intact, that are tough to assign to any particular decade.—*JV*



SONNY ROLLINS

Sonny, Please

Producer: Clifton Anderson
Doxy Records
Release Date: Jan. 23
One of the few remaining titans of

modern jazz, living legend Sonny Rollins no longer has to deliver colossal statements as he did when he was coming of age in the '50s and '60s. All he has to do now is breathe deep and sing on his tenor saxophone with his singular voice. While the knock on Rollins during his latter-day career is that he's better captured live on tape than in the studio, on "Sonny, Please," his debut on his own Doxy label and his first walled-in recording in five years, he's in a comfort zone, reigning in royal magnificence with his longtime working band, including trombonist/producer Clifton Anderson and bassist Bob Cranshaw. On a seven-song serving of originals and standards, Rollins blows with rhapsody, whether gusting with glee on the title track, dancing Caribbean-style on "Park Palace Parade" or emoting with heartfelt soul on ballads like "Stairway to the Stars."—*DO*



BEYONCÉ Listen (3:40)

Producers: various
Writers: H. Krieger, S. Cutler, B. Knowles, A. Preven
Publishers: various
Sony Music Soundtrax

In "Dreamgirls," Jennifer Hudson is deservedly garnering the lion's share of praise—but Beyoncé delivers the performance of her career in "Listen," another defining moment in the brilliant flick. In this devastatingly beautiful ballad, she shimmers with evocative emotion, rising to new heights alongside a golden melody with spellbinding, rafter-raising production. As Beyoncé sits atop The *Billboard* Hot 100 and R&B/hip-hop charts with "Irreplaceable," a mediocre composition with all the distracting bells and whistles of the modern urban template, at last we see that she is a real talent when free of the accompaniment that has long masked her voice. Hopefully, as adult R&B embraces this hit, Beyoncé will continue to rise to the occasion.—*CT*

ALBUMS

ROCK

ROB CROW

Living Well

Producer: Rob Crow
Temporary Residence
Release Date: Jan. 23

★ In-between working with his many, and often dubiously titled (um, Goblin Cock?) side projects, Pinback frontman Rob Crow found time to craft this new solo set, "Living Well." The album, which owes much of its content to Crow's recent marriage and the birth of his first son, departs from the strangeness of his previous solo efforts and sounds more like a continuation of Pinback's 2004 high-water mark, "Summer in Abaddon." This is, of course, a good thing. There are plenty of lo-fi gems, particularly "I Hate You, Rob Crow," the soft and sweet "Taste" and "Over Your Heart," which is layered with piano, organ and Crow's signature guitar style. The hook on "If Wade Would Call" is light and poppy, while "Leveling" juxtaposes hazy production with a rousing chorus. Crow may be living well, but he sounds better than ever.—*JM*

R&B

SUNSHINE ANDERSON

Sunshine at Midnight

Producers: various
Music World
Release Date: Jan. 23

▶ While some singers thrive on idealism, Sunshine Anderson comes from the perspective of "What have you done for me lately?" With her 2001 anthem "Heard It All Before," from her debut "Your Woman," the no-nonsense songstress spoke for fed-up women everywhere. Those earnest tunes also permeate her sophomore effort, "Sunshine at Midnight." Whether blaming a longtime partner for consuming her time ("My Whole Life") or reveling in true love ("Unbelievable"), Anderson's sounds determined to send a message. While her shrill soprano pipes won't bowl you over, her candor surely will—check phrases like "you were only so-so in bed" ("Something I Wanna Give You") and "excuse me, but I love his dirty drawers" ("Forces of Nature"). The stories are nothing new, but

when Anderson pleads "holla if you feel my pain," you can't help but holla back.—*CH*

POP

THE BIRD AND THE BEE

The Bird and the Bee

Producer: Greg Kurstin
Metro Blue
Release Date: Jan. 16

★ The offbeat name of the group is unfortunate. The music, on the other hand, is a delicious revelation, teeming with snappy, sunny songs that hail "The Bird and the Bee" as the surprise CD of early 2007. Meticulously crafted with multilayered arrangements by duo partners Inara George (alluring vocals) and Greg Kurstin (all instruments), the 10-song studio creation is a lyrical potpourri of pure pop. While the tunes are freshly envisioned, they're informed by a decidedly retro sonic sensibility, circa late '60s, that conjures the Fifth Dimension in a bcssa zone, an ultra-hip Manhattan Transfer, the buoyant harmonies of the Mamas and the Papas and the song craft of Burt Bacharach. The largely upbeat melodies evoke a soundscape of bright-colored flowers and pink bubble gum, while the lyrics are playfully perky. Enticing highlights include the brisk "Again & Again," the bouncy "F-cking Boyfriend" and the jaunty "I Hate Camera."—*DO*

STACIE ORRICO

Beautiful Awakening

Producers: various
Virgin
Release Date: Jan. 16

★ It has been three years since Stacie Orrico commandeered the globe with hit singles "Stuck" and "(There's Gotta Be) More to Life," resulting in a Grammy Award nod and sales of 3.4 million albums. While that's a lifetime in the pop arena, "Beautiful Awakening" percolates with confidence and plentiful momentum, thanks to the soulful, hand-clapping first single "I'm Not Missing You." Unlike so many pop/R&B projects that randomly plop hopeful hits amid a wasteland of filler, "Awakening" has a definable signature throughout—a template that builds throughout the 12 tracks—as if Orrico is performing the set live before your eyes. There

are many highlights, but best among the bunch are the hip-swaying "So Simple," the blues-oozing "Take Me Away" and the torchy title track. A majestic follow-up and the best blue-eyed soul this side of Motown.—*CT*

BLUES

COCO MONTOYA

Dirty Deal

Producers: Paul Barrere, Roger Cole
Alligator
Release Date: Jan. 16

★ Coco Montoya is one of the reasons people mistakenly think blues is easy music to play. His fierce attack is so expert yet sounds so effortless that it makes you believe anyone armed with 12 bars and six strings can pull it off. That's hardly the case, of course, and the Albert Collins drummer-turned-guitarist's sixth album separates the men from the boys with some of Montoya's hottest playing and most authoritative singing. The Montoya-penned title track mingles Latin flavors with a soul melody, while R&B is mined on "Love Gotcha," "Clean Slate" and "Ain't No Brakeman" and New Orleans visited on the lively "Put the Shoe on the Other Foot." Montoya and company breathe fire into the standard blues arrangements of his "Coin Operated Love," Lowell Fulson's "It's All Your Fault" and Otis Rush's "It Takes Time," while an aching rendition of Johnny Copeland's "It's My Own Tears" shows that he can handle slower tempos, too.—*GG*

CLASSICAL

ANNA NETREBKO

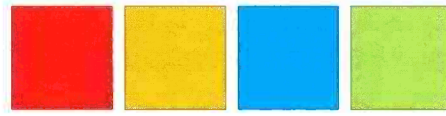
Russian Album

Producer: Christopher Alder
Deutsche Grammophon
Release Date: Jan. 9

▶ While this is arguably soprano Anna Netrebko's least "commercial" recital to date—although it's already reached the top 10 on Germany's pop chart—it's musically the most interesting. Rather than hewing to a collection of well-worn operatic favorites, Netrebko, joined by her

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REVIEWS



SINGLES

from >>p43

mentor, conductor Valery Gergiev, and the Orchestra of the Mariinsky Theater, turns her attention to arias from her homeland, many of which are probably unknown to audiences in Western Europe and America. Although she sings with luscious tone, Netrebko doesn't quite manage to throw off sparks. Even so, there are some notable entries here, like the shimmering Act IV finale from Rimsky-Korsakov's opera "The Snow Maiden," and an entrancing excerpt from Scene IV of Prokofiev's "War and Peace."—AT

YO-YO MA

Appassionato

Producers: *various*
Sony Classical

Release Date: Jan. 9

Yo-Yo Ma's latest endeavor is a selection of classic works closely associated with the virtuosic cellist during his four-decade career (all but four previously released), centered around the infinitely faceted theme of love. While the collection succeeds splendidly as a "soundtrack" to personal, romantic love, it bespeaks even more deeply Ma's love for his instrument, the broad stylistic range and synthesis of music for which he is renowned. The album spotlights particular composers (Vivaldi, Brahms, Saint-Saens, Astor Piazzolla, Ennio Morricone, among others), and musical collaborators (Emmanuel Ax, Isaac Stern, Mark O'Connor and Edgar Meyer) with whom his own affinity and affection is clear, and new recordings (especially Mendelssohn's "Song Without Words, Op 109" and Piazzolla's poignant "Soledad") are welcome additions to Ma's repertoire.—GE

WORLD

DJOSOS KROST

No Sign of Bad

Producers: *DJ Pharfar,*

DJ Filip
Quango

Release Date: Jan. 16

★ This very hip intermingling of electronica and dub reggae comes at us from a somewhat unanticipated source. Collaborators DJ Pharfar and DJ Filip cooked up this magic in their studio in Copenhagen. Vocalists Jah Bobby, Tuco and Little T provide crucial aid, as do Jacob Mortensen (bass) and Daniel Muschinsky (keyboards/melodica). The CD features a dozen beat-heavy tracks, delivered via choice production values and an obviously keen appreciation of the subtleties of dub reggae. Recommended starting points include "Better Place," "Straight Upfront" and the excellent dub of "Kaba Kaba." These tracks are bound for the club scene.—PVV

VITAL REISSUES

CROWDED HOUSE

Farewell to the World: 10th Anniversary Edition

Producers: *Neil Finn, Nick Seymour*
Capitol

Release Date: Jan. 16

★ Parting can be such sweet sorrow, but melancholy meets its match when a guy like late Crowded House drummer Paul Hester leads the crowd in beer jingles or jokes about how many of his illegitimate children are in the audience. That certainly helped make the Down Under quartet's final show in 1996 a graceful goodbye, celebrating a decade of sublime songcraft. This CD/DVD captures Hester, Neil Finn, Nick Seymour and Mark Hart airing such hits as "Don't Dream It's Over" and key album tracks like "World Where You Live," "Four Seasons in One Day," "Better Be Home Soon" and "Hole in the

River." With a crowd of 120,000 cheering them on, the group rips through one particularly strong sequence that includes the frenetic "Locked Out," "Something So Strong" and "Sister Madly" before the playful "Italian Plastic." During the encore, Finn sings, "We may never meet again"—a sad reality due to Hester's death in 2005, which makes it that much better that this particular meeting has been so capably preserved.—GG

NEW & NOTEWORTHY

PILOT SPEED

Into the West

Producer: *Joao Carvalho*
Wind-up

Release Date: Nov. 28

This Canadian band (previously known up North as Pilate) has so far slipped under the radar in the United States, but Wind-up is ramping up radio promo in the new year for the track "Into Your Hideout" to coincide with live dates with Dears. Fans of U2 and Sunny Day Real Estate will feel right at home with "Into the West," particularly on tracks like opener "Knife-Grey Sea" and "Over-Ground," which highlight frontman Todd Clark's vulnerable, Bono-esque voice. "I Won't Blame You" showcases the band's tender side, while reverb-drenched lead lines swoop around rhythmic acoustic strumming on the jittery "Ambulance." Pilot Speed's ambition sometimes transcends its execution, but "Into the West" is a promising entry into the new modern rock pantheon.—JC



ADDITIONAL REVIEWS:

- David Kilgour, "The Far Now" (Merge)
- Alasdair Roberts, "The Amber Gatherers" (Drag City)
- Black Lips, "Valientes Del Mundo Neuva" (Vice)

POP

KATHARINE MCPHEE Over It (3:35)

Producers: *Josh Alexander, Billy Steinberg*

Writers: *J. Alexander, B. Steinberg, R. Cunningham*

Publishers: *Jet anon/Jerk Awake/Shapiro, Bernstein, ASCAP*
RCA

"American Idol" season five runner-up Katharine McPhee is arguably the most striking of the high-profile finalists who have gone on to release major-label albums, and there is little doubt that she possesses formidable chops. But the question dogging anyone who studied the singer throughout the season is whether McPhee possesses the internal depth to imbue her soul into original songs, since she seldom demonstrated—in her eyes—any understanding of joy or pain in any lyric she sang. The mystery remains in debut single "Over It," a lightweight, urban-lite ditty that sounds as if it were lifted from the JoJo catalog. McPhee's vocals are thin and layered to the point that there's little unveiling of her personality (it's also suspicious that there are three female background vocalists contributing). Hopefully, her upcoming full-length disc (Jan. 30) contains more substantial material so that we may discover the woman inside—for instance, the skyscraping ballads that made her a favorite in the first place. At this point, "Over It" offers no favors for long-term potential.—CT

CLAY AIKEN A Thousand Days (4:03)

Producer: *John Fields*

Writers: *C. Leuzzi, A. Nova, E. Olsson*

Publishers: *various*
RCA

It's "Idol" release week, eh? The previous single from Clay Aiken's "A Thousand Different Ways," an inexplicable cover of Mariah Carey/Harry Nilsson's "Without You," barely connected at AC radio. Follow-up "A Thousand

Days" is an original song that delivers upon the potent interpreter's signature: hand-flinging vocals, a soaring melody and a simple, singable chorus. Aiken's challenge at this point is more a public relations issue. As press reports continue to spread repeated tales of his lack of humility and haughty, diva-like disposition, how much longer before fans retreat and any semblance of radio support fades like a Christmas wreath?—CT

ROCK

BREAKING BENJAMIN Breath (3:53)

Producer: *David Bendeth*

Writers: *B. Burnley,*
Breaking Benjamin

Publishers: *Seven Peaks Music o/b/o Itself and Breaking Benjamin Music, ASCAP*
Hollywood

▶ We were hardly enamored with Breaking Benjamin's "Phobia" when it arrived last summer. While thundering first single "The Diary of Jane" was a deserving hit that has logged considerable chart time, we appreciated little else about its parent album. However, "Breath" has convinced us to order a slice of humble pie. The song's foot-tapping beats and accessible melody are better appreciated when separated from its closely related siblings. It trades off the harder slam of "Jane" for a solid midtempo pace that peaks with another one of the band's climactic choruses, which are always tight and catchy. Fans have already pushed "Phobia" to gold, so we predict this rocker will keep fueling that drive to a platinum finish. There. That didn't taste so bad.—CLT

UNDEROATH You're Ever So Inviting (4:18)

Producer: *not listed*

Writer: *not listed*

Publisher: *not listed*
Tooth & Nail/Solid State

▶ "You're Ever So Inviting" has Underoath coming out fighting in the new year, stumbling and flailing at

the world. Driven by the overlapping vocals of drummer Aaron Gillespie and frontman Spencer Chamberlain, the former's traditional singing alternates with the latter's scratchy screams through numerous overdubs. "The time has come for you . . . to . . . sit . . . this . . . out!" Chamberlain shouts in the first line, as if he's telling fellow screamo contenders to get out of the band's way. Timothy McTague and James Smith saw the air with their guitars, doggedly carving out the song's tormented aggression. "You're Ever So Inviting" wrings your ears with a twisting grip and doesn't let go, filling your brain with raw anguish.—CLT

COUNTRY

KENNY CHESNEY Beer in Mexico (3:45)

Producers: *Buddy Cannon,*
Kenny Chesney

Writer: *K. Chesney*
Publishers: *Sony/ATV/ Islandsoul, ASCAP*
BNA

▶ Generally speaking, Kenny Chesney's island-flavored hits have been tasty treats but as light and frothy as a head of suds on an ice cold beer: refreshing to be sure, but not particularly substantive. On the surface, one might think this is another sun-soaked ditty, but the lyric, penned by Chesney himself, reveals a much more introspective soul. Of course, there's beer and sunshine, but this tune finds the Caribbean cowboy pondering the future in such lines as "So many thoughts/About life, love and the lack of/Too old to be wild and free/Still too young to be over the hill/Should try to grow up but who knows where to start." Anyone trying to make the transition from party animal to mature man will recognize themselves in the lines of this well-written song. Culled from his top-selling "The Road and the Radio" album, this is yet another fine example of why Chesney is country's reigning Country Music Assn. entertainer of the year.—DEP

LEGEND & CREDITS

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

CONTRIBUTORS: Jonathan Cohen, Gordon Ely, Gary Graff, Clover Hope, Jill Menze, Gail Mitchell, Dan Ouellette, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Philip van Vleck, Jeff Vrabel.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ROCK YOU

>> A best-of sale at Apple iTunes Music Store causes Queen's "Greatest Hits I & II" to bow at No. 3 on Top Pop Catalog Albums with 9,000 sold for the week, 96% of those units from digital downloads. iTunes deeply discounted the double-length set with 34 songs to \$7.99.

REPORT CARD

>> With this issue, Billboard's Market Watch tracks weekly sales of digital albums rather than retail singles. The report will still track year-to-date sales for physical singles. Singles fell to 3.8 million units in 2006, while digital albums rose to 32.6 million.



BODY SLAM

>> Two WWE programs, each starring Johnny Nitro (above, with Melina), bow at Nos. 1 and 2 on Recreational Sports DVDs at billboard.biz. Twice in 2006, the WWE pinned identical monopolies. Meanwhile, Fox's "24" series owns half of the top 10 slots on Top TV DVD Sales.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Three charts into the new year, the Class of 2007 is growing as songs that appeared to be 2006 hits rebound or surge in the post-holiday period. John Mayer, Nelly Furtado and My Chemical Romance all have songs shift from the 2006 column to the one labeled 2007.

>> Fred Bronson also reports on Ruben Studdard's most successful song on the Adult R&B chart, Beyoncé extending her lead on The Billboard Hot 100 and Hank Williams Jr. joining an elite club that includes Dolly Parton and Ernest Tubb.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Top 10 Looks Light; 'Dreamgirls' Set Reaches No. 1

So, lots of music industry folks look at this week's top 10 and break into Chicken Little. Resist the temptation to join the "sky is falling" chorus and ask a simple question: What exactly did you expect?

It's true that we witness the lightest total of any No. 1 album in Nielsen SoundScan history, and it's true that this week's top 10 trails that from the first sales week of 2006 by 41%.

Look past that, and you'll see total volume on The Billboard 200 lags the same week of a year ago by only 19%, and industrywide album sales trail by an even smaller margin, 17.6%.

We've seen lighter weeks than this issue's 9.4 million albums sold. The week ending Sept. 3 clocked in a tad smaller and the one that closed July 23 posted less than 9 million (Billboard, Aug. 5).

When you consider the overall difference between the market today and the one you woke up to 52 weeks ago, the market erosion makes sense.

On the product side, you're missing Mary J. Blige and Jamie Foxx, whose albums started with a bang during Christmas week of 2005 and continued momentum after the holidays passed, while Eminem's hits album also had legs. All three titles surpassed 100,000 copies

in the first sales week of 2006, a sum that would look huge on this issue's chart.

Don't forget that just on the closures of the Musicland and Tower Records chains, the industry is down 800 or so stores from where it was a year ago.

Bear in mind, too, that the week-to-week slide from the Christmas-peak frame to the next two weeks is almost in line with the pattern we saw after Christmas 2005. The post-yule dip last issue was 55%, compared with 50% for the week that ended Jan. 1, 2006. This issue's 34% drop is just two points larger than the 32% erosion from prior-week sales seen in the first stanza of 2006.

Finally, with the 2006 holiday being another big MP3 player Christmas, some of the consumers who might buy albums are instead purchasing digital tracks.

Although digital song volume is down 28% from last issue's post-Christmas bonanza, the resulting 21.5 million transactions still represents the second-largest digital tracks week on record. It just makes sense that the 71.7 million song downloads sold in the past two weeks would siphon some traffic away from album sales.

'DREAM' QUEENS: No matter how you count it—with or without additional

sales from the two-disc special edition—the "Dreamgirls" soundtrack leads The Billboard 200.

The basic single-CD version at No. 1 represents 65,000 copies. And, yes, that marks a record low for a chart-topper in the Nielsen SoundScan era.

Add the "Deluxe" version at No. 51 and the week's total becomes 85,000, just a hair higher than the 36,000 that OutKast's "Speakerboxxx/The Love Below" garnered during its last week at No. 1 in 2004, the prior low for a chart leader.

"Dreamgirls" becomes the first film soundtrack to top the big chart since Jack Johnson's "Crazy Love" album 11 months ago. The other two soundtracks to reach No. 1 last year, "High School Musical" and "Hannah Mon-

tana," both came from TV vehicles on The Disney Channel.

This also marks the first movie soundtrack to reach No. 1 without debuting in the top slot since "O Brother, Where Art Thou?" rang the bell after the Grammy Awards telecast in 2002.

More significantly, do you have any idea how long it's been since a soundtrack from a conventional movie musical topped The Billboard 200? Jimmy Carter was president and "Grease" was the word—and the No. 1 album—in 1978. Yeah, that long.

The two versions of "Dreamgirls" have sold a combined 547,000 copies in their half-dozen weeks on the market. That edges the comparable soundtrack sales for the last big movie musical, as the "Chicago" album clocked 534,000 during its first six chart weeks in 2003.



ON BROADWAY: Speaking of musicals, on Top Cast Albums at billboard.biz, sales for "Hairspray" quintuple (No. 3, 2,000 copies). "Jersey Boys" (No. 2, 5,000) and "Irving Berlin's 'White Christmas'" (No. 15) each more than double.

Growth comes from nontraditional sales in the New York metro market. It appears that the spikes are catch-up from venue sales that were not reported during Christmas week.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,417,000	1,040,000	21,555,000
Last Week	14,159,000	1,281,000	30,122,000
Change	-33.5%	-18.8%	-28.4%
This Week Last Year	11,423,000	615,000	13,402,000
Change	-17.6%	69.1%	60.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	11,423,000	9,417,000	-7.6%
Digital Tracks	13,402,000	21,555,000	60.8%
Store Singles	64,000	58,000	-9.4%
Total	24,889,000	31,030,000	24.7%
Albums w/TEA*	12,763,200	11,572,500	-9.3%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

'06	13.4 million
'07	21.6 million

SALES BY ALBUM FORMAT

CD	10,751,000	8,346,000	-22.4%
Digital	615,000	1,040,000	69.1%
Cassette	36,000	5,000	-75.0%
Other	21,000	20,000	-4.8%

For week ending Jan. 7, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	6,971,000	5,545,000	-20.5%
Catalog	4,452,000	3,872,000	-13.0%
Deep Catalog	3,077,000	2,773,000	-9.9%

CURRENT ALBUM SALES

'06	7.0 million
'07	5.5 million

CATALOG ALBUM SALES

'06	4.5 million
'07	3.9 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

JAN 20 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	31	#1 SOUNDTRACK MUSIC WORLD/COLUMBIA 86953/SONY MUSIC (18.98)	Dreamgirls	■	1
2	2	10	AKON KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	■	1
3	11	8	DAUGHTRY RCA 82860/RMG (18.98)	Daughtry	■	1
4	8	9	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	■	2
5	6	3	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL ZOMBA 01750. SONY MUSIC (18.98)	NOW 23	■	2
6	10	2	SOUNDTRACK WALT DISNEY 861698 (18.98)	Hannah Montana	■	2
7	5	18	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration	■	1
8	4	1	NAS DEF JAM/COLUMBIA 007229*/DJMG (13.98)	Hip Hop Is Dead	■	1
9	13	5	THE BEATLES APPLE 79808/CAPITOL (18.98)	Love	■	1
10	1	2	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	■	1
11	12	13	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	■	2
12	7	24	VARIOUS ARTISTS SHADY 007835*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	■	1
13	22	12	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	■	3
14	17	16	FERGIE WILL.I.AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess	■	3
15	HOT SHOT DEBUT	1	CARLY SIMON COLUMBIA 86138/SONY MUSIC (18.98)	Into White	■	15
16	9	11	CIARA LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution	■	1
17	14	14	GWEN STEFANI INTERSCOPE 008099 (13.98)	The Sweet Escape	■	1
18	20	17	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons	■	5
19	15	4	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	■	5
20	24	25	THE FRAY EPIC 93931/SONY MUSIC (18.98)	How To Save A Life	■	2
21	29	43	NELLY FURTADO MOSLEY/GEFFEN 008300*/INTERSCOPE (13.98)	Loose	■	1
22	19	20	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	■	2
23	16	42	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	■	1
24	34	19	IL DIVO SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre	■	1
25	21	27	JAY-Z ROC-A-FELLA DEF JAM 008045*/DJMG (19.98)	Kingdom Come	■	2
26	26	38	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	■	1
27	40	34	JOHN MAYER AWARE/COLUMBIA 75019*/SONY MUSIC (18.98)	Continuum	■	1
28	27	23	MARY J. BLIGE MTR/ARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	■	9
29	28	28	EVANESCENCE WIND-UP 13120 (18.98)	The Open Door	■	1
30	33	21	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	1
31	25	7	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. (18.98)	Awake	■	1
32	32	33	U2 ISLAND 008027/INTERSCOPE (13.98)	U218: Singles	■	12
33	57	39	CORINNE BAILEY RAE CAPITOL 68361 (12.98)	Corinne Bailey Rae	■	17
34	23	6	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	■	1
35	62	95	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	■	35
36	39	80	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie	■	36
37	38	44	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	■	1
38	42	46	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell	■	3
39	30	54	INCUBUS IMMORTAL EPIC 83852/SONY MUSIC (18.98)	Light Grenades	■	1
40	48	35	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	■	1
41	18	2	SWITCHFOOT COLUMBIA 82880/SONY MUSIC (18.98)	Oh! Gravity	■	18
42	51	52	RED HOT CHILI PEPPERS WARNER BROS. 49996* (22.98)	Stadium Arcadium	■	1
43	41	78	BIRDMAN & LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	■	1
44	35	66	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	■	1
45	43	56	THE ALL-AMERICAN REJECTS DOGHOUSE 004791*/INTERSCOPE (13.98)	Move Along	■	1
46	52	55	SNOW PATROL POLYDOR R&M 006675/INTERSCOPE (13.98)	Eyes Open	■	27
47	36	15	TAYLOR HICKS ARISTA 87984/RMG (18.98)	Taylor Hicks	■	1
48	44	51	THE KILLERS ISLAND 007026*/DJMG (13.98)	Sam's Town	■	1
49	45	32	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	■	3
50	49	40	RBD EMI TELEVISION 71398/VIRGIN (18.98)	Rebels	■	40



Exposure of his music in a Jan. 4 "Grey's Anatomy" rerun yields a 38% gain.



With the aid of QVC, set starts at 40,000. Watch for a big leap post-"Oprah" in two weeks.



The latest in the "Essential" series is the 18th title in that line to reach The Billboard 200.



A \$9.99 sale tag at Best Buy helps the set fly up the chart, down a scant 5% this week.



At No. 21, Nelly Furtado's album is staging a comeback as her single "Say It Right" rises 10-5 on The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	60	138	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition	■	5
52	58	50	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	■	2
53	56	71	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego	■	23
54	70	59	RBD EMI TELEVISION 75852 (13.98)	Celestial	■	15
55	54	29	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	■	4
56	59	60	THE PUSSYCAT DOLLS A&M 00537*/INTERSCOPE (13.98)	PCD	■	5
57	37	57	LUDACRIS DTP DEF JAM 007224*/DJMG (13.98)	Release Therapy	■	1
58	117	152	GREATEST GAINER DAMIEN RICE HEFFA/VECTRA 43249/WARNER BROS. (18.98)		■	9
59	46	22	TONY BENNETT RPM COLUMBIA 80179/SONY MUSIC (18.98)	Duets: An American Classic	■	3
60	61	49	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	■	2
61	50	26	SOUNDTRACK WALT DISNEY 861592 (18.98)	The Cheetah Girls 2	■	5
62	53	48	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	■	48
63	55	65	TAYLOR SWIFT BIG MACHINE 120702 (11.98)	Taylor Swift	■	19
64	47	101	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It	■	25
65	82	92	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope	■	33
66	66	63	FANTASIA J 78962/RMG (18.98)	Fantasia	■	18
67	63	45	ANDREA BOCELLI SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP (25.98 C/DVD)	Under The Desert Sky	■	11
68	73	107	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	■	5
69	67	47	J.J. CALE & ERIC CLAPTON DUCK REPRISE 44418/WARNER BROS. (18.98)	The Road To Escondido	■	23
70	71	81	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	■	13
71	79	76	SOUNDTRACK FOX/WARNER SUNSET ATLANTIC 83998/AG (18.98)	Happy Feet	■	61
72	NEW	1	ELVIS PRESLEY LEGACY/RCA 89048/SONY BMG STRATEGIC MARKETING GROUP (25.98)	The Essential Elvis Presley	■	72
73	72	37	GEORGE STRAIT MCA NASHVILLE 005023/UMGN (13.98)	It Just Comes Natural	■	3
74	75	53	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	■	2
75	68	83	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	■	9
76	91	64	VARIOUS ARTISTS WORD/CURB/PROVIDENT INTEGRITY 67198/EMI/CMG (22.98)	WOW Hits 2007	■	38
77	78	105	BLUE OCTOBER UNIVERSAL MOTOWN 006282/UMRG (9.98)	Foiled	■	29
78	151	2	PACE SETTER MOS DEF GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic	■	78
79	74	111	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground	■	1
80	69	108	LIL SCRAPPY BME REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	■	24
81	65	58	JOJO DA FAMILY/BLACKGROUND UNIVERSAL MOTOWN 007500/UMRG (13.98)	The High Road	■	3
82	85	137	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	■	82
83	84	61	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Girl	■	9
84	77	114	STONE SOUR ROADRUNNER 618073/DJMG (18.98)	Come What(ever) May	■	4
85	81	85	WEIRD AL YANKOVIC WAY Moby VOLCANO 89951/ZOMBA (19.98 DD)	Straight Outta Lynwood	■	10
86	80	130	JIM JONES KOCH 6964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	■	1
87	109	2	SOUNDTRACK LEGACY/VOLCANO 76267/CAPITOL (18.98)	Rocky Balboa: The Best Of Rocky	■	87
88	104	84	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars	■	6
89	90	120	DIDDY BAD BOY 83964/AG (18.98)	Press Play	■	1
90	125	89	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	Celtic Woman	■	53
91	87	68	BOB DYLAN COLUMBIA 87606*/SONY MUSIC (18.98)	Modern Times	■	1
92	115	97	MICHAEL BUBLE 143/REPRISE J8916/WARNER BROS. (18.98)	It's Time	■	7
93	92	168	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up	■	6
94	88	82	VANESSA HUDGENS HOLLYWOOD 162638 (13.98)	V	■	24
95	107	90	JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam	■	2
96	76	149	KILLSWITCH ENGAGE ROADRUNNER 618058/DJMG (18.98)	As Daylight Dies	■	32
97	98	93	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown	■	2
98	93	77	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) AMERICAN/ISLAND 005288/UMVE (13.98)	The Legend Of Johnny Cash	■	5
99	103	119	GNARLS BARKLEY DOWNTOWN 7000*/ATLANTIC (13.98)	St. Elsewhere	■	4
100	97	62	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	■	4

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

JAN 20 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	26	24	15	HURT	CHRISTINA AGUILERA (RCA/RMG)
2	2	16	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	27	27	12	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)
3	3	19	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	28	29	9	WATCHING YOU	RODNEY ATKINS (CURB)
4	4	16	SMACK THAT	AKON FEAT. EMINEM (SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN)	29	28	9	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
5	5	15	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	30	41	6	ICE BOX	OMARION (T.U.G./COLUMBIA)
6	6	10	PROMISE	CIARA (LAFACE/ZOMBA)	31	35	11	IT JUST COMES NATURAL	GEORGE STRAIT (MCA NASHVILLE)
7	8	14	WE FLY HIGH	JIM JONES (KOCH)	32	40	8	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE INTERSCOPE)
8	7	13	FERGALICIOUS	FERGIE (WILL I AM A&M/INTERSCOPE)	33	37	8	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE WARNER)
9	10	11	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	34	44	5	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
10	9	17	HOW TO SAVE A LIFE	THE FRAY (EPIC)	35	30	16	MY WISH	RASCAL FLATTS (LYRIC STREET)
11	13	8	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	36	25	21	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	18	7	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	37	33	21	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
13	11	17	WALK IT OUT	UNK (BIG OOMP/KOCH)	38	55	6	WHAT WITHOUT U	ROBIN THICKE (OVERBROOK STAR TRAK/INTERSCOPE)
14	17	10	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	39	32	56	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
15	12	21	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	40	34	18	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)
16	16	14	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)	41	51	3	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
17	14	24	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	42	36	23	TOO LITTLE TOO LATE	JOJO (DA FAMILY BACKGROUND/UNIVERSAL MOTOWN)
18	21	8	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	43	39	16	WANT TO	SUGARLAND (MERCURY)
19	15	23	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	44	43	16	TAKE ME AS I AM	MARY J. BLIGE (MARIARICH/GEFFEN)
20	26	5	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	45	45	18	AMARILLO SKY	JASON ALDEAN (BROKEN BOW)
21	22	8	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	46	38	16	MY LITTLE GIRL	TIM MCGRAW (CURB)
22	19	21	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	47	47	4	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
23	20	21	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	48	46	12	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
24	31	7	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	49	49	11	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
25	23	16	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	50	42	15	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)

996 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	30	#1 HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
2	2	31	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
3	3	24	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
4	4	29	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
5	5	31	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
6	6	17	STREETCORNER SYMPHONY	ROB THOMAS (MELISMAT/ATLANTIC)	☆
7	7	37	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
8	8	21	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
9	9	14	LET LOVE IN	GOD GOOD DOLLS (WARNER BROS.)	☆
10	10	23	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
11	11	31	BOSTON	AUGUSTANA (EPIC)	☆
12	12	13	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)	
13	13	16	TOO LITTLE TOO LATE	JOJO (DA FAMILY BACKGROUND/UNIVERSAL MOTOWN)	
14	15	7	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆
15	17	6	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
16	16	14	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
17	18	8	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
18	19	9	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
19	20	11	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
20	21	17	HERE IT GOES AGAIN	OK GO (CAPITOL)	
21	22	24	CAN'T LET GO	LONDON PIGG (RCA/RMG)	
22	25	5	IRREPLACEABLE	BEYONCE (COLUMBIA)	
23	24	9	LEAVE THE PIECES	THE WRECKERS (MAVERICK WARNER BROS.)	☆
24	26	4	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	
25	23	19	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	#1 WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
2	3	54	BAD DAY	DANIEL POWTER (WARNER BROS.)	
3	2	45	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
4	4	34	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
5	5	36	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
6	6	20	HAVE YOU EVER SEEN THE RAIN	ROB STEWART (J.RMG)	☆
7	7	24	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	☆
8	8	19	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
9	9	30	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
10	10	13	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
11	11	29	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
12	12	17	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (JIVE/REPRISE)	☆
13	14	25	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)	☆
14	13	19	FAR AWAY	NICKELBACK (ROADRUNNER/LAVA)	☆
15	15	12	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
16	17	13	HURT	CHRISTINA AGUILERA (RCA/RMG)	
17	16	26	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)	
18	18	14	STREETCORNER SYMPHONY	ROB THOMAS (MELISMAT/ATLANTIC)	☆
19	19	17	THE BRIDGE	ELTON JOHN (ROCKET/INTERSCOPE)	
20	22	5	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
21	25	11	JUMP	MADONNA (WARNER BROS.)	
22	26	12	JUST IN TIME	TONY BENNETT DUET WITH MICHAEL BUBLE (RPM/COLUMBIA)	
23	30	2	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	
24	-	1	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC)	
25	20	10	HIDEAWAY (WHEN IT SNOWS)	JIM BRICKMAN FEAT. GEOFF BYRD (SLG)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	16	#1 FERGALICIOUS	FERGIE (WILL I AM A&M/INTERSCOPE)	■
2	2	11	IRREPLACEABLE	BEYONCE (COLUMBIA)	
3	3	15	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
4	4	8	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
5	7	8	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	
6	5	39	HOW TO SAVE A LIFE	THE FRAY (EPIC)	■
7	14	16	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
8	6	15	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
9	9	13	WE FLY HIGH	JIM JONES (KOCH)	
10	10	17	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
11	8	25	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
12	11	20	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
13	16	6	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	
14	13	10	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
15	17	17	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)	
16	12	13	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)	
17	26	26	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	●
18	19	34	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
19	15	15	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	
20	18	18	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	●
21	21	13	WALK IT OUT	UNK (BIG OOMP/KOCH)	
22	45	26	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
23	23	8	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	
24	20	23	LONDON BRIDGE	FERGIE (WILL I AM A&M/INTERSCOPE)	
25	43	7	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
26	46	4	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
27	28	13	HURT	CHRISTINA AGUILERA (RCA/RMG)	
28	32	33	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	■
29	25	50	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
30	30	31	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
31	22	25	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	
32	37	4	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	
33	31	9	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)	
34	29	45	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	■
35	24	17	TOO LITTLE TOO LATE	JOJO (DA FAMILY BACKGROUND/UNIVERSAL MOTOWN)	
36	44	10	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
37	67	14	BOSTON	AUGUSTANA (EPIC)	
38	33	6	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)	
39	34	21	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	
40	35	15	HERE IT GOES AGAIN	OK GO (CAPITOL)	
41	55	11	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)	
42	47	40	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	●
43	27	21	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)	●
44	39	35	PROMISCUOUS	NELLY FURTAO FEAT. TIMBALAND (MOSLEY/GEFFEN)	■
45	57	7	THAT'S THAT	SNOOP DOGG (DOGGYSTYLE/GEFFEN)	
46	52	11	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)	
47	38	13	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)	
48	41	17	MANEATER	NELLY FURTAO (MOSLEY/GEFFEN)	
49	40	36	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
50	48	15	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
51	51	6	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	
52	63	16	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
53	50	35	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
54	53	30	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
55	49	60	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
56	54	41	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DEAD & COMPANY/REPRISE)	
57	75	7	IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)	
58	36	21	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	
59	61	11	ROCKSTAR	NICKELBACK (ROADRUNNER/IDJMG)	
60	64	11	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)	
61	70	36	BAD DAY	DANIEL POWTER (WARNER BROS.)	2
62	62	12	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	
63	42	23	SHOW STOPPER	DANITY KANE (BAD BOY)	
64	68	2	ICE BOX	OMARION (T.U.G./COLUMBIA)	
65	69	3	WATCHING YOU	RODNEY ATKINS (CURB)	
66	56	15	MY WISH	RASCAL FLATTS (LYRIC STREET)	
67	59	9	PROMISE	CIARA (LAFACE/ZOMBA)	
68	73	27	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
69	60	12	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
70	-	3	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
71	-	23	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
72	-	1	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	
73	-	1	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
74	-	22	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
75	-	1	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	

MODERN ROCK

|--|

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)
2	1	16	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	15	SMACK THAT	AKON FEAT. EMINEM (KOMVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
4	4	10	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KOMVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
5	5	10	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
6	1	42	HOW TO SAVE A LIFE	THE FRAY (EPIC)
7	1	19	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
8	7	16	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
9	13	17	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
10	9	27	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
11	10	27	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	16	16	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
13	11	13	WE FLY HIGH	JIM JONES (KOCH)
14	27	6	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
15	14	18	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
16	12	13	SHORTIE LIKE MINE	BOB WOV FEAT. CHRIS BROWN & JHNTA AUSTIN (COLUMBIA)
17	18	16	HURT	CHRISTINA AGUILERA (RCA/RMG)
18	17	28	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
19	24	26	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARL/COLUMBIA)
20	22	6	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
21	19	34	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
22	31	7	IT'S NOT OVER	DAUGHTY (RCA/RMG)
23	21	24	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
24	15	11	WIND IT UP	GWEN STEFANI (INTERSCOPE)
25	25	12	WAIT A MINUTE	THE PUSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
26	29	22	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
27	23	18	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
28	25	6	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
29	14	14	WALK IT OUT	UNK (BIG DOMP/KOCH)
30	37	26	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
31	30	22	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
32	20	15	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
33	34	6	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
34	1	17	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)
35	5	5	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
36	39	22	THROUGH GLASS	STONE ISOUR (ROADRUNNER/LAVA)
37	55	5	BOSTON	AUGUSTANA (EPIC)
38	62	10	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
39	42	10	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
40	35	11	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
41	33	21	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
42	32	23	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
43	36	19	HERE IT GOES AGAIN	OK GO (CAPITOL)
44	46	12	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
45	7	7	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
46	38	14	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
47	40	40	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
48	54	24	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
49	4	4	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
50	51	6	ICE BOX	OMARION (T.U.G./COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	43	1E	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
52	52	2E	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
53	50	1E	ROCKSTAR	NICKELBACK (ROADRUNNER/LAVA)
54	61	1E	COME BACK TO ME	VANESSA HUGHES (HOLLYWOOD)
55	65	1E	IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)
56	45	9	PROMISE	CIARA (LAFACE/ZOMBA)
57	56	11	SHE'S EVERYTHING	BRAD PISLEY (ARISTA NASHVILLE)
58	66	1E	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
59	67	7	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
60	60	8	WATCHING YOU	RODNEY ATKINS (CURB)
61	49	2E	MY WISH	RASCAL FLATTS (LYRIC STREET)
62	53	1E	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
63	70	3	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
64	76	3	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
65	48	5	YOU DON'T KNOW	EMINEM, 50 CENT, LLOYD BANKS & CASHIS (SHADY/INTERSCOPE)
66	73	1E	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
67	57	2E	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
68	58	14	MY LITTLE GIRL	TIM MCGRAW (CURB)
69	77	1	RED HIGH HEELS	KELLIE PICKLER (BNA)
70	75	3	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)
71	64	5	HIP HOP IS DEAD	NAS FEAT. WILL.I.AM (DEF JAM/COLUMBIA/IDJMG)
72	95	6	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
73	74	9	UNAPPRECIATED	CHERISH (SHOW/UP/CAPITOL)
74	81	5	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
75	68	16	WANT TO SUGARLAND	SUGARLAND (MERCURY)
76	71	4	LOVE ME OR HATE ME	AFI (TINY EVIL/INTERSCOPE)
77	89	7	U + UR HAND	PINK (LAFACE/ZOMBA)
78	-	1	DOE BOY FRESH	THREE 6 MARFA FEAT. CHAMILLIONAIRE (HYMN2TONE/MINDS/COLUMBIA)
79	79	6	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)
80	83	26	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
81	78	5	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN (DEF JAM/IDJMG)
82	72	8	THE SAINTS ARE COMING	U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)
83	-	1	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
84	-	2	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
85	63	9	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
86	80	23	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
87	-	3	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
88	82	2	WHO SAID	HANNAH MONTANA (WALT DISNEY)
89	-	1	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (TAKE FO/UNIVERSAL REPUBLIC)
90	98	8	SHOW ME THE MONEY	PETEY PABLO (JIVE/ZOMBA)
91	-	3	ALYSSA LIES	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
92	90	2	AMARILLO SKY	JASON ALDEAN (BROKEN BOW)
93	88	29	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
94	85	3	DEM JEANS	CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)
95	96	3	LOST ONE	JAY-Z FEAT. CHRISTETTE MICHELE (ROC-A-FELLA/DEF JAM/IDJMG)
96	-	5	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
97	84	5	RING THE ALARM	BEYONCE (COLUMBIA)
98	91	23	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
99	99	11	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
100	-	3	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	10	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	3	12	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KOMVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
3	1	14	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
4	4	17	SMACK THAT	AKON FEAT. EMINEM (KOMVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
5	5	15	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
6	6	1E	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
7	8	1E	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
8	7	1E	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
9	22	22	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	☆
10	13	6	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
11	11	11	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
12	12	1E	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
13	10	2E	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
14	15	12	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
15	14	17	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
16	16	2E	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
17	16	9	SHORTIE LIKE MINE	BOB WOV (COLUMBIA)	☆
18	17	27	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
19	21	8	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
20	19	16	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
21	24	6	IT'S NOT OVER	DAUGHTY (RCA/RMG)	☆
22	22	13	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARL/COLUMBIA)	☆
23	20	23	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
24	25	5	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
25	23	24	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆

*16 radio stations top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	12	12	WAIT A MINUTE	THE PUSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	☆
27	24	24	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
28	16	16	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
29	7	7	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
30	8	8	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)	☆
31	18	18	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
32	4	4	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)	☆
33	4	4	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆
34	5	5	THROUGH GLASS	STONE ISOUR (ROADRUNNER/LAVA)	☆
35	13	13	COME BACK TO ME	VANESSA HUGHES (HOLLYWOOD)	☆
36	-	-	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
37	26	26	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
38	-	-	UNAPPRECIATED	CHERISH (SHOW/UP/CAPITOL)	☆
39	11	11	WIND IT UP	GWEN STEFANI (INTERSCOPE)	☆
40	4	4	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
41	2	2	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	☆
42	3	3	SHE'S LIKE THE WIND	LUMDEE FEAT. TONY SUNSHINE (TVT)	☆
43	20	20	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆
44	5	5	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
45	27	27	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
46	-	-	GLAMOROUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
47	8	8	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
48	18	18	MIRACLE	CASCADIA (ROBBINS)	☆
49	-	-	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
50	-	-	WALK IT OUT	UNK (BIG DOMP/KOCH)	☆

POP 100: The top Pop singles & tracks, according to mainstream top-40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)
2	3	2	MADE TO LOVE	TOBYMAC (FOREFRONT)
3	4	28	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
4	6	7	PHANTOM LIMB	THE SHINS (SUB POP)
5	19	5	A LOVE THANG	RENA SCOTT (AMOR/K.E.S.)
6	7	24	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
7	5	7	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
8	22	4	MAGIC TRICKS	ADRIENNE (GLOBAL VILLAGE)
9	12	2	PASSION PARTY	SEAN BAKER (TYRANNY)
10	10	10	JUMP	MADONNA (WARNER BROS.)
11	13	21	CALL ON ME	JANET & NELLY (VIRGIN)
12	11	13	RING THE ALARM	BEYONCE (COLUMBIA)
13	18	40	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
14	16	10E	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
15	31	31	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
16	8	21	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
17	23	8	U SHOULD'VE SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)
18	24	4	MORE THAN A LOVER	RU (GLOBAL VILLAGE)
19	26	10	B.P.	DONNI RAI (GLOBAL VILLAGE)
20	36	24	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
21	5	8	DIFFERENT WORLD	IRON MAIDEN (SANCTUARY)
22	4	17	SHUT ME UP	MINDLESS SELF INDLIGENCE (UCR/METROPOLIS)
23	25	49	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
24	1	38	REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS	JEFF FOXWORTHY/BILL ENGvall (WARNER BROS. (NASHVILLE)/WRN)
25	7	6	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST (IMPRINT / PROMOTION LABEL)	Chart Rank
POP 100 AIRPLAY	
THE ALL-AMERICAN REJECTS	

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JAN 20 2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	4	11	#1 SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
2	3	5	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
3	2	4	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		1
4	1	2	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
5	6	8	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		1
6	5	3	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
7	7	19	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	1
8	15	20	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		4
9	8	8	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come	2	1
10	9	6	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		1
11	14	7	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		1
12	12	9	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	2	1
13	13	15	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		4
14	11	12	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		1
15	17	3	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		10
16	10	2	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		1
17	16	10	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
18	21	16	FANTASIA J 78962/RMG (18.98)	Fantasia		1
19	14	12	JOHN LEGEND G O O D COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
20	18	23	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
21	20	22	LUDACRIS DTP/DEF JAM 007224*/IDJMG (13.98)	Release Therapy		1
22	22	14	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	2	1
23	29	21	CORINNE BAILEY RAE CAPITOL 66351 (12.98)	Corinne Bailey Rae		15
24	24	5	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		1
25	27	10	JIM JONES KOCH 5984 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
26	50	2	GREATEST GAINER MOS DEF GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic		26
27	28	29	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life		3
28	23	31	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live		1
29	19	3	STYLES P RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money		19
30	25	18	DJ CLUE ROC-A-FELLA/DEF JAM 006163*/IDJMG (13.98)	DJ Clue?: The Professional 3		18
31	31	35	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story		10
32	39	28	LIONEL RICHIE ISLAND 006484/IDJMG (13.98) ⊕	Coming Home		1
33	1	5	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition		30
34	1	50	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	1
35	1	12	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
36	1	11	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		2
37	1	21	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated		1
38	45	14	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
39	1	21	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
40	52	43	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
41	37	46	CLIPSE RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury		1
42	49	52	YING YANG TWINS COLLIPARK 2850*/TVT (18.98)	Chemically Imbalanced		8
43	51	8	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I		3
44	40	23	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
45	44	4	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		9
46	43	39	JANET JACKSON VIRGIN 30416* (18.98) ⊕	20 Y.O.		1
47	56	57	PITBULL FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel		1
48	55	65	SHAREEFA DTP/DEF JAM 007231*/IDJMG (10.98)	Point Of No Return		1
49	33	20	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		1
50	48	36	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
51	42	38	GHOSTFACE KILLAH DEF JAM 008165*/IDJMG (13.98)	More Fish		13
52	41	11	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs		1
53	1	19	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'		1
54	57	48	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor		1
55	54	37	PATTI LABELLE UMBRELLA 970109/BUNGALD (15.98)	The Gospel According to Patti LaBelle		17

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	33	2	VARIOUS ARTISTS DEATH ROW 63077 (25.98 CD/DVD) ⊕	15 Years On Death Row		33
57	50	42	RUBEN STUDDARD J 78961/RMG (18.98)	The Return		1
58	60	58	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
59	62	67	VARIOUS ARTISTS GRAND HUSTLE/ATLANTIC 94625*/AG (18.98)	Grand Hustle Presents: In Da Streetz Volume 4		59
60	1	35	GNARLS BARKLEY DOWNTOWN 7003*/ATLANTIC (13.98) ⊕	St. Elsewhere		4
61	65	31	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
62	74	50	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		1
63	64	66	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am		1
64	1	45	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
65	69	54	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
66	83	70	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing		1
67	76	64	LETOYA CAPITOL 97136 (12.98)	LeToya		1
68	63	56	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume I		1
69	67	71	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		1
70	71	13	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple		1
71	73	68	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		1
72	92	21	PACE SETTER MIKE WATTS WATTS 0005 (15.98)	Pandoras Box		39
73	78	76	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
74	72	51	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		3
75	RE-ENTRY	12	REYES BROS. LATIN THUG 606 (17.98)	Ghetto Therapy		59

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 MATISYAHU ONE HAVEN/DR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	
2	2	104	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
3	5	5	DAMIAN "JR. GONG" MARLEY 3HEITD YOUTH8/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
4	3	67	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
5	4	45	MATISYAHU JR/EPIC 87695*/SONY MUSIC	Youth	
6	6	10	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
7	7	90	MATISYAHU JR/EPIC 96464/SONY MUSIC	Live At Stubb's	
8	8	61	BOB MARLEY AND THE WAILERS SLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collect on	
9	10	17	BUJU BANTON GARGAMEL 10014*	Too Bad	
10	11	7	VARIOUS ARTISTS VP 1770*	Strictly The Best Vol. 36	
11	9	19	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN	Undisputed	
12	13	29	VARIOUS ARTISTS VP 1759* ⊕	Reggae Gold 2006	
13	12	20	EASY STAR ALL-STARS EASY STAR 1014	Radiodread	
14	15	7	VARIOUS ARTISTS VP 1769*	Strictly The Best Vol. 35	
15	14	7	CHAM MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	

BETWEEN THE BULLETS rgeorge@billboard.com MOS DEF GROWS IN DOWN WEEK

While most albums suffer from post-holiday malaise, others take advantage of slow retail activity to earn high marks on Hot R&B/Hip-Hop Albums. Omarion, last week's top dog, suffers a 67% tumble at core stores (No. 4), allowing the "Dreamgirls" soundtrack to skate 4-1 despite its own 42% slide. Young Jeezy (No. 2) and Nas (No. 3) trade places on this list and inside the first two slots

of Top Rap Albums at billboard.biz. Robin Thicke gets his first top 10 album, gliding 15-8 with the smallest dip in the top 65 (down 6%).

Perhaps the brightest star is Mos Def, whose "Tru3 Magic" captures Greatest Gainer stripes on this chart (50-26, up 34%) and The Billboard 200's Pacesetter (151-78, up 15%) in its second week.



—Raphael George

JAN 20 2007 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	2	13	PROMISE	CIARA (LAFACE/ZOMBA)	☆
3	4	27	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
4	3	17	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
5	5	17	WE FLY HIGH	JIM JONES (KOCH)	☆
6	6	17	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
7	7	17	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
8	9	15	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
9	10	20	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
10	8	25	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
11	10	10	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
12	13	13	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
13	11	11	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
14	24	24	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
15	4	4	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
16	16	10	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZDNE 4/INTERSCOPE)	☆
17	17	17	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
18	22	10	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
19	1	6	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
20	25	25	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	21	21	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
22	21	21	LOST ONE	JAY-Z FEAT. CHRISSETTE MICHELLE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	19	19	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
24	24	24	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
25	2	14	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
28	9	9	HEAVEN	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
27	27	16	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
28	25	29	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
29	36	12	ONE	TYRESE (J/RMG)	☆
30	29	63	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
31	32	31	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
32	34	1	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
33	43	6	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
34	39	50	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
35	35	14	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
36	63	63	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
37	23	23	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
38	5	5	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
39	33	20	UNAPPRECIATED	CHERISH (SHD'NUFF/CAPITOL)	☆
40	49	49	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
41	50	13	TELL ME	DODDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
42	40	33	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
43	38	25	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
44	44	5	1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
45	47	5	CRY NO MORE	SHARREEFA (DTP/DEF CON I/IDJMG)	☆
46	46	46	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
47	51	0	PLEASE DON'T GO	TANK (BLACKGROUND)	☆
48	48	48	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
49	75	21	TURN IT UP	JOHNATA AUSTIN (SO SO DEF/VIRGIN)	☆
50	50	50	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	24	#1 CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
2	2	21	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
3	3	18	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
4	4	12	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
5	5	12	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
6	5	31	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
7	58	58	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
8	52	52	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
9	7	44	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
10	0	28	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
11	11	11	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
12	13	14	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
13	15	15	GOT YOU HOME	LUTHER VANDROSS (J/RMG)	☆
14	12	16	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
15	14	36	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
16	20	14	PLEASE DON'T GO	TANK (BLACKGROUND)	☆
17	21	21	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	8	8	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
19	7	7	WHERE LOVE BEGINS	PATTI LABELLE FEAT. YOLANDA ADAMS (UMBRELLA/BUNGALOW)	☆
20	9	9	ENOUGH	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	☆
21	16	12	WHAT YOU ARE	LIONEL RICHIE (ISLAND/IDJMG)	☆
22	22	12	ONE	TYRESE (J/RMG)	☆
23	23	23	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
24	24	4	WITH U	JANET (VIRGIN)	☆
25	25	15	TUESDAY	LENNY WILLIAMS (LENTON)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	5	#1 A LOVE THANG	RENA SCOTT (AMOR/K.E.S.)	☆
2	2	9	U SHOULD'VE SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
3	3	9	B.P.	DONNI RAI (GLOBAL VILLAGE)	☆
4	4	9	SUBMERGE	M-TINA (TRI-STORM)	☆
5	5	24	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
6	6	6	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
7	7	7	DEM BOYZ	T-WAPONZ FEAT. TREA & SHAMROCK (DEFIANT)	☆
8	9	22	CALL ON ME	JANET & NELLY (VIRGIN)	☆
9	8	13	RING THE ALARM	BEYONCE (COLUMBIA)	☆
10	12	24	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
11	11	11	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZDNE 4/INTERSCOPE)	☆
12	11	22	COME GO WITH ME	RUSTIC FEAT. CROW (SPIDO)	☆
13	10	21	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
14	14	14	NOTHING BUT LOVE SPOKEN	FELTON PILATE (ESCAP/FELSTAR)	☆
15	15	15	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
16	16	28	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	☆
17	17	17	PHONE TALK	ALYSE ELYSE FEAT. MAX (SDUL CITY/TRUMP)	☆
18	15	6	SO GOOD TO ME	VANESSA BELL ARMSTRONG (EMI GOSPEL)	☆
19	19	19	LET'S GET IT	SMOOT (RAPROCK/PYRAMID)	☆
20	40	40	OH JAH	SEA B. MARRAH (HIGH OVER BABYLON)	☆
21	14	14	BONE OUT	ERIN JENNAE FEAT. TURF TALK (PORT CITY)	☆
22	33	33	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
23	15	15	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
24	24	24	PAIN IN MY LIFE	SAIGON FEAT. TREY SONGZ (FORT KNOCKS/HIP HOP SINCE 1978/ATLANTIC)	☆
25	25	25	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	2	19	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
3	3	19	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
4	4	4	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
5	5	5	WE FLY HIGH	JIM JONES (KOCH)	☆
6	6	6	PROMISE	CIARA (LAFACE/ZOMBA)	☆
7	7	18	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
8	8	8	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
9	9	15	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
10	11	11	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
11	12	1	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
12	10	5	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
13	13	13	THE WAY I LIVE	BAD BOY DA PRINCE FEAT. LIL' BOOSIE (TAKE F0/UNIVERSAL REPUBLIC)	☆
14	14	13	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
15	15	19	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
16	15	21	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
17	16	16	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
18	17	17	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
19	18	18	DADDY'S LITTLE GIRL	FRANKIE J (COLUMBIA)	☆
20	21	7	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
21	20	20	AY CHICO (LENGUA AFUERA)	PITBULL (FAMOUS ARTISTS/TVT)	☆
22	24	24	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
23	22	22	UNAPPRECIATED	CHERISH (SHD'NUFF/CAPITOL)	☆
24	23	4	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
25	25	4	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. *ellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/Label(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
CIARA Promise ZOMBA (79.1)	2
LLOYD FEAT. LIL WAYNE You Universal Motown (85.9)	3
AKON FEAT. SNOOP DOGG I Wanna Love You Universal Motown (77.5)	4
JIM JONES We Fly High KOCH (66.6)	5
FAT JOE FEAT. LIL WAYNE Make It Rain Wrgin (87.2)	8
CHRIS BROWN Poppin' Zomba (87.3)	9
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4)	11
SNOOP DOGG FEAT. R. KELLY That's That INTERSCOPE (87.3)	12
ROBIN THICKE Lost Without U INTERSCOPE (88.8)	13
PRETTY RICKY On The Hotline ATLANTIC (83.14)	17
OMARION Ice Box COLUMBIA (82.1)	18
FANTASIA Hood Boy RMG (72.8)	21
JAY-Z FEAT. CHRISSETTE MICHELLE Lost One IDJMG (66.0)	22
LIL' BOOSIE FEAT. YUNG JOC Zoom ATLANTIC (72.3)	25
JOHN LEGEND Heaven COLUMBIA (68.3)	26
TYRESE One RMG (60.5)	29
DODDY FEAT. CHRISTINA AGUILERA Tell Me ATLANTIC (80.8)	41
☆ S-AREEFA Cry No More IDJMG (83.8)	45
MARY J. BLIGE We Ride ((I See The Future)) INTERSCOPE (85.5)	46
☆ L'EOVA Obvious CAPITOL (94.1)	-
RHYTHMIC AIRPLAY	
JIM JONES We Fly High KOCH (66.2)	5
CIARA Promise ZOMBA (74.6)	6
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	8
LLOYD FEAT. LIL WAYNE You Universal Motown (84.3)	10
SNOOP DOGG FEAT. R. KELLY That's That INTERSCOPE (83.4)	11
PRETTY RICKY On The Hotline ATLANTIC (73.1)	15
NELLY FURTADO Say It Right INTERSCOPE (75.4)	22
JUSTIN TIMBERLAKE What Goes Around... ZOMBA (78.7)	25
RHIANNA & SEAN PAUL Break It Off IDJMG (77.6)	26
OMARION Ice Box COLUMBIA (76.0)	28
TYRESE Turn Ya Out RMG (74.7)	36
CHRIS BROWN Poppin' Zomba (86.6)	39
MAS FEAT. WILL I AM Hip Hop Is Dead IDJMG (65.9)	-
☆ THE PUSSYCAT DOLLS FEAT. TIMBALAND Wait A Minute INTERSCOPE (73.2)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	20	#1 GREATEST GAINER SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		1	31	31	9	ME AND GOD F. ROGERS (L. TURNER)	Josh Turner MCA NASHVILLE		31
2	2	7	WATCHING YOU T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB		2	32	32	14	GOOD DIRECT ONS C. CHAMBERLAIN (L. BRAN, R. THIBODEAU)	Billy Currington MERCURY		32
3	3	22	MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET		1	33	40	7	WASTED M. BRIGHT (T. VERGES, M. GREEN, H. L. NOSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		33
4	5	6	IT JUST COMES NATURAL T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait MCA NASHVILLE		4	43	-	2	SETTLIN' B. GALLIMORE, K. BUSH, L. NETTLES (M. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		34
5	6	4	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		1	35	33	14	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. P. ARVE, L. J. CHEY)	Jake Owen RCA		33
6	4	24	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw CURB		3	36	37	13	I KEEP COMIN' BACK M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin LYRIC STREET		36
7	7	45	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1	37	34	20	PODUNK J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		34
8	8	21	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW		8	41	39	18	I DON'T WANT TO M. WRIGHT (B. JAMES, P. ADNA, A. N. F. MONROE)	Ashley Monroe With Ronnie Dunn COLUMBIA		38
9	9	30	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		9	42	57	3	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		39
10	12	16	MY, OH MY P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARM, B. BRANCH)	The Wreckers MAVERICK/WARNER BROS./WRN		10	4	48	11	DON'T MAKE ME B. ROWAN (M. CANNON, M. GOODMAN, C. BRYANT, D. BERG)	Blake Shelton WARNER BROS./WRN		40
11	10	11	ALYSSA LIES D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE		10	41	50	4	MOMENTS J. LEO, T. GENTRY (A. TAT, S. TA'E, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		41
12	14	3	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban CAPITOL NASHVILLE		12	42	43	16	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATTY, F. D. HILL)	Tracy Lawrence ROCKY COMFORT/CO5		39
13	13	18	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE		13	43	44	13	DIXIE LULLABY D. GEHMAN (P. GREEN, P. AVIS, J. POLARD)	Pat Green BNA		42
14	15	23	LITTLE BIT OF LIFE K. STEGALL, P. DONNELL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW		13	44	42	10	ISN'T THAT EVERYTHING T. L. JAMES (D. PECK, T. L. JAMES, S. D. MLY)	Danielle Peck BIG MACHINE		38
15	16	15	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA		15	45	46	4	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEONARO, C. SANFORD)	Alison Krauss And John Waite ROUNDER		43
16	17	16	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET		14	46	45	9	OUR COUNTRY J. MELLENCAMP, R. BROWN (J. A. ELLE, J. CAMP)	John Mellencamp UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		39
17	18	17	RED HIGH HEELS B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		17	47	52	9	COME TO BED M. WRIGHT, J. RICH, G. WILSON (M. MCNEHE, J. RICH)	Gretchen Wilson COLUMBIA		45
18	19	23	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		18	52	-	5	COME ON RAIN D. JOHNSON (D. JOHNSON)	Steve Holy CURB		48
19	18	23	GOOD AS GONE W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCH, J. WESTBROOK)	Little Big Town EQUITY		19	53	47	15	STEALING KISSES B. GALLIMORE, F. HILL (L. YOKER, H. A)	Faith Hill WARNER BROS./WRN		36
20	21	23	AIR POWER THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE		20	54	60	6	BAGPIPES CRYIN' C. DINAPOLI, M. BASON (R. RUSHLOW, R. CLAWSON, M. WADDELL)	Rushlow Harris SHOW DOG NASHVILLE		50
21	22	21	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA		21	51	53	9	MORE B. CHANCEY (R. LYNNE, D. MOREAN)	Rockie Lynne UNIVERSAL SOUTH		51
22	23	17	I JUST CAME BACK FROM A WAR F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley 903 MUSIC		20	52	-	3	ISN'T SHE C. BLACK, CAROLINA RA'N (R. CECYF, P. DODDGLAS, R. HARBIN)	Carolina Rain EQUITY		52
23	24	10	HILLBILLY DELUXE T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		23	53	NEW SHOT DEBUT	1	HOUSE LIKE THAT R. TERMINI, B. WALKER JR. (C. OHESON)	Donovan Chapman CATEGORY 5		53
24	25	10	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, I. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE		23	54	55	11	THAT'S ALL I'LL EVER NEED M. NESLER, T. MARTIN, J. WAYNE (J. W. LYNE, M. NESLER, T. MARTIN)	Jimmy Wayne BIG MACHINE		50
25	27	8	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RODDEN, B. HOWES)	Jack Ingram BIG MACHINE		25	56	61	4	CRAZY EX-GIRLFRIEND F. LIDDELL, M. WRUCKE (L. LAMBERTT, HOWARD)	Miranda Lambert COLUMBIA		55
26	28	1	LONG TRIP ALONE B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		26	57	RE-ENTRY	22	A COUNTRY BOY CAN SURVIVE (REMIX) J. BOWEN (H. WILLIAMS, R.)	Hank Williams Jr. ASYLUM-CURB		56
27	30	27	'FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. DONNELL)	Clay Walker ASYLUM-CURB		27	57	NEW	1	I GET TO B. PINSON, BLUE COUNTRY (S. AUSTINS, J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB		57
28	29	34	THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE		28	58	NEW	1	SPOKEN LIKE A MAN T. JOHNSON, R. L. FEEK (D. FRASER, E. HILL, J. KEAR)	Blaine Larsen GIANTS/LAYER/BNA		58
29	35	51	BEER IN MEXICO B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA		29	59	RE-ENTRY	13	BROKEN T. KEITH, R. SCRUGGS (A. GELO, A. LAUER, H. LINDSEY)	Lindsey Haun SHOW DOG NASHVILLE		50
30	50	-	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB		30	60	NEW	1	STAND D. HUFF, RASCAL FLATTS (B. D. YD, B. RTON)	Rascal Flatts LYRIC STREET		60



Impressions, sophomore single becomes duo's second top 10. Debut single topped chart for two weeks in September.



Single gains 2.7 million impressions and crosses Airpower threshold in 23rd chart week. Draws 11.8 million impressions at 112 stations.



Newcomer's third charted single grabs Hot Shot Debut with 1 million impressions at 28 stations.

HITPREDICTOR

DATA PROVIDED BY

promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title.
★ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		KEITH URBAN Stupid Boy CAPITOL (79.5)	12	BILLY CURRINGTON Good Directions MERCURY (90.7)	32
BRAD PAISLEY She's Everything ARISTA NASHVILLE (84.9)	1	TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	13	JAKE OWEN Startin' With Me RCA (88.2)	35
RODNEY ATKINS Watching You CURB (93.0)	2	MARTINA MCBRIDE Anyway RCA (80.7)	15	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	40
RASCAL FLATTS My Wish LYRIC STREET (91.9)	3	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	16	TRACY LAWRENCE Find Out Who Your Friends Are cos (88.4)	42
GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.8)	4	KELLIE PICKLER Red High Heels BNA (75.9)	17	GRETCHEN WILSON Come To Bed COLUMBIA (82.5)	47
SUGARLAND Want To MERCURY (93.2)	5	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	18	STEVE HOLY Come On Rain CURB (77.0)	48
TIM MCGRAW My Little Girl CURB (88.3)	6	PHIL VASSAR The Woman In My Life ARISTA NASHVILLE (94.4)	20	FAITH HILL Stealing Kisses WARNER BROS. (75.6)	49
JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	8	SARA EVANS You'll Always Be My Baby RCA (89.5)	21		
TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	9	DARYL WORLEY I Just Came Back From A War 903 MUSIC (84.2)	22		
JASON MICHAEL CARROLL Alyssa Lies ARISTA NASHVILLE (85.4)	11	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	24		

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R&R COUNTRY DAILY UPDATE

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RadioandRecords.com

HOT COUNTRY SONGS: 114 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 VNU Business Media, Inc. All rights reserved.
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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

WILLIAMS CAN STILL 'SURVIVE' AND THRIVE

With all but one title sporting bullets this issue, Hot Country Songs reflects the return to regular programming following the holidays, while a veteran of this chart returns with a familiar theme. Hank Williams Jr. encores at No. 56 with a 25th-anniversary remix of his classic "A Country Boy Can Survive," the song's third chart life.

When the format was dominated by crossover fare in the aftermath of the "Urban Cowboy" fad, Williams infused some



much-needed grit when "Survive" spent three weeks at No. 2 in 1982. A collaborative version with Chad Brock and George Jones, titled "A Country Boy Can Survive (Y2K Version)" spent 13 weeks on Hot Country Songs, peaking at No. 30 in January 2000.

The remix draws 808,000 audience impressions at 47 monitored stations, and Nielsen BDS reports 24 plays to date for the video at CMT.

—Wade Jessen

JAN 20 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	7	#1 BENDITA TU LUZ E. OLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	1
2	2	1	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin Feat. La Mari SONY BMG NORTE	1
3	4	4	PAM PAM LUNY TUNES, TAINY (J. L. MOREIRA, L. VEGUILLA, F. SALDANA, M. E. MASIS)	Wisn & Yandel MACHETE	1
4	3	3	SER O PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISION	1
5	16	13	GREATEST GAINER LOS INFIELES L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	4
6	7	6	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	6
7	14	16	SOLA H. DELGADO (G. C. PADILLA, H. L. DELGADO)	Hector "El Father" VI/MACHETE	7
8	5	8	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	3
9	8	7	CHIQUILLA A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia All Starz EMI TELEVISION	7
10	9	11	NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	1
11	6	5	DIME (TELL ME) J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Feat. Ken-Y FAMOUS ARTISTS / T.V.T.	4
12	11	10	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	3
13	12	14	IRREPLACEABLE STAR GATE, B. KNOWLES, NE-YO (S. SMITH, B. KNOWLES, M. S. ERIKSEN, T. E. HERMANSEN, E. LIND, A. BJORKLUND, R. PEREZ)	Beyonce COLUMBIA	12
14	13	21	POR ELLA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	13
15	24	12	MIA NELY (TITO EL BAMBINO, R. AYALA, J. DE LA CRUZ)	Tito "El Bambino" Feat. Daddy Yankee EMI TELEVISION	12
16	10	9	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	9
17	15	18	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
18	22	22	ME QUIERE BESAR MEKKA (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	18
19	18	15	INVIERNO K. CIBRIAN (C. BRANT, M. PORTMANN)	Reik SONY BMG NORTE	15
20	23	28	SI TU NO ESTAS A. BAQUEIRO (R. ARBELO)	Sin Bandera SONY BMG NORTE	20
21	19	19	TU AMOR S. KRYS (JEREMIAS)	Luis Fonsi UNIVERSAL LATINO	19
22	20	23	SHORTY SHORTY S. TEJADA (S. TEJADA)	Xtreme LA CALLE / UNIVISION	20
23	21	17	I WANNA LOVE YOU A. THIAM (A. THIAM, C. BROADUS)	Akon Feat. Ring Snoop Dogg KONVICT / UPFRONT / 3MC / UNIVERSAL MOTOWN	16
24	27	25	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal TALE / UNIVERSAL LATINO	1
25	31	32	A LA PRIMERA PERSONA A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	1

With the largest audience gain on the chart (up 3.5 million), the tune rebounds into top five.



His 32nd chart entry. It garnered 4.7 million in audience from just nine Latin radio stations in the tracking week.



His 32nd chart entry. It garnered 4.7 million in audience from just nine Latin radio stations in the tracking week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	17	27	POR TU AMOR O. URBINA, J. R. AVITIA, J. LUXARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)	Alacranes Musical UNIVISION	17
27	28	26	MI AMOR POR TI A. TERRAZAS (A. TORRES)	Los Horoscopos De Durango DISA / EDMONSA	15
28	25	36	PEGAO WISIN & YANDEL (J. L. MOREIRA, L. VEGUILLA)	Wisn & Yandel Feat. Los Vaqueros WY / MACHETE	25
29	35	38	HERIDAS DE AMOR P. MANUELLO (R. MONTANER, J. AVENDANO)	Ricardo Montaner EMI TELEVISION	29
30	32	34	ME NUERO A. AVILA (N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	30
31	36	39	COMO ME HACES FALTA J. A. MEDINA (M. A. SOLIS)	Patrulla 81 DISA	31
32	33	30	DON'T CRY E. PEREZ (M. DE JESUS BAEZ, M. J. HAVIS, J. DE JESUS PINEDA RAMOS, E. PEREZ, NEW WRITER)	Toby Love SONY BMG NORTE	30
33	29	33	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE (N. C. QUINTANILLA)	Los Tigres Del Norte FONOVISA	29
34	30	29	QUE VUELVA J. L. TERRAZAS (M. A. SOLIS)	Grupo Montez De Durango DISA	16
35	38	41	COMO YO NADIE TE HA AMADO J. CALDERON (J. BION JOVIR, S. BAMBORA, D. CH. LD)	Yuridia SONY BMG NORTE	35
36	40	44	DESI-LUSIONAME B. BENJAMIN (S. GEORGE, D. BEAN COURT, C. J. FRANCO)	Olga Tanon UNIVISION	4
37	43	40	NOCHE DE ENTIERRO (NUESTRO AMOR) LUNY TUNES, NALYS, SMY, G. RAYAL, A. L. MOREIRA, L. VEGUILLA, F. CRUZ, H. DELGADO, G. C. PADILLA, F. SALDANA, V. CABRERAS, A. CALLO, COTTO, E. GARCIA	Los Benjamins Feat. Wisn & Yandel, Daddy Yankee, Hector "El Father" & Zion MAR FLOW / MACHETE	6
38	48	-	LA NOCHE PERFECTA E. PEREZ (R. RUBIO)	El Chapo De Sinaloa DISA	38
39	42	47	SOY UNA GARGOLA A. C. ROLDAN (R. ORTIZ, D. J. GARCIA)	Las Gargolas Feat. Randy VI / MACHETE	39
40	NOT SHOT DEBUT	1	NO SE DE ELLA (MY SPACE) W. O. LANDRON (W. O. LANDRON, E. LIND)	Don Omar VI / MACHETE	40
41	39	48	EL HOMBRE QUE MAS TE AMO J. PEREZ REYES (A. FLORES)	Lalo Mora DISA / EDMONSA	38
42	RE-ENTRY	12	FANTASMA DJ WAL JE JUNTO LADEN (FORTIZ)	Zion BABY	22
43	RE-ENTRY	17	MALDITA SUERTE J. M. LUCIO (C. BRANT, N. SCHWARZ)	Victor Manuel Feat. Sin Bandera SONY BMG NORTE	17
44	45	45	CHILLIN' MAJOR LEAGUE (T. CALDERON, D. RAMOS, C. J. HILL, W. O. LANDRON, J. CHAMBERS)	Tego Calderon Feat. Don Omar JIGGIRI / ATLANTIC	44
45	34	31	ATREVETE NELY (TITO EL BAMBINO, R. AYALA, J. DE LA CRUZ)	Wisn & Yandel Feat. Franco El Gorilla CEE / URBAN BOX OFFICE	8
46	NEW	1	PEGATE T. TORRES, C. SINGER, J. TILLEY (R. MARTIN, R. TAVARE, T. TORRES)	Ricky Martin SONY BMG NORTE	46
47	41	-	SE TERMINO EL AMOR G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA / EDMONSA	41
48	37	35	SIN TI SOY UN LCCO M. QUINTANILLA (M. QUINTANILLA, E. LARA)	Los Tucanes De Tijuana UNIVISION	35
49	47	-	SI TU AMOR NO VUELVE F. CAMACHO (W. CASTILLO)	La Arrolladora Banda El Limon DISA / EDMONSA	39
50	RE-ENTRY	1	ALOCATE LUNY TUNES (LUNY TUNES)	Luny Tunes With Zion WAS FLOW / VENEMUSIC	26

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	7	#1 RBD EMI TELEVISION 75852 (13.98)	Celestial	1	1
2	2	4	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 008069/UNIVERSAL LATINO (18.98)	NOW Latino 2	2	2
3	3	3	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	3	3
4	4	11	DON OMAR VI 006682/MACHETE (15.98)	King Of Kings	2	1
5	5	6	RICKY MARTIN SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged	1	1
6	6	10	VARIOUS ARTISTS WY 009010/MACHETE (13.98) ⊕	WY Records Presents: Los Vaqueros	2	2
7	7	5	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
8	9	8	A. B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISION 73597 (15.98)	From Kumbia Kings To Kumbia All Starz	2	2
9	8	7	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
10	15	12	R.K.M. & KEN-Y PINA/PR 006074/UNIVERSAL LATINO (12.98) ⊕	Masterpiece: Sold Out	7	7
11	12	18	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy	2	2
12	13	20	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
13	11	13	ANA GABRIEL SONY BMG NORTE 87121 (15.98)	La Reina Canta A Mexico	9	9
14	10	17	WISIN & YANDEL MACHETE 581402 (15.98) ⊕	Pa'l Mundo	1	1
15	21	25	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	15	15
16	29	68	PACE SETTER MIGUELITO W&D 001348/MACHETE (11.98)	Mas Grande Que Tu	16	16
17	19	22	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
18	26	23	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	15	15
19	14	16	VICENTE FERNANDEZ SONY BMG NORTE (13.98)	La Tragedia Del Vaquero	7	7
20	43	37	GREATEST GAINER BELINDA EMI TELEVISION 60796 (13.98)	Utopia	20	20
21	16	9	ANDREA BOCELLI SUGAR VENE MUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
22	17	41	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia	17	17
23	18	21	RAKIM & KEN-Y PINA 27018 / UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
24	22	24	INTOCABLE EMI TELEVISION 58175 (15.98)	Crossroads: Cruce De Caminos	1	1
25	23	15	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	3	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	14	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor	1	1
27	30	26	SIN BANDERA SONY BMG NORTE 11965 (16.98)	Pasado	12	12
28	24	29	K-PAZ DE LA SIERRA DISA 720970 (17.98)	Ccnj. Jutando Corazones	6	6
29	20	19	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	6	6
30	28	28	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352722/UG (10.98)	BBT	7	7
31	32	46	LOS HOROSCOPOS DE DURANGO DISA 720955 (17.98)	Desatados	4	4
32	33	38	LOS TIGRES DEL NORTE FONOVISA 357972/UG (15.98)	La Muerte Del Soplon	11	11
33	31	32	DADDY YANKEE EL CADDY 007135 INTERSCOPE (12.98) ⊕	Barr O Fino: En Directo	1	1
34	39	44	REIK SONY BMG NORTE 70213 (14.98)	Seuencia	31	31
35	36	40	VARIOUS ARTISTS ALLSTAR 450101/MACHETE (14.98 CD/DVD) ⊕	Don Omar Presenta: Los Bandidos Reloaded	25	25
36	51	39	LUIS FONSI UNIVERSAL LATINO 008070 (13.98)	Exitos: 98: 06	11	11
37	61	61	LA 5A ESTACION SONY BMG NORTE 80713 (15.98) ⊕	El Mundo Se Equivoca	13	13
38	37	30	EL GRAN COMBO DE PUERTO RICO OISCOS 095 02756 SONY BMG NORTE (13.98)	Arroz Con Habichuela	21	21
39	35	34	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	3C Comidos: Historias Ncternas	16	16
40	34	53	MONCHY & ALEXANDRA J & H 80181/SONY BMG NORTE (13.98)	Exitos	11	11
41	41	35	PAULINA RUBIO UNIVERSAL LATINO 007733 (15.98)	Ananda	1	1
42	38	48	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Feina	5	5
43	47	31	RBD EMI TELEVISION 73852 (14.98)	Rebelde	2	2
44	46	57	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
45	45	59	CONJUNTO PRIMAVERA FONOVISA 352632/UG (10.98)	Para Ti... Nuestra Historia	6	6
46	50	42	VARIOUS ARTISTS CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental II	2	2
47	42	51	LOS BUKIS FONOVISA 352637/UG (5.98)	Linea De Oro	26	26
48	56	60	VARIOUS ARTISTS SMG/SHC UNIVERSAL MOTOWN 008003/UMRG (7.98)	Los Cocorocos	13	13
49	44	36	JAVIER SOLIS SONY BMG NORTE 88292 (14.98) ⊕	La Historia De Javier Solis	4	4
50	48	27	SHAKIRA EPIC 76168/SONY BMG NORTE (25.98 CD/DVD) ⊕	Fijacion Oral: Vol. 1/Oral Fixation: Vol. 2	27	27

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	54	VARIOUS ARTISTS THE FBI GROUP/UNIVERSAL 20861/UNIVERSAL LATINO 72404/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	1	1
52	58	47	RICARDO ARJONA SONY BMG NORTE 67549 (18.98) ⊕	Adentro	3	3
53	53	49	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
54	55	43	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2	2
55	71	66	OLGA TANON UNIVISION 330023/UG (14.98)	Soy Como Tu	5	5
56	54	62	INTOCABLE EMI TELEVISION 98613 (16.98)	X	2	2
57	62	45	RBD EMI TELEVISION 58122 (13.98) ⊕	RBD: Live In Hollywood	6	6
58	57	67	LOS ORIGINALES DE SAN JUAN UNIVISION 310996/UG (5.98)	Linea De Oro	44	44
59	72	-	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	59	59
60	52	58	TOBY LOVE SONY BMG NORTE 75378 (14.98)	Toby Love	27	27
61	60	71	ALACRANES MUSICAL UNIVISION 311023/UG (5.98)	Linea De Oro	55	55
62	40	-	BETO Y SUS CANARIOS DISA 720952 (10.98)	Contigo Por Siempre	16	16
63	59	33	JOSE FELICIANO SIENTE 653452/UNIVERSAL LATINO (14.98)	Jcse Feliciano Y Amigos	33	33
64	RE-ENTRY	1	ALACRANES MUSICAL UNIVISION 310839/UG (13.98) ⊕	A Paso Firme	3	3
65	63	73	LOS RIELEROS DEL NORTE FONOVISA 332696/UG (5.98)	Linea De Oro	54	54
66	RE-ENTRY	1	DIANA REYES MUSICEX 768502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	4	4
67	64	56	JOAN SEBASTIAN MUSART 3711/BALBOA (13.98)	Mas Alla Del Sol	7	7
68	73	50	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral: Vol. 1	1	1
69	RE-ENTRY	1	VALENTIN ELIZALDE UNIVERSAL LATINO 004333 (9.98)	En Vivo Vol. II	49	49
70	67	52	LAURA PAUSINI WARNER LATINA 64007 (17.98)	Yo Canto	22	22
71	74	-	CONJUNTO PRIMAVERA FONOVISA 332696/UG (5.98)	Linea De Oro	51	51
72	RE-ENTRY	1	PABLO MONTERO UNIVISION 310945/UG (12.98)	Que Bonita Es Mi Tierra... Y Sus Canciones	72	72
73	69	55	JULIETA VENEGAS SONY BMG NORTE 63425 (14.98) ⊕	Limon Y Sal	8	8
74	RE-ENTRY					

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
2	2	BENDITA TU LUZ	MANA (WARNER LATINA)
3	3	INVIERNO	REIK (SONY BMG NORTE)
4	5	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
5	4	TU AMOR	LUIS FONSI (UNIVERSAL LATINO)
6	6	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
7	11	SER O PARECER	RBD (EMI TELEVISIA)
8	12	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
9	15	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
10	10	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISIA)
11	14	HERIDAS DE AMOR	RICARDO MONTANER (EMI TELEVISIA)
12	8	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
13	13	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
14	16	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
15	7	TE MANDO FLORES	FONSECA (EMI TELEVISIA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOS INFIELES	AVENTURA (PREMIUM LATIN)
2	4	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
3	2	PAM PAM	WISIN & YANDEL (MACHETE)
4	3	VALE LA PENA	YOSKAR SARANTE (J & N)
5	8	ELLA VOLVIO	N'KLABE (SONY BMG NORTE)
6	6	LOS HOMBRES TIENEN LA CULPA	DON OMAR, GILBERTO SANTA ROSA (CMG/SRC/UNIVERSAL MOTOWN)
7	7	NO HAY MANERA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
8	10	CHILLIN'	TEGO CALDERON FEATURING DON OMAR (JIGGIRI/ATLANTIC)
9	5	BENDITA TU LUZ	MANA (WARNER LATINA)
10	14	NO VUELVO CONTIGO	FRANKIE NEGRON (LA CALLE/UNIVISION)
11	11	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
12	16	MIA	TITO "EL BAMBINO" FEATURING DADDY YANKEE (EMI TELEVISIA)
13	13	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
14	18	NOCHE DE ENTIERRO (NUESTRO AMOR)	LOS SEBASTIANES FEAT. WISA & YANDEL, DADDY YANKEE, HECTOR "EL FATHER" & DON OMAR (MACHETE)
15	12	SHORTY SHORTY	XTREME (LA CALLE/UNIVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISIA)
2	2	POR ELLA	INTOCABLE (EMI TELEVISIA)
3	3	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
4	5	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BAJBOA)
5	4	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
6	7	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
7	6	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
8	11	COMO ME HACES FALTA	PATRUILLA 81 (DISA)
9	8	LE COMPRE LA MUERTE A MI HIJO	LOS TIGRES DEL NORTE (FONOVISIA)
10	9	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
11	10	CHIQUILLA	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ (EMI TELEVISIA)
12	16	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
13	14	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISIA)
14	13	EL HOMBRE QUE MAS TE AMO	LALO MORA (DISA/EDIMONSA)
15	15	SE TERMINO EL AMOR	BETO Y SUS CANARIOS (DISA/EDIMONSA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	CELESTIAL (EMI TELEVISIA)
2	2	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL LATINO)
3	3	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
4	4	MANA	AMAR ES COMBATIR (WARNER LATINA)
5	5	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISIA)
6	6	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
7	11	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
8	17	BELINDA	UTOPIA (EMI TELEVISIA)
9	7	ANDREA BOCELLI	AMOR (SUGAR VENEZUELA/UNIVERSAL LATINO)
10	8	LEO DAN	LA HISTORIA (SONY BMG NORTE)
11	9	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
12	10	RBD	NUESTRO AMOR (EMI TELEVISIA)
13	13	SIN BANDERA	PASADO (SONY BMG NORTE)
14	15	REIK	SECUENCIA (SONY BMG NORTE)
15	15	LUIS FONSI	EXITOS: 98-06 (UNIVERSAL LATINO)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
2	3	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
3	2	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
4	4	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
5	6	VARIOUS ARTISTS	LOS COCOROCOS (SMG SRC/UNIVERSAL MOTOWN/UMRG)
6	5	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
7	7	OLGA TANON	SOY COMO TU (UNIVISION/UG)
8	8	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
9	9	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
10	10	LIMI-T 21	REALTIME (LA CALLE/UG)
11	12	MONCHY & ALEXANDRA	EXITOS Y MAS (J & N/SONY BMG NORTE)
12	15	FONSECA	CORAZON (EMI TELEVISIA)
13	13	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
14	11	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
15	15	MARLON	MI SUENO (LA CALLE/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
2	4	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
3	2	VICENTE FERNANDEZ	LA TRAGEDIA DEL VAQUERO (SONY BMG NORTE)
4	5	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISIA)
5	6	K-PAZ DE LA SIERRA	CONQUISTANDO CORAZONES (DISA)
6	3	LOS BUKIS	30 RECUERDOS (FONOVISIA/UG)
7	7	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISIA/UG)
8	8	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)
9	9	LOS TIGRES DEL NORTE	LA MUERTE DEL SOPLON (FONOVISIA/UG)
10	10	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
11	14	CONJUNTO PRIMAVERA	PARA TI... NUESTRA HISTORIA (FONOVISIA/UG)
12	12	LOS BUKIS	LINEA DE ORO (FONOVISIA/UG)
13	13	JAVIER SOLIS	LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
14	15	INTOCABLE	X (EMI TELEVISIA)
15	16	LOS ORIGINALES DE SAN JUAN	LINEA DE ORO (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	4	8	#1 HURT	CHRISTINA AGUILERA RCA 04456/RMG
2	2	11	BORDERLINE	JODY WATLEY AVITONE PROMO/PEACE BISCUIT
3	5	10	PARTY PEOPLE	ALTAR FEATURING JEANIE TRACY MAMAHOUSE PROMO
4	6	9	WE RIDE	RIHANNA SRP/DEF JAM PROMO/DJMG
5	7	10	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JMCA PROMO
6	8	10	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC PLANT
7	1	10	SO EXCITED	JANET FEATURING KHIA VIRGIN PROMO
8	1	8	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOR SINGLES FEAT. BIG ALI & DOLLAMAY YELLOW/SILVER LABEL, PINKIE/TOMMY BOY
9	17	17	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
10	13	8	ONE DAY MY LOVE	NOEA DAVENPORT PEACE BISCUIT/CURVVE
11	14	11	BELIEVE IN US	JOI CARDWELL LIZA PROMO
12	20	6	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO
13	3	12	THE WHISTLE SONG (REVISITED)	FRANKIE KNUCKLES NOICE! 001
14	24	6	MINIMAL	PET SHOP BOYS RHINO PROMO
15	11	11	I BELIEVE	GEORGIE PORGIE LIVE PROMO/MUSIC PLANT
16	25	5	RUNAWAY	JAMIROQUAI COLUMBIA PROMO
17	12	13	WHEN YOU WERE YOUNG	THE KILLERS ISLAND 007884/DJMG
18	26	5	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE
19	29	3	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
20	18	14	LOST YO MIND	PEPPER MASHAY LIVE 2013/MUSIC PLANT
21	15	8	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE PROMO/ZOMBA
22	19	9	BY THE WAY	JENNA GREY ROBBINS 72157
23	23	23	MARTYR	DEPECHE MODE MUTE/SIRE PROMO/REPRISE
24	27	6	NUMBER ONE IN HEAVEN	NEMESIS CURB PROMO
25	30	6	I NEED SOMEONE	RALPH FALCON NERVOUS 20613

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
23	8	11	RING THE ALARM	BEYONCE COLUMBIA PROMO
27	22	12	EVERLASTING LOVE	GTS FEATURING MINK AVEV 1240/KING STREET
23	16	16	LOVE'S THE ONLY DRUG	ULTRA NATE SILVER LABEL 2508/TOMMY BOY
23	34	5	POWER PICK LAY DOWN	10 MONKEYS FEATURING ABIGAIL PR DE PROMO
30	21	14	MANEATER	NELLY FURTADO MOSLEY PROMO/GEFFEN
31	36	3	STARS ALIGN	KASKADE ULTRA 1477
32	35	3	IT'S JUST SEX	BILLIE MYERS FRUITLOOP PROMO
33	28	9	FUNKY LOVE	JUSTIN MICHAEL FEAT. JACKIE WILSON SWANK PROMO
34	31	9	GO!	JUPITER RISING CHIME PROMO
33	33	5	FERGALICIOUS	FERGIE WILL I AM/A&M PROMO/INTERSCOPE
33	37	5	KISSING A FRAUD	JIMMY JAMES MADE PROMO
37	32	11	SAVE A PLACE ON THE DANCE FLOOR FOR ME	DAWN TALLMAN WEST END PROMO
33	41	3	DAY TO DAY	TRICKY BIZZNIS FEAT. TRIXIE REISS ESNTION SILVER PROMO
39	44	3	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER PROMO
40	39	7	RELAX, TAKE IT EASY	MIKA CASABLANCA PROMO/UNIVERSAL REPUBLIC
44	38	8	PLAY WITH FIRE	HILARY DUFF HOLLYWOOD
42	HOT AIRPLAY DEBUT		PUMP	CHRIS THE GREEK PANAGHI SUB DEEP HAVEN PROMO
43	NTV		I WILL BELIEVE IT	SIRIA MARIAN PROMO
44	43	16	JUMP	MADONNA WARNER BROS. 42978
45	40	11	POLITICS	KORN VIRGIN PROMO
43	47	13	YOU GONNA WANT ME	TIGA DIFFERENT IMPORT/PIAS
47	46	18	F*CKING BOYFRIEND	THE BIRD AND THE BEE METRO BLUE PROMO/BL3
48	42	12	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994
49	48	15	THE DJ MADE ME DO IT (D. AUDE/CRAIG J.R. ROSARIO MIXES)	ROBIN EILEVEN 11 PROMO
50	49	6	YO NO SE	LOS AMIGOS INVISIBLES GOZADERA PROMO

TOP ELECTRONIC ALBUMS


THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	36	#1 GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003/ATLANT CO	
2	2	62	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
3	4	8	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOL. 1 THE MUTE REPRISE 4255/WARNER BROS. 4	
4	5	15	SCISSOR SISTERS	TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	
5	3	85	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	2
6	6	61	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49650*	
7	7	15	ENIGMA	A POSTERIORI VIRGIN 69994	
8	8	14	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	
9	16	9	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 5239/MADACY	
10	9	46	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
10	48	48	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTHITS/FAMA/LESS/GEFFEN 005587*/INTERSCOPE	
12	11	11	MOBY	GO-THE VERY BEST OF MOBY V2 27347	
13	19	19	THE STARLITE SINGERS	BEST OF DISCO MADACY SPECIAL PRODUCTS 52229/MADACY	
14	17	23	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	
15	42	42	GOLDFRAPP	SUPERNATURE MUTE 9296*/4	
16	12	29	FATBOY SLIM	THE GREATEST HITS WHY TRY HARDER SKINT 56814/ASTRALWERKS	
17	15	8	KNIFE	SILENT SHOUT RABID/BRILLE 9328*/MUTE	
18	14	10	NINA SIMONE	REMIXED & REIMAGINED LEGACY/RCA 01280/RMG	
19	24	9	THE HAPPY BOYS	DANCE PARTY 2007 ROBBINS 75070	
20	NEW		ENIGMA	LOVE, SENSUALITY AND DEVOTION — THE REMIX COLLECTION VIRGIN 11163	
21	RE-ENTRY		HOT CHIP	THE WARNING ASTRALWERKS 62814*	
22	20	15	JOHNNY BUDZ & DJ IRENE	ULTRA TRANCE 06 ULTRA 1437	
23	23	23	VARIOUS ARTISTS	MINISTRY OF SOUND: THE ANNUAL 2007 ULTRA 1451	
24	21	35	TIESTO	IN SEARCH OF SUNRISE 5: LOS ANGELES SOUND BIRD 09/BLACK HOLE	
25	18	16	DJ SHADOW	THE OUTSIDER UNIVERSAL MOTOWN 007445/UMRG	


HOT DANCE AIRPLAY


THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
2	2	14	JUMP	MADONNA WARNER BROS.
3	3	15	HERE (IN YOUR ARMS)	HELLOGOODEE DRIVE-THRU
4	4	12	MOVING TOO FAST	SUPAFIT INC. NERVOUS
5	5	7	U + UR HAND	PINK LAFACE/ZOMBA
6	8	12	WHEN YOU WERE YOUNG	THE KILLERS ISLAND/DJMG
7	6	13	IS IT ANY WONDER?	KEANE INTERSCOPE
8	7	7	HURT	CHRISTINA AGUILERA RCA/RMG
9	11	19	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE BEGGINSTRY OF SOUND*** ME IM FANDED/ULTRA
10	9	11	I GO CRAZY	D.H.T. FEATURING EEMEE ROBBINS
11	14	23	SATELLITES	SEPTEMBER ROBBINS
12	23	3	PROPER EDUCATION (THE WALL)	ERIC PRYDZ VS. PINK FLOYD DATA/MINISTRY OF SOUND
13	16	4	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
14	21	7	GO!	JUPITER RISING CHIME
15	12	4	BY MY SIDE	FLANDERS SPG
13	10	17	BE STILL	KASKADE ULTRA
17	17	4		

HITS OF THE WORLD

JAN 20 2007


THIS WEEK		LAST WEEK		ALBUMS	
JAPAN 					
(SOUNDCAN JAPAN) JANUARY 9, 2007					
1	1	1	1	KUMI KODA	BLACK CHERRY (CD+2DVD) AVEX TRAX
2	6	1	1	AYAKA	FIRST MESSAGE WARNER
3	3	1	1	KUMI KODA	BLACK CHERRY (CD) AVEX TRAX
4	5	1	1	KUMI KODA	BLACK CHERRY (CD+DVD) AVEX TRAX
5	2	1	1	SOUL'D OUT	SINGLE COLLECTION (FIRST LTD. VERSION) SONY
6	9	1	1	KOBUKURO	ALL SINGLES BEST (FIRST LTD EDITION) WARNER
7	4	1	1	YO HITOTO	BESTYO (LTD PACKAGE) COLUMBIA
8	8	1	1	VARIOUS ARTISTS	BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER
9	7	1	1	OFF COURSE	(1A1) (2 CD+DVD) TOSHIBA/EMI
10	13	1	1	VARIOUS ARTISTS	THE BEST OF WOMAN SONY


THIS WEEK		LAST WEEK		ALBUMS	
UNITED KINGDOM 					
(THE OFFICIAL UK CHARTS CD.) JANUARY 7, 2007					
1	1	1	1	TAKE THAT	BEAUTIFUL WORLD POLYDOR
2	16	1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
3	3	1	1	SNOW PATROL	EYES OPEN FICTION/POLYDOR
4	4	1	1	RAZORLIGHT	RAZORLIGHT VERTIGO
5	8	1	1	JAMES MORRISON	UNDISCOVERED POLYDOR
6	12	1	1	THE FRATELLIS	COSTELLO MUSIC FALLOUT
7	5	1	1	THE BEATLES	LOVE APPLE
8	6	1	1	PINK	I'M NOT DEAD LAFACE/ZDMBA
9	14	1	1	PAOLO NUTINI	THESE STREETS ATLANTIC
10	2	1	1	OASIS	STOP THE CLOCKS BIG BROTHER

THIS WEEK		LAST WEEK		ALBUMS	
GERMANY 					
(MEDIA CONTROL) JANUARY 9, 2007					
1	2	1	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
2	1	1	1	MONROSE	TEMPTATION WARNER
3	5	1	1	YUSUF ISLAM	AN OTHER CUP POLYDOR
4	3	1	1	THE BEATLES	LOVE APPLE
5	7	1	1	RAMMSTEIN	VOLKERBALL UNIVERSAL
6	4	1	1	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS
7	6	1	1	ROSENSTOLZ	DAS GROSSE LEBEN ISLAND
8	11	1	1	PINK	I'M NOT DEAD LAFACE/ZDMBA
9	9	1	1	DEPECHE MODE	THE BEST OF - VOL. 1 MUTE
10	8	1	1	SASHA	GREATEST HITS WARNER


THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS	
Nielsen SoundScan International					
(NIELSEN SOUNDCAN INTERNATIONAL) JANUARY 20, 2007					
1	3	1	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
2	2	1	1	PATIENCE	TAKE THAT POLYDOR
3	4	1	1	CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE
4	NEW	1	1	PROPER EDUCATION (THE WALL) (RADIO EDIT)	ERIC PRYDZ VS. PINK FLOYD DATA
5	1	1	1	A MOMENT LIKE THIS	LEONA S
6	18	1	1	LET ME OUT	DOVER CAPITOL
7	NEW	1	1	LUCKY	LUCKY TWICE CATCHY TUNES/FAMILY TREE
8	5	1	1	IRREPLACEABLE (ALBUM VERSION)	BEYONCE COLUMBIA
9	9	1	1	YOU KNOW MY NAME	CHRIS CORNELL INTERSCOPE
10	11	1	1	SNOW ((HEY OH))	RED HOT CHILI PEPPERS WARNER BROS.
11	NEW	1	1	KISIERA YO SABER	MELENDI CAPITOL
12	6	1	1	AMERICA	RAZORLIGHT VERTIGO
13	8	1	1	MY LOVE (SINGLE VERSION)	JUSTIN TIMBERLAKE FT. TI. JIVE/ZOMBA
14	7	1	1	SMACK THAT	AKON FT. EMINEM KONVIC7/UPFRONT/SRC/UNIVERSAL MOTOWN
15	10	1	1	HURT	CHRISTINA AGUILERA RCA
16	RE	1	1	NI UNA SOLA PALABRA	PAULINA RUBIO UNIVERSAL LATINO
17	12	1	1	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR
18	RE	1	1	TU RECUERDO	RICKY MARTIN FT. LA MARI SONY BMG NORTE
19	14	1	1	BOOGIE 2NITE	BOOTY LUV HED KANDI
20	15	1	1	TELL ME	DIDDY FT. CHRISTINA AGUILERA BAD BOY/ATLANTIC

THIS WEEK		LAST WEEK		ALBUMS	
FRANCE 					
(SNEP/FOP/TITE-LIVE) JANUARY 10, 2007					
1	2	1	1	YANNICK NOAH	CHARANGO SAINT GEORGE
2	1	1	1	BENABAR	REPRISE DES NEGOCIATIONS JIVE
3	4	1	1	OLIVIA RUIZ	LA FEMME CHOCOLAT POLYDOR
4	7	1	1	DIAM'S	DANS MA BULLE CAPITOL
5	3	1	1	VARIOUS ARTISTS FRA	LE SOLDAT ROSE ATMOSPHERIQUES
6	12	1	1	MICHEL DELPECH	MICHEL DELPECH AZ
7	16	1	1	AKON	KONVIC7 UNIVERSAL
8	6	1	1	CHIMENE BADI	LE MIROIR UNIVERSAL
9	5	1	1	THE BEATLES	LOVE APPLE
10	9	1	1	VARIOUS ARTISTS	LE ROI SOLEIL WARNER BROS

THIS WEEK		LAST WEEK		ALBUMS	
AUSTRALIA 					
(ARIA) JANUARY 7, 2007					
1	1	1	1	DAMIEN LEITH	THE WINNER'S JOURNEY SONY BMG
2	4	1	1	SNOW PATROL	EYES OPEN FICTION/POLYDOR
3	2	1	1	THE 12TH MAN	BONEDI CAPITOL
4	5	1	1	PINK	I'M NOT DEAD LAFACE/ZDMBA
5	3	1	1	U2	U218 SINGLES MERCURY
6	6	1	1	HUMAN NATURE	DANCING IN THE STREETS... SONY BMG
7	7	1	1	ESKIMO JOE	BLACKFINGERNAILS. RED WINE WARNER
8	10	1	1	WOLFMOTHER	WOLFMOTHER MODULAR
9	8	1	1	THE BEATLES	LOVE PARLOPHONE
10	16	1	1	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA

THIS WEEK		LAST WEEK		ALBUMS	
CANADA 					
(SOUNDCAN) JANUARY 20, 2007					
1	4	1	1	VARIOUS ARTISTS	MUCHDANCE 2007 UNIVERSAL
2	3	1	1	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/SONY BMG
3	1	1	1	THE BEATLES	LOVE APPLE/CAPITOL/EMI
4	6	1	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL
5	2	1	1	VARIOUS ARTISTS	EMINEM PRESENTS: THE RE-UP SHADY/INTERSCOPE/UNIVERSAL
6	5	1	1	GWEN STEFANI	THE SWEET ESCAPE INTERSCOPE/UNIVERSAL
7	7	1	1	IL DIVO	SIEMPRE SYCO/SONY BMG
8	10	1	1	U2	U218: SINGLES ISLAND/INTERSCOPE/UNIVERSAL
9	NEW	1	1	THE FRAY	HOW TO SAVE A LIFE EPIC/SONY BMG
10	RE	1	1	JOSH GROBAN	AWAKE 143/REPRISE/WARNER

THIS WEEK		LAST WEEK		ALBUMS	
ITALY 					
(FIMI/NIELSEN) JANUARY 9, 2007					
1	2	1	1	LAURA PAUSINI	IO CANTO ATLANTIC
2	1	1	1	ELISA	SOUNDTRACK'96-'06 SUGAR
3	3	1	1	RENATO ZERO	RENATISSIMO! TATTICA
4	7	1	1	VASCO ROSSI	THE PLATINUM COLLECTION CAPITOL
5	4	1	1	ADRIANO CELENTANO	UNICAMENTE CELENTANO CLAN CELENTANO
6	5	1	1	U2	U218 SINGLES MERCURY
7	6	1	1	ZUCCHERO FORNACIARI	FLY POLYDOR
8	11	1	1	GIGI D'ALESSIO	MADE IN ITALY RCA
9	13	1	1	GEORGE MICHAEL	TWENTY FIVE AEGEAN
10	8	1	1	ANTONELLO VENDITTI	DIAMANTI RCA


THIS WEEK		LAST WEEK		ALBUMS	
SPAIN 					
(PROMUSICA/MEDIA) JANUARY 10, 2007					
1	1	1	1	IL DIVO	SIEMPRE SYCO
2	2	1	1	LA OREJA DE VAN GOGH	GUAPA SONY BMG
3	3	1	1	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS WARNER
4	4	1	1	RBD	NUESTRO AMOR EMI
5	5	1	1	THE BEATLES	LOVE APPLE
6	6	1	1	OPERACION TRIUNFO 2006	ADELANTE UNIVERSAL VALE/SONY BMG
7	7	1	1	SOUNDTRACK	HIGH SCHOOL MUSICAL CAPITOL
8	9	1	1	MELENDI	MIENTRAS NO CUESTE TRABAJO CAPITOL
9	11	1	1	FITO Y LOS FITIPALDIS	POR LA BOCA VIVE EL PEZ ORO
10	13	1	1	DAVID BISBAL	PREMONICION VALE

THIS WEEK		LAST WEEK		SINGLES	
THE NETHERLANDS 					
(MEGA CHARTS BV) JANUARY 5, 2007					
1	2	1	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
2	1	1	1	CUPIDO	JAN SMIT ARTIST & COMPANY
3	3	1	1	HURT	CHRISTINA AGUILERA RCA
4	4	1	1	BODY TO BODY	XYP BBALL
5	10	1	1	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.

THIS WEEK		LAST WEEK		ALBUMS	
1	2	1	1	TRJNTJE OOSTERHUIS/MPO	THE LOOK OF LOVE (B. BACHARACH SONGBOOK) EMI
2	4	1	1	JAN SMIT	OP WEG NAAR GELUK ARTIST & COMPANY
3	1	1	1	IL DIVO	SIEMPRE SYCO
4	3	1	1	MARCO BORSATO	SYMPHONICA IN ROSSO UNIVERSAL
5	5	1	1	U2	U218 SINGLES MERCURY

THIS WEEK		LAST WEEK		SINGLES	
AUSTRIA 					
(AUSTRIAN IFPI/AUSTRIA TOP 40) JANUARY 8, 2007					
1	1	1	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
2	5	1	1	CHASING CARS	SNOW PATROL FICTION/POLYDOR
3	4	1	1	HURT	CHRISTINA AGUILERA RCA
4	2	1	1	DAS BESTE	SILBERMUND COLUMBIA
5	3	1	1	SHAME	MONROSE STARWATCH

THIS WEEK		LAST WEEK		ALBUMS	
1	2	1	1	MONROSE	TEMPTATION WARNER
2	1	1	1	KIDDY CONTEST KIDS	KIDDY CONTEST VOL. 12 BMG MEDIA
3	14	1	1	SNOW PATROL	EYES OPEN FICTION/POLYDOR
4	5	1	1	RED HOT CHILI PEPPERS	STADIUM ARCAIDIUM WARNER BROS
5	17	1	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN


THIS WEEK		LAST WEEK		SINGLES	
NORWAY 					
(VERDENS GANG NORWAY) JANUARY 9, 2007					
1	2	1	1	HALLELUJAH	NILSEN/LIND/HOLM/FUENTES SONY BMG
2	1	1	1	FLODEN	BJORN EIDSVAG PETROLEUM
3	3	1	1	IT'S ALL COMING BACK TO ME NOW	MEAT LOAF/MARION RAVEN MERCURY
4	6	1	1	SMACK THAT	AKON FT. EMINEM KONVIC7
5	14	1	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN

THIS WEEK		LAST WEEK		ALBUMS	
1	12	1	1	WESTLIFE	THE LOVE ALBUM RCA
2	1	1	1	SIVERT HOYM & THE VOLUNTEERS	EXILES VIRGIN
3	7	1	1	BONEY M	THE MAGIC OF BONEY M FARIAN
4	3	1	1	WILLIAM HUT	NIGHTFALL MERCURY
5	2	1	1	BOB DYLAN	MODERN TIMES COLUMBIA

THIS WEEK		LAST WEEK		SINGLES	
DENMARK 					
(IFPI/NIELSEN MARKETING RESEARCH) JANUARY 9, 2007					
1	1	1	1	MR. NICE GUY	TRINE DYRHOLM CMC
2	3	1	1	UNGDOMSHUSET BLIR	VARIOUS ARTISTS VME
3	NEW	1	1	DIFFERENT WORLD	IRON MAIDEN CAPITOL
4	2	1	1	THE SAINTS ARE COMING	U2 AND GREEN DAY ISLAND/INTERSCOPE REPRISE
5	4	1	1	SELF CONTROL	INFERNAL CENTRAL STATION

THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	1	THOMAS HELMIG	HELMIG HERFRA SONY BMG
2	10	1	1	KIM LARSEN	GAMMEL HANKAT EMI
3	2	1	1	TAKE THAT	BEAUTIFUL WORLD POLYDOR
4	4	1	1	IL DIVO	SIEMPRE SYCO
5	NEW	1	1	NIK & JAY	3: FRESH-FRI-FLY EMI

THIS WEEK		LAST WEEK		ALBUMS	
PORTUGAL 					
(RIM) JANUARY 10, 2007					
1	3	1	1	TONY CARREIRA	A VIDA QUE EU ESCOLHI ESPACIAL
2	2	1	1	ANDRE SARDET	ACUSTICO FAROL
3	1	1	1	4 TASTE	4 TASTE FAROL
4	4	1	1	FLORIBELLA	O MELHOR NATAL SOM LIVRE
5	5	1	1	IL DIVO	SIEMPRE SYCO
6	6	1	1	PACO BANDEIRA	UMA VIDA DE CANCOES FAROL
7	7	1	1	U2	U218 SINGLES MERCURY
8	NEW	1	1	OS PINTAINHOS	OS PINTAINHOS FAROL
9	9	1	1	MARIZA	CONCERTO EM LISBOA CAPITOL
10	8	1	1	HUMANOS	HUMANOS AO VIVO EMI

THIS WEEK		LAST WEEK		SINGLES	
GREECE 					
(IFPI GREECE/DELOITTE & TOUCHE) JANUARY 8, 2007					
1	1	1	1	KALANTA	DESPINA VANDI HEAVEN
2	3	1	1	SAN PETALOYDA	KALIA BENETI MELON
3	2	1	1	KINONIA ORA 07:00	NOTIS SPKIANAKIS UNIVERSAL
4	4	1	1	THELO TA OPA MOU	DIAFORI LEGENO VIRUS
5</					

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	2	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.	JANUARY 10, 2007	
1	2	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	
2	1	PATIENCE	TAKE THAT POLYDOR	
3	7	HURT	CHRISTINA AGUILERA RCA	
4	NEW	PROPER EDUCATION	ERIC PRYDZ VS. PINK FLOYD DATA	
5	3	SMACK THAT	AKON FT. EMINEM KONVICT	
6	4	FOUS TA CAGOULE	FATAL BAZOOKA UP MUSIC	
7	6	A MOMENT LIKE THIS	LEONA LEWIS SONY BMG	
8	5	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA	
9	8	MON PAYS	FAUDEL MERCURY	
10	24	CHASING CARS	SNOW PATROL FICTION/POLYDOR	
11	13	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR	
12	10	MARLY-GOMONT	KAMINI RCA	
13	14	EVERYTIME WE TOUCH	CASCADE ANDORFINE	
14	9	SHAME	MONROSE STARWATCH	
15	18	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA	

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	THE BEATLES	LOVE APPLE	
2	2	U2	U218 SINGLES MERCURY	
3	5	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	
4	4	TAKE THAT	BEAUTIFUL WORLD POLYDOR	
5	3	IL DIVO	SIEMPRE SYCO	
6	8	SNOW PATROL	EYES OPEN FICTION/POLYDOR	
7	7	PINK	I'M NOT DEAD LAFACE/ZOMBA	
8	6	MONROSE	TEMPTATION WARNER	
9	61	AMY WINEHOUSE	BACK TO BLACK ISLAND	
10	15	JAMES MORRISON	UNDISCOVERED POLYDOR	
11	11	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA	
12	19	YUSUF ISLAM	AN OTHER CUP POLYDOR	
13	12	DEPECHE MODE	THE BEST OF - VOL. 1 MUTE	
14	17	RAMMSTEIN	VOLKERBALL UNIVERSAL	
15	10	GEORGE MICHAEL	TWENTY FIVE AEGEAN	

RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA	
2	2	SMACK THAT	AKON FT. EMINEM KONVICT	
3	3	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA	
4	4	HURT	CHRISTINA AGUILERA RCA	
5	5	PATIENCE	TAKE THAT POLYDOR	
6	7	U & UR HAND	PINK LAFACE/ZOMBA	
7	6	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	
8	8	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.	
9	9	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR	
10	13	WINDOW IN THE SKIES	U2 MERCURY	
11	11	CHASING CARS	SNOW PATROL FICTION/POLYDOR	
12	12	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	
13	16	FOUS TA CAGOULE	FATAL BAZOOKA UP MUSIC	
14	14	ILLEGAL	SHAKIRA FT. CARLOS SANTANA EPIC	
15	15	JUMP	MADONNA WARNER BROS.	

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	10	#1 MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ	2
2	2	16	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	
3	3	14	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS HEAR 30026/CONCORD	
4	4	17	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252	
5	5	6	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ	
6	6	14	GLADYS KNIGHT	BEFORE ME VERVE 006225/VG	
7	12	6	ANJANI	BLUE ALERT COLUMBIA 76946/SONY MUSIC	
8	7	36	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324	
9	8	56	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 19444/WARNER BROS. Ⓢ	
10	15	10	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADAC+ SPECIAL PRODUCTS 52249/MADACY	
11	10	17	PAT METHENY / BRAD MEHLDAU	METHENY MEHLDAU NONESUCH 79964/WARNER BROS.	
12	11	20	CHRIS BOTTI	LIVE: WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC Ⓢ	
13	18	5	ORNETTE COLEMAN	SOUND GRAMMAR SOUND GRAMMAR 11593	
14	14	67	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173/BLG	
15	9	15	KEITH JARRETT	THE CARNEGIE HALL CONCERT ECM 007362/UNIVERSAL CLASSICS GROUP	
16	17	31	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG Ⓢ	
17	20	31	KATIE MELUA	PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG	
18	2	26	DIANA ROSS	BLUE UNIVERSAL MOTOWN 005694/UMRG	
19	16	19	TONY BENNETT	GREATEST HITS OF THE 60S RPM/COLUMBIA 84779/SONY MUSIC	
20	24	45	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-0 VERVE/CHRONICLES 004893/UME	
21	19	17	MILES DAVIS	COOL & COLLECTED LEGACY/COLUMBIA 84784/SONY MUSIC	
22	25	13	AL DI MEOLA	CONSEQUENCE OF CHAOS TELARC 83649	
23	RE-ENTRY		KENNY GARRETT	BEYOND THE WALL NONESUCH 79933/WARNER BROS.	
24	RE-ENTRY		NANCY WILSON	TURNED TO BLUE MCG JAZZ 10222/TELARC	
25	RE-ENTRY		WEATHER REPORT	FORECAST: TOMORROW COLUMBIA 85570/SONY MUSIC	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	14	#1 STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
2	2	3	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NEW JAZZ SONGS NONESUCH 79954/WARNER BROS.	
3	3	18	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
4	6	15	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG	
5	3	5	SOUNDTRACK	THE NATIVITY STORY (MICHAEL DANNA) NEW LINE 39074	
6	5	17	GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG	
7	NEW		VARIOUS ARTISTS	NEW YEAR'S CONCERT 2007 DG 008289/UNIVERSAL CLASSICS GROUP	
8	7	12	RENEE FLEMING	HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP	
9	8	15	VARIOUS ARTISTS	PAUL MCCARTNEY'S ECCE COR MEUM EMI CLASS CS 70-24/BLG	
10	10	92	YO-YO MA THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93662/SONY BMG MASTERWORKS	
11	12	40	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓢ	
12	15	27	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	
13	14	13	HILARY HAHN	PAGANINI/SPHON: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP	
14	11	17	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONIA MUNDI 907400	
15	17	67	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570/SLG	
16	13	61	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
17	20	60	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572/SLG	
18	16	13	DANNY ELFMAN	SERENADA SCHIZOPHRANA SONY CLASSICAL 89780/SONY BMG MASTERWORKS	
19	25	17	VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO	
20	19	7	BBC SYMPHONY ORCHESTRA (ADAMS)/TRACY SILVERMAN	JOHN ADAMS: THE OARMA AT BIG SUR NONESUCH 79827/WARNER BROS.	
21	NEW		ARTURO TOSCANINI	THE COMPLETE PHILADELPHIA ORCHESTRA RECORDINGS 1941-42 RCA RED SEAL 02331/SONY BMG MASTERWORKS	
22	21	12	VARIOUS ARTISTS	LIEBERSON: RILKE SONGS, SIX REALMS, HORN CONCERTO BRIDGE 9178	
23	23	12	ANNE-SOPHIE MUTTER	SIMPLY ANNE-SOPHIE DG 007139/UNIVERSAL CLASSICS GROUP	
24	RE-ENTRY		ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	PART: OA PACEM HARMONIA MUNDI 907401	
25	9	10	ANDRE RIEU	CHRISTMAS AROUND THE WORLD DENON 17619/SLG	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	8	#1 KENNY G	I'M IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82596/RMG	
2	3	12	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD	
3	4		BONEY JAMES	SHINE CONCORD 30049	
4	6	15	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER INDUCTO 01	
5	2	12	KENNY G	HOLIDAY COLLECTION ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP	
6	5	10	NINA SIMONE	REMIXED & REIMAGINED LEGACY/RCA 01280/RMG	
7	9	7	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II RENDEZVOUS 5122	
8	8	22	FOURPLAY	X BLUEBIRD 86399/RCA VICTOR	
9	11	2	INCOGNITO	BEES + THINGS + FLOWERS RICE/NARADA JAZZ 70179/BLG	
10	10	28	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118	
11	12	50	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
12	13	71	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTO	
13	14	24	JAZZMASTERS	JAZZMASTERS V TRIPPIIN' N' RHYTHM 90522/V2	
14	16	65	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG Ⓢ	
15	15	28	PETER WHITE	PLAYIN' FAVORITES LEGACY/COLUMBIA 94992/SONY MUSIC	
16	18	24	THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD Ⓢ	
17	7	13	CHRIS BOTTI	DECEMBER COLUMBIA 75381/SONY MUSIC	
18	9	38	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG	
19	20	33	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106	
20	21	30	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	
21	24	19	LEE RITENOUR	SMOKE 'N' MIRRORS I.E.: PEAK 23001/CONCORD	
22	RE-ENTRY		ROB WHITE	LET IT RIDE E2 90953/ORPHEUS	
23	22	5	VARIOUS ARTISTS	WNJA - SMOOTH JAZZ SAMPLER 19 WNJA 3000	
24	RE-ENTRY		VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG	
25	RE-ENTRY		BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	2	7	#1 IL DIVO	SIEMPRE SYCO-COLUMBIA 02673/SONY MUSIC	
2	1	9	JOSH GROBAN	AWAKE 143/REPRISE 41435/WARNER BROS. Ⓢ	
3	3	9	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP Ⓢ	
4	4	90	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	
5	5	51	IL DIVO	ANDORA SYCO/COLUMBIA 76914/SONY MUSIC	
6	6	49	ANDREA BOCELLI	AMORE SUGAR/DECCA 006089/UNIVERSAL CLASSICS GROUP	
7	7	14	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
8	8	46	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO	
9	9	12	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARAVATHA!	
10	10	61	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
11	11	17	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	
12	13	52	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	
13	17	34	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
14	12	15	MORMON TABERNACLE CHOIR	THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 70047	
15	14	59	JOHN WILLIAMS YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
16	16	88	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ	
17	23	42	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
18	19	9	GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE	
19	22	62	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
20	18	15	RONAN TYNAN	THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP	
21	20	63	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 00570/UNIVERSAL CLASSICS GROUP	
22	15	42	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP	
23	RE-ENTRY		MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
24	25	74	BOND	EXPLOSIVE: THE BEST OF BONO MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ	
25	NEW		THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



JAN 20 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where Included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	2	146	#1 GUNS N' ROSES GREATEST HITS GEFENN 001714/INTERSCOPE (16.98)
2	1	67	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ
3	HOT SHOT DEBUT		QUEEN GREATEST HITS I & II HOLLYWOOD 162042 (19.98)
4	5	633	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)
5	4	1536	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)
6	11	2	JAMES BROWN 20 ALL-TIME GREATEST HITS POLYDOR 511326/UMG (13.98)
7	8	9	RASCAL FLATTS FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)
8	25	388	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)
9	6	321	THE BEATLES 1 APPLE 20325 CAPITOL (18.98/12.98)
10	9	324	THE DOORS BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)
11	7	120	KEITH URBAN BE HERE CAPITOL NASHVILLE 77489 (18.98)
12	13	165	EVANESCENCE FALLEN WIND-UP 13063 (18.98)
13	10	167	JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)
14	15	81	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓢ
15	RE-ENTRY		TOBYMAC MOMENTUM FOREFRONT 25924 (17.98 CD)
16	17	316	TIM MCGRAW GREATEST HITS CUBB 77978 (18.98/12.98)
17	34	183	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ
18	39	90	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)
19	24	134	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)
20	22	103	SUGARLAND TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)
21	19	760	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ
22	21	139	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ
23	35	575	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UMG (18.98/12.98)
24	36	250	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)
25	20	107	KELLY CLARKSON BREAKAWAY RCA 64491/RMG (18.98)
26	27	113	TOBY KEITH GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)
27	33	150	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)
28	31	876	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) Ⓢ
29	43	776	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)
30	49	520	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)
31	30	111	THE KILLERS HOT FUSS ISLAND 002468*/IDJMG (13.98)
32	RE-ENTRY		THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)
33	40	327	THE BEATLES ABBEY ROAD APPLE 46446*/CAPITOL (18.98/12.98)
34	RE-ENTRY		GEORGE STRAIT 50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)
35	32	664	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)
36	44	108	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)
37	41	195	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)
38	RE-ENTRY		LIONEL RICHIE THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UMG (18.98)
39	37	164	LED ZEPPELIN EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)
40	47	416	DEF LEPPARD VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)
41	46	2	JOHN LEGEND GET LIFTED G D D D COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ
42	42	254	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)
43	RE-ENTRY		BON JOVI CROSS ROAD MERCURY 526013/UMG (18.98/11.98)
44	RE-ENTRY		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS. 48545 (18.98)
45	NEW		KORN GREATEST HITS VOL. 1 IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) Ⓢ
46	RE-ENTRY		JOSH TURNER LONG BLACK TRAIN MCA NASHVILLE 000974/UMGN (16.98/8.98)
47	NEW		BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)
48	RE-ENTRY		FRANK SINATRA CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953-1960 CAPITOL 23502 (17.98/11.98)
49	RE-ENTRY		DAVID BOWIE BEST OF BOWIE EMI 41929/VIRGIN (18.98 CD)
50	RE-ENTRY		JOHN MAYER HEAVIER THINGS AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) Ⓢ

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	10	2	#1 QUEEN HOLLYWOOD
2	2	7	DAUGHTRY RCA 88860/RMG
3	7	17	JOHN MAYER AWARE/COLUMBIA/SONY MUSIC
4	4	2	SWITCHFOOT COLUMBIA/SONY MUSIC
5	3	48	THE FRAY EPIC/SONY MUSIC Ⓢ
6	9	2	JAMES BROWN POLYDOR/UMG
7	5	6	JUSTIN TIMBERLAKE JIVE ZOMBA
8	1	3	NAS DEF JAM/COLUMBIA/IDJMG
9	6	4	SOUNDTRACK MUSIC WORLD/COLUMBIA/SONY MUSIC
10	8	8	MY CHEMICAL ROMANCE REPRISE WARNER BROS.
11	12	2	SOUNDTRACK MUSIC WORLD/COLUMBIA/SONY MUSIC
12	23	2	SOUNDTRACK LEGACY/VOLCANO/CAPITOL
13	NEW		SHINY TOY GUNS UNIVERSAL MOTOWN/UMRG
14	RE-ENTRY		DAMIEN RICE HEFFA/VECTOR WARNER BROS.
15	25	9	EVANESCENCE WIND-UP

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	NEW		#1 CARLY SIMON COLUMBIA/SONY MUSIC
2	2	7	THE BEATLES APPLE 79808/CAPITOL Ⓢ
3	4	9	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. Ⓢ
4	21	2	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC
5	17	7	DAUGHTRY RCA 88860/RMG
6	13	12	CORINNE BAILEY RAE CAPITOL 66361
7	15	17	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC
8	NEW		SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC
9	14	13	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA
10	8	7	IL DIVO SYCO/COLUMBIA 02673/SONY MUSIC
11	9	9	J.J. CALE & ERIC CLAPTON DUCK/REPRISE 44418/WARNER BROS.
12	RE-ENTRY		KT TUNSTALL RELENTLESS 50729/VIRGIN Ⓢ
13	11	17	BOB DYLAN COLUMBIA 87606*/SONY MUSIC Ⓢ
14	12	4	LOREENA MCKENITT QUINLAN ROAD VERVE 007920/VG
15	3	2	VARIOUS ARTISTS BUENA VISTA 000116/WALT DISNEY

RECREATIONAL SPORTS DVD			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	1	#1 WWE: SURVIVOR SERIES 2006 WWE HOME VIDEO/GENIUS PRODUCTS
2	1	1	WWE: ECW: DECEMBER TO DISMEMBER WWE HOME VIDEO/GENIUS PRODUCTS
3	17	17	WWE: THE HISTORY OF THE WWE CHAMPIONSHIP WWE HOME VIDEO/GENIUS PRODUCTS
4	6	14	2001 FEDEX ORANGE BOWL NATIONAL CHAMPIONSHIP ABC SPORTS/ABC VIDEO
5	2	11	WWE: HULK HOGAN: THE ULTIMATE ANTHOLOGY WWE HOME VIDEO/GENIUS PRODUCTS
6	4	3	UFC: ULTIMATE KNOCKOUTS 4 UFC HOME VIDEO/FIRST LOOK HOME ENTERTAINMENT
7	7	7	WWE: BORN TO CONTROVERSY: THE RODDY PIPER STORY WWE HOME VIDEO/GENIUS PRODUCTS
8	9	6	WWE: THE SPECTACULAR LEGACY OF THE AMERICAN WRESTLING ASSOCIATION WWE HOME VIDEO/GENIUS PRODUCTS
9	10	3	UFC 58: USA VS. CANADA UFC HOME VIDEO/FIRST LOOK HOME ENTERTAINMENT
10	10	4	WWE: CYBER SUNDAY 2006 WWE HOME VIDEO/GENIUS PRODUCTS
11	3	3	ALI RAP GENIUS PRODUCTS
12	11	11	WWE: UNFORGIVEN 2006 WWE HOME VIDEO/GENIUS PRODUCTS
13	1	6	MLB: 2006 WORLD SERIES: TIGERS VS. CARDINALS SHOUT! FACTORY/SONY BMG VIDEO
14	10	32	WWE: WRESTLEMANIA 22 WWE HOME VIDEO/GENIUS PRODUCTS
15	14	17	NFL: PITTSBURGH STEELERS: ROAD TO SUPER BOWL XL WARNER HOME VIDEO

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	1	JACKASS: NUMBER TWO MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 4 394 (29.98)	Johnny Knoxville/Bam Margera	R	
2	1	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29297 (29.98)	Johnny Depp/Orlando Bloom	PG-13	
3	NEW	THE DESCENT LIONS GATE HOME ENTERTAINMENT 20642 (28.98)	Shauna MacDonald/Natalie Mendoza	R	
4	3	TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY SONY PICTURES HOME ENTERTAINMENT 14842 (28.98)	Will Ferrell/John C. Reilly	PG-13	
5	2	INVINCIBLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 72102 (29.98)	Mark Wahlberg/Greg Kinnear	PG	
6	4	STEP UP TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 7 814 (29.98)	Channing Tatum/Jenna Dewan	PG-13	
7	5	THE DEVIL WEARS PRADA 20TH CENTURY FOX 37440 (29.98)	Meryl Streep/Anne Hathaway	PG-13	
8	6	LITTLE MISS SUNSHINE 20TH CENTURY FOX 40331 (29.98)	Greg Kinnear/Steve Carell	R	
9	NEW	THE BLACK DAHLIA UNIVERSAL STUDIOS HOME VIDEO 91802 (29.98)	Josh Hartnett/Scarlett Johansson	R	
10	8	FEARLESS UNIVERSAL STUDIOS HOME VIDEO 16632 (29.98)	Jet Li/Nakamua Shidou	PG-13	
11	7	CARS WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 27189 (9.98)	Animated	G	
12	10	ICE AGE: THE MELTDOWN 20TH CENTURY FOX 37771 (29.98)	Animated	PG	
13	9	BARNYARD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 43124 (9.98)	Animated	PG	
14	11	SUPERMAN RETURNS WARNER HOME VIDEO 72351 (28.98)	Brandon Routh/Kate Bosworth	PG-13	
15	12	AMERICAN PIE PRESENTS: THE NAKED MILE UNIVERSAL STUDIOS HOME VIDEO 30892 (29.98)	John White/Jessy Schram	R	
16	NEW	THE LAST KISS DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 46434 (29.98)	Zach Braff/Jacinda Barrett	R	
17	16	THE DA VINCI CODE SONY PICTURES HOME ENTERTAINMENT 14834 (29.98)	Tom Hanks/Audrey Tautou	PG-13	
18	13	LADY IN THE WATER WARNER HOME VIDEO 76375 (28.98)	Paul Giamatti/Bryce Dallas Howard	PG-13	
19	35	24: SEASON 5 20TH CENTURY FOX 39038 (59.98)	Kiefer Sutherland/Carlos Bernard	NR	
20	15	WORLD TRADE CENTER PARAMOUNT HOME ENTERTAINMENT 34668 (29.98)	Nicholas Cage/Michael Pena	PG-13	
21	RE-ENTRY	HITCH COLUMBIA TRISTAR HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 11235 (14.98)	Will Smith/Eva Mendes	PG-13	
22	21	MIAMI VICE UNIVERSAL STUDIOS HOME VIDEO 80232 (29.98)	Jamie Foxx/Colin Farrell	R	
23	39	YOU, ME AND DUPREE UNIVERSAL STUDIOS HOME VIDEO 96652 (29.98)	Owen Wilson/Kate Hudson	PG-13	
24	RE-ENTRY	SPIDER-MAN 2 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT C5149 (14.98)	Tobey Maguire/Kirsten Dunst	PG-13	
25	14	OVER THE HEDGE PARAMOUNT HOME ENTERTAINMENT 17674 (29.98)	Animated	PG	

TCP TV DVD SALES

THIS WEEK	LAST WEEK	TITLE	MANUFACTURER	RATING
1	6	24: SEASON 5 20TH CENTURY FOX 39038 (59.98)	20TH CENTURY FOX	R
2	NEW	DANE COOK'S TOURGASM HBO 37172 (29.98)	HBO	R
3	2	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)	WALT DISNEY	PG
4	1	THE SIMPSONS: THE COMPLETE NINTH SEASON 20TH CENTURY FOX 39041 (49.98)	20TH CENTURY FOX	TV 14
5	RE-ENTRY	24: SEASON FOUR 20TH CENTURY FOX 31780 (69.98)	20TH CENTURY FOX	R
6	3	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 38209 (39.98)	20TH CENTURY FOX	TV 14
7	RE-ENTRY	NIP/TUCK: THE COMPLETE THIRD SEASON WARNER 76277 (59.98)	WARNER	TV 14
8	RE-ENTRY	24: SEASON THREE 20TH CENTURY FOX 21418 (69.98)	20TH CENTURY FOX	R
9	RE-ENTRY	24: SEASON TWO 20TH CENTURY FOX 07929 (69.98)	20TH CENTURY FOX	R
10	25	24: SEASON ONE 20TH CENTURY FOX 05416 (59.98)	20TH CENTURY FOX	R
11	RE-ENTRY	ONE TREE HILL: THE COMPLETE THIRD SEASON WARNER 76262 (59.98)	WARNER	TV 14
12	9	DANE COOK: VICIOUS CIRCLE HBO 37182 (24.98)	HBO	R
13	10	THE OFFICE: SEASON TWO NBC UNIVERSAL MUSIC & VIDEO DIST 30378 (49.98)	NBC UNIVERSAL	TV 14
14	5	THE CHEETAH GIRLS 2 WALT DISNEY/BUENA VISTA 70476 (26.98)	WALT DISNEY	PG
15	RE-ENTRY	SUPERNATURAL: THE COMPLETE FIRST SEASON WARNER 80678 (59.98)	WARNER	TV 14
16	4	GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCLUT TOUCHSTONE TELEVISION/BUENA VISTA 70099 (59.98)	TOUCHSTONE	TV 14
17	16	THE OFFICE: SEASON ONE NBC UNIVERSAL STUDIOS 28506 (29.98)	NBC UNIVERSAL	TV 14
18	RE-ENTRY	NIP/TUCK: THE COMPLETE SECOND SEASON WARNER 70696 (59.98)	WARNER	TV 14
19	14	HANNAH MONTANA: LIVING THE ROCK STAR LIFE! WALT DISNEY/BUENA VISTA 71215 (19.98)	WALT DISNEY	TV 14
20	2	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA 4173503 (29.98)	TOUCHSTONE	TV 14
21	RE-ENTRY	NIP/TUCK: THE COMPLETE FIRST SEASON WARNER 32260 (59.98)	WARNER	TV 14
22	8	SEINFELD: SEASON 7 SONY PICTURES 15948 (49.98)	SONY PICTURES	TV 14
23	RE-ENTRY	VERONICA MARS: THE COMPLETE SECOND SEASON WARNER 76917 (59.98)	WARNER	TV 14
24	13	SATURDAY NIGHT LIVE: THE COMPLETE FIRST SEASON UNIVERSAL STUDIOS/UNIVERSAL MUSIC & VIDEO DIST 05652 (69.98)	UNIVERSAL	TV 14
25	20	FULL HOUSE: THE COMPLETE FIFTH SEASON WARNER 80453 (29.98)	WARNER	TV 14

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	MANUFACTURER	RATING
1	NEW	JACKASS: NUMBER TWO MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT	MTV HOME VIDEO	R
2	2	THE DEVIL WEARS PRADA 20TH CENTURY FOX	20TH CENTURY FOX	PG-13
3	NEW	THE DESCENT LIONS GATE HOME ENTERTAINMENT	LIONS GATE	R
4	4	INVINCIBLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	WALT DISNEY	PG
5	1	TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY SONY PICTURES HOME ENTERTAINMENT	SONY PICTURES	PG-13
6	5	LITTLE MISS SUNSHINE 20TH CENTURY FOX	20TH CENTURY FOX	R
7	3	LADY IN THE WATER WARNER HOME VIDEO	WARNER	PG-13
8	6	MY SUPER EX-GIRLFRIEND 20TH CENTURY FOX	20TH CENTURY FOX	PG-13
9	7	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	WALT DISNEY	PG-13
10	8	STEP UP TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	TOUCHSTONE	PG-13

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	MANUFACTURER	RATING
1	1	PS2: NEED FOR SPEED: CARBON EA SPORTS	EA SPORTS	E
2	3	X360: GEARS OF WARS MICROSOFT	MICROSOFT	M
3	2	PS2: MADDEN NFL 07 EA SPORTS	EA SPORTS	E
4	5	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT	UBI SOFT	R
5	8	X360: CALL OF DUTY 3 ACTIVISION	ACTIVISION	T
6	6	PS2: BULLY ROCKSTAR GAMES	ROCKSTAR GAMES	T
7	4	PS2: CALL OF DUTY 3 ACTIVISION	ACTIVISION	T
8	RE-ENTRY	X360: NEED FOR SPEED: CARBON EA SPORTS	EA SPORTS	E
9	7	PS2: SCARFACE: THE WORLD IS YOURS VIVENDI UNIVERSAL	VIVENDI UNIVERSAL	M
10	9	PS2: WWE SMACKDOWN VS. RAW 2007 THQ	THQ	T

LAUNCH PAD

JAN 20 2007

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	TITLE	ARTIST	Label & Number / Distributing Label (Price)	Chart
1	4	SHINY TOY GUNS UNIVERSAL MOTOWN 007615*/UMRG (11.98)	SHINY TOY GUNS	We Are Pilots	1
2	3	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	AUGUSTANA	All The Stars And Boulevards	2
3	1	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	AVENTURA	K.O.B.: Live	3
4	19	GREATEST GAINER MATT REDMAN SIXSTEPS 70373/SPARROW (16.98)	MATT REDMAN	Beautiful News	4
5	2	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	BULLET FOR MY VALENTINE	The Poison	5
6	6	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	MAT KEARNEY	Nothing Left To Lose	6
7	16	R.K.M. & KEN-Y PIRA/PR 008074/UNIVERSAL LATINO (12.98) ⊕	R.K.M. & KEN-Y	Masterpiece: Sold Out	7
8	12	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	ANA GABRIEL	La Reina Canta A Mexico	8
9	18	BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	BOYS LIKE GIRLS	Boys Like Girls	9
10	5	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	CARTEL	Chroma	10
11	17	UNK BIG OOMP 5973/KOCH (17.98)	UNK	Beat'n Down Yo Block	11
12	13	IMOGEN HEAP RCA VICTOR 72532 (11.98)	IMOGEN HEAP	Speak For Yourself	12
13	15	RODRIGO Y GABRIELA ATO 21557 (13.98)	RODRIGO Y GABRIELA	Rodrigo Y Gabriela	13
14	35	GEORGE LOPEZ OGLIO 89140 (16.98)	GEORGE LOPEZ	El Mas Chingon	14
15	27	MIGUELITO W&D 001348/MACHETE (11.98)	MIGUELITO	Mas Grande Que Tu	15
16	2	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	CALLE 13	Calle 13	16
17	25	YURIDIA SONY BMG NORTE 02496 (14.98)	YURIDIA	Habla El Corazon	17
18	14	VICENTE FERNANDEZ SONY BMG NORTE 02080 (13.98)	VICENTE FERNANDEZ	La Tragedia Del Vaquero	18
19	4	BELINDA EMI TELEVISION 60736 (13.98)	BELINDA	Utopia	19
20	9	CHIODOS EQUAL VISION 136 (14.98 CD/DVD) ⊕	CHIODOS	All's Well That Ends Well	20
21	11	LEO DAN SONY BMG NORTE 02936 (14.98)	LEO DAN	La Historia	21
22	8	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	SAY ANYTHING	...Is A Real Boy	22
23	20	JOANNA NEWSOM DRAG CITY 303 (16.98)	JOANNA NEWSOM	Yes	23
24	21	RAKIM & KEN-Y PIRA 270183/UNIVERSAL LATINO (15.98)	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	24
25	24	SILVERSUN PICKUPS OANGERBIRD 009 (11.98)	SILVERSUN PICKUPS	Carnavas	25
26	22	THE HOLD STEADY VAGRANT 442 (13.98)	THE HOLD STEADY	Boys And Girls In America	26
27	30	SIN BANDERA SONY BMG NORTE 01965 (16.98)	SIN BANDERA	Pasado	27
28	26	COLD WAR KIDS DOWNTOWN 70009 (13.98)	COLD WAR KIDS	Robbers & Cowards	28
29	23	LOS BUKIS FONOVIDA 352638/UG (11.98)	LOS BUKIS	30 Recuerdos	29
30	10	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	DRAGONFORCE	Inhuman Rampage	30
31	5	REIK SONY BMG NORTE 70213 (14.98)	REIK	Seuencia	31
32	40	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	ROCCO DELUCA & THE BURDEN	I Trust You To Kill Me	32
33	37	ROCK STAR SUPERNOVA BURNETT/EPIC 88414/SONY MUSIC (18.98)	ROCK STAR SUPERNOVA	Rock Star Supernova	33
34	RE-ENTRY	LA 5A ESTACION SONY BMG NORTE 80713 (15.98) ⊕	LA 5A ESTACION	El Mundo Se Equivoca	34
35	31	EL GRAN COMBO DE PUERTO RICO DISCOS 605 02756/SONY BMG NORTE (13.98)	EL GRAN COMBO DE PUERTO RICO	Arroz Con Habichuela	35
36	28	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	JIM GAFFIGAN	Beyond The Pale	36
37	34	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Corridos: Historias Nortenas	37
38	32	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	MONCHY & ALEXANDRA	Exitos	38
39	RE-ENTRY	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 80535/SCNY MUSIC (18.98 CD/DVD) ⊕	HILLSONG	United We Stand	39
40	38	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	ANA GABRIEL	Historia De Una Reina	40
41	40	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	AVENTURA	God's Project	41
42	RE-ENTRY	LEELAND ESSENTIAL 10812 (13.98)	LEELAND	Sound Of Melodies	42
43	41	BAND OF HORSES SUB POP 70890* (13.98)	BAND OF HORSES	Everything All The Time	43
44	36	RED ESSENTIAL 10807 (12.98)	RED	End Of Silence	44
45	RE-ENTRY	THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 52379/MADACY (13.98)	THE COUNTDOWN SINGERS	Forever Disco	45
46	RE-ENTRY	GOMEZ ATO 21547 (13.98)	GOMEZ	How We Operate	46
47	42	LOS BUKIS FONOVIDA 352697/UG (5.98)	LOS BUKIS	Linea De Oro	47
48	RE-ENTRY	RICARDO ARJONA SONY BMG NORTE 67549 (18.98) ⊕	RICARDO ARJONA	Adentro	48
49	47	HURT CAPITOL 41137 (12.98)	HURT	Vol. 1	49
50	RE-ENTRY	THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 52381/MADACY (13.98)	THE COUNTDOWN SINGERS	Forever 80s	50

BREAKING & ENTERING

Gym Class Heroes pull out some fancy takedown moves with single "Cupid's Chokehold," featuring Fall Out Boy's Patrick Stump, which debuts this week at No. 87 on The Billboard Hot 100. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON **billboard.com**

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SONGLES & TRACKS



JAN
20
2007

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song) and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

06 RAP UP (Forever People, ASCAP/Airt/Nutrit/Goin' On But Future, ASCAP/WB Music, ASCAP/Bat Future Music, BMI), WBM, RBH 86

A

ABOUT US (Cecile Barker Publishing, ASCAP/Paul Wall ASCAP/2 Kings/Imperial Publishing, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/WB Music, ASCAP), WBM, POP 86

ALIAODO DEL TIEMPO (Three Sound, BMI) LT 17
ALCULATE (The Flow, BMI/EMI Blackwood, BMI/Blue Kraft Music), WBM, H100 74

ALYSSA LIES (Caziers-BMG Music Publishing, BMI/More Than Rhythms Music, BMI) CS 11, H100 69, POP 91

AMARILLO SKY (Rich Texan Music, ASCAP/Bound For Sound Music, ASCAP/WB Music, ASCAP/Big Love Music, BMI/Carol Vincent And Associates, SESAC/Grimm-Grimm Music, BMI/Bat Future Two Beat One Music, BMI) CS 9, H100 84, RBH 50

AND I AM TELLING YOU I'M NOT GOING (Dreamprints, ASCAP/Universal-Geffen Music, BMI/Dreamettes, BMI), HL, H100 84, POP 84, RBH 50

ANNA-MOLLY (Hungikeyona, ASCAP/H100 92)
ANTES DE QUE TE VAYAS (Promociones Musicales HR, S.A./Pentecost III, BMI) LT 8

ANYWAY (Dereemaha, BMI/Le Des Autuers, ASCAP/Rucky And Clyde, ASCAP) CS 15

ATREVE TE (WV, BMI) LT 45

B

BAGPIPES CRYIN' (Breaking New Ground Publishing, BMI/Clear Day Music, BMI/Sony/ATV Tree, BMI/New Extreme Songs, BMI/Cuts Of Cedar, BMI/Sink Like A Ship, BMI), HL, CS 50

BEER IN MEXICO (Sony/ATV Milene, ASCAP/Islandoul, ASCAP), HL, CS 29

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 7, H100 29, POP 82

BENITO TU LUZ (Julium, ASCAP/WB Music, ASCAP/Vallinco Songs, BMI/Careers-BMG Music Publishing, BMI) LT 1

BET THAT (Thick 'N' Rick, BMI/First N' Gold, BMI/Gold Rush Publishing, BMI/MY A Daddy, ASCAP/Fac-N Field Entertainment, BMI/Chamilitary Camp Music, ASCAP/Universal-Geffen Company, ASCAP), HL, RBH 66

BE WITH ME (Young Malcolm Publishing, ASCAP/EMI Blackwood, BMI/Phonex Ave. Music Publishing, ASCAP/MI April, ASCAP/Justin Combs Publishing, ASCAP/Prodyer Jenkins Productions, BMI), HL, RBH 86

BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB Music, SESAC/Babyboy's Little Publishing Company, SESAC/Normline South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Lyrics, SESAC/Reagan Global, Music, ASCAP), HL/WBM, RBH 36

BE WITH YOU (Gee Music, ASCAP/Cherry Lane Music, BMI/Sweet Giggles, ASCAP), CLM, RBH 60

BOSTON (EMI April, ASCAP/Augustina Music, ASCAP), WBM, H100 46, POP 37

B.P. (WB Music, ASCAP/Sons Of K-Oss, ASCAP), WBM, RBH 83

BREAK IT OFF (Tatari, ASCAP/Greenleaves, PPS/Dirty Rock, PPS/EMI April, ASCAP/Copyright Control/Annamari Music, BMI/EMI Blackwood, BMI), HL, H100 77, POP 38

BROKEN (Green Magnet Music, ASCAP/Universal-Polygram International, ASCAP/Phonex Ave. Music Publishing, ASCAP/Kobal Music, ASCAP/Ravenna Music, ASCAP/BJP Administration, ASCAP), HL, CS 59

BUDDY (Southland, ASCAP/Universal Music Corporation, ASCAP/1030 Publishing, ASCAP/Karl Gunn, BMI/Gunn Style, BMI/Bug Music, ASCAP/Kenick, BMI/Sugar Biscuit, ASCAP), RBH 33

C

CALL ME WHEN YOU'RE SOBER (Professor Screwee Publishing, BMI/Dwight Frye Music, BMI/Sweet T666 Music, ASCAP), WBM, H100 35, POP 28

CANDYMAN (Xina Music, BMI/Careers-BMG Music Publishing, BMI/Sluck In The Throat, ASCAP/Famous, ASCAP), HL/WBM, H100 99, POP 87

CANT FORGET ABOUT YOU (Ill Will, ASCAP/Zomba Enterprises, ASCAP/WB Music, BMI/Cherry River, BMI/EMI May Music, SESAC/Christina Michele Music, SESAC/Reagan Co., BMI), WBM, RBH 76

CANT GET ENOUGH (Rodney Jenkins Productions, BMI/EMI Blackwood, BMI/Ensign Music, BMI/Fred Jenkins III, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, RBH 55

CANT LET GO (Songs Of Universal, BMI/Tappy Whyte's Music, BMI/EMI Blackwood, BMI), HL, RBH 30

CAPRICE MUSIK (T-Hon Music Publishing, ASCAP) RBH 87

CHAIN HANG LOW (Big Big Kid, ASCAP/LI D. ASCAP/Rece And Tyreace, ASCAP/Universal Music Corporation, ASCAP), HL, POP 42

CHANGE ME (BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Phonex Ave. Music Publishing, ASCAP/Underdogs Songs, ASCAP/Aimo Music, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Muzik, ASCAP/Antony Nance Muzik, ASCAP/EMI Blackwood, BMI/Art Up Music, BMI/Diary Control), WBM, RBH 24

CHASING CARS (Big Life, BMI), WBM, H100 16, POP 21

CHILLIN' (Maitis, ASCAP/Bluet, BMI/Jumping Bean Songs, BMI/Cony Jackson Hill, BMI/William Omer Landron, BMI/Universal Songs Of Polygram International, BMI/Warner-Tamerlane Publishing, BMI) LT 44

CIPOID'S CHECKHOLD (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Intensional Music Of 1091, ASCAP/Reptilian Music, BMI/EMI Blackwood, BMI/Airto Music, ASCAP/Deicarie, ASCAP), HL, H100 87, POP 72

D

DEM JEANS (Shahah Cymone Music, ASCAP/EMI April, ASCAP/Basamba Music, ASCAP/Chingy Music, ASCAP/BMG Music, ASCAP/Air Control Music, ASCAP), WBM, H100 86

DESLUSION (Caziers-BMG Music Publishing, ASCAP/Santander Melodies, ASCAP/Universal Music, Inc., ASCAP) LT 36

DIME QUIEN ES (Pacific Latin, ASCAP/Maximo Aguirre, BMI/Eonogae, ASCAP) LT 6

DIME (TILL ME) (Mambrone Music, ASCAP/LI Jazzel Music Publishing, BMI/Sony/ATV Discos, ASCAP/Mater Music), WBM, H100 88

DIXIE LULLABY (EMI Blackwood, BMI/Greentree Music, BMI/Patrick Davis, BMI/Drum Groove, SESAC/Calhoun Enterprises, SESAC), HL, CS 43

DOE BOY FRESH (Tehouse Publishing, BMI/Music Resources, BMI/Chamilitary Camp Music, ASCAP/Songs Of Universal, BMI), HL, H100 85, POP 78

DOIT CRY (Ezida, ASCAP/Carnio, ASCAP) LT 32

DON'T WAKE ME (EMI April, ASCAP/Bergman, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 40

A DOZEN ROSES (YOU REMIND ME) (EMI April, ASCAP/Street Lyrics Publishing, ASCAP/Warner-Tamerlane Publishing, BMI/Mass Confusion, ASCAP), HL/WBM, RBH 64

F

FACE DOWN (The Red Jumpsuit Apparatus Publishing, Designat, BMI/Songs D Universal, BMI/Grim Goodbye Music, BMI), HL, H100 51, POP 48

FANTASIA (Universal-Musica Unica, BMI/Baby Records Music, BMI) LT 42

FAR AWAY (Warner-Tamerlane Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 24, POP 67

A FEELIN' LIKE THAT (White Monkey, BMI/Rainy Graham, BMI/Category 5, ASCAP/Music Of RPM, ASCAP/Old Desperados, ASCAP/2D, ASCAP) CS 24

FERGALICIOUS (Will Lam Music, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Rutless Attack Music, ASCAP/Pink Passion Music, ASCAP/Two Bad Music, ASCAP/Menwar Music, BMI/Warehouse, ASCAP), CLM/HL, H100 3, POP 2, RBH 75

FINO A MI EN TI (Cancelled Lunch Music, ASCAP/Universal Polygram International, ASCAP), HL, RBH 34

FIND OUT WHO YOUR FRIENDS ARE (Soy/ATV Acful Songs, BMI/Lavender Zoo, BMI/Careers-BMG Music Publishing, BMI/Sagrateaux Songs, BMI), HL/WBM, CS 42

FORE SHE WAS MAMA (Soy/ATV Acful Songs, BMI/Lavender Zoo, BMI/Immolate Music, BMI/Daghit Music, BMI), HL, CS 27

G

GET ME BOOIEE (Bevonce, ASCAP/Universal, Tunas, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI/Makeba Yoga Flames, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Angela Beyince, ASCAP/EMI April, ASCAP/Solange MWF/ASCAP/Music World, ASCAP), HL, RBH 72

GET UP (Bubba Gee Music, BMI/Normline Tunas, BMI/Warner-Tamerlane Publishing, BMI/Royalty Fightings, ASCAP/Universal Music Corporation, ASCAP/Chamilitary Camp Music, ASCAP), HL/WBM, POP 52

GO GETTA (EMI Blackwood, BMI/Young Jezy Music Inc., BMI/EMI April, ASCAP/No Question Entertainment, ASCAP/First N' Gold, BMI/Ricky Kelly, BMI/Zomba Songs, ASCAP/Golden Fleece, BMI/Warner-Tamerlane Publishing, BMI/Notting Dale Songs, ASCAP), HL/WBM, RBH 40

GOOD AS GONE (Warner-Tamerlane Publishing, BMI/Sell The Cow, BMI/Tower One, BMI/WB Music, ASCAP/Lower Music, BMI), WBM, CS 19

GOOD DIRECTIONS (Maurit Music Corporation, BMI/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP), CS 32

GOY YOU HOME (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Normline South, SESAC/Say What! Say What! Phenom Music, BMI/Emily Bobby Music, BMI/EMI Blackwood, BMI/Babyboy's Little Publishing Company, SESAC), HL/WBM, RBH 59

GREW UP A SCREW UP (EMI April, ASCAP/Justin Combs Publishing, ASCAP/Big Poppa Music, ASCAP/EMI Longitude, BMI/Universal Music Corporation, ASCAP/Bee Mo Easy, ASCAP/Eight Mile Style, BMI/Jacari, ASCAP/Resto World Music, ASCAP/Ludacris Music Publishing, SESAC), HL/WBM, RBH 42

H

HEAVEN (John Legend Publishing, BMI/Cherry River Music, BMI/Gimme My Publishing, BMI/EMI Blackwood, BMI/Vaughn Street Music, BMI/Jessica Wilson Publishing, BMI/EMI Unat Label, BMI/Gambit, BMI/Special Agent, BMI), WBM, H100 26

HERE (IN YOUR ARMS) (Jordan Is A Prince, ASCAP) H100 48, POP 34

HERE IT GOES AGAIN (OK Go Publishing, BMI) H100 49

HERIDAS DE AMOR (Copyright Control/EMI April, ASCAP) LT 29

HILLBILLY DELUXE (EMI April, ASCAP/Brag To The Bone, ASCAP/Big Loud Street Industries, ASCAP/RCS, ASCAP), HL, CS 23

HIP HOP IS DEAD (Ill Will, ASCAP/Zomba Enterprises, ASCAP/EMI April, ASCAP/Cherry River, BMI/Reagan Music, BMI/Francis Day & Hunter, BMI/Columbia Music, BMI/Ten East, BMI/Iron Butterfly, BMI), CLM/WBM, H100 78, POP 71, RBH 90

EL HOMBRE QUE MAS TE AMO (Golden Huina, BMI/Diary Control, BMI) LT 41

HONESTA (Dinos Music, ASCAP) H100 96, POP 66

IF I WASC YOUR MAN (Soy/ATV Tunas, ASCAP/EMI April, ASCAP/Spirit Songs, ASCAP/Water Music Publishing, ASCAP), HL, RBH 74

IF WE WERE A MOVIE (Walt Disney, ASCAP) H100 60, POP 55

I GET TO (Magic Mustang, BMI/Ann Wilson, BMI/Wilsons, ASCAP) CS 57

I JUST CAME BACK FROM A WAR (Pickwick Landing, ASCAP/Warner-Tamerlane Publishing, BMI/Precious Four Music, BMI), WBM, CS 22

I KEEP COMING BACK (V2, ASCAP/Diver Dann, ASCAP/Jeffrey Steele, BMI/Songs Of Windswept Pacific, BMI), CS 36

I KNOW YOU WANT ME (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/Butta Bee Music, BMI/Normline Tunas, BMI/Warner Chappell, BMI/Cad Key Music, ASCAP), HL/WBM, RBH 100

ILL WAIT FOR YOU (Coburn, BMI/Harley Allen Music, BMI/Sony/ATV Tree, BMI) CS 18

LUV IT (EMI Blackwood, BMI/Young Jezy Music Inc., BMI/Trumpstone Publishing, BMI), HL, H100 38, POP 49, RBH 76

LOS INFIELES (Premium Latin, ASCAP) LT 5

IN MY SONGS (Divided, BMI/Rainal, BMI/Near Publishing Company, BMI/Warner-Tamerlane Publishing, BMI), WBM, RBH 67

IN THE HOOD (Losing Composure, BMI/Still-N-The Water, BMI/Glarry Man Publishing, BMI) RBH 82

INTRO (CANA) (Paris On Paper Publishing, ASCAP) H100 69, POP 39

INVIERNO (Nana Maluca, SESAC/Maximo Aguirre, BMI/Alvato Music, SESAC/Mark Portman, BMI) LT 19

IRREPLACEABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day, ASCAP/Sony/ATV Tunas, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI Blackwood, BMI/PRC/Ruber, ASCAP), HL/WBM, H100 1, RBH 1

ISNT SHE (Juaq, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Greim Corner, ASCAP/Harbinism.com, SESAC) CS 52

ISNT THAT EVERYTHING (Belladiva Music, BMI/CMXK Songs, BMI/Tommy Lee James, BMI/Still Working For The Cash, BMI/Universal Music Corporation, BMI/Songs Of Windswept Pacific, BMI) CS 44

IT ENDS TONIGHT (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), WBM, H100 10, POP 8

IT JUST COMES NATURAL (Warner-Tamerlane Publishing, BMI/Warner Canyon, BMI), WBM, CS 4, H100 70

IT'S ME SNIITCHES (Universal, SESAC/Songs Of Universal, SESAC/BMG Songs, SESAC), HL/WBM, RBH 77

IT'S NOT OVER (Surface Pretty Deep Ugly Music, BMI/Wat Music, ASCAP/Warner-Tamerlane Publishing, BMI/Floating Leaf, BMI/EMI April, ASCAP), HL/WBM, H100 28, POP 27

I WARNA LOVE YOU (Byellal Music, ASCAP/Famous, ASCAP/Own One Music, BMI/EMI Blackwood, BMI), HL, H100 2, LT 23, POP 4, RBH 4

K

KEEP HOLDING ON (April Lavigne, SOCAN/Almo Music, ASCAP/Keezy Music Publishing, ASCAP/Kobal Music, ASCAP/TCF, ASCAP), H100 19, POP 20

THE KILL (BURY ME) (Anapropex Music, ASCAP/Zomba Enterprises, ASCAP), WBM, POP 80

KINGDOM COME (EMI April, ASCAP/Carter Boys Publishing, ASCAP/N Q C, ASCAP/P F O B, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMI/Zomba Enterprises, ASCAP/Jan Le Music, ASCAP), HL/WBM, RBH 93

KING KONG (Big Big Kid, ASCAP/Universal Music Corporation, ASCAP/LI D, ASCAP/LI React, ASCAP/Tyreace Publishing, ASCAP/NYA Publishing, ASCAP), HL, H100 98, RBH 62

L

LADIES LOVE COUNTRY BOYS (EMI Blackwood, BMI/House Of Full Circle, BMI/Universal Music Corporation, ASCAP/Membership, ASCAP/Full Circle, BMI), HL, CS 13, H100 9

LA NOCHE PERFECTA (TN Enticenes, BMI) LT 38

A LA PRIMERA PERSONA (Gazul, ASCAP/WB Music, ASCAP) LT 25

LAST DOLLAR (FLY AWAY) (Big Love Music, BMI) CS 30

LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP 2 Daughters Music, SESAC/Christian Camps Publishing, SESAC/Royalty Rights, ASCAP/Songs Of Universal, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI) RBH 61

LEAVE THE PIECES (WB Music, ASCAP/Sony/ATV Acful Songs, BMI/Songs Of R. Joseph, ASCAP), HL/WBM, POP 81

LE COMPRE LA MUERTE A MI HIJO (TJ Ediciones, BMI), WBM, H100 93

LET'S RIDE (BabyGame, BMI/Pro Pride Publishing, BMI/Scott Storch Music, ASCAP/TV Music, ASCAP), RBH 89

LET'S STAY TOGETHER (Lyle In, ASCAP/Sony/ATV Acful Songs, BMI) RBH 82

MAS ALLA DEL SOL (Edmusa, ASCAP) LT 12

ME AND GOD (Soy/ATV Cross Keys, ASCAP/Divers Ed, ASCAP), HL, CS 31

ME MATA (EMI April, ASCAP) LT 16

ME MUERO (EMI April, ASCAP) LT 30

ME QUIERE BESAR (Alexis Y Fido, ASCAP) LT 18

MIA (Soy/ATV Discos, ASCAP/Los Cangris, ASCAP/Universal-Musica Unica, BMI) LT 15

MI AMOR POR TI (Am Entertainment, BMI) LT 27

MISSING YOU 2007 (Alley Music Corporation, BMI/Carn America, BMI/Quartet, ASCAP/Music Of Windswept Pacific, BMI/Ensign Music, ASCAP), CS 45

MOMENTS (Granton Music, SESAC/Carroll Music Group, IFC SAC/WB Music, ASCAP), WBM, CS 41

MONEY IN THE BANK (Prince Di Crunk Publishing, BMI/Swizle Music, BMI/EMI Blackwood, BMI/Isaac Hayes III Music, BMI/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100 42, POP 46, RBH 29

MONEY MAKER (Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 18, POP 15, RBH 43

MORE (Carolina Blue Sky Music, BMI/Little Shop Of Moragans, BMI), WBM, CS 51

MY LITTLE GIRL (Tommyboys, BMI/Sony/ATV Tree, BMI/LI Les Auteurs, ASCAP/Fox Film, BMI), CS 6, H100 68

MY LOVE (Terrian Tunas, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danija Handz Muzik, SESAC/WB Music, SESAC/Royalty Rights, ASCAP/Crown Club Publishing, BMI), WBM, H100 6, POP 1, RBH 6

MY OH MY (Warner-Tamerlane Publishing, BMI/Sell The Cow, BMI/Barefoot And Starry Eyed Music, BMI/Sony/ATV Songs, BMI/Tm Still With The Band, BMI), WBM, CS 10

MY WISH (V2 Music Publishing, BMI/Diver Dann, ASCAP/Jeffrey Steele, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 3, H100 47, POP 61

N

UNA SOLA PALABRA (Soy/ATV Discos, ASCAP) LT 10

NOCHE DE ENTIERRO (NUESTRO AMOR) (Los Cangris, ASCAP/EMI April, ASCAP/Universal-Musica Unica, BMI/Blue Kraft Music, BMI/EMI Blackwood, BMI/White Label, ASCAP), HL, POP 47

NO SE DE ELLA (MY SPACE) (Crown P, BMI/Sesawhite, BMI) LT 40

NOTHING LEFT TO LOSE (EMI Blackwood, BMI/Facade Aside, BMI) H100 88

O

ONE (First Avenue Music, PPS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Aimo Music, ASCAP/Antony Nance Muzik, ASCAP/Erk Griggs, BMI/Antonio Dixon's Muzik, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP), HL, RBH 89

ONE WING IN THE FIRE (Maico, BMI/Music Of Stage Three, BMI), CS 16

ON THE HOTLINE (Marco Bleu Publishing, BMI/Blue Star Publishing, BMI/Bleu Carol Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverplatinum2k Publishing, BMI/Metalicious Music, ASCAP/Black Fountain Press, ASCAP/EMI April, ASCAP/Phonex Ave. Music Publishing, ASCAP/Sons Of K-Oss, ASCAP), WBM, H100 35, RBH 17

OOH NA NA (First Avenue Music, PPS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Antony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP), HL/WBM, RBH 79

OUR COUNTRY (Beltmont, Hall Publishing, ASCAP/Sony/ATV Tree, BMI), HL, CS 46

P

PAIN (EMI Blackwood (Canada), SOCAN/Blast The Scene, BMI/EMI April, ASCAP/Poddes For Everyone, SOCAN/EMI Blackwood, BMI), HL, H100 59, POP 64

PAIN IN MY LIFE (Nogias Music Publishing, BMI/Sony/ATV Songs, BMI/5th House Entertainment, BMI/One Shilv Deal Music, SESAC/T Walker Publishing, Designat, ASCAP/Chappell & Co., ASCAP), HL/WBM, WBM, CS 76

PAM PAM (Universal-Musica Unica, BMI/EMI Blackwood, BMI/Blue Kraft Music, BMI) LT 3

PEGAO (Universal-Musica Unica, BMI) LT 28

PEGATE (Bavante, BMI/Terra Music, ASCAP) LT 46

PLEASE DON'T GO (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonnalis, ASCAP/Hotting Hill, ASCAP), HL, RBH 48

PODAS (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/rom Hembra, BMI), WBM, H100 98, RBH 80

POP LOCK AND DROP IT (Hue Records Music, ASCAP/Dandre Smith, ASCAP/DeHitz Muzik, ASCAP), RBH 97

Q

POPPIN' (Dirty Dee Music, ASCAP/Universal Music Corporation, ASCAP/LI Vial Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, H100 61, RBH 47

R

REALY WANNA KNOW YOU (J. Brasco, ASCAP/Mr. Marati, BMI/Desert Storm, BMI/Curb, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Street Tuff, ASCAP/No Question Entertainment, ASCAP), HL, RBH 85

THE REASON WHY (Viny Music, BMI/Gary Nicholson, ASCAP/ATV Cross Keys, ASCAP), HL/WBM, CS 28

RED HIGH HEELS (BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BMI/Al Mighty Dog Music, BMI/Sony/ATV Tree, BMI) CS 17, H100 65, POP 69

REMEMBER THE NAME (Fort Minor Music, BMI/Zomba Music, BMI/Zomba Enterprises, SESAC), WBM, POP 99

RING THE ALARM (B-Day, ASCAP/Universal Music Corporation, ASCAP/Ostal Songs, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI/EMI Blackwood, BMI), HL, H100 22, POP 56, RBH 2

R

QUE VUELVA (Orsna, SESAC) LT 34

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Del Reeves, 73

Del Reeves, 73, singer/songwriter/actor and longtime WSM Grand Ole Opry member, died Jan. 1 at home near Nashville.

Born Franklin Delano Reeves in Sparta, N.C., he had his own local radio

show by age 12. He attended Appalachian State College and spent four years in the United States Air Force before moving to California, where he became a regular on the Chester Smith TV show. He had his own syndicated TV program for four years starting in the late 1950s, then moved to Nashville. In 1958, he became the first country artist signed to Frank Sinatra's Reprise label.

Also an accomplished songwriter, Reeves' songs were recorded by Rose Maddox, Carl Smith, Roy Drusky and Sheb Wooley, among others. He appeared in a series of low-



REEVES

budget films, including "Forty Acre Feud," "Second Fiddle to a Steel Guitar" and "Sam Whiskey."

His first chart success came when Decca issued "Be Quiet Mind," a top 10 hit in late 1961. Four years later, "Girl on the Billboard" became his signature song after it spent two weeks at No. 1 in the spring of 1965. He became an Opry cast member in 1966.

Reeves scored six more top 10 singles between 1965 and 1971, including "The Belles of Southern Bell" (1965), "Good Time Charlie's" (1969) and "The Philadelphia Fillies" (1971). He also recorded for the Columbia, Koala and Playback imprints, scoring chart entries as a soloist, and singing duets with Bobby Goldsboro, Penny DeHaven and Billie Jo Spears.

Survivors include his wife and three daughters. Funeral arrangements were pending at press time.

—Wade Jensen

MARRIAGES Alisa Coleman and Michael Blitzer married Dec. 23 in New Jersey. The bride, a VP at ABKCO Music & Records, is a newly elected board member of the Assn. of Independent Music Publishers in New York. The groom is CEO of Brasstacks Alliance, an intellectual property and music publishing company that represents Jerry Lee Lewis, Molly Hatchet and others.

DEATHS Clyde Bakkemo, 68, legendary record promoter and longtime member of Warner Bros.' executive team, died Dec. 20 in Los Angeles.

Bakkemo's career began with Liberty Records in 1964. About two years later, he was hired by Warner Bros. Records at the start of its golden years, when it had fewer than 15 employees. Regarded among the best record promoters of his generation, Bakkemo quickly became the company's GM. Later, he served as VP of product management and artist relations under Mo Ostin. Until his retirement after 27 years of service, he had gained a reputation as an intermediary between the often conflicting interests of artists and the business.

One of his most distinguished credits was serving as the linchpin in the creation of the Traveling Wilburys, with George Harrison, Bob Dylan, Roy Orbison, Tom Petty, Jeff Lynne and Jim Keltner. He also went on tour with the Grateful Dead and Tiny Tim, and worked intimately with some of the top rock talent of the '60s, '70s, '80s and '90s, including Eric Clapton, James Taylor, Alice Cooper, Bonnie Raitt, the Pretenders, George Benson, Talking Heads, Quincy Jones, Jimi Hendrix, Frank Sinatra, ZZ Top, Neil Young and Fleetwood Mac.

He was buried Dec. 29 at Forest Lawn Hollywood Hills in Los Angeles. Donations in his name can be made to MusiCares at musicares.com.

"Sneaky" Pete Kleinow, 72, legendary pedal steel guitarist, died Jan. 6 of Alzheimer's disease in a convalescent home in Petaluma, Calif.

Kleinow was a co-founder, along with Gram Parsons, Chris Hillman and Chris Ethridge, of seminal country rock group the Flying Burrito Brothers.

During his career Kleinow recorded with John Lennon, Joan Baez, the Bee Gees, Joe Cocker, the Rolling Stones, Jackson Browne and Linda Ronstadt, among others.

Kleinow co-founded the group Burrito Deluxe in 2000. The group has released two albums and a third is in the works.

Funeral arrangements had not been finalized at press time.

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Jazz Cruises' four musical hosts were all aboard the recent **Dave Koz** and Friends at Sea cruise. Shown standing is Jazz Cruises executive director **Michael Lazaroff**. Seated, from left, are musical hosts **Koz**, **Arturo Sandoval**, **Marcus Miller** and **Wayman Tisdale**.



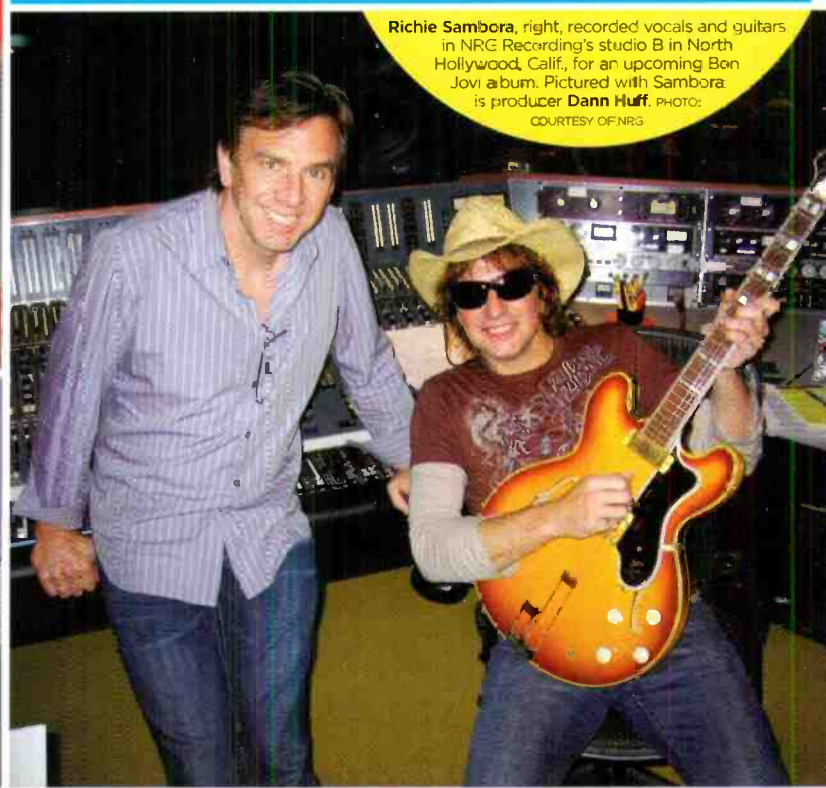
CMT One Country and Cox Communications joined forces to refurbish the N.Y.E.T. Boys & Girls Club of New Orleans, which suffered damage due to Hurricane Katrina. **Kellie Pickler** performed during a culmination event Dec. 16 at the club. Pictured, from left, are Cox Communications/New Orleans manager of public affairs **Brad Grundmeyer**, CMT director of public affairs **Lucia Folk**, Boys & Girls Clubs of Southeast Louisiana CPO **Bobby Lee Smith**, Pickler and CMT director of affiliate marketing **Alyson Cantor**. PHOTO: COURTESY OF CHRIS GRAYTHORN



Audioslave frontman **Chris Come** spent six weeks at NRG Recording Studios in North Hollywood, Calif., recording his sophomore solo album for A&M Records. The upcoming release was produced by record executive and Grammy Award-winning producer **Steve Lillywhite**. From left are NRG chief engineer **Wade Norton**, Cornell, Lillywhite, engineer **Todd Parker** and assistant engineer **Dave Colvin**. PHOTO: COURTESY OF NRG



Gibson Guitar chairman/CEO **Henry Juskiewicz**, left, and actor **Billy Bob Thornton** spent time at Gibson's booth at the Consumer Electronics Show Jan. 8 in Las Vegas. Thornton, an avid musician, is currently recording with Gibson's HD.6X Pro Guitar System. PHOTO: COURTESY OF SANEY CAMPBELL



Richie Sambora, right, recorded vocals and guitars in NRG Recording's studio B in North Hollywood, Calif., for an upcoming Bon Jovi album. Pictured with Sambora is producer **Dann Huff**. PHOTO: COURTESY OF NRG



Academy Award winner and J Records artist **Jamie Foxx** stopped by "The Crazy Howard McGee Morning Show" on WGCI-FM Chicago to promote his current movie "Dreamgirls" and the Unpredictable tour, which hit Chicago Jan. 6. Pictured, from left, are show co-host **Leo Rogers**, WGCI OM/PD **Elroy Smith**, Foxx, **Crazy Howard McGee** and co-host **Nikki Woods**. PHOTO: COURTESY OF CLEAR CHANNEL RADIO/CHICAGO

Il Divo recently received an award for 4 million records sold in the United States. Pictured at Sony BMG's New York offices, from left, are Sony BMG Music Entertainment COO **Tim Bowen**; Columbia Records chairman **Steve Barnett**; Il Divo's **Carlos Marin**, **David Miller**, **Sebastien Izambard** and **Urs Buhler**; Sony Music Label Group chairman **Rob Stringer**; Sony BMG Music Entertainment CEO **Rolf Schmidt-Holtz**; Syco Music executive producer **Sonny Takhar**; Columbia Records GM **Tom Donnarumma**; manager **Peter Rudge**; and Sony BMG Music Entertainment U.K. & Ireland chairman/CEO **Ged Doherty**. PHOTO: COURTESY OF LARRY BUSACCA



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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LUCK BE A LADY

The soundtrack to the upcoming poker-themed flick "Lucky You" will boast a new Bob Dylan track ("Huck's Theme") as well as the Kris Kristofferson original ("They Ain't Got 'Em All") and Bruce Springsteen's "The Fever" and "Lucky Town," the latter of which is heard during the title sequence and the movie's trailer. "The Fever" may be unfamiliar to casual fans. The soul ballad was recorded in 1973 and was frequently played live during the "Darkness on the Edge of Town" tour in 1978. But a studio version was omitted from the 1998 Springsteen retrospective "Tracks," prompting groans from the Boss' avid listeners. The song was finally issued a few months later on "18 Tracks," a single-disc version of the boxed set. "Lucky You" is due March 6 via Columbia and in theaters March 16. The soundtrack also features tracks from Ryan Adams, George Jones, Shawn Colvin, Bonnie Raitt and the film's co-star, Drew Barrymore, who plays an aspiring singer.

TONI MOVES ON

This just in: sources tell Track that Toni Braxton is being released from Blackground/Universal Motown. The Grammy Award-winning R&B singer logged the majority of her hits during her tenure with LaFace/Arista before joining Blackground. Her sole release with that label, 2005's "Libra," has shifted 431,000 units, according to Nielsen SoundScan. Braxton remains the resident headliner at the Flamingo hotel in Las Vegas, a gig she began last August.

JOE'S JOURNEY

Singer/songwriter Joseph Arthur spent a week in Uganda last summer as part of a cultural festival for 100 children whose lives have been affected by the country's brutal battle against the Lord's Resistance Army, which is responsible for the kidnapping of 25,000 young people since 1987, according to human rights organizations. In the coming days, a new Arthur song that features the kids on vocals, "A River Blue," will be posted on ariverblue.org, which aims to spread the word about a burgeoning cultural center for the children at the Alepdong Camp.

"The main thrust of the whole thing is to create a rehabilitation center that revolves around their own expression," Arthur tells Track from Los Angeles, where he was wrapping work on a new album with his band the Lonely Astronauts, "Let's Just Be." "They don't have readily accessible supplies to express themselves in this way."

Arthur brought back 300 paintings from the kids, which revealed the depth of their suffering. "They depicted gruesome scenes of their houses being burned down and their parents being clubbed to death, very intense stuff like that,"



he says. He also recorded the children singing native songs and shot hundreds of photographs in and around the camp, all of which will be available from the site.

As for "Let's Just Be," it's the first of two releases planned for 2007 on Arthur's own Lonely Astronaut label. The second, tentatively titled "Abwoon," is due in the fall.

BUTCH IS BACK

Veteran producer Butch Vig has been back behind the boards of late for the first time since his band Garbage went on hiatus last year. Vig is finishing up the next album from Arizona rock outfit Jimmy Eat World, due this summer via Interscope, and also worked with Florida punk band Against Me! on its upcoming Sire album "Save Me."

Previously, Against Me! was inked to indie Fat Wreck Chords. At first blush, its lo-fi sonic attack might not seem like a natural fit for Vig's more polished approach. But Vig tells Track the pairing went off without a hitch, after he initially "put the hammer down on them. I pushed them to get better performances but they definitely rose to the occasion. Their enthusiasm was infectious."

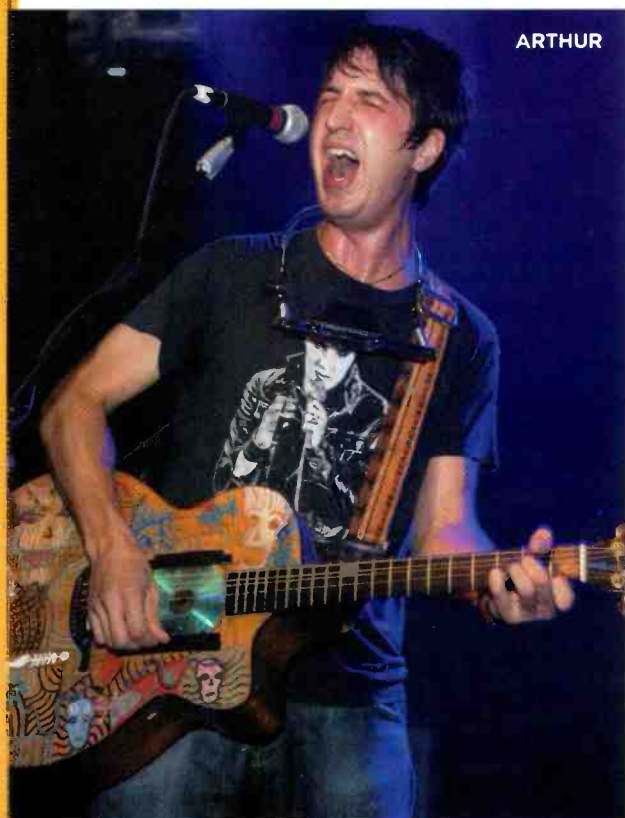
"I saw them live three or four times this summer and just fell in love with them," he continues. Frontman Tom Gabel's "lyrics make you think. He's trying to say something, and the songs have a punky, scrappy kind of feel."

As for the Jimmy Eat World disc, the band's first in three years, Vig promises, "Their new record is quite eclectic. Anybody who is a fan will like this record."

THIS AND THAT

Track hears that Kelly Clarkson is mixing her new album, due this summer via RCA. As reported last week, the set was produced by David Kahne and will feature indie-rock legend Mike Watt on bass on six tracks. "She's making a real rockin' record," promises a source in the know.

And word is that Stevie Nicks is finishing up the first live album of her solo career, due later this year via Reprise. The artist will also perform Feb. 4 as part of the Super Bowl CLI pregame show on CBS and will stick around in Florida for headlining shows Feb. 6 in Hollywood and Feb. 9 in Tampa.



Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Universal Music Group promotes **David Ellner** to the newly created position of executive VP of global digital initiatives. He was senior VP of operations/CFO at Universal Motown Records Group.

Zomba Label Group in New York promotes **Joe Riccitelli** to executive VP of pop promotion. He was senior VP.

Sony BMG Music Entertainment in New York names **J.J. Rosen** executive VP of its Commercial Music Group and **Adam Mirabella** senior VP/GM of U.S. digital sales. Rosen was senior VP/GM of U.S. digital business, and Mirabella was senior VP of e-commerce at Warner Music Group.

EMI/Manhattan Records names **Tara Chiara** senior director of marketing. She was international marketing manager at Sony Music International.

Capitol Records Nashville names **Shane Allen** VP of radio strategies and field marketing. He was national director of West and Southwest promotion at Nashville-based Universal South Records.

Blue Note Label Group names **Meg Harkins** VP of marketing, **Josh Ziemann** VP of marketing (Manhattan) and **Melani Rogers** senior director of publicity (Manhattan). Harkins was VP of marketing at Sanctuary Records Group, Ziemann was GM at Papa Joe Records, and Rogers was senior VP of international media and special events at Sony BMG Music Entertainment.

PUBLISHING: Montage Music Group in Nashville names **Bobby Rymer** head of publishing. He was owner of Rymer Music Group.

TOURING: The Agency for the Performing Arts promotes **Josh Humiston** to partner. He will continue to be a key figure in the agency's modern rock department.



MEDIA: MTV Networks International names **Bob Bakish** president. He previously served with MTV parent Viacom as executive VP of operations and Viacom Enterprises.

RELATED FIELDS: Liberation Entertainment appoints **Jay Boberg** CFO. He was CFO/treasurer at Stone Canyon Entertainment.

North Star Media in Studio City, Calif., promotes **Marty Silverstone** to VP of creative services. He was senior director of film/TV/advertising music.

The Recording Academy names **Elizabeth Healy** executive director of its New York Chapter. She previously ran her own company, Healy Entertainment.

Send submissions to exec@billboard.com.

GOODWORKS

CLAP FOR CAMP

Clap Your Hands Say Yeah will headline a Jan. 23 show at New York's Bowery Ballroom as part of the Willie Mae Rock Camp for Girls' second annual concert and auction. The camp offers music education for girls age 8-18 and is named after blues/rock legend "Big Mama" Thornton.

PHILLY GIVES BACK

Whiskey Dix Saloon in Philadelphia is hosting a Jan. 13-14 benefit for Brian Cohan, owner of New Jersey club the Pirate's Den. Cohan lost his business and home in a fire last December. A host of Philadelphia-area bands will perform. To donate or for more information, visit southjerseyclubs.com.

900,000 SPINS

Don't Speak/ **No Doubt** /TRAUMA

700,000 SPINS

We Belong Together/ **Mariah Carey** /ISLAND/DEF JAM

300,000 SPINS

Feel Good Inc./ **Gorillaz** /PARLOPHONE/VIRGIN
 Grillz/ **Nelly Feat. Paul Wall, Ali & Gipp** /DERTY/FO' REEL/UNIVERSAL MOTOWN
 Unbelievable/ **Diamond Rio** /ARISTA
 Oh/ **Ciara Feat. Ludacris** /LAFACE/ZOMBA
 Then What?/ **Clay Walker** /GIANT

200,000 SPINS

My Love/ **Justin Timberlake Feat. T.I.** /JIVE/ZOMBA
 Money Maker/ **Ludacris Feat. Pharrell** /DTP/DEF JAM/IDJMG
 Move Along/ **All-American Rejects** /DOGHOUSE/INTERSCOPE
 U And Dat/ **E-40 Feat. T. Pain & Khandi Girl** /SICK WID' IT/BME/REPRISE
 Sexy Love/ **Ne-Yo** /DEF JAM/IDJMG
 Must Be Doin' Somethin' Right/ **Billy Currington** /MERCURY
 Call Me When You're Sober/ **Evanescence** /WIND-UP
 Disease/ **Matchbox Twenty** /ATLANTIC

100,000 SPINS

I Wanna Love You/ **Akon Feat. Snoop Dogg** /SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN
 Irreplaceable/ **Beyonce** /MUSIC WORLD/COLUMBIA
 Before He Cheats/ **Carrie Underwood** /ARISTA/ARISTA NASHVILLE
 Want To/ **Sugarland** /MERCURY
 Shortie Like Mine/ **Bow Wow Feat. Chris Brown** /COLUMBIA
 When You Were Young/ **Killers** /ISLAND/IDJMG
 Fergalicious/ **Fergie** /A&M/INTERSCOPE
 Every Mile A Memory/ **Dierks Bentley** /CAPITOL NASHVILLE
 You Save Me/ **Kenny Chesney** /BNA
 Show Stopper/ **Danity Kane** /BAD BOY/ATLANTIC
 My Wish/ **Rascal Flatts** /LYRIC STREET
 Walk It Out/ **Unk** /BIG OOMP/KOCH
 I Loved Her First/ **Heartland** /LOFTON CREEK
 Can't Let Go/ **Anthony Hamilton** /SO SO DEF/ZOMBA
 Enough Cryin'/ **Mary J. Blige** /MATRIARCH/GEFFEN
 I Can't Stop Loving You/ **Kem** /UNIVERSAL/MOTOWN
 My Little Girl/ **Tim McGraw** /CURB
 Hicktown/ **Jason Aldean** /BROKEN BOW
 Glory Defined/ **Building 429** /WORD-CURB/WARNER BROS.
 Secreto De Amor/ **Joan Sebastian** /MUSART

50,000 SPINS

Walk Away/ **Paula DeAnda Feat. The Dey** /ARISTA/RMG
 We Fly High/ **Jim Jones** /DIPLOMATS/KOCH
 Welcome To The Black Parade/ **My Chemical Romance** /REPRISE
 It Just Comes Natural/ **George Strait** /MCA NASHVILLE
 Rockstar/ **Nickelback** /ROADRUNNER/IDJMG
 One Wing In The Fire/ **Trent Tomlinson** /LYRIC STREET
 Watching You/ **Rodney Atkins** /CURB
 Aliado Del Tiempo/ **Mariano Barba** /THREE SOUND
 Show Me What You Got/ **Jay-Z** /ROC-A-FELLA/JIVE/ZOMBA
 Promise/ **Ciara** /LAFACE/JIVE/ZOMBA
 Take Me As I Am/ **Mary J. Blige** /MATRIARCH/GEFFEN/INTERSCOPE
 Streetcorner Symphony/ **Rob Thomas** /MELISMA/ATLANTIC
 Good Luck Charm/ **Jagged Edge** /COLUMBIA
 Precious/ **Depeche Mode** /SIRE/MUTE/REPRISE
 Little Bit Of Life/ **Craig Morgan** /BROKEN BOW
 When The Night Feels My Song/ **Bedouin Soundclash** /SIDEQNE DUMMY
 Count On Me/ **Default** /TVT
 Corazon Chiquito/ **Adolfo Urias Y Su Lobo Norteno** /PLATINO
 Dive/ **Steven Curtis Chapman** /SPARROW/EMI CMG

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of you, and for that, we are grateful.



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