

Billboard

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MOTOWN
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U.K. CHARTS

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GOOD CHARLOTTE

The Madden Brothers
Bounce Back With
Upbeat, Fan-Focused
"Good Morning Revival"

>P.38

Will Free Downloads
Save The Biz? >P.41

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GRAMMY Q&A

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EW
EY,
ES
P.37

ASCAP Members Shine

with 321 GRAMMY® Nominations.



STEPHEN SONDHEIM
Trustees Award

Record Of The Year

Mary J. Blige
Dixie Chicks
Rick Rubin
Gnarls Barkley
Danger Mouse
Ben H. Allen
Steve Chrisanthou (PRS)

Album Of The Year

Dixie Chicks
Rick Rubin
Gnarls Barkley
Danger Mouse
Ben H. Allen
John Mayer
John Alagia
Dave O'Donnell
Andrew Scheps
Justin Timberlake
Jawbreakers
Timbaland
Jason Lader

Song Of The Year

Johnita Austin
Mary J. Blige
Brett James
Hillary Lindsey
Gordie Sampson (SOCAN)
Natalie Malnes
Dan Wilson
John Beck (PRS)
Steve Chrisanthou (PRS)

Best New Artist

Imogen Heap (FRS)

Best Male Pop Vocal Performance

John Mayer
Paul McCartney (PRS)

Best Pop Performance By A Duo Or Group With Vocal

The Black Eyed Peas
The Fray
Keane (PRS)
The Pussycat Dolls

Best Pop Collaboration With Vocals

Tony Bennett
Stevie Wonder
Mary J. Blige
U2 (PRS)
Nelly Furtado (SOCAN)
Timbaland
Wyclef Jean

Best Pop Instrumental Performance

Bruce Hornsby

Best Pop Instrumental Album

Gerald Albright
Fourplay
Peter Dinklage
Spyro Gyra

Best Pop Vocal Album

Elvis Costello (PRS)
John Mayer
Justin Timberlake

Best Dance Recording

Coldfrapp (PRS)
Madonna
Stuart Price (PRS)
Fat Shop Boys (PRS)
Trevor Horn (PRS)
Justin Timberlake
Timbaland

Best Electronic/Dance Album

Coldfrapp (PRS)
Madonna
Fat Shop Boys (PRS)
Zero 7 (PRS)

Best Traditional Pop Vocal Album

Tony Bennett
Smokey Robinson

Best Solo Rock Vocal Performance

Beck
John Mayer
Tom Petty
Neil Young

Best Rock Performance By A Duo Or Group With Vocal

Coldplay (PRS)
The Fray
The Raconteurs
U2 (PRS)
Green Day

Best Hard Rock Performance

Buckcherry
Nine Inch Nails
Tool

Best Metal Performance

Slayer
Stone Sour

Best Rock Instrumental Performance

Arctic Monkeys (PRS)
Peter Frampton
Joe Satriani

Best Rock Song

Neil Young
The Killers

Best Rock Album

John Mayer Trio
Tom Petty
The Raconteurs
Neil Young

Best Alternative Music Album

Arctic Monkeys (PRS)
Gnarls Barkley
Thom Yorke (PRS)

Best Female R&B Vocal Performance

Beyoncé
Mary J. Blige
India.Arie

Best Male R&B Vocal Performance

Prince
Lionel Richie
Luther Vandross

Best R&B Performance By A Duo Or Group With Vocals

Mary J. Blige
Chaka Khan
Carl Thomas
Prince
Tamar

Best Traditional R&B Vocal Performance

Jill Scott
Mary J. Blige
Raphael Saadiq
Zucchero (SIAE)
The Temptations

Best Urban/Alternative Performance

Gnarls Barkley
Sergio Mendes
Erykah Badu
Sergio Mendes
The Black Eyed Peas
Outkast
Prince

Best R&B Song

Johnita Austin
Mary J. Blige
Prince
Jay-Z
Beyoncé
Delisha Thomas (SOCAN)
Jermaine Dupri
India.Arie

Best R&B Album

Mary J. Blige
India.Arie
Prince
Lionel Richie

Best Contemporary R&B Album

Beyoncé
Kelis

Best Rap Solo Performance

Missy Elliott

Best Rap Performance By A Duo Or Group

Chamillionaire
Krayzie Bone
Ludacris
Nelly
Paul Wall
Ali
Outkast

Best Rap/Sung Collaboration

Akon
Beyoncé
Jay-Z
Ludacris
Justin Timberlake

Best Rap Song

Chamillionaire
Krayzie Bone
Ludacris
Chadron Moore
Juan Salinas
Oscar Salinas

Best Rap Album

Ludacris

Best Female Country Vocal Performance

LeAnn Rimes
Gretchen Wilson

Best Male Country Vocal Performance

Dierks Bentley
George Strait
Josh Turner

Best Country Performance By A Duo Or Group With Vocal

Dixie Chicks
The Duhks (SOCAN)
Rascal Flatts

Best Country Collaboration With Vocals

Bon Jovi
Jennifer Nettles
Kenny Rogers
Trisha Yearwood
Garth Brooks

Best Country Instrumental Performance

Casey Driessem
Tommy Emmanuel (APRA)
Chris Thile

Best Country Song

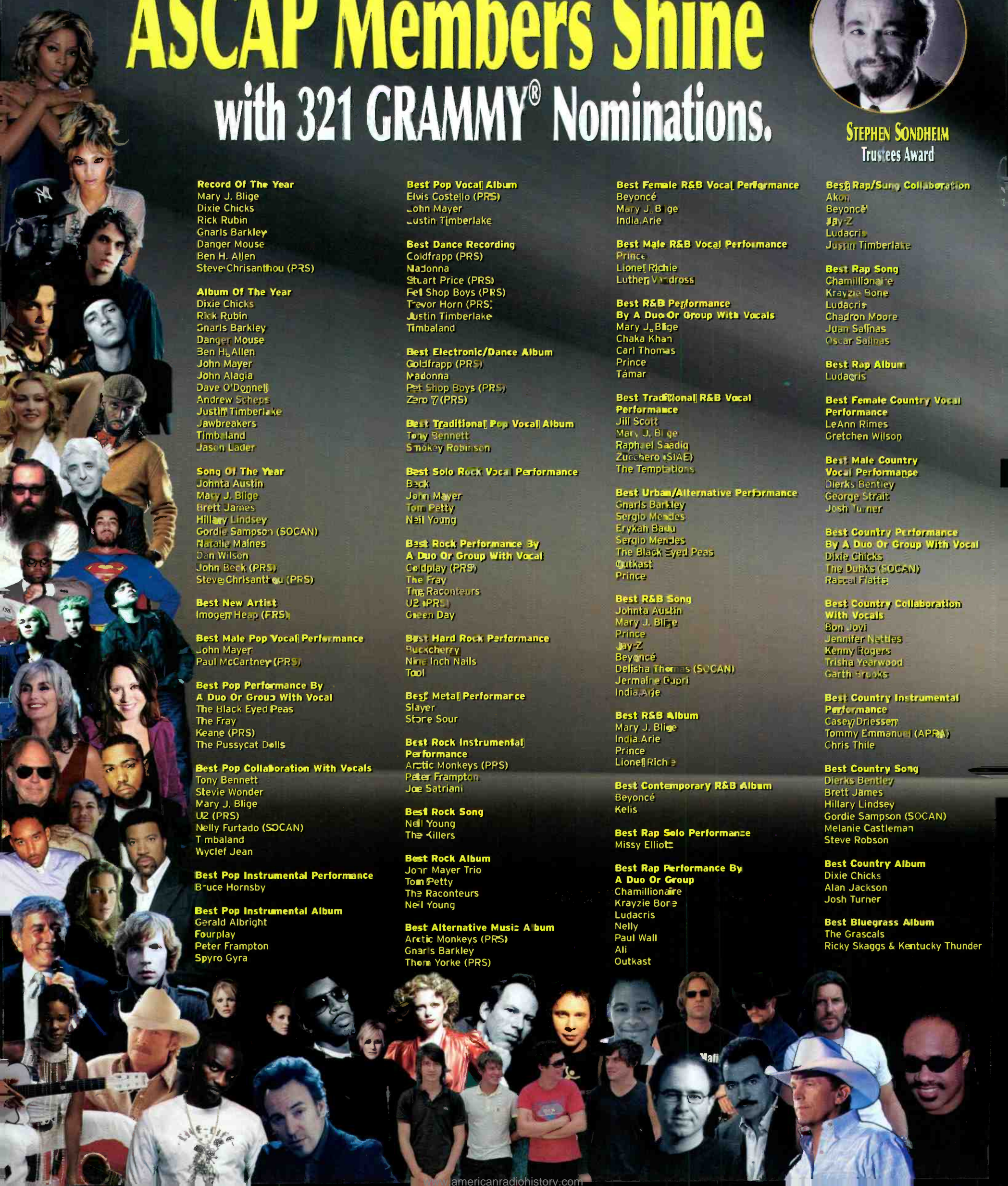
Dierks Bentley
Brett James
Hillary Lindsey
Gordie Sampson (SOCAN)
Melanie Castleman
Steve Robson

Best Country Album

Dixie Chicks
Alan Jackson
Josh Turner

Best Bluegrass Album

The Grascals
Ricky Skaggs & Kentucky Thunder





JOAN BAEZ
Lifetime Achievement Award



ORNETTE COLEMAN
Lifetime Achievement Award



THE DOORS
Lifetime Achievement Award



THE GRATEFUL DEAD
Lifetime Achievement Award



BOB WILLS
Lifetime Achievement Award

Best New Age Album

Enigma
Gentle Thunder With Will Clipman
Andreas Vollenweider (SUISA)

Best Contemporary Jazz Album

Groove Collective
Sax Mob
Mike Stern

Best Jazz Vocal Album

Diana Krall (SOCAN)

Best Jazz Instrumental Solo

Taylor Eigsti
Bradford Marsalis

Best Jazz Instrumental Album, Individual or Group

Ornette Coleman
Larry Goldings

Best Large Jazz Ensemble Album

Marco D'Amico (GEMA)
Vince Mendoza
The WDR Big Band Köln

Best Latin Jazz Album

Ignacio Berroa
Diego Urcola

Best Gospel Performance

Chris Tomlin
Tye Tribbett & G.A.

Best Gospel Song

Brown Bannister
Mac Powell
Tye Tribbett

Best Rock Or Rap Gospel Album

Sarah Kelly
Jonny Lang
Red
T-Bone

Best Pop/Contemporary Gospel Album

MercyMe
Third Day
Chris Tomlin
Aylesha Woods

Best Southern, Country, Or Bluegrass Gospel Album

Gaither Vocal Band
Alan Jackson
Randy Travis

Best Contemporary R&B Gospel Album

Tye Tribbett & G.A.

Best Latin Pop Album

Arjona
Obie Bermúdez
Marco Antonio Solís

Best Latin Rock, Alternative Or Urban Album

Black Guayaba
Tezo Calderón
Calle 13
Los Amigos Invisibles
Maná

Best Tropical Latin Album

Gilberto Santa Rosa

Best Mexican/Mexican-American Album

Fable Montero
Alicia Villarreal

Best Tejano Album

Jay Perez
Rebecca Valadez

Best Norteño Album

Conjunto Primavera
Los Huracanes Del Norte

Best Banda Album

Quisillos
Ezequiel Peña
Joan Sebastian

Best Traditional Blues Album

Louisiana's Leroux
Dion

Best Traditional Folk Album

Odetta
Ann Savoy
Bruce Springsteen

Best Contemporary Folk/Americana Album

Jackson Browne
Gly Clark
Mark Knopfler (PRS)
Emmylou Harris

Best Native American Music Album

Will Clipman
Jana
Mary Youngblood

Best Hawaiian Music Album

Amy Hanaiali'i
Henry Kapono
Daniel Ho
George Kanumoku, Jr.

Best Reggae Album

Ziggy Marley
Matisyahu
Sly & Robbie (PRS)
LB40 (PRS)

Best Traditional World Music Album

Hossein Alizadeh (GEMA)
Zakir Hussain

Best Contemporary World Music Album

Richard Bona (SACEM)
Salif Keita (PRS)
Ladysmith Mankunku Mbembe (SAMRO)
Ali Farka Toure (BUMDA)

Best Musical Album For Children

Beethoven's Wig
Dan Zanes And Friends
John Lithgow

Best Polka Album

Lynne Marie & The Boxhounds

Best Spoken Word Album (Includes Poetry, Audio Books & Story Telling)

Al Franken
Ossie Davis

Best Musical Show Album

Stephen Bray
Lisa Lambert (SOCAN)
Greg Morrison (SOCAN)
Richard Adler
Jerry Ross
Stephen Sondheim

Best Compilation Soundtrack Album For Motion Picture, Television Or Other Visual Media

Joaquin Pridemix

Best Score Soundtrack Album For Motion Picture, Television Or Other Visual Media

Hans Zimmer

Best Song Written For Motion Picture, Television Or Other Visual Media

Imogen Heap (PRS)
Melissa Etheridge
Randy Newman

Best Instrumental Composition

Taylor Eigsti

Best Instrumental Arrangement

Gordon Goodwin
Gil Goldstein

Best Instrumental Arrangement Accompanying Vocalist(s)

Jorge Calandrelli
Gil Goldstein
Greg Phillinganes
Vince Mendoza
Slyce Hampton (SACEM)
Gil Goldstein

Best Recording Package

Adam Jones

Best Historical Album

Cheryl Pawelski

Producer Of The Year, Non-Classical

Danger Mouse
Rick Rubin

Best Remixed Recording, Non-Classical

Bulk Project (PRS)
Russell Small (PRS)
James Wilshire (PRS)
Jacques Lu Cont (PRS)
E-Smoove

Best Surround Sound Album

Martin Walters
Donald Fagen
P.L. Osson

Best Engineered Album, Classical

Leslie Ann Jones

Best Classical Album

David Starobin
Michael Tilson Thomas
Marie-Claude Chappuis (SUISA)

Best Orchestral Performance

Iván Fischer (ARTISJUS)
Michael Tilson Thomas

Best Opera Recording

Marie-Claude Chappuis (SUISA)
Sir Charles Mackerras (PRS)
Brian Cozzens (PRS)

Best Choral Performance

System Fevang (ONO)
Craig Hella Johnson

Best Instrumental Soloist(s) Performance (With Orchestra)

Christopher Lyndon-Gee (APRA)
John McLaughlin Williams
Ole Schmidt (KODA)

Best Small Ensemble Performance

Jordi Savall (SACEM)
Peter Dinklage

Best Classical Contemporary Composition

Christopher YOUNG
David De Tredici
James MacMillan (PRS)

Best Short Form Music Video

Big & Rich
Steve Lamar
The Killers
Underoath

Best Long Form Music Video

Gori Iaz (PRS)
Madonna
Bruce Springsteen

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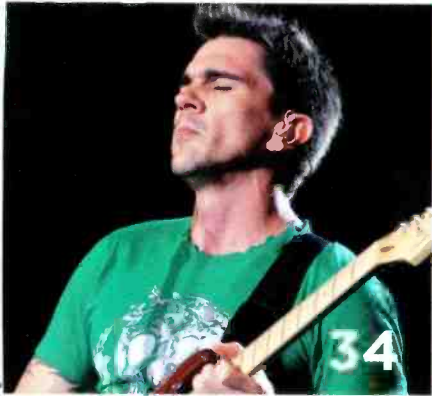
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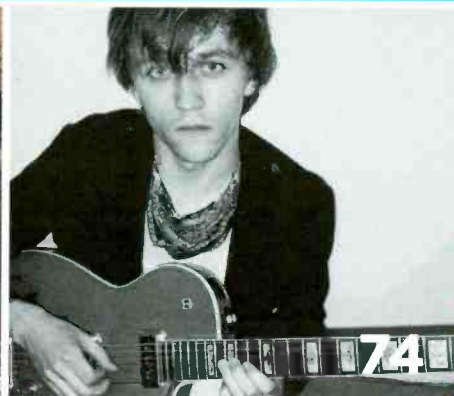
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HOME FRONT

360 DEGREES OF BILLBOARD

Conferences

MOBILE LIVE

Billboard's Mobile Entertainment Live—the official conference at CTIA—takes place March 26 at the Orange County Convention Center in Orlando, Fla. For more information, visit billboardevents.com.

MUSIC & MONEY

Billboard's 2007 Music & Money Conference, set for March 1 at the St. Regis Hotel in New York, is the premier event for the music industry's decision-makers and entrepreneurs. For more info, visit billboardevents.com.

LATIN MUSIC AWARDS

The Billboard Latin Music Conference & Awards land 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.

Blogging

THE JADED INSIDER

Which "American Idol" contestants have a modicum of talent? Who is bearable on "The White Rapper Show"? Get an honest take on these shows and more at the Billboard blog, jadedinsider.com.

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ON THE CHARTS

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The entry judged "Best of Show" wins the trip. Winners in other categories win XM satellite radios and 5-year subscriptions.

For official contest rules and an entry form, visit www.hammermill.com

All entries must be received by April 14, 2007.

INTERNATIONAL  PAPER

Hammermill®



WILLIAM MORRIS AGENCY

WE PROUDLY
CONGRATULATE OUR

GRAMMY

RECORD OF THE YEAR
CRAZY

GNARLS BARKLEY
DANGER MOUSE

ALBUM OF THE YEAR
ST. ELSEWHERE

GNARLS BARKLEY
DANGER MOUSE

SONG OF THE YEAR
BE WITHOUT YOU

JOHNTA AUSTIN

BEST FEMALE POP VOCAL PERFORMANCE

YOU CAN CLOSE YOUR EYES
SHERYL CROW

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL
STICKWITU

THE PUSSYCAT DOLLS

BEST POP COLLABORATION WITH VOCALS

ALWAYS ON YOUR SIDE
SHERYL CROW *

BEST POP INSTRUMENTAL PERFORMANCE

MY FAVORITE THINGS
THE BRIAN SETZER ORCHESTRA

BEST POP INSTRUMENTAL ALBUM
FINGERPRINTS

PETER FRAMPTON

BEST DANCE RECORDING
OOH LA LA

GOLDFRAPP

BEST ELECTRONIC/DANCE ALBUM

SUPERNATURE
GOLDFRAPP
THE GARDEN
ZERO 7

BEST TRADITIONAL POP VOCAL ALBUM

CAUGHT IN THE ACT
MICHAEL BUBLÉ
TIMELESS LOVE
SMOKEY ROBINSON

BEST SOLO ROCK VOCAL PERFORMANCE

SAVING GRACE
TOM PETTY

BEST HARD ROCK PERFORMANCE

EVERY DAY IS EXACTLY THE SAME
NINE INCH NAILS
VICARIOUS
TOOL

WOMAN
WOLFMOTHER

BEST ROCK INSTRUMENTAL PERFORMANCE

THE WIZARD TURNS ON...
THE FLAMING LIPS
BLACK HOLE SUN
PETER FRAMPTON

BEST ROCK SONG
WHEN YOU WERE YOUNG

BRANDON FLOWERS
DAVE KEUNING
MARK STOERMER
RONNIE VANNUCCI

BEST ROCK ALBUM
HIGHWAY COMPANION

TOM PETTY

BEST ALTERNATIVE MUSIC ALBUM

AT WAR WITH THE MYSTICS
THE FLAMING LIPS
ST. ELSEWHERE
GNARLS BARKLEY

BEST FEMALE R&B VOCAL PERFORMANCE

DAY DREAMING
NATALIE COLE

BEST MALE R&B VOCAL PERFORMANCE

BLACK SWEAT
PRINCE

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS

BEAUTIFUL, LOVED AND BLESSED
PRINCE

BEST TRADITIONAL R&B VOCAL PERFORMANCE

CHRISTMAS TIME IS HERE
ANITA BAKER

BEST URBAN/ALTERNATIVE PERFORMANCE

CRAZY
GNARLS BARKLEY
THAT HEAT
SERGIO MENDES
ERYKAH BADU

MAS QUE NADA
SERGIO MENDES
IDLEWILD BLUE (DON'T CHU WORRY 'BOUT ME)
OUTKAST
3121
PRINCE

BEST R&B SONG
BE WITHOUT YOU

JOHNTA AUSTIN
BLACK SWEAT
PRINCE

DEJA VU
SHAWN CARTER

DON'T FORGET ABOUT US
JOHNTA AUSTIN

BEST R&B ALBUM
3121

PRINCE

BEST RAP SOLO PERFORMANCE

KICK, PUSH
LUPE FIASCO
WHAT YOU KNOW
T.I.

BEST RAP PERFORMANCE BY A DUO OR GROUP

GEORGIA
LUDACRIS
GRILLZ
NELLY

MIGHTY "0"
OUTKAST
DON'T FEEL RIGHT
THE ROOTS

AWARD NOMINEES

BEST RAP/SUNG COLLABORATION

SMACK THAT
AKON
EMINEM
DEJA VU
JAY-Z *
SHAKE THAT
EMINEM
UNPREDICTABLE
LUDACRIS *
MY LOVE
T.I. *

BEST RAP SONG

IT'S GOIN' DOWN
JASIEL ROBINSON
KICK, PUSH
WASALU MUHAMMAD JACO
MONEY MAKER
CHRISTOPHER BRIDGES
WHAT YOU KNOW
CLIFFORD HARRIS

BEST RAP ALBUM

LUPE FIASCO'S FOOD & LIQUOR
LUPE FIASCO
RELEASE THERAPY
LUDACRIS
GAME THEORY
THE ROOTS
KING
T.I.

BEST MALE COUNTRY VOCAL PERFORMANCE

EVERY MILE A MEMORY
DIERKS BENTLEY
THE REASON WHY
VINCE GILL
WOULD YOU GO WITH ME
JOSH TURNER

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

WHAT HURTS THE MOST
RASCAL FLATTS

BEST COUNTRY COLLABORATION WITH VOCALS

CALLING ME
KENNY ROGERS
DON HENLEY
LOVE WILL ALWAYS WIN
TRISHA YEARWOOD *

BEST COUNTRY INSTRUMENTAL PERFORMANCE

THE ELEVENTH REEL
CHRIS THILE

BEST COUNTRY SONG

EVERY MILE A MEMORY
DIERKS BENTLEY
WHAT HURTS THE MOST
JEFFREY STEELE

BEST COUNTRY ALBUM

YOU DON'T KNOW ME: THE SONGS OF CINDY WALKER
WILLIE NELSON
YOUR MAN
JOSH TURNER

BEST CONTEMPORARY JAZZ ALBUM

REWIND THAT
CHRISTIAN SCOTT

BEST JAZZ VOCAL ALBUM

FOOTPRINTS
KARRIN ALLYSON
FROM THIS MOMENT ON
DIANA KRALL

BEST GOSPEL PERFORMANCE

NOT FORGOTTEN
ISRAEL & NEW BREED

BEST GOSPEL SONG

NOT FORGOTTEN
ISRAEL HOUGHTON

BEST TRADITIONAL GOSPEL ALBUM

ALIVE IN SOUTH AFRICA
ISRAEL & NEW BREED

BEST CONTEMPORARY R&B GOSPEL ALBUM

A TIMELESS CHRISTMAS
ISRAEL & NEW BREED

BEST NORTEÑO ALBUM

HISTORIAS QUE CONTAR
LOS TIGRES DEL NORTE

BEST CONTEMPORARY FOLK/AMERICANA ALBUM

ALL THE ROADRUNNING
MARK KNOPFLER

BEST REGGAE ALBUM

LOVE IS MY RELIGION
ZIGGY MARLEY

BEST SPOKEN WORD ALBUM

I SHOULDN'T EVEN BE DOING THIS!
BOB NEWHART
THE TRUTH (WITH JOKES)
AL FRANKEN

BEST MUSICAL SHOW ALBUM

THE DROWSY CHAPERONE
LISA LAMBERT
GREG MORRISON

BEST INSTRUMENTAL ARRANGEMENT

ATTACK OF THE KILLER TOMATOES
GORDON GOODWIN

BEST RECORDING PACKAGE

10,000 DAYS
ADAM JONES
TOOL
VERSIONS
THIEVERY CORPORATION

BEST ALBUM NOTES

PIRATE RADIO
THE PRETENDERS

BEST ENGINEERED ALBUM, NON-CLASSICAL

AT WAR WITH THE MYSTICS
THE FLAMING LIPS

PRODUCER OF THE YEAR, NON-CLASSICAL

DANGER MOUSE

BEST SHORT FORM MUSIC VIDEO

8TH OF NOVEMBER
BIG & RICH
ROBERT DEATON
GEORGE FLANIGEN
MARC OSWALD
WHEN YOU WERE YOUNG
THE KILLERS

* SHARED NOMINATION

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI

Remembering Gerald Levert

A Legacy That Deserves Robust R&B Stations To Protect It

BY JOHN P. KELLOGG

On Nov. 10, 2006, a colleague's assistant approached me in a closed board meeting in Nashville, handed me a telephone message, leaned close and said, "This is important." The message was from my wife, and simply said, "Call Andy. It's an emergency." I immediately left the room and called Andy Gibson, Gerald Levert's longtime business manager, and anxiously asked, "What's up?" His response—"Gerald's gone"—led to my next question, "Where? To Philadelphia?" (Levert had indicated he planned to go earlier in the week.) "No. Gerald's gone," he repeated. This time the finality of his words struck a numbing blow that rocked me to the core.

Soon, fans across the country would be stunned, as the dreadful news of Levert's untimely death was already beginning to spread across the airwaves of all mainstream and adult R&B stations.

For nearly 25 years, from the beginning of his career until that moment, I had had the good fortune to know and represent Levert as his friend and entertainment lawyer. "G," as his close associates called him, was a producer, songwriter and performer extraordinaire, and one of the greatest soul singers of all time. Levert created music he felt his audience should hear, not just what they wanted to hear, and his music stayed true to the roots of R&B. He also had an uncanny knack for creating some of the most clever love-song hooks the industry had ever heard, gave new meaning to the phrase "Practice what you preach" and extolled the virtue of the ever-attentive man in "Mr. Too Damn Good."

In his personal and business life, Levert celebrated the principles of love, family and loyalty, something the current music business should be more mindful of. His unwavering support and faith in his family was shown by featuring his dad, Eddie, and brother, Sean, in live performances and recordings; retaining his cousin, Andy Gibson, as his accountant and business manager; employing brother-in-law Leonard "LB" Brooks as his personal manager; and hiring several other close friends and relatives in different capacities. His loyalty extended not only to those he employed but to individuals and companies he did business with, like executive Sylvia Rhone and Warner record companies Atlantic, East West and Elektra on the record side and David Renzer and Richard Blackstone on the publishing side.

As a member on the board of the R&B Foundation, Levert did all he could do to

ensure that R&B music would keep growing and thriving. However, in order for that to happen, the music has to be heard. The relationship most adult R&B stations have with their audience embodies the principles Levert lived by: love and loyalty for family, friends and business associates. Through the years, urban communities throughout the United States have demonstrated their love for and loyalty to local R&B stations and their advertisers. To their listeners, such local and nationally syndicated R&B radio personalities as Tom Joyner, Doug Banks, Steve Harvey and Michael Baisden are considered family.

But what is the community getting in return? In two cities I have recently resided, Denver and Boston, FM R&B radio outlets have been lost during the past year, and it has left a huge listening audience without stations. If all had

taking steps to institute an adult R&B format in several markets that will program a substantially greater percentage of current R&B tracks along with the oldies. As I indicated in an article published here more than three years ago, other R&B greats like Stevie Wonder, Chaka Khan and Teena Marie need to have their current music played so that it can be heard along with the music of talented new artists like Chris Brown, Ne-Yo and Urban Mystic. I'm glad to see that finally, the message is getting through. Fortunately, there will be radio broadcasts to program Levert's great work.

During the past three years, along with Levert's passing, we have lost some of the finest tenor/baritone singers of all time, including Barry White, Luther Vandross, Lou Rawls, Eugene Record and James Brown. Like Levert, Vandross, White and Record were also prolific songwriters and

“The greatest way for us to honor Gerald and all our music greats is to respect, promote and air their beloved art form of R&B.”

stayed on course, Levert would have just been gearing up for the release of his new album, scheduling promo appearances and dates and, unfortunately, fighting to get significant airplay in these vital markets. I understand that there are economic factors the station owners have to consider, but I also believe there are substantial numbers of R&B lovers in these and other markets to warrant them having at least one R&B radio outlet. Levert left several unreleased tracks that the public will be able to enjoy far into the future. But if the music is to be kept alive, it must be heard.

On a positive note, a major-label executive recently informed me that at least one radio station conglomerate is finally



KELLOGG

producers who each created the love-song soundtrack of our lives. It's time for the industry to make some changes. The greatest way for us to honor Levert and all our music greats is to respect, promote and air their beloved art form of R&B.

We thank you, G, for giving us your talent, and we'll miss you. Now, we in this business of music will do our part to preserve the soundtrack of our lives and one of the world's greatest natural resources: the musical soul of America.

John P. Kellogg Esq. is assistant chairman of the music business/management department at Berklee College of Music and is counsel to the McMillan Firm of New York.

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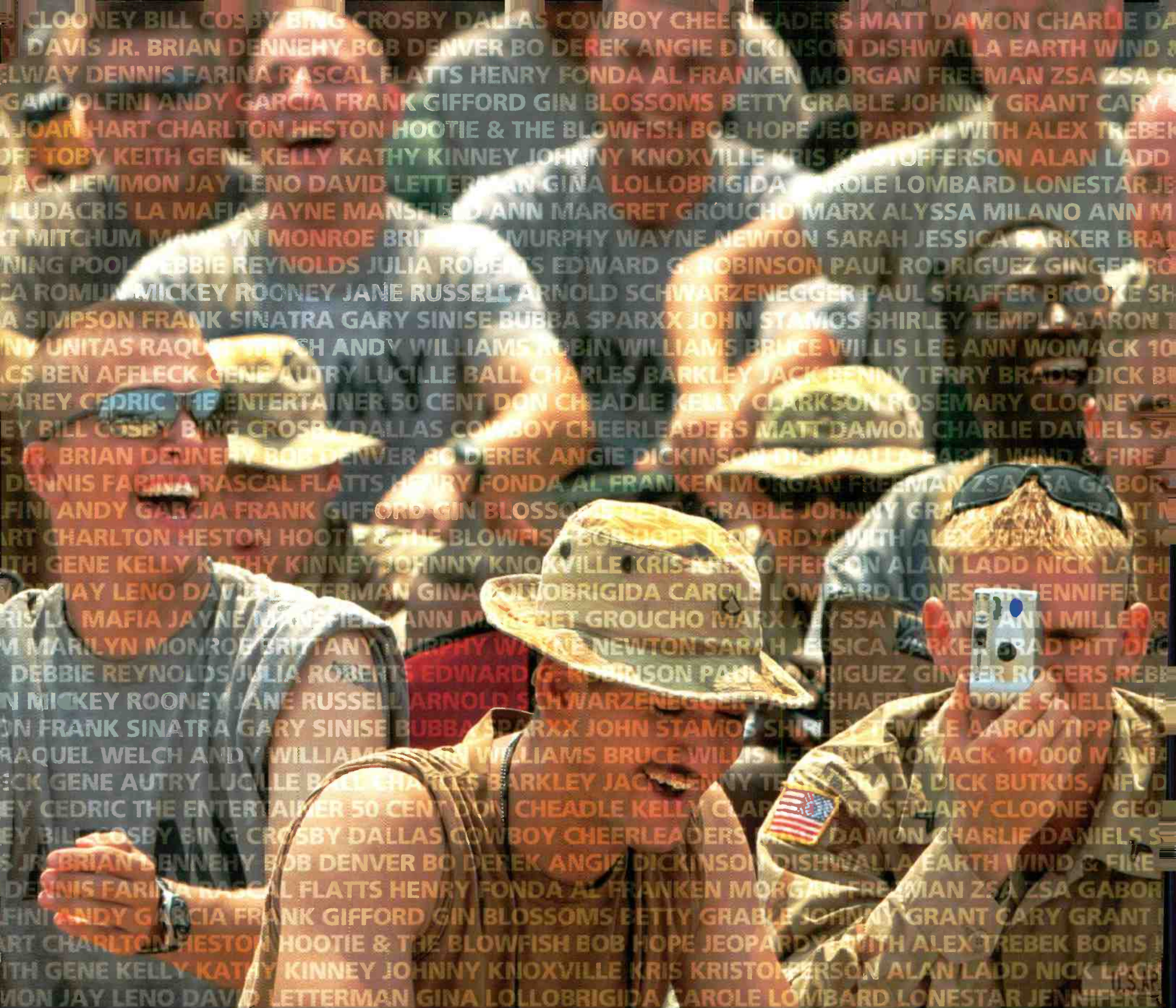
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L.A. club sells concert discs from new acts



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>>>UMG Q4 REVENUE SLIPS

Universal Music Group's revenue slid 1.5% to €1.6 billion (\$2.1 billion) for the fourth quarter ending Dec. 31. UMG attributed the decline to unfavorable currency movements. On a constant currency basis revenue increased 1.7% driven by digital sales and licensing income as well as settlement money for the Kazaa case offsetting declining CD sales. Publishing revenue for the quarter grew 2.4%. For the full year UMG reported revenue of €4.9 billion (\$6.3 billion). Digital sales increased 84% to €477 million (\$618 million). Digital revenue accounted for 9.6% of total revenue. Music publishing revenue was up 3.3%. UMG's results were released as part of parent company Vivendi's fourth-quarter earnings.

>>>ATLANTIC U.K. TEAMS WITH SAATCHI & SAATCHI

Atlantic Records U.K. has struck a strategic alliance with advertising powerhouse Saatchi & Saatchi U.K. to jointly create entertainment and branded properties. The alliance, unveiled Feb. 1, will work together on innovative music-related properties for local and international exploitation across multimedia platforms. The London-based advertising agency's brand entertainment and content division GUM@Saatchi will drive the project, which, according to group chairman/CEO Lee Daley, will concentrate on music, Internet and mobile content development.

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UP FRONT

GLOBAL BY PAUL SEXTON

ANARCHY IN THE U.K. CHART

Download Rule Change Benefits Unsigned Artists And Oldies, Angers Retail

Changes to how the U.K. singles chart is compiled have led to a wildly unpredictable survey, with unsigned bands and reactivated old hits gatecrashing the top 40.

In January, compiler the Official U.K. Charts Co. (OCC) brought in changes that meant any downloaded, monitored track is now eligible, whether or not a physical CD is available, and the move has prompted much debate among labels, artists and, most heatedly, at retail.

According to OCC figures for the Jan. 14-20 sales week, 1.4 million singles were sold in the United Kingdom, of which downloads accounted for 90%. On that chart, Beirut-born singer/songwriter Mika became only the second artist ever to reach No. 1 on downloads alone with his Universal Island single "Grace Kelly." Gnarl's Barkley's "Crazy" was the first last March, when digital sales were eligible one week ahead of physical release.

Island did not release a CD single of "Grace Kelly" until Jan. 29, three weeks after the download, and the number of digital-only releases seems likely to rise in the coming months.

However, Island Records Group president Nick Gatfield says the label "never consid-

ered a digital-only release" for Mika.

"Going forward," he says, "I'm certain some releases will only be available digitally, [because] there's no economic sense to manufacture. But in the case of monster hits such as Mika, we'll continue to release on physical formats for the short to medium term. The difference now is that digital is core, and physical incremental."

The most publicized effect of the new rules came on the chart published Jan. 14, when unsigned rock band Koopa's "Blag, Steal & Borrow" track was downloaded 4,000 times to chart at No. 31, generating widespread media coverage.

"Blag, Steal & Borrow"—which disappeared from the top 75 after just one week—achieved more than 95% of its sales via digital media delivery company 7digital. Koopa has a store at 7digital's main site and another at its indiestore.com service (Billboard, Sept. 2, 2006). Presales for the track were built up via an SMS pre-order service, also administered by 7digital.

By that process, fans send a text message to 7digital and receive in return a personal identification number. They then input the PIN at the band's Web site to download the track via



OCC top 40 from in-store display in favor of its own chart—a spokesman says: "As we expected, there are already signs that the change is broadening the range of songs that can make it into the charts. That's entirely fine, and it's good that the charts have been re-energized in this way."

computer. Koopa manager Gary Raymond says the technology finds favor among young fans without debit or credit card accounts, and for its immediacy. "We would promote at gigs and the [band] would say, 'Get your phones out now.'"

The question is whether Koopa is a one-off, perpetrated at a time of year when singles sales are traditionally low, or a genuine sign that artists can now bypass the label model.

7digital managing director Ben Drury says the new chart has "massively levelled the playing field," but adds, "It's not about [bands] putting two fingers up to labels. I've spoken to the majors about it and they're quite supportive, because what they want are bands that are investment-ready."

The chart published Jan. 21 was influenced by BBC Radio 1 morning host Chris Moyles,

who persuaded his 6.8 million listeners to download certain old hits. As a result, a 1999 No. 3 hit, "Honey to the Bee" by then-teen starlet Billie Piper—now a famous actress on U.K. TV—sold nearly 6,000 downloads to rechart at No. 17.

Other old tracks have reentered the lower reaches of the chart, prompted by incidents like Sylvester Stallone's U.K. visit to promote "Rocky Balboa" (Survivor's "Eye of the Tiger") and Jermaine Jackson's appearance on Channel 4 reality TV show "Celebrity Big Brother" (the Jackson 5's "I Want You Back").

Such incidents have reintroduced an element of unpredictability to the chart, but approval is far from universal. At market-leading retailer HMV—which reacted to the guidelines by removing the

"But the industry should be concerned it doesn't go too far the other way, where the charts are increasingly perceived as trivial by the media and consumers alike, and have their integrity undermined."

OCC charts director Omar Maskatiya says: "The response has been extremely positive so far. These initial stages are a period for us to assess whether we need to amend rules going forward, to protect the integrity of the chart. Instances like the Billie reentry may seem unusual, but they've reignited interest and comment on the U.K. singles chart."

"All the chart is doing now is reflecting demand for songs at an earlier point. It's doing what it is supposed to—reflecting the best-selling songs in the U.K."

ILLUSTRATION BY WARD SUTTON

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SHAKIRA &

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BEST POP INSTRUMENTAL PERFORMANCE

SONG H

BRUCE HORNSBY

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WINTERSONG

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BEST ROCK PERFORMANCE BY A DUO OR GROUP W/ VOCALS

TALK

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HOW TO SAVE A LIFE

THE FRAY

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CHUN LI'S FLYING BIRD KICK

ARCTIC MONKEYS

BEST ROCK SONG

CHASING CARS

SNOW PATROL

BEST ALTERNATIVE MUSIC ALBUM

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THAT'S WHAT I'M NOT

ARCTIC MONKEYS

BEST FEMALE R&B VOCAL PERFORMANCE

I AM NOT MY HAIR

INDIA.ARIE

BEST URBAN/ALTERNATIVE PERFORMANCE

THAT HEAT

SERGIO MENDES

FEATURING

ERYKAH BADU &

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BEST URBAN/ALTERNATIVE PERFORMANCE

MAS QUE NADA

SERGIO MENDES

FEATURING

THE BLACK EYED PEAS

BEST R&B SONG

I AM NOT MY HAIR

INDIA.ARIE

BEST R&B ALBUM

TESTIMONY: VOL. 1, LIFE & RELATIONSHIP

INDIA.ARIE

BEST RAP SOLO PERFORMANCE

UNDENIABLE

MOS DEF

BEST RAP SONG

MONEY MAKER

CHRISTOPHER BRIDGES &

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SONGWRITERS

BEST RAP ALBUM

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PHARRELL

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The Older They Come

In Jamaica, A Second Life For Vintage American Pop Stars

MONTEGO BAY, Jamaica—It's been years since Michael Bolton or Kenny Rogers reached the upper tiers of the U.S. pop charts. But at the 10th annual Air Jamaica Jazz and Blues Festival held Jan. 25-27, Bolton's Ray Charles and Otis Redding covers had female patrons squealing with delight and earned the blue-eyed-soul man three encores. Meanwhile, in his third appearance on the island since 2004, Rogers greeted fans with "Hello, Jamaica, mon," then gleaned roaring approval from a predominantly upscale Jamaican audience that seemed to know every word.

The success of oldies acts at Jazz and Blues reflects their overall popularity throughout Jamaica. Such events as Heineken Star Time and Stars R Us consistently showcase vintage American acts; the Manhattans, Percy Sledge and Jerry Butler have also performed in Jamaica during the past few months. Jason Lee of Sonic Sound Distribution, which supplies music to several Jamaican record shops, notes a significant rise in vintage artists' CD sales following their performances. "If I normally sell 100 Earth, Wind & Fire CDs throughout the year, with their performance on Jazz and Blues, I sold that number in a month," he says.

Air Jamaica first developed the Jazz and Blues Festival as a means of stimulating tourism during the low visitor arrival season. When Turn-Key Productions took control in 2004, the company expanded the lineup to include pop,

R&B and even country acts that no longer command U.S. top 40 airplay but remain popular in Jamaica. "On Jamaican radio, you'll hear a blues song followed by a country song, a pop song," Turn-Key Productions executive director Walter Elmore says. "So I decided to incorporate different musical genres. Our first year we brought in Kenny Rogers. People thought I was crazy, but it worked out well."

Rogers' jovial performance that year was greeted with such excitement that Elmore brought him back for the 10th anniversary, which also featured the classic soul of Russell Thompkins Jr. and the New Stylistics, mellow '80s hit-maker Christopher Cross and Earth,

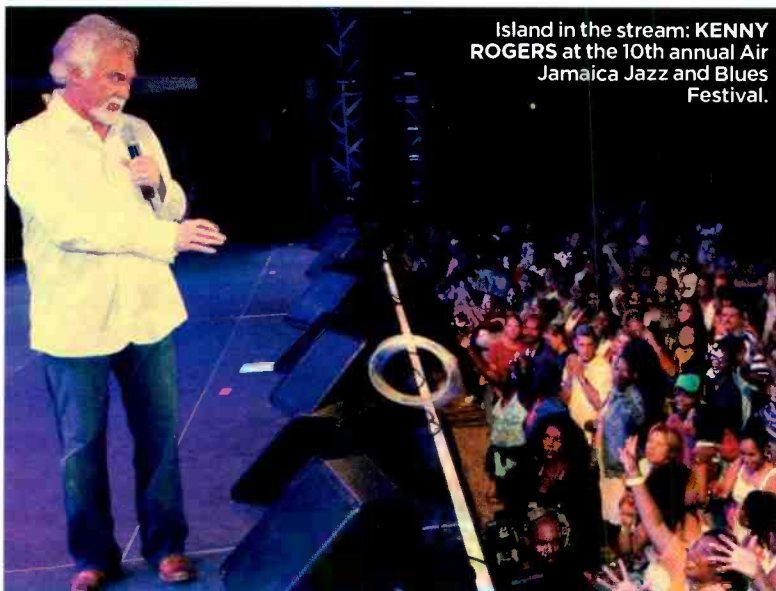
Wind & Fire's blistering funk fusion. Despite the presence of jazz, courtesy of Chuck Mangione, Roy Ayers and Pieces of a Dream, and blues from the Robert Cray Band, the festival's name is somewhat misleading. The greatest attraction is American pop and R&B stars who peaked commercially in the '70s and '80s.

In 2006, for instance, Air Supply delivered a festival set that rocked much harder than its early-'80s Lite FM staples would suggest. When Elmore invited the band back to Jamaica in December, it sold out a 3,500-seat venue in Kingston. "Our Jazz and Blues show created a bond with the audience that we heard will last for a long time," Air Supply founding

member Russell Hitchcock says. "That festival is great because you see so many kinds of music and the previous act is enjoyed as much as the following act—unlike in the U.S., where if it is not hip, then no one wants to hear it."

In addition to catering to Jamaicans' eclectic musical tastes, the Jazz and Blues Festival also generates significant revenue. Exact figures were not disclosed by Turn-Key Productions, title sponsor Air Jamaica (which contributes several hundred airline tickets to the event at nominal costs) or the Jamaica Tourist Board, which handles the marketing. But according to a report in the Jamaica Gleaner newspaper, the festival pumps \$1 billion Jamaican (\$15 million) into the Montego Bay economy. The resort capital's 5,000 hotel rooms are filled to capacity, the story says. Area restaurants, car rental agencies and other businesses also benefit from the influx of visitors.

Elmore estimates the cost of staging Jazz and Blues 2007 at \$1.5 million (U.S.), including the preparation of a new, larger venue, the Aqueduct at Rose Hall. Despite attracting almost 40,000 patrons over three days, he insists the event is not a great income earner for Turn-Key. "We present over 40 acts. Ticket prices are low [\$65 (U.S.) per night] so the costs must be offset by sponsorship," he says. "But I never really think about the money. It is about the magical connection between the audience and the performers." ■■■



Island in the stream: **KENNY ROGERS** at the 10th annual Air Jamaica Jazz and Blues Festival.

>>> WMI ROLLS OUT RHINO

Warner Music International is unleashing Rhino worldwide. The well-recognized U.S.-based reissues and compilations specialist will initially be rolled out in 15 markets. All of Warner's international catalog operations—including Warner Strategic Marketing—will coalesce under the Rhino banner. As a result of the initiative, unveiled Jan. 31, WMI will make much of the label's catalog roster digitally available outside the United States for the first time.

>>> LIVE NATION PUSHES BUTTON ON WEB INITIATIVE

Live Nation is making a push to be the online hub of all event listings. Beginning in early February, the company will offer any venue or promoter the ability to upload event listings and information directly to livenation.com. Currently, the site offers complete Live Nation event and venue information, but non-Live Nation-owned venues were posted on a simple venue page, without any additional information for consumers. Third parties will now be able to build and populate event pages on the Live Nation site, and link to any service or Web site.

>>> SONY BMG Q3 SALES DIP

Sony BMG Music Entertainment's sales slid 1.6% to \$1.4 billion for the three months ending Dec. 31. Net income for the period increased 26% to \$225 million. The company blamed the revenue dip on the digital download market's inability to fully offset contraction in the CD business. It credited the income gain to lower overhead and restructuring costs, as well as a payday from an unspecified industry legal settlement. The results were disclosed as part of Sony Corp.'s third-quarter earnings. Sony claimed 13 billion yen (\$110 million) of equity in net income from recorded music for the quarter.

>>> continued on p16

TARGETING ADULTS

New Label Launches Exclusive Branded Alliance With Retail Chain

A new label is launching a branded music series by providing Target with a one-year exclusive to carry the line, Billboard has learned.

The label, 180 Music, was initiated by CEO Jim Brandmeier, who formerly worked for Tambourine Inc., which is primarily a music licensor that provides lifestyle-oriented music to non-music-specialty retailers for in-store play and sale.

Springboarding off that background, Brandmeier's new label has formed a strategic alliance with the powerful Target chain in a promotion that will give the retailer a 15-title music series, priced at \$9.99 each. Starting Feb. 25, the series will

have its own end-caps in 1,450 Target stores.

Target spokeswoman Paula Thornton-Greear says the store is unable to provide specific sales expectations at this point.

The music line, dubbed the "Spotlight Music Series," aims for an adult demographic. It features such titles as Kenny Loggins' "How About Now," an album of new material; and a David Cassidy rerecording of Patridge Family songs given dance remixes by Craig J, who has worked with Kelly Clarkson and Madonna. There's also a compilation produced by Phil Ramone, including such name artists and songwriters as Carole King, Brian Wilson, Burt

Bacharach, Kris Kristofferson and Willie Nelson, each contributing a brand-new song and remaking a hit song of their own. Those three titles, as well as an album of Brazil-

ian-tinged songs by Stephen Bishop, are branded under "Spotlight Features."

Creating private brands for a powerful department store chain is nothing new, but Brandmeier says his line is distinguished by "high concept, high artist, high brand. These are real records with

real artistry."

"We're offering our guests really great music from amazing, legendary artists with compelling creative and packaging at a 'wow' price point," Thornton-Greear says. "Our guests often don't have the time to browse through the bins looking for their favorite artists. We're making it easy for them to discover or rediscover great music."

Another series, "Spotlight Influences," has acts like Sarah McLachlan, the Dave Matthews Band, Avril Lavigne and Josh Stone, each compiling an album of songs that have influ-



DAVID CASSIDY **PART II** THE REMIX

spotlight FEATURES

enced them, with liner notes by each act explaining why they included the songs.

Finally, "Spotlight Red Mix" comprises themed compilations like "Nashville Now," "Woman of Song" and "Contemporary Crooners," all including licensed hit tracks.

180 executive VP of business development Julie Ekelund says the label will promote the series through in-store signage, and through advertising on VH1 and on Target's in-store channel RED. ■■■

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>>> SONY BMG SETTLES WITH FTC

Sony BMG agreed to settle charges that it secretly embedded potentially damaging anti-piracy software in some of its CDs, the U.S. Federal Trade Commission announced Jan. 30. Sony BMG issued a statement saying, "We are pleased to have reached this agreement with the Federal Trade Commission." The company declined further comment. Last month, Sony BMG reached a nearly identical settlement with 41 states and the District of Columbia. The company no longer includes the software on its CDs.

>>> WMG, ROADRUNNER DEAL COMPLETE

Warner Music Group has completed its deal to acquire a 73.5% stake of Roadrunner Music Group, the Amsterdam-based parent company of hard rock and heavy metal label Roadrunner Records. WMG disclosed its plans Dec. 18 to buy the stake in Roadrunner for \$73.5 million. The transaction, which was subject to regulatory approval in Germany, has now been cleared, WMG said in a statement issued Jan. 29.

>>> NORAH JONES PLOTS OUT SPRING TOUR

With her new Blue Note album "Not Too Late" poised to debut next week at No. 1 on The Billboard 200, Norah Jones has announced the dates for her spring North American tour. The outing begins April 13 in Wallingford, Conn., and will wrap May 12 in Montreal. Jones will also play April 28 at Jazz Fest in New Orleans. Tickets for all shows except Jazz Fest go on sale Feb. 14. Also on tap for Jones and her band is a Feb. 7 appearance on NBC's "The Tonight Show With Jay Leno" and a Feb. 9 in-store performance at Amoeba Records in Los Angeles.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Ed Christman, Jonathan Cohen, Brian Garrity, Ray Waddell and Reuters

A digitally driven Kmart promotion highlights critical Valentine's Day titles.



RETAIL BY ED CHRISTMAN

Grammy Valentine: Double Dose Of Love

Retailers Hope Two-Pronged Week Will Help Biz Rebound

After a weak showing from last year's Grammy Award and Valentine's Day sales, retailers and sales executives say the U.S. industry needs that double-decker event to rebound this year.

The industry is off to its weakest start in Nielsen SoundScan history, with album sales down 14.2%. But "we know that the week containing Valentine's Day and the Grammys show will be the busiest one of the first 26 of the year," Trans World divisional merchandise manager for music Jerry Kamiler says. The Grammys will air Feb. 11, three days before Valentine's Day.

Looking back, last year the week leading up to Valentine's Day and the week containing the lovers' holiday itself generated scans of 24.5 million, according to SoundScan—numbers that led Value Music president Rob Perkins to call it the weakest ever. In 2005, the two weeks fared slightly better with scans of 25.7 million. But in 2004, the time period scanned a whopping 30 million units.

That year, the Grammy show produced two big sales winners: Ray Charles' "Genius Loves Company" and Green Day's "American Idiot."

This year, merchants expect the Jan. 30 release "Not Too Late" album from Norah Jones to provide some muscle to Valentine's Day sales. "Clearly, Norah Jones and Harry Connick Jr. ["Oh, My Nola"] are the top releases that we will be pushing for Valentine's Day," Hastings Entertainment senior VP Michael Rigby says.

In the week ending Feb. 4, the album was expected to scan about 350,000. Saul Shapiro, senior VP of sales at Blue Note Group, declines to provide specific figures, but says, "We are very encouraged by first-day sales. We hit on television next week, and then we have Valentine's week coming up, so I think we are in good shape."

The album already has scored as the largest preorder in Amazon's history. While the online merchant didn't specify how many copies were ordered, sources say the figure is between 35,000 and 40,000 albums.

In addition to Jones, EMI Music issued two

repackaged catalog titles—Frank Sinatra's "Romance" compilation and Al Green's "Definitive Greatest Hits" in time for the holiday.

Merchants like Trans World and Value Music say they will fill end-caps with titles devoted to the holiday. Likewise, Scott "Perk" Perkins, VP of retail at Nashville-based Music City Record Distributors, says, "I send out a list of good Valentine albums telling our stores to set up a display and remind customers that if the music is not right, nothing is going to happen."

Rigby says Hastings will have two displays devoted to Valentine's Day, a four-foot section in the music area of the store stocked with appropriate titles and another four-foot section at the front of the store, where music is cross-merchandised with candy, stuffed animals and movies.

What's more, Sony BMG Music Entertainment senior VP of marketing Barry LeVine says the company is offering Hastings customers an eight-track digital sampler tied to the purchase of front-line titles, which include Connick's new album, plus releases by Tony Bennett, Il Divo, Rod Stewart and John Legend. The promotion is themed "Sweet Deal for You" and downloads include songs from Sade, Yanni, Chris Botti, America and Celine Dion.

In addition, Sony BMG is doing a Valentine's Day promotion with Visa at Borders Books & Music that includes discounting 18 titles by \$2 if that credit card is used in the purchase, LeVine says. At Kmart, if customers buy one of 15 current adult-oriented titles, they get a six-track digital sampler, he adds.

As for catalog programs tied to Valentine's Day, most majors say they are offering them but declined to provide details. For example, Universal Music Group Distribution is offering 305 titles, themed to either Valentine's Day or Black History month, that carry 9% or 18% discount buy-ins, retailers say. Senior VP of marketing Cliff O'Sullivan declines to comment on the details, but says, "We have hundreds of titles that are ripe to be promoted on Valentine's Day." ■■■

A BILLION FROM BRANDS

Sponsorship Spending On Live Music Set To Accelerate In 2007

For brands seeking bands, and vice versa, these are the best of times. Sponsorship spending on music tours, concert series and venues is expected to total \$1 billion in 2007, a nearly 16% increase from the \$867 million spent on music properties last year, according to IEG Sponsorship Report, which tracks the sponsorship industry.

That rate of growth outpaces IEG's projected 11.7% rise in overall sponsorship spending, reflecting the growing clout music has in the corporate marketing world.

And Bill Chipps, senior editor at IEG Sponsorship Report, does not think corporate spending on live music has peaked. "Traditional media doesn't work like it used to and, as a result, a growing number of companies are turning to non-traditional marketing platforms, including music," he says. "We certainly expect those numbers to continue to rise."

MAC Presents president Marcie Allen Cardwell says the way consumers react to live music inspires brands to get onboard. "Music evokes emotion and creates memories," and corporations want to connect with that, says Cardwell, who has brokered music deals for such brands as Cracker Barrel, Daimler-Chrysler and Victoria's Secret.

Telecommunications companies, particularly wireless phone services, are driving much of the spending on music content to offer their customers. IEG cites as examples Verizon Wireless' estimated seven-figure tour sponsorship of Justin Timberlake and Cingular offering exclusive access to live video and audio from concerts.

Other brand categories also are considering live music as a way to connect with consumers. The auto sector remains an active sponsor of music as a platform to promote new vehicles and connect to the young adult market. Recent examples include American Suzuki Motor partnering with Christian rock band Kutlass to tout its new SX4 crossover vehicle, Chrysler Group teaming up with Nick Lachey to promote its new Dodge Nitro and Toyota Motor Sales USA linking with Brooks & Dunn on behalf of its redesigned Tundra truck.

Kellogg Co. used a Pop-Tarts presenting sponsorship of American Idol Live! to promote Web content featuring behind-the-scenes action. To access all of the content, consumers were required to enter a code from a product proof-of-purchase.

These types of interactive campaigns are typical of today's complex tour sponsorship deals, which create interactions among fans, bands and brands that far supercede the simple on-stage signage of yore.

Chipps agrees that corporate marketers have become more sophisticated in their approach to sponsorships. "They're increasingly looking for sponsorship opportunities that offer as many touch points as possible, including an on-site presence, media exposure and viral-marketing campaigns," he says. "Sponsorship sellers need to move beyond signage and other standard sponsorship benefits and start offering customized marketing platforms that help companies meet their marketing objectives." ■■■



Verizon Wireless' sponsorship of JUSTIN TIMBERLAKE'S tour has been estimated in the seven figures.

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GRAMMY NOMINATIONS Record of the Year: "Be Without You" Mary J. Blige **Producer:** Bryan-Michael Cox **Engineers/Mixers:** Danny Cheung, Tal Herzberg & Dave "Hard Drive" Pensado (Track from: The Breakthrough) **Album of the Year:** "FutureSex/LoveSound" Justin Timberlake **Producers:** Nate (Danja) Hills, Jawbreakers, Rick Rubin, Timbaland & Justin Timberlake **Engineers/Mixers:** Jimmy Douglass, Serban Ghenea, Padraic Kerin, Jason Lader, Andrew Scheps, Timbaland & Ethan Willoughby, Herb Powers, Jr., mastering engineer **Song of the Year:** "Be Without You" Mary J. Blige **Songwriters:** Johnta Austin, Mary J. Blige, Bryan-Michael Cox & Jason Perry (Track from: The Breakthrough) **Best Female Pop Vocal Performance:** "Ain't No Other Man" Christina Aguilera (Track from: Back to Basics) **Best Male Pop Vocal Performance:** "Save Room" John Legend (Track from: Once Again) **Best Pop Performance by a Duo or Group with Vocal:** "My Humps" The Black Eyed Peas (Track from: Monkey Business) "Stickwitu" The Pussycat Dolls (Track from: PCD) **Best Pop Collaboration with Vocals:** "Dne" Mary J. Blige & U2 (Track from: The Breakthrough) **Best Pop Vocal Album:** "Back to Basics" Christina Aguilera "FutureSex/LoveSound" Justin Timberlake **Best Electronic/Dance Album:** "Confessions on a Dance Floor" Madonna **Best Traditional Pop Vocal Album:** "Caught in the Act" Michael Buble **Best R&B Song:** "Deja Vu" Beyonce Knowles **Songwriters:** Shawn Carter, Rodney "Darkchild" Jerkins, Beyonce Knowles, Makeba, Keli Nicole Price & Delisha Thomas **Best Male R&B Vocal Performance:** "Heaven" John Legend (Track from: Once Again) **Best Contemporary R&B Album:** "B'Day" Beyonce Knowles **Best R&B Album:** "The Breakthrough" Mary J. Blige **Best Rap/Song Collaboration:** "Deja Vu" Beyonce featuring Jay-Z **Best Rap Solo Performance:** "Undeniable" Mos Def **Best Rap Album:** "In My Mind" Pharrell "King" TI **Producer of the Year, Non-Classical:** Will.i.am "About You" (Mary J. Blige Featuring Will.i.am) "Big Girls Don't Cry" (Fergie) "Damn Girl" (Justin Timberlake Featuring Will.i.am) "I Am Somebody" (Santana Featuring Will.i.am) "I Love My B****" (Busta Rhymes Featuring Kelis & Will.i.am) "Mas Que Nada" (Sergio Mendes Featuring The Black Eyed Peas) "Timeless" (Sergio Mendes) **AMA AWARDS Rap/Hip Hop: Best Album:** "Monkey Business", The Black Eyed Peas **Best Group:** The Black Eyed Peas **Soul/R&B: Best Album:** "The Breakthrough", Mary J. Blige **Best Female Artist:** Mary J. Blige **Best Group:** The Black Eyed Peas **BILLBOARD AWARDS Artist of the Year:** Chris Brown **Male Artist of the Year:** Chris Brown **New Artist of the Year:** Chris Brown **Female Artist of the Year:** Rihanna **Female Hot 100 Artist of the Year:** Rihanna **Pop 100 Artist of the Year:** Rihanna **Hot 100 Airplay Song of the Year:** "Be Without You" Mary J. Blige **Rap Artist of the Year:** TI **Rap Album of the Year:** "King" TI **Rap Album Artist of the Year:** TI **Pop 100 Single of the Year:** "Promiscuous" Nelly Furtado feat Timbaland **Rap Songs Artist of the Year:** TI **Videoclips Artist of the Year:** TI **Female R&B/Hip Hop Artist of the Year:** Mary J. Blige **R&B/Hip Hop Artist of the Year:** Mary J. Blige **R&B/Hip Hop Album Artist of the Year:** Mary J. Blige **R&B/Hip Hop Album of the Year:** "The Breakthrough" Mary J. Blige **R&B/Hip Hop Song of the Year:** "Be Without You" Mary J. Blige **R&B/Hip Hop Song Airplay of the Year:** "Be Without You" Mary J. Blige **Videoclip of the Year:** "Be Without You" Mary J. Blige



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Album of the Year
TAKING THE LONG WAY
DIXIE CHICKS
CONTINUUM
JOHN MAYER
STADIUM ARCADIUM
RED HOT CHILI PEPPERS
FUTURESEX/LOVESOUNDS
JUSTIN TIMBERLAKE

Song of the Year
NOT READY TO MAKE NICE
DIXIE CHICKS
PUT YOUR RECORDS ON
CORINNE BAILEY RAE

Best New Artist
IMOGEN HEAP
CORINNE BAILEY RAE
CARRIE UNDERWOOD

Best Female Pop Vocal Performance
AIN'T NO OTHER MAN
CHRISTINA AGUILERA
UNWRITTEN
NATASHA BEDINGFIELD
STUPID GIRLS
PINK

Best Male Pop Vocal Performance
SAVE ROOM
JOHN LEGEND
WAITING ON THE WORLD TO CHANGE
JOHN MAYER

Best Pop Collaboration with Vocals
FOR ONCE IN MY LIFE
TONY BENNETT
STEVIE WONDER
ALWAYS ON YOUR SIDE
STING
PROMISCUOUS
NELLY FURTADO
HIPS DON'T LIE
SHAKIRA

Best Pop Instrumental Performance
MORNIN'
featuring AL JARREAU
SUBTERFUGE
BÉLA FLECK & THE FLECKTONES

Best Pop Vocal Album
BACK TO BASICS
CHRISTINA AGUILERA
CONTINUUM
JOHN MAYER
FUTURESEX/LOVESOUNDS
JUSTIN TIMBERLAKE

Best Dance Recording
SUFFER WELL
DEPECHE MODE
I'M WITH STUPID
PET SHOP BOYS
SEXY BACK
JUSTIN TIMBERLAKE

Best Electronic/Dance Album
FUNDAMENTAL
PET SHOP BOYS

Best Traditional Pop Vocal Album
DUETS: AN AMERICAN CLASSIC
TONY BENNETT
BETTE MIDLER SINGS
THE PEGGY LEE SONGBOOK
BETTE MIDLER

Best Solo Rock Vocal Performance
NAUSEA
BECK
SOMEDAY BABY
BOB DYLAN
ROUTE 66
JOHN MAYER

Best Rock Performance by a Duo or Group
with Vocal
DANI CALIFORNIA
RED HOT CHILI PEPPERS
THE SAINTS ARE COMING
GREEN DAY

Best Hard Rock Performance
LONELY DAY
SYSTEM OF A DOWN

Best Metal Performance
30/30-150
STONE SOUR

Best Rock Song
DANI CALIFORNIA
RED HOT CHILI PEPPERS
SOMEDAY BABY
BOB DYLAN

Best Rock Album
TRY!
JOHN MAYER TRIO
STADIUM ARCADIUM
RED HOT CHILI PEPPERS

Best Alternative Music Album
THE ERASER
THOM YORKE

Best Female R&B Vocal Performance
DON'T FORGET ABOUT US
MARIAH CAREY

Best Male R&B Vocal Performance
HEAVEN
JOHN LEGEND
I CALL IT LOVE
LIONEL RICHIE

Best R&B Performance by a
Duo or Group with Vocals
BREEZIN'
AL JARREAU
LOVE CHANGES
JAMIE FOXX
EVERYDAY (FAMILY REUNION)
CHAKA KHAN
FAMILY AFFAIR
JOHN LEGEND
VAN HUNT

Best Traditional R&B Vocal Performance
GOD BLESS THE CHILD
AL JARREAU
YOU ARE SO BEAUTIFUL
ERIC CLAPTON

Best R&B Song
DON'T FORGET ABOUT US
MARIAH CAREY

Best R&B Album

UNPREDICTABLE
JAMIE FOXX
COMING HOME
LIONEL RICHIE

Best Contemporary R&B Album

20 Y.O.
JANET JACKSON

Best Rap Solo Performance

WE RUN THIS
MISSY ELLIOTT

Best Rap Performance by a Duo or Group

RIDIN'
CHAMILLIONAIRE
GEORGIA
JAMIE FOXX

Best Rap/Sung Collaboration

UNPREDICTABLE
JAMIE FOXX
MY LOVE
JUSTIN TIMBERLAKE

Best Rap Song

RIDIN'
CHAMILLIONAIRE

Best Female Country Vocal Performance

I STILL MISS SOMEONE
MARTINA MCBRIDE
SOMETHING'S GOTTA GIVE
LEANN RIMES
JESUS, TAKE THE WHEEL
CARRIE UNDERWOOD

Best Male Country Vocal Performance

ONCE IN A LIFETIME
KEITH URBAN

Best Country Performance
by a Duo or Group with Vocal

NOT READY TO MAKE NICE
DIXIE CHICKS
HEAVEN'S MY HOME
THE DUHKS
BONDOCKS
LITTLE BIG TOWN
LEAVE THE PIECES
THE WRECKERS

Best Country Collaboration with Vocals

WHO SAYS YOU CAN'T GO HOME
BON JOVI
JENNIFER NETTLES
TOMORROW IS FOREVER
DOLLY PARTON

Best Country Album

TAKING THE LONG WAY
DIXIE CHICKS
LIKE RED ON A ROSE
ALAN JACKSON
THE ROAD TO HERE
LITTLE BIG TOWN

Best Contemporary Jazz Album

THE HIDDEN LAND
BÉLA FLECK & THE FLECKTONES

Best Gospel Performance

MADE TO WORSHIP
CHRIS TOMLIN

Best Gospel Song

MOUNTAIN OF GOD
MAC POWELL of THIRD DAY

Best Rock or Rap Gospel Album

WHERE THE PAST MEETS TODAY
SARAH KELLY

Best Pop/Contemporary Gospel Album

WHEREVER YOU ARE
THIRD DAY
SEE THE MORNING
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NEW RULES - POLITE MUSINGS FROM A TIMID
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BILL MAHER

Best Comedy Album

BLUE COLLAR COMEDY TOUR
- ONE FOR THE ROAD
BILL ENGVALL
JEFF FOXWORTHY
LARRY THE CABLE GUY

Best Musical Show Album

THE PAJAMA GAME
HARRY CONNICK, JR.

Best Compilation Soundtrack Album for
Motion Picture, Television, or Other
Visual Media

CARS
JAMES TAYLOR
JOHN MAYER
GREY'S ANATOMY - VOLUME 2
KATE HAVNEVIK
GRAN BEL FISHER

Best Song Written for Motion Picture,
Television, or Other Visual Media

CAN'T TAKE IT IN (from THE CHRONICLES OF
NARNIA: THE LION, THE WITCH AND THE
WARDROBE)
IMOGEN HEAP
I NEED TO WAKE UP
(from AN INCONVENIENT TRUTH)
MELISSA ETHERIDGE
TRAVELIN' THRU (from TRANSAMERICA)
DOLLY PARTON

Best Boxed or Special Limited
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RED HOT CHILI PEPPERS

Best Surround Sound Album

MORPH THE CAT
DONALD FAGEN

Best Short Form Music Video

DANI CALIFORNIA
RED HOT CHILI PEPPERS

Best Long Form Music Video

WINGS FOR WHEELS:
THE MAKING OF BORN TO RUN
BRUCE SPRINGSTEEN

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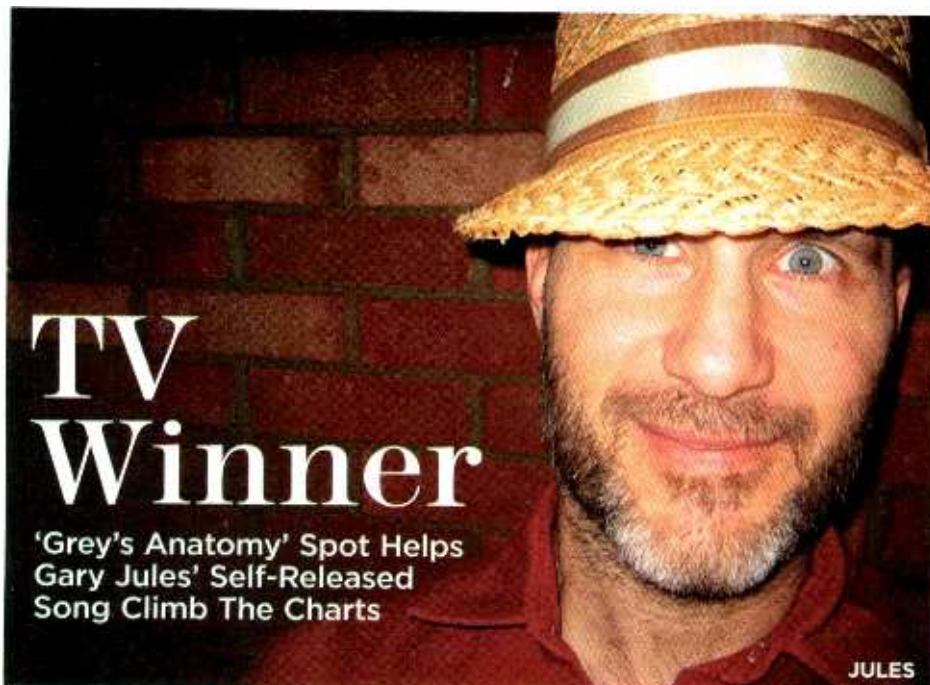
I WILL ALWAYS LOVE YOU
DOLLY PARTON

CAA



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Lightning sometimes strikes twice. Just ask **Gary Jules**, who scored a surprise global hit in 2003 with his cover of **Tears for Fears**' "Mad World." Now, the singer/songwriter is the latest artist to experience a major sales jump following an aural appearance on a TV show (see story, this page). And he's proving it's possible for an artist to do it without the support of a major-label machine.

With scant radio support, self-released artist Jules cracked Billboard's Pop 100 last issue, thanks to a little help from TV juggernaut "Grey's Anatomy." Jules' song "Falling Awake" was prominently featured in a pivotal, four-minute scene on the hit TV show's Jan. 18 episode. In the days that followed, Jules watched the track sell nearly 11,000 digital downloads.

"Falling Awake" debuted at No. 99 on the Pop 100 and No. 6 on the Bubbling Under Hot 100 tally. Sales of Jules' self-titled and -released third album, which features the song, have also spiked at CDBaby, the artist says.

If history repeats itself, he will find himself with a global hit on his hands. Savvy readers will recall that Jules' "Mad World" remake (featured on his sophomore album, "Trading Snakeoil for Wolf tickets," and in the cult film "Donnie Darko") topped the U.K. singles chart in 2003 during the highly competitive Christmas season.

And as Jules is quick to point out: "This episode of 'Grey's Anatomy' hasn't aired yet in Europe." Still, life post-Jan. 18 is

proving to be a bit overwhelming. "It's a big jump from where I was two weeks ago," he says. "I'm just trying to figure it all out—and hustling like crazy to figure out what to do next."

Part of this process involves fielding phone calls from record labels and music publishers, Jules says. "I seem to be in demand, again."

A&M released his debut album, "Greetings From the Side," in 1998 in the United States. It went nowhere fast.

In the fall of 2001, Jules issued "Snakeoil" via his own label, Down Up Down Music (also his publishing company, which is registered with ASCAP). "Donnie Darko," meanwhile, arrived in theaters weeks after Sept. 11. Though the timing of the releases proved unfortunate, Jules hooked up with CDBaby and toured nonstop for three years. In his downtime, Jules spent hours visiting online message boards. He would sign on under various aliases, asking people if

they knew about this "Gary Jules guy and 'Mad World.'"

Throughout, Jules was building a strong fan base and mailing list courtesy of CDBaby. "A mailing list is the lifeline for artists like me," he says. "Radio and labels come and go, but mailing lists and fans remain."

Sales of his CDs via CDBaby provided money for gas, which kept Jules on the road, performing for fans.

In the fall of 2003, "Donnie Darko" opened in U.K. theaters. According to Jules, **Robbie Williams** or **Thom Yorke**—he can't remember which one—played his version of "Mad World" on a U.K. radio show. "That was the original trigger for radio awareness of the song in the U.K.," he says.

Based on his British success, Jules received phone calls from every major label. Though he says he got "the willies" from most of the conversations, a talk with **Monte Lipman** (now president of Universal Republic) struck the right chord.

Jules says Lipman wanted to license and sign him for his second album and "give me my first album back. This was important to me." Jules, who was introduced to Lipman by his friend, singer/songwriter **Jack Johnson**, now owns the masters and

publishing (except for "Mad World") of his three albums.

Universal released "Snakeoil" three years ago. To date, it has sold 76,000 units, according to Nielsen SoundScan. With a hit on his hands, Jules stayed on the road and created the concept for Hotel Cafe in Hollywood.

Last year, with his new, self-titled CD completed, Jules sent it to several tastemakers, including **Nic Harcourt**—non-commercial KCRW Los Angeles music director and host of "Morning Becomes Eclectic"—and Chop Shop Music Supervisor's **Alexandra Patsavas**, the music supervisor for "Grey's Anatomy."

In November, Patsavas e-mailed Jules and expressed interest in using "Falling Awake." (Around this same time, "Mad World" was featured in an Xbox campaign, resulting in chart appearances in Canada and the United Kingdom.) But in the days leading up to Christmas, Jules was told "Falling Awake" wouldn't be used in "Grey's Anatomy" until 2007. In January, Chop Shop requested the song's lyrics. In the end, Jules says he was never formally told if and when the song would be used. "But I can live with that," he says with a laugh.

A couple of weeks later, "a

friend of mine in Nashville e-mailed me, saying he heard the song in 'Grey's Anatomy.'"

Jules called his "Grey's" pay "a nice chunk of change," adding, "it helps to keep me on the road and in the studio."

For Patsavas, the decision to use "Falling Awake" was simple enough: Its compelling lyrics and instrumentation perfectly fit the drama of the show.

Patsavas became aware of the song because she received Jules' CD. "I have a very detailed mission when music comes into the office," she says. "I put it on my iTunes, along with the date I received it. So I'm always listening to the music I receive. People are convinced there's more to it, but if the music is special, it gets used."

Today, Jules—whose song "Pills" from "Snakeoil" is featured on the "Catch and Release" film soundtrack—is discussing the possibility of North American and European treks with his booking agents, **Jonathan Adelman** of Little Big Man and **Lucy Dickens** of iTB, respectively.

"I want to get out there and play live," Jules says. "I want to connect with my fans." ...

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

THE POWER OF PLACEMENTS

For These Artists' Songs, TV Exposure Has Meant Sales

Gary Jules is only the latest musician to experience the power of a TV show. He joins a diverse list of newcomers and veterans alike who can thank music supervisors for exposing their music to the masses. Other acts that have recently reaped sales rewards from music placements in TV shows include:

- **Sia**—"Breathe Me" was prominently featured in the final scene of the conclusion of the HBO drama "Six Feet Under." In the week ending Aug. 28, 2005, the "Six Feet Under, Volume Two: Everything Ends" soundtrack, which contains the song, experienced an 860% increase in sales, going from 1,500 to 14,000 units. At the time of the show's airing, fans couldn't purchase the track a la carte at iTunes. Now, it can be purchased individually; it has sold 132,000 copies, according to Nielsen SoundScan. "Everything Ends" has sold 101,000 units.
- **The Fray**—"How to Save a Life" was first heard on "Grey's Anatomy" last March during a piv-



otal scene. For the week ending March 26, 2006, the track's digital sales increased 283%, from 2,000 to 9,000. The album "How to Save a Life" enjoyed a 43% jump (12,000 to 17,000 units). The ABC TV show repeated the episode twice in September. Sales of the single and album spiked again.

- **Journey**—"The 26-year-old hit "Don't Stop Believin'" was heard in the second-season premiere of MTV's "Laguna Beach," which first aired July 25, 2005. The track had a 327% increase, jumping from 2,000 to 9,000 units, in the week ending July 31, 2005. The following week, it had a 127% increase (9,000 to 21,000). Total sales stand at 880,000.
- **Daniel Powter**—"Bad Day," the lead single from the singer's 2006 self-titled debut, received a major push from Fox's smash TV show "American Idol," which featured the song several times. The song topped The Billboard Hot 100, Pop 100 and Adult Top 40 tallies. The week ending Feb. 12, 2006, "Bad Day" went from 5,000 to 15,000 in sales. It has since sold 2.1 million copies.
- **Snow Patrol**—"Chasing Cars" was featured May 15 in the final minutes of the 2006 season finale of "Grey's Anatomy." The track went from sales of less than 2,000 the week



before to 21,000 digital downloads the week ending May 21. Total sales, to date, are 1.4 million.



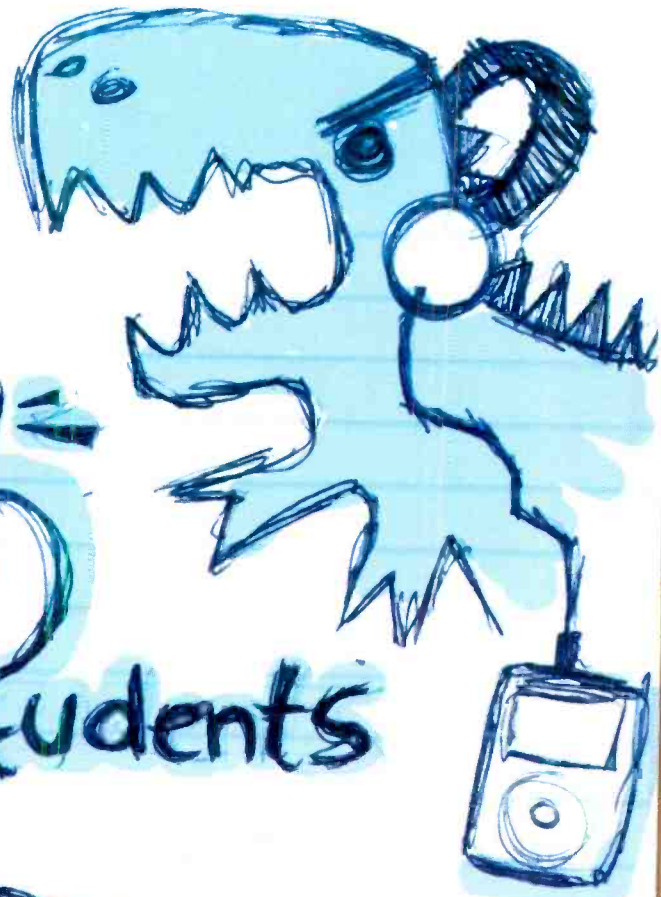
- **Anna Nalick**—"Breathe (2 AM)" was featured Feb. 12, 2006, in the second season of "Grey's Anatomy." Following this airing, "Breathe" and its album ("Wreck of the Day") showed healthy sales gains. The week ending Feb. 19, the track had a 289% increase, from 6,000 downloads the previous week to 23,000. Total sales for the single and album are 802,000 and 677,000, respectively.
- **Regina Spektor**—Like Jules' "Falling Awake," "Fidelity" was heard in the Jan. 18 episode of "Grey's Anatomy." In the days following, it racked up 28,000 digital sales—a 129% spike from the previous week.



Additional reporting by Keith Caulfield in Los Angeles.

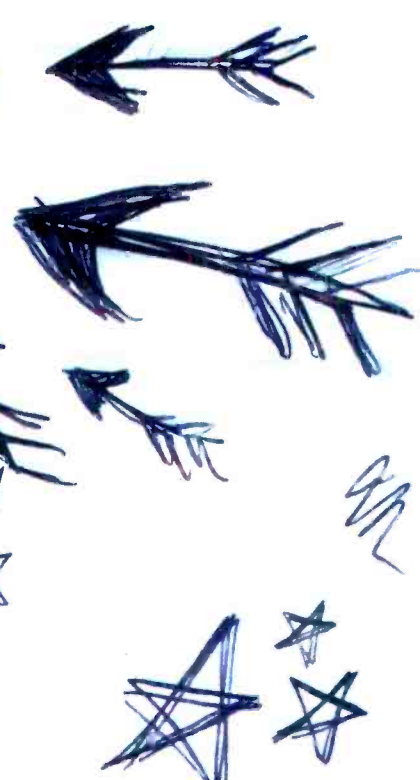
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The Indies

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Space Is The Place

Los Angeles Club Selling Live Recordings For Up-And-Coming Bands

For all the instant access to new music that the Internet era has inspired, the promise of getting fast, quality recordings of live performances is one that hasn't really come to fruition.

Such companies as Disc Live and the Clear Channel-affiliated Instant Live have sold a smattering of random recordings, and the club network under the eMusic Live banner is relatively inactive. But that hasn't deterred folks from attempting to capture—or create—a market for post-concert live recordings.

One noteworthy recent entrant that caught our attention was the new label launched by well-regarded Los Angeles club Spaceland. Its Spaceland Recordings operates as a joint venture with local Kufala Recordings, which offers authorized live recordings that are pressed on demand.

Thus far, Spaceland Recordings has captured Dangerbird newbie **Darker My Love**, Friendly Fire's noise-pop act **Asobi Seksu** and Australian rockers **the Exploders**, among its 20 or so releases since last July.

"The cool thing about them is that Spaceland is a famous club, and the club bands want to play when they come to Los Angeles," Dangerbird head **Jeff Castelaz** says. "Bands know it as the place **Beck**

used to play or where **Weezer** does secret shows. So Spaceland is putting a soundtrack to its legacy."

The label is run by Spaceland Productions founder **Mitchell Frank** and **Kamran V**, a vet of Interscope's new-media department. He brought the concept to Kufala head **Brady Lahr**, with whom he had sought to work with in the past.

"We had been trying to do something like this at Interscope," Kamran V says. "It never worked for political reasons. There's too many cooks in the kitchen, too much ego."

Spaceland Recordings operates as a 50/50 split with acts, and Kamran V says there's nothing for artists to recoup. Sales have been minimal, thus far, but Lahr says that the Asobi Seksu disc has sold more than 1,000 copies, and it will get an official retail release in the near future. (Thus far, the albums are primarily available online.)

For unsigned acts, such as the Britpop-inspired **Lemon Sun**, Lahr says the company is packaging the Spaceland disc with the act's initial EP for local retailers. The company is also exploring other creative marketing opportunities, and for the Exploders, who are signed to EMI-affiliated Rubber Records in its native country, the Spaceland disc will come paired with all online pre-orders for the act's new album,

due in March.

The Spaceland recordings are available about seven to 10 days after a performance, as they are mixed in a studio and given to the band and label to approve. Kamran V says there's some difficulty in persuading labels to allow their acts to be recorded.

Dangerbird's Castelaz saw it as a "cool artist-development tool," but says he wouldn't allow every act on his label to partake. "We still asked them not to promote the Darker My Love releases at certain levels so it wouldn't create confusion in the marketplace," he says.

Yet with sales topping off at about the 1,000-unit range so far, the Spaceland CDs aren't cannibalizing record sales. From this vantage point, the sets serve as more of a reward to die-hard fans hungry for more content. "It's a niche market, but if you're a fan, you can't get enough music," says Frank, who sees the label expanding to DVDs in the future.

Kamran V says, "The label is rightfully protecting its interest. My biggest challenge is getting everyone to think this is a way to help sell studio records. It's not in competition with it, and it's the same fear at indies as it was at Interscope."

For 24/7 indie news and analysis, see billboard.biz/indie.

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

When **Brian Wilson** co-hosted my radio show, we celebrated his "Smile" project, which he amazingly completed 40 years after starting and shelving it. At the end of the show, I jokingly said, "OK, now quit fooling around and write something new." He actually asked me if anyone would be interested, and I thought he was kidding. But he wasn't. "Without a doubt," I told him, and he left with a, well, a smile on his face.

The fabulous news is that Wilson just booked six nights at London's Royal Festival Hall in September to unveil a new concert piece commissioned by South Bank Centre called "That Lucky Old Sun." At this moment, it consists of four separate pieces connected by spoken word. Very cool, right?

Coincidentally, MusiCares (see Q&A, page 37) is putting out a Wilson tribute DVD that features **Red Hot Chili Peppers**, **Jeff Beck**,

Richie Sambora, **John Legend** and others.

MusiCares provides a safety net for music people in times of need. Hopefully, it has heard about **Question Mark's** (96tears.net) house burning down and is helping him out.

In other news, there's new music due from **Apples in Stereo**, but as of press time it wasn't clear if our coolest song in the world this week is to be included on the album. It is called "New Magnetic Wonder," and leader **Rob Schneider** has assembled a new band for it.

He went on **Stephen Colbert's** show in December to debut his "Stephen Stephen" tribute as part of some typical cockamamie Colbert comedy bit, and it was typically hilarious.

And finally, **Perry Farrell's** new band **Satellite Party** works an unreleased **Jim Morrison** vocal into a song on its debut album, due out in May. See you on the radio. ♦♦♦

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 STEPHEN, STEPHEN Elephant 6	APPLES IN STEREO
2 GOODBYE ROCK AND ROLL BAND Inside Music	THE NOVAKS
3 TEENAGE HEAD Olde Haat	THE MORLOCKS
4 SAYONARA BLUES Wicked Cool Records	THE WOGGLES
5 WITHIN YOU WITHOUT YOU Capitol	THE BEATLES
6 AIN'T NO KING OF ROCK AND ROLL Bonnier	THE NOMADS
7 LONG LIVE THE WEEKEND Adeline	THE LIVING END
8 FAVORITE SON CBGB Forever	GREEN DAY
9 RUNNIN' AROUND Roadrunner	NEW YORK DOLLS
10 SO ROMANTIC Wicked Cool	THE CHARMS

COOLEST GARAGE ALBUMS

1 BROKEN BOY SOLDIERS V2	THE RACONTEURS
2 CBGB FOREVER CBGB Forever	VARIOUS ARTISTS
3 STATE OF EMERGENCY Adeline	THE LIVING END
4 STRANGE MAGIC Wicked Cool	THE CHARMS
5 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
6 LAST MAN STANDING Art1st	JERRY LEE LEWIS
7 SHINE ON Atlantic	JET
8 ROCK AND ROLL BACKLASH Wicked Cool	THE WOGGLES
9 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
10 LOVE, NOT REASON Savage Jams	THE PAYBACKS

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DIGITAL BY HOWELL LLEWELLYN

The Download Dilemma

New Service Hopes To Boost Spain's Digital Market

MADRID—Spain's biggest company, multinational telecom Telefonica, is hoping to give a shot in the arm to the country's sluggish digital music market.

The company is readying an online download subscription service, Pixbox (terra.pixbox.es), which claims to offer 1.5 million tracks drawn from the four major labels and from independents, for a commercial launch in March.

However, the site already faces an uphill struggle. Statistics from the IFPI show the value of Spain's digital music market is significantly smaller than that of Europe's four other largest music markets.

"Our country is considerably behind in developing legal digital music sales," Spanish labels body Promusicae president Antonio Guisasola says. "The [legal download] services that exist in Spain have not attracted the public's attention."

Elsewhere in Europe, digital revenue is hitting respectable levels. According to IFPI figures for the first six months of 2006, in the United Kingdom, digital sources accounted for 8% of music shipments' total trade value of \$765 million. In Germany, the figures were 5% and \$594 million; France 5% and \$485 million; Italy 9% and \$154 million. IFPI says comparable figures for the United States were 18% and \$2.79 billion; Japan came in at 11% and \$1.72 billion.

The percentage figure for Spain was 6%, but that was of a total market value of only \$129 million. "Spain doesn't do badly when compared in terms of the percentage of the market," an IFPI

spokesman says, "but the overall market is much smaller than other large western European countries, something we attribute to high rates of piracy."

Guisasola adds that "about 95%" of Spain's digital sales are by mobile telephone.

"The sole problem in selling [downloads] in Spain is piracy," Pixbox director Luis Javier Martínez says. "If you can get music free on the Internet, then you do not buy it."

Pixbox began a transactional beta testing period in May 2006. The March launch will be backed by national advertising, Martínez says. The service is based on the Rhapsody and Napster models and is Spain's first music, video and film download subscription offering.

Entertainment industry veteran Martínez is bullish about the service's prospects. "We shall completely alter consumer mentality about online purchases," he says. But he concedes that he doesn't know "whether we'll be the salvation of the Spanish digital music sales sector."

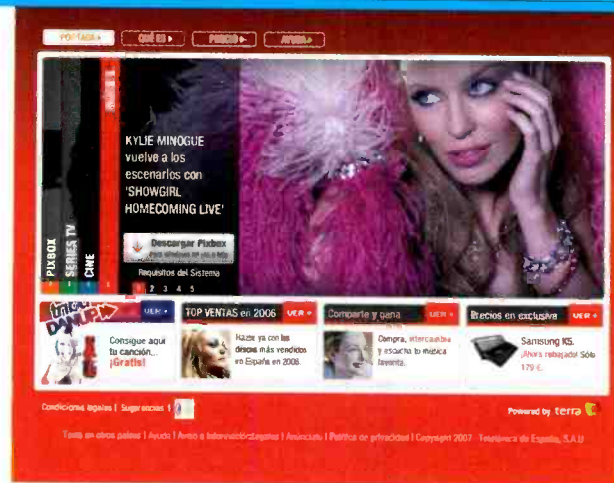
The IFPI-linked Pro-Music Web site, offering consumers a guide to legal download services around the globe, lists eight in Spain other than Pixbox. Those include the local Apple iTunes Music Store and branded services from MSN and MTV.

No official market share figures for downloads are available, but informed sources suggest iTunes has upwards of 60%, while even in its trial stage, Pixbox is taking 25%.

Insiders complain of a lack of public awareness of legal serv-



GUIASOLA



ices in Spain, noting that even Apple has never had an iTunes ad campaign there.

An additional problem lies with a relatively low level of Internet penetration compared with other European markets. In terms of penetration, Spain is ranked 13th out of 16 European countries recently studied by U.K. research services' Economist Intelligence Unit, with 41%.

In an attempt to build local awareness of legal downloads, Promusicae plans to start publishing a weekly digital sales chart within "the next few weeks."

Others in the business, however, remain skeptical. Mario Rigote is marketing director of SDAE, the digital arm of Spanish authors' and publishers' society SGAE. He talks of a "vicious circle" in Spain that is holding back digital development. "Without sales," he says, "there is no promotion, and without promotion, sales stay low."

"There is no business fabric in the digital music sales sector," Rigote says, "because there is no demand, and nobody will draw up a serious business plan without demand."

Additional reporting by Tom Ferguson in London.

GLOBAL NEWSLINE

>>> EC: DIGITAL REVENUE TO RISE

European revenue from digital creative content will leap fourfold during the next four years to €8.3 billion (\$10.7 billion), according to a new study from the European Commission.

The 400-page study, "Interactive Content and Convergence: Implications for the Information Society," predicts that nonphysical content will claim 20% of the music market by 2010. The EC credits that to the spread of broadband, the rollout of advanced mobile phone networks and the massive adoption of digital devices.

The study suggests digital music revenue will rise from €285 million (\$369 million) in 2006 to €1.1 billion (\$1.4 billion) in 2010.

The EC notes that, while the digital market is growing steadily, such issues as intellectual property rights and interoperability still have to be addressed. The study identified 36 obstacles to the growth of the online content market, including the slow uptake of third-generation mobile phone services in Europe, confusing data tariffs, piracy and the cost of digitizing content.

—Leo Cendrowicz

>>> JASRAC, APPLE REACH AGREEMENT

Japanese authors society JASRAC has reached an interim royalty payment agreement with iTunes Japan. JASRAC has not collected any royalties from iTunes Japan since the Apple service's Aug. 4, 2005, launch, due to incompatibility between the JASRAC database and iTunes' U.S.-based database.

According to JASRAC transmission rights department manager Satoshi Watanabe, the agreement is "a first step" until a permanent system is established. Negotiations on that are ongoing. No figure was given for the interim payment, but an informed source tells billboard.biz it is around \$2 million.

JASRAC is also in discussions with Goggle-owned social networking service YouTube over the problem of Japanese copyrighted content being uploaded without rights holders' permission. YouTube CEO Chad Hurley, chief technical officer Steve Chen and Google VP David Eun were due in Japan for

>>> ABC ACTS TOP CMAA AWARDS

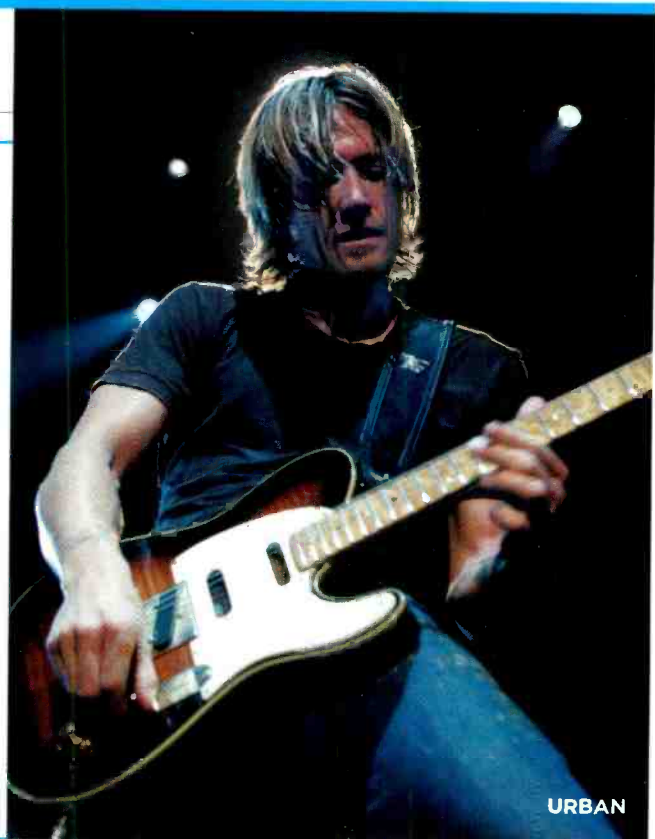
ABC Music/Warner signings Lee Kernaghan and Beccy Cole were the big winners at Australia's 35th Country Music Awards, held Jan. 27 in Tamworth, New South Wales. The 14-category awards are organized by the Country Music Assn. of Australia (CMAA). Winners are chosen by an industry panel.

Kernaghan won in the male artist, best album and heritage song categories. The event's one sales-based award, for top-selling album, went to Kernaghan's April 2006 set "The New Bush." Cole was named female artist of the year, while her song "Poster Girl (Wrong Side of the World)" was named best single. The ABC Music Publishing title also won the Australasian Performing Right Assn.-sponsored song of the year award.

The CMAA also honored EMI Music Australia-signed, Nashville-based Keith Urban for outstanding achievement in country music.

The nationally televised awards are the climax of the annual 10-day Tamworth Country Music Festival (Jan. 19-28), attended this year by 90,000 fans.

—Christie Eliezer



URBAN

meetings the week of Feb. 5.

On Dec. 4, a group comprising 22 Japanese broadcasters and other rights holders, represented by JASRAC, wrote to YouTube asking it to implement "an infringement-preventive system."

—Steve McClure

>>> POLAR PRIZE FOR REICH 'N' ROLLINS

American contemporary composer/musician Steve Reich and compatriot jazz saxophonist Sonny Rollins are the joint recipients of the 2007 Polar Music Prize.

The honors will be presented May 21 in Stockholm by His Majesty King Carl XVI Gustaf of Sweden at the Stockholm

Concert Hall. A celebratory banquet at Grand Hotel will follow. The two musicians receive 1 million kronor (\$140,000) as part of the prize. The award gala will be televised on national channel TV4.

The Polar prize is awarded annually by the board of the Stig Anderson Music Award Foundation, consisting of representatives from the family of the late Anderson (ABBA's publisher, manager and co-lyricist) plus the Swedish Society of Popular Music Composers and the Swedish Performing Rights Society. Anderson died in 1997.

Previous winners include Led Zeppelin, Paul McCartney, Bob Dylan, Burt Bacharach and Robert Moog.

—Lars Brandle



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Dixie Chicks

Record of the Year, *Not Ready To Make Nice*
Song of the Year, *Not Ready To Make Nice*
Album of the Year, *Taking The Long Way*
Best Country Album, *Taking The Long Way*
Best Country Performance By A Duo or Group, *Not Ready To Make Nice*

Carrie Underwood

Best New Artist
Best Female Country Vocal Performance, *Jesus, Take the Wheel*
Best Country Song, *Jesus, Take The Wheel*

Solomon Burke

Best Country Collaboration with Vocals, *Tomorrow Is Forever*

Peter Frampton

Best Pop Instrumental Album, *Fingerprints*
Best Rock Instrumental Performance, *Black Hole Sun*

Drew Ramsey

Best R&B Song, *I Am Not My Hair*

Miranda Lambert

Best Female Country Vocal Performance, *Kerosene*

Vince Gill

Best Male Country Vocal Performance, *The Reason Why*

Matraca Berg

Best Country Song, *I Don't Feel Like Loving You Today*

Third Day

Best Pop/Contemporary Gospel Album, *Wherever You Are*

Louisiana's LeRoux

In collaboration with Tab Benoit
Best Traditional Blues Album, *Brother To The Blues*

The Drowsy Chaperone

Best Musical Show Album

Jersey Boys

Best Musical Show Album

Alexandra Patsavas

Best Compilation Soundtrack Album for Motion Picture,
Television or Other Visual Media, *Greg's Anatomy – Volume 2*

Mychael Danna

Best Compilation Soundtrack Album for Motion Picture,
Television or Other Visual Media, *Little Miss Sunshine*

Imogen Heap

Best Song Written for Motion Picture,
Television or Other Visual Media, *Can't Take It In* from
The Chronicles of Nardia – The Lion, The Witch & The Wardro

David Cole, Co-Producer

Best Song Written for Motion Picture,
Television or Other Visual Media, *I Need To Wake Up* from
An Inconvenient Truth; Melissa Etheridge, Songwriter

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OPINION BY STEVE McCLURE

CENSORS AND SENSIBILITIES

International Biz Protests Chinese Government Online Crackdown

TOKYO—The international music industry has reacted nervously to the announcement that foreign music distributed digitally in China must be approved by the government.

The Chinese Ministry of Culture (MoC) stresses the move is intended as an anti-piracy measure (see Q&A, this page) but still faces opposition from those worried about the threat of censorship and a huge increase in red tape.



HOLE

"This is fraught with things they haven't thought through," Universal Music Group International Asia Pacific region president Max Hole says. Hole says the guidelines could actually increase piracy, because the longer it takes to get approval, the greater the demand will be for pirate product.

Hole instead suggests the adoption of a "take down" policy, whereby songs are not preregistered and are removed only if authorities cite objections to their licensing and/or content.

According to the ministry's announcement—officially titled "Several Opinions on Network Music Development and Administration"—online and mobile music services have until March 1 to comply, and anyone distributing music digitally without official approval will be investigated and punished.

Many are concerned the bureaucracy may stifle any hope of a legitimate digital business in China, already reeling after a Beijing court failed to rule against Web portal Baidu over its "deep-linking" to unauthorized MP3 downloads, in action brought by seven labels, backed by the IFPI.

The recent IFPI Digital Music Report lists five legitimate online music services active in China (9sky, A8, AigoMusic, QQ and Top100) and states that "there is clear evidence that Chinese consumers are prepared to pay for music via digital channels." Industry estimates suggest that digital music accounts for around 15% of legitimate Chinese trade revenue.

At present, foreign record companies that want to release CDs in China have to find a local record company to be a licensee (known as "publishers" in China). The Chinese company then obtains a "publishing right" from the National Copyright Administration of China, which checks the validity of the license to release a given recording. The MoC must then approve the lyrics (translated into Chinese) and the artwork.

According to Beijing-based Universal Music China GM Catherine Leung, the problem is that the government is trying to apply the same procedure to the digital world, where the business model is very different. "You can release one piece of music digitally through many different sites," Leung says, adding that requiring

each music service to apply separately would make the process time-consuming.

But, despite these concerns, many aren't ready to press the panic button just yet.

IFPI Asia regional director Maysee Leong says the IFPI is engaged in "dialogue" with the MoC and expects clarification before the deadline. "They said they would go back and look at the regulations," she says. "We're hopeful that we can resolve these issues."

One Beijing-based industry source says, "This statement provoked quite a bit of unofficial debate, as it does not seem too clear—which might well be what [they] intended, the net effect being self-censorship."

But Frank Mayor, CEO of CRC Jianian Cultural Development, a Beijing-based joint venture between government-owned China Record Corp. and Los Angeles-based holding company Aim Group, says it's wrong to see the guidelines as a form of censorship.

"They are trying to impose some sense of order on the Wild West of Internet downloading in China, where anybody can download anything, anywhere," he says. "Their purpose really was to try to eliminate some of the piracy, and for that they should be lauded."

The guidelines also appear to ban the establishment of "network entertainment firms" funded by foreign investors. However, according to sources, it's likely that the ministry will allow non-Chinese companies to have a maximum 49% stake in local music distribution services, given existing regulations banning foreign investors from having majority stakes in such cultural enterprises as record companies.

Baidu, Yahoo and iTunes all declined to comment on the guidelines. ...



LEONG

Additional reporting by Mark Sutherland in Cannes.

6 QUESTIONS

with CHEN TONG
by SUSAN BUTLER

The Chinese delegation at MIDEW this month was the nation's biggest ever, numbering about 30 companies and eight representatives from the Ministry of Culture. But though the Chinese visibility at Cannes demonstrates a diligence to establish a presence on the world music industry stage, the nation's inability so far to stem piracy has made Western companies apprehensive.

In an exclusive sit-down interview with Billboard, Chen Tong—chief of the audio and video division for the Ministry of Culture's Department of Cultural Market—discussed ways China is dealing with the piracy issue.



TONG

pirated. So the government wants to control this. The comment we're working on right now is to try and help content providers, and they will benefit from a pirated tag. We will try to help stop [people] sending [pirated] product to China [over the Internet].

The process that media companies with a foreign-ownership interest must go through to secure approval to release music takes so long that pirated product enters the market to compete with legitimate product. What can be done to speed up the approval process?

We want to speed up the process, but first we have to make sure that the company is registered and is a legal, licensed content provider. Content online is different from CDs. There are different ways to censor [i.e., to verify whether the work is legitimate] online, so we have to create a new strategy. We cannot use a traditional way to check all the CDs.

For example, for content that was already published, released on CDs that were registered, for those products we won't be able to check one by one. There will not be delays to make them available online. There will only be checks for new ones. And more new strategies are planned, like we are going to accept online applications. That will speed up the process.

The Chinese government's intention is not to set back music. The only thing we want to do is try to regulate the Chinese market, which still has problems. So this is the step we have to take to protect content providers.

Why did you come to MIDEW?

This is the first time that the Chinese government has sent a contingent so that we can make our presentation. We hope to promote Chinese music into the broader international market. We hope that music will become the bridge between the Chinese people, the American people and other people in the world to have a better understanding of the Chinese culture, the Chinese people and Chinese music.

Is there anything else you want Billboard readers to know?

We will sincerely welcome that if our counterparts, American musicians or companies, find that their works have been pirated, please report to me, to our department or to the Ministry of Culture. We'll do our best to help you. ...

How did you get your job?

I graduated from the No. 1 Chinese university called Beijing University. Right after graduation, I was assigned to work in the Ministry of Culture. I've been working here for 12 years. Basically I'm in charge of the section of audio and video. The main task is to manage the market and to fight against piracy to control the market.

What is the purpose behind the new so-called censorship regulations in China for the Internet?

They're called a comment, not a regulation yet. Because piracy online is much more than [piracy of] CDs in-store, the government wants to have a regulation about control and management of online music works. They have to find out which content is legal and which is illegal.

I compare the situation between China and the U.S. The U.S. is a very regulated society, and [when there is] any pirated product, people who infringe can be sued through a civil case. But in China, the administration [type of court] has more legal power. So there needs to be a regulation first [for them to enforce].

Does the comment restrict language or ideas being conveyed?

I want to make a clear point to the West and the media. The purpose is just to divide the legal and illegal. Ninety-nine percent of current content online [in China], foreign and domestic, is legal and matches up with regulations. The government only wants to find [out] if there is copyright infringement because a [high] percentage of foreign works online is

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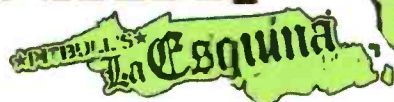
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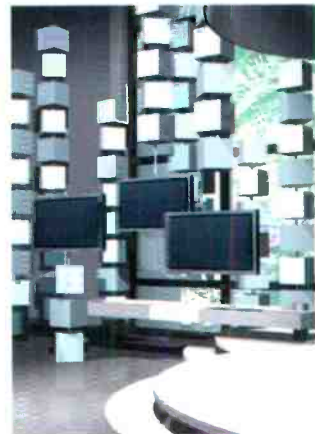
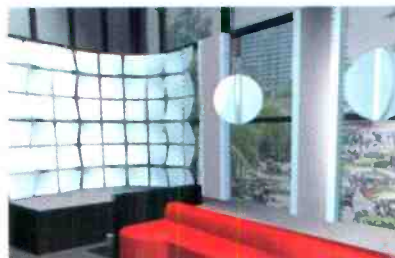
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RINGTONES BY ANTONY BRUNO

Ring It Yourself

Will 'DIYtones' Catch On And Make Money For Record Labels?

A very interesting thing happened during Steve Jobs' MacWorld keynote when he unveiled the iPhone.

As he took a call during the demo, the phone played a unique, catchy ringtone that some have since described as "angelic tinkling." Like anything else Jobs displays onstage, the ringtone became an instant point of curiosity for Apple cultists everywhere.

One enterprising blogger managed to isolate the sound from the keynote recording and posted it as a MIDI file—the format used by many ringtones—for fans to download for themselves, and it became an instant hit.

And nobody made a dime.

It's perhaps the most recent example of "do it yourself" ringtones—which we'll dub "DIYtones" to see if it catches on—a trend that simultaneously poses concern and opportunity for a mobile content industry as the once-staple ringtone business matures into a flat-growth category.

There are a growing number of software applications available online that allow customers to create their own ringtone from an MP3 file they already own. Examples include ToneThis, FunForMobile, mobile17, MyxerTones and, of course, the godfather of the space, Xingtone.

Record labels to date have viewed these services as a threat to the ringtone income

gravy train they've been riding for the past several years because they don't make any money off them. But so far the threat is minimal, as they've yet to become a mainstream phenomenon.

Xingtone founder and CEO Jonathan Schreiber says he sees usage grow incrementally year over year at about 20%. But because

associated with digital music—iTunes, a wireless operator portal, even an artist's Web site—to incorporate the DIYtone technology and offer it as a service to their customers. Indeed, the Xingtone software is now embedded in every version of the Roxio Media Creator 9.

DIYtone technologies could play a helpful role if

the perceived value, it's important we try to identify where the gap is stemming from... I don't know how much sense it makes to charge people twice to listen to something on two different devices."

Giving consumers more control over their content is a growing theme in digital entertainment circles, and the subject of DIYtones is a

'Making people buy, for three times the amount, a degraded music file because it's called a "ringtone" is bad business in the long term.'

—JONATHAN SCHREIBER, XINGTONE

most DIYtone providers can't afford to do much direct marketing—mobile17, for instance, is run entirely by a 19-year-old kid in Boston—the space will likely remain a fringe one.

"We're on our own, shouting from the rooftops," he says. "We're available to people who know we're available and are looking for something like this, but we're unavailable to the masses."

What can change that is for a service already

more broadly accepted by record labels and wireless operators, as both will need to offer consumers something different to revitalize flattening ringtone and digital download sales.

Ringtones have by far been the cash cow of the mobile content industry, growing to a more than \$3 billion industry worldwide in a matter of years. Ringtones have proved particularly important for the music industry, representing about half of all digital revenue.

But the market is beginning to mature. Analysts expect global ringtone revenue will grow 20% this year, a dramatic leveling off following two years of triple-digit growth rates.

Additionally, a recent Informa Telecoms & Media report found that while more than half of mobile customers regularly change their ringtones, only 13% actually buy them, while 7% make their own.

"There's a wide gap there—something is missing," mconew.net quoted analyst Daniel Winterbottom as saying at the MIDEMNet conference in France. "Whether it's the ease of use in downloading or



perfect example—particularly as wireless phones like the iPhone become more sophisticated.

With few exceptions, such as rapper Juvenile releasing his "Reality Check" CD with ringtone creation software, artists, labels and publishers have proved understandably reluctant to relinquish complete control over their work, concerned that their art might be manipulated into something less than what was intended.

But today's "cut and paste" generation, fueled by YouTube, mash-ups and MySpace, is demanding more and more from content providers. Finding ways to make money off this is the challenge for all content owners, and DIYtones are one possible avenue.

"Making people buy, for three times the amount, a degraded music file because it's called a 'ringtone' is bad business in the long term," Schreiber says. "Publishers and music labels need to accept that this is just one transaction. We need to offer additional value, or consumers are going to go off and just do it themselves."

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

BITS & BRIEFS

SPLITTING IMAGE

Although it still hasn't gotten its anti-piracy content filtering or ad-revenue sharing systems in place yet, YouTube is promising another enhancement: splitting revenue with users who upload popular videos.

YouTube founder Chad Hurley mentioned the effort in passing at a recent conference, but did not give details on a time line or expected revenue splits. He did say that only those who own the full copyright to videos they upload will be paid, although to what extent that includes the use of licensed music is not clear. Certainly one to watch.

CREDIT FOR CHARACTERISTICS

Startup digital music service NexTune is attempting to develop a sort of cross between Gracenote's music ID system and Pandora's Music Genome Project. The company hopes to build a database that provides detailed song profile information, including tempo, style, vocals and moods.

To do so, it is reaching out to music fans by offer-

ing a 10-cent credit off music purchased through its service for each song profile submitted. While certainly quicker and easier than actually paying people a la Pandora, the risk is that the resulting profiles acquired from such a wide range of contributors can be rather slapdash. More than 500,000 tracks are available for playlisting at this time.

MOBILE TO DOUBLE

A Gartner Group study predicts that mobile music will generate more than \$32 billion in revenue worldwide by 2010. This includes ringtones, full-track downloads and other music-related content. That's more than double the \$13.7 billion expected by the end of this year. Consumers in the Asia-Pacific region will spend the most on mobile music, followed by Western Europeans and North Americans. One point of interest: Asian consumers will do most of the full-track downloading, while sideloading is expected to remain the preference of U.S. consumers.

NO 60-SECOND SNAPSHOTS

Polaroid, famous for the instant photo camera, is getting into the digital music market. The company took the lid off a line of Wi-Fi-enabled portable media players at the Consumer Electronics Show in January, pointing to an ability to share music and video files between different Polaroid-made home entertainment products. The players also will be able to wirelessly download content from other sources, which are yet to be determined.

Each device has a Wi-Fi hotspot locator, so users can tell when the feature is available, with a choice of either 80 GB or 30 GB models.

But they don't take photos.

The devices (which start at \$280) are expected to bow in March.

—Antony Bruno



AOL Music FEB 10 2007

Top Songs

Rank	Artist	Album	Streams
1	OMARION	Ice Box T.U.G./COLUMBIA	555,641
2	FERGIE	Fergalicious WILL.I.AM/A&M	252,885
3	JIM JONES	We Fly High KOCH	245,415
4	KATHARINE MCPHEE	Over It RCA	239,082
5	BEYONCE	Irreplaceable COLUMBIA	238,479
6	AVRIL LAVIGNE	Keep Holding On RCA	208,611
7	AKON	I Wanna Love You " SRC/UNIVERSAL MOTOWN	182,625
8	LLOYD	You THE INC./UNIVERSAL MOTOWN	153,831
9	PAULA DEANDA	Walk Away ARISTA/RMG	106,330
10	NELLY FURTADO	Say It Right MOSLEY/GEFFEN	98,435

The multilingual singer is aiming to release her first Spanish-language album this year.



Top Videos

Rank	Artist	Album	Streams
1	FERGIE	Fergalicious WILL.I.AM/A&M	885,431
2	AKON	I Wanna Love You " SRC/UNIVERSAL MOTOWN	700,084
3	AKON	Smack That " SRC/UNIVERSAL MOTOWN	639,443
4	BEYONCE	Irreplaceable COLUMBIA	639,391
5	BOW WOW	Shortie Like Mine COLUMBIA	528,438
6	JOJO	Too Little, Too Late " UN/VERSAL MOTOWN	472,348
7	GWEN STEFANI	Wind It Up " INTERSCOPE	427,194
8	EMINEM	You Don't Know SHADY/NTERSCOPE	366,864
9	JUSTIN TIMBERLAKE	My Love JIVE	243,708
10	THE FRAY	How To Save A Life " EPIC	215,395

The band will open for the Dave Matthews Band in Las Vegas for two nights in March.



All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View ** Network Live † Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending Jan. 25



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Latin Notas

LEILA COBO | lcobo@billboard.com

A New Dimension

Juanes' Three-Pronged Relationship With Universal A Rarity In The Latin World

Already a Universal Music recording artist and a partner in a Universal Music joint venture, Colombian superstar **Juanes** is now signing on as a Universal Music Publishing artist.

The deal, revealed exclusively to Billboard, adds a new dimension to Juanes' already broad relationship with Universal. Although many artists—Latin and otherwise—are signed to recording and publishing deals under the same roof, few also have joint ventures in place, as is the case with Juanes and his newly launched label, 4Js.

In the Latin world in particular, such deals are common with producers, but the exception among artists. Only in recent years have a few reggaetón acts, notably **Wisin & Yandel**, **Don Omar** and **Daddy Yankee**, launched joint ventures. In the Latin pop and rock realm, Juanes stands alone as a major artist with publishing, label and joint venture deals under one roof.

"It shows both parts are very happy with the work we've done together all these years, and Juanes has opted to place his trust even more on us, broadening our relationship into other areas in the future," says **Jesus Lopez**, chairman of Universal Music Latin America/Iberian Peninsula.

Juanes' publishing deal, however, was signed directly with Universal Music Publishing for the world and is not linked in any way to his label deal.

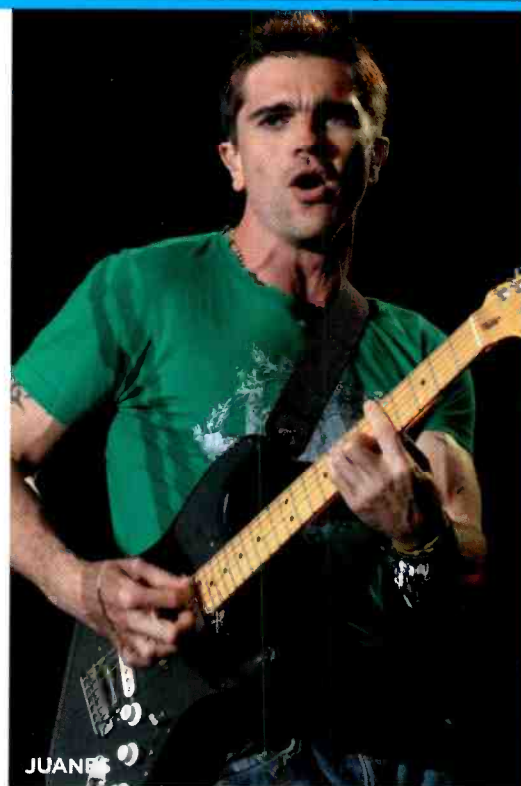
The singer/songwriter had been signed to peer-music for years, preceding his rise to stardom. Getting him to leave "took a lot of romancing," says **David Renzer**, chairman/president of Universal Music Publishing Group. But, he adds, "Juanes was someone we had our eye on for a long time. Especially with his last album ["Mi Sangre"], which crossed so many boundaries and became a huge success, even in Europe and Japan."

To date, "Mi Sangre" has sold more than 650,000 copies in the United States alone, according to Nielsen SoundScan, and 4.5 million worldwide, according to Universal. In Europe, the album gained traction thanks to the chart and radio success of "La Camisa Negra," a Spanish-language track built on Colombian rhythms, that topped charts in several countries.

Indeed, the fact that Juanes does not write in English (he is the sole author of all the songs on his albums) doesn't bother Renzer.

"He was having his hits with Spanish lyrics," he says. "I think there's an emotion that touches people. If he decides in the future he wants to record in English, that's great, but we weren't factoring that."

Juanes' Universal publishing deal kicks in only after the release of his upcoming album, due before year's end. The tracks on that album will remain with peer, as will Juanes' catalog.



JUANES

Tracks written from that point onward will fall under the Universal deal.

Earlier this year, Juanes adjusted his recording contract with Universal Music Latino. Juanes had initially signed with Universal via Surco, the joint venture label with composer/producer **Gustavo Santaolalla**. But some time ago, he shifted to become a Universal Music Latino artist.

In January, Juanes also announced the launch of a new label, 4Js, as a joint venture with Universal.

"It's an added plus to all of us that we do have a good working relationship with our sister labels," Renzer says of the connections.

"But we look at Juanes as a unique talent. To the extent that there may be synergies, we'll be happy to entertain them."

Renzer did not disclose the financial terms of the deal.

THE BILLBOARD
Q&A?

The wave of urban bachata heard on tropical and rhythmic stations can be credited to the group Aventura.

The quartet married the traditional Dominican rhythm to urban beats, and internationalized it like never before via the hit "Obsesión." The No. 1 track on multiple European charts became a U.S. hit, in a version by Frankie J.

Aventura's new double album, "K.O.B." (Premium Latin), has been in the top five of Billboard's Top Latin Albums chart



SANTOS

for the past six weeks. At the crux of Aventura is lead singer Anthony "Romeo" Santos, who stands out as much for his plaintive, high tenor as for his songwriting, which includes hit collaborations with Thalía, Don Omar and Miri Ben Ari.

What is it about your music that has allowed it to work with so many formats?

You have to be different and take a chance. I talk about issues that a lot of other artists don't want to touch. A lot of writers don't want to talk about a 12-year-old being raped [in the single "Angelito"]. I want to do everything I can, so when you speak of Romeo from Aventura, you think about much more than bachata. For example, I'm producing a salsa song for Gilberto Santa Rosa, and a merengue for Sergio Vargas.

Where do your stories come from?

A lot of the things I write about have nothing to do with my personal life, thank God. But [current hit] "Infieles" [Unfaithful], again, talks about things no one wants to talk about. A lot of people don't want to accept that cheating happens. My point was, everybody has had some experience with cheating.

—Leila Cobo

BILLBOARD
EXCLUSIVE

LATIN BY AYALA BEN-YEHUDA

MexSpace

MySpace Mexico Set To Promote Emerging Local Acts

By early February, MySpace users in Mexico will be automatically redirected to a Spanish-language site with featured content for a local audience, including music by developing Mexican acts.

Such groups have promoted themselves with their individual American MySpace pages; Ceci Bastida, a member of Julieta Venegas' band, had her solo artist page featured recently on MySpace Music. But a Mexico-focused entryway will increase the profile of unsigned Latin acts, peermusic Mexico and West Coast creative director Yvonne Gomez says.

MySpace, which is owned

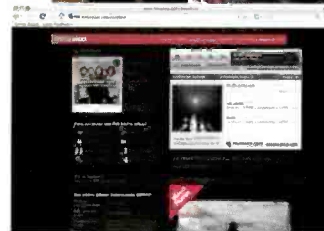
by Fox Interactive Media, cites figures by measurement firm Comscore Media Metrix that show 90 million unique visitors worldwide during December 2006—about one-third of those originating outside the United States.

"What we are aiming to tap into in each of these countries is the local advertising market, to allow MySpace to be a more effective platform for advertisers as well as to reach users," senior VP of international Travis Katz says.

As in the nine other countries where MySpace has launched, the Mexican op-



ZOÉ



eration will have a dedicated sales and marketing staff to sell ads and orchestrate promotional events. Use of the local language should help: sign-ups in Ger-

many tripled after a local MySpace launched there last year.

Katz says the site draws a clear line between advertising and featured content, the latter of which is not paid for and is chosen based on what's currently popular on MySpace in each country.

"But we are also talking

to labels and seeing what else is coming out that might appeal to the users," Katz says.

As Mexican usage of the English-language site has grown (to nearly 1 million unique visitors in December), so has the phenomenon of MySpace-driven bands that have achieved commercial success there. EMI Mexico president Camilo Lara, who signed many of them, is aggregating 16 tracks by EMI's Zoé and Chetes as well as songs by indie artists like Porter on a MySpace Mexico compilation album to be released March 20.

The Mexican MySpace will test the impact of "bands that have been extremely popular and have done big venues only through MySpace promotion," Lara says, and help determine whether labels "can start using MySpace as a real driver for sales."



Retail Track

ED CHRISTMAN echristman@billboard.com

Team Players

Digital And Physical Distribution, Now On The Same Page

With the year-to-date year beginning with a 15% drop in U.S. album sales—as counted by Nielsen SoundScan—on top of last year's nearly 5% sales drop and the disappearance of Tower and Musicland from the retail landscape, look for the major distribution companies to reconfigure to meet the changing marketplace.

Some changes will involve downsizing to keep pace with the shrinking physical marketplace, others will be related to shifting resources to deal with new problems and/or new opportunities, and others will see the majors finally getting digital and physical on the same page.

The latter development has long been in place at EMI Music and Warner Music Group, where the distribution presidents at each of those companies oversee sales and marketing to digital accounts as well. It is just now happening at Sony BMG Music Entertainment and at Universal Music Group (UMG).

The move to place digital and physical under the same roof is good news for labels' distribution teams. As physical declines and digital ascends, distribution working hand in hand with digital could provide the physical sales team with the opportunity to sashay over to the on-the-come mobile and download sector.

It also ends the in-fighting that once existed at all majors due to initial structures that kept digital and physical distribution separate. In digital's early days, the sales and distribution guys would curse the digital guys for giving away the store and cutting dumb deals that roil the marketplace. Meanwhile, digital guys looking to build their kingdoms would put down the physical guys for not getting the new environment.

This is not the first time that turf wars have been fought over new business ventures, one senior label executive points out. In one



historical precedent, home video sales were initially separate from music distribution but eventually wound up under the same roof, although that pairing has dissolved as parent companies either sold off their music arms (i.e., Time Warner) or movie studios (i.e., Vivendi). In digital, the changes put both sides on the same team, where they should have been all along, although some labels still need to realize this obvious truth.

To bring about the new structure at Sony BMG, the Sony BMG Sales Enterprise umbrella unit was apparently dismantled somewhat in January, with RED now reporting to Sony BMG COO **Tim Bowen** and the major label distribution company, Sony BMG Music Entertainment Sales, placed under **Thomas Hesse**, who is president of global digital business and U.S. sales. As part of that change, **Jordan Katz** was named president of U.S. sales, while **Bill Frohlich**, formerly co-president with Katz of Sony BMG Sales Enterprise, left the company. The structure of the distribution company is under review as part of its reassignment, and Katz now reports to Hesse.

While some brick-and-mortar retailers are alarmed that distribution reports to digital at Sony BMG, it really could be a boon to physical product now that Hesse's report card will also include physical. I don't know the man, but I would think that now that he has been given responsibility for physical goods' top and bottom lines, he will be another voice within corporate

fighting for brick-and-mortar merchants.

At UMG, Universal Music Group Distribution president **Jim Urie**, who already oversaw sales to digital stores, now assumes marketing responsibilities as well. As part of that move, **Amanda Marks** was named to the newly created division of executive VP/GM of digital distribution. Marks, who reports to Urie, was previously executive VP of eLabs, UMG's new-media and technologies division that retains responsibility for handling the legal and technical aspects of digital distribution.

Meanwhile, the cost-cutting implemented at EMI Music, which will eventually see the merging of Virgin and Capitol into the Capitol Music Group, was felt at its distribution company, too. EMI Music Marketing shuttered two—Atlanta and Chicago—of its four regional offices and let go about 15 staffers including, respectively, regional directors **Dave Saunders** and **Jeff Ivan**. The Southeast region area will now be overseen by New York regional director **David Miller**, and the Central region by Los Angeles regional director **Stephanie Payne**.

Caroline, EMI's independent distribution company, also lost some staffers in the cutbacks. But going forward the company is still expected to play a bigger role in artist development at EMI, sources say. In addition to helping develop baby bands for the major labels and from the company's international repertoire, the vehicle also will be used to house potential joint ventures with indie acts and labels.

Finally, in an attempt to fill in the many sales gaps caused by the liquidation of Tower Records, distributors are still experimenting with moving resources and people around in an attempt to realize more sales from other accounts. ...

For 24-7 retail news and analysis, see billboard.biz/retail.

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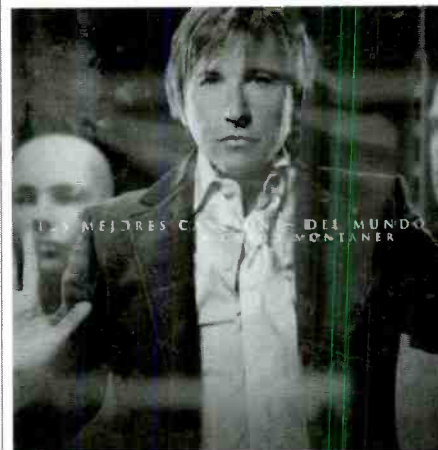
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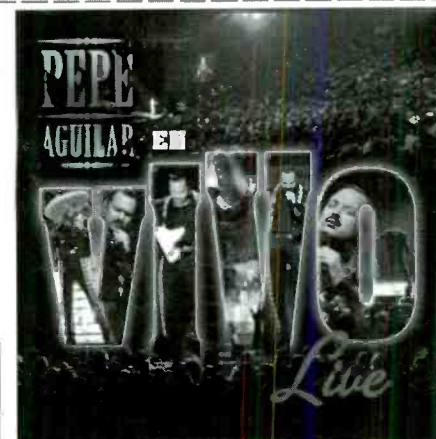
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2007 KEYNOTE Pete Townshend

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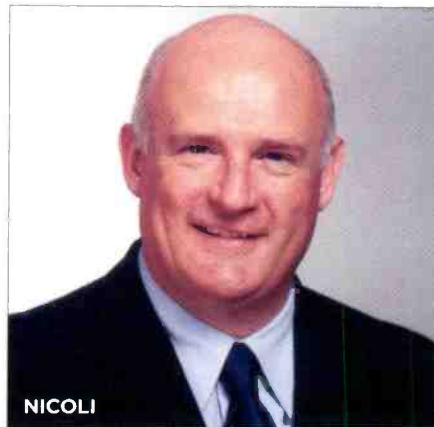
Shifting Roles At EMI

How Do Companies Separate Interests?

EMI Group's recent executive changes raise an interesting question about management structures of companies with recorded music and publishing divisions, and the potential for exchange of sensitive information between the divisions.

The issue isn't new. Lawyers for artists and songwriters insist that labels and publishers owned by the same corporate parent deal with each other at arm's length. But with legislative issues and rate disputes heating up between labels and publishers, the latest question is whether it's wise for **Eric Nicoli**, in his shift from EMI Group chairman to group CEO, to also take on direct responsibility for management of the North American recorded music division when the publishing division must report to him as group CEO.

Before the shift, U.K.-based EMI was structured similar to U.S.-based Warner Music Group. The WMG U.S. recorded music and publishing divisions each have chairmen/CEOs who report to group chairman/CEO **Edgar Bronfman Jr.**, who is responsible for the group.



NICOLI

Now that EMI Music chairman/CEO **Alain Levy** is no longer with EMI, and former deputy chairman **John Gildersleeve** is nonexecutive group chairman, EMI is structured closer to Universal Music Group. At UMG, all label heads and the publishing chief report to UMG president/COO **Zach Horowitz** and UMG chairman/CEO **Doug Morris**, both of whom are responsible for the group.

But there is a slight difference at EMI: With his direct responsibilities for the North American record division, Nicoli must act in the best interests of the labels. Meanwhile, as group CEO, he must also make decisions in the best interest of the group, which includes keeping tabs on the publisher.

In the United Kingdom, public companies are generally expected to comply with guidelines in the Financial Reporting Council's "Combined Code on Corporate Governance," says **Peter Anderson**, a partner with SJ Berwin in London, who declined to comment specifically on EMI. Companies like EMI must state in their annual reports whether they comply with these guidelines and how they implement them. If the companies do not comply with them, they must state the reason.

The code states that there should be a clear

division of responsibilities at the head of the company between running the board as chairman and running the company's business. The same individual should not be chairman and chief executive; the chairman should be independent; and the chief executive should not go on to become chairman of the same company.

EMI Group's 2006 report notes that Nicoli was executive chairman, whose role incorporated that of CEO; day-to-day responsibility for running the two main businesses of recorded music and publishing was with EMI Music's Levy and EMI Music Publishing chairman/joint CEO **Martin Bandier**, respectively. When Bandier exits by April, **Roger Faxon** will be the sole publishing chief.

"The board has concluded that EMI has been best served by having separate CEOs of the recorded music and music publishing businesses with each of them reporting to an executive chairman who complements their music industry experience and expertise. . . [S]o long as the chairman is also the chief executive officer of the company, the independent nonexecutive directors should comprise a numerical majority of the board," the report states.

Under the code, nonexecutive members should be independent in character and judgment. U.K. companies include more executives on their boards than do U.S. companies, Anderson says. At least 50% or more of a board should be made up of nonexecutive members. Currently the EMI board has three executive and five nonexecutive members.

Though no one appears to be claiming that EMI fails to comply with corporate guidelines, some industry lawyers have expressed concern over the appearance of conflicting responsibilities.

But Faxon, who also serves on the group's board, says there should be no concern. "EMI Group has two separate units whose objectives are to best serve the interests of their artists, in the case of EMI Music, and their songwriters, in the case of EMI Music Publishing," he says. "The charter from the board is that to best achieve those objectives, these units should operate separately, and that continues. The reality is that recent management changes do not change that. In those rare occasions when differences arise between the music publishing and recorded music communities, Eric Nicoli's approach, as well as the board's approach, has always been to allow marketplace forces or third parties to decide. Eric mediates, he does not dictate, and that too will continue."

"EMI's music publishing and music divisions have been and continue to be under common control, as is the case with many other music companies," an EMI spokeswoman adds. "Our two businesses were in common control before the management change and they remain in common control today." ■■■

The MIDEMNet interview of EMI Music Publishing's Roger Faxon and Clark Miller is at billboard.biz/publishing. For 24/7 legal news and analysis, see billboard.biz/legal.

Don Henley

On the eve of being honored by MusiCares, Henley catches up with Billboard about his Walden Woods Project, the Eagles and the Recording Artists' Coalition.



Most people know Don Henley as the multiple Grammy Award-winning founding member of the Eagles or as a successful solo artist. His peers know him as an artist's champion, the man who cofounded the Recording Artists' Coalition, a nonprofit, nonpartisan group that takes action against faulty accounting practices and unfair label contracts and advocates for legislative issues on behalf of recording artists. Very few know Henley as an environmentalist.

But that cause may be closest to his heart: In 1990, he founded the nonprofit Walden Woods Project, which helps preserve the historic Walden Woods, a 2,680-acre ecological area surrounding Henry David Thoreau's Walden Pond in Massachusetts. To date, the project has protected nearly 150 acres in and around Walden Woods and provides programs for hundreds of high school teachers and students. As part of the project, the Thoreau Institute at Walden Woods is home to the world's most comprehensive library on Thoreau.

Henley also founded the Caddo Lake Institute in his native East Texas. This foundation sponsors "ecosystem-specific" projects, such as underwriting local wetland science and conservation education. Henley will be honored at the 2007 MusiCares Person of the Year dinner and concert Feb. 9 at the Los Angeles Convention Center for his professional and philanthropic achievements. All proceeds from the annual Grammy Week event benefit MusiCares, a nonprofit offering aid to music people in times of financial, medical and personal need.

Known for his candor and sharp wit, Henley spoke about the honor and the next Eagles album in a recent phone interview.

days it's challenging. It's exhilarating. It's worrisome. It's joyous. It's all of these things. It's a big mixed emotions kind of thing. It always has been. It's no different from what it ever is. It's just that there are more distractions now with families and charities and lawsuits.

Many in the business condemn your exclusive deal with Wal-Mart.

We've gotten a lot of flack for it. On the other hand, people keep on saying we need a new business model, we need a new paradigm, we need somebody to do something, so we stepped up and did something. Wal-Mart is getting their environmental and labor act together. We did our homework, and they are putting some innovative programs in place ecologywise. They can't be any more evil than a major record label, that's the way I look at it. We'll see what happens.

The day after Thanksgiving, we sort of quietly put out a rerelease of the Australian concerts we did a couple of years ago, and they packaged three brand-new songs. They printed up 500,000 copies, and those are gone. Of course, we don't get any chart action on that, but it's a nice indicator for us.

The Recording Artists' Coalition was key in getting the controversial "work for hire" amendment repealed. What issues are currently on the organization's docket?

It was a good thing. There are new issues every day here on the digital frontier, there are lots of things artists should be concerned about. Maybe with the last election, we're all a little more hopeful that we'll get some traction in the coming years.

What are your thoughts on being the MusiCares honoree?

I'm very impressed with what MusiCares does, and I'm glad I could help out. I'm told we've broken the record this year with the amount of funds raised. It's really a good charity.

You're a very active environmentalist. Why?

That's an ongoing thing. I always laugh and say I probably could have made three or four more albums if I wasn't trying to save the planet. It goes back to my upbringing and my high school years. I was not a very good athlete, so I gravitated to the arts and literature. I had a few very good teachers in high school and college. I discovered Thoreau when I was in high school, and I discovered Emerson when I was in college. Their writings meant a great deal. Especially during the time when my father was so ill before he passed away, I got a lot of comfort and strength from those writers . . . and then I moved to California.

Life in the fast lane?

[Laughs] Something like that. I got a little distracted.

What made you start the Walden Woods Project?

In early 1990 I was watching CNN and I heard them mention Walden woods. I stopped what I was doing and went over to the TV set and saw these two gentlemen standing in a wood talking about how somebody was about to build a giant office park, one of my favorite oxymorons—an office "park," with parking for 150 cars very near Thoreau's cabin site at Walden Pond. I got on the phone. Now, we're in our 17th year. We've raised a lot of money. We've successfully stopped three commercial developments in Walden Woods, and we have purchased about 160 acres. We also built a library and a climate-controlled archive. We have the world's largest collection of Thoreau-related materials.

How did majoring in English in college and studying Emerson

and Thoreau influence you as an artist?

I'm a fairly mediocre musician, but I like to think of myself as a singer and a lyricist, and I read a lot. Thoreau and Emerson and all the other great writers I've read really helped me in the music business in a way that I never anticipated when I was in school. I majored in it anyway, just because I enjoyed it, but I was wrong. I'm still not a lyricist on the caliber of Randy Newman or Paul Simon, but I aspire to be and I hope that my best stuff is yet to come. I'm working on it.

I was lucky. My dad never finished the eighth grade. He lived on a farm in Texas, and in the years leading up to the Great Depression he had to quit school and go to work in the fields to help support the family with his brother and sister. It was his lifelong dream that I would go to college, and he saved up money to help me do that. While some of my environmental and educational endeavors may have taken me away from creating more "product" in this

business, it's been a very rewarding and enriching part of my life and enabled me to write what I did write and what I'm going to write. I have no regrets in getting sidetracked with some of my nonprofit endeavors.

Musicians are my favorite people. I don't think there is anybody I'd rather hang out with. They have the best sense of humor and are honest, down-to-earth people, most of them. But I also don't want to be one-dimensional. I want to have a life outside of music business stuff. I don't want to sit around and talk about drum sticks all the time.

When will you release the new Eagles album?

When it's done we will. Sometime in the next 60-90 days. We want to get it out before the summer. We've had a few interruptions. We've had a few distractions. We've had several.

How is the recording going?

Some days it feels good. Some

People keep saying we need a new business model, we need a new paradigm. So we stepped up and did something.

The Young and The Hopeful

By Gary Graff

Joel Madden says that "we wanted to kind of reinvent Good Charlotte a little bit" on the band's fourth album, "Good Morning Revival."

Of course, some might say that goes against the ain't broke/don't fix it rule.

Formed by Madden and his twin brother, guitarist Benji, 12 years ago in Waldorf, Md., Good Charlotte established an alternative rock presence on its self-titled first album in 2000, then became a star concern with "The Young and the Hopeless." That 2002 album sold more than 5 million copies worldwide, spent 95 weeks on The Billboard 200 and launched the hits "Lifestyles of the Rich and Famous," "Girls and Boys" and "The Anthem."

Some term its follow-up, "The Chronicles of Life and Death," a failure—despite platinum sales in the United States and another million copies around the world. But the fact remains that Good Charlotte has sold about 3 million albums, which hardly speaks of a need for an overhaul.

But Madden says the band—which also includes guitarist, keyboardist Billy Martin, bassist Paul Thomas and drummer Dean Butterworth—felt driven to make



"Good Morning Revival," due out March 27 on Daylight/Epic Records, "another leap forward in what we can do."

"It's not overly ambitious, I don't think. It's more about us allowing ourselves to just do anything that felt good," the singer explains.

"It was very natural and organic, just kind of giving ourselves the freedom to be Good Charlotte and really allow ourselves to do what we wanted without being too contrived and 'Oh, look how much we've grown.' It's not about that at all. It's more about inventing a new sound for ourselves and still sounding like Good Charlotte."

"Good Morning Revival" had a difficult birth, however. Coming off the road for "Chronicles" in December 2005, the group took about two months off before the Maddens convened in February 2006 to start writing new songs. By the time they met with Don Gilmore, who produced the "Good Charlotte" album and remained friendly with the twins, they had more than 50 ready to go.

Then they went—away.

"We sat down at [Gilmore's] house and listened to all the songs," Madden

Good Charlotte Looks To Rebound From Soft Sophomore Sales With A New Sound And Renewed Dedication To Its Fans

From left, guitarist/keyboardist BILLY MARTIN, vocalist JOEL MADDEN, guitarist BENJI MADDEN and bassist PAUL THOMAS.

recalls, "Every song, he was like, 'Nope. Nope. Sounds like the last record. Nope.' Me and Benj were like, 'Wow, we've been spending all this time writing.'

"And Don kind of pitched it to us—'Look, I want to take you guys and make it Good Charlotte version 2.0. I want people to hear it and know it's you guys, but I want it to be fresh. I want this to be your best record.' And we were like, 'That sounds great.'"

Sending the band back to the drawing board wasn't just Gilmore's idea, according to Dave Massey, executive VP of A&R for Sony Music Labels Group and president of Daylight Records, who signed Good Charlotte to the label.

"The band wrote some very promising early songs, but both Don and myself really wanted to push the envelope as to what could be achieved," Massey says. "We are so committed to the band and so sure of their talent that all we needed to do was give them the environment and the time to construct the record."

And while the band was proud of "Chronicles," it was still a bit stung that it was not embraced as widely as "The Young and the Hopeless." So Madden acknowledges there was a desire to give the group's fans what they wanted this time around.

"Our fans definitely know us for writing songs that make them feel better," he explains. "I think we lost a little bit of that on the last record. There was a little bit of selfishness with the writing on the last record. It was very introspective in a lot of ways. With this record, me and Benj talked about it with each other and said, 'Let's give our fans those [other] songs again.'"

At Gilmore's suggestion, Good Charlotte went north to Vancouver, where during several visits over a seven-week period the quintet came up with a new batch of material.

"We were really nervous," Madden says, "thinking, 'Can we still write songs that would impress Don Gilmore?' We were definitely kind of scared. Then we wrote 'Victims of Love' and felt like, 'OK, now we're definitely on to something new and different.'"

The buoyant, driving "Victims of Love"—with verses that Madden says "sound a little Duran Duran-y"—is one of several different directions Good Charlotte heads on "Good Morning Revival." The overall sound of the album is fuller and uses keyboards more prominently. Joel Madden's DJ'ing and the rap productions the twins did under their Dead Presidents moniker also brought a different kind of groove sensibility to some of the songs. Notably, they include "Keep Your Hands Off My Girl," which was leaked as a viral single in the fall, "Dance Floor Anthem" and "March On," the album's closing track that Madden says was inspired a bit by the Cardigans' "Love Fool."

"It's a very pop record in the sense of the songs and a lot of the sounds," notes Madden, who claims none of the songs were inspired by his recently ended relationship with singer/actress Hilary Duff. "There's more of a pop sensibility than any record we've made, I think."

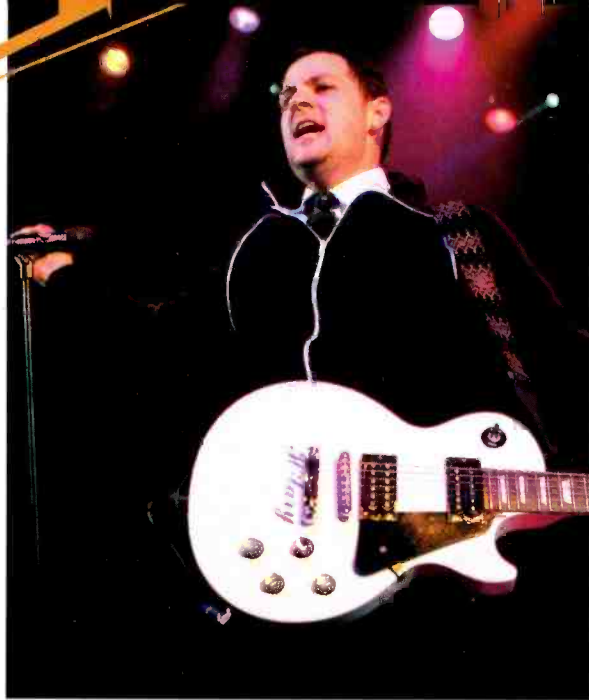
New drummer Butterworth, whose credits include Morrissey and Ben Harper, also had an impact on the new music, according to Madden.

"He was the key to the record," the singer explains. "He's a really good drummer and comes from a different school of drumming. He's not, like, a pop-punk drummer. He would get up every morning and practice; me and Benj would come in with our guitars and start writing to the things he was playing."

As happy as they were with the songs, however, Madden acknowledges that the band was a bit apprehensive about expanding its sound so much. Billy Martin, in fact, says his reaction to "Keep Your Hands Off My Girl" was " 'Are you fucking kidding me? People will never know that's a Good Charlotte song.' And then Joel's like, 'Well, that's the point.' "

Madden says that "at first we were definitely like, 'This is different. Is this OK? Is this the right thing?' But Don was always there—'Trust me guys. We're on to something, and you just need to keep writing.' "

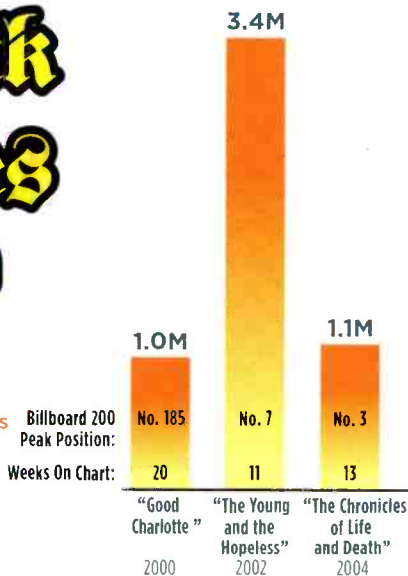
Epic's Massey, meanwhile, argues that "I don't think the band have changed course, but I think they're showing



JOEL MADDEN during a Good Charlotte gig last fall at the Avalon Theatre in Hollywood.

Punk Goes Pop

Good Charlotte, indeed. A quick look at the band's history on The Billboard 200, right, and The Billboard Hot 100, below.



The Billboard Hot 100

TITLE	PEAK	PEAK DATE	WEEKS ON CHART
Lifestyles of the Rich and Famous	No. 20	2/15/03	20
The Anthem	No. 43	4/19/03	11
Girls and Boys	No. 48	9/13/03	13
Hold On	No. 63	2/14/04	5
I Just Wanna Live	No. 51	2/19/05	8

SOURCE: Sales Data From Nielsen SoundScan

growth. If you look at Good Charlotte's career to date, it all really boils down to songs—"Lifestyles," "Boys and Girls"—they're signature songs. And I think they have those on this album, too, but I think it is a more developed sound. It's a little rockier, and I think it suits them."

Good Charlotte comes out rocking on the high-powered first single, "The River," which features Avenged Sevenfold's M. Shadows and Synyster Gates. The collaboration wasn't planned—Madden says the two bands, who are friends, were working in the same Los Angeles studio—but it's definitely added some sizzle to the affair.

"They're clearly trying to reclaim their rock credibility, which is a difficult thing to do," says Dave Beasing of consulting firm Jacobs Media. "But I will say some of the alt-rock programmers that I've talked to are impressed by ["The River"] and pleasantly surprised by it and may give them a chance. It's probably a great move they are collaborating with some people they can borrow some credibility from."

Beasing says the massive success of "The Young and the Hopeless" was "a double-edged sword" for Good Charlotte, alienating some of the band's core fans with its hit singles while attracting a more transient kind of following. "Rock radio listeners refer to bands like Good Charlotte as 'N Sync with mohawks,'" Beasing explains. "With the 'TRL,' the US Weekly factor, it made them big stars, but rock radio listeners can really sour on you quickly when you're marketed through the pop route so much."

Nevertheless, Beasing feels "radio would be foolish to throw away an artist that has that US Weekly factor, that celebrity. We need stars. So you want to give [Good Charlotte] the benefit of the doubt and see if there's some interest."

Madden says the band knows all about its haters but considers it "a nonissue. At this point we've outlasted most of them, and most of the people that really matter, anyways, don't have a problem."

The campaign for "Good Morning Revival," in fact, is aimed directly at Good Charlotte's established following and designed to give those fans unique points to connect with the band. "The whole strategy of this campaign is about the fan, about the one-on-one experience between Good Charlotte and their fans," Epic senior VP of marketing Lee Stimmel says.

"The real challenge for us is there's an audience outside the core that this record can really appeal to. We're going to make it a very low barrier entry for new fans as well as old fans."

Good Charlotte started that process in the fall with the "Keep Your Hands Off My Girl" leak and its club tour, which Madden says was "just a surprise little thing for our fans so they could come see us play before all the big promotion for the record starts."

It certainly succeeded in generating excitement. A special offer to pre-order the album at the sonymusicstore.com Web site—which guaranteed that the first 500 purchasers would get their name in the album booklet—sold out in the first hour. Exclusive bonus tracks will be added to the album for such retailers as Target, Best Buy, Circuit City and Wal-Mart, while the band is also shooting a special in-studio concert for Wal-Mart, which will be shown in stores and on the chain's Web site. An iTunes pre-order for "Good Morning Revival," which begins Jan. 30, will also include a bonus track.

The most unique promotion, however, involves the video for "The River." Working with Bix.com, the band and Epic have created an online portal that allows fans to upload photos that will be incorporated into the background of the video for customized clips that can be sent to friends and posted on social networking sites. The band may also post some of the best adaptations on its own site, according to Cory Llewellyn, Epic VP of digital media marketing and promotion.

"It's bringing the fan into the fold and letting them participate in the fun," Llewellyn explains. "We wanted to create something that lets the fan interact with the creative. The fan really isn't taking a back seat anymore; they really want to take a front seat. If you don't let them do it, they're going to do it on their own—so we're letting them."

Llewellyn says there will be other avenues of fan involvement as well. The group's retooled Web site will host individual fan pages and chat rooms, and there will be a lip-sync contest with prizes.

"We want to be continuously involved with the fans," he says. "Nobody's trying to re-create MySpace, but we know Good Charlotte fans really love [the band] and interact heavily on other sites. We want the band to be the host of some of that interaction."

And Madden says the band is all for that. "It's pretty cool watching the fans do stuff," he says. "The fans have a good time doing it, and it's good for us 'cause we have a lot of laughs with it. Everybody wins."

Good Charlotte plans to hit the road hard to promote "Good Morning Revival," too. The group particularly hopes to capitalize on the international success of "The Chronicles of Life and Death"; the Maddens are in the midst of a promotional tour of Australia, Asia and Europe. After the new album's release, they plan to return to those territories first, then hit North and South America. "We'll be on the road all year," Joel Madden reports.

"We really love international touring; it's really a priority for us," he says. "Really, we just love playing and making music. We want to make records. We want to take chances. We want to be hungry. We weren't given anything, and we're definitely going to have to earn it on this record."



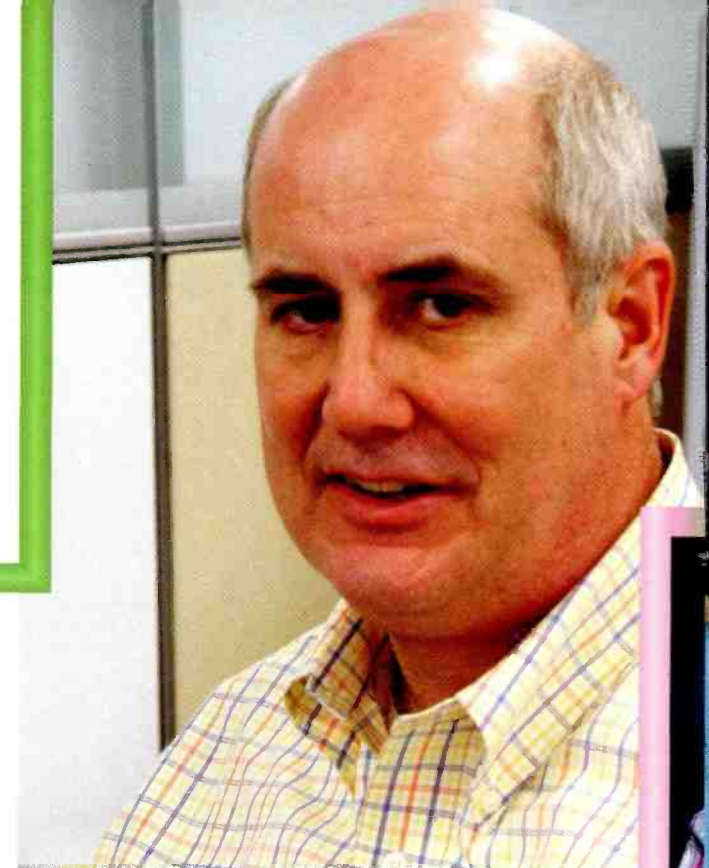
**THANKS TO EXPLODING ONLINE
AD DOLLARS, THE MUSIC
BUSINESS IS LEARNING TO STOP
WORRYING AND LOVE 'FREE'**

BY ANTONY BRUNO
ILLUSTRATION BY JOHN HERSEY

When the major record labels slapped the popular Chinese Internet portal Baidu with a copyright infringement lawsuit in 2005, it seemed like the original Napster all over again. \$ All the elements were there—consumers getting free music from a wildly popular Web destination from which record labels weren't getting paid a dime. Just ask Kazaa, eDonkey and Grokster how that worked out for them. \$ My, how times have changed. \$ Following a November 2006 ruling in favor of Baidu, EMI broke ranks with the music industry—still appealing the decision—to strike a deal allowing the Chinese company to offer free streaming music from its site in return for a split of advertising revenue. Exact details of the deal, or a date for a live service, remain pending. \$ While pirate sites have, in the past, offered record labels a cut of their ad revenue as an olive branch, they were generally rebuffed and sued into oblivion. EMI's change of heart symbolizes a newfound spirit of cooperation among music labels now more open to—or, some say, desperate for—alternative business models as the digital age evolves. \$ When the industry sued the original Napster and others of its file-trading ilk out of business, it banked on the emerging "legitimate" digital-music retailers to ease the sting of declining CD sales. But with digital revenue still unable to recoup the industry's financial losses, advertising could emerge as a key link in closing that gap. >>>

'THE HOLY GRAIL FOR ADVERTISERS IS THE ABILITY TO PINPOINT CERTAIN DEMOGRAPHICS AND DELIVER THEIR PRODUCTS TO THEM.'

—ANDREW NIBLEY, MARSTELLER >>>



from >>p41

"We're using ad funding to turn a completely pirated environment into a profitable environment," EMI head of worldwide digital music Barney Wragg says. "That's opening up a bowl of possibilities, which has huge potential growth for us. This is not small potatoes."

In fact, record labels are on pace to begin collecting advertising revenue from a host of online sources, not just those with questionable legal status.

Ad-supported free music services such as Qtrax and Spiralfrog are in the works. The Ruckus digital music service designed for university networks switched in January from a monthly paid subscription model to an advertising model. Meanwhile, subscription services like Napster and Rhapsody have added an ad-funded free music tier to their offerings, and music recommendation site Pandora began testing in-stream audio ads this month.

Music videos are attracting ad revenue as well. AOL, MSN and Yahoo have been sharing advertising revenue with labels for the use of their music videos for more than a year. Just this month, Google got into the game as well, striking a deal with Sony BMG and Warner Music Group to syndicate music videos to online services participating in the search giant's new AdSense video advertising initiative. And YouTube is slowly building its ad business.

Even wireless operators have started taking cautious steps into mobile advertising to support more media services.

Labels are betting on advertising revenue "in a big way,"

according to one major-label source—putting in place account management, consumer marketing and advertising sales departments dedicated to Internet advertising in preparation for a "substantial" revenue stream. Label executives speaking on background say Internet-based advertising revenue could match that of their existing synch-publishing revenue, an average of about 15% of the total pie.

By all accounts, the time is ripe to get in on the Internet ad boom. According to the Interactive Advertising Bureau, Internet ad revenue reached an all-time high of \$4.2 billion for the third quarter of 2006—the most recent measured period. That is a 33% increase over the third quarter of 2005 and a 2% increase over last year's second quarter.

This growth is expected to continue throughout the year and beyond until the rate of Internet ad spending catches up to the rate of Internet traffic. And while more traditional forms of advertising will remain more expensive, Internet ad costs will rise once advertisers can more granularly target specific user groups online.

Supporters say music services are in a good position to compete for these advertising dollars given their ability to identify specific demographic groups that advertisers wish to reach.

Advertisers feel certain assumptions can be made about the respective fans of Jay-Z, Rascal Flatts or Madonna—regardless of whether they're downloading their music from Qtrax or watching their videos on YouTube—and hope to use

these services to better target their audiences.

"The holy grail for advertisers is the ability to pinpoint certain demographics and deliver their products to them," says Andrew Nibley, chairman/CEO of Marsteller, the advertising, interactive and promotions arm of Burson-Marsteller, and newly named chairman of the Qtrax advisory board. "The more specific you can make the advertising to the lifestyle of the person going to that service, the better. They're actually zeroing in on somebody who's likely to buy their product."

Additionally, advertising models allow record labels to monetize existing user behaviors, rather than try to "re-educate" them or convert them to paid services. For instance, while Apple is celebrating the fact that it has sold 2 billion songs on iTunes since its inception, almost 15 billion songs were downloaded from free file-sharing networks collectively last year alone, according to data from BigChampagne.

Services like Qtrax, Ruckus and Spiralfrog aim to compete

TREN TO TREND

QTRAX

WHAT: Ad-subsidized subscription service using peer-to-peer (P2P) networks rather than hosted downloads. Exact business model still pending.

KEY EXECUTIVES: Allan Klepfisz, president/CEO; Ken Parks, COO

SUPPORTERS: Universal Music Publishing, Sony/ATV, Warner Music Group, the Orchard, EMI Music Publishing and EMI Music, TVT, V2 Music UK, ASCAP, BMI

ADVERTISERS: Pending

STATUS: Pending. Expected live by midyear.

TAKEAWAY: Has the support of many record labels and has music industry insiders on its management team. But like other "legitimate" P2P networks, may have trouble finding an audience who prefers digital rights management-free music.

BAIDU

WHAT: Streaming audio service ties to its market-leading Internet search portal. Exact business model still pending.

KEY EXECUTIVES: Robin Li and Eric Xu, co-founders

SUPPORTER: EMI Music

ADVERTISERS: Pending

STATUS: Pending. No launch date set.

TAKEAWAY: Dodged a 2005 music industry lawsuit with a November 2006 ruling in its favor. But a streaming-only music service in pirate-heavy China may have challenges finding users who want to download their tracks. A big question will be its wireless compatibility in mobile-mad China.

SpiralFrog

WHAT: Ad-subsidized subscription service, using hosted content and the PlaysForSure portable device ecosystem. Exact business model still pending.

KEY EXECUTIVES: Joseph Mohen, chairman and founder; Jordan Levin, director

SUPPORTERS: Universal, EMI Music Publishing, BMI, Koch Records, Helene Blue Music

ADVERTISERS: Pending

STATUS: Pending. Expects a February beta launch.

TAKEAWAY: A major executive shuffle has raised questions, and its quest for top-dollar advertisers may prove more difficult than expected. But the media spotlight is bright and gives the firm a branding head start.

Napster

WHAT: Paid music subscription service with free, Internet-based streaming of any song five times. Boasts almost 900,000 subscribers.

KEY EXECUTIVE: Chris Gorog, chairman/CEO

SUPPORTERS: All major labels and most indies.

ADVERTISERS: HBO, PlayStation 3

STATUS: Ad-based tier went live in May 2006.

TAKEAWAY: Napster added the free ad-funded service to upsell new subscribers and bring in a new revenue stream. But profitability remains elusive, and an acquisition in the near future remains a possibility; investment bank UBS has been retained to field offers.

Rhapsody

WHAT: Paid music subscription service with more than 1 million members. Offers 25 free songs per month before paid subscription is required. Places banner ads in online music player while songs stream.

KEY EXECUTIVE: Rob Glaser, chairman/CEO

SUPPORTERS: All major labels and most indies.

ADVERTISERS: ESPN, Philips Electronics

STATUS: Ad-based tier went live in April 2006.

TAKEAWAY: The 25 free monthly samples help expand the service brand, and ad revenue thickens the bottom line. But the service still requires a very large software download that can be a barrier to impulse spins.

directly in this space, which labels hope will woo younger fans with more time than money.

"We don't consider ourselves to be in competition with existing paid services," Spiralfrog founder Joseph Mohen says. "We're targeting the guy on LimeWire every day who's not paying a damn thing."

Meanwhile, YouTube boasts more than 40 million users



and streams 100 million videos a day. Labels are concerned that much of the content on YouTube is either copyrighted work—such as music videos—or user-created content that incorporates their copyrighted material, such as lip-synched videos or music video re-enactments.

Rather than trying to force users to pay themselves for the use of their work, or suing YouTube directly, labels have turned to ad-revenue sharing as a middle-ground solution.

Given the prevalence of advertising throughout the Internet, particularly on peer-to-peer music services, few feel it will put off music fans.

"Not only do people not particularly mind advertising in this context, but they may not even have a preference of ads versus no ads," BigChampagne CEO Eric Garland says. "Some of the most popular P2P communities have been heavily advertised."

However, there are deep concerns that ad-supported music services won't be able to attract enough advertising dollars to cover the expensive music-licensing fees and other operational expenses inherent in any digital music service today.

"You'd have to be extraordinarily well-funded, because you're paying the labels regardless of whether or not somebody's listening," says a music industry source, who asked not to be identified. "The economics don't work out so well.

For one of these services to really work, it would have to become a phenomenon."

Like today's subscription-service providers, the ad-supported players are trying to convince labels to accept a percentage of their overall revenue as payment, rather than a fixed minimum monthly payment and price-per-user fee.

"The past is fixed cents, the future is percentages," Spiralfrog's Mohen says. "Retrofitting legacy pricing models into [digital retail services] will prevent the birth of new sources of revenue for them. Those that accept that will be much more successful much faster."

But perhaps the primary obstacle is digital rights management. While music acquired from ad-based music services is free, it still won't work with the popular iPod—a limitation that has stunted the growth of every music service save iTunes.

Yet any opportunity for Internet-advertising revenue remains high on labels' to-do lists during this year of transition and experimentation. According to EMI's Wragg, it's a win for all concerned.

"The consumers are getting the media that they want, the advertisers are getting real measurable value for their money and ads, and the record companies are able to profit from it and pass it through to the artists," he says. "So I think this has really got some legs."

'WE'RE USING AD FUNDING TO TURN A COMPLETELY PIRATED ENVIRONMENT INTO A PROFITABLE ENVIRONMENT.'

←←←—BARNEY WRAGG, EMI

FOLLOWING THE AD DOLLARS THROUGH BUSINESSES THAT ARE BOOMING, AND THOSE YET TO BE

YouTube

WHAT: User-generated video sharing and streaming service with more than 40 million members. Displays banner ads, sells corporate sponsorships of certain site "channels" and is considering ads at the beginning of videos.

KEY EXECUTIVES: Chad Hurley and Steve Chen, co-founders

SUPPORTERS: All major record labels.

ADVERTISERS: Chevrolet, Microsoft

STATUS: Live since February 2005.

TAKEAWAY: With 100 million daily video streams, YouTube is the king of Internet traffic. But the unpredictability of user-generated content has some advertisers concerned over potentially embarrassing brand association.

Ruckus

WHAT: Ad-subsidized subscription service designed exclusively for college students using university Internet networks. Banner ads on site and on downloaded application.

KEY EXECUTIVE: Mike Bebel, president/CEO

SUPPORTERS: All majors and most indies.

ADVERTISERS: Verizon, 24-Hour Fitness

STATUS: Switched to ad-supported in January.

TAKEAWAY: "Free" is the magic word for entertainment-hungry college kids. But the prospect of losing their account—and all their music—after graduation seems like a hostage situation.

Yahoo

WHAT: World's leading Internet portal offers free music videos preceded by short video ads. Airs ads prior to streaming videos.

KEY EXECUTIVES: Terry Semel, chairman/CEO; Jerry Yang, co-founder

SUPPORTERS: All majors and most indies.

ADVERTISERS: Saturn, Nissan

STATUS: Live

TAKEAWAY: Essentially has usurped the mantle of music video king from MTV, with more than 3.5 billion music video streams per year. But the portal is still searching for the new direction to take it into the next decade as competition mounts.

AOL

WHAT: Ads appear before free music videos from a large selection of artists.

KEY EXECUTIVE: Bill Wilson, executive VP of programming

SUPPORTERS: All majors and most indies.

ADVERTISERS: Verizon Wireless, NetFlix

STATUS: Live

TAKEAWAY: Making its online music content free was a huge step for the largest membership service on the Web. But after ditching its music service to Napster and shuttering its much ballyhooed deal for live concert streams with Network Live, it feels as though AOL is still experimenting with strategy.

Google

WHAT: Syndicates music videos for its AdSense video ad network partners, sharing revenue with the host Web site and content partners. Ad incorporation varies by partner, generally centered on video ads, often run before screening desired video.

KEY EXECUTIVE: David Eun, VP of content partnerships

SUPPORTERS: Sony BMG, Warner Music Group

ADVERTISERS: Pending

STATUS: Testing began in January. No scheduled live date.

TAKEAWAY: "Video advertising" are the buzz words of the next decade. But even the mighty Google is struggling to make a dent outside its search-based domination.

FASHION

SPECIAL FEATURE



Musicians, Clothiers Sew Up Hits Together

When the fashion industry converges on New York's Bryant Park to preview the fall 2007 collections during Mercedes-Benz Fashion Week Feb. 2-9, you can count on pop stars lending their flash to the proceedings. ■ But the increasing involvement of pop musicians with the fashion industry is no flash-in-the-pan affair. And the deals roll out throughout the year. ■ Here's a look at five noteworthy business relationships between performers and clothing companies that have driven the connection between fashion and music.

FACT FILE

Mercedes-Benz Fashion Week

What: A preview of the fall 2007 collections from top designers

Where: New York

When: Feb. 2-9

Who: Attendees include an international roster of fashion designers, celebrities, sponsors and press.

Web: mbfashionweek.com/newyork

H&M continues its relationship with **MADONNA** by launching its M by Madonna collection in March.

MADONNA H&M

Looking to tap into the appeal one of the world's most stylish performers, Swedish apparel retailer Hennes & Mauritz, better-known as H&M, last year aligned with Madonna on a one-off collection that included a Madonna-inspired tracksuit. H&M touted the artist and her dance crew in a fall advertising campaign.

H&M and Madonna will expand the partnership this year, with the retailer gearing up for the global launch of its "M by Madonna" collection in March. The line consists of roughly 30 pieces with some 10 matching accessories.

"Madonna is a style icon and like H&M is always at the forefront when it comes to current trends and fashions," H&M director of U.S. communications and press Lisa Sandberg says. "This collection will offer our customers a way to express themselves in a unique and individual way. Madonna stands for fashion and advocates personal style, just like H&M."

Madonna worked directly with H&M head of design Margareta van den Bosch to design a collection that reflects the artist's timeless, unique and glamorous style, Sandberg says.

The partnership was forged by video producer Nicola Doring, who has previously worked with Madonna. H&M global marketing director Jorgen Andersson spearheaded the deal on behalf of the retailer.



PARIS HILTON BBC Apparel

Paris Hilton—hotel heiress, pop star and reality TV queen—recently teamed with BBC Apparel Group and its Dollhouse clothing line to create a self-titled sportswear and lingerie brand aimed at 15- to 25-year-old females.

BBC will launch the line later this year in time for the back-to-school shopping season.

BBC Apparel Group senior VP of marketing and licensing Deke Jamieson believes Hilton's widespread media exposure and active involvement in the clothing line will play a key role in driving interest from consumers and retailers.

"Many celebrities just lend their names to a label. That's not enough," he says. "Paris wants to wear the product and play an integral role in designing the product. This is not just a logo slap."

Jamieson initiated the partnership by reaching out to the Beanstalk Group, a New York-based licensing agency that represents Hilton.

"As we take partners for our clients, we look to make sure they share the same vision for the brand that our client has," Beanstalk Group senior VP of brand management Gail Stern says. "We felt both BBC and Dollhouse would ultimately make the kind of apparel Paris would be proud of and represent how she sees herself in the marketplace as a brand."

Beanstalk Group co-founder/vice chairman Seth Segal also played a key role in putting the deal together.

PARIS HILTON is helping create a line of young women's sportswear and lingerie for BBC Apparel.



NOTES

BY
WILLIAM
CHIPPS

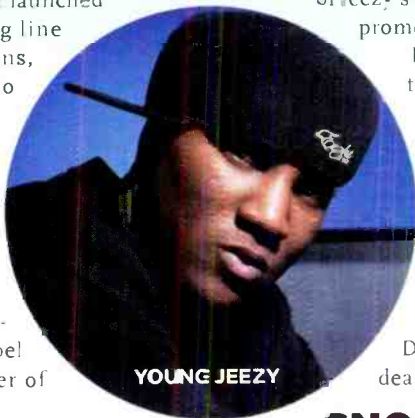
YOUNG JEEZY

Rocawear

Multiplatinum-selling rap artist Young Jeezy late last year launched his 8732 clothing line that includes jeans, jackets and polo shirts.

Young Jeezy didn't have to look far for a partner. The artist teamed with Jay-Z, president of Def Jam Records—Jeezy's label—and co-founder of Rocawear.

"8732 represents my culture. It's real, street with a Southern twist just like my music," Young Jeezy says. From a marketing perspective, the apparel line will help Young Jeezy maintain visibility between albums, says Donald Woodard, the rapper's attorney. "It gives fans an opportunity to connect with him in a way that will live beyond his records when the life span of



YOUNG JEEZY

an album is over," Woodard says. Def Jam and Rocawear leveraged marketing activity around the launch of the clothing line and the December release of Jeezy's album "The Inspiration" to promote both products.

For example, Rocawear touted the apparel line in an ad campaign to build hype around the album's launch, while Def Jam touted 8732 in a CD insert. "There were synergies in both directions," Woodard says.

Rocawear CFO Ronnie DeMichael helped put the deal together.

SNOOP DOGG

JAKKS Pacific

Late last year, Snoop Dogg teamed up with JAKKS Pacific to develop a line of pet products that includes a doggie baseball jersey, an animal print faux-fur coat and a hooded sweatshirt. The line also includes dog toys and accessories loaded with a sound chip that plays signature Snoop Dogg phrases.

"We're a license-driven company, and we went after an artist that would be a good fit with our pet business," JAKKS spokeswoman Genna Rosenberg says.

"We sought out Snoop Dogg because he is such a major icon and also has a strong correlation with canines."

The company launched the pet product line in late 2006 through a pre-order sale on Amazon to leverage the Nov. 21 release of Snoop Dogg's album "Tha Blue Carpet Treatment."

"We are very pleased to team up with Amazon.com to launch a pre-order for our Snoop Dogg line to coincide with the excitement surrounding his new CD," Tony Lawlor, senior VP of marketing with JAKKS' JPI Pets division, said at the time.

Other dealmakers involved include Constance Schwartz, Snoop's manager with the Firm, and JAKKS senior VP of licensing Jennifer Richmond.

William Chipps is senior editor of the IEG Sponsorship Report.

GILLIE DA KID

Rod Elam Collection

To promote his fall clothing line and play up his company's Philadelphia roots, clothing designer Rod Elam used Philadelphia rap artist and former Cash Money Millionaire member Gillie Da Kid as the face of his 2006 ad campaign.

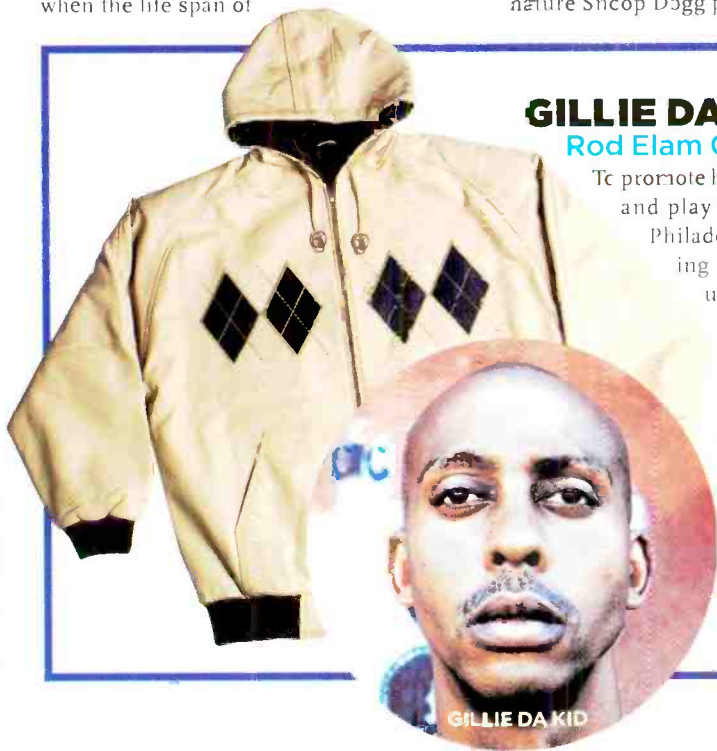
GILLIE DA KID promotes jackets and more from the Rod Elam Collection.

"Gillie's a very talented artist who has paid his dues. And, we're both from Philadelphia, which is our strongest selling area," says Elam, owner/designer of the Rod Elam Collection.

Elam touted Gillie and the outerwear collection through a national print campaign in Don Diva, Smooth and other magazines.

"Gillie is proud of where he's from, and the partnership brings some notoriety by getting his face out there," says Yanna E., Gillie's manager and owner of Envus Management Group.

The deal was put together by James Elam, Gillie's attorney and Rod Elam's brother.



GILLIE DA KID



SNOOP DOGG gives his name to dog jerseys from JAKKS Pacific.

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POSTHUMOUS ALBUM
"IN MY SONGS" SPOTLIGHTS
SINGER'S R&B LEGACY

SPECIAL FEATURE

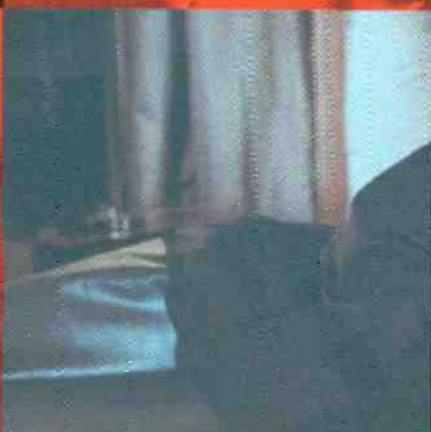
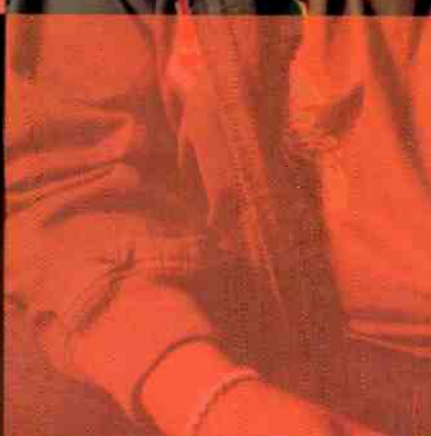
CHRISTIAN LANTY





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SO MUCH STILL TO

LAMENTING
LEVERT'S PASSING,
FAMILY AND FRIENDS
ALSO CELEBRATE
HIS TALENT

GIVE

BY GAIL MITCHELL and CRAIG ROSEN

When you talk to Gerald Levert's family, friends and musical colleagues, you come away with one indelible image: The man lived and breathed music. Rooted in the old school, his style of R&B stands in stark contrast to the overproduced studio slickness and precision-drilled dance routines that characterize most contemporary artists. But his natural talent and nod to the past weren't obstacles when it came to selling out concert venues or leaving fans—especially females—screaming for more. That's why the seemingly indefatigable 40-year-old's untimely passing last November of a heart attack remains unfathomable. On Feb. 13, Atlantic Records will posthumously release "In My Songs," the album that Levert was completing when he died. Here was a man who approached music the same way he approached life: with aggressive gusto, unabashed honesty, heartfelt love.

'You didn't just hear him sing. You felt him sing.'

—KEVIN LILES, WARNER MUSIC GROUP EXECUTIVE VP

And it's all the more a shame because he still had so much to give. "I used to tell him he was giving it too much," remembers his dad, Eddie Levert, co-founder/lead vocalist of the O'Jays. "So much so that he couldn't take

time for himself and do something other than music, I'd go out and play softball or basketball. I had wanted him to go to college and become a doctor or lawyer. But he had his mind set on it, and there was nothing I could do to change it. Music was his obsession." Doctor? Lawyer? Not with that voice. Levert possessed a striking baritone that ranged from bad boy rough to cognac smooth, always dripping with emotion. Think James Brown crossed with Marvin Gaye. Early on, Levert's voice uncannily mirrored that of his dad's. At times even his father couldn't tell the difference. "Sometimes we'd make a tape, and I'd say, 'Wow, that was a fantastic run just did,' Eddie recalls with a laugh. "And he'd say, 'No, man, that wasn't you, that was me.' We'd rewind the tape and sure enough, it was him. We had a lot of moments like that." But as time and his career progressed, Levert added subtle shadings to his vocals that helped him etch his own **continued on >>p54**

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"GOD BLESS THE CHILD"
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"I FOUND MY EVERYTHING"

MARY J. BLIGE

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"RING THE ALARM"
BEYONCÉ

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GEORGE BENSON

"LOVE CHANGES"
FEATURING
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THE TEMPTATIONS

Best Contemporary R&B Album

"B'DAY"
BEYONCÉ

"CHRIS BROWN"
CHRIS BROWN

Best Rap Solo Performance

"TOUCH IT"
BUSTA RHYMES

"WE RUN THIS"
MISSY ELLIOTT

"WHAT YOU KNOW"
T.I.

Best R&B Song

"BE WITHOUT YOU"
MARY J. BLIGE

"DÉJÀ VU"
BEYONCÉ

Best R&B Album

"THE BREAKTHROUGH"
MARY J. BLIGE

Best Rap/Sung Collaboration

"DÉJÀ VU"
BEYONCÉ

"SHAKE THAT"
EMINEM*

"MY LOVE"
FEATURING
T.I.

Best Rap Song

"WHAT YOU KNOW"
T.I.

Best Rap Album

"KING"
T.I.

Best New Age Album

**"THE MAGICAL JOURNEYS OF
ANDREAS VOLLENWEIDER"**
**ANDREAS
VOLLENWEIDER**

Best Comedy Album

"LIFE IS WORTH LOSING"
GEORGE CARLIN

Best Musical Show Album

"THE COLOR PURPLE"
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Composer/Lyricist

"JERSEY BOYS"

JOHN LLOYD YOUNG
Broadway Cast

Best Long Form Music Video

"I'M GOING TO TELL YOU A SECRET"
MADONNA
JONAS AKERLUND
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from >>p50

image as an R&B talent outside his father's formidable shadow.

Levert honed his singing and performing technique when he and his brother Sean spent their summer vacations bussing it with their dad and the other members of the O'Jays on tour.

Born July 13, 1966, in Canton, Ohio, and raised in nearby Shaker Heights, Levert was about 6 or 7 when he was pulled onstage for the first time. Walter Williams, who co-founded the O'Jays with Eddie, recalls it was a concert in Canton.

"One of our keyboard players who would do a number before introducing us pulled Gerald out onstage," he says. "That really wowed him. I could see then that he was very interested in performing and the whole business of entertaining."

From there it wasn't too much of a leap into a recording studio. From the age of 12, the singer began messing around in the home studio that Williams had built in his basement.

By the time he was 15, Levert was a studio veteran. Even his playful pursuits revolved around music. Brother Sean recalls that when he tried to go outside to play football or something else, Levert would rope him into making

I'm Ready."

It was during this period that Levert began a lasting friendship with Universal Motown chief Sylvia Rhone. As the head of EastWest and later Elektra Records, Rhone played an instrumental role in Levert's solo career.

Working then as Atlantic VP of promotion, Rhone recalls that the first time she saw the group perform it was like seeing "miniature O'Jays. They were very disciplined performers, every step in synch, with both lead and background vocals rich and on point." But it was Levert's voice that left an enduring impression. "He was destined to be a solo artist even then," Rhone adds, "possessing the passion, intensity and purpose that escaped most artists twice his age."

Levert took that solo leap in 1991 with the album "Private Line." The title track earned him his first solo R&B hit. That was followed by the momentous pairing of him and his dad on his second No. 1 R&B topper, "Baby Hold On to Me," as well as other noteworthy songs.

Collaborating with him from the start was his longtime songwriting/production partner Edwin "Tony" Nicholas. The two first met when Nicholas joined the Levert band as keyboardist.



Family has always been important to **GERALD LEVERT**. The singer is shown, left, with his son, **LEMICAH LEVERT**, and, at right, congratulating Lemicah on his graduation day joined by Lemicah's mother, **BRIDGETTE PURSLEY**.

commercials—complete with music and vocals.

One of the first products that the musically precocious teen duo conceived an ad for was Löwenbräu beer. "I had to do what he wanted to do because he was older [by two years]," Sean says with a laugh. "We'd have three tape recorders, putting the music on one tape and the vocals on another. We were pretty creative."

Levert's creative play paid off when Atlantic Records executive Hank Caldwell signed him, Sean and childhood buddy Marc Gordon. Calling themselves Levert, the R&B trio had flirted with R&B chart success a year earlier with the single "I'm Still." Written originally by Eddie for the O'Jays, "I'm Still" was released on Tempre, a regional label out of Chicago. It was operated by Harry Coombs, who had worked with the O'Jays at Philadelphia International.

It was Coombs who pulled Caldwell's shirt tail during a Levert showcase at an urban music convention. "By the time they came on everybody was leaving," says Caldwell, who was Atlantic senior VP of black music at the time. "But Harry told me, 'You've got to stay and see these guys. They're ready.' When I heard them sing '(Pop, Pop, Pop, Pop) Goes My Mind,' I knew instantly."

The group's first No. 1 R&B hit, "Pop" opened the door to a string of top 10 hits, including the trio's sole top five R&B/pop crossover smash, "Casanova." Other hits followed: "Addicted to You," "Just Coolin'," "My Forever Love" and "Baby

"Because he desired a different sound from that of Levert, I was recommended by his dad to write with him," says Nicholas, who teamed again with Levert for "In My Songs."

"His dad was the biggest influence, but he also studied Sam Cooke, James Brown and Marvin Gaye. He had a great energy and enthusiasm for what he did, which showed in the huge song catalog he produced."

Watching his dad and others perform from his backstage vantage point wasn't the only thing Levert internalized as he grew up. He also sharpened his writing and production skills, working as Trevel (Levert spelled backwards) Productions.

Not only did Levert write and produce the majority of his songs, but he also wrote and produced for such R&B/soul icons as Stephanie Mills, Patti LaBelle, Teddy Pendergrass and James Ingram, plus younger groups like the Rude Boys ("Written All Over Your Face") and Men at Large ("So Alone").

His most noteworthy production achievement was his Grammy nomination for his co-production/co-writing work on Barry White's last R&B/pop hit, 1994's "Practice What You Preach."

"His writing was all about soulful music and being true to your school," Caldwell says. "In this day and age you find very few singers like that." Eddie adds, "Just off the top of his head he could do some phenomenal things with harmonies and melodies. **continued on >>p56**



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FROM TOM JOYNER
& YOUR FRIENDS AT

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from >>p54

And he was quite a lyricist. He could take whatever he felt from the inside out and put it into layman's language."

But with several years of a solo career under his belt, the hard-working Levert still wanted to do something else. He went back into group mode, hooking up with fellow singers Johnny Gill and Keith Sweat as LSG. The trio's biggest single was 1997's R&B/pop crossover hit "My Body."

Recalling what it was like working with Levert, Gill and Sweat affectionately describe him as a friend who loved what he did.

"With Gerald, it was nonstop working, writing and producing," Gill says. "It was never about competition, which was so beautiful about my friendship with Gerald. We were into vocals and just pushed each other."

Sweat adds, "He was a passionate perfectionist. It showed in listening to him sing a song. It showed in him onstage."

That last comment touches on another Levert forte: The man loved to perform.

Sweating, falling to his knees, pulling a lady onstage for some special one-on-one attention, flinging his signature stuffed teddy bears to females bum-rushing the stage: That's what audiences who paid their hard-earned dollars came to expect every time.

And Levert—nicknamed G-Bear by his



The group LEVERT enjoyed a string of hits, including the pop crossover smash 'Casanova.'

adoring female fans—always gave it to them.

Patti LaBelle laughingly recounts that Levert was "bold enough to do my steps onstage. He was very daring and spontaneous, filling people with joy when he performed. He had a way of talking to the crowd and was never boring. You could never predict what he would do next."

"He would make you work at his concerts," Atlantic Records executive VP Ronnie Johnson adds. "People may have had bigger songs, but at the end of the day, no one could match his live performances."

Stevie Wonder compares Levert's stage persona to that of the late Otis Redding. "I hope people won't forget Gerald's kind of style and emotion. Like Otis, Gerald had a great and expressive stage presence. When he got through singing the song, you were convinced. You'd say, 'Hey, I feel exactly how you feel.'"

A mainstay on BET for its various tribute specials, Levert could always be counted on to get the audience going. BET executive VP of music programming Stephen Hill describes Levert as a "ferocious performer" who turned it out even during rehearsals.

Ron Weisner, president of Ron Weisner

Entertainment, which produces the BET tributes, recalls: "The song and presentation were always important to Gerald. He was always prepared, on time, never rushed through anything and always gave it his all. That's a rarity in the business today."

Despite his triumphs on- and off-stage, one thing still eluded Levert: extended, mainstream and pop success. He chafed at being relegated to radio's urban adult-contemporary corridor.

For all of his top-charting R&B prowess, Levert enjoyed only three top 30 pop hits, including his 1994 cover of Boy Howdy's country hit "I'd Give Anything." Produced by noted pop master David Foster, the song climbed to No. 4 on the Hot R&B/Hip-Hop Songs chart and No. 28 on The Billboard Hot 100.

"What he did with David Foster showed me what kind of superstar he was," Levert's longtime manager Leonard Brooks says. "But he wanted mainstream radio. He didn't understand why he would get pigeonholed in a lane where supposedly only women 34-50 loved his records."

"He wanted to be an R&B act accepted everywhere," Atlantic's Johnson emphasizes. "His fans came from all generations because he worked with his dad and also with younger acts."

Johnny Gill adds: "Even up to the time he passed away, he could never understand why we never totally got the recognition we deserved as vocalists. We used to sit for hours talking about that. It became quite frustrating for him at times."

But that occasional frustration never overshadowed his love of family and friends. Beyond that, he never seemed to meet a stranger. His infectious laugh and warm demeanor put everyone at ease.

Atlantic Records president Julie Greenwald recalls Levert was one of the first people to embrace the new Atlantic regime after the absorption of his former label Elektra. "He lit the room up when he walked in, funny and endearing. We were the new people running the ship, and he was so warm to us."

Lemich Levert, one of Levert's three children, says that despite his father's busy career, he was "always there, taking care of his family. He lived his dream."

For radio personality Tom Joyner and others, Levert's infectious laugh defined him just as much as his music did. "Besides his work ethic, Gerald had a great sense of humor," he says. "I'll remember that laugh of his as much as I'll remember his music."

At the time of his death, Levert was busy as usual. Having returned from a 10-day trip to South Africa with his father, Levert had been filming a weight-loss reality show featuring himself and a group of female fans. He and his dad were preparing for the upcoming release of a book they'd co-written, "I Got Your Back." Its release was being timed with what became Levert's final studio album, "In My Songs."

"With people like the Gerald Leverts and James Browns, we don't have a large farm team to fill those voids," Ron Weisner laments. "He was on a shortlist of great people who are also amazing talents."

Given Levert's fervent passion and what manager Brooks calls his "shoot-for-the-stars vision," Levert is no doubt still pursuing his musical dreams—this time on a higher plane. "With Gerald and now James, God has a heck of a choir up there in heaven right now," Sean Levert says. "I hope they're having a ball." ●●●



BACK TO THE CORE

LEVERT EMBRACED R&B ROOTS ON HIS FINAL ALBUM

By all accounts, Gerald Levert was extremely excited about "In My Songs," the studio album he wrapped just prior to his death of a heart attack last Nov. 10. The Atlantic Records album arrives Feb. 13.

Making the transition from his previous project, 2004's socially conscious "Do I Speak for the World?," Levert refocused on his R&B legacy.

"He was excited because he felt this album was something special," Warner Music Group executive VP Kevin Liles says. "He told me, 'I want to make sure I deliver, Kev. I'm not an old guy, I'm only 39 and have this voice.'"

Atlantic executive VP Ronnie Johnson adds: "He just went back to core Gerald Levert. This album is about what he does best: love and life."

The album is also about Levert's arrival at a personal crossroads before his untimely death. That especially comes across on the lead single/title track. The ballad juxtaposes his love of music with love of a special someone.

"Gerald always made personal albums that have been about his experiences," Liles says. "But with this album, I think he really became vulnerable. On 'Songs,' you can tell he missed being loved. Everyone knows his passion for music, but something else was missing in his life. I think this album was therapy for him."

The 13-track set finds Levert tapping back into his sensual persona on "Hang In There." Then he segues to the uptempo number "DJ Don't." All the songs on the soulful set were written and

produced by Levert and his longtime collaborator, Edwin "Tony" Nicholas.

Aside from a national simulcast of the single on the morning of Jan. 4 on urban radio stations, marketing plans are understated.

"There's no video or setup. I'm not looking at this as profit. It's personal," Liles says. "The plan is to serve his community, serve every Gerald Levert fan. I want to celebrate him and the gift the Levert family gave us: his last body of work. It was Eddie [Levert of the O'Jays, Gerald's father] who told me he felt he wouldn't be doing Gerald's work if he didn't put the album out."

That said, Eddie is going on the road to support "In My Songs," slated to make appearances on such syndicated radio shows as those hosted by Steve Harvey, Tom Joyner and Doug Banks.

A tribute to Gerald Levert, led by singer Kelly Price, is part of BET's "Celebration of Gospel" airing between late January and early February.

Additional tributes to the late singer are appearing in the publications Upscale and Sister 2 Sister. Before his death, Levert had penned an as-yet-unpublished book with his father, titled "I Got Your Back."

Describing "In My Songs" as a classic R&B album with a perfect mixture of heartfelt feeling and emotion, Levert's manager, Leonard Brooks, says it underscores the singer's his creative and energetic force.

"This album tells you where he was in his life," Brooks says. "He was 40, 22 years in the business, and still working very hard. It's going to be difficult putting this album out with him not here. But it doesn't stop, and he wouldn't have wanted it to stop." ●●●

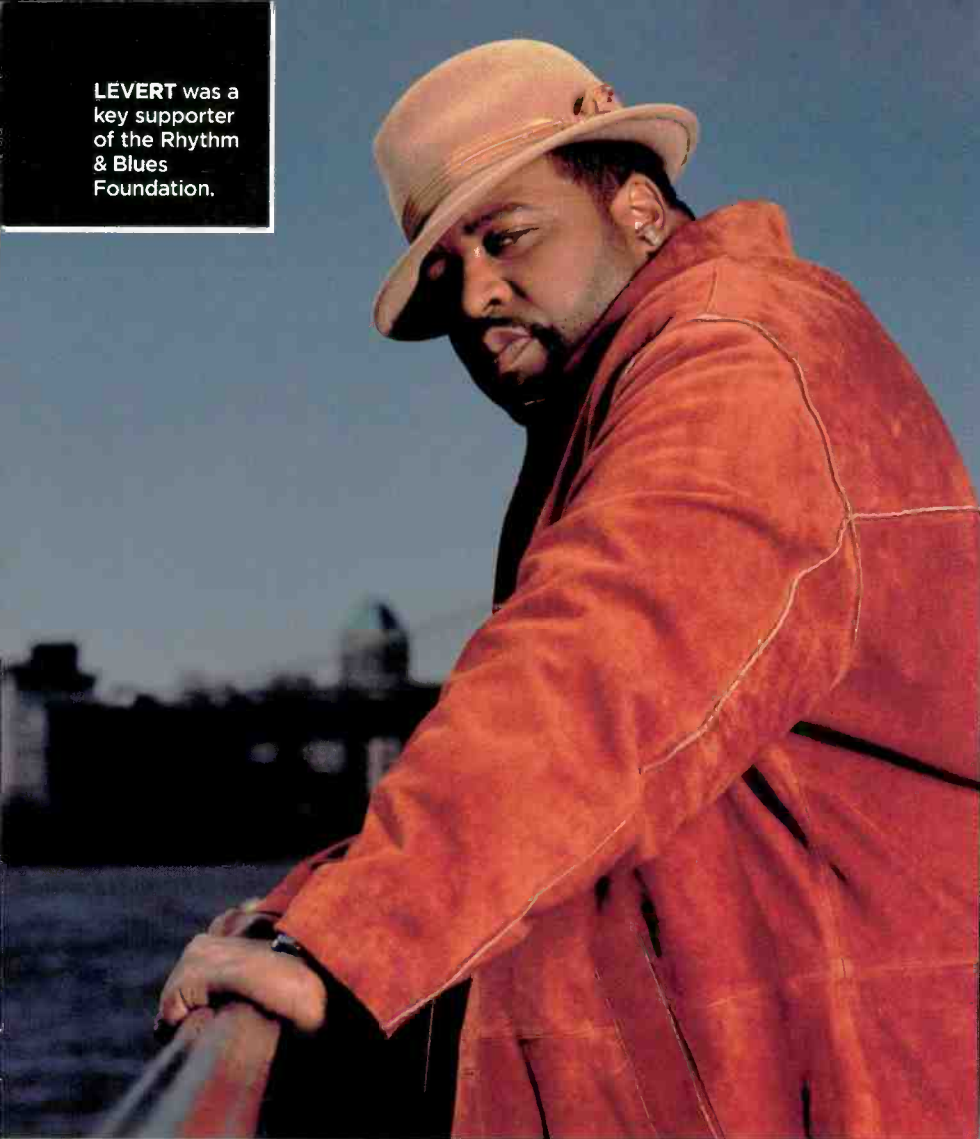
—Gail Mitchell

I will always remember you
as one of the greatest artists
I ever had the pleasure of working with.
But more than anything else,
I will remember you
as one of the best human beings
I ever had the honor of knowing.
You will always be missed
and loved.

Your friend and big brother,

Alan Haymon

LEVERT was a key supporter of the Rhythm & Blues Foundation.



BEYOND THE MUSIC

LEVERT'S FAMILY CONTINUES R&B FOUNDATION SUPPORT

Gerald Levert's love of R&B extended beyond just making music.

The singer was a fervent supporter of the Rhythm & Blues Foundation. So much so that at the time of Levert's death, his family asked that donations be made to the Philadelphia-based organization to establish a fund in his name.

Funds raised will be distributed through the foundation's financial assistance and grants programs to R&B pioneers experiencing financial difficulty. To date, donations total more than \$10,000 and can be made via rhythmb blues.org.

At the foundation's Pioneer Awards ceremony last June, Levert—a longtime member of the organization's advisory board—presented an award

to honoree Frankie Beverly & Maze. Although it was the last time foundation chairman Kendall Minter saw Levert, the evening holds a special place in Minter's memory for another reason.

"We always ask recipients to perform one or two songs live," Minter says. "Frankie had informed us earlier that he would accept the award but declined to perform."

"So Gerald introduces him, and Frankie comes out. As he does, Gerald starts singing 'Happy Feelings' and gets the band to ad-lib behind him. An impromptu jam session ensues with Gerald singing Frankie's lead on other songs. Frankie had no other choice: Gerald handed him the mic. It was a magical night." —Gail Mitchell

GERALD LEVERT'S TOP HITS

During his career, Gerald Levert has appeared on the Billboard charts as a solo artist, as a member of the group Levert with brother Sean and Marc Gordon, as part of the R&B supergroup LSG with Keith Sweat and Johnny Gill, and notably with his father, Eddie Levert of the O'Jays.

Levert sang on eight No. 1 hits on the Hot R&B/Hip-Hop Songs chart, including the 1997 LSG smash "My Body," which topped the chart for seven weeks. On Top R&B/Hip-Hop Albums, his most successful entry

is the 1991 solo album "Private Line," which topped that tally for two weeks.

Titles on these charts are ordered by peak position on Top R&B/Hip-Hop Albums and Hot R&B/Hip-Hop Songs, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then top 10 and top 40.

—Keith Caulfield

ARTIST	TITLE	Peak Position	Debut Date	Label
		PRIVATE LINE		
1 Gerald Levert	1 (2 weeks)	Nov. 9, 1991	East West/AG	
	STROKE OF GENIUS			
2 Gerald Levert	1	Nov. 15, 1993	Elektra/AG	
	LEVERT.SWEAT.GILL			
3 LSG	2 (3)	Nov. 29, 1997	East West/EEG	
	G			
4 Gerald Levert	2 (2)	March 25, 2000	East West/EEG	
	THE G SPOT			
5 Gerald Levert	2 (2)	Nov. 2, 2002	Elektra/EEG	
	GERALD'S WORLD			
6 Gerald Levert	2 (2)	Oct. 6, 2001	Elektra/EEG	
	GROOVE ON			
7 Gerald Levert	2	Sept. 24, 1994	East West/EEG	
	FATHER AND SON			
8 Gerald Levert & Eddie Levert Jr.	2	Oct. 14, 1995	East West/EEG	
	LOVE & CONSEQUENCES			
9 Gerald Levert	2	Aug. 8, 1998	East West/EEG	
	THE BIG THROWDOWN			
10 Levert	3	Aug. 22, 1987	Atlantic	

ARTIST	TITLE	Peak Position	Debut Date	Label
	MY BODY			
1 LSG	1 (7 weeks)	Oct. 25, 1997	East West/EEG	
	CASANOVA			
2 Levert	1 (2)	July 4, 1987	Atlantic	
	ADDICTED TO YOU			
3 Levert	1 (2)	Aug. 6, 1988	Atco/Atlantic	
	BABY I'M READY			
4 Levert	1	April 27, 1991	Atlantic	
	BABY HOLD ON TO ME			
5 Gerald Levert & Eddie Levert Jr.	1	Jan. 18, 1992	East West/EEG	
	(POP POP POP POP) GOES MY MIND			
6 Levert	1	July 19, 1986	Atlantic	
	PRIVATE LINE			
7 Gerald Levert	1	Oct. 12, 1991	East West/EEG	
	JUST COOLIN'			
8 Levert featuring Heavy D	1	Jan. 28, 1989	Atlantic	
	THINKIN' BOUT IT			
9 Gerald Levert	2 (5)	Aug. 29, 1998	East West/EEG	
	MY FOREVER LOVE			
10 Levert	2 (4)	Oct. 10, 1987	Atlantic	



REDEEMING THE DREAM

*The spiritual eloquence
Of Gerald Levert's voice,
Was not a masquerade;
His sincere music is in our hearts,
At night when we
Pull down our shades.*

*When Morning comes
And time resumes,
Those melodies still linger on,
THE O'JAYS Know...
Gerald's there with GOD,
In heaven, singing his songs.*

WRITTEN BY WALTER I. RAY, JR.

**WE WILL ALWAYS
LOVE YOU GERALD,**



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& ERIC NOLAN GRANT**

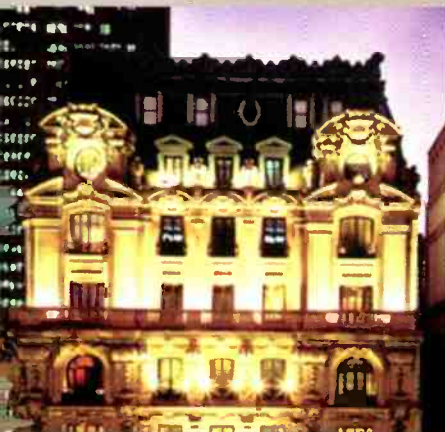
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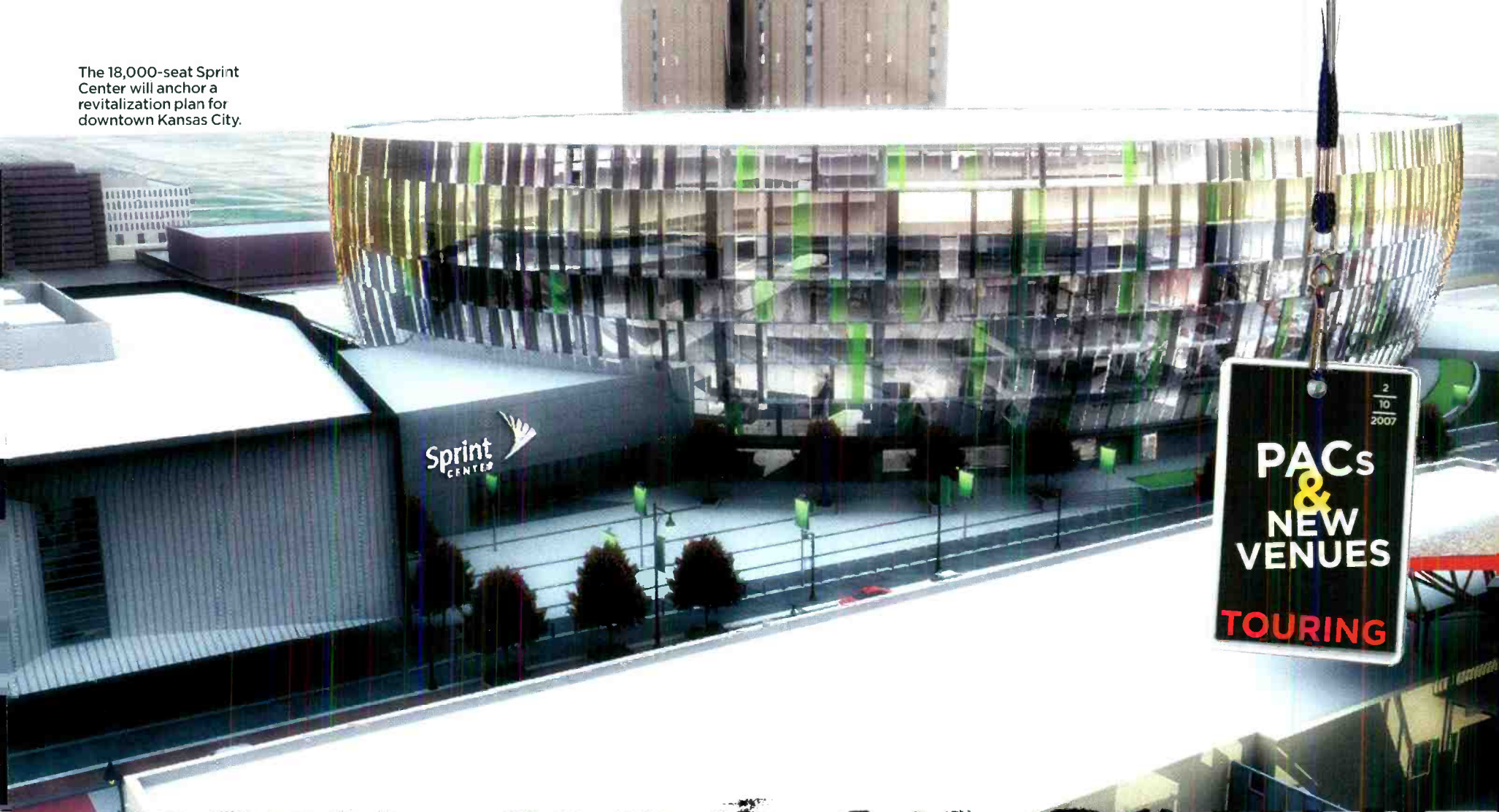
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NEW KIDS IN TOWN

Venue Development Continues Apace In Markets Nationwide BY RAY WADDELL

Live Nation Detroit president Rick Franks laid it out pretty clearly at the Arena Management Conference in Memphis last September. ■ On a Live Nation panel, Franks asserted why venues should be aggressive to attract concerts. ■ “If a tour is playing 35 cities, there are probably 130-140 real arena situations you could play, if you dig deep enough,” Franks said. ■ And the competition has now gotten tougher, as new venues continue to open across North America. ■ Here’s a look at some of the new venues that opened in 2006, and some that will open this year.

CARNIVAL CENTER FOR THE PERFORMING ARTS, MIAMI

Miami’s Carnival Center opened in October 2006 with a four-day celebration that began with a musical tribute to Miami produced by Emilio Estefan and starring Gloria Estefan, among others.

Performances by resident companies were featured on the following two nights, including the Miami City Ballet’s first performance of “Sleeping Beauty” and Act I of “La Boheme” from the Florida Grand Opera.

The \$461 million Carnival complex includes the 2,400-seat Sanford and Dolores Ziff Ballet Opera House, the 2,200-seat Knight Concert Hall and the 200-capacity Studio Theater.

The center is owned by Miami-Dade County, and the Carnival Center for the Performing Arts Trust manages and operates the facility.

Carnival spokeswoman Suzette Espinosa says bookings are “excellent.” In addition to more than 100 independent performances presented by Fantasma, Live Nation and others, the performing arts center hosts the entire Miami season of three resident companies: Miami City Ballet, Florida Grand Opera and Concert Assn. of Florida.

A fourth resident company, New World Symphony, also performs regularly, and the Cleveland Orchestra will do a two-week winter residency for the next 10 years.

SPRINT CENTER, KANSAS CITY, MO.

The new \$276 million Sprint Center in Kansas City, Mo., set to open in October, is the centerpiece of a \$3 billion-plus downtown revitalization.

The 18,000-plus-seat facility can accommodate hockey, basketball, concerts, family shows and special events.

And it’s made no secret of the fact that it would like to be the new home of the National Hockey League’s Pittsburgh Penguins.

Arena operator Anschutz Entertainment Group (AEG) co-owns Sprint Center with the City of Kansas City.

Already booked are the Phillips 66 Big 12 Men’s Basketball Championship in 2008 and the NCAA Division I Men’s Basketball Championship opening rounds in 2009.

The Sprint Center will also be an official regional site for the NCAA Division I Women’s Basketball Championships in 2010.

AEG is working to secure an anchor sports tenant and will shortly announce entertainment acts for the arena’s grand opening.

Considering that AEG subsidiary AEG Live is the second-largest promoter in the world, and one that specializes in arena tours like Bon Jovi and American Idols, blockbuster concerts at Sprint Center are a given.

JOHN PAUL JONES ARENA, CHARLOTTESVILLE, VA.

The \$130 million John Paul Jones Arena in Charlottesville, Va., best-known as the home of the University of Virginia and the Dave Matthews Band, opened Aug. 1, 2006, with Cirque du Soleil’s “Delirium.”

Since then, the arena has developed a coveted reputation as a “hot building” among agents and promoters.

The JPJ Arena is owned and operated by the University of Virginia and managed by Philadelphia-based management firm SMG.

These two factors give the arena a prime concert-attending audience in college students and the leverage and talent-buying power that SMG brings to the table.

In addition to hosting events, JPJ Arena is home to the university’s athletic dining hall, academic **continued on >>p62**



CARNIVAL CENTER



JOHN PAUL JONES ARENA



TOYOTA PARK

from >>p61

center, men and women's basketball practice facilities, the UVA team store and the UVA basketball hall of fame.

Larry Wilson, SMG's GM at the JPJ Arena, says bookings are "great," thanks to acts including Eric Clapton, George Strait, the Dave Matthews Band, Kenny Chesney, Brad Paisley, High School Musical, Billy Joel, Red Hot Chili Peppers, Justin Timberlake, Blue Man Group, Michael W. Smith, Larry the Cable Guy and James Taylor. Family shows and other events round out the schedule.

SEARS CENTRE ARENA, HOFFMAN ESTATES, ILL.

The \$70 million Sears Centre Arena is located in an area already familiar to Chicagoland concertgoers. The 12,000-seat arena is in Hoffman Estates, less than a half-mile from the Poplar Creek Music Theater, once one of the market's most popular concert venues.

Poplar Creek opened in 1980, Sears acquired the land in 1989 and allowed Poplar Creek Music Theater to continue until 1994 when it was removed for new development.

A 295-room, full-service Marriott Hotel now sits on the footprint of the old stage and seating for the Poplar Creek Music Theater.

Sears Centre opened in October 2006 with a concert series

that included Duran Duran, Bob Dylan and Lionel Richie.

The arena is owned by MadKatStep LLC and operated by CCO Entertainment. Unique features include prime accessibility via a four-level, U-shaped building that includes 1,000 club seats and a private club, 24 loge boxes and 43 suites. The venue is home to two major league and two minor league Chicago sports franchises.

Upcoming bookings include shows by George Strait and the Who, performances by the Harlem Globetrotters and family show Clifford the Big Red Dog, as well as professional tennis, bull riding and lacrosse, Arenacross, the Lipizzaner Stallions, International Fight League, MISL soccer, UHL hockey and CIFL indoor football.

TOYOTA PARK, BRIDGEVIEW, ILL.

Toyota Park opened in June 2006 in Bridgeview, Ill., as the 20,000-capacity stadium home of Major League Soccer's Chicago Fire.

The \$98 million stadium can host up to 28,000 for concerts and

is located just 15 minutes from downtown Chicago. The stadium is owned by the Village of Bridgeview and operated by AEG.

Beyond pro soccer, concerts are a priority, and the permanent, covered stage with built-in, 100,000-pound rigging grid can accommodate most any show.

The stadium boasts a \$1.7 million Major League Soccer regulation-sized field that is covered with Terraplas turf for concerts. Transition from soccer to concert can be made in as few as eight hours.

Toyota Park has 42 permanent luxury suites on two levels, food courts, retail displays, media rooms, training rooms, four locker rooms and meeting spaces.

The venue opened with Summer Jam and Mary J. Blige, produced by Jam Concerts, and has also hosted Kenny Chesney concerts.

BETHEL WOODS CENTER FOR THE ARTS, BETHEL, N.Y.

At the site of the 1969 Woodstock Festival in upstate New York sits the Bethel Woods Center for the Arts, a 16,000-capacity outdoor venue in Bethel, N.Y., that opened last July. **continued on >>p64**

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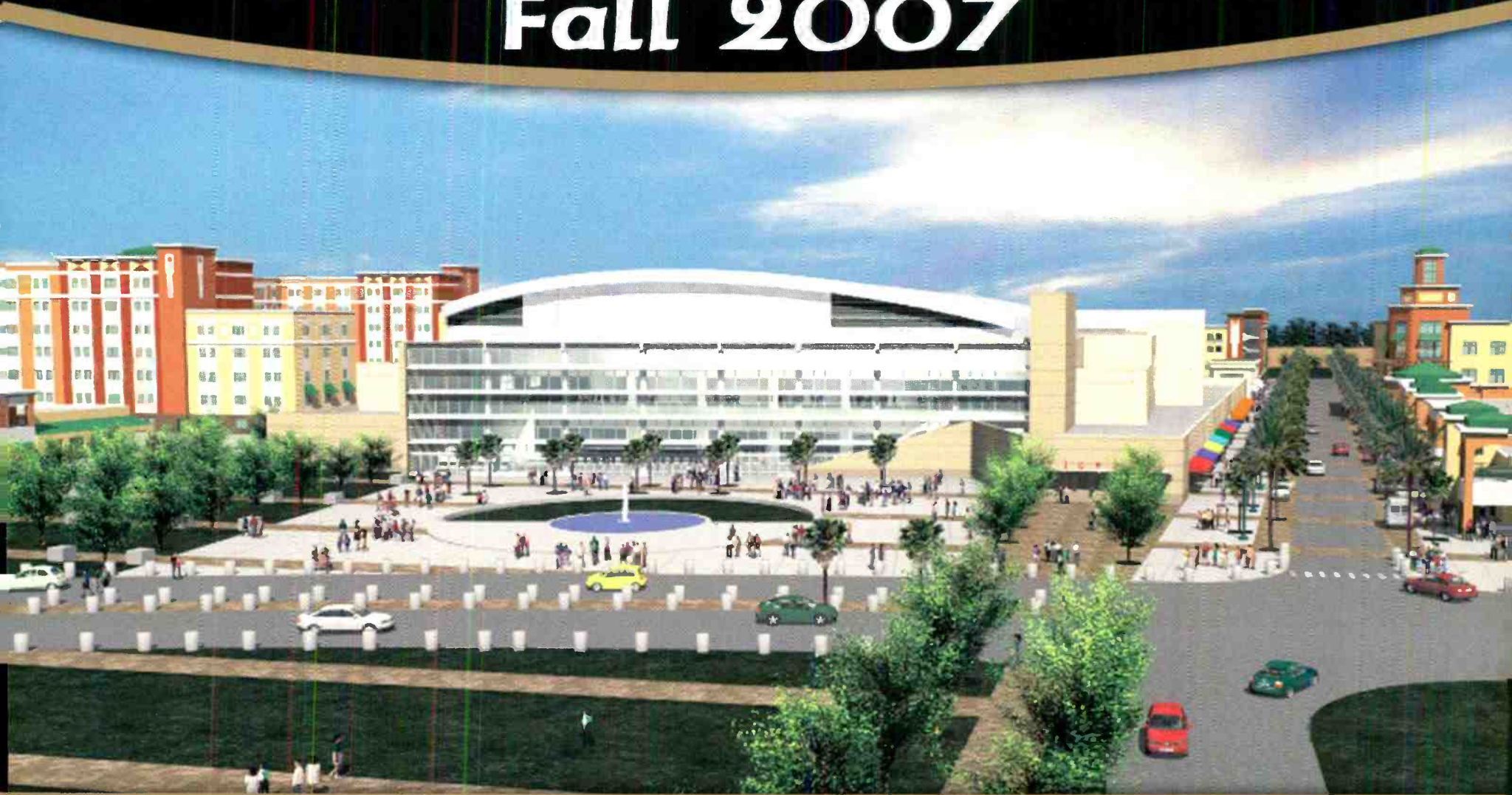
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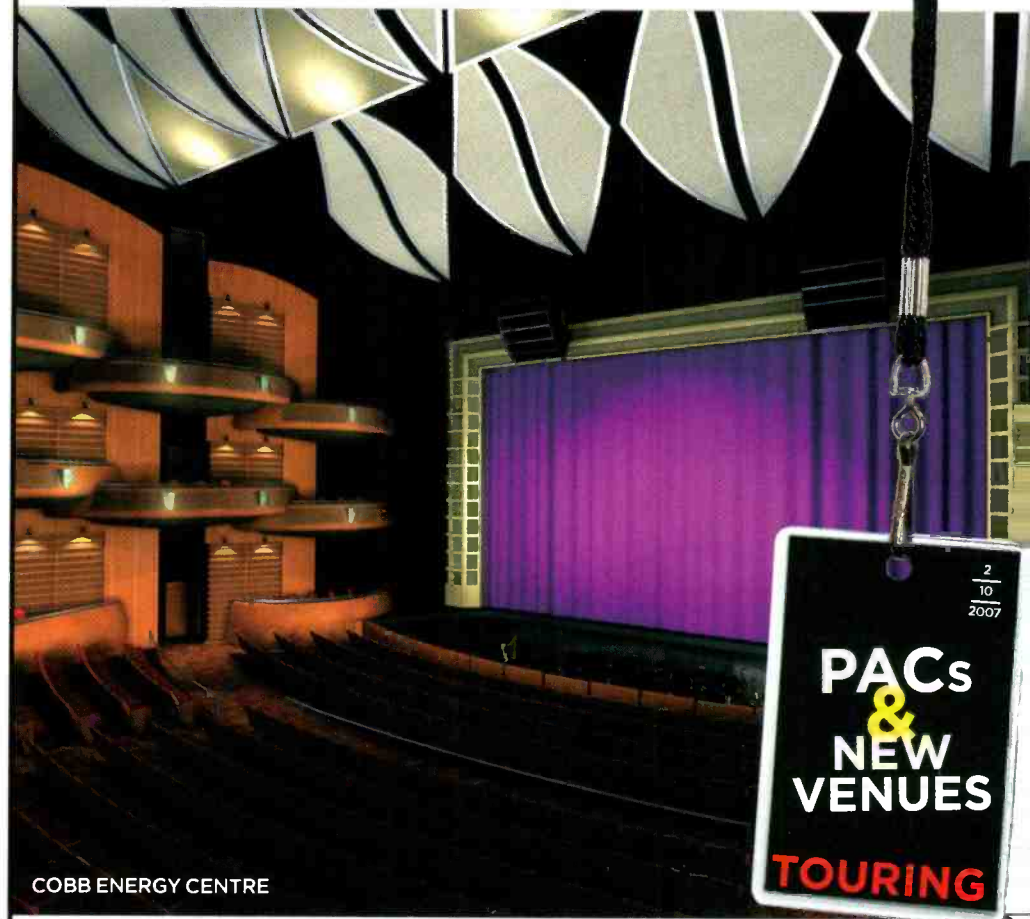
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COBB ENERGY CENTRE

from >>p62

The venue, with excellent sightlines, a 7,500-foot stage and a 4,800-seat copper-covered pavilion, has already received rave reviews from bands, fans and concert business professionals.

The opening season featured the Boston Pops, Wynton Marsalis, the Goo Goo Dolls, Counting Crows, Phil Lesh & Friends and Crosby, Stills, Nash & Young.

COBB ENERGY PERFORMING ARTS CENTRE, ATLANTA

The Cobb Energy Performing Arts Centre outside Atlanta will open Sept. 15 as the companion venue to the 320,000-square-foot Cobb Galleria Centre.

Both facilities are owned and operated by the Cobb Marietta Coliseum and Exhibit Hall Authority.

The new Cobb Energy PAC carries a \$145 million price tag and boasts a capacity of 2,750 seats. The venue also includes a 10,000-square-foot ballroom for receptions and meetings, on-site parking for 1,000 cars and expansive loading-dock spaces, which can accommodate four trucks.

Managing director Michael Taormina says bookings are “steadily progressing as we near our opening. Many promoters are just now planning

their 2007 tour schedules and are working our venue calendar to accommodate their requests.”

AND ELSEWHERE

■ One of the most high-profile venues to open in 2007 is the new Prudential Center, an 18,000-seat arena in Newark, N.J., that will serve as the home of the NHL's New Jersey Devils. The \$370 million Prudential Center will be operated by the Devils organization and will be the first major league sports venue to open in the New York metropolitan area since the Meadowlands Arena opened in 1981. Prudential signed a 20-year name in title deal for the arena worth a reported \$100 million.

■ The Broomfield Event Center in Broomfield, Colo., opened in November 2006 with a Bonnie Raitt concert. It is a 6,000-seat multipurpose arena in the Denver suburbs.

■ Santa Ana Star Center in Rio Rancho, N.M., is operated by Global Entertainment Corp. The 8,000-seat, \$47 million arena opened last October and is home to the New Mexico Scorpions of the Central Hockey League. Santa Ana Star Casino purchased the naming rights to the arena in a five-year, \$2.5 million deal.

■ The McLeod Center is a 7,000-seat arena on the campus of the University of North-

ern Iowa in Cedar Falls that opened last November. The McLeod Center replaces the UNI-Dome as the home of the school's basketball, volleyball and wrestling teams, but the UNI-Dome remains open for football.

■ The UCF Convocation Center is a 10,045-seater at the University of Central Florida in Orlando that replaces the old 5,300-seat UCF Arena for most sports.



UCF CENTER



COBB ENERGY

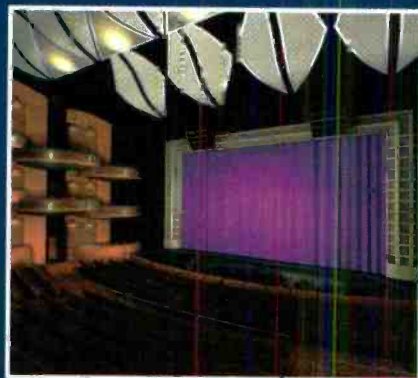
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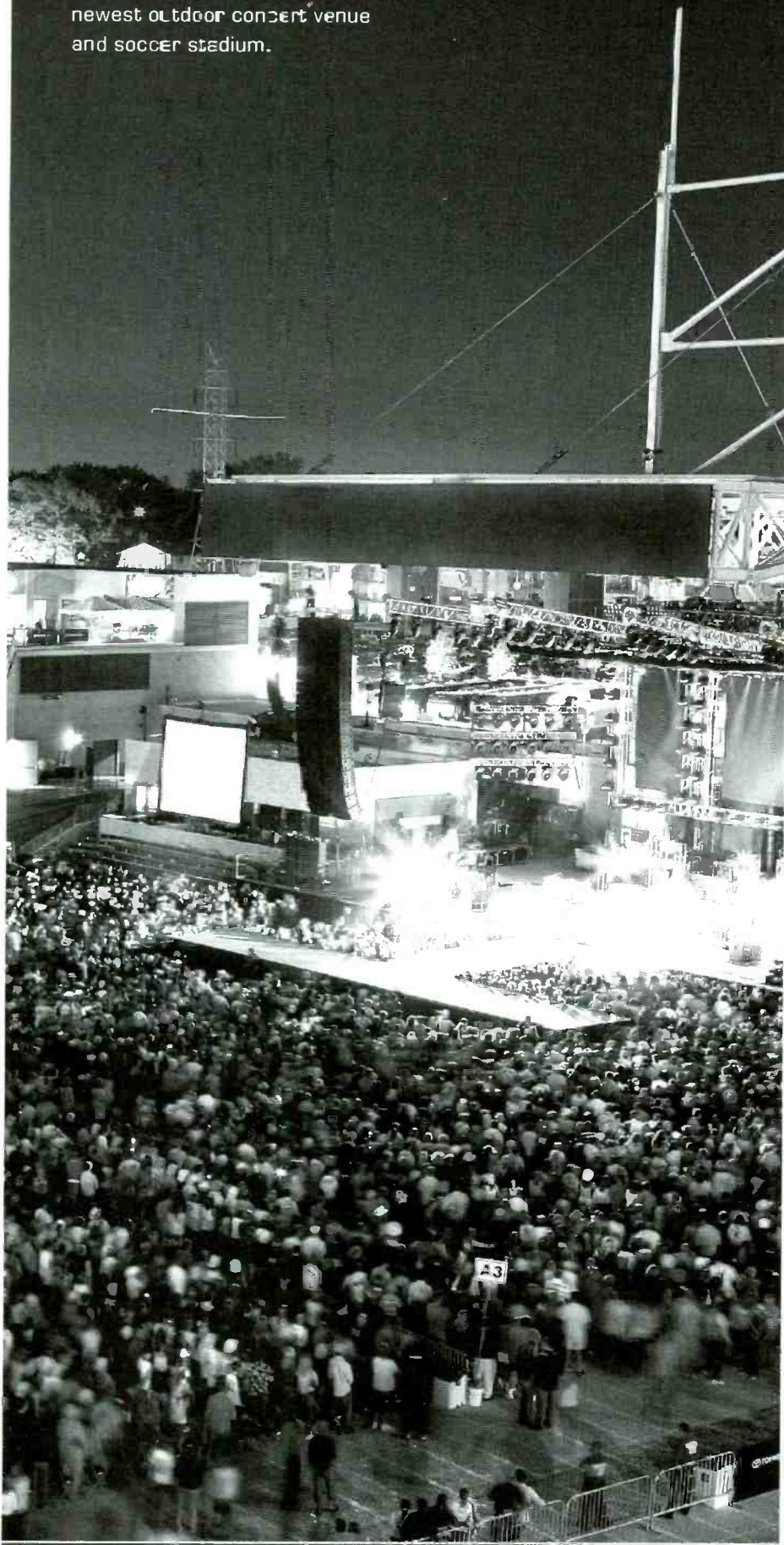
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TRAVELING IN PACS

More Intimate Halls Attracting Big Names
In A Changing Market BY RAY WADDELL

Hosting from 1,500 to 3,000 fans, performing arts centers may be perfectly positioned for a touring industry that some believe is moving toward more shows at smaller venues.

However, some promoters feel the economics of the PAC business model, as well as their schedules often packed with resident arts tenants, will hinder these venues from becoming primary concert tour stops.

From the perspective of capacity, PACs fit market conditions.

"As an industry, we have spent a lot of time over the last several years not working on generating some new artists," says Joe Spaulding, president/CEO of Citi Performing Arts Center in Boston, which includes the Wang Theatre and the Schubert Theatre.

"[The business] grew to be about 'the mega show, the mega show, the mega show,' and now I believe the 500- to 5,000-seat venue is the wave of the future over the next three to five years, even longer than that," Spaulding says.

"So, therefore, venues like PACs that have 500 seats to, in our case 3,600 seats, we are starting to see more popular music and will continue to see more of it."

Megan Fitzgerald, programs coordinator for the Bushnell in Hartford, Conn., says PACs are "merely being considered as an option" by agents and promoters.

"In today's industry you see so many artists make the jump from large clubs to arenas or sheds that it almost seems PACs get deemed the 'ugly stepchild' despite their benefits, particularly on the fan level," she says.

"It appears to me that the aesthetic quality

and the intimacy level a PAC may offer the artist and the fan is lost to the nature of the beast, and by that I mean 'the deal' among many agents and managers."

However, the economics in PACs can be hard to make work, says Debra Rathwell, VP at AEG Live in New York. Rathwell says in many cases, unions have been in place in historic PACs for so long that stagehand bills have become cost-prohibitive.

"When every year you have a 2%-4% increase, it gets expensive," Rathwell says. "The stagehand bills are higher, so the ticket prices have to be higher. You can't really go play a performing arts center on a \$25-\$35 ticket and make it work."

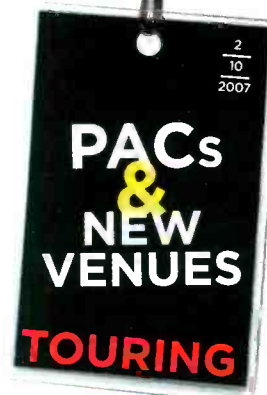
It takes an artist who can command a higher ticket price—in the \$80 range—to make the numbers work in a PAC, Rathwell says, citing Tony Bennett and Harry Connick Jr. as examples.

"That's why you see a lot of artists playing the big clubs when they're trying to move up, or playing the outdoor places in the summer, like Wolftrap [a PAC in Vienna, Va.]."

Spaulding doesn't necessarily agree, and says the bigger the show, the bigger the stagehand bill.

"You do Madonna at [Boston arena] TD Banknorth Center and you're talking about 100 stagehands," Spaulding says.

"If you're talking about **continued on >>p68**



PACs need fair deals, says KATHLEEN O'BRIEN of the Tennessee Performing Arts Center.

PHILLIP MADDOX

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from >>p66

James Taylor at a smaller venue, which we just did several days of a while ago, you're talking about 10 stagehands, and the in-time is about four hours. When you go into a bigger venue, in my opinion, the audience is expecting a bigger show."

Kathleen O'Brien, CEO of the Tennessee Performing Arts Center in Nashville, says in order to make shows work in PACs, the players need to make deals favorable for all parties.

"PACs have to recognize the benefits from having certain popular artists play in their venues and work to craft attractive deals," O'Brien says. "Promoters and artists need to understand that many PACs are nonprofits and it costs a lot of money to run these buildings."

Still, Rathwell asserts that it's seldom financially feasible for a developing rock act to come into a PAC and make money on a \$25 ticket, and Spaulding does not disagree.

"But I've had artists come in where the goal is not to walk out with a lot of money, the goal is to build an audience base," Spaulding says.

"I don't think that's blamed on PACs' cost. It's the same as the Broadway business. You can't build a \$14 million Broadway musical and expect it to pay off without a \$125 ticket. If you built a Broadway show for \$3.5 million, you could have a \$60 ticket."

Michael Taormina, managing director of Atlanta's Cobb Energy Performing Arts Centre, due to open this fall, says the PAC economic model should not be a hindrance "because in today's concert environment, audiences buy

tickets to see a particular artist in any venue size. PACs with 2,750 seats, with perfect sightlines and acoustics in intimate surroundings, only support the artist's appeal to their customer."

A higher ticket price is not always the answer, O'Brien says.

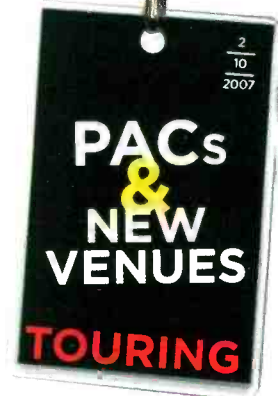
"We've looked at some great acts that command a high fee and therefore the ticket prices would have to be high," she says. "We know they're popular and would have a following, but it's still risky. And if you don't have risk capital to play with, you can only do so many of these types of events."

O'Brien says there is no such thing as a "slam-dunk" anymore.

"With some acts that have been around for years, but are still very popular, their audience demographics work well in a PAC, as opposed to a shed or arena," she says. "But they want a large guarantee on the front end, as opposed to less on the front and more on the back end. I would certainly love to see more creative deals that are still win-win, but the risk/gain is more shared."

O'Brien points out that there's more to a PAC play for an artist than just a payday.

"There's also something interesting that can happen for an artist who wants a different experience for his or herself and the audience in a



On The Road

RAY WADDELL rwaddell@billboard.com



VENUES FACING KEEN COMPETITION

As Top Acts Grow Old, Will Buildings Resort To Booking Graduations And Bar Mitzvahs?

In a one-on-one interview at the Billboard Touring Conference last November, Live Nation CEO Michael Rapino stated pretty simply that "the bottom line right now is there are more venues than there are artists. So you've got to really fight to [promote] your venue, your proposition, your marketing, etc.—anything you can do to differentiate yourself," Rapino said. "It's tough."

As the new-venues story in our special touring section this week illustrates, the venue-to-artist ratio is tilting even more toward the venues. A dozen viable rooms have recently opened or will open this year, and all of them want concerts. Virtually all major markets have a shiny, relatively new arena aggressively lobbying booking agents with a sharp, savvy mar-

keting department, superior production capabilities and audiences clamoring for shows.

Many, if not most, of these buildings are in a position to take risk on a show: partnering, promoting or co-promoting. Little Rock, Ark., competes against Memphis. Memphis competes against Nashville. Nashville competes against Charlotte, N.C. For agents, it's a seller's market.

The touring industry has an inventory issue. More specifically, the touring industry has a problem with its top-of-the-line inventory, acts that can sell 10,000 or so seats across 50 markets. There are plenty of acts. They're just not all Rod Stewart, Elton John, Billy Joel, Jimmy Buffett, the Dave Matthews Band, Kenny Chesney or the other 20 or so talents that drive this

more intimate environment, and is willing to walk away with less cash," she says. "This can be a great example of one plus one equals five, if cash is not the only driving force here. There has to be a bit of compromise from everyone."

PACs could get more mainstream concert business if they were more flexible on costs, Rathwell says, "but I don't know how they can roll some of this stuff back. To do a show at [New York's] Avery Fisher Hall, the standhands alone are \$15,000, the advertising and marketing is probably another \$20,000, and I haven't even paid rent yet, or front-of-house [production costs], catering, etc."

Spaulding says he is definitely interested in bringing in developing popular acts and making them work financially with a lower-priced ticket, and he can be flexible on show costs.

"To make 500 to 5,000 seats really work, it also takes the artists, the agents, the managers, the venues, to all work together to bring back music to be heard the way it should be heard and not having to be some huge extravaganza every time," Spaulding says. He adds that the Boston market would be very open to seeing nontraditional music acts in the PAC environment.

Taormina says he is being proactive about bringing nontraditional events to the Cobb Energy PAC.

"We will work with all national and local promoters to attract a wide array of attractions from touring Broadway [shows], concerts, international artists and family attractions," he says. "Most importantly, we have competitive mar-

ket rental rates with flexible open dates that can accommodate most artists' touring schedule."

Fitzgerald at the Bushnell says she's seeing a trend toward PACs working together.

"In the past two years many PACs have been looking at the touring model asking how can we work together, either by block booking, sharing information or creating packages on our own, as opposed to one that an agent presents," she says.

"I think if nothing else we've all learned the importance of listening to one another and sharing information. More importantly, I think we are renewing our faith in the beauty and history of our venues and what we have to offer when it comes to the concert experience."

business year in, year out.

And the inventory of **Rolling Stones** and **U2** is, uh, two.

A swim through the social networking site ocean uncovers vast numbers of bands that kids are interested in. Yes, there are some promising up-and-comers making the move up the venue ladder. But not nearly enough of them.

If there were enough viable acts to take up the slack of the perennials, then venues and markets would be more content to sit out a year or two waiting on proven box-office attractions.

What this all amounts to is the promise of a serious wake-up call in a decade or so when biology takes over and road warriors who have supported this industry for nearly a half century will forever park the bus.

Then there will be a bunch of 10,000-plus-capacity venues trying to round up all the high school graduations and bar mitzvahs they can.

Unless there is a talent gold rush, the touring industry, healthy as it is now, will primarily be a 5,000-seat-or-less business in 2020.

BIG IN TEXAS: In the wake of the surprise move of Live Nation North American Music president **Charlie Walker** to join Lollapalooza/ACL co-producers **Charlie Jones** and **Charles Attal** (billboard.biz, Jan. 22), this news almost got lost in the shuffle: The three already plan to produce another megafest in October near College Station, Texas, at the massive Texas World Speedway.

According to Attal, the festival will boast



JOE SPAULDING of the Citi Performing Arts Center in Boston sees strong potential for smaller venues.

ket rental rates with flexible open dates that can accommodate most artists' touring schedule."

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mainstream country acts along with Texas' own brand of country. No acts have been announced and booking is still under way, but this looks like a no-brainer blowout. Mainstream country acts, the ones on the radio, sell out the big buildings in Texas. But there is another big ol' healthy piece of the touring business in Texas that fills venues night in, night out across the state. Acts like **Robert Earl Keen**, **Pat Green**, **Jack Ingram**, **Cross Canadian Ragweed**, the **Flatlanders**, **Jason Boland & the Stragglers**, **Fred Eaglesmith**, **Ray Wylie Hubbard**, **Jerry Jeff Walker** (and his son **Django**), **Reckless Kelly**,

and **Charlie and Bruce Robison** are money-makers for a wide range of Texas venues and grow exponentially when booked together.

Walker's exit as president of Live Nation North American Music marks Live Nation's loss of one of the most respected execs in the touring business.

More than a few agents and promoters, both within and outside the Live Nation family, describe Walker as a guy who "gets it."

Live Nation CEO **Michael Rapino** says: "Charlie has done a great job running North American music the last few years and would have been part of the new management team if he wanted. But he decided it was time to become an entrepreneur, and with his long relationship with the team at [Austin City Limits Fest] it was a perfect fit for him. We have great respect for the ACL organization and wish Charlie all the best, and I am sure we will continue to work together in the future."

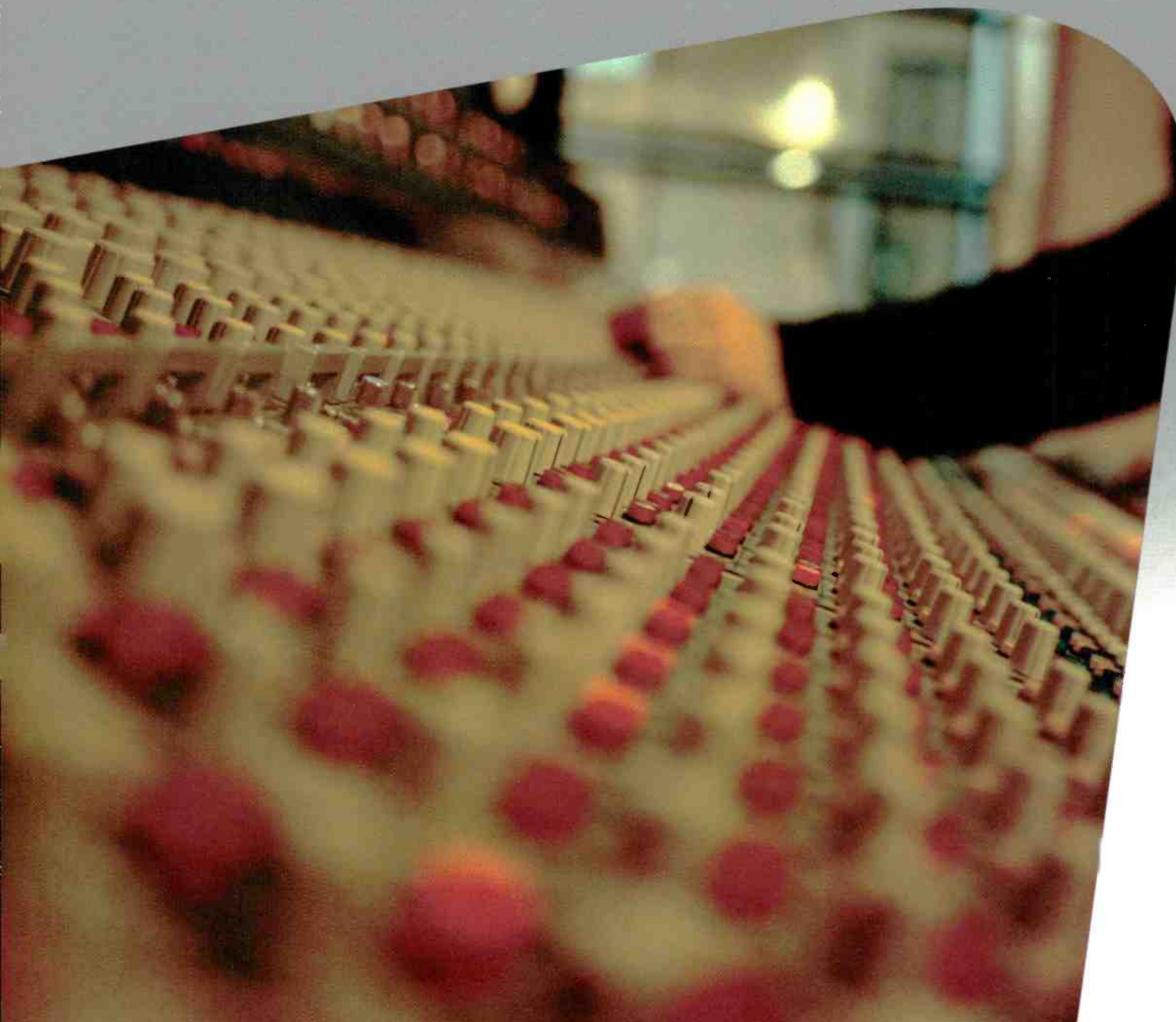
BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICES	ARTIST(S) Venue, Date	Attendance Capacity	Promcter
1	\$4,041,901 \$279.50/\$49.50	BARRY MANILOW Madison Square Garden, New York, Jan. 16-18	32,222 36,159 three shows	The Bowery Presents
2	\$2,629,046 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Jan. 17-21	19,543 20,740 five shows three sellouts	Concerts West/AEG Live
3	\$2,547,908 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Jan. 24-28	18,721 20,740 five shows two sellouts	Concerts West/AEG Live
4	\$1,320,326 \$96/\$56	JUSTIN TIMBERLAKE, PINK HP Pavilion, San Jose, Calif., Jan. 11	17,116 sellout	Concerts West/AEG Live
5	\$1,169,049 \$85/\$39.50	JUSTIN TIMBERLAKE, PINK Jobing.com Arena, Glendale, Ariz., Jan. 14	14,645 sellout	Concerts West/AEG Live
6	\$1,145,037 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT Greensboro Coliseum, Greensboro, N.C., Jan. 20	20,014 sellout	Varnell Enterprises
7	\$1,126,172 \$127.75/\$55	ROD STEWART BankAtlantic Center, Sunrise, Fla., Jan. 12	13,439 sellout	Concerts West/AEG Live
8	\$1,095,698 \$97.50/\$56	JUSTIN TIMBERLAKE, PINK Honda Center, Anaheim, Calif., Jan. 9	14,863 sellout	Concerts West/AEG Live
9	\$1,045,967 \$79/\$56	JUSTIN TIMBERLAKE, PINK ARCO Arena, Sacramento, Calif., Jan. 12	15,347 sellout	Concerts West/AEG Live
10	\$970,389 \$89.50/\$39.50	JUSTIN TIMBERLAKE, PINK ipayOne Center, San Diego, Jan. 8	12,526 sellout	Concerts West/AEG Live
11	\$865,997 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Continental Airlines Arena, East Rutherford, N.J., Jan. 8	15,660 15,723	AEG Live
12	\$851,505 \$96/\$55	ROD STEWART Amway Arena, Orlando, Fla., Jan. 16	10,699 sellout	Concerts West/AEG Live
13	\$786,384 \$96/\$55	ROD STEWART Veterans Memorial Arena, Jacksonville, Fla., Jan. 13	11,941 sellout	Concerts West/AEG Live
14	\$775,157 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Palace of Auburn Hills, Auburn Hills, Mich., Jan. 16	15,043 15,385	AEG Live
15	\$772,296 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Scottrade Center, St. Louis, Jan. 22	15,206 15,487	AEG Live
16	\$732,505 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY Gaylord Entertainment Center, Nashville, Jan. 17	12,822 sellout	Frank Productions, Outback Concerts
17	\$723,878 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY John Paul Jones Arena, Charlottesville, Va., Jan. 26	12,812 sellout	Frank Productions, Outback Concerts
18	\$717,482 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Staples Center, Los Angeles, Jan. 29	13,804 13,910	AEG Live
19	\$711,456 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Kemper Arena, Kansas City, Mo., Jan. 23	13,768 14,039	AEG Live
20	\$706,182 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Bradley Center, Milwaukee, Jan. 21	13,997 14,499	AEG Live
21	\$696,237 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Allstate Arena, Rosemont, Ill., Jan. 19	13,442 sellout	AEG Live, Jam Theatricals
22	\$688,140 \$131.25/\$47.25	THE BLACK EYED PEAS, CHAMILLIONAIRE Mandalay Bay Events Center, Las Vegas, Dec. 29	7,652 sellout	Fantasma Productions
23	\$683,026 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Schottenstein Center, Columbus, Ohio, Jan. 18	13,286 13,649	AEG Live, Jam Theatricals
24	\$653,193 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Wachovia Spectrum, Philadelphia, Jan. 11	12,545 13,210	AEG Live
25	\$651,591 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Honda Center, Anaheim, Calif., Jan. 26	12,019 12,367	AEG Live
26	\$637,669 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Thomas & Mack Center, Las Vegas, Jan. 28	12,374 sellout	AEG Live
27	\$614,895 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT U.S. Bank Arena, Cincinnati, Jan. 13	11,445 11,633	AEG Live
28	\$600,484 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Conseco Fieldhouse, Indianapolis, Jan. 17	11,590 13,159	AEG Live
29	\$587,833 \$85/\$25	HECTOR 'EL FATHER' Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Jan. 26	11,852 12,847	PRPC Events
30	\$569,467 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT DCU Center, Worcester, Mass., Jan. 9	10,738 11,016	AEG Live
31	\$564,911 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Wolstein Center, Cleveland, Jan. 14	10,350 10,569	AEG Live, Jam Theatricals
32	\$539,963 \$175/\$75	VAN MORRISON Silver Spurs Arena, Kissimmee, Fla., Jan. 2	4,476 4,500	Fantasma Productions
33	\$527,621 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT John Paul Jones Arena, Charlottesville, Va., Jan. 12	10,053 12,162	AEG Live
34	\$521,889 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR Allstate Arena, Rosemont, Ill., Jan. 5	9,821 sellout	AEG Live, Frontline Management
35	\$512,675 \$45/\$29.50	THE CHEETAH GIRLS Honda Center, Anaheim, Calif., Jan. 12	12,549 sellout	AEG Live

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SHINING STARS
Shiny Toy Guns help
Universal Motown rock



JAZZY GRAMMYS
Small labels set to
score on awards night



FIELD HOUSE
Louie Vega brings his
beats to Super Bowl



NORWAY IT IS
Sondre Lerche: Below
the radar no more?



MIXED EMOTIONS
Hip-hoppers wait for
more mixtape fallout

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MUSIC



THE KAISER CHIEFS, from left, are ANDREW 'WHITNEY' WHITE (guitar), SIMON 'RICKY' BAINES (bass), NICK 'PEANUT' HODGSON (keyboards), NICK HODGSON (drums) and RICKY WILSON (vocals).

GLOBAL BY PAUL SEXTON

Gainful 'Employment'

Kaiser Chiefs Kick It Up A Notch For Sophomore Set

The band that outshone all competitors at the BRIT Awards 12 months ago is back, and another riot is predicted.

The Leeds, England-based Kaiser Chiefs took an archetypally long route to the overnight stardom emphasized by winning three BRIT trophies in February 2006. The quintet endured many label rejections before signing to B-Unique, marketed and distributed by Polydor/Universal, and hitting big in the United Kingdom with such singles as "Oh My God" and "I Predict a Riot" and the March 2005 debut album "Employment."

Worldwide shipments of "Employment" now stand at 2.3 million units, according to Universal. But if emulating that presents a tall task, neither band nor label is betraying much nervousness.

Feb. 26 sees the European release of the Chiefs' sophomore album, "Yours Truly, Angry Mob," for the world excluding North and South America, where it follows via Universal Motown (see story, page 72) March 27.

Lead track "Ruby," released physically Feb. 19 in the United Kingdom and as a download Feb. 5, made a fast start at radio, notably with national rock/pop outlet BBC Radio 1 and London alternative rock station Xfm.

Drummer/chief songwriter Nick Hodgson credits the band's U.K. radio "plugger," Rob Lynch at Airplayer, with persuading the group to make "Ruby" the lead track.

"We also got quick adds from Capital Radio, Virgin Radio and BBC London," Lynch says.

"I just found a review of 'Ruby' online that seemed to have nailed it," Hodgson says. "It said that it was all about the song now and less about gimmicks and no 'whoahs.'"

That particular vocal effect was a hallmark of some tracks on "Employment." But Hodgson says the band's confidence in its songwriting (published by Rondor Music/Universal Music) has led to a more mature second album.

"We started playing these songs live in January last year, and none of them was around when we did the last album," he says of the creative streak that led to "Angry Mob."

"It's a brilliant album and a global priority for Universal," Universal Music U.K. international marketing director Greg Sambrook says. European marketing setup for the project began in November with sold-out club shows across the region. Media days followed in Germany, Holland, Italy, Spain, Denmark, Belgium and France.

Sambrook says that of the 2.3 million sales for "Employment," the U.K. market accounted for 1.8 million, with a further 250,000 in the rest of Europe. In the United States, where "I Predict a Riot" reached No. 34 on Billboard's Modern Rock Songs chart in spring 2005, the album has sold 163,000, according to Nielsen SoundScan.

"We had no expectations there, none," Hodgson says. "So anything [achieved there] was a bonus. It's still the same really." He notes the loyalty of the band's live audience in the States, where he recalls fans traveling from Portland, Ore., to San Francisco for a show without any access to tickets.

Hodgson says the success of the debut bestowed certain advantages on the follow-up, such as "knowing it was definitely going to get heard and having clear time to record it. The first album was recorded in between touring." The band is booked internationally by Paul Bolton at London-based Helter Skelter.

Expectations for "Yours Truly, Angry Mob" at U.K. retail are running as high as those at Universal. "We're 99.9% certain it will be a big album throughout the year," Virgin Megastores head of music Rob Campkin says. "They've got four singles planned, and 'Ruby' is extremely catchy, it sounds like a Kaiser Chiefs single without being 'copycat.'"

"By the end of 2007," Campkin says, "we'll see this be one of [the United Kingdom's] best-selling albums of the year, akin to Snow Patrol in 2006."

>>>STATE OF 'SHOCK'

Timbaland has lined up an array of superstar guests for his new album, "Shock Value." Due March 27 via Mosley Music Group/Blackground/Interscope, the project features contributions from Justin Timberlake, Nelly Furtado, Jay-Z, Snoop Dogg, the Hives, Elton John, Fall Out Boy, M.I.A., She Wants Revenge and Kerri Hilson, who is signed to Mosley Music Group.

>>>IN FROM THE COLD

Coldplay has drafted Brian Eno to produce its fourth album, Eno revealed Jan. 26 in an interview on BBC Radio 4's "Front Row." Eno didn't discuss the pairing in detail, but said he expected the as-yet-untitled album "will be very original and very different from what they've done before." The release is due before the end of the year via Capitol.

>>>SHIMMY SHIMMY YA

After years of false starts and delays, the Wu-Tang Clan will release a new studio album, "8 Diagram," this summer via SRC Records. The set will include an unreleased performance from the late Ol' Dirty Bastard and a long-in-the-works tribute to the artist dubbed "Life Changes." SRC founder Steve Rifkind has a long association with Wu-Tang dating back to its seminal 1993 debut, "Enter the 36 Chambers," released on his Loud Records label.

>>>IT'S STILL ROCK'N'ROLL TO HIM

After swearing off pop songwriting following his 1993 album "River of Dreams," Billy Joel has returned to the format with a new single, "All My Life." The Phil Ramone-produced track will premiere Feb. 7 on People.com, where it will be available for streaming and as music for a Valentine's Day e-card. It will then be sold exclusively via Apple's iTunes Music Store from Feb. 20 to March 6.

Written by Jonathan Cohen.

ROCK BY GAIL MITCHELL

Stop! In The Name Of Shiny Toy Guns

Technology-Savvy Band Is Universal Motown's Latest Rock Breakthrough

When electro-rock quartet Shiny Toy Guns plugged into the No. 1 slot on Billboard's Top Heatseekers chart (week of Jan. 20), some may still have been surprised to see such an act on the Universal Motown roster. That's why Sylvia Rhone would like to set the record straight: Motown Records and Universal Motown are not one and the same.

The former is the storied R&B label that Berry Gordy launched in 1960. The latter was established a year ago when Universal Record Group was reorganized into two separate entities: Universal Republic, headed by Monte Lipman, and the Rhone-helmed Universal Motown.

"There is a misconception that we operate solely under the Motown banner," says Rhone, who is the label's president. "We are Universal Motown, a full-service label—rock, pop, urban/hip-hop—that is home to a diverse group of artists. And we've reinvigorated our

A&R, marketing and new-media staffs to support this wide array of artists."

Prior to the split, Motown was more R&B-oriented while Republic leaned more rock. With the labels' respective genre shackles removed, Republic now boasts acts like Hinder, John Mellencamp and rap newcomers Tum Tum and Blakjak. Universal Motown's lineup stretches from India.Arie and Erykah Badu to Nelly, Chamillionaire, the Scissor Sisters and the Rapture (see box, below). It also houses the individual labels SRC, Cash Money and Blackground.

Right now, Universal Motown is busy growing the groundswell behind Shiny Toy Guns. Based in Los Angeles, the group comprises vocalist Carah Faye, guitarist Gregori Chad Petree, synthesizer/bass guru Jeremy Dawson and drummer Mike "Mikey" Martin.

"We Are Pilots," the band's label debut, was released last October. Promotions with MTV, MTV2, iTunes and Yahoo, appearances on "Jimmy Kimmel Live" and other shows, plus licensing of their music to TV shows (i.e., "One Tree Hill") helped the group claim first-place Heatseeker status and place



SHINY TOY GUNS

No. 3 on the iTunes album chart. The album posted its highest rank (No. 90) on The Billboard 200 the week of Jan. 27. The album currently stands at No. 172 on that chart. To date the album has sold 85,000 units, according to Nielsen SoundScan.

Those stats are in line with where Rhone and her Universal Motown staff envisioned the group would be at this time. "We set a goal of 50,000 units scanned by the end of 2006," Rhone says. "We're well on our way to breaking this band in 2007."

Propelling sales is the mesmerizing yet playful dance anthem "Le Disko." A Feb. 27 add date is planned for second single "You Are the One," whose gothic organ, rock samples, drum machine beats and synthetic strings further exemplify the group's creative coupling of rock'n'roll with technology.

"If a guitar and synthesizer hooked up and had a child, that's what we sound

like," group co-founder Dawson says during a packing break. The group was preparing to fly to Cannes to perform at the 2007 MIDEM conference's opening gala (Jan. 21). "Lots of popular bands today play rock music and put keyboards in the background. We take a 50/50 approach with lots of programming and loads of samples. Major sections of songs are completely programmed, then suddenly we flip back to a drumset and guitar to create this synergy of technology and rock'n'roll."

It's that musical vision as well as the group's strong, strategic online fan-to-artist and fan-to-fan rapport that caught Universal Motown's attention. "Shiny Toy Guns is that rare band that comes with the complete package: great songwriting, amazing production and, most important, a clear artistic and aesthetic vision," Rhone says. "They know who they are. They know how to articulate the world their fans inhabit. We moved into the world of Shiny Toy Guns, not the other way around."

Indeed, Dawson and the group's love affair with technology extends beyond Shiny Toy Guns' popular MySpace page and other Internet portals to newer tools like text-messaging.

"Receiving e-mails from clipboards is such a '90s thing," Dawson says. "No one uses e-mail anymore, and you can't hang out in the bathroom and view MySpace. We need to reach beyond work and school. Now we can send a mass text message and alert fans where to meet us and hang out before a show."

The band even travels domestically in a specially tricked-out RV. In addition to five satellite-controlled laptops, the vehicle houses seven beds, a recording studio and Atari and Nintendo consoles.

As for signing with Universal Motown, Dawson bills the association as "strategically brilliant. They have the resources and manpower to do cool and creative things while we bring in our method of doing things on the Web and road. They're letting us utilize our ideas and fill in the holes for those not used to working with a future-forward rock band. It also gives us the opportunity to hang with people from other genres versus if we'd signed with a more rock'n'roll-oriented label."

U.K. launch of "We Are Pilots" is slated for March 19.

THE ROCK ROSTER

Universal Motown and Universal Republic formally split into two separate entities in 2006. In addition to Shiny Toy Guns, the acts comprising the rock/pop side of Universal Motown's roster include:



BLUE OCTOBER

"FOILED" (2006): 811,000 units according to Nielsen SoundScan, No. 29 on The Billboard 200
 "HISTORY FOR SALE" (2003): 99,000 units, No. 43 on Top Heatseekers
 "CONSENT TO TREATMENT" (2000): 34,000 units



DJ SHADOW
 "OUTSIDER" (2006): 40,000 units, No. 77 on The Billboard 200

KAISER CHIEFS

"EMPLOYMENT" (2005): 163,000 units, No. 86 on The Billboard 200 (see story, page 71)



THE MARS VOLTA

"AMPUTECHTURE" (2006): 131,000 units, No. 9 on The Billboard 200
 "FRANCES THE MUTE" (2005): 488,000 units, No. 4 on The Billboard 200
 "SCAB DATES" (2005): 64,000 units, No. 76 on The Billboard 200
 "DE-LOUSED IN THE COMATORIUM" (2003): 434,000 units, No. 39 on The Billboard 200

ELLIOT MORRIS

"WHAT'S MINE IS YOURS" (2006): 8,000 units

NOISETTES

"THE THREE MOODS OF THE NOISETTES" (2005): 1,000 units



THE RAPTURE

"PIECES OF THE PEOPLE WE LOVE" (2006): 36,000 units, No. 113 on The Billboard 200
 "ECHOES" (2003): 140,000 units, No. 121 on The Billboard 200

SCISSOR SISTERS

"TA-DAH" (2006): 134,000 units, No. 19 on The Billboard 200
 "SCISSOR SISTERS" (2004): 299,000 units, No. 102 on The Billboard 200

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Jazz Notes

DAN OUELLETTE douellette@billboard.com

The Micro-Indie Grammys

With Jazz Nominations, Creativity Trumps Commercial Clout

As far as Grammy Award nominations go, jazz ranks as one of the few music genres where commercial clout rarely factors. Most years, the **Gs**, the **Bot-tis** and the **Bublés**, who rule the charts week in and week out, come up short for Grammy nods. This year is no different. For example, **Chris Botti's** "To Love Again: The Duets" (Columbia) sold 418,000 copies, per Nielsen SoundScan, yet got no nominations, whereas **Sex Mob**, whose "Sexotica" (Thirsty Ear) sold less than 1,000 units, is up for best contemporary jazz honors. Likewise, an old hand like **Bob Brookmeyer** and a newbie like **Dafnis Prieto**—

ing-star trumpeter **Christian Scott's** fine debut, "Rewind That" (Concord Jazz).

Another close call goes to iconoclast **Ornette Coleman** for his "Sound Grammar" (Sound Grammar), which deserves to beat out impressive CDs by **Chick Corea** and **Sonny Rollins** for best jazz instrumental album. Then there's the late **Charles Mingus**, who still lives thanks to his wife's indefatigable efforts to have his music heard with three legacy bands, including the **Mingus Big Band**, which should be crowned with the award for best large jazz ensemble album for its exhilarating "Live in Tokyo at the Blue Note" (Sunnyside/Sue Mingus Music).

In the best vocal jazz album category, the competition is strong—**Karrin Allyson**, **Roberta Gambarini**, **Nancy King** and **Nancy Wilson**. But **Diana Krall**—whose single-album sales well outpace the four others' combined—deserves the trophy for the best album of her career, "From This Moment On" (Verve). Similarly, the best Latin jazz album nominees are impressive across the board, but drummer **Ignacio Berroa**, a sideman for more than a quarter-century with a who's who of artists, should be the winner for his exceptional debut as a leader, "Codes" (Blue Note).

Finally, in the best jazz instrumental solo category, **Branford Marsalis'** sublime soprano saxophone voice on "Hope" from his quartet's "Braggtown" CD (Marsalis Music/Rounder) is a show-stopping performance. But for sheer power and gusto, tenor saxophonist **Michael Brecker's** romp through the classic "Some Skunk Funk" on he and his brother **Randy Brecker's** Telarc Jazz/BHM album, "Some Skunk Funk," should reward him with a posthumous award, which would be his 12th Grammy—more than any other saxophonist.

THE SAX IS SILENCED: News of the passing of 57-year-old saxophonist **Michael Brecker** on Jan. 13 of leukemia related to his two-year battle against MDS (myelodysplastic syndrome), cast a pall over this year's 34th annual International Assn. for Jazz Educators convention held Jan. 10-13 in New York. Equally dismaying was word that 69-year-old **Alice Coltrane**, the widow of the great **John Coltrane** and master improviser in her own right, died the day before.

The most moving moment of the confab, which attracted some 8,000 educators and students, came Saturday night when **Charlie Haden's Liberation Music Orchestra** performed an emotional concert paying tribute to the pair. Meanwhile, the conference acknowledged the achievements of living legends by hosting a concert and awards ceremony recognizing the National Endowment for the Arts' 2007 class of jazz masters comprising **Toshiko Akiyoshi**, **Curtis Fuller**, **Ramsey Lewis**, **Jimmy Scott**, **Frank Wess** and **Phil Woods**. ◆◆◆



BRECKER

neither of whom scored hit records—are in contention. So, while sadly the Grammy Awards for jazz will largely be invisible on the telecast again this year, at least the Recording Academy got it right by successfully recognizing depth of musicianship and improvisational creativity.

Significantly, since most major labels have largely abandoned jazz, except for excavating their vaults, the micro-indies have charged in and become major players. Both upstart Zoho Records, with its strong Latin jazz niche, and ArtistShare, which promotes a DIY artist philosophy and empowers musicians to sell their CDs exclusively on their Web sites, boast two jazz nominations each.

In handicapping the six jazz categories, I'm anticipating this year that the veterans will prevail. That includes Sex Mob, the 11-year-old electronic-meets-acoustic upstart brainchild of trumpeter/arranger **Steven Bernstein**, whose unpredictably charged CD will outdistance ris-



Beatbox

KERRI MASON kmason@billboard.com

Game Face

Louie Vega Hits The Field For Super Bowl Performance

On Super Bowl Sunday, DJ/producer/dance legend **Louie Vega** will take one small step onto the turf and send all of DJ-kind into the end zone.

The 2005 Grammy Award winner and his band, **Elements of Life**, will perform an original soulful house song on the field just prior to the big game between the Indianapolis Colts and the Chicago Bears. Neo-big-top troupe **Cirque du Soleil** is producing the preshow spectacular and commissioned the work especially for it.

"It's a big step for the dance community," Vega says from a plane while he was en route to DJ in Cannes. "We are in awe, proud and honored. Our music can appeal to the masses."

The **Masters at Work** member and MAW Records head co-wrote the eight-and-a-half-minute song

"One Dream" with storied house composer **Blaze**. "[They] really came through with the lyrics," Vega says. "One game, one goal, one dream, one love." "

The band submitted the sportsmanlike track in late December. "[Cirque] is very happy with it. So is the NFL," Vega says.

Vega and **Elements of Life** have performed frequently for Cirque events—most notably the opening of Las Vegas shows-in-residence "Ka" and the Beatles tribute "Love"—but this is the first time he's been asked to compose.

On game day, Vega will conduct the band and model-esque vocalist **Anané**—also Mrs. Vega—will lead it, while **Cirque's** costumed acrobats and dancers spread their special brand of visual magic across a specially constructed midfield

stage.

Vega says the opportunity to compose for a large-scale performance is "opening a lot of doors. Our music always lent itself to theater, movies, visuals," he says. The DJ recently launched a label with **Nervous Records** president **Michael Weiss**, LnM, especially devoted to soundtracks. Their first project is a score for "Spit," a docudrama about spoken-word artists written and directed by **Rotimi Rainwater**.

Vega plans to name his upcoming album, slated for a summer release on his own **Vega Records**, after the Super Bowl song. The ever-humble artist relates its unifying theme and shares the thrill of its commission with all his dance music compatriots.

"I'm representing where we all come from, all sorts of dance music, not just soulful," he says. "When it comes to

ROCK BY SUSAN VISAKOWITZ

HIS AIM IS TRUE

Lerche Reverses New Album's Course After Costello Tour

Devilishly handsome Norwegian singer/songwriter **Sondre Lerche** has garnered a respectable following in the United States, but still flies largely under the radar. Now, **Astralwerks** is hoping **Lerche's** new CD, loaded with a little-used technology called **Opendisc** (see story, next page), will make his blip on the screen a lot bigger.

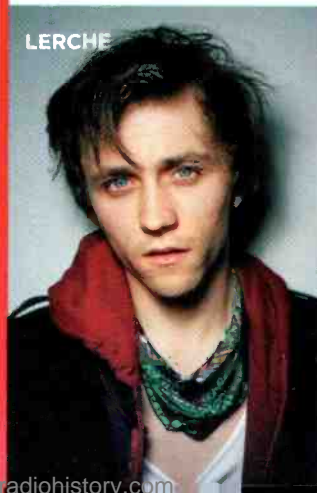
"Phantom Punch," arriving

Feb. 6, is the artist's fourth effort for the label. A spirited pop/punk affair, it follows closely on the heels of the heavily jazz-inflected March 2006 release "Duper Sessions." That album, according to **Lerche**, was "spontaneous on every level"—the label initially had no idea he was even working on it—and it reached the No. 5 spot on **Billboard's** Top Contemporary Jazz Albums chart.

"Phantom Punch," however, is the one fans have been waiting for, a more proper follow-up to **Lerche's** first two discs, 2004's "Two Way Monologue" and 2001's "Faces Down" (released in the United States in 2002). Though the album has a harder-edged, more guitar-heavy sound than either of those releases, it puts **Lerche's** classic pop songwriting style back in the spotlight.

Lerche first hit the studio to lay down new material following "Monologue" in early 2005, doing several sessions with **Raphael Saadiq** (D'Angelo, **Mary J. Blige**). Although **Lerche** was quite happy with the work they did together (and would like to release the recordings at some point down the line) a tour supporting one of his heroes, **Elvis Costello**, inspired him to drop everything and move in a whole new direction.

"Recording had always been about me and the producer. We'd just call in whatever musicians we needed to play the parts," **Lerche** recalls. "But after watching the way **Costello & the Imposters** interacted, night after night, on-stage, I realized that what I really wanted to do was reconnect with a band. That's why



LERCHE



ELEMENTS OF LIFE

taking it to the next level, I always think that I'm doing this for all of us."

Vega will show more love with the Feb. 20 release of "Mix the Vibe 16: For the Love of King Street," on New York's tiny King Street label. It's the first installment of the long-running compilation series to be mixed live, at Ibiza's Café Mamba with Vega's Masters at Work partner Kenny Dope providing

on-the-fly effects and singer **Barbara Tucker** ad-libbing over the beats.

KUDOS TO GARRETT: Singer/songwriter **Siedah Garrett**—who topped Billboard's Hot Dance Club Play chart in June 1988 with the masterful **Shep Pettibone** remix of the summery soul-pop love song "K.I.S.S.I.N.G."—just snagged a best original song Academy Award nomina-

tion. The old-school diva co-wrote "I Love You I Do" for music's newest grande dame, **Jennifer Hudson**, who belted it out in "Dreamgirls."

The 46-year-old **Garrett** fronted the **Brand New Heavies** during **N'Dea Davenport's** 10-year hiatus. She also helped pen another ditty you might know: **Michael Jackson's** "Man in the Mirror." ...

I abandoned the sessions with **Saadq**; I had to start over with new material and a new approach that would take advantage of the dynamics of an ensemble."

Astralwerks is taking an aggressive approach with marketing, having already held two public video competitions

for the title track, and is now planning a major push at college and triple-A radio for "Say It All." Also, a major film release coming this summer (**Astralwerks** won't go into details) will feature music from the album as well as an appearance from **Lerche**.

Lerche is scheduling a U.S.

tour that will likely run from mid-March to mid-April, and he's also hoping to do a short European tour at the end of May. But **Lerche** says he's most looking forward to his first trek to Southeast Asia in early March and a stint of dates in his home country at the end of April. ...

OPENING UP 'PHANTOM PUNCH'

"Phantom Punch" marks the first use of Opendisc technology on an **Astralwerks** release. When the CD is inserted into a computer, a pop-up screen asks users for their name and e-mail address. An e-mail containing a unique subscriber code is then sent from Opendisc to those who opt in, allowing access to a Web site with three demos and three live tracks from **Lerche**.

This "private Web site," as Opendisc describes it, is run by **Astralwerks**. Users are also put on what outgoing **Astralwerks** GM **Errol Kolosine** calls "the permanent guest list" of the artist they've supported, as they are again contacted whenever new content is made available and to participate in surveys and ticket presales. "We're saying, 'We appreciate your support, and we not only want to re-

ward you in the here and now, we want to have a relationship with you that is ongoing,'" he says.

Opendisc senior VP of global marketing **Tony Chapelle** stresses the difference between Opendisc and **Sony BMG's** ill-fated attempt to enforce CD copy-control with preloaded programs like **Extended Copy Protection**, which automatically installed software on users' computers without their permission or even their knowledge. **Chapelle** says, "There is no software installation on your hard drive with Opendisc. All that we do is with the consent of the buyer."

Kolosine says he expects more of his label's releases to employ the technology; **Air's** "Pocket Symphony," due March 6, will be loaded with Opendisc.

—Susan Visakowitz



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Take A Chanson Me

France's Renaud Is Back On The Road

After successfully returning to the top of the French albums chart in 2006, chanson veteran **Renaud** launches a 50-date tour of France Feb. 23 in Caen.

The 54-year-old singer/songwriter's 14th studio album "Rouge Sang" (Virgin) remains in the IFOP/Tite Live top 40 four months after its Oct. 2 release, having shipped 630,000 units, according to the label. It is the long-awaited follow-up to "Boucan D'enfer" (2002)—**Renaud's** return to music after a seven-year hiatus due to his self-confessed alcoholism. Virgin says "Boucan D'enfer" has shipped almost 2 million copies globally.

"Rouge Sang" entered the French charts at No. 1 in October 2006. It was released simultaneously in Belgium (30,000 shipped) and Switzerland (20,000), then in Canada, Germany, China and Hong Kong. Virgin says shipments outside France have passed 75,000 units.

A one-time street singer who made his recording debut in 1975, **Renaud** is famous in his homeland for his slang-littered poetic lyrics, published by his own company **Ceci-Cela**. "Renaud is unique in his writing," Virgin France marketing director **Françoise Serrault** says. "He really touches the hearts of the French people."

Renaud's tour, booked by Paris-based Backline/VMA, finishes June 27 in Amneville.

—Aymeric Pichevin

COMIC CUTS: South African vocalist **Nikhil Singh** is hoping that performing with his alt-rock band **the Wild Eyes** at this year's South by Southwest (SXSW) festival in Austin will provide a springboard onto the international scene. But he's already got a fallback career.

Singh's solo debut "Pressed Up Black" was released in October 2006 by Cape Town independent **One Minute Trolley Dash Records**. Its eclectic, avant-garde mix of glam and garage rock drew critical acclaim in his homeland, as had the **Wild Eyes'** October 2005 debut "Our Love Has a Special Violence" (also on OMTD).

However, **Singh's** latest project is not a recording. He is currently in London, finishing a graphic novel, "Salem Brownstone." The novel has already appeared in U.K. comic anthology "Sturgeon White Moss" as a serial. "We're trying to decide between two publishers for it," **Singh** says.

Singh and the **Wild Eyes** are published by **Sony ATV Music Publishing** through an OMTD administration pact, and the label's business director **Linda Thompson** is keen to strike overseas record deals for both. "We believe these two acts are capable of going international," she says.

Thompson books the acts' live shows. South African and U.K. dates are being planned post-SXSW and a U.K. booking agent is currently being sought.

—Diane Coetzer

SWEDE INSPIRATION: After two false starts,



FRAZIER

Miami-born **LaGaylia Frazier** is hoping to relaunch her recording career from her adopted Sweden.

The jazz-influenced soul/funk singer first emerged in U.S. pop/dance act **Bandera**, releasing one unsuccessful album on **Island Records** in 1991. A solo career as **LaGaylia** delivered one 1994 hit on **Billboard's** Hot Dance Club Play chart, "Shower Me With Love" (**Epic Soundtrax**), but an album deal proved elusive.

Frazier was performing on the Miami club circuit when she was spotted and signed by Stockholm-based artist manager **Marie Schröder**. On a subsequent visit to Sweden, **Frazier** fell for producer **Eric S**, and emigrated to be with him in 2001.

After rave live reviews and TV exposure, **Frazier** struck a three-single deal with Swedish label **Lionheart International** in 2005. However, her debut solo album "Uncovered" is on her own **That Black Girl** label. "It's hard in this business, no matter where you are," she says. "Music companies want an artist to do what they want to do, instead of getting behind them. I know I have something people want to hear—now they can."

The unpublished **Frazier** co-wrote nine tracks on the album with Warner/Chappell Music Scandinavia writer **Marcus Dornulf**, who also produced. "Uncovered" was released Jan. 24 in Scandinavia through distributor **Playground Music**. **Schröder** reports major label interest in a U.K. release; the album is also being shopped in Japan, Korea, Taiwan and Germany.

—Jeffrey de Hart



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Gonna Stomp All Night

Director Sylvain White's Hands-On Box-Office Success

The appeal of surprise box-office champ "Stomp the Yard" can be credited to its dynamic dance sequences. And the guy who visually framed and then captured the intense, frenetic stepping/krumping moves of choreographer **Dave Scott** was first-time feature film director **Sylvain White**.

White is no stranger to the dance/music scene. His inventiveness as a music video director (**India.Arie**, **JoJo**, **Big Tymers**, **Michelle Williams**) and a short film award from the Directors Guild of America brought him to the attention of the "Stomp" producers at Sony Pictures. Now two years from that starting point, White says he is not surprised by the film's ticket sales.

"I was confident after seeing the audience reaction during a

test screening last November," White says. He acknowledges there was prerelease apprehension from fraternities and other camps about how the subject matter would be portrayed. The film has since earned endorsements from the NAACP and others. A percentage of its opening proceeds was donated to the Martin Luther King Center.

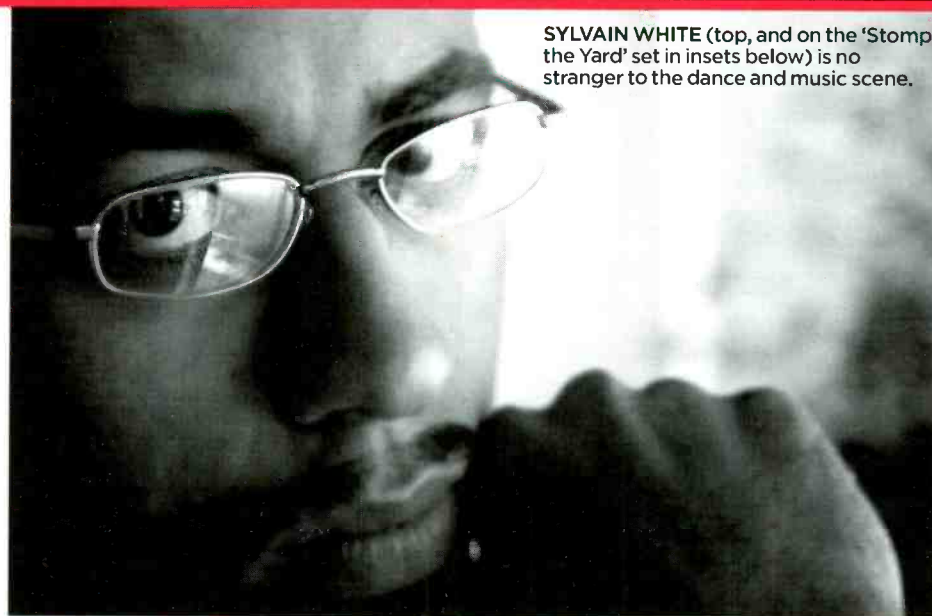
"This is a universal film with a positive portrayal of African-Americans and the pivotal role of education," White says. "It has a teen feel and a family feel. Its success is the culmination of how well-crafted the film is and the unbelievable talent."

Casting presented White's biggest challenge. He didn't want to cast any doubles, desiring actors who could perform from both a dance and dramatic standpoint. Two of those he cast

had the dance side of the equation down but were neophytes when it came to acting: **Ne-Yo** and **Chris Brown**.

"Ne-Yo possesses pure, raw talent plus great comedic sense and timing," White says. "I fought for him to get the role." With Brown, White saw that "it would be relatively easy to uplift him. He has this charm. We knew what he could do from the music/dance end. There was a lot of pressure put on him to deliver acting on par with that, and he did an incredible job."

White's hands-on role extended to executive-producing the soundtrack with Sony Pictures VP **Pilar McCurry**. The goal was to open up taste gauges while keeping the music relevant. Not surprising, the soundtrack features Brown and Ne-Yo. The remainder of the lineup stretches



SYLVAIN WHITE (top, and on the 'Stomp the Yard' set in insets below) is no stranger to the dance and music scene.



from **E-40** with the **Federation**, **Roots**, **Ghostface Killah** and **Public Enemy** to newcomer **Huey** and **Bonecrusher**.

Bonecrusher's bumping into White on a flight to Atlanta precipitated his "Come On" track opening the film to help define its overall vibe. A soundtrack contest last September won another newcomer, **R.E.D. 44**, a coveted slot on the soundtrack with the original song "Bounce Wit Me."

Thus far, the "Stomp" soundtrack—on the Artists' Addiction

label headed by **Jonathan Miller** and distributed through Warner Bros.—has only been available through Best Buy. It shifts into wider retail release March 6.

So is a "Stomp" sequel in the works? "That's a good idea" is White's only comment, but you can probably book on it.

In the meantime, what a way to usher in Black History Month 2007. The Academy Award-nominated and box-office success of "Dreamgirls" (including its soundtrack), "The Pursuit of

Happyness" and "Stomp the Yard"—all films with African-American-led casts—triggers hope this uptrend will continue.

We'll soon see. In the wings are "Daddy's Little Girls" (Feb. 14) from box-office and soundtrack maven **Tyler Perry**; "Pride" with **Bernie Mac** and **Terrence Howard** sporting a '70s-style soundtrack; and "Hip-Hop Project," a film about the redemptive power of art, executive-produced by **Queen Latifah** and **Bruce Willis**.



Real Talk

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The Drama Rolls On

Hip-Hoppers Await Fallout From Mixtape Raid

Since January's raid of the Aphilliates Music Group offices in Atlanta, hip-hop's been awaiting the fallout with bated breath. It's no secret that, as *Billboard* noted two weeks ago ("Mixed Messages," Jan. 27), labels often pay DJs to produce mixtapes and encourage their signed artists to do out-of-contract tapes with full knowledge.

But don't be so sure this means the end of mixtapes. Maybe on the Internet it is. And at brick-and-mortar retail, mixtape sales are clearly a bust. But the law of supply and demand suggests the practice is far from over. Mixtapes generate too much buzz that ultimately results in major-label

sales, as with **Jeezy**. They keep careers afloat, as with the **Clipse**. And there is money in the tapes themselves—as in, well, **DJ Drama**. But the most emotional reason mixtapes must stay afloat is, to me, they were pretty much hip-hop's last creative frontier.

Where else could MCs essentially cut loose and release all the cuts to which their A&R said no? Some of my favorite tracks of 2006 were from mixtapes, not albums. Artists could say and do almost anything they wanted: Even burp on tape, like **Nore** did on "The Best of in the Lab Volume 1," or spit nonsensical verses that somehow remained aesthetically pleasing, like **Lil Wayne**

did on "Dedication 1" and "Dedication 2."

Some in the hip-hop world think the fallout might be a ways off. Especially since, according to Fulton County Superior Court Judge **Richard Hicks**, **DJ Drama** and **Don Cannon's** trial on **RICO** charges was postponed due to their lawyers' scheduling conflicts. Hicks does not expect to take further action until an indictment comes down.

"The raid is so new that we don't know the whole effect yet," says rapper **Slim Thug**, who began his career on Houston's chopped-and-screwed mixtape scene. "The RIAA did a good job of scaring everybody. And it ain't just us. The

retail stores are scared, too.

"But it depends on what they do to Drama," he continues. "If Drama beats the case, then we'll be like, 'Fuck the RIAA.' But if they really try to get [Drama and Cannon] and make them an example, then it won't be good. They're just putting a bad light on hip-hop. It ain't like labels weren't paying DJs to do the shit, and it's silly to try and stop the tapes."

Incidentally, I spoke with **Green Lantern**, another of today's most popular DJs, last November, a couple of months before the latest **Drama** drama, and I asked him about whether he thought the RIAA was really cracking down on mixtapes.



SLIM THUG

"The sad part is that some stores get raided because they're making the immediate cash from it," Green said. "I wish the labels could legitimize mixtapes, because this is not pirated music. Like the mixtape I'm making with **Jay-Z**, it's all for promotional use only. And as much as I love **Africa**, the African [bootleggers] have killed it."

Green went on to say that labels gauge their newest signees from the mixtape buzz

and groom their older artists' comebacks on the mixtape circuits. These days artists can't just return from obscurity with a single, he added.

Meanwhile, tooling around on the Internet this week I found a new mixtape with no name or title that could positively ID the tape's author. The cover just said, "You Already Know Presents Sign of the Times," with a picture of New York's smoldering skyline. Times are really getting ambiguous.

THE BILLBOARD REVIEWS

ALBUMS

ROCK

THE APPLES IN STEREO

New Magnetic Wonder
Producer: Robert Schneider
*Simian Records/Yep Roc/
 Elephant 6*

Release Date: Feb. 6

★ Armed with a portfolio of infectiously melodic cookers, multihued soundscapes flecked with psychedelia, short lyrical interludes that serve as suite segues and even a '70s-sounding vocoder, the Apples in Stereo triumphantly return after five years on the sidelines with "New Magnetic Wonder." This bona fide marvel of indie-rocking gusto, the first release on actor Elijah Wood's new label, takes its cues from the mid-era Beatles, the Beach Boys and ELO. Like fellow Elephant 6 group Olivia Tremor Control's 1999 masterpiece "Black Foliage, Volume 1," this AIS outing is not so much a collection of individual songs as it is a fully developed symphony of pop/rock best listened to in its entirety—and, as Schneider sings in the raw-rocking opening track, "Can You Feel It?," with the volume high.—*DO*

PETER BJORN & JOHN

Writer's Block
Producer: Bjorn Ytling
Almost Gold Recordings
Release Date: Feb. 6

★ Whistling, maracas and a playful boy/girl duet made "Young Folks" one of the catchiest singles of 2006, and on "Writer's Block," the latest set from Swedish trio Peter Bjorn & John, there's plenty more finely crafted pop splendor where that came from. The album is laced with spacey, distorted guitar fuzz, delicate '60s pop melodies, groovy basslines and winsome lyrics that coalesce into a unified group of songs from start to finish. The hazy feedback on "Objects of My Affection" and "Start to Melt" nods to My Bloody Valentine or the Jesus and Mary Chain, and "Amsterdam" is propelled by heavy bass and topped with eerie organ. "Paris 2004" exemplifies the band's more lighthearted side, thanks to an indelibly charming chorus. If there's "Writer's Block" on this disc, we sure don't hear it.—*JM*

YOKO ONO

Yes, I'm a Witch
Producers: various
Astralwerks
Release Date: Feb. 6

★ For this 17-track collection, Yoko Ono collaborated with an eclectic bunch of artists who each selected one of her past recordings to reinterpret, re-produce, remix. In each case, a brand-new track has been crafted, but some work better than others.

FALL OUT BOY

Infinity on High
Producers: Neal Avron, Babyface
Island
Release Date: Feb. 6
Forget MySpace, viral nude pics,



emo and eyeliner—Fall Out Boy has grander ambitions. With "Infinity on High," a shamelessly melodic, wild and powerful pop record, the Chicago outfit has reinvented itself as the world's biggest boy band. The set, which opens with an intro by Jay-Z ("Yo! FOB!"), wraps catchy emo hooks around epic production employing huge harmonies, R&B grooves, samples and strings. But the real surprise is singer Patrick Stump, who explores his full vocal range and croons like a soulman. Fall Out Boy 2.0 is at its self-indulgent best on the funky "The Take Over, the Breaks Over" and the heavily orchestrated "Thks Fr th Mmrs," one of two tracks produced by Babyface. And clever post-emo anthems like the instant *Billboard* Hot 100 hit "This Ain't a Scene, It's an Arms Race" reveal the true heirs of the Backstreet Boys, ready to take over the world.—*SP*

In his reworking of "Shiranakatta (I Didn't Know)," Craig Armstrong lovingly surrounds Ono's voice with orchestral maneuvers. Similarly, on "Toyboat," Antony (of Antony & the Johnsons) and Hahn Rowe create a foundation of warm synth patterns over which Ono's vocals seem to float. "Kiss Kiss Kiss," as revisited by Peaches, meanders along, as if waiting for something to happen. Unfortunately, nothing does. But much greatness does occur on "Walking on Thin Ice" and "Cambridge 1969/2007," which have been deftly handled by Jason Pierce of Spiritualized and the Flaming Lips, respectively.—*MP*

SONDRE LERCHE

Phantom Punch
Producer: Tony Hoffer
Astralwerks
Release Date: Feb. 6

Following on the heels of 2006's jazz-inflected "Duper Sessions," Norwegian singer/songwriter Lerche and his band the Faces Down crank up the volume and intensity on "Phantom Punch." Most of the songs are aggressive, edgy power-pop, at times supplemented with punk flair ("Face the Blood"), Brazilian dance beats (the title track) and even hints of ska ("The Tape"). Lerche's vocals are as smooth as ever, sounding the most translucent on the

acoustic numbers "Tragic Mirror" and "John, Let Me Go," which, though pretty, offer nothing terribly noteworthy. "Say It All" is a rollicking pop number that wouldn't sound out of place on Lerche's first two albums, and the seven-minute closing track "Happy Birthday Girl" is layered with sonic texture. Lerche seems headed in a promising musical direction, but not all the songs here pack the expected punch.—*JM*

COUNTRY

JASON MICHAEL CARROLL

Waitin' in the Country
Producer: Don Gehman
Arista Nashville
Release Date: Feb. 6

▶ Produced by veteran Don Gehman, Carroll's debut is solid from start to finish. A haunting tale of child abuse, "Alyssa Lies" is a tear-jerker in the real life tradition of Kathy Mattea's "Where've You Been." There's plenty of honky-tonk and country rock, too. Although written as an expression of Carroll's commitment to get home and see his children after weekend gigs, the thumpin' "I Can Sleep When I'm Dead" will appeal to the late night, club-hopping crowd. "Angel of Broken Hearts" has a dark, driving, Gary Allan feel to it—and that's not a bad thing. A soaring duet with Jewel on

POP

BELINDA CARLISLE

Voila
Producer: John Reynolds
Rykodisc
Release Date: Feb. 6

★ No "Our Lips Are Sealed" here. On the ex-Go-Go's singer's first solo disc since 1996, Carlisle turns in a seductive 11-track homage to French music. Not a "pop" album per se, "Voila" is a bit of a journey through French popular music, as interpreted through a fan's perspective. The chanteuse pours her soul into her vocals, expressing a far greater range of emotion than on her past bubble gum pop. Jacques Brel's "Ne Me Quitte Pas" is rendered in a desperate, heartbreaking wail, while Edith Piaf's "La Vie En Rose" is almost a techno anthem with its soaring melody. Serge Gainsbourg's "Bonnie et Clyde" and "Contact" are the most playful, given appropriately cinematic treatments by producer John Reynolds and Brian Eno on keyboards. But it's Carlisle's voice and willingness to fully embrace these songs that really make this album work.—*TC*

ASHLEY TISDALE

Headstrong
Producers: various
Warner Bros.
Release Date: Feb. 6

▶ Sharpay Evans, the character she plays in

continued on >>p78

BLOC PARTY

A Weekend in the City
Producer: Jacknife Lee
Vice/Atlantic
Release Date: Feb. 6

U.K. rock act Bloc Party follow up its buzzy 2005 debut by scaling back the nervous guitar riffs and enlisting the help of U2 producer Jacknife Lee in a bid for mass appeal. This time the quartet looks to its flair for Britpop balladry—think "Blue Light" and "This Modern Love" from "Silent Alarm"—as the blueprint. The nostalgic first single, "I Still Remember," is a slightly faster version of the model. And the overall result is a moody sophomore work long on ambition. Frontman/lyricist Kele Okere actually constructed the album as a loose song-cycle using the album title as the theme. That's a bit of a stretch—especially on what is ultimately an awkwardly paced, hit-and-miss affair. But it has its moments, especially the jittery rocker "Waiting for the 7.18" and the sweet hangover ballad "Sunday." Not the wildest weekend ever, but a respectable one.—*BG*



PATTY GRIFFIN

Children Running Through
Producers: Patty Griffin,
 Mike McCarthy
ATO
Release Date: Feb. 6

Patty Griffin's latest release has it all: great production, catchy tunes, strong vocals, a killer backup band and an original mix of rock, soul, country, folk and blues. The Boston-based singer/songwriter has stepped out of her comfort zone of sparse, midtempo tunes (of which there are still a few) and crafted something emotionally diverse, from her heartbreaking country duet with Emmylou Harris on "Trapeze" to the kiss-off attitude in "Getting Ready." Her poignant pipes crown the touching "Up to the Mountain," which was also recorded by Solomon Burke last year. Overall, this dynamic collection has something unexpected at every turn, with each flip of her voice or hopeful flourish of strings revealing something new about this veteran jewel.—*KH*



THE BILLBOARD REVIEWS

SINGLES

from >>p77

the Disney phenomenon "High School Musical," was not an artist of great range, and neither, really, is Ashley Tisdale. On her debut release, the 21-year-old singer hews straight to the contemporary CHR school of fellow Mouse products Britney Spears and first-album Christina Aguilera—lots of synthesizer-laden, beat-heavy, layered-vocal dance tracks that vary between leering come-hithers such as the distinctly PG-13 "He Said, She Said," sneering disses ("So Much for You," "Over It") and self-affirming anthems ("Positivity," the title track). The campy pop and slightly Eastern flavor of "Not Like That" mimes Gwen Stefani-style theatrics, while such emotive ballads as "Unlove You" and "Suddenly" follow the by-numbers formula of swelling dynamics. Tisdale asks us to "Love Me for Me," but she'll have to develop a more defined identity before she can truly win our affections.—*GG*

JAZZ

STEFANO BOLLANI

Piano Solo

Producer: Manfred Eicher
ECM

Release Date: Feb. 6

★ Outside the states, Italy reigns as the world's hotbed of jazz, with a full cast of imaginative artists, including veteran trumpeter Enrico Rava, whose bands serve as the spawning ground for new leaders. One of his protégés, pianist Stefano Bollani, makes his ECM debut with this 16-track jewel that displays his prowess at shifting stylistic gears sans contrivance. Bollani plays with a sublime classical solemnity, dances with soft-shoe lyri-

cism, tumbles into chord-fracturing avant territory and buoys with witty frolic. He pays homage to Prokofiev, applies a contemporary twist to Scott Joplin's "Maple Leaf Rag," gracefully sinks into standards like "On the Street Where You Live" and emotively muses on the Beach Boys' "Don't Talk." Mini improvisations are sprinkled throughout as well as Bollani originals, including the caffeinated "Buzziilare" and the whimsical "Sarcasmi."—*DO*

BLUES

TOMMY CASTRO

Painkiller

Producer: John Porter
Blind Pig

Release Date: Jan. 30

► San Francisco's Tommy Castro is known as a major blues player. But there's always been a good deal of soul and rock in his blues, and some of the top tunes on "Painkiller" show those influences in the best possible light. "It's That Time Again" is a beautiful bit of soul music—a tasty number keyed by Keith Crossan (sax) and Tom Poole (trumpet). "Big Sister's Radio" is a choice take on classic doo-wop rock'n'roll. Blueswise, Castro and guest Coco Montoya make a feast of Albert Collins' "A Good Fool Is Hard to Find," and Castro hits the sweet spot with the opening track, the original blues-rocker "Love Don't Care." In a more downtempo groove, check "Lonesome and Then Some"—a winning tune Castro authored with Jeff Silbar.—*PVV*

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THIS WEEK ON **com**

ADDITIONAL REVIEWS:

• Harry Connick Jr., "Oh My Nola" (Columbia) and "Chanson Du Vieux Carre" (Rouner)

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.

POP

LAX

Forget You (3:44)

Producer: Alex Cantrall

Writers: A. Cantrall,

P. White, K. Karlin

Publishers: various
Blackground/Universal
Republic

★ Teen California-based female trio LAX's call for fame is a promising bid to return unadulterated pop to homogenous top 40 radio. Executive producer Vincent Herbert brought Dream and JoJo to the mainstream—and thanks to major label promo—more than two dozen stations are already on board here. Launch single "Forget You" sounds strikingly similar to JoJo, with its urban-lite production and super-duper sing-along hook: What's not to love? As hip-hop's redundant relevancy continues to fray and the day's chart-topping superstars release the same-sounding song over and over, LAX sounds like an entry point to the first fresh sound of 2007. Any station that hops aboard the LAX train is doing listeners the ultimate favor.—*CT*

LILY ALLEN

Smile (3:17)

Producer: Future Cut

Writers: L. Allen, I. Babalola,

D. Lewis, J. Mittoo, C. Doood

Publishers: various
Capitol

★ Lily Allen topped the U.K. single charts last July with "Smile," a song that sounds on the surface like a happy reggae-splashed ditty—but lyrically it's about the guilty pleasure of seeing her cheating ex suffer ("When you left me, I was wanting more/ But you were fucking that girl next door/ When I see you cry/ It makes me smile"). While cleaned up to "f-ing" for the radio version, the 21-year-old has an audacious rep as anything but a squeaky-clean pop star, avowing the use of drugs, sexual conquest and raucous nights. Of course, it comes down to the song—and while reggae is a tough sell in the States, Capitol is building on enormous MySpace presence, along with support from MTV, "Saturday Night Live" and "Conan O'Brien." Hopefully, as

we segue further into the second half of the decade, top 40 is sniffing for a new sound shake-up. Allen's hip template is certainly a fragrant contender.—*CT*

COUNTRY

DIXIE CHICKS

The Long Way Around (4:33)

Producer: Rick Rubin

Writers: E. Robison,
M. Maguire, N. Maines,
D. Wilson

Publishers: various
Open Wide/Columbia

► The third single from Dixie Chicks' Grammy Award-nominated "Taking the Long Way" will be a fascinating study in the trio's future at country. Previous singles were shunned by the format because of the trio's well-tread anti-Bush views—instead embraced by adult top 40. But "The Long Way Around" is unadulterated twang and a litmus test to see if programmers will, at last, forgive the act, amid falling national support of the president's agenda. The Rick Rubin-produced track possesses all the strength of the Chicks' best work—Natalie Maines' so-good-it's-surreal vocal potency, driving tempo and a hook that is intimate and immediate—with production that makes clear that the group is driving this one home. Dixie Chicks are obviously reaching out... the outcome will be telling.—*CT*

GRETCHEN WILSON

Come to Bed (3:48)

Producers: Mark Wright,
John Rich, Gretchen Wilson

Writers: V. McGehee, J. Rich

Publishers: various
Columbia Nashville

Given her usual beer mug-clinking output, "Come to Bed" is a surprising first single from Wilson's third album. The lyric spools images from a real-life scenario about a domestic dispute, as she sings, "We're both screamin' and nobody's listenin'." Soaked with the mournful accompaniment of a slide guitar and solid background vocals from fellow Muzik Mafia member and co-producer John Rich, the track resembles previous "When I Think About Cheatin'," another McGehee/Rich collaboration. Wilson proves that singing about an authentic motif fits her image as well as singing about life as a "Redneck Woman." Catchy and fit for country airwaves, here's a radio-ready hit that will leave listeners ready to jump into bed with Wilson.—*SKH*

THE FRAY

Look After You (4:04)

Producers: Mike Flynn,
Aaron Johnson

Writers: I. Slade, J. King

Publishers: Aaron Edwards/EMI
April, BMI
Epic

The third single from the Fray's double-platinum "How to Save a Life" offers a moody power ballad outfitted with a humble hook and tasteful strings. Over spare piano chords, singer/pianist Isaac Slade shares his vows, sounding bruised and broken, his grainy vocals a soulful touch of gray in the bright, optimistic world of pop. It's the kind of smooth, minimalist melancholia David Gray has produced on the sidelines for years, unable—or unwilling—to break at top 40. Here, Slade's unique phrasing pulls it off, flying through lines like "If ever there was a doubt/My love, she leans into me/ This most assuredly counts/She says most assuredly," bending a lackluster tune into a worthy coda to two blockbuster singles.—*SP*



ROCK

AFI

Love Like Winter (2:41)

Producer: Jerry Finn

Writer: AFI

Publisher: Ex Noctem
Nacimur Music, BMI
Interscope

► Although AFI doesn't have an official keyboardist, the instrument takes center stage on synth-rich single "Love Like Winter." Hand claps and multitracked loops abound, giving it enough new wave appeal to slip between A Flock of Seagulls and Missing Persons during '80s night at the roller rink. A simmering chorus rides backing vocals

pumped up to arena-chant heights. It's not as rowdy as previous hit "Miss Murder," though; it packs less punch. AFI won't go wrong with this or any other pick from current "Decemberunderground," but we're still rooting for "The Missing Frame" to get a shot at radio.—*CLT*

AC

KIMBERLEY LOCKE

Change (3:30)

Producer: Dan Muckala

Writers: K. Locke, J. Cates,

T. Lacy, D. Matbosky

Publishers: various
Curb

► "American Idol" alumna Kimberley Locke has scored five hits at AC radio, including No. 1s "Jingle Bells" last December and "Up on the Housetop" a year before. Wisely, new single from upcoming sophomore project focuses on that core, albeit with enough of a contemporary edge to indulge her youthful profile—and perhaps drum up like support at adult top 40. "Change" rocks harder than the pop imprint of debut top 40 hit "8th World Wonder" and a bit less than the brusque, more urban "Wrong," mediating middle ground for a song that could make the grade across several formats. At this point, pop radio appears hesitant to embrace most Idols, so this persuasive effort is tailor-made to deliver on Locke's promise as a potential signature at adult formats.—*CT*

LEGEND & CREDITS

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PICK : A new release predicted to hit the top half of the chart in

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



HIS COUNTRY

>>With a musical assist from indie country band Little Big Town, John Mellencamp's "Freedom's Road" enters at No. 5 on The Billboard 200, the highest bow of his career. It's also his best rank on the big chart since "Scarecrow" reached No. 2 in 1985 and his first top 10 album since 1996.

JENNIFERS BATTLE

>>The actresses who played Effie in the Broadway and film versions of "Dreamgirls" duel on Hot Dance Club Play with their versions of "And I Am Telling You I'm Not Going": Jennifer Holliday bulleting at No. 19, with the film's Jennifer Hudson bowling at No. 38.



INDIE ROCKS

>>Critics' fave the Shins enter Top Independent Albums at No. 1, The Billboard 200 at No. 2. Its 118,000-unit start is the band's best week and the best sum by an independently sold album since Ying Yang Twins did 201,000 in the July 16, 2005, issue.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Two new U.K. fan favorites—one with multiple BRIT Award nominations and another with England's current chart-topper—debut on the Pop 100 this week. One of them can't help but "Smile" while the other tips his hat to an Academy Award-winning princess.

>>Fred Bronson details the chart history of a certain Indiana native whose Billboard 200 history dates back to 1979, as he posts his best week in ages on the big chart.

>>Plus, "Weird Al" Yankovic spends an 18th week at No. 1 on Top Comedy Albums, inching him closer to Dane Cook's record for the most weeks on top. How close? Read Chart Beat online to find out.

Billboard

CHARTS

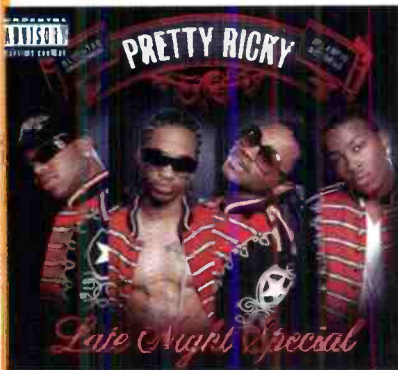


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Top Week For Ricky; Slow Month For Albums

With a couple of titles bowing at 100,000-plus, career highs for new chart champ **Pretty Ricky** and indie darling **the Shins**, the top of The Billboard 200 looks a little more cheerful than it has through the early weeks of this young 2007.



But even with a couple of six-figure titles in the month's final frame, this still shapes up as a January record companies would like to forget.

Not only do the 34.1 million album units sold in the first frame represent a decline of 15.2% compared with the first four weeks of last year, it also stands as the lightest January in Nielsen SoundScan history.

The previous low January, clocked in

2005, had been 40.3 million copies. With back-to-back weeks of about 8.1 million album units, and the frame reflected by this issue's sales charts clocking at 8.5 million, one distribution company notices that January 2007 marks the softest rolling four-week volume in SoundScan history.

Note, too, that this year's swoon comes despite a robust 76.1% growth in digital album downloads (2.8 million units) after a big iPod Christmas.

What gives? The fourth-quarter releases of '06 didn't have the legs that late-2005 titles by **Mary J. Blige**, **Jamie Foxx** and **Eminem** showed at the start of last year. Christmas season 2006 was also absent mature titles: strong sellers dropped early in the year, like **Mariah Carey's** in 2005 and **Usher's** in 2004.

The fattest January in SoundScan history happened in 1998, weighing in at 60.8 million units, with that young year's top two sellers alone adding more than 3 million copies to the bill: the "Titanic" soundtrack with 2 million copies that month, followed by **Celine Dion's** "Let's Talk About Love" at 1.3 million.

The best seller of this year, the self-titled album by **Daughtry**, has sold 252,000 since the start of January, while the two versions of "Dreamgirls" sold

a combined 312,000 in January. The top January seller of 2006 was Foxx's "Unpredictable" at 432,000, followed closely by Blige's "The Breakthrough" with 430,000.

Does this year's puny January reflect changes in the market or a fourth-quarter album slate that turned out relatively weak despite lots of big-name acts? Trick question, because I figure the correct answer is "both."

DIFFERENT DAY: She doesn't rock, rap or sing R&B, nor is she a country queen, and she's never had a hit at top 40 radio. Yet, industry insiders count on **Norah Jones** to put a better light on this year's album picture.

Her third Blue Note release, "Not Too Late," arrives with an initial shipment of about 1.7 million copies, and in the current business environment, such a lofty number reflects retailer confidence rather than a label's pressure sales tactics.

The new album's shipment is just shy of the outlay that brought second album "Feels Like Home" to market. That 2004 album, released the same week that the Grammy Awards telecast and Valentine shopping stoked store traffic, began with an opening week of 1 million copies.

The new one looks to start slower. First-day reports from retailers lead chart watchers to guess "Not Too Late" will open between 325,000 and 400,000. The difficulty in projecting an artist like Jones, who appeals to mature consumers, is that older-skewing albums often rally bigger weekend sales than rock, rap and R&B albums that draw younger audiences.

In the meantime, young hip-hop act **Pretty Ricky** celebrates its best sales week (132,000 copies) to go with its first No. 1 on either The Billboard 200 or Top R&B/Hip-Hop Albums. First set "Bluescars" peaked at No. 5 on the latter and No. 16 on the big chart, moving 56,000 units in its first week.

NEW RULES: To highlight more genuine artist-development stories, Billboard, with input from Nielsen SoundScan, has revised criteria for Top Heatseekers. Most acts that have not appeared in the top half of The Billboard 200 remain eligible, but the new rules disqualify artists who have reached the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Christian Albums and Top Gospel Albums. For full text of the revisions, e-mail research@billboard.com.

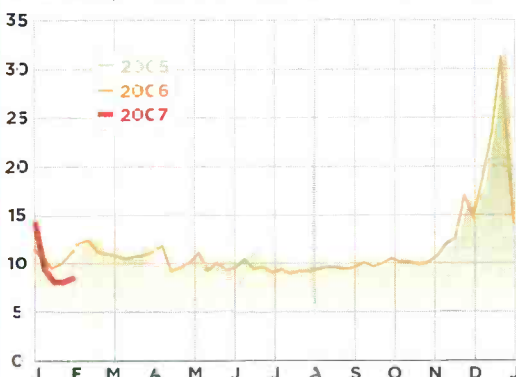
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,506,000	389,000	16,636,000
Last Week	8,095,000	350,000	17,797,000
Change	5.1%	-0.1%	-6.5%
This Week last Year	9,932,000	534,000	11,139,000
Change	-14.4%	52.2%	49.3%

*Digital album sales are also counted with album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	40,240,000	34,117,000	-15.2%
Digital Tracks	46,143,000	73,889,000	60.1%
Store Singles	252,000	188,000	-25.4%
Total	86,635,000	108,194,000	24.9%
Albums w/TEA*	44,854,300	41,505,900	-7.5%

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

ALBUM SALES

'06	40.2 million
'07	34.1 million

SALES BY ALBUM FORMAT

CD	37,851,000	30,300,000	-19.9%
Digital	2,185,000	3,710,000	59.7%
Cassette	125,000	35,000	-72.0%
Other	73,000	72,000	-7.7%

For week ending Jan. 28, 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	23,960,000	19,831,000	17.2%
Catalog	16,280,000	14,286,000	-12.2%
Deep Catalog	11,238,000	10,194,000	-9.3%

CURRENT ALBUM SALES

'06	24.0 million
'07	19.8 million

CATALOG ALBUM SALES

'06	16.3 million
'07	14.3 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.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	TITLE	CERT.	PEAK POSITION	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	TITLE	CERT.	PEAK POSITION	
1		1	PRETTY RICKY	BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1	51	49	43	SUGARLAND	MERCURY 007411/UMGN (13.98)	Enjoy The Ride		4	
2	NEW	1	THE SHINÉS	SUB POP 705* (15.98)	Wincing The Night Away		2	52	53	49	JOSH TURNER	MCA NASHVILLE 004744/UMGN (13.98)	Your Man		2	
3	1	4	DAUGHTRY	RCA 88860/RMG (18.98)	Daughtry		3	53	47	35	U2	ISLAND 008027/INTERSCOPE (13.98) ⊕	U218: Singles		32	
4	NEW	1	VARIOUS ARTISTS	GRAMMY CMG 03827/SONY MUSIC (18.98)	2007 Grammy Nominees		4	54	55	52	BOW WOW	COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		6	
5	NEW	1	JOHN ELLEN CAMP	UNIVERSAL REPUBLIC 009249/UME (13.98)	Freedom's Road		5	55	39	47	SOUNDTRACK	MUSIC WORLD COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition		39	
6	2	1	SOUNDTRACK	MUSIC WORLD COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		6	56	51	83	KELLIE PICKLER	BNA 01797/SBN (18.98)	Small Town Girl		9	
7	5	2	AKON	KONVIKT UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		7	57	62	41	SOUNDTRACK	SHOW FOG NASHVILLE 0001 (18.98)	Broken Bridges		35	
8	16	17	GREATEST GAINER ROBIN THICKE	STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		8	58	54	57	TYRESE (AKA BLACK-TY)	J 78963/RMG (18.98)	Alter Ego		23	
9	3	5	SOUNDTRACK	WALT DISNEY 000117 (18.98)	Jump In!		9	59	NEW	1	ERNIE HAASE & SIGNATURE SOUND	GAITHER MUSIC GROUP 42790 (17.98)	Get Away, Jordan		59	
10	6	3	JUSTIN TIMBERLAKE	JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		10	60	59	71	KT TUNSTALL	RELENTLESS 50729*/VIRGIN (12.98) ⊕	Eye To The Telescope		33	
11	4	32	CORINNE BAILEY RAE	CAPITOL 66361 (12.98)	Corinne Bailey Rae		11	61	64	63	THREE DAYS GRACE	JIVE 83504*/ZOMBA (18.98)	One - X		5	
12	8	10	NICKELBACK	ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons		12	62	58	45	CHRISTINA AGUILERA	RCA 82639/RMG (22.98)	Back To Basics		1	
13	10	6	BEYONCÉ	COLUMBIA 88920*/SONY MUSIC (18.98)	B'Day		13	63	50	53	TAYLOR HICKS	ARISTA 87984/RMG (18.98)	Taylor Hicks		2	
14	9	15	CARRIE UNDERWOOD	ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		14	64	57	55	LUDACRIS	DTP DEF JAM 007224/IDJMG (13.98)	Release Therapy		1	
15	12	17	NELLY FURTADO	MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		15	65	63	50	SNOW PATROL	POLYDOR A&M 006673/INTERSCOPE (13.98) ⊕	Eyes Open		27	
16	7	7	VARIOUS ARTISTS	SONY BMG STRATEGIC MARKETING GROUP/EM/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		16	66	36	-	FRANK SINATRA	CAPITOL 63377 (18.98)	Romance: Songs From The Heart		36	
17	13	12	RASCAL FLATTS	LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang		17	67	60	38	INCUBUS	IMMORTAL EPIC 83852/SONY MUSIC (18.98)	Light Grenades		1	
18	14	9	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		18	68	70	72	THE RED JUMPSUIT APPARATUS	VIRGIN 82829 (12.98)	Don't You Fake It		25	
19	NEW	1	SALIVA	ISLAND 008107/IDJMG (13.98)	Blood Stained Love Story		19	69	56	51	THE ALL-AMERICAN REJECTS	DOGHOUSE 004791*/INTERSCOPE (13.98)	Move Along		6	
20	34	70	PACE SETTER REGINA SPEKTOR	SIRE 44112/WARNER BROS. (15.98)	Begin To Hope		20	70	NEW	-	VALENTIN ELIZALDE	UNIVERSAL LATINO 006611 (9.98) ⊕	Vencedor		70	
21	11	11	SOUNDTRACK	WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		21	71	76	69	BLUE OCTOBER	UNIVERSAL MOTOWN 006282/UMRG (9.98)	Foiled		29	
22	15	8	THE BEATLES	APPLE 79808/CAPITOL (18.98) ⊕	Love		22	72	NEW	-	OF MONTREAL	POLYGRAM 124* (15.98)	Hissing Fauna, Are You The Destroyers?		72	
23	17	24	FERGIE	WILL I AM A&M 007390/INTERSCOPE (13.98)	The Dutchess		23	73	84	73	BOB SEGER	HIDEOUT 34586/CAPITOL (15.98) ⊕	Face The Promise		1	
24	24	21	GWEN STEFANI	INTERSCOPE 008099 (13.98)	The Sweet Escape		24	74	65	60	TRICK DADDY	SLIP-N-SLIDE ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		48	
25	21	23	HINDER	UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		25	75	66	68	FANTASIA	J 78962/RMG (18.98)	Fantasia		19	
26	18	20	CIARA	LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		26	76	61	54	THE GAME	GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1	
27	33	37	RODNEY ATKINS	CURB 78945 (13.98)	If You're Going Through Hell		27	77	69	95	VANESSA HUDGENS	HOLLYWOOD 162638 (13.98)	V		24	
28	31	31	JOHN MAYER	AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		28	78	90	98	CELTIC WOMAN	MANHATTAN 60233/BLG (18.98)	Celtic Woman		53	
29	30	28	KEITH URBAN	CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing		29	79	68	61	THE PUSSYCAT DOLLS	A&M 005374/INTERSCOPE (13.98)	PCD		5	
30	19	25	MARY J. BLIGE	MATRIX/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		30	80	75	65	J.J. CALE & ERIC CLAPTON	DUCK REPRISE 44418*/WARNER BROS. (18.98)	The Road To Escondido		23	
31	23	18	THE FRAY	EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life		31	81	67	59	TONY BENNETT	RPM COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		3	
32	25	22	VARIOUS ARTISTS	SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		32	82	NEW	-	THE RIDDLER & TREVOR SIMPSON	ULTRA 1485 (17.98)	Ultra.Dance 08		82	
33	26	26	MY CHEMICAL ROMANCE	REPRISE 44427/WARNER BROS. (18.98)	The Black Parade		33	83	91	82	STONE SOUR	ROADRUNNER 618073/IDJMG (18.98)	Come What(ever) May		4	
34	27	27	OMARION	TUG/EPIC COLUMBIA 81038*/SONY MUSIC (18.98)	21		34	84	86	75	GEORGE STRAIT	MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural		3	
35	22	14	NAS	DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		35	85	95	141	MARY J. BLIGE	MATRIX/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1	
36	28	30	SNOOP DOGG	DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		36	86	NEW	-	SUNSHINE ANDERSON	MUSIC WORLD 010 (15.98)	Sunshine At Midnight		86	
37	35	34	EVANESCENCE	WIND-UP 13120 (18.98)	The Open Door		37	87	73	64	SOUNDTRACK	WALT DISNEY 861592 (18.98) ⊕	The Cheetah Girls 2		5	
38	43	33	JOSH GROBAN	143 REPRISE 14435/WARNER BROS. (18.98) ⊕	Awake		38	88	74	62	THE KILLERS	ISLAND 007026*/IDJMG (13.98)	Sam's Town		2	
39	20	13	CARLY SIMON	COLUMBIA 86138/SONY MUSIC (18.98)	Into White		39	89	32	-	DIANA ROSS	MANHATTAN 82654/BLG (18.98) ⊕	I Love You		32	
40	29	29	JAY-Z	ROC-A-FELLA DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come		40	90	92	99	CHRIS BROWN	JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2	
41	38	36	RED HOT CHILI PEPPERS	WARNER BROS. 49956* (22.98) ⊕	Stadium Arcadium		41	91	83	76	TIM MCGRAW	CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		2	
42	42	46	TAYLOR SWIFT	BIG MACHINE 120702 (11.98)	Taylor Swift		42	92	77	66	ANDREA BOCELLI	SUGAR DECCA 007831/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕	Under The Desert Sky		11	
43	48	13	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		43	93	71	56	11	DAMIEN RICE	HEFFA/VECTRA 43244/WARNER BROS. (18.98)			9
44	40	39	BRAD PAISLEY	ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		44	94	72	-	SOUNDTRACK	ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		72	
45	44	42	JOHN LEGEND	G O D D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		45	95	87	101	JAMES BLUNT	CUSTARD/ATLANTIC 97250*/AG (18.98) ⊕	Back To Bedlam		2	
46	41	44	SOUNDTRACK	WALT DISNEY 861426 (12.98)	High School Musical		46	96	97	94	BROOKS & DUNN	ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe		3	
47	45	40	30 SECONDS TO MARS	IMMORTAL 90992/VIRGIN (12.98) ⊕	A Beautiful Lie		47	97	98	91	THE WRECKERS	MAVERICK/WARNER BROS. (NASHVILLE) 48880 WRN (18.98) ⊕	Stand Still, Look Pretty		14	
48	NEW	1	GRATEFUL DEAD	GRATEFUL DEAD 74816/RHINO (31.98)	Live At The Cow Palace: New Year's Eve 1976		48	98	100	81	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005298/UME (13.98)	The Legend Of Johnny Cash		2	
49	NEW	1	THE GOOD, THE BAD & THE QUEEN	PARLOPHONE 73067/VIRGIN (12.98)	The Good, The Bad & The Queen		49	99	85	8	LIL SCRAPPY	BME REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live		24	
50	37	19	IL DIVO	SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre		50	100	104	115	HELLOGOODBYE	DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!		1	

With a new Billboard 200 peak, Southern gospel act also claims first No. 1 on Christian Albums best sales week (12,000).

After set was reissued with a bonus DVD, it debuts on the big chart and hits No. 1 on Top Latin Albums.

Albums at Nos. 8 and 20 hit new chart and sales peaks following coverage on MTV and CBS' "Sunday Morning," respectively.

It is the best ranking for the series and the line's second-highest sales week (10,000).

With 77,000, the "2007 Grammy Nominees" album (No. 4) starts better than last year's edition (No. 14; 43,000).

THE BILLBOARD 200 ARTIST INDEX

2 PAC	117	REJECTS	69	BIRDMAN & LIL WAYNE	43	ERIC CLAPTON	80	THE DECEMBERISTS	125	EVANESCENCE	37	KENNY G	130	ERNE HAASE & SIGNATURE SOUND	59	ALAN JACKSON	122	DUSTIN KENSRUE	144	LUDACRIS	64	
3 SECONDS TO MARS	47	AMERICA	118	THE BEATLES	22	JOHNNY CASH	98	DEERHOOF	152	FALL OUT BOY	199	THE GAME	75	SIGNATURE SOUND	59	JAY-Z	40	KIDZ BOP KIDS	182			
		SUNSHINE ANDERSON	86	BECK	167	CELIC WOMAN	78	DIDDY	109	FANTASIA	75	WNCN CILL	154	HELLOGOODBYE	100	LYFE JENNINGS	200	KILLSWITCH ENGAGE	128	YO-YO MA	122	
		ATREYU	103	BREAKING BENJAMIN	127	CHERISH	153	DISTURBED	179	Gnarl & Barkley	119	GNARL & BARKLEY	119	TAYLOR HICKS	63	JIBBS	141	ALL STARZ	177	MANA	165	
		RODNEY ATKINS	27	BROOKS & DUNN	96	CIARA	26	DIXIE CHICKS	140	FAT JOE	150	HINDER	25	JACK JOHNSON	178	JOJO	143	THE KILLERS	88	DAVE MATTHEWS	165	
		AUGUSTINA	126	DJ KRIBBLE / MIC LATINO	136	DANE COOK	162	FAT JOE	150	GRATEFUL DEAD	49	THE DUFFEN	49	JOJO	143	JIM JONES	116	KILLSWITCH ENGAGE	128	JOHN MAYER	23	
		ADRENALIN	148	BOB DYLAN	137	DANITY KANE	197	FERGIE	23	THE FRAY	15	GRATEFUL DEAD	49	THE DUFFEN	49	JOJO	143	PRESENTS KUMBIA	177	THE WRECKERS	14	
				THE FRAY	15	LEO DAN	194	FLYLEAF	156	NELLY FURTADO	15	GRATEFUL DEAD	49	GRATEFUL DEAD	49	JOJO	143	ALL STARZ	177	THE WRECKERS	14	
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													
				THE FRAY	15	DAUGHTRY	194	THE FRAY	15													

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Mcney Mcket 2.90%^{APY} \$2,500 minimum balance	0.30% \$2,500 minimum to avoid fee - \$1,000 minimum balance	0.50% \$1,000 minimum balance	0.15% \$2,500 minimum to open and avoid fee.	1.01% Up to \$9,999
Premier Money Market 3.75%^{APY} \$25,000 minimum balance	0.30% \$25,000 minimum balance	1.55% \$10,000 minimum balance	2.33% \$25,000 minimum balance	1.90% \$25,000 minimum balance
Titanium Money Market 4.50%^{APY} \$100,000 minimum balance	0.30% \$100,000 minimum balance	No comparable product	2.84% \$100,000 minimum balance	No comparable product
1-Year Term Savings Certificate 5.00%^{APY} \$1,000 minimum balance	3.15% \$1,000 minimum balance	3.25% \$2,500 minimum balance	3.60% \$1,000 minimum balance	4.20% \$500 minimum balance
3-Year Term Savings Certificate 5.10%^{APY} \$1,000 minimum balance	3.15% \$1,000 minimum balance	3.50% \$2,500 minimum balance	4.75% \$1,000 minimum balance	4.45% \$500 minimum balance

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FEB 10 2007 THE Billboard 200



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	88	7	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		
102	89	8	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007		38
103	NEW	1	ATREYU VICTORY 345 (16.98 CD/DVD) ⊕	The Best Of Atreyu		103
104	81	74	RBD EMI TELEVISION 75852 (13.98)	Celestial		15
105	78	67	RBD EMI TELEVISION 71398/VIRGIN (18.98) ⊕	Rebels		40
106	103	14	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		2
107	105	104	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man		
108	NEW	1	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 21358/TIME LIFE (17.98)	A Body + Soul Collection: Midnight Fire		108
109	107	102	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
110	46	2	AL GREEN HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits		46
111	85	7	GYM CLASS HEROES DECAYDANCE 12086/FUELED BY RAMEN (13.98)	As Cruel As School Children		85
112	106	66	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) ⊕	Il Divo		
113	82	58	SWITCHFOOT COLUMBIA 82858/SONY MUSIC (18.98)	Oh! Gravity		18
114	109	103	JASON ALDEAN BROKIN BOW 7457 (17.98)	Jason Aldean		37
115	122	124	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone		
116	102	89	JIM JONES KOCH 5864 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		
117	99	100	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life		
118	52	2	AMERICA BURGUNDY 85749/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Here & Now		52
119	119	110	GNARLS BARKLEY DOWNTOWN 70003/ATLANTIC (13.98) ⊕	St. Elsewhere		
120	NEW	1	MOE. FATBOY 6645 (13.98)	The Conch		120
121	129	122	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)		15	41
122	111	93	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		
123	94	84	SOUNDTRACK FOX/WARNER SUNSET ATLANTIC 83998/AG (18.98)	Happy Feet		
124	125	131	PAULA DEANDA ARISTA 83611/RMG (11.98)	Paula DeAnda		54
125	80	97	THE DECEMBERISTS CAPITOL 35984* (18.98)	The Crane Wife		35
126	96	107	AUGUSTANA EPIC 43433/SONY MUSIC (11.98)	All The Stars And Boulevards		96
127	131	130	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia		
128	118	106	KILLSWITCH ENGAGE ROADRUNNER 618058/IDJMG (18.98)	As Daylight Dies		3
129	113	77	MOS DEF GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic		77
130	128	132	KENNY G ARISTA 82890/RMG (18.98)	I'm In The Mood For Love...The Most Romantic Melodies Of All Time		37
131	121	119	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here		51
132	115	117	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		32
133	123	128	SOUNDTRACK HOLLYWOOD 162630 (18.98)	Grey's Anatomy: Volume 2		14
134	116	121	ROD STEWART J 82641/RMG (18.98)	Still The Same... Great Rock Classics Of Our Time		
135	108	88	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98) ⊕	A Fever You Can't Sweat Out		13
136	101	2	DJ SKRIBBLE / VIC LATINO THRIVE/DANCE 00758/THRIVE (19.98)	ThriveMix03		101
137	120	96	BOB DYLAN COLUMBIA 67606*/SONY MUSIC (18.98) ⊕	Modern Times		
138	RE-ENTRY	14	VARIOUS ARTISTS INO/EPIC 63649/SONY MUSIC (19.98)	Open The Eyes Of My Heart		51
139	117	109	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground		
140	141	116	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way		2
141	139	145	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs		
142	79	79	YO-YO MA SONY CLASSICAL 02668/SONY BMG MASTERWORKS (18.98)	Appassionato		79
143	112	87	JOJO DA FAMILY-BACKGROUND/UNIVERSAL MOTOWN 007500/UMRG (13.98)	The High Road		3
143	NEW	1	DUSTIN KENSURUE EQUAL VISION 133 (11.98)	Please Come Home		144
144	126	123	TOOL TOOL DISSECTIONAL VOLCANO 81991/ZOMBA (18.98)	10,000 Days		1
146	145	112	VARIOUS ARTISTS WORD-CURB 886582/WARNER BROS. (18.98)	Three Wooden Crosses		74
147	135	193	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose		135
148	134	127	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live		127
149	110	120	VARIOUS ARTISTS TVT 2511 (18.98)	Crunk Hits Vol. 3		110
150	151	179	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I		

Eclectic San Francisco trio's eighth album arrives with acts' best sales week and first Billboard 200 ink.

With help from an array of blues artists, the CD/DVD hits No. 1 on Blues Albums, Shepherd's fourth chart-topper.

"Kidz Bop 11" streets Feb. 20 with covers of pop hits and Webstar & Young B's "Chicken Noodle Soup."

At No. 144, the lead singer of Thrive also bows at No. 2 on Heatseekers with 6,000. Played "Letterman" Feb. 2.

As Atreyu (No. 103) reads its Hollywood Records debut, old label Victory issues a "best of" compilation (8,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	124	135	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 89951/ZOMBA (19.98 DD) ⊕	Straight Outta Lynwood		10
152	NEW	1	DEERHOOF KILL ROCK STARS 472 (15.98)	Friend Opportunity		152
153	146	142	CHERISH SHOWUFF 54077/CAPITOL (12.98)	Unappreciated		4
154	127	11	VINCE GILL MCA NASHVILLE 006021/UMGN (29.98)	These Days		17
155	114	103	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		6
156	137	129	FLYLEAF OCTONE 50005 (9.98)	Flyleaf		60
157	133	126	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose		4
158	173	168	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line		9
159	133	113	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings		7
160	150	165	CHRIS TOMLIN SIXSTEPS 62828/SPARROW (17.98)	See The Morning		16
161	143	9	ELVIS PRESLEY LEGACY/RCA 89046/SONY BMG STRATEGIC MARKETING GROUP (25.98)	The Essential Elvis Presley		72
162	130	125	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation		4
163	140	143	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		5
164	NEW	1	KENNY WAYNE SHEPHERD REPRISE 49294/WARNER BROS. (25.98 CD/DVD) ⊕	10 Days Out: Blues From The Backroads		164
165	158	171	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		18
166	176	181	TRENT TOMLINSON LYRIC STREET 165069/HOLLYWOOD (15.98)	Country Is My Rock		35
167	142	132	BECK INTERSCOPE 007576 (13.98 CD/DVD) ⊕	The Information		7
168	161	152	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
169	178	191	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		36
170	155	150	PROJECT PAT HYPMOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story		64
171	169	138	IL DIVO SYCO/COLUMBIA 76914/SONY MUSIC (18.98)	Ancora		
172	152	147	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		5
173	163	167	MUSE WARNER BROS. 44284 (15.98) ⊕	Black Holes And Revelations		3
174	136	90	SHINY TOY GUNS UNIVERSAL MOTOWN 007615*/UMRG (11.98)	We Are Pilots		81
175	144	133	TV ON THE RADIO INTERSCOPE 007446 (13.98)	Return To Cookie Mountain		41
176	RE-ENTRY	2	LOS TUCANES DE TIJUANA UNIVISION 310947/UG (13.98)	El Papa De Los Pollitos		176
177	148	144	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISION 73597 (15.98)	From Kumbia Kings To Kumbia All Starz		63
178	157	153	JACK JOHNSON JACK JOHNSON/BUSSHIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams		2
179	159	158	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists		
180	194	191	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	III		
181	147	137	LOREENA MCKENNETT QUINLAN ROAD/VERVE 007920/VG (18.98)	An Ancient Muse		83
182	162	159	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10		3
183	167	161	STAIN'D FLIP/ATLANTIC 94558/AG (18.98)	The Singles 1996 -> 2006		4
184	181	176	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		
185	164	181	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir		2
186	154	142	DAVE MATTHEWS BAND BAMA RAGS/RCA 88858/RMG (18.98)	The Best Of What's Around: Vol. 01		10
187	RE-ENTRY	2	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection		16
188	165	152	LIONEL RICHIE ISLAND 006484/IDJMG (13.98) ⊕	Coming Home		
189	153	136	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 008069/UNIVERSAL LATINO (18.98)	NOW Latino 2		84
190	183	132	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		
191	171	2	SILVERSON PICKUPS DANGERBIRD 009 (11.98)	Carnavas		171
192	185	157	STYLES P RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money		79
193	168	160	SOUNDTRACK LEGACY/VOLCANO 76267/CAPITOL (18.98)	Rocky Balboa: The Best Of Rocky		87
194	NEW	1	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia		194
195	188	160	ANDREA BOCELLI BUGAR/TECCA 995059/UNIVERSAL CLASSICS GROUP (13.98)	Amore		3
196	195	155	RISE AGAINST GEFFEN 006976/INTERSCOPE (11.98)	The Sufferer & The Witness		10
197	156	162	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		
198	RE-ENTRY	2	UNK BIG DIMP 5973/KOCH (17.98)	Beat'n Down Yo Block		108
199	197	74	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree		2
200	200	17	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		2

M.O.E.	120	PRETTY RICKY	93	DAMIAN RICE	93	THE SHINS	2	DREAMGIRLS	6	STEP UP	155	T.I.	190	TYRESE (AKA BLACK-TY)	58	NOMINEES	4	THREE WOODEN	146
MOS DEF	123	OF MONTREAL	72	LIONEL RICHIE	188	SHINY TOY GUNS	174	DREAMGIRLS: DELUXE	5	TYLER PERRY'S DADDYS	10	JUSTIN TIMBERLAKE	10	A BODY + SOUL COLLECTION		CRUISE	306	CROSSES	102
MUSE	173	DON OMAR	159	RIHANNA	163	SILVERSON PICKUPS	191	EDITION	55	LITTLE CHRIS	94	CHRIS TOMLIN	160	MIDNIGHT FIRE	306	WOW HITS 2007	102	WOW HITS 2007	102
MY CHEMICAL	33	OMARION	34	RISE AGAINST	196	CARLY SIMON	39	WALK THE LINE	158	WALK THE LINE	158	TRENT TOMLINSON	166	CRUNK HITS VOL. 3	149				
				DIANA ROSS	89	FRANK SINATRA	66					TOOL	145	CARRIE UNDERWOOD	14				
				RICK ROSS	184	HANNAH MONTANA	21					TRICK DADDY	74	EMINEM PRESENTS:					
						SNOW PATROL	65					LOS TUCANES	169	THE RE-UP	32				
						REGINA SPEKTOR	20					DE TUJANA	176	NOW 23	16				
						STAINO	183	SOUNDTRACK	57	THE RIDDLER & TREVOR	82	KT TUNSTALL	60	OPEN LATINO 2	189				
						GWEN STEFANI	24	BROKEN BRIDGES	57	JUMP IN!	9	JOSH TURNER	52	HEART	138				
						ROD STEWART	134	THE CHEETAH GIRLS 2	87	ROCKY BALBOA: THE BEST OF ROCKY	193	JOSH TURNER	52						
												THREE DAYS GRACE	61						

AIRPLAY MONITORED BY

SALES DATA COMPILED BY



Billboard **HOT 100** FEB 10 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 IRREPLACEABLE	BEYONCÉ (COLUMBIA)
2	2	19	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	14	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
4	5	11	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
5	4	13	PROMISE	CIARA (LAFACE/ZOMBA)
6	8	10	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
7	6	22	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
8	11	9	ICE BOX	OMARION (T.U.G./COLUMBIA)
9	7	17	WE FLY HIGH	JIM JONES (KOCH)
10	10	8	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
11	16	11	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
12	12	20	HOW TO SAVE A LIFE	THE FRAY (EPIC)
13	15	20	WALK IT OUT	UNK (BIG DOMP/KOCH)
14	9	18	SHORTIE LIKE MINE	BOB WOW (COLUMBIA)
15	13	17	WALK AWAY (REMEMBER ME)	PAULA PATTON FEAT. THE DEY (ARISTA/RMG)
16	20	8	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
17	19	11	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPRIAL/VIRGIN)
18	10	19	SMACK THAT	AKON FEAT. EMINEM (SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN)
19	25	9	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
20	14	16	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
21	25	6	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
22	23	10	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
23	17	13	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
24	22	19	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
25	29	7	THROW SOME D'S	RICHY BAY FEAT. POLDO DA DON (ZONE 4/INTERSCOPE)

969 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)
1	1	33	#1 HOW TO SAVE A LIFE	THE FRAY (EPIC)
2	2	34	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
3	4	32	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
4	5	34	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
5	3	27	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
6	6	20	STREETCORNER SYMPHONY	ROB THOMAS (MELISMAT/ATLANTIC)
7	7	24	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
8	10	3	PUT YOUR RECORDS ON	DAUGHTRY (RCA/RMG)
9	8	40	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
10	9	17	LET LOVE IN	JOE GOO DOLLS (WARNER BROS.)
11	13	10	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
12	12	16	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
13	11	34	BOSTON	AUGUSTANA (EPIC)
14	17	12	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
15	16	11	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	15	17	HURT	CHRISTINA AGUILERA (RCA/RMG)
17	18	14	INTO THE OCEAN	BLUE OCEANOGRAPHY (UNIVERSAL MOTOWN)
18	21	7	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
19	19	19	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
20	22	8	IRREPLACEABLE	BEYONCÉ (COLUMBIA)
21	23	6	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
22	20	30	HERE IT GOES AGAIN	OK GO (CAPITOL)
23	25	9	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
24	24	12	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)
25	26	8	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	40	#1 WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
2	2	48	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
3	5	22	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
4	4	37	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
5	3	57	BAD DAY	DANIEL POWERS (WARNER BROS.)
6	6	39	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
7	7	23	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)
8	9	32	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
9	10	16	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
10	11	20	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)
11	8	27	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
12	13	15	HOW TO SAVE A LIFE	THE FRAY (EPIC)
13	15	16	HURT	CHRISTINA AGUILERA (RCA/RMG)
14	12	33	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)
15	14	22	FAR AWAY	NICKELBACK (ROADRUNNER/LAVA)
16	16	17	STREETCORNER SYMPHONY	ROB THOMAS (MELISMAT/ATLANTIC)
17	18	4	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UMG)
18	20	4	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
19	19	20	THE BRIDGE	ELTON JOHN (ROCKET/INTERSCOPE)
20	21	5	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
21	22	4	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
22	26	3	IRREPLACEABLE	BEYONCÉ (COLUMBIA)
23	25	2	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)
24	23	5	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
25	24	10	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	2	#1 THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
2	1	10	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
3	2	11	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
4	3	14	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
5	4	13	IRREPLACEABLE	BEYONCÉ (COLUMBIA)
6	5	16	WE FLY HIGH	JIM JONES (KOCH)
7	6	22	HERE (IN YOUR ARMS)	HELLO GOODEBYE (DRIVE-IN/THRU/SANCTUARY)
8	7	9	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	8	29	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
10	9	11	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
11	10	18	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
12	11	1	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
13	12	19	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
14	13	42	HOW TO SAVE A LIFE	THE FRAY (EPIC)
15	14	2	PUSH IT TO THE LIMIT	CORBIN BLEU (WALT DISNEY)
16	15	7	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
17	16	7	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
18	17	2	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DELANCEY/FUELED BY RAMEN/ATLANTIC/LAVA)
19	18	13	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPRIAL/VIRGIN)
20	19	16	WALK IT OUT	UNK (BIG DOMP/KOCH)
21	20	12	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
22	21	29	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
23	22	9	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
24	23	18	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)
25	24	15	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
2	3	14	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
3	2	17	ANNA-MOLLY	INCUBUS (IMPRIAL/EPIC)
4	4	28	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
5	7	14	STARLIGHT	MUSE (WARNER BROS.)
6	8	15	FROM YESTERDAY	30 SECONDS TO MARS (IMPRIAL/VIRGIN)
7	6	21	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
8	5	19	LOVE LIKE WINTER	AFI (T.N.Y. EVIL/INTERSCOPE)
9	10	4	DASHBOARD	MODEST MOUSE (EPIC)
10	12	8	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)
11	9	10	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
12	11	34	THROUGH GLASS	STONE SOUR (ROADRUNNER)
13	13	34	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
14	18	4	READ MY MIND	THE KILLERS (ISLAND/IDJMG)
15	20	9	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN)
16	17	50	THE KILL (BURY ME)	30 SECONDS TO MARS (IMPRIAL/VIRGIN)
17	14	30	THE POT	TOOL (TOOL DISSECTION/ALFA/CA/NO/ZOMBA)
18	21	8	PHANTOM LIMB	THE SHINS (SUB POP)
19	19	3	DIG	INCUBUS (IMPRIAL/EPIC)
20	19	29	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
21	16	18	WHEN YOUR HEART STOPS BEATING	(+44) (INTERSCOPE)
22	27	3	BREATH	BREAKING BENJAMIN (HOLLYWOOD)
23	22	17	GOODBYE	ARMY OF ANYONE (FIRM)
24	32	2	FOREVER	PAPA ROACH (ELECTRA/GEFFEN)
25	25	11	TAKING BACK CONTROL	SPARTA (HOLLYWOOD)

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	13	#1 SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
2	1	6	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
3	2	15	IRREPLACEABLE	BEYONCE (COLUMBIA)
4	6	10	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
5	14	8	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
6	8	9	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	4	13	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
8	5	19	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	45	1	HOW TO SAVE A LIFE	THE FRAY (EPIC)
10	7	19	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
11	12	19	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
12	10	20	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
13	13	22	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
14	11	19	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
15	25	20	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
16	20	9	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)
17	15	16	WE FLY HIGH	JIM JONES (KOCH)
18	16	30	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
19	19	29	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
20	26	13	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)
21	23	29	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
22	18	16	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JHNTA AUSTIN (COLUMBIA)
23	24	31	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
24	-	1	ON THE HOTLINE	PHRETTY RICKY (BLUESTAR/ATLANTIC)
25	41	9	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
26	22	30	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
27	17	2	PUSH IT TO THE LIMIT	CORBIN BLEU (WALT DISNEY)
28	21	9	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
29	38	3	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/DJMG)
30	32	13	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
31	30	17	WALK IT OUT	UNK (BIG DUMP/KOCH)
32	48	3	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
33	35	9	ICE BOX	OMARION (T.U.G./COLUMBIA)
34	28	21	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)
35	29	19	HURT	CHRISTINA AGUILERA (RCA/RMG)
36	27	15	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
37	46	8	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
38	31	17	BOSTON	AUGUSTANA (EPIC)
39	34	14	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
40	42	15	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
41	33	27	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
42	43	27	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
43	39	25	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
44	70	7	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
45	36	21	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
46	50	8	FIDELITY	REGINA SPEKTOR (SIRE/WARNER BROS.)
47	37	14	WIND IT UP	GWEN STEFANI (INTERSCOPE)
48	40	25	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
49	47	10	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
50	44	25	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	18	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	2	14	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
3	1	9	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
4	6	14	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)	☆
5	7	14	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
6	4	14	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
7	1	17	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
8	9	21	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
9	8	2	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
10	14	2	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
11	10	20	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
12	11	16	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
13	16	8	GET UP	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
14	13	20	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
15	17	1	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
16	15	12	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
17	21	6	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)	☆
18	12	20	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	☆
19	19	10	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
20	25	4	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
21	18	20	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)	☆
22	20	10	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
23	26	7	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	☆
24	22	20	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
25	28	10	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 THROW SOME D'S	NICKI MINA FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
2	2	5	MADE TO LOVE	TOBYMAC (FOREFRONT)
3	-	1	IF LOOKS COULD KILL	CAMERA OBSCURA (MERGE)
4	1	9	IRREPLACEABLE	BEYONCE (COLUMBIA)
5	31	1	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
6	27	1	KOOL AID	LIL' BASS FEAT. JT MCKIN (PIPELINE)
7	10	3	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)
8	8	10	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
9	11	24	CALL ON ME	JANET & NELLY (VIRGIN)
10	17	11	U SHOULD SEE HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)
11	22	3	JUST ANOTHER BOOTY SONG	SUGAR KANE FEAT. DREA (KOLOR BLIND/STREET PRIDE)
12	-	1	PLEASE HEAT THIS EVENTUALLY	OMAR RODRIGUEZ VEZ & DAMO SUZUKI (GOLDSTANDARDLABS)
13	14	14	MAGIC TRICKS	ADRIENNE (GLOBAL VILLAGE)
14	9	13	JUMP	MADONNA (WARNER BROS.)
15	7	10	PHANTOM LIMB	THE SHINS (SUB POP)
16	-	1	LAY & LOVE	BONNIE 'PRINCE' BILLY (DRAG CITY)
17	12	16	RING THE ALARM	BEYONCE (COLUMBIA)
18	13	43	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
19	16	3	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)
20	15	34	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
21	18	100	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
22	24	5	HURT	CHRISTINA AGUILERA (RCA/RMG)
23	-	1	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
24	-	1	WON'T DO	J DILLA AKA JAY DEE (BBE)
25	-	52	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

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

ARTIST/TITLE (LABEL) [Score] Chart Rank

POP 100 AIRPLAY

MY CHEMICAL ROMANCE		
Welcome To The Black Parade REPRISE (71.7)		15
DIDDY FEAT. CHRISTINA AGUILERA		
Tell Me ATLANTIC (67.6)		2*
NICKELBACK If Everyone Cared LAVA (70.7)		29
AVRIL LAVIGNE Keep Holding On RMG (69.0)		30
THE RED JUMPSUIT APPARATUS		
Face Down VIRGIN (65.1)		43
AUGUSTANA Boston EPIC (68.9)		45
THE FRAY Look After You EPIC (70.6)		48
PINK U + Ur Hand ZOMBA (65.1)		-
KATHERINE MCPHEE Over It RMG (69.7)		-
☆ HINDER Better Than Me UNIVERSAL REPUBLIC (77.0)		-
MAT KEARNEY Nothing Left To Lose COLUMBIA (69.0)		-

ADULT TOP 40

THE ALL-AMERICAN REJECTS		
It Ends Tonight INTERSCOPE (73.4)		1*
☆ BEYONCE Irreplaceable COLUMBIA (67.6)		2*
☆ NICKELBACK If Everyone Cared LAVA (84.4)		2*
RED HOT CHILI PEPPERS		
Snow ((Hey Oh)) WARNER BROS. (71.9)		22
THE WRECKERS Leave The Pieces WARNER BROS. (73.1)		24
☆ MY CHEMICAL ROMANCE		
Welcome To The Black Parade REPRISE (83.9)		2*
PINK U + Ur Hand ZOMBA (79.8)		2*
☆ THE FRAY Look After You EPIC (68.4)		2*
☆ THE KILLERS Read My Mind IDJMG (69.5)		-
☆ HINDER Better Than Me UNIVERSAL REPUBLIC (78.7)		-

ADULT CONTEMPORARY

NICKELBACK Far Away LAVA (78.4)		1*
JOE THOMAS Streetcorner Symphony ATLANTIC (83.5)		1*
JOHN MCELLENAMP Our Country Home (65.4)		1*

MODERN ROCK

THE KILLEKS Read My Mind IDJMG (70.5)		1*
RISE AGAINST Prayer Of The Refugee GEFLEN (68.1)		1*
THE SHINS Phantom Limb SUB POP (70.8)		1*
FICUBUS Dmg EPIC (70.7)		1*
☆ THE PROCKS Native ASTRALWERKS (68.3)		2*
DAUGHTRY It's Not Over RMG (65.9)		3*

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

FEB
10
2007

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	#1 PRETTY RICKY	BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
2	2	17	GREATEST GAINER ROBIN THICKE	STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		2
3	8	8	SOUNDTRACK	MUSIC WORLD/COLUMBIA 88953/SO/MUSIC (18.98)	Dreamgirls		3
4	8	8	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration		4
5	11	11	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007963*/UMRG (13.98)	Konvicted		5
6	10	5	OMARION	T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		6
7	8	8	CIARA	A.FACE 03336/ZOMBA (18.98) ©	Ciara: The Evolution		7
8	22	22	BEYONCE	COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		8
9	6	7	MARY J. BLIGE	MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		9
10	11	11	JAY-Z	ROC-A-FELLA/DEF JAM 008045*/DJMG (19.98) ©	Kingdom Come		10
11	7	7	NAS	DEF JAM/COLUMBIA 007229*/DJMG (13.98)	Hip Hop Is Dead		11
12	15	13	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 037563*/UMRG (13.98)	Like Father, Like Son		12
13	3	20	JUSTIN TIMBERLAKE	JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		13
14	12	7	TYRESE (AKA BLACK-TY)	J 78963/RMG (18.98)	Alter Ego		14
15	10	10	SNOOP DOGG	DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		15
16	NEW	1	SUNSHINE ANDERSON	MUSIC WORLD 010 (15.98)	Sunshine At Midnight		16
17	18	7	FANTASIA	J 78962/RMG (18.98)	Fantasia		17
18	24	25	CORINNE BAILEY RAE	CAPITOL 66361 (12.98)	Corinne Bailey Rae		18
19	6	6	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		19
20	8	8	VARIOUS ARTISTS	SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		20
21	22	6	BOW WOW	COLUMBIA 87932/SO/MUSIC (18.98)	The Price Of Fame		21
22	21	21	SOUNDTRACK	ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		22
23	23	15	JOHN LEGEND	G.O.O.D./COLUMBIA 80323/SO/MUSIC (18.98)	Once Again		23
24	30	30	CHRIS BROWN	JIVE 82876/ZOMBA (18.98) ©	Chris Brown		24
25	24	20	THE GAME	GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		25
26	25	18	LUDACRIS	DTP/DEF JAM 007224*/DJMG (13.98)	Release Therapy		26
27	27	9	BRIAN MCKNIGHT	WARNER BRDS. 44468 (18.98)	Ten		27
28	3	8	LIL SCRAPPY	BME/REPRISE 48568/WARNER BRDS. (18.98)	Bred 2 Die - Born 2 Live		28
29	59	59	MARY J. BLIGE	MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		29
30	35	35	TAMIA	PLUS 1 3784/IMAGE (15.98)	Between Friends		30
31	34	34	LIL' BOOSIE	TRILL 68587/ASYLUM (18.98)	Bad Azz		31
32	29	26	JIM JONES	KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		32
33	26	23	VARIOUS ARTISTS	SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SO/MUSIC (18.98)	NOW 23		33
34	28	22	SOUNDTRACK	MUSIC WORLD/COLUMBIA 02012/SO/MUSIC (25.98)	Dreamgirls: Deluxe Edition		34
35	39	7	DIDDY	BAD BOY 83864/AG (18.98)	Press Play		35
36	32	32	PROJECT PAT	HYPNOTIZE MINDS/COLUMBIA 90913/SO/MUSIC (18.98)	Crook By Da Book: The Fed Story		36
37	35	33	2PAC	AMARU 008025*/INTERSCOPE (13.98)	Pac's Life		37
38	16	16	DIANA ROSS	MANHATTAN 82654/BLG (18.98) ©	I Love You		38
39	41	36	LIONEL RICHIE	ISLAND 006484/DJMG (13.98) ©	Coming Home		39
40	40	25	MOS DEF	GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic		40
41	36	29	STYLES P	RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money		41
42	1	11	FAT JOE	TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I		42
43	19	2	AL GREEN	HI 82040/CAPITOL (18.98) ©	The Definitive Greatest Hits		43
44	42	24	LYFE JENNINGS	COLUMBIA 96405/SO/MUSIC (18.98)	The Phenix		44
45	38	6	DJ CLUE	ROC-A-FELLA/DEF JAM 006163*/DJMG (13.98)	DJ Clue?: The Professional 3		45
46	41	17	MONICA	J 78960*/RMG (18.98)	The Makings Of Me		46
47	45	26	RICK ROSS	SLIP-N-SLIDE/DEF JAM 006984*/DJMG (13.98)	Port Of Miami		47
48	10	14	JIBBS	BEASTA/GEFFEN 007855*/INTERSCOPE (13.98)	Jibbs Feat. Jibbs		48
49	49	24	CHERISH	SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated		49
50	48	24	CHRISTINA AGUILERA	RCA 82639/RMG (22.98)	Back To Basics		50
51	53	10	PATTI LABELLE	UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle		51
52	53	14	SHAREEFA	DTP/DEF JAM 007231*/DJMG (10.98)	Point Of No Return		52
53	46	40	CLIPSE	RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury		53
54	55	22	YOUNG DRO	GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Strokin'		54
55	51	50	T.I.	GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ©	King		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	47	10	JANET JACKSON	VIRGIN 30416* (18.98) ©	20 Y.O.		56
57	61	24	MIKE WATTS	WATTS 0005 (15.98)	Pandoras Box		57
58	15	15	RUBEN STUDDARD	J 78961/RMG (18.98)	The Return		58
59	65	79	MARY MARY	MY BLOCK/COLUMBIA 77733*/SO/MUSIC (18.98)	Mary Mary		59
60	62	34	YUNG Joc	BLOCK/BAD BOY SOUTH 83917*/AG (18.98)	New Joc City		60
61	31	31	INDIA.ARIE	UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		61
62	86	15	#1 PACE SETTER REYES BROS.	LATIN THUG 60E (17.98)	Ghetto Therapy		62
63	56	3	VARIOUS ARTISTS	TVT 2511 (18.98)	Crunk Hits Vol. 3		63
64	70	38	GNARLS BARKLEY	DOWNTOWN 70003*/ATLANTIC (13.98) ©	S... Elsewhere		64
65	3	69	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC 71319/ZOMBA (18.98)	Hero		65
66	37	17	UNK	BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		66
67	59	9	YING YANG TWINS	COLLIPARK 2850*/TVT (18.98)	Chemically Imbalanced		67
68	73	48	NE-YO	DEF JAM 004934*/DJMG (13.98)	In My Own Words		68
69	71	7	GHOSTFACE KILLAH	DEF JAM 008165*/DJMG (13.98)	More Fish		69
70	59	23	DANITY KANE	BAD BOY 83989/AG (18.98)	Dan ty Kane		70
71	63	14	KELLY PRICE	GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am		71
72	82	12	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC 6E401/ZOMBA (18.98)	Songs From The Storm, Volume 1		72
73	57	13	PITBULL	FAMOUS ARTISTS 2820*/TVT (13.98)	El Mariel		73
74	56	56	JAMIE FOXX	J 71779*/RMG (18.98) ©	Unpredictable		74
75	2	2	J XAVIER	NOODAY 007/MUSIC WORLD (12.98)	Young Prince Of Tha South		75

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

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	NEW	1	#1 KENNY WAYNE SHEPHERD	REPRISE 49294/WARNER BRDS. ©	10 Days Out: Blues From The Backroads		1
2	1	5	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 81511/SO/MUSIC	The Real Deal: Greatest Hits Vol. 1		2
3	4	33	KEB' MO'	ONE HAVEN/EPIC 77621/RED INC.	Suitcase		3
4	3	2	THE HOLMES BROTHERS	ALLIGATOR 4912	State Of Grace		4
5	2	2	COCO MONTOYA	ALLIGATOR 4913	Dirty Deal		5
6	7	98	B.B. KING	GEFFEN/CHRONICLES 003854/U/AE	The Ultimate Collection		6
7	NEW	1	JOHN HAMMOND	BACK PORCH 64741/BLG	Push Comes To Shove		7
8	5	55	ETTA JAMES	HIP-O/CHRONICLES 004010/UME	The Definitive Collection		8
9	RE-ENTRY	1	WILLIE CLAYTON	MALACO 7529	Gifted		9
10	8	20	THE ROBERT CRAY BAND	NOZZLE/VANGUARD 79815/WELC	Live From Across The Pond		10
11	18	49	THE DEREK TRUCKS BAND	COLUMBIA 92844/SO/MUSIC	Songlines		11
12	12	2	B.B. KING	MADACY SPECIAL PRODUCTS 5919*/MADACY	B.B. King		12
13	1	24	JOE BONAMASSA	PREMIER ARTISTS 60282	You & Me		13
14	5	47	JAMES HUNTER	GO 612187/ROUNDER	People Gonna Talk		14
15	5	22	MARIA MULDAUR	TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan		15

BETWEEN THE BULLETS rgeorge@billboard.com

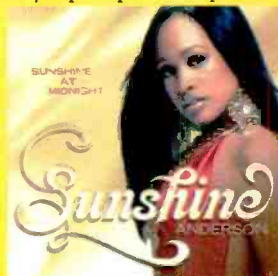
ANDERSON SHINES ONCE MORE

Six years after her maiden voyage, Sunshine Anderson's follow-up "Sunshine At Midnight" bows at No. 16 on Top R&B/Hip-Hop Albums. The set rings almost 10,000 units to enter Top Independent Albums at No. 4 and The Billboard 200 at No. 35.

In 2001, the female anthem "Head It All Before" helped "Your Woman" collect 75,000

copies for a No. 5 start on the big chart. Soon after, Anderson was forced to the sidelines by label politics and a management switch.

Guided by Mathew Knowles, the new album offers production from Dr. Dre and Raphael Saadiq. "Something I Wanna Give You" peaked at No. 16 on Adult R&B and re-enters Hot R&B/Hip-Hop Songs at No. 97. —Raphael George





FEB 10 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 PROMISE	CIARA (LAFACE/ZOMBA)	☆
2	3	30	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
3	4	15	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
4	6	13	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
5	7	14	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
6	5	13	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
7	13	23	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
8	5	16	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
9	12	12	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
10	11	13	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
11	4	20	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
12	1	28	WALK IT OUT	UNK (BIG DUMP/KOCH)	☆
13	8	24	WE FLY HIGH	JIM JONES (KOCH)	☆
14	16	27	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
15	16	28	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	15	20	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
17	20	9	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
18	22	6	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
19	14	16	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	☆
20	27	19	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
21	21	7	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
22	24	25	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
23	26	6	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
24	17	20	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
25	38	10	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)	☆

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	19	17	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
27	29	8	1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
28	46	3	30 SOMETHING	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
29	32	15	ONE	TYRESE (J/RMG)	☆
30	25	17	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆
31	23	12	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
32	36	14	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
33	30	19	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
34	31	34	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
35	37	13	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
36	39	3	I'M A FLIRT	BOW WOW FEAT. R. KELLY (COLUMBIA)	☆
37	34	29	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
38	51	10	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (Geffen)	☆
39	28	12	HEAVEN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
40	54	4	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
41	48	8	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/Geffen)	☆
42	46	9	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MATRIARCH/Geffen)	☆
43	40	66	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
44	45	9	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
45	41	66	BE WITHOUT YOU	MARY J. BLIGE (Geffen/INTERSCOPE)	☆
46	52	10	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
47	33	8	MONEY IN THE BANK	LIL' SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
48	50	7	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
49	35	14	LOST ONE	JAY-Z FEAT. CHRISSETTE MICHELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
50	43	53	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	3	22	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
3	2	24	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
4	4	11	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
5	5	21	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
6	6	61	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
7	10	17	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
8	12	19	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
9	8	34	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
10	7	55	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
11	4	47	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
12	11	31	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
13	13	13	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
14	21	4	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
15	23	3	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
16	15	17	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
17	13	17	SAVE ROOM	JOHN LEGEND (G.O.D./COLUMBIA)	☆
18	16	15	WHAT YOU ARE	LIONEL RICHIE (ISLAND/IDJMG)	☆
19	18	10	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
20	20	12	ENOUGH	HOWARD HEWETT FEATURING GEORGE DUKE (GROOVE)	☆
21	19	26	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
22	22	15	ONE	TYRESE (J/RMG)	☆
23	17	20	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
24	26	14	WHERE LOVE BEGINS	PATTI LABELLE FEATURING YOLANDA ADAMS (UMBRELLA/BUNGALO)	☆
25	24	12	UM GOOD	SMOKIE NORFUL (EMI GOSPEL)	☆

HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	5	#1 THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
2	2	3	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)	☆
3	7	2	U SHOULD'A SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
4	5	3	JUST ANOTHER BOOTY SONG	SUGAR KATIE FEAT. DREA (KOLOR BLIND/STREET PRIDE)	☆
5	4	3	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆
6	8	5	BONE OUT	ERIN JENNAE FEAT. TURF TALK (PORT CITY)	☆
7	9	9	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
8	3	27	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
9	9	8	DEM BOYZ	T-WEAPONZ FEAT. TREA & SHAMROCK (DEFIANT)	☆
10	10	25	CALL ON ME	JANET & NELLY (VIRGIN)	☆
11	11	16	RING THE ALARM	BEYONCE (COLUMBIA)	☆
12	12	14	BING BING BAM BAM!!!	2 GUTTA (DKTOPUS)	☆
13	13	13	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
14	15	27	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
15	36	25	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
16	27	1	WITH U	JANET (VIRGIN)	☆
17	23	9	SO GOOD TO ME	VANESSA BELL ARMSTRONG (EMI GOSPEL)	☆
18	14	24	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
19	21	28	SEPARATED	AVANT (MAGIC JOHNSON/MCA)	☆
20	16	32	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
21	25	8	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	☆
22	19	30	PICK IT UP	K'PRIS (DPHIR)	☆
23	13	15	SUBMERGE	M-TINA (TRI-STORM)	☆
24	1	1	914	PETE ROCK FEAT. D-BLOCK (NATURE SOUNDS)	☆
25	2	2	FALLEN IN LOVE	DARLENE MCCOY (EMI GOSPEL)	☆

RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	3	12	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
3	2	2	WE FLY HIGH	JIM JONES (KOCH)	☆
4	5	12	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
5	4	22	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
6	6	11	PROMISE	CIARA (LAFACE/ZOMBA)	☆
7	7	13	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
8	12	10	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
9	9	18	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
10	11	18	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (TAKE FO'/UNIVERSAL REPUBLIC)	☆
11	8	22	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
12	5	10	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
13	3	18	WALK IT OUT	UNK (BIG DUMP/KOCH)	☆
14	6	7	SAY IT RIGHT	NELLY FURTADO (MOSLEY/Geffen/INTERSCOPE)	☆
15	10	21	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
16	20	11	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
17	14	18	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
18	21	4	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
19	17	7	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
20	18	10	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
21	25	3	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
22	24	10	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
23	27	4	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
24	23	15	AY CHICO (LENGUA AFUERA)	PITBULL (FAMOUS ARTISTS/TVT)	☆
25	1	2	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆

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
R&B/HIP-HOP AIRPLAY	
LLOYD FEAT. LIL WAYNE You UNIVERSAL MOTOWN (85.9)	2
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4)	4
ROBIN THICKE Lost Without U INTERSCOPE (89.8)	5
OMARION Ice Box COLUMBIA (82.1)	6
CHRIS BROWN Poppin' ZOMBA (87.3)	7
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (87.2)	8
PRETTY RICKY On The Hotline ATLANTIC (83.1)	9
T.I. Top Back ATLANTIC (75.9)	15
BEYONCE FEAT. JAY-Z Upgrade U COLUMBIA (82.7)	20
☆ YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	21
DIDDY FEAT. KEYSHIA COLE Last Night ATLANTIC (66.2)	25
YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ 1st Time ATLANTIC (87.4)	27
TYRESE One RMG (80.5)	29
LYFE JENNINGS Let's Stay Together COLUMBIA (93.9)	32
MARY J. BLIGE We Ride ((I See The Future)) INTERSCOPE (85.5)	42
☆ OF I ME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	51
☆ MARQUES HOUSTON circle UNIVERSAL MOTOWN (77.3)	54
RHYTHMIC AIRPLAY	
LLOYD FEAT LIL WAYNE You UNIVERSAL MOTOWN (84.3)	2
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	4
PRETTY RICKY On The Hotline ATLANTIC (73.1)	8
NELLY FURTADO Say It Right INTERSCOPE (75.4)	14
OMARION Ice Box COLUMBIA (76.0)	17
☆ AKON Don't Matter UNIVERSAL MOTOWN (68.5)	18
JUSTIN TIMBERLAKE What Goes Around...Comes Around ZOMBA (78.7)	19
RIHANNA & SEAN PAUL Break It Off IDJMG (77.6)	22
CHRIS BROWN Poppin' ZOMBA (86.6)	23
☆ YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	28
TAIO CRUZ I Just Wanna Know UNIVERSAL REPUBLIC (79.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen 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 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

APPLY MONITORED BY SALES DATA COMPILED BY



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	20	#1 WATCHING YOU THEWITT/R.ATKINS (R.ATKINS,S.DEAN,B.G.WHITE)	Rodney Atkins CURB		1
2	2	11	IT JUST COMES NATURAL T.BROWN,G.STRAIT (M.GREEN,J.COLLIN,S)	George Strait MCA NASHVILLE		2
3	3	23	SHE'S EVERYTHING F.ROGERS (W.NANCE,B.PAISLEY)	Brad Paisley ARISTA NASHVILLE		3
4	4	5	AMARILLO SKY M.KNOX (J.RICH,B.KENNY,R.CAWSON,B.PURSOLEY)	Jason Aldean BROKEN BOW		4
5	6	11	LADIES LOVE COUNTRY BOYS F.ROGERS (J.JOHNSON,S.TEREN,R.RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE		5
6	8	11	STUPID BOY D.HUFF,K.URBAN (S.BUXTON,D.BRYANT,D.BERG)	Keith Urban CAPITOL NASHVILLE		6
7	12	19	ALYSSA LIES D.GEHRMAN (J.M.CARROLL)	Jason Michael Carroll ARISTA NASHVILLE		7
8	10	12	ANYWAY M.MCBRIDE (M.MCBRIDE,B.WARREN,B.WAFFEN)	Martina McBride RCA		8
9	11	26	LITTLE BIT OF LIFE K.STEGALL,P.DONNEL (T.MULLINS,D.WELLS)	Craig Morgan BROKEN BOW		9
10	9	10	MY, OH MY W.WORLEY (W.KIRKPATRICK,J.LEO,J.HARP,M.FRANCK)	The Wreckers MAVERICK/WARNER BROS./WRN		9
11	14	7	BEER IN MEXICO B.CANNON,K.CHESENEY (K.CHESENEY)	Kenny Chesney BNA		11
12	10	34	ONE WING IN THE FIRE L.REYNOLDS,T.TOMLINSON (T.TOMLINSON,B.PINSON)	Trent Tomlinson LYRIC STREET		12
13	1E	5	AIR POWER LAST DOLLAR (FLY AWAY) B.GALLIMORE,T.MCGRAW,C.SMITH (W.K.A.PHIN)	Tim McGraw CURB		13
14	16	26	I'LL WAIT FOR YOU B.CANNON (H.ALLEN,B.ANDERSON)	Joe Nichols UNIVERSAL SOUTH		14
15	11	24	YOU'LL ALWAYS BE MY BABY S.EVANS,M.BRIGHT (S.EVANS,T.MARTIN,T.SPIRRO)	Sara Evans RCA		15
13	21	13	AIR POWER HILLBILLY DELUXE T.BROWN,R.DUNN,K.BROOKS,J.SPENCE (E.CRISLER,C.WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		16
17	22	5	AIR POWER SETTLIN' B.GALLIMORE,K.BUSH,J.NETTLER (J.NETTLER,K.BUSH,T.DWENS)	Sugarland MERCURY		17
13	14	26	RED HIGH HEELS B.CHANCEY (K.PICKLER,C.LINDSEY,A.MAYO,P.ROCHELLE)	Kellie Pickler BNA		15
13	15	20	I JUST CAME BACK FROM A WAR F.ROGERS (D.WORLEY,W.VARBLE)	Darryl Worley 903 MUSIC		19
20	24	26	GOOD AS GONE W.KIRKPATRICK,LITTLE BIG TOWN (W.KIRKPATRICK,K.ROADS,P.SWEET,K.FAIRCHILD,J.WESTBROOK)	Little Big Town EQUITY		18
21		10	WASTED M.BRIGHT (T.VERGES,K.GREEN,H.LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		21
22	21	27	LONG TRIP ALONE B.BEAVERS (S.BOGARC,B.BEAVERS,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		22
21	21	15	A FEELIN' LIKE THAT M.WRIGHT (D.L.MURPHY,I.DEAN,K.TRIBBLE)	Gary Allan MCA NASHVILLE		22
24	21	11	LIPS OF AN ANGEL J.STOVER (A.WINKLER,R.HANSON,L.GARVEY,M.KING,M.RODDON,B.HOWES)	Jack Ingram BIG MACHINE		24
25	21	29	'FORE SHE WAS MAMA K.STEGALL (C.BEATHARD,P.C'DONNEL)	Clay Walker ASYLUM-CURB		25
26	35	4	GREATEST GAINER STAND D.HUFF,RASCAL FLATTS (B.JALY,D.ORTON)	Rascal Flatts LYRIC STREET		26
27	30	6	A WOMAN'S LOVE A.KRAUSS (A.JACKSON)	Alan Jackson ARISTA NASHVILLE		27
2E	23	12	ME AND GOD F.ROGERS (J.TURNER)	Josh Turner MCA NASHVILLE		28
2E	23	11	GOOD DIRECTIONS C.CHAMBERLAIN (L.BRYAN,R.THIBODEAU)	Billy Currington MERCURY		29
3C	34	15	I KEEP COMING BACK M.WILLIAMS (S.ROBSON,J.STEELE)	Josh Gracin LYRIC STREET		30

Up 372,000 audience impressions, singer collects his fourth top 10, a tally that includes a previous No. 1.

Single achieves Airpower status with 15.3 million audience impressions at 112 monitored stations.

Up 3.1 million impressions, fourth single from "Me and My Gang" set claims the chart's biggest increase.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	32	7	MOMENTS J.LEO,T.GENTRY (A.TATE,S.TATE,D.BERG)	Emerson Drive MIDAS/NEW REVOLUTION		31
32	36	24	FIND OUT WHO YOUR FRIENDS ARE T.LAWRENCE,J.KING (C.BEATHARD,E.HILL)	Tracy Lawrence ROCKY COMFORT/COS		32
33	38	14	DON'T MAKE ME B.ROWAN (M.CANNON,GODD MAN,D.BRYANT,D.BERG)	Blake Shelton WARNER BROS./WRN		33
34	31	17	STARTIN' WITH ME J.RITCHIE (J.DWEN,K.MARWELL,J.RICHE)	Jake Owen RCA		34
35		13	DIXIE LULLABY D.GEHRMAN (P.GREEN,F.DAVIS,J.FOLLARD)	Pat Green BNA		35
36	40	13	ISN'T THAT EVERYTHING T.L.JAMES (D.PECK,T.L.JAMES,B.DALY)	Danielle Peck BIG MACHINE		36
37	30	43	MISSING YOU 2007 J.WAITE,S.BAGGETT (L.WAITE,M.LEONARD,C.SANFORD)	Alison Krauss And John Waite FONDER		27
38	41	12	COME TO BED M.WRIGHT,RICHIE WILSON (V.MCGEHE,J.RICH)	Gretchen Wilson COLUMBIA		38
39	43	9	COME ON RAIN D.JOHNSON (D.JOHNSON)	Steve Holy CURB		39
40	44	9	ISN'T SHE C.BLACK,CAROLINA RAIN (F.ROYER,P.DUGLAS,R.HARBIN)	Carolina Rain EQUITY		40
41	42	12	OUR COUNTRY J.MELLENCAMP,T.BROWN (J.MELLENCAMP)	John Mellencamp UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		39
42	45	8	BAGPIPES CRYIN' C.DINAPOLI,D.BASON (T.FUSLOW,R.CLAWSOON,M.WADELL)	Ruslow Harris SHOW DOG NASHVILLE		42
43		2	GUYS LIKE ME J.JOYCE (E.CHURCH,C.RILTIAN)	Eric Church CAPITOL NASHVILLE		43
44	46	5	HOUSE LIKE THAT R.TERMINI,B.J.WALKER,JR. (D.JOHNSON)	Donovan Chapman CATEGORY 5		44
45	47	1	A DIFFERENT WORLD M.A.MILLER,D.DUVER (M.NESLER,J.HANSON,T.MARTIN)	Bucky Covington LYRIC STREET		45
46	56	1	I GOT MOFE M.WRIGHT,RUTHERFORD (J.COLLINS,R.RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		46
47	56	1	A COUNTRY BOY CAN SURVIVE (REMIX) J.BOWEN (H.WILLIAMS JR.)	Hank Williams Jr. ASYLUM-CURB		47
48	54	2	TAKE IT ALL OUT ON ME B.JAMES (J.COULINS,W.A.OLSEY)	Mark Willis EQUITY		48
49	49	12	MORE B.CHANCEY (R.LINNE D.WORGAN)	Rockie Lynne UNIVERSAL SOUTH		49
50	57	2	WHAT I DID LAST NIGHT B.BEAVERS (C.BRITT,S.PINSON)	Caroline Britt FCA		50
51	HOT SHOT DEBUT	1	SAY YES D.DRAKE,B.DICKER (B.JAMES,D.SCHULTZ,J.TURNER)	Dusty Drake BIG MACHINE		51
52	51	1	I GET TO B.PINSON,BLUE COUNTY (S.AUSTIN,S.J.WILLIAMS,W.NANCE)	Blue County ASYLUM-CURB		51
53	NEW	1	LUCKY MAN M.WRIGHT,RUTHERFORD (D.C.LEE,D.TURNBULL)	Montgomery Gentry COLUMBIA		53
54	56	6	SPOKE LIKE A MAN T.JOHNSON,R.L.PECK (D.RASIER,E.H.LL,J.KEAR)	Blaine Larsen GRANTSLAYER/BNA		54
55	55	13	STEALING KISSES B.GALLIMORE,F.HILL (L.MCKENNA)	Faith Hill WARNER BROS./WRN		36
56	59	3	MISSING MISSOURI M.BRIGHT,S.EVAAS (M.KERR,T.TOMLINSON,D.WELLS)	Sara Evans RCA		56
57	NEW	1	HE BELIEVED A.TIPPIN (A.TIPPIN,T.TIPPIN)	Aaron Tippin NIFPITRUST		57
58	NEW	1	BROKEN T.KEITH,R.SCRUGGS (ANGLO,A.LAUER,H.LINDSEY)	Lindsey Hawn SHOW DOG NASHVILLE		58
59	NEW	1	ALL MY FFRIENDS SAY J.STEVENS (L.BFYAN,J.STEVENS,L.WILSON)	Luke Bryan CAPITOL NASHVILLE		59
60	NEW	1	BOMBSHEL STOMP C.HOWARD,E.PITTARELL (ZUF,KRISTY O.E.PITTARELL,C.CLARK)	Bombshell CURB		60

☆ HITPREDICTOR		DATA PROVIDED BY promosquad			
ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
CO JNTRY		☆ KENNY CHESNEY Beer In Mexico BNA (79.9)	11	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	30
GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.3)	2	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	12	GRETCHEN WILSON Come To Bed COLUMBIA (82.5)	34
JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	4	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	14	STEVE HOLY Come On Rain CURB (77.0)	36
TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	5	SARA EVANS You'll Always Be My Baby RCA (89.5)	15		
KEITH URBAN Stupid Boy CAPITOL (79.5)	6	☆ ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	27		
JASON MICHAEL CARROLL Alyssa Lies ARISTA NASHVILLE (85.4)	7	BILLY CURRINGTON Good Directions MERCURY (90.7)	29		
MARTINA MCBRIDE Anyway RCA (80.7)	8	TRACY LAWRENCE Find Out Who Your Friends Are COS (88.4)	32		

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DRAKE KEEPS BIG MACHINE IN HIGH GEAR

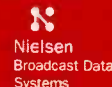
The recently launched Big Machine label swipes the Hot Shot Debut on Hot Country Songs as Dusty Drake opens at No. 51 with "Say Yes."

His debut outing for the young label arrives with 600,000 audience impressions at 23 of the 114 stations monitored by Nielsen BDS for this chart. Previously, Drake charted four singles on Warner Bros., most notably a No. 26 peak with "One Last Time" in the June 7, 2003, issue. He first appeared when "And Then" charted briefly during the warm months of 2002.

In its short history, Big Machine has established itself as a formidable competitor. Drake's labelmate Jack Ingram scored a No. 1 single with "Wherever You Are" in May 2006, and Taylor Swift's debut single peaked at No. 6 in the Jan. 27 issue. Ingram landed a coveted performance slot at the upcoming Country Radio Seminar New Faces Show, set for March 2 in Nashville. —Wade Jensen



FEB 10 2007 **LATIN Billboard**



HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	11	#1 SOLA H DEL GADO (G.C.PADILLA,H.L.DELGADO)	Hector "El Father" VI/MACHETE	1
2	2	2	PAM PAM LUNY TUNES TAINY (J.L.MORERA,L.VEGUILLA,F.SALDANA,M.E.MASIS)	Wisin & Yandel MACHETE	1
3	3	15	TU RECUERDO T.TORRES (T.TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	1
4	8	10	IRREEMPLAZABLE STARGATE,B.KNOWLES,N.EYO (S.SMITH,B.KNOWLES,M.S.ERIKSEN,T.E.HERMENSEN,E.LIND,A.BJORLUND,R.PEREZ)	Beyonce COLUMBIA	4
5	4	6	BENDITA TU LUZ F.OLVERA,A.GONZALEZ (F.OLVERA,S.VALLIN)	Mana WARNER LATINA	1
6	5	19	TU AMOR S.KRYS,JEREMIAS	Luis Fonsi UNIVERSAL LATINO	5
7	7	22	SHORTY SHORTY S.TEJADA (S.TEJADA)	Xtreme LA CALLE/UNIVISION	7
8	10	7	DIME QUIEN ES LOS RIELEROS DEL NORTE (C.BRANT,G.FLORES)	Los Rieleros Del Norte FONOVISA	6
9	6	6	ANTES DE QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	3
10	16	21	PEGAO WISIN & YANDEL (J.L.MORERA,L.VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros VI/MACHETE	10
11	17	20	ESE J.GUILLEN (G.GLESS)	Conjunto Primavera FONOVISA	11
12	15	11	INVIERNO K.CIBRIAN (C.BRANT,M.PORTMANN)	Reik SONY BMG NORTE	11
13	11	8	CHIQUILLA A.B.QUINTANILLA III,L.GIRALDO (A.B.QUINTANILLA III,L.GIRALDO)	A.B. Quintanilla III Presents Kumbia All Starz EMI TELEVISIA	7
14	14	26	ME MUERO A.AVILA (N.JIMENEZ)	La 5A Estacion SONY BMG NORTE	14
15	18	35	MAS ALLA DEL SOL J.SEVERIAN (J.SEVERIAN)	Joan Sebastian MUSART/BALBOA	3
16	12	9	DIME (TELL ME) J.SMITH (A.PEREZ,J.H.SMITH,K.VASQUEZ)	Pitbull Featuring Ken-Y FAMOUS ARTISTS/TVT	4
17	13	15	ME MATAS MYZUNDO (K.VASQUEZ,J.NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	9
18	21	25	COMO YO NADIE TE HA AMADO J.CALDERON (J.BON JOVI,R.SAMBORA,O.CHILD)	Yuridia SONY BMG NORTE	18
19	9	5	SER O PARECER A.AVILA (A.AVILA)	RBD EMI TELEVISIA	1
20	26	36	GREATEST GAINER NO SE DE ELLA (MY SPACE) W.D.LANDRON,N.ELY,W.O.LANDRON,E.LIND	Don Omar Featuring Wisin & Yandel VI/MACHETE	20
21	20	18	SI TU NO ESTAS A.BAQUEIRO (R.ARBELO)	Sin Bandera SONY BMG NORTE	18
22	HOT DEBUT	1	TE LO AGRADEZCO, PERO NO NOT LISTED (NOT LISTED)	Alejandro Sanz Featuring Shakira WARNER LATINA	22
23	25	34	DON'T CRY E.PEREZ (M.DE JESUS,BAEZ,M.JHAVIS,J.OE JESUS PINEDA RAMOS,E.PEREZ,NEW WRITER)	Toby Love SONY BMG NORTE	23
24	32	32	LA NOCHE PERFECTA E.PEREZ (R.RUBIO)	El Chapo De Sinaloa DISA	2
25	23	28	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE (N.QUINTANILLA)	Los Tigres Del Norte FONOVISA	23

Busy Shakira joins Carlos Santana at No. 1 on Hot Dance Club. Play this week, the first Club No. 1 for both artists.



The latest single from "Premonicion" has a 60% gain in audience, giving him his ninth top 40 entry.



Shakira returns. Sanz's "La Tortura" favor as the second single from his latest album becomes his 18th chart hit.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	22	16	MIA NELY (TITO EL BAMBINO/R.AVALA,J.DE LA CRUZ)	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISIA	12
27	19	17	I WANNA LOVE YOU A.THIAM (A.THIAM,C.BROADUS)	Akon Featuring Snoop Dogg KONV'CT/UPFRONT/SRC/UNIVERSAL MOTION	15
28	31	2	NADA PUEDE CAMBIARME A.BAQUEIRO (F.MONTESINOS)	Paulina Rubio UNIVERSAL LATINO	23
29	27	24	ME QUIERE EESAR MEKKA (ALEXIS,FIDO)	Alexis & Fido SONY BMG NORTE	13
30	29	29	POR TU AMOR O.URBINA JR.,R.AVITM,J.LUGARDO DEL TORO (E.URBINA,J.LUGARDO DEL TORO)	Alacranes Musical UNIVISION	17
31	24	23	POR ELLA R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable EMI TELEVISIA	13
32	30	30	A LA PRIMERA PERSONA A.SANZ,L.PEREZ (A.SANZ)	Alejandro Sanz WARNER LATINA	1
33	43	2	IGUAL QUE AYER LOS MAGNIFICOS (NOT LISTED)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	33
34	35	33	FANTASMA DJ WALDE JUNTO LAZEN (FORTIZ)	Zion BABY	22
35	41	2	CUANDO BAJA LA MAREA G.MORENO (C.ARHANGO,M.CYRE)	Diana Reyes MUSICEM/UNIVERSAL LATINO	35
36	34	31	HERIDAS DE AMOR P.MANAVELO (R.MONTANER,J.AVENDANO)	Ricardo Montaner EMI TELEVISIA	29
37	NEW	1	AMAR ES LO QUE QUIERO NOT LISTED (NOT LISTED)	David Bisbal UNIVERSAL LATINO	37
38	50	2	LOBO DOMESTICADO NOT LISTED (J.SEVERIAN)	Valentin Elizalde UNIVERSAL LATINO	38
39	42	46	NOCHE DE ENTIERRO (N.JESTRO AMOR) LUNY TUNES,NLESAMR,G.RATAJ,L.MORERA,L.VEGUILLA,FORTIZ,HDELGADO,C.PADILLA,F.SALDANA,V.CABRERAS,CALDO,COTTE,G.GARDIA	Los Benjamins Feat. Wisin & Yandel, Daddy Yankee, Hector "El Father" & Zion MAS FLOW MACHETE	6
40	38	49	TUS PALABRAS LGA ENTERTAINMENT GROUP (L.L.DIAZ)	Banda El Recodo FONOVISA	36
41	33	37	COMO ME HACES FALTA J.A.MEQUINA (M.A.SOL S)	Patruña 81 DISA	31
42	28	35	MI AMOR POR TI A.TERRAZAS (A.TERRAZAS)	Los Horoscopos De Durango DISA/EDIMONSA	15
43	NEW	1	COMO ENTENDER S.KRYS,J.PENA (J.PENA,O.BERMUDEZ)	Jennifer Pena UNIVISION	43
44	NEW	1	Y SI VOLVIERA A NACER NOT LISTED (NOT LISTED)	Alegres De La Sierra VIVA	44
45	NEW	1	CADA VEZ QUE PIENSO EN TI NOT LISTED (NOT LISTED)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA/EDIMONSA	45
46	37	2	ELLA VOLVIO A.TORRES (R.PORRAT,H.TORRES)	N'Klabe SONY BMG NORTE	37
47	NEW	1	DAME C.LARA (C.LARA)	RBD EMI TELEVISIA	47
48	40	41	PARA IMPRESIONARTE NOT LISTED (E.PAZ)	El Coyote Y Su Banda Tierra Santa UNIVISION	40
49	49	2	DE VEZ EN MES T.TORRES,D.WARNER,...LEVIN (R.ARJONA)	Ricardo Arjona SONY BMG NORTE	49
50	NEW	1	MANDA UNA SENAL NOT LISTED (NOT LISTED)	Mana WARNER LATINA	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	16	#1 GREATEST GAINER VALENTIN ELIZALDE	Vencedor	C	1
2	1	10	RBD	Celestial		1
3	3	4	AVENTURA	K.O.B.: Live		3
4	2	2	DON OMAR	King Of Kings		1
5	9	3	LOS TUCANES DE TIJUANA	El Papa De Los Pollitos		3
6	4	6	A.B.QUINTANILLA III PRESENTS KUMBIA ALL STARZ	From Kumbia Kings To Kumbia All Starz		2
7	6	8	MANA	Amar Es Combatir		2
8	5	10	VARIOUS ARTISTS	NOW Latino 2		2
9	8	20	LEO DAN	La Historia		8
10	7	7	MARCO ANTONIO SOLIS	Trozos De Mi Alma 2		1
11	10	15	K-PAZ DE LA SIERRA	Conquistando Corazones		6
12	HOT DEBUT	1	GIPSY KINGS	Pasajero		12
13	11	9	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros		2
14	14	12	ANA GABRIEL	La Reina Canta A Mexico		9
15	15	13	WISIN & YANDEL	Pa'l Mundo		1
16	NEW	1	LA AUTORIDAD DE LA SIERRA	Momentos Inolvidables		16
17	3	10	RICKY MARTIN	Ricky Martin: MTV Unplugged		1
18	8	16	HECTOR "EL FATHER"	The Bad Boy		2
19	6	18	LUNY TUNES & TAINY	Mas Flow: Los Benjamins		1
20	22	17	YURIDIA	Habla El Corazon		15
21	7	21	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT		7
22	14	8	PACE SETTER VALENTIN ELIZALDE	En Vivo Vol. II		22
23	9	29	LOS BUKIS	La Mejor... Coleccion		23
24	9	23	LOS BUKIS	30 Recuerdos		6
25	10	10	VICENTE FERNANDEZ	La Tragedia Del Vaquero		7

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	NEW	1	DUELO	Lo Mejor De Nosotros: 20 Super Exitos		26
27	25	24	CALLE 13	Calle 13		5
28	20	14	INTOCABLE	Crossroads: Cruce De Caminos		11
29	28	33	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Corridos: Historias Nortenas		1
30	30	28	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra		2
31	24	30	LOS TIGRES DEL NORTE	La Muerte Del Soplon		11
32	35	34	CONJUNTO PRIMAVERA	Para Ti...Nuestra Historia		6
33	23	22	R.K.M. & KEN-Y	Masterpiece: Sold Out		7
34	26	12	ALEJANDRO SANZ	El Tren De Los Momentos		12
35	31	27	ANDREA BOCELLI	Amor		2
36	27	31	LOS HOROSCOPOS DE DURANGO	Desatados		14
37	42	37	LOS RIELEROS DEL NORTE	La Mejor... Coleccion		37
38	40	32	MIGUELITO	Mas Grande Que Tu		16
39	48	44	MONCHY & ALEXANDRA	Exitos		11
40	33	46	ALACRANES MUSICAL	Linea De Oro		33
41	57	53	XTREME	Haciendo Historia		4
42	32	25	SIN BANDERA	Pasado		12
43	54	64	VALENTIN ELIZALDE	16 Exitos		37
44	36	38	JAVIER SOLIS	La Historia De Javier Solis		4
45	39	35	LOS BUKIS	Linea De Oro		26
46	37	43	LOS ORIGINALES DE SAN JUAN	Linea De Oro		37
47	41	41	RBD	Nuestro Amor		1
48	52	58	LOS REHENES/JAVIER TORRES	Para Ti...Nuestra Historia		32
49	44	42	ANA GABRIEL	Historia De Una Reina		5
50	43	40	DADDY YANKEE	Barrio Fino: En Directo		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	45	20	LOS RIELEROS DEL NORTE	Linea De Oro		45
52	47	36	VARIOUS ARTISTS	Don Omar Presenta: Los Bandoleros Reloaded		25
53	71	63	VALENTIN ELIZALDE	Soy Asi		53
54	53	2	LOS ORIGINALES DE SAN JUAN	Nuestros Inicios: 30 Super Exitos		53
55	46	39	REIK	Seuencia		31
56	60	54	JUAN GABRIEL	La Historia Del Divo		4
57	51	51	AVENTURA	God's Project		5
58	49	45	ALEGRES DE LA SIERRA	Duele El Amor		41
59	RE-ENTRY	2	VALENTIN ELIZALDE	20 Exitos		48
60	38	70	BETO Y SUS CANARIOS	Contigo Por Siempre		16
61	RE-ENTRY	20	ALACRANES MUSICAL	A Paso Firme		3
62	58	60	CONJUNTO PRIMAVERA	Linea De Oro		51
63	50	47	GRUPO EXTERMINADOR	La Mejor... Coleccion		47
64	67	57	MARCO ANTONIO SOLIS	La Historia Continua... Parte II		2
65	72	74	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra		65
66	NEW	1	LOS REHENES	Linea De Oro: Limosnero De Carino Y Muchos Exitos Mas...		66
67	55	55	LA 5A ESTACION	El Mundo Se Equivoca		13
68	59	52	INTOCABLE	EMI TELEVISIA 98613 (16.98)	X	2
69	RE-ENTRY	14	GRUPO EXTERMINADOR	Para Ti...Nuestra Historia		17
70	RE-ENTRY	13	LOS ACOSTA	Para Ti...Nuestra Historia		26
71	RE-ENTRY	26	MARIANO BARBA	Aliado Del Tiempo		37
72	RE-ENTRY	5	LOS RIELEROS DEL NORTE	Para Ti...Nuestra Historia		18
73	62	72	MARC ANTHONY	Sigo Siendo Yo		5
74	65	67	RICARDO ARJONA	Adentro		3
75	64	73	LOS CAJETES DE LINARES	Las Mas Canonas		33

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

LATIN

Billboard DANCE

FEB
10
2007

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	4	INVIERNO	REIK (SONY BMG NORTE)
3	3	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
4	2	BENDITA TU LUZ	PANA (WARNER LATINA)
5	6	TU AMOR	EDIS FONSI (UNIVERSAL LATINO)
6	7	COMO YO NADIE TE HA AMADO	"URIDIA (SONY BMG NORTE)
7	5	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
8	-	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
9	10	NADA PUEDE CAMBIARME	"ABILINA RUBIO (UNIVERSAL LATINO)
10	8	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
11	9	SER O PARECER	RBD (EMI TELEVISIA)
12	11	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
13	14	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
14	23	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)
15	17	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	CELESTIAL (EMI TELEVISIA)
2	2	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS	FROM KUMBIA KINGS TO KUMBIA ALL STARS (EMI TELEVISIA)
3	4	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	3	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATINO)
5	6	LEO DAN	LA HISTORIA (SONY BMG NORTE)
6	5	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
7	-	GIPSY KINGS	PASAJERO (NONESUCH/WARNER BROS.)
8	7	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
9	8	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
10	9	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
11	10	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
12	11	SIN BANDERA	PASADO (SONY BMG NORTE)
13	12	RBD	NUESTRO AMOR (EMI TELEVISIA)
14	13	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
15	14	REIK	SEUENCIA (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
2	2	PAM PAM	WISIN & YANDEL (MACHETE)
3	3	DIME (TELL ME)	PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TVT)
4	4	ME MATAS	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
5	5	SHORTY SHORTY	XTREME (LA CALLE/UNIVISION)
6	6	IRREEMPLAZABLE	BEYONCE (COLUMBIA)
7	7	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (V/M/MACHETE)
8	8	NO SE DE ELLA (MY SPACE)	DON OMAR FEATURING WISIN & YANDEL (V/M/MACHETE)
9	9	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRCS/UNIVERSAL MOTOWN)
10	10	DON'T CRY	TOBY LOVE (SONY BMG NORTE)
11	11	LOS INFIELES	AVENTURA (PREMIUM LATIN)
12	12	FANTASMA	ZION (BABY)
13	13	MIA	TITO "EL BAMBINO" FEATURING DADDY YANKEE (EMI TELEVISIA)
14	14	ME QUIERE BESAR	ALEXIS & FIDO (SONY BMG NORTE)
15	15	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DON OMAR	KING OF KINGS (VI/MACHETE)
2	2	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
3	3	WISIN & YANDEL	PAL MUNDO (MACHETE)
4	4	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
5	5	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
6	6	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
7	7	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
8	8	R.K.M. & KEN-Y	MASTERPIECE: SOLD OUT (PINA/PR/UNIVERSAL LATINO)
9	9	MIGUELITO	MAS GRANDE QUE TU (W&M/MACHETE)
10	10	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
11	11	VARIOUS ARTISTS	DON OMAR PRESENTA: LOS BANDOLEROS RELOADED (ALLSTAR/MACHETE)
12	12	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL 4 (CHOSEN FEW/EMERALD/URBAN BOX OFFICE)
13	13	TOBY LOVE	TOBY LOVE (SONY BMG NORTE)
14	14	DJ KAZZANOVA	DJ KAZZANOVA: REGGAE MIX (MACHETE)
15	15	TEGO CALDERON	THE UNDERDOG / EL SUBESTIMADO (JIGGRI/ATLANTIC/AG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
2	2	ESE	CONJUNTO PRIMAVERA (FONOVISA)
3	3	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
4	4	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
5	5	LE COMPRE LA MUERTE A MI HIJO	LOS TIGRES DEL NORTE (FONOVISA)
6	6	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
7	7	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
8	8	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
9	9	POR ELLA	INTOCABLE (EMI TELEVISIA)
10	10	CUANDO BAJA LA MAREA	DIANA REYES (MUSICX/UNIVERSAL LATIN)
11	11	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATINO)
12	12	TUS PALABRAS	BANDA EL RECODO (FONOVISA)
13	13	COMO ME HACES FALTA	PATRUILLA 81 (DISA)
14	14	CHIQUILLA	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS (EMI TELEVISIA)
15	15	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (DISA/EDIPONS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
2	2	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)
3	3	K-PAZ DE LA SIERRA	CONQUISTANDO CORAZONES (DISA)
4	4	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
5	5	LA AUTORIDAD DE LA SIERRA	MOMENTOS INDIVIDUALES (DISA)
6	6	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISA/UG)
7	7	VALENTIN ELIZALDE	EN VIVO VOL. II (UNIVERSAL LATINO)
8	8	LOS BUKIS	LA MEJOR... COLECCION (FONOVISA/UG)
9	9	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
10	10	VICENTE FERNANDEZ	LA TRAGEDIA DEL VAQUERO (SONY BMG NORTE)
11	11	DUERO	LO MEJOR DE NOSOTROS: 20 SUPER EXITOS (UNIVISION/UG)
12	12	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISIA)
13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CAMINOS: HISTORIAS NORTEÑAS (FREDDIE)
14	14	LOS TIGRES DEL NORTE	LA MUERTE DEL SOPLON (FONOVISA/UG)
15	15	CONJUNTO PRIMAVERA	PARA TI... NUESTRA HISTORIA (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	ILLEGAL	SHAKIRA FEAT. CARLOS SANTANA (EPC PROMO)
2	3	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FEAT. BIG ALI & DOLLARAMA (YELLOW/SILVER LABEL PROMO/TOWMY BOY)
3	6	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
4	4	BELIEVE IN US	JOI CARDWELL LIZA PROMO
5	7	RUNAWAY	JAMIROQUAI COLUMBIA PROMO
6	8	MINIMAL	PET SHOP BOYS RHINO PROMO
7	9	SEX 'N' MONEY	OAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/PROMO/REPRISE
8	5	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO
9	12	I NEED SOMEONE	RALPH FALCON NERVOUS 20613
10	1	WE RIDE	RIHANNA SRP/DEF JAM PROMO/DJMG
11	17	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIDE PROMO
12	10	HURT	CHRISTINA AGUILERA RCA 04456/RMG
13	11	PARTY PEOPLE	ALTAR FEATURING JEANIE TRACY JAMAHOUSE PROMO
14	19	STARS ALIGN	KASKADE ULTRA 1477
15	13	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JIMCA 00C08
16	20	IT'S JUST SEX	BILLIE MYERS FRUIT/LOOP PROMO
17	14	BORDERLINE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
18	33	IRREPLACEABLE	BEYONCE COLUMBIA PROMO
19	26	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HODSON WITH ROSABEL SILVER LABEL PROMO/TOWMY BOY
20	16	ONE DAY MY LOVE	NDEA DAVENPORT PEACE BISQUIT/CURVVE
21	21	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC PLANT
22	18	NUMBER ONE IN HEAVEN	NEMESIS CURB PROMO
23	30	ANGELICUS	DELERIUM FEAT. ISABLE BARYANDARIAN NETTWERK PROMO
24	24	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTON SILVER PROMO
25	40	POWER PICK	NELLY FURTADO MCSLEY PROMO/GEFFEN

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 00658/INTERSCOPE
2	1	JUMP	MADONNA WARNER BROS.
3	3	HURT	CHRISTINA AGUILERA RCA 04456/RMG
4	4	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70856
5	5	SHUT ME UP	MINDLESS SELF INDULGENCE JCR 442/NETFOPOLIS
6	6	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE JCR 409/NETFOPOLIS
7	7	COLD SHOWER	RIEYSA FIRE ENTERTAINMENT 0010/BUFIN
8	8	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA 89634/SONY MUSIC
9	13	SORRY	MADONNA WARNER BROS. 42892
10	12	HUNG UP	MADONNA WARNER BROS. 43845
11	9	GET TOGETHER	MADONNA WARNER BROS. 42935
12	NEW	IT MAKES A DIFFERENCE	DANNY KRIVIT & KYLE SMITH PRESENTS KIM ENGLISH NERVOUS 20800
13	19	WATERS OF NAZARETH	JUSTICE ED BANGER/VICE 60397/ATLANTIC
14	17	SHAKE	YING YANG TWINS FEAT. PITBULL COLL PAR 2536/TVT
15	RE-ENTRY	LIKE A PEN	KNIFE MUTE 9343
16	10	DANCE 4 LIFE	Tiesto FEAT. MAXI JAZZ BLACK HOLE 7455/ULTRA
17	NEW	POCKET CALCULATOR	8-BIT OPERATORS ASTRALWERKS 71150
18	20	NUMBER 1	GOLFGRAPP MUTE 9304
19	11	SEXYBACK	JUSTIN TIMBERLAKE JIVE 06872/ZCMBA
20	RE-ENTRY	TAKE ECSTASY WITH ME	III (CHK CHK CHK) TOUCH AND GO 20587
21	14	SOPHIA	THE CRUXSHADERS DANCING FERRET 20926
22	RE-ENTRY	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING 045127 & 006125/INTERSCOPE
23	RE-ENTRY	THE DRILLER	WOLF EYES SUB POP 721
24	RE-ENTRY	WHAT ELSE IS THERE?	ROYKSOPP WALL OF SOUND 4754/ASTRALWERKS
25	22	OVER AND OVEF	ROD CHIP ASTRALWERKS 47230 & 5-276

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	U + UR HAND	PINK LAFACE/ZONBA
2	4	PROPER EDUCATION (THE WALL)	ERIC PRYDZ VS. PINK FLOYD DATA/INTERSCOPE
3	1	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
4	5	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU/SANCTUARY
5	3	MOVING TOO FAST	SUPAFELY INC. NERVOUS
6	16	IRREPLACEABLE	BEYONCE COLUMBIA
7	9	BY MY SIDE	FLANDERS SPG
8	10	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE
9	6	I GO CRAZY	D.H.T. FEATURING EEMEE ROBBINS
10	7	GO!	JUPITER RISING CHIVE
11	4	PUT YOUR HANDS UP FOR DE TROIT	FEDE LE GRAND FLAMINGO/ULTRA
12	12	SAY IT RIGHT	NELLY FURTADO MDSLEY/GEFFEN
13	8	SEX 'N' MONEY	OAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
14	11	HURT	CHRISTINA AGUILERA RCA/RMG
15	13	JUST A GIRL	IAN VAN DAHL ROBBINS
16	23	BY THE WAY	JENNA DREY AUDIC ONE
17	19	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTON SILVER
18	18	YEAH YEAH	BODYPROX FEATURING LUCIANA IVE INDUSTRIES
19	17	RIDING THE WAVE (COUNTING DOWN THE DAYS)	SUNFREAKZ FEATURING KOREA BRITTON OXYD
20	20	WIND IT UP	GWEN STEFANI INTERSCOPE
21	RE-ENTRY	IS IT ANY WONDER?	KEANE INTERSCOPE
22	21	RUNAWAY	JAMIROQUAI COLUMBIA
23	25	BE STILL	KASKADE ULTRA
24	NEW	TOO LITTLE TOO LATE	JQJQ DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN
25	24	TAKE IT	TOM NOBY & LIMF KOSMIO

FEB 10 2007 HITS OF THE WORLD Billboard

JAPAN SINGLES JANUARY 30, 2007. Chart listing 10 songs including 'FAKE (COMPLETE LTD PRODUCTION)' by Mr. Children and 'SEN NO KAZE NI NATTE' by Masashi Aikawa.

UNITED KINGDOM SINGLES JANUARY 28, 2007. Chart listing 10 songs including 'GRACE KELLY' by Mika and 'STARZ IN THEIR EYES' by Just Jack.

GERMANY SINGLES JANUARY 30, 2007. Chart listing 10 songs including 'ALL GOOD THINGS (COME TO AN END)' by Nelly Furtado and 'AMORE PER SEMPRE' by Nevo Poldor.

EURO DIGITAL TRACKS (NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 10, 2007. Chart listing 20 digital tracks including 'GRACE KELLY' by Mika and 'THIS AIN'T A SCENE, IT'S AN ARMS RACE' by Fall Out Boy.

FRANCE SINGLES JANUARY 30, 2007. Chart listing 10 songs including 'MARLY-GOMONT' by Kamini and 'FOUS TA CAGOLE' by Fatal Bazooka.

AUSTRALIA SINGLES JANUARY 28, 2007. Chart listing 10 songs including 'LIPS OF AN ANGEL' by Hinder and 'SAY IT RIGHT' by Nelly Furtado.

CANADA DIGITAL SINGLES FEBRUARY 10, 2007. Chart listing 10 digital songs including 'THIS AIN'T A SCENE, IT'S AN ARMS RACE' by Fall Out Boy.

ITALY SINGLES JANUARY 29, 2007. Chart listing 10 songs including 'WINDOW IN THE SKIES' by U2 and 'DIRAS QUE ESTOY LOCO' by Miguel Angel Munoz.

SPAIN SINGLES JANUARY 31, 2007. Chart listing 10 songs including 'AL FINAL DE LA PALM' by Rafa Gonzalez-Serna and 'WINDOW IN THE SKIES' by U2.

THE NETHERLANDS SINGLES JANUARY 26, 2007. Chart listing 5 songs including 'HET HUIS ANUBIS' by Nienke Studio 100 and 'ALL GOOD THINGS (COME TO AN END)' by Nelly Furtado.

AUSTRIA SINGLES JANUARY 29, 2007. Chart listing 5 songs including 'ALL GOOD THINGS (COME TO AN END)' by Nelly Furtado and 'HURT' by Christina Aguilera.

NORWAY SINGLES JANUARY 30, 2007. Chart listing 5 songs including 'TAKE IT EASY' by William Hut and 'SMACK THAT' by Akon.

DENMARK SINGLES JANUARY 30, 2007. Chart listing 5 songs including 'ALL GOOD THINGS (COME TO AN END)' by Nelly Furtado and 'PATIENCE' by Take That.

PORTUGAL ALBUMS JANUARY 30, 2007. Chart listing 10 albums including 'TONY CARREIRA' by Tony Carreira and 'ANDRE SARDET' by Andre Sardet.

GREECE SINGLES JANUARY 30, 2007. Chart listing 5 songs including 'KINONIA ORA 07:00' by Notis Sfakianakis and 'MOSQUITO' by Loco Loco.

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 31, 2007
1	2	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
2	1	HURT CHRISTINA AGUILERA RCA
3	4	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA
4	3	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
5	5	MARLY-GOMONT KAMINI RCA
6	7	GRACE KELLY MIKA CASABLANCA/ISLAND
7	6	EVERYTIME WE TOUCH CASCADA ANDORFINE
8	8	FOUS TA CAGOULE FATAL BAZOOKA UP
9	10	STARZ IN THEIR EYES JUST JACK MERCURY
10	13	TOO LITTLE TOO LATE JOJO DA FAMILY/BLACKGROUND/UNIVERSAL
11	9	PATIENCE TAKE THAT POLYDOR
12	40	EXCEEDER MASON BOSS
13	36	FAIRYTALE GONE BAD SUNRISE AVENUE BONNIER
14	NEW	AMORE PER SEMPRE NEVIO POLYDOR
15	16	DOLLY SONG (LEVA'S POLKA) HOLLY DOLLY EDEL

ALBUMS

THIS WEEK	LAST WEEK	JANUARY 31, 2007
1	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
2	1	CARLA BRUNI NO PROMISES NAÏVE
3	NEW	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN HONEST JONS
4	4	JAMES MORRISON UNDISCOVERED POLYDOR
5	5	PINK I'M NOT DEAD LAFACE/ZOMBA
6	NEW	THE VIEW HATS OFF TO THE BUSKERS 1965
7	7	IL DIVO SIEMPRE SYCO
8	8	AMY WINEHOUSE BACK TO BLACK ISLAND
9	3	U2 U218 SINGLES MERCURY
10	10	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
11	6	THE BEATLES LOVE APPLE
12	9	SNOW PATROL EYES OPEN FICTION/POLYDOR
13	NEW	STEFAN GWILDIS HEUT IST DER TAG SONY BMG
14	13	TAKE THAT BEAUTIFUL WORLD POLYDOR
15	11	THE FRATELLIS COSTELLO MUSIC FALLOUT

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 31, 2007
1	1	IRREPLACEABLE BEYONCE COLUMBIA
2	4	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
3	3	MY LOVE JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA
4	2	HURT CHRISTINA AGUILERA RCA
5	5	U + UR HAND PINK LAFACE/ZOMBA
6	6	PATIENCE TAKE THAT POLYDOR
7	9	I WANNA LOVE YOU AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
8	8	SNOW (HEY OH) RED HOT CHILI PEPPERS WARNER BROS.
9	14	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE
10	10	CHASING CARS SNOW PATROL FICTION/POLYDOR
11	12	AMERICA RAZORLIGHT VERTIGO
12	114	MARLY-GOMONT KAMINI RCA
13	7	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
14	11	WINDOW IN THE SKIES U2 MERCURY
15	15	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR

SALES DATA COMPILED BY

NIELSEN
SOUNDSCAN

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Billboard ALBUMS

FEB
10
2007

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	1 WK	ERDIE HAASE & SIGNATURE SOUND	GET AWAY JORDAN GAITHER MUSIC GROUP 2700/EMI CMG	
2	2	17	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
3	1	5	SWITCHFOOT	OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
4	2	48	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
5	25	55	GREATEST GAINER VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
6	6	22	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
7	4	41	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
8	1	57	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
9	1	18	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
10	10	17	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
11	3	74	CASTING CROWNS	LIFESONG BEACH STREET REUNION 10770/PROVIDENT-INTEGRITY	
12	2	12	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY	
13	3	17	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY	
14	7	66	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
15	9	11	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
16	1	14	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB	
17	15	8	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
18	14	11	NEWSBOYS	GO INPOP 1383/EMI CMG	
19	7	1	PASSION WORSHIP BAND	BEST OF PASSION (\$0 FAR) SIXSTEPS/SPARROW 2180/EMI CMG	
20	20	13	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
21	1	8	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
22	1E	12	MICHAEL W. SMITH	STAND REUNION '0109/PROVIDENT-INTEGRITY	
23	1E	1	MATT REDMAN	BEAUTIFUL NEWS SIXSTEPS/SPARROW 0378/EMI CMG	
24	2	17	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG	
25	2	3	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	9 WKS	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALD	
2	1	12	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
3	3	17	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
4	5	70	GREATEST GAINER KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
5	1	50	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
6	7	36	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
7	5	14	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	
8	8	13	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI	
9	9	17	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
10	12	13	VARIOUS ARTISTS	GOTTA HAVE GOSPEL GOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA	
11	10	53	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
12	13	12	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
13	11	55	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
14	14	13	COKO	GRATEFUL LIGHT 6527	
15	17	21	THE CARAVANS	PAVED THE WAY MALACO 4542	
16	17	21	LASHUN PACE	COMPLETE EMI GOSPEL 64655	
17	16	16	DETRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA	
18	20	44	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
19	15	18	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA	
20	21	61	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
21	26	17	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849	
22	25	38	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
23	19	93	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
24	35	3	THE PASTOR RUDY EXPERIENCE	VOL. 1 TOUCH: MUSIC INSPIRED BY THE BOOK: TOUCH SPIRIT RISING 003/MUSIC WORLD	
25	24	74	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

FEB 10 2007 ALBUMS

SALES DATA COMPILED BY

Nielsen
SoundScan

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.

PACE 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. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (DD) DualDisc available. (CD/DVD) 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 Pop100 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

(C) CD single available. (D) Digital Download available. (DD) DVD single available. (V) Vinyl Maxi-Single available. (VS) Vinyl Single available. (CD) CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

★ Indicates title earned Hit Predictor 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 CERTIFICATIONS

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). (D) 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. (C) Certification for net shipments of 100,000 units (Oro). (P) Certification of 200,000 units (Platino). (M) 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. (C) 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. (C) 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. (P) 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 INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	#1 THE SHINS	WINCING THE NIGHT AWAY SUB POP 705* (15.98)	
2	NEW	1	OF MONTREAL	HISSING FAUNA, ARE YOU THE DESTROYERS? POLYVINYL 124* (15.98)	
3	NEW	1	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485 (17.98)	
4	NEW	1	SUNSHINE ANDERSON	SUNSHINE AT MIDNIGHT MUSIC WORLD 010 (15.98)	
5	3	25	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
6	NEW	1	ATREYU	THE BEST OF ATREYU VICTORY 345 (16.98 CD/DVD) (D)	
7	4	79	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
8	2	12	JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) KOCH 5964 (17.98)	
9	NEW	1	MOE.	THE CONCH FATBOY 6645 (13.98)	
10	6	69	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
11	1	2	DJ SKRIBBLE / VIC LATINO	THRIVEMIX03 THRIVEDANCE 90758/THRIVE (19.98)	
12	NEW	1	DUSTIN KENSRUE	PLEASE COME HOME EQUAL VISION 133 (11.98)	
13	5	3	VARIOUS ARTISTS	CRUNK HITS VOL. 3 TVT 2511 (18.98)	
14	NEW	1	DEERHOOF	FRIEND OPPORTUNITY KILL ROCK STARS 472 (15.98)	
15	7	79	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) (D)	
16	13	11	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
17	10	6	SILVER SUN PICKUPS	CARNAVAS DANGERS 009 (11.98)	
18	18	17	UNK	BEAT N DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
19	8	23	SOUNDTRACK	THE LAST KISS LAKESHORE 33669 (18.98)	
20	9	13	PITBULL	EL MARIEL FAMOUS ARTISTS 2820*/TVT (18.98)	
21	14	43	BULLET FOR MY VALENTINE	THE POISON TRUST KILL 74 (13.98)	
22	11	7	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
23	15	16	SENSES FAIL	STILL SEARCHING DRIVE-THRU 439/VAGRANT (15.98) (D)	
24	19	9	YING YANG TWINS	CHEMICALLY IMBALANCED COLLIPARK 2850*/TVT (18.98)	
25	NEW	1	MENOMENA	FRIEND AND FOE BARSUK 60 (11.98)	
26	45	4	GREATEST GAINER UNWRITTEN LAW	THE HIT LIST ABYDOS 0009 (13.98)	
27	22	16	HEARTLAND	I LOVED HER FIRST LOFTON CREEK 9006 (18.98)	
28	12	5	ROCCO DELUCA & THE BURDEN	I TRUST YOU TO KILL ME IRONWORKS 185 (12.98)	
29	21	13	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
30	17	10	TOM WAITS	ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI- 86844/EPITAPH (36.98)	
31	23	5	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
32	20	5	VARIOUS ARTISTS	15 YEARS ON DEATH ROW DEATH ROW 63077 (25.98 CD/DVD) (D)	
33	26	23	CAT POWER	THE GREATEST MATAOOH 626* (15.98)	
34	NEW	1	WALTER BEASLEY	READY FOR LOVE HEADS UP 3116 (18.98)	
35	33	18	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI (16.98)	
36	27	12	TECH N9NE	EVERREADY (THE RELIGION): STRANGE 01 (18.98)	
37	31	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS FREDDIE 1960 (14.98)	
38	29	10	DARRYL WORLEY	HERE AND NOW 903 MUSIC 1003 (18.98)	
39	NEW	1	THE BIRD AND THE BEE	THE BIRD AND THE BEE METRO BLUE/BLUE NOTE 68251/BLG (12.98)	
40	28	18	JERRY LEE LEWIS	LAST MAN STANDING: THE DUETS ARTISTS FIRST 20001/SHANGRI-LA (19.98)	
41	32	11	JOANNA NEWSOM	YS DRAG CITY 303* (16.98)	
42	38	14	BROOKE HOGAN	UNDISCOVERED SMC 44909/SDBE (13.98)	
43	39	35	DRAGONFORCE	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 61803/IDJMG (17.98)	
44	36	14	CHIODOS	ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD) (D)	
45	50	9	THE HOLD STEADY	BOYS AND GIRLS IN AMERICA VAGRANT 442* (13.98)	
46	25	3	THE KOOKS	INSIDE IN / INSIDE OUT VIRGIN 50723/ASTRALWERKS (14.98)	
47	NEW	1	VALENTIN ELIZALDE	16 EXITOS CINTAS ACUARIO 704 (6.98)	
48	43	16	GEORGE LOPEZ	EL MAS CHINGON OGLIO 89140 (16.98)	
49	RE-ENTRY	1	BISHOP PAUL S. MORTON	STILL STANDING TEN/MLA 6528/LIGHT (16.98)	
50	RE-ENTRY	1	GEORGE JONES AND MERLE HAGGARD	JONES SINGS HAGGARD. HAGGARD SINGS JONES BANDIT 79816/WELK (17.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	#1 THE SHINS	WINCING THE NIGHT AWAY SUB POP 705*	
2	NEW	1	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN	
3	NEW	1	PRETTY RICKY	LATE NIGHT SPECIAL BLUESTAR/ATLANTIC 94603/AG	
4	NEW	1	OF MONTREAL	HISSING FAUNA, ARE YOU THE DESTROYERS? POLYVINYL 124*	
5	5	3	ROBIN THICKE	THE EVOLUTION OF ROBIN THICKE STAR TRAK 006146*/INTERSCOPE	
6	NEW	1	DEERHOOF	FRIEND OPPORTUNITY KILL ROCK STARS 472	
7	1	11	AKON	KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	
8	7	3	REGINA SPEKTOR	BEGIN TO HOPE SIRE 44112/WARNER BROS.	
9	2	7	YOUNG JEEZY	THE INSPIRATION CORPORATE THUGZ/DEF JAM 007227*/IDJMG	
10	NEW	1	JOHN MELLENCAMP	FREEDOM'S ROAD UNIVERSAL REPUBLIC 008249/UME	
11	4	6	NAS	HIP HOP IS DEAD DEF JAM/COLUMBIA 007229*/IDJMG	
12	NEW	1	MENOMENA	FRIEND AND FOE BARSUK 60	
13	3	10	THE BEATLES	LOVE APPLE 79808/CAPITOL (D)	
14	11	2	JOHN MAYER	THE VILLAGE SESSIONS (INDEPENDENT COALITION EXCLUSIVE EP) AWARE/COLUMBIA 03771/SONY MUSIC	
15	6	4	SOUNDTRACK	DREAMGIRLS MUSIC WORLD/COLUMBIA 68953/SONY MUSIC	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	100	#1 CELTIC WOMAN	80 WKS CELTIC WOMAN MANHATTAN 60233/BLG	
2	2	10	LOREENA MCKENNITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
3	3	17	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
4	NEW	1	GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
5	4	11	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISIDW/UNIVERSAL MUSIC TV/HIP-0 007891/UME	
6	5	13	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
7	6	13	CIRQUE DU SOLEIL	CORTEZ CIRQUE DU SOLEIL 25 (D)	
8	10	5	ANNUALS	BE HE ME ACE FU 45	
9	7	5	DANIEL O'DONNELL	FROM DANIEL WITH LOVE: A COLLECTION OF 20 GREAT LOVE SONGS DPTV MEDIA 37	
10	RE-ENTRY	1	LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
11	RE-ENTRY	1	NATALIE MACMASTER	YOURS TRULY ROUNDER 17085	
12	12	27	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	
13	11	35	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
14	9	3	VARIOUS ARTISTS	CELTIC DREAMS BCI 41674	
15	8	25	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	

TOP COMPILATION ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	1 WK	#1 2007 GRAMMY NOMINEES	VARIOUS ARTISTS (GRAMMY/CMG/SONY MUSIC)	
2	1	12	NOW 23	VARIOUS ARTISTS (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA/SONY MUSIC)	
3	2	8	EMINEM PRESENTS: THE RE-UP	VARIOUS ARTISTS (SHADY/INTERSCOPE)	
4	3	17	WOW HITS 2007	VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)	
5	1	1	A BODY + SOUL COLLECTION: MIDNIGHT FIRE	VARIOUS ARTISTS (SONY BMG CUSTOM MARKETING GROUP/TIME LIFE)	
6	19	43	OPEN THE EYES OF MY HEART	VARIOUS ARTISTS (INO EPIC/SONY MUSIC)	
7	5	22	THREE WOODEN CROSSES	VARIOUS ARTISTS (WORD-CURB/WARNER BROS.)	
8	4	3	CRUNK HITS VOL. 3	VARIOUS ARTISTS (TVT)	
9	6	10	NOW LATINO 2	VARIOUS ARTISTS (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATIN)	
10	8	29	NOW 22	VARIOUS ARTISTS (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA/SONY MUSIC)	
11	9	12	WY RECORDS PRESENTS: LOS VAQUEROS	VARIOUS ARTISTS (WY/MACHETE)	
12	10	12	ONLY HITS	VARIOUS ARTISTS (ATLANTIC/WARNER BROS./WARNER STRATEGIC MARKETING)	
13	11	16	RADIO DISNEY: PARTY JAMS	VARIOUS ARTISTS (WALT DISNEY)	
14	14	12	DISNEY'S KARAOKE SERIES: HIGH SCHOOL MUSICAL	VARIOUS ARTISTS (WALT DISNEY)	
15	12	5	15 YEARS ON DEATH ROW	VARIOUS ARTISTS (DEATH ROW)	

HOT VIDEOCLIPS & VIDEO
MONITOR
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Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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SEE BELOW FOR COMPLETE LEGEND INFORMATION.

MUSIC VIDEO

LAUNCH PAD

FEB
10
2007

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLES	Principal Performers	CERT.
1	NEW	#1 GET AWAY, JORDAN LABEL / DISTRIBUTING LABEL & NUMBER (PRICE) SPRING HOUSE VIDEO/EMM MUSIC VIDEO 4756 (19.98 DVD)	Ernie Haase & Signature Sound	
2	1	12 UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. DC7831 (25.98 CD/DVD)	Andrea Bocelli	
3	11	4 GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	10	5 VENCEDOR UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.98 CD/DVD)	Valentin Elizalde	
5	NEW	6 LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	
6	2	8E 10 DAYS OUT: BLUES FROM THE BACKROADS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49594 (25.98 CD/DVD)	Kenny Wayne Shepherd	
7	5	8 FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
8	7	8 THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 36696 (19.98 DVD)	Metallica	
9	7	4C CELTIC WOMAN MANHATTAN RECORDS/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman	
10	6	1 THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck	
11	11	1E PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
12	12	2C5 PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 04171 (24.98 DVD)	Pink Floyd	
13	9	11 BACK TO BEDLAM CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 94557 (21.98 CD/DVD)	James Blunt	
14	8	5 15 YEARS ON DEATH ROW DEATH ROW/KOCH VISION VIDEO 63077 (25.98 C/DVD)	Various Artists	
15	18	1E3 LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56960 (14.98 DVD)	AC/DC	
16	20	133 THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
17	19	5 ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (5.98 CD/DVD)	Evanescence	
18	16	3 VOLIMINAL: INSIDE THE NINE ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610951 (21.98 DVD)	Slipknot	
19	15	3 KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 024 (29.98 DVD)	Kiss	
20	23	41 GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 5600 (14.98 DVD)	Journey	
21	21	30 WE ARE... THE LAURIE BERKNER BAND HEARST/RAZOR & TIC/SONY BMG VIDEO 8609 (1E 98 DVD)	The Laurie Berkner Band	
22	13	26 ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
23	10	4 ON TOUR SANCTUARY/SONY BMG VIDEO 88348 (24.35 DVD)	Brian Wilson	
24	22	96 FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 598-3 (1E 98 DVD)	AC/DC	
25	14	5 NO PLACE TO BE ONE HAVEN/EPIC/SONY BMG VIDEO 03374 (8.98 CD/DVD)	Matisyahu	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	7 #1 RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE D/P/DEF JAM/DJMG	LUDACRIS FEAT. MARY J. BLIGE D/P/DEF JAM/DJMG
2	3	9 I LUV IT YOUNG JEEZY CORPORATE THUGZ/DEF JAM/DJMG	YOUNG JEEZY CORPORATE THUGZ/DEF JAM/DJMG
3	1	11 THAT'S THAT SNOOP DOGG FEATURING R. KELLY DOGG'S STYLE/GEFFEN	SNOOP DOGG FEATURING R. KELLY DOGG'S STYLE/GEFFEN
4	6	3 THROW SOME D'S RICH BOY FEATURING POLDY DA DDN ZOP E 4/INTERSCOPE	RICH BOY FEATURING POLDY DA DDN ZOP E 4/INTERSCOPE
5	10	2 LITHIUM EVANESCENCE WIND-UP	EVANESCENCE WIND-UP
6	17	5 ON THE HOTLINE PRETTY RICKY BUCKSTAR/ATLANTIC	PRETTY RICKY BUCKSTAR/ATLANTIC
7	4	7 YOU LLOYD FEATURING LIL' WAYNE THE INC./NINE5AL MOTOWN	LLOYD FEATURING LIL' WAYNE THE INC./NINE5AL MOTOWN
8	16	6 LISTEN BEYONCE MUSIC WORLD/COLUMBIA	BEYONCE MUSIC WORLD/COLUMBIA
9	NEW	THINKING ABOUT YOU NORAH JONES BLUE NOTE/BLG	NORAH JONES BLUE NOTE/BLG
10	1E	2 THE SWEET ESCAPE GWEN STEFANI FEATURING AKON INTERSCOPE	GWEN STEFANI FEATURING AKON INTERSCOPE
11	2	2 LOST WITHOUT U ROBIN THICKE STAR TRAK/INTERSCOPE	ROBIN THICKE STAR TRAK/INTERSCOPE
12	12	3 SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	NELLY FURTADO MOSLEY/GEFFEN
13	E	9 I WANNA LOVE YOU AKON FEAT. SNOOP DOGG KONVICT/UPFRONT/SYGMA/UNIVERSAL MOTOWN	AKON FEAT. SNOOP DOGG KONVICT/UPFRONT/SYGMA/UNIVERSAL MOTOWN
14	23	4 THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG	FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG
15	23	7 HIP HOP IS DEAD NAS FEATURING WILL.I.A.M. DEF JAM/COLUMBIA/DJMG	NAS FEATURING WILL.I.A.M. DEF JAM/COLUMBIA/DJMG
16	NEW	LAZY EYE SILVERSON PICKUPS DANGERRBIRD	SILVERSON PICKUPS DANGERRBIRD
17	NEW	IT'S NOT OVER DAUGHTRY RCA/RMG	DAUGHTRY RCA/RMG
18	22	4 SNOW (HEY OH) RED HOT CHILI PEPPERS WARNER BROS.	RED HOT CHILI PEPPERS WARNER BROS.
19	3	5 HOOD BOY FANTASIA FEATURING BIG BOI J/RMG	FANTASIA FEATURING BIG BOI J/RMG
20	3	6 WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE MARIARCH/GEFFEN	MARY J. BLIGE MARIARCH/GEFFEN
21	NEW	CUPID'S CHOKEHOLD GYM CLASS HEROES FEAT. PATRICK STUMP (DECA/DANCE/RYLEY) BY RAMEN/ATLANTIC/LAVA	GYM CLASS HEROES FEAT. PATRICK STUMP (DECA/DANCE/RYLEY) BY RAMEN/ATLANTIC/LAVA
22	RE-ENTRY	1 LOST ONE JAY-Z FEAT. CHRISSETTE MICHELE ROC-A-FELLO/DEF JAM/DJMG	JAY-Z FEAT. CHRISSETTE MICHELE ROC-A-FELLO/DEF JAM/DJMG
23	NEW	THIS IS WHY I'M HOT MIMS CAPITOL	MIMS CAPITOL
24	14	14 IRREPLACEABLE BEYONCE COLUMBIA	BEYONCE COLUMBIA
25	NEW	FAMOUS LAST WORDS MY CHEMICAL ROMANCE REPRISE	MY CHEMICAL ROMANCE REPRISE

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
1	MTV
1	SILVERSON PICKUPS, LAZY EYE
2	ROBIN THICKE, LOST WITHOUT U
3	FALL OUT BOY, THIS AIN'T A SCENE, IT'S AN ARMS RACE
4	EVANESCENCE, LITHIUM
5	LILY ALLEN, SMILE
6	NAS, HIP HOP IS DEAD
7	MIKA, GRACE KELLY
8	AKON FEAT. SNOOP DOGG, I WANNA LOVE YOU
9	GYM CLASS HEROES, CUPID'S CHOKEHOLD
10	BEYONCE, LISTEN
1	CMT
1	TRACE ADKINS, LADIES LOVE COUNTRY BOYS
2	KEITH URBAN, STUPID BOY
3	RODNEY ATKINS, WATCHING YOU
4	TIM MCGRAW, LAST DOLLAR (FLY AWAY)
5	KELLIE PICKLER, RED HIGH HEELS
6	CRAIG MORGAN, LITTLE BIT OF LIFE
7	BRAD PAISLEY, SHE'S EVERYTHING
8	ASHLEY MONROE W/RONNIE DUNN, I DON'T WANT TO
9	BROOKS & DUNN, HILLBILLY DELUXE
10	JACK INGRAM, LIPS OF AN ANGEL
1	MuchMusic Canada
1	GWEN STEFANI FEAT. AKON, THE SWEET ESCAPE
2	EVANESCENCE, LITHIUM
3	30 SECONDS TO MARS, FROM YESTERDAY
4	BILLY TALENT, FALLEN LEAVES
5	K-OS, SUNOAY MORNING
6	GEORGE, LIE TO ME
7	AKON FEAT. SNOOP DOGG, I WANNA LOVE YOU
8	KESHIA CHANTE, 2U
9	MY CHEMICAL ROMANCE, FAMOUS LAST WORDS
1C	BELLY FEAT. GINUWINE, PRESURE

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	TITLES	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
1	NEW	1 MOE. FATBOY 6645 (13.98)	MOE.	FATBOY 6645 (13.98)	The Conch	
2	NEW	2 DUSTIN KENSRUE EQUAL VISION 133 (11.98)	DUSTIN KENSRUE	EQUAL VISION 133 (11.98)	Please Come Home	
3	NEW	3 DEERHOOF HILL ROCK STARS 472 (15.98)	DEERHOOF	HILL ROCK STARS 472 (15.98)	Friend Opportunity	
4	3	3 SILVERSON PICKUPS DANGERRBIRD 009 (11.98)	SILVERSON PICKUPS	DANGERRBIRD 009 (11.98)	Carnavas	
5	9	17 GREATEST HITS BAINER BIG OOMP 5973/KOCH (17.98)	GREATEST HITS BAINER	BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
6	6	4 BULLET FOR MY VALENTINE RUSTKILL 74 (13.98)	BULLET FOR MY VALENTINE	RUSTKILL 74 (13.98)	The Poison	
7	1	9 RODRIGO Y GABRIELA 3TD 21557 (13.98)	RODRIGO Y GABRIELA	3TD 21557 (13.98)	Rodrigo Y Gabriela	
8	NEW	8 BEVERLEY MITCHELL DAYWIND/WORLD-CURB 1511/WARNER BROS. (13.98)	BEVERLEY MITCHELL	DAYWIND/WORLD-CURB 1511/WARNER BROS. (13.98)	Beverley Mitchell	
9	NEW	9 MENOMENA BARSUK 60 (11.98)	MENOMENA	BARSUK 60 (11.98)	Friend And foe	
10	11	63 IMOGEN HEAP RCA VICTOR 72532 (11.98)	IMOGEN HEAP	RCA VICTOR 72532 (11.98)	Speak For Yourself	
11	5	E ROCCO DELUCA & THE BURDEN IRONWRKS 165 (12.98)	ROCCO DELUCA & THE BURDEN	IRONWRKS 165 (12.98)	I Trust You To Kill Me	
12	18	5 YURIDIA SONY BMG NORTE 02496 (14.98)	YURIDIA	SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
13	14	3 BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	BOYS LIKE GIRLS	COLUMBIA 76283/RED INK (11.98)	Boys Like Girls	
14	16	3 COLD WAR KIDS DOWNTOWN 70003 (13.98)	COLD WAR KIDS	DOWNTOWN 70003 (13.98)	Roberts & Cowards	
15	NEW	15 WALTER BEASLEY HEADS UP 3116 (18.98)	WALTER BEASLEY	HEADS UP 3116 (18.98)	Ready For Love	
16	20	14 CARTEL THE MILITIA GROUP/EPIC 83850/SONY MJS (15.98)	CARTEL	THE MILITIA GROUP/EPIC 83850/SONY MJS (15.98)	Chroma	
17	NEW	17 THE BIRD AND THE BEE METRO BLUE/BLUE NOTE 68251/ELG (12.98)	THE BIRD AND THE BEE	METRO BLUE/BLUE NOTE 68251/ELG (12.98)	The Bird And The Bee	
18	25	11 JOANNA NEWSOM DRAG CITY 303* (16.98)	JOANNA NEWSOM	DRAG CITY 303* (16.98)	Ys	
19	33	31 DRAGONFORCE SANCTUARY/ROADRUNNER 618014/IOJW.G (17.98)	DRAGONFORCE	SANCTUARY/ROADRUNNER 618014/IOJW.G (17.98)	Inhuman Rampage	
20	30	16 CHIODOS EQUAL VISION 136 (14.98 CD/DVD) ⊕	CHIODOS	EQUAL VISION 136 (14.98 CD/DVD) ⊕	All's Well That Ends Well	
21	38	5 MIGUELITO W&D 001348/MACHETE (11.98)	MIGUELITO	W&D 001348/MACHETE (11.98)	Mas Grande Que Tu	
22	42	11 THE HOLD STEADY VAGRANT 442* (13.98)	THE HOLD STEADY	VAGRANT 442* (13.98)	Boys And Girls In America	
23	NEW	23 XTREME LA CALLE 34001/UG (13.98)	XTREME	LA CALLE 34001/UG (13.98)	Haciendo Historia	
24	17	3 THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	THE KOOKS	VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
25	35	18 GEORGE LOPEZ DGLIO 89140 (16.98)	GEORGE LOPEZ	DGLIO 89140 (16.98)	El Mas Chingon	
26	RE-ENTRY	26 EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	EMERSON DRIVE	MONTAGE 90088/MIDAS (13.98)	Countrified	
27	NEW	27 A DAY TO REMEMBER VICTORY 337 (13.98)	A DAY TO REMEMBER	VICTORY 337 (13.98)	For Those Who Have Heart	
28	31	1E SAY ANYTHING DOGHOUSE/J 71805/RMG (11.93)	SAY ANYTHING	DOGHOUSE/J 71805/RMG (11.93)	...Is A Real Boy	
29	NEW	29 KRISTIN HERSH YEP ROC 2142 (15.98)	KRISTIN HERSH	YEP ROC 2142 (15.98)	Learn To Sing Like A Star	
30	50	12 GOMEZ ATO 21547 (13.98)	GOMEZ	ATO 21547 (13.98)	How We Operate	
31	47	E REIK SONY BMG NORTE 70213 (14.98)	REIK	SONY BMG NORTE 70213 (14.98)	Seuencia	
32	40	23 HILLSONG HILL SONG AUSTRALIA/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	HILLSONG	HILL SONG AUSTRALIA/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	United We Stand	
33	NEW	33 CLINIC DOMINO 128* (15.98)	CLINIC	DOMINO 128* (15.98)	Visitations	
34	RE-ENTRY	34 LEELAND ESSENTIAL 10812 (13.98)	LEELAND	ESSENTIAL 10812 (13.98)	Sound Of Melodies	
35	49	3 ALEGRES DE LA SIERRA VIVA 622320/UNIVERSAL LATINO (11.38)	ALEGRES DE LA SIERRA	VIVA 622320/UNIVERSAL LATINO (11.38)	Duele El Amor	
36	RE-ENTRY	36 JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	JIM GAFFIGAN	COMEDY CENTRAL 0039 (13.98)	Beyond The Pale	
37	4E	3 RED ESSENTIAL 10807 (12.98)	RED	ESSENTIAL 10807 (12.98)	End Of Silence	
38	RE-ENTRY	38 ROCK STAR SUPERNOVA BURNETT/EPIC 88414/SONY MUSIC (8.98)	ROCK STAR SUPERNOVA	BURNETT/EPIC 88414/SONY MUSIC (8.98)	Rock Star Supernova	
39	NEW	39 FUTURE OF FORESTRY CREDENTIAL 32385 (12.98)	FUTURE OF FORESTRY	CREDENTIAL 32385 (12.98)	Twilight	
40	RE-ENTRY	40 BAND OF HORSES SUB POP 690* (13.98)	BAND OF HORSES	SUB POP 690* (13.98)	Everything All The Time	
41	RE-ENTRY	41 HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88311/SONY MUSIC (17.98) ⊕	HILLSONG	HILLSONG AUSTRALIA/COLUMBIA 88311/SONY MUSIC (17.98) ⊕	Mighty To Save: Live	
42	RE-ENTRY	42 GRUPO EXTERMINADOR FONOVIDA 352965/UG (10.98)	GRUPO EXTERMINADOR	FONOVIDA 352965/UG (10.98)	La Mejor... Coleccion	
43	NEW	43 LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	LOS HUMILDES VS. LA MIGRA	BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
44	NEW	44 PERMANENT ME STOLEN TRANSMISSION 007-09/IOJW.G (9.58)	PERMANENT ME	STOLEN TRANSMISSION 007-09/IOJW.G (9.58)	After The Room Clears	
45	NEW	45 JOSHUA RADIN COLUMBIA 83851/SONY MUSIC (11.38)	JOSHUA RADIN	COLUMBIA 83851/SONY MUSIC (11.38)	We Were Here	
46	RE-ENTRY	46 GRUPO EXTERMINADOR FONOVIDA 352781/UG (10.98)	GRUPO EXTERMINADOR	FONOVIDA 352781/UG (10.98)	Para Ti... Nuestra Historia	
47	NEW	47 MARIANO BARBA THREE SOUND 10423 (15.98)	MARIANO BARBA	THREE SOUND 10423 (15.98)	Aliado Del Tiempo	
48	NEW	48 SLOAN YEP ROC 2143 (15.98)	SLOAN	YEP ROC 2143 (15.98)	Never Hear The End Of It	
49	NEW	49 BENEATH THE SKY VICTORY 340 (13.98)	BENEATH THE SKY	VICTORY 340 (13.98)	What Demons Do To Saints	
50	NEW	50 DAVID G. EVANS ABUNDANT HARVEST 0849 (15.98)	DAVID G. EVANS	ABUNDANT HARVEST 0849 (15.98)	Healed Without Scars	

BREAKING & ENTERING

THIS WEEK ON

The Bird & the Bee apparently have a lot to teach youngsters and adults everywhere, as the duo debuts with its self-titled album this week at No. 17 on the Top Heatseekers chart. Discover developing artists making their inaugural chart runs each week in Breaking & Entering 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 the 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, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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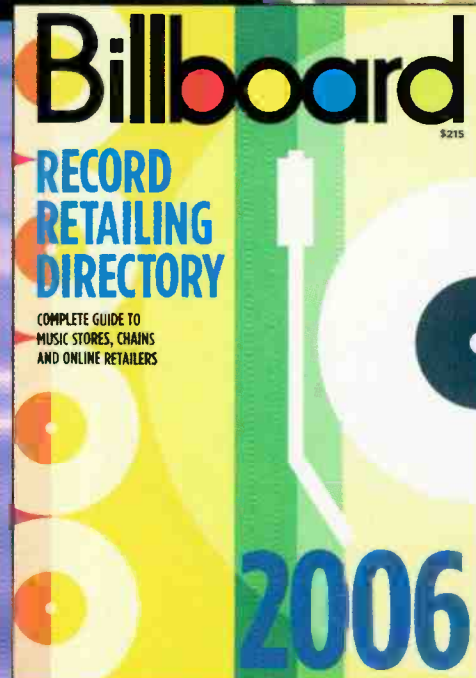
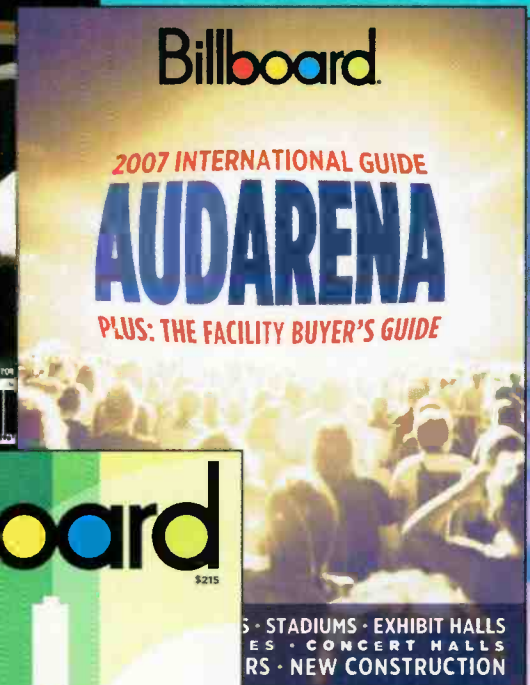
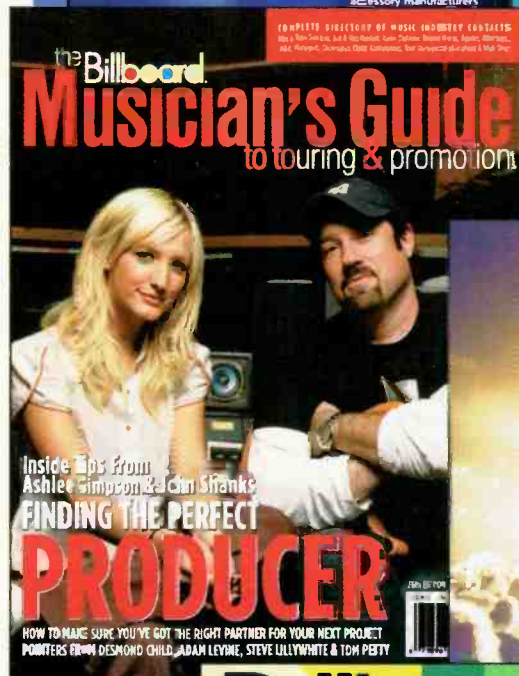
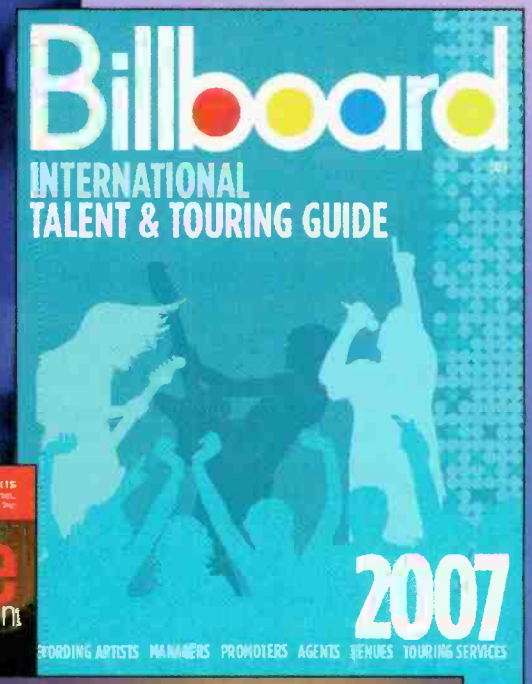
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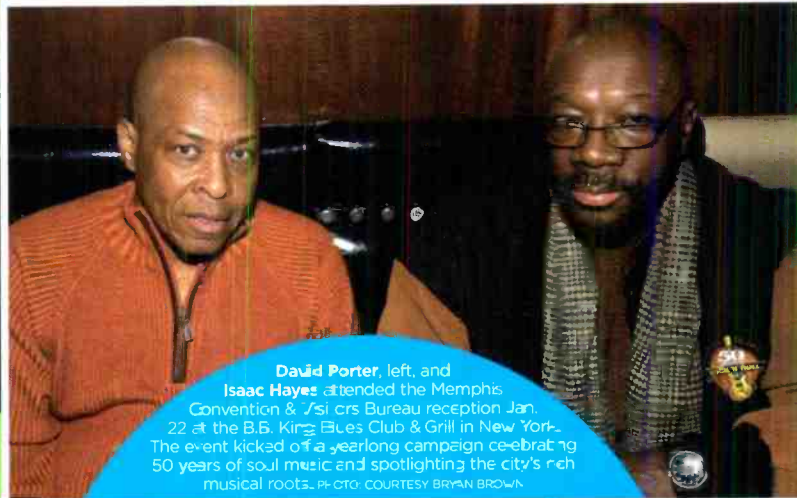
Gilby Clarke treated the Billboard staff to tracks from his self-titled Spitfire Records release. From left are Billboard group editorial director **Scott McKenzie**, Clarke, Billboard Underground host **Danielle Flora**, Kayas Productions president **Carol Kaye** and former Spitfire label manager **Roseanne Lesito-Raja**.



Jon Bon Jovi and **Kenneth Cole** hosted R.S.V.P. to HELP, a fund-raiser held Jan. 25 at Tribeca Rooftop to benefit the homeless and celebrate the launch of R.S.V.P. Kenneth Cole, a new men's fragrance distributed by Coty Prestige. From left are Island Records president/Island Def Jam COO **Steve Bartels**, **Richie Sambora**, Island Def Jam chairman **Anthony "L.A." Reid** and **Eon Jovi**. PHOTO: COURTESY MATTHEW ZWAIKINS/GETTY IMAGES



Cor van Dijk, who recently retired after more than 30 years as head of Universal Music Group International's manufacturing and distribution operations, was presented with a commemorative plaque at a special dinner in London. Pictured, from left, are Universal Music Operations distribution director **Russell Richards**, van Dijk, UMG executive VP/CEO **Boyd Muir**, UMG VP of legal and business affairs **Tom Grayson** and UMG Supply Chain Management managing director **Rahman Kress**. PHOTO: COURTESY OF CHRIS TAYLOR



David Porter, left, and **Isaac Hayes** attended the Memphis Convention & Visitors Bureau reception Jan. 22 at the B.B. King Blues Club & Grill in New York. The event kicked off a yearlong campaign celebrating 50 years of soul music and spotlighting the city's rich musical roots. PHOTO: COURTESY BRYAN BROWN



MIDEM CONVENTION: The annual MIDEM convention drew the global music industry's key players to Cannes Jan. 21-25 for the world's most comprehensive music business conference program.

ABOVE LEFT: Minister for Creative Industries and Tourism managing partner **Shaun Woodward** attended MIDEM and met with the U.K. music industry. During his speech to British delegates at the MCPS-PRS Alliance cocktail party he talked of governments' renewed desire to listen to the industry and its acceptance of music's importance to the U.K. economy. Pictured, from left, are MCPS chairman **Tom Bradley**, Woodward, MCPS-PRS Alliance managing director **Steve Porter** and PRS chairman **Ellis Rich**.



BELOW LEFT: Officials with the People's Republic of China's Ministry of Culture attend their first MIDEM with executives from their joint-venture record label, CRC Jianian. From left are CRC Jianian chairman **Li Xiaoping**, CRC Jianian VP of music **Jackie Subeck**, Greenberg Traurig partner **Marc Jacobson**, Billboard senior correspondent **Susan Butler**, Billboard London bureau chief **Mark Sutherland**, Department of Cultural Market Administration head delegate/deputy-director general **Fu Yan Mei**, CRC Jianian CEO **Frank Mayor**, CRC Jianian VP of international **Nana Lee**, Bureau of External Culture Relations section of African Affairs counselor **Liu Dongsheng**, Department of Cultural Market Administration head of inspection and guidance **Chen Xiao Wen**, Department of Cultural Market Administration head of audio and video **Chen Tong**, Bureau of Ministry of Propaganda of CCP project manager **Jiang Jianmin**, Department of Cultural Market Administration project manager of audio and video **Li Xiao Yong** and Department of Planning and Finance section of Composite Statistics staffer **He Yi**.



ABOVE RIGHT: Newly appointed chairman/CEO of EMI Music International **JF Cecillon** met with EMI Music Germany-signed R&B act **Naturally 7** after its performance at MIDEM. Pictured with the band are Cecillon (kneeling, right) and **Helmut Fest** (kneeling, left), partner in Swiss-based production company Festplatte to which the band is signed. Standing are EMI Music Germany and Austria president **Birgit Adels** (center), Festplatte partner **Joerg Buettner** (second from left), EMI Music International CFO **Chris Kennedy** (third from left) and EMI Music Continental Europe VP of marketing **Pietro Paravella** (far right).

BELOW RIGHT: Label and publishing executives enjoy cocktail hour at MIDEM. From left are Broken Bow Records COO **Alan Kates**, Canadian Recording Industry Assn. president **Graham Henderson**, BMG Music Publishing COO/executive VP **Laurent Hubert** and **Richard Blackstone**, senior adviser to Warner Music Group chairman/CEO **Edgar Bronfman Jr.** PHOTO: COURTESY OF SUSAN BUTLER



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

SHINY HAPPY PEOPLE

Shiny Toy Guns' buzz-building Universal Motown debut, "We Are Pilots," was released last October (see story, page 72). But already, the group is deep at work on its second album, according to group member Jeremy Dawson, who describes it as "more dramatic and more cohesive from song to song."

Dawson characterizes it as a concept album that has a lot to do with weather and global warming. With not a note of irony in his voice, he adds, "It's going to be really cool." Adding to the set's cool factor: footage being shot while the group is on the road in support of "We Are Pilots."

"We invested in a nice camera and we're shooting things everywhere we go," Dawson adds. "We're keeping all this logged and will utilize it in the new album." An enhanced Shiny Toy Guns CD, anyone?

DFA'S NEW PACT WITH EMI

DFA Records, home to LCD Soundsystem and the Juan Maclean, among others, is re-upping its worldwide agreement with EMI U.K.—with some changes in tow. Going forward, DFA will operate as an indie label distributed via Caroline for most upcoming releases. In the past, DFA albums were linked with a label within the EMI system, such as Capitol for LCD Soundsystem and Astralwerks for the Juan Maclean.

WALK THIS WAY

It has been nearly a decade since pop music fans first heard the strains of Hanson hits "I Will Come to You" and "MMMBop." Through the years, the sibling trio has worked nonstop—even without the support of a major label—to convince fans, old and new, of its songwriting chops.

Savvy readers will recall that, last year, Taylor, Zac and Isaac took to the road to support their newest creation. No, not an album, but a then in-progress documentary chronicling the bumpy five-year arc of events that eventually led to their departure from Island and setting up shop at their own label, 3CG.

During the college campus trek, dubbed "Strong Enough to Break," the pop-rock group criss-crossed the country, discussing entertainment industry issues with students. Now the filmed footage is being released to the general public via podcast, available through iTunes.

Taylor, 23, tells Track that the doc shines the light on the ins and outs of working within the major label system. "We hope that [the film] is more powerful now that it's free and available to the public," he says. "We think a lot of bands can relate [to it], too."

When asked which bands have complimented—or sympathized with—Hanson, Taylor was hesitant to name names. But he believes many bands are silently suffering what he feels is the shortfall of major music labels: focusing only on short-term successes.

"There's not enough focus on long-term artist development in a quarterly earnings universe," he says.

Hanson will be following this with another podcast, "Taking the Walk," which chronicles the making of the band's new 3CG release, "The Walk," due May 22.

'XANADU' DOES BROADWAY

The not-much-of-a-hit 1980 flick "Xanadu," which starred Olivia Newton-John and Gene Kelly, and featured a double-platinum soundtrack with music from Livi, ELO, Cliff Richard and the Tubes, is scheduled to move to Broadway at the Helen Hayes Theater. Previews are to begin in May.

Word is that Tony Award winner Jane Krakowski will take on Newton-John's role as Greek muse Kira, who comes to Earth to guide the listless career of artist Sonny Malone, played by Cheyenne Jackson. Ben Vereen takes on the Kelly role.

"All Shook Up" director Christopher Ashley will helm the "musical spoof," which will feature additional ELO tunes, including "Evil Woman," and original scoring from Jeff Lynne and John Farrar.

"I think it's great to see the movie have a new life," Newton-John tells Track. "The songs are all so amazing from that film, and I am so happy for my dear friend John Farrar, who wrote so many of those songs for 'Xanadu,' including 'Magic' and 'Suddenly.' He will have two shows on Broadway this year when the revival of 'Grease' opens as well."

THE BRANDING OF GRAMMY

On the eve of the Feb. 11 Grammy Awards, Track hears that the Recording Academy is gearing up for the launch of some cool Grammy-branded fashions. Debuting in the fall, the Grammy

HANSON



Brand will arrive via licensees Jem Awake (T-shirts), Eaton (signed/numbered hand-screened T-shirts), 3J Workshop (leather jackets), Madeline Beth (girlie accessories), Franco (eyewear) and George Esquivel (men's shoes). Track wouldn't be surprised if a few of these items make their presence very known in the days leading up to the 49th annual Grammy Awards.

When these fashions hit retail stores, a portion of proceeds from the sale of each Grammy Brand item will go to MusiCares and the Grammy Foundation.

CLARK JOINS HARVARD PROGRAM

Brand marketing guru Tena Clark, founder and CEO/creative officer of DMI Music & Media Solutions, has been appointed to the Women's Leadership Board at Harvard's Kennedy School of Government. In this role, Clark will serve as a mentor and adviser to governments and political candidates, public commissions and financial institutions. Additionally, Clark will act as an adviser to the dean of the Kennedy School in supporting its women's initiatives.

Staying with DMI for a moment, Lynne Leger has joined the company as senior VP of strategic marketing and business development.

EXECS ON THE MOVE

Virgin Urban executive VP Lionel Ridenour has exited his post in the wake of the merger between Capitol and Virgin. No word yet as to what his next move will be. But rumors are still rampant that Jermaine Dupri, Ridenour's former boss at Virgin, will be heading over to Island Def Jam.

CALLE 13'S CONTRIBUTION

As Billboard reported ("Spanglish Strategy," Feb. 3), Beyoncé's upcoming Spanish-language album will include a duet with Colombian superstar Shakira. Now, Track has learned that an extra voice will be heard on the track. It belongs to Calle 13, the upstart reggaeton/rap duo that won the best new artist prize at the Latin Grammy Awards last November. Calle 13, known for its distinctive vocals and witty raps, has already recorded its contribution to the song, sources say. The duo is signed to Sony BMG Latin.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: EMI/Manhattan Records names **Mike Bailey** and **John McCracken** A&R directors. Bailey was an A&R rep at **Back Porch/Narada Records**, and McCracken was an independent music/DVD producer and a musician/composer.

Columbia Records Nashville names **Jimmy Rector** VP of promotions. He was head of promotion at **Raybaw Records**.

Hollywood Records in Burbank, Calif., promotes **Curt Eddy** to senior VP of sales. He was VP.

Sony BMG Music Entertainment names **Kenny Ochoa** VP of music licensing. He was VP of TV and film licensing at **Sanctuary Records Group**.

DISTRIBUTION: **Universal Music Group Distribution** appoints **Amanda Marks** to executive VP and GM of digital distribution. She was executive VP of UMG's eLabs.



TOURING: **Creative Artists Agency** taps **Andrew Simon** and **Paul Wilson** as agents. Simon was VP of concerts at **the Agency for the Performing Arts**, and Wilson was an agent at **Gold Artist Agency** in London.

Live Nation appoints **Neil Jacobsen** to the newly created position of president of **Live Nation Miami**. He was executive VP at Live Nation's Philadelphia office.

Niederlander Concerts in Los Angeles names **Paola Palazzo** senior director of talent. She was a senior talent buyer at **House of Blues**.

BRANDING: **Comma Music** names **Bonny Dolan** artist liaison and executive producer. She was a VP and the director of the artist-in-residence program at the **Leo Burnett** ad agency.

Send submissions to exec@billboard.com.

GOODWORKS

HONORING THOSE IN AIDS FIGHT

The Foundation for AIDS Research, amfAR, honored actress/radio personality Whoopi Goldberg, MTV Networks vice chairman Bill Roedy and others at a Jan. 31 gala benefit at Cipriani in New York. Beyoncé presented to Roedy, while Richard Gere did the same to Goldberg. The fundraiser also paid special tributes to Sharon Stone and Dr. Mathilde Krim. Those honored have made outstanding efforts to raise awareness and funds for the HIV/AIDS epidemic and AIDS research.

BELL DELIVERS HOLIDAY CHEER

During the holiday season, Grammy Award-winning violinist Joshua Bell surprised third, fourth and fifth grade students at Mt. Carmel-Holy Rosary in East Harlem, N.Y., with an in-school visit, which included a meet-and-greet and performance. Students at Mt. Carmel-Holy Rosary learn to play string instruments via the school's partnership with nonprofit organization Education Through Music. ETM helps inner-city schools implement and sustain music programs that support overall academic achievement.

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