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>P.28

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On The First
Spanish-Language
Album Of
Her Career

>P.24

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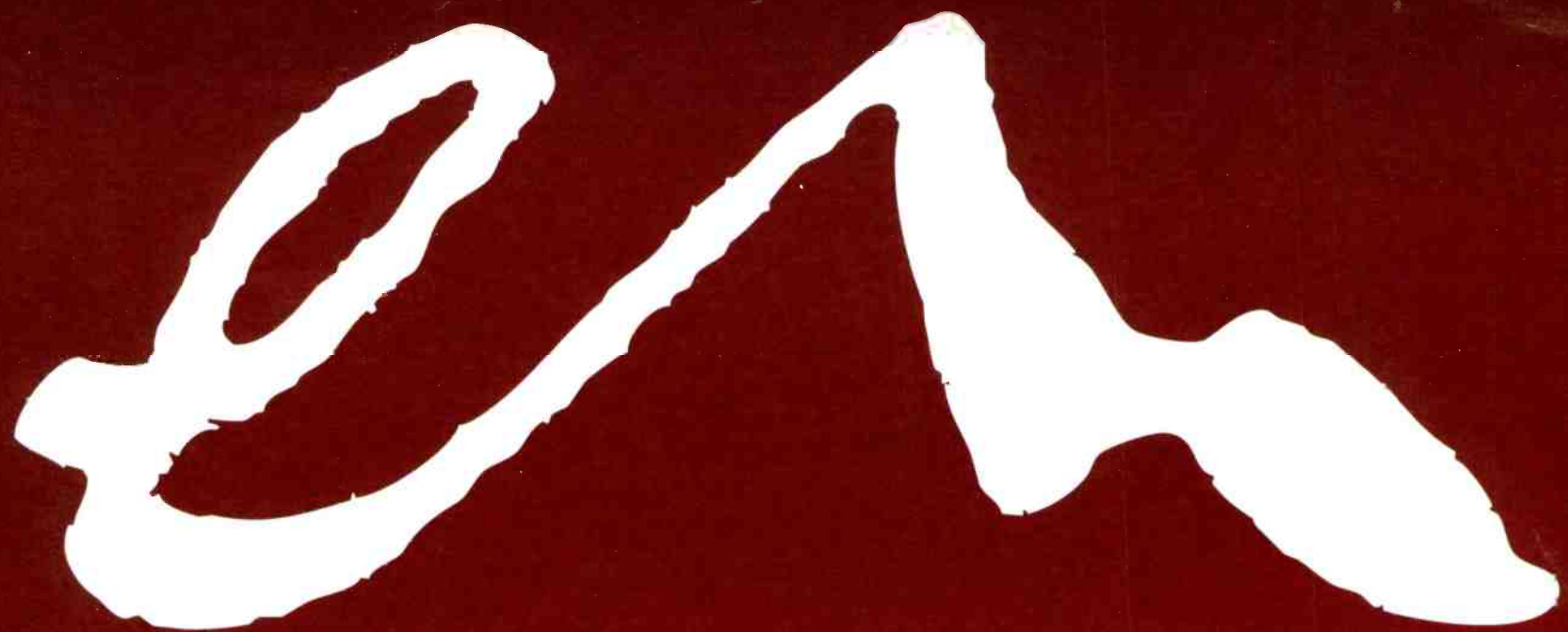


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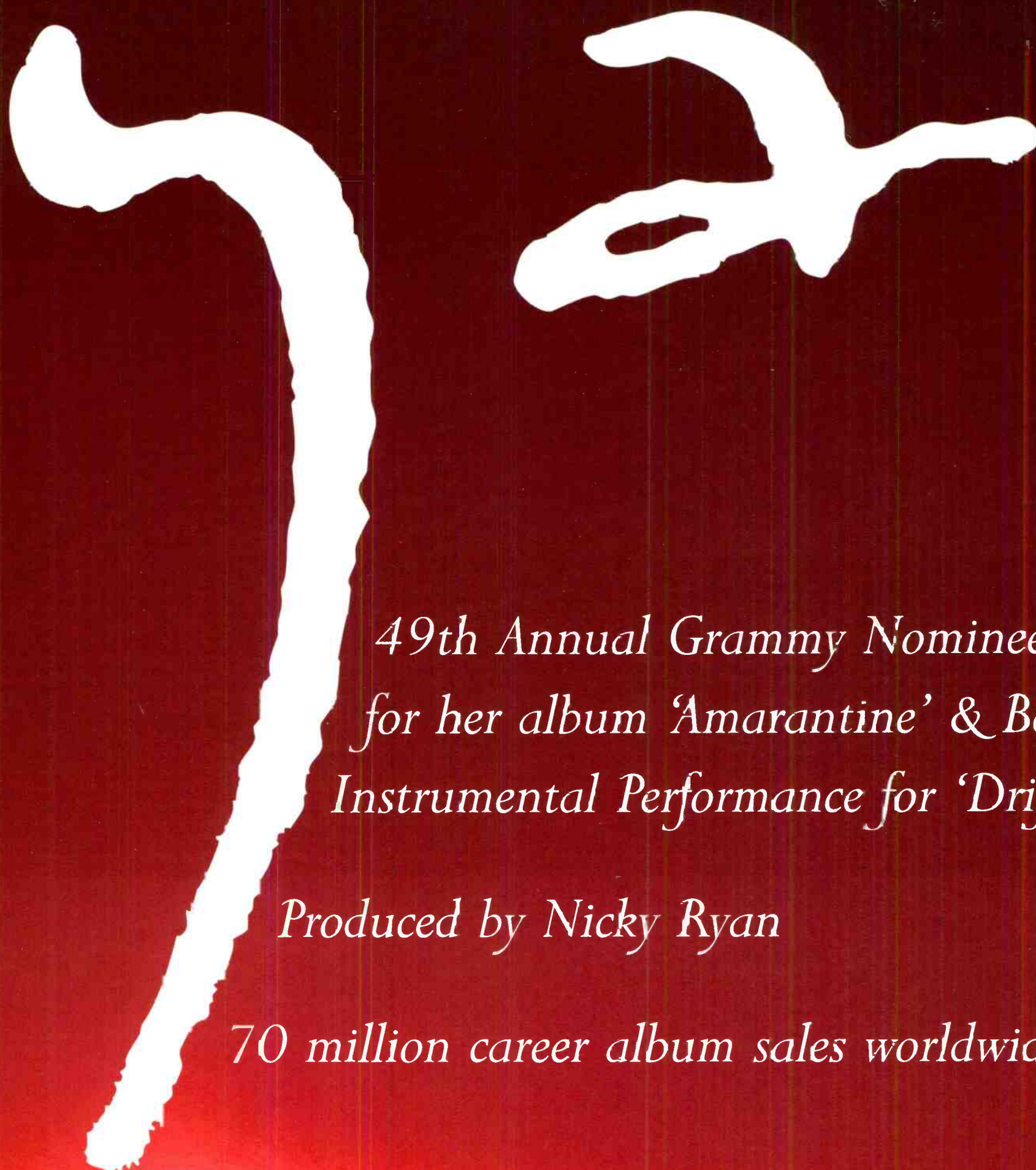
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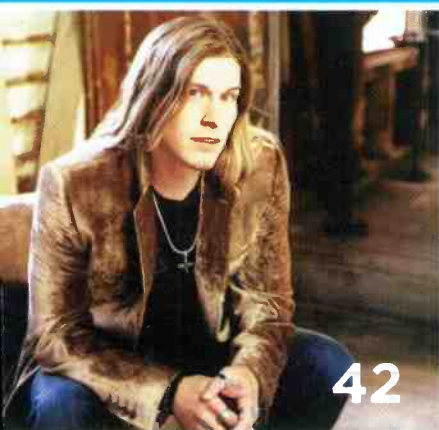
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Blogging

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Rick Moranis channeling John Mellencamp? A fantasy set list for the rumored reunion of the Police? Get those scoops on the Billboard blog, which you can find only at jadedinsider.com.

Billboard

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New York City

Deals & Deals

Driving the Music Industry

INDUSTRY-LEADING EXPERTS WILL DISCUSS:

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- The State of the Digital/Mobile Revolution
- The Effects of Mobile, Social Networking and Video
- The Economics of Music Publishing
- The Expanding Role of Management Amidst Consolidation
- Venture Capitalist Strategies
- The Financial Rewards of Touring

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Shedding Myths

The Amphitheater Is Not A Cash Machine

BY SETH HURWITZ

Enjoy it now. Reality is coming. This chicken will come home to roost.

The stupid money that has been tossed around at amphitheaters for the last several years in the name of tomorrow is just that—stupid.

As I enter my fourth year operating Merriweather Pavilion, I am still waiting for the magic treasure box of money to reveal itself that everybody is so convinced is there at amphitheaters.

Are they places to print money? No question, on a given night, with a sold-out show, and people drinking like it's a sleepover.

Otherwise, it's just another show. Any perceived giant windfall from keeping the ancillaries is certainly countered with yearly expenses, mortgage or rent, maintenance, year-round salaries to keep good people there, improvements and everything else that if you don't pay attention to, you won't be keeping that shed for very long.

With the leading promoter (Live Nation) basically opening the bank vaults and inviting the agents in, and then exclaiming that business is wonderful, it's not hard to understand why people would think otherwise. Business is so great that Live Nation is now selling off sheds (see "Shedding Sheds," page 11), and the No. 2 shed operator (House of Blues) capitulated, recently selling itself to Live Nation. CEO Michael Rapino is the best Live Nation has ever had, and he's doing what he can, and even still there has been a merry-go-round of executives at the top since promoter consolidation began.

I hear, "Oh, but you don't understand. There are streams of income that you just don't even know about." And Santa Claus. And the Tooth Fairy. And agents that want you to make as much money as you can.

Sponsorship dollars as a cure-all is a myth. But, for the sake of this ridiculous theory that sheds have some magic touch when it comes to netting sponsorship

windfalls, let's assume for a moment that it's true. Wouldn't this giant sponsor from another planet spend less money per venue in order to get a shed-wide sponsorship deal? As in quantity discount? Otherwise, wouldn't it just negotiate on a per-venue basis? Why, that would be about as smart as someone selling one promoter a tour for less per gig than if it negotiated each deal separately. Are we suggesting that big-money sponsors are as dumb and lazy as certain agents?

We have sponsorship deals at Merriweather. Negotiated by a slick dude in New York who does this for a living. I know what's out there. It's enough to save you from a really bad stiff. Or maybe two normal losers. That's it. And, again, nobody is giving away more money per venue to get a multi-shed deal; they would be less per venue, not more.

Revenue from ticket rebates? Facility fees? Busted! The agents have already taken their share of those revenue streams by adjusting their deals accordingly. We as promoters need to find new ways of hiding money to replace those income streams.

Is the shed problem curable? Yes.

It's simple, really. The problem, as anyone who knows me is sick of hearing about, is bad shows. Too many of them. They will eat away at any real income streams, let alone vague, mythical ones.

At the recent Billboard Touring Conference, there was much discussion of how to fill up seats for shows that people aren't buying.

Here's an idea: *Don't book them.*

There is not a problem with business. There is a problem with the industry. There are too many shows. They clutter the ads. They take tickets from other shows. Why, if one were to look at what shows were being booked, one could get the impression that people were booking whatever shows they could get their hands on.

But, of course, that could not be possible. Why would someone do that? Oh, right . . . I don't understand . . . there's just tons of money coming in from all directions at amphitheaters, and the more shows there are, the more of that money gets delivered by the truckload.

Of course, if one wanted to keep up the impression that the system was working,

then one couldn't afford to let those grosses and number of shows decrease, lest people suspect that there was a downward trend. So let's just keep booking those shows while we figure out how to make it work.

It will not work. Amphitheaters are profitable if run right and shows are bought with discretion and sold smartly. Otherwise, what are we saying here? Buy every show you can, pay whatever you have to get it booked and you'll make lots of money? Does anyone really believe that to be true?



For our industry to become truly healthy again, promoters need to start buying talent like they are individual entrepreneurs again. The problem, of course, is that they are not. While this idea of it being a factory where you can place one phone call and do all your shopping may appeal to acts that don't think they need help, it does not serve the ones that do. And the problem there is that no act thinks it is the one that needs help. Help from real promoters.

Of course, I am a genius and everybody else doesn't know what they are doing. I'll just wait here while the rest of the world figures that out. While I'm counting all those big piles of dough.

And there are weapons of mass destruction in Iraq.

You can't negotiate reality.

Seth Hurwitz is co-owner of independent promoter I.M.P. and the 9:30 Club in Washington, D.C.; operator of Merriweather Pavilion in Columbia, Md.; and manager of live appearances for Thievery Corporation.

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Digital Dollars
MIDEM's big theme:
Money from Web 2.0



Too Many Trophies?
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pack of U.K. awards



Natalie on NBC
Cole's 'Studio 60 on
the Sunset Strip' spot



Midnight Special
Late-opening events
return to indie stores



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John Stagliano on
using music in porn

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**>>>LIVE NATION
RESTRUCTURES**

Live Nation has consolidated its North American music operations under the leadership of Bruce Eskowitz, who has been promoted to the newly created position of CEO of North American music. The reorganization brings Live Nation's North American concert promotion, venue operation, and sponsorship and alliances businesses under a single division. In his new role, Eskowitz, formerly president/CEO of Global Venues & Alliances, will direct the North American local and national live-music strategy, including concert promotion, venue management and sponsorship/alliances.

**>>>NARM, ROCK
HALL UNVEIL
'200'**

In March, NARM and the Rock and Roll Hall of Fame will launch the Definitive 200 campaign aimed at promoting the most commercial or critically successful albums in history. The albums on the list—which should be in everyone's music collection, according to the two organizations—will be highlighted at retail stores nationwide. The promotion will be enhanced by artist appearances and live performances.

**>>>FAT JOE
SIGNS WITH
REACH**

Reach Global Music Publishing has inked Fat Joe to a worldwide publishing agreement for the songs on the rapper's current album, "Me, Myself & I," released through Terror Squad/Imperial/Virgin. New York-based Reach Global sports an urban roster that includes Public Enemy, Remy Ma, Pete Rock and DJ Kid Capri.

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UpFront

FEBRUARY 3, 2007



SAME TWANG, NEW FANS

Can Country Radio Keep Up With Shifting Demographics?

When country KZLA Los Angeles flipped to a rhythmic AC format last August, alarms sounded in the country music radio and record communities. Los Angeles joined New York, which has lacked a country station since 2002, and San Francisco, which bowed out of the country game in early 2005 as the third among the top five markets with no FM country outlet. (Mount Wilson FM Broadcasters recently flipped two of its Los Angeles-area AM stations to country.)

Among the reasons for the KZLA switch: It's increasingly difficult to succeed with country radio in a market where Caucasians carry less and less sway. A 2006 Arbitron report estimated that only 5.4% of country radio's nationwide audience is Hispanic and 2.3% is black, while 92.3% of country listeners fall into Arbitron's "other" category (which includes Caucasians and Pacific Islanders). But in recent years, the U.S. Census figures show, the Hispanic portion of Los Angeles County's population (which grew to 44.6% in 2000 from 37.8% in 1990) has passed up the county's non-Hispanic white population (which slipped to

31.1% of the total in 2000 from 40.8% in 1990).

At the annual Country Radio Seminar, to be held Feb. 28-March 2 in Nashville, Edison Media Research and industry trade group Country Radio Broadcasters will present results of a collaborative study of the relationship of Hispanics with country radio and music. And meanwhile, with demographics shifting across the United States, country radio will have to adapt if it hopes to maintain its role as radio's top format. (As of December 2006 there were 2,047 country stations in the United States, according to M Street Journal. News/talk was second with 2,007 stations.)

While most country stations continue to focus on their declining core, at least one has been more aggressive when it comes to attracting Hispanic and African-American listeners. Since the former comprise 46% of the 12-plus demographic and the latter another 20%, Miami might appear to be a bad place for a country station. But WKIS (Kiss Country) has aired the format for more than 25 years.

Historically, Arbitron has

tended to rank the station No. 1 or No. 2 in the market among non-black/non-Hispanic 25- to 54-year-olds, according to PD Bob Barnett. But the market's ethnic composition, Barnett says, weighs heavily on decisions made at WKIS. "With zero exaggeration, it's a factor that impacts everything we do in programming, promotions, marketing and sales," he says.

A dwindling white audience makes attracting new listeners a necessity. "With the ongoing white exodus from South Florida—a near 20% decline in whites since the 2000 census was implemented—the challenge before us is to replace relocating white listeners with Hispanic/Latin listeners," Barnett says.

It's not easy to do. "There appears to be a very vocal bias [and/or] prejudice that exists in South Florida among whites who feel that the Hispanics have 'pushed' their culture and language on everyone else," Barnett explains. That bias makes it difficult to reach Hispanics using the WKIS airwaves, he says. "For example, we can't even do bilingual IDs without significant listener backlash."

The station's marketing efforts are "stealth or street-level, so as not to anger the loyal core users," Barnett says.

He is also reaching out to the Hispanic audience through music. "We're attempting to make the music mix more Hispanic-friendly without disenfranchising the core," he says. "It becomes a very delicate balancing act."

"The Hispanic listeners have little to no history in the format, so older songs aren't as popular with Hispanics," he explains. Likewise, he says, traditional-sounding country is less popular with Hispanic listeners than the pop leanings of Shania Twain and Faith Hill.

The good news, according to Barnett, is that Cuban-Americans and many South American Latins who have relocated to South Florida have a profile similar to country listeners. "They're very family-oriented, hardworking, spiritual and patriotic. The themes in country music aren't foreign to them."

"Now that we're getting into the second and third generations of Latins, it appears that the assimilation into American culture

is slowly taking place—as is their interest level in country music."

And what of Nashville's historically lily-white record labels? Might they add non-white artists to diversify their rosters? "That just isn't the way it works," Warner Bros. Nashville chief Bill Bennett says. "If you find someone with real quality music, you don't care what ethnic background they're from."

Bennett adds, "We have Cowboy Troy and Rick Trevino, but not because they're ethnic. We have them because they make great songs."

Barnett, not surprisingly, sees things differently. "I think the degree of difficulty in marketing a black or Hispanic or Latin artist to country radio may initially be too unfamiliar and too overwhelming for most on Music Row," he says. "The labels are more likely to choose the path of least resistance, but there may be an opportunity for a renegade independent label to take that risk. The potential payoff could be huge, but obviously not without great challenge."

Additional reporting by Wade Jessen in Nashville.

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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

◆ BEST URBAN/ALTERNATIVE PERFORMANCE

THAT HEAT

SERGIO MENDES FEATURING ERYKAH BADU & WILL.I.AM

MAS QUE NADA

SERGIO MENDES FEATURING THE BLACK EYED PEAS

TRACKS FROM "TIMELESS"

◆ BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

MY HUMPS

WITH THE BLACK EYED PEAS

◆ ALBUM OF THE YEAR

FUTURE LOVE/SEX SOUNDS

JUSTIN TIMBERLAKE; WILL.I.AM, PRODUCER

◆ BEST MALE POP VOCAL PERFORMANCE

SAVE ROOM

JOHN LEGEND; WILL.I.AM, PRODUCER



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THROUGHOUT US, AUSTRALIA, BELGIUM, DENMARK,
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SWITZERLAND, UK, AND NEW ZEALAND

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IN 2007 WITH 11 CAREER NOMINATIONS TOTAL
INCLUDING 2 WINS

3 AMERICAN MUSIC AWARD WINS
IN 2006 AND 7 TOTAL CAREER NOMINATIONS

OVER 18 MILLION ALBUMS SOLD
WORLDWIDE SINCE 2003

* DOES NOT INCLUDE FIGURES FROM AUSTRALIA, EUROPE, OR THE UK



MONTEREY PENINSULA ARTISTS
A DIVISION OF PARADIGM

PARADIGM

GLOBAL BY LARS BRANDLE and MARK SUTHERLAND

>>>RAGE, BJÖRK, CHILI PEPPERS TO HEADLINE COACHELLA

Björk, the Red Hot Chili Peppers and a reunited Rage Against the Machine will lead the lineup for the 2007 Coachella Valley Music & Arts Festival, to be held April 27-29 in Indio, Calif. The event will also feature a reunion gig from Crowded House. Additional performers include the Arcade Fire, Sonic Youth, Air, the Roots, Willie Nelson, Interpol, Manu Chao, Ghostface Killah and Fountains of Wayne.

>>>GOOGLE TESTS VIDEO ADS

Google is hoping music videos will boost its AdSense video advertising system. The Web giant has struck deals with Sony BMG and Warner Music Group to distribute their music videos on Web sites participating in the AdSense program. The labels are creating music video "channels" dedicated to various genres, which AdSense members can then embed in their Web sites along with Google's video ads. Revenue from the ads will be split three ways, with Google, the labels and the Web site all getting a cut. The offering remains in a trial phase only, with just a handful of AdSense members asked to participate. The AdSense video advertising effort began its beta test last September with videoclips from MTV Networks.

>>>MYSPACE MEXICAN SITE

MySpace will soft-launch a local Web site for Mexico in Spanish, according to a company e-mail leaked to billboard.biz. The site's home page will feature two music artists every week, and those acts will receive prominent placement on the music page as well. Eight additional acts will be featured on the music page. No further details were available at press time. A MySpace representative declined to comment on the new site.

continued on >>p11

CASH FROM CLICKS

Attempts To Monetize Web 2.0 Dominate MIDEM '07

CANNES—If last year saw the music business grappling with the possibilities of Web 2.0, then 2007 will be the year the industry learns to monetize those activities, according to delegates at the 41st annual MIDEM music conference.

The conference was notable for a number of deals and mission statements from companies looking to turn the success of user-generated content and social networking companies into cold, hard cash.

The early-conference launch of digital licensing agency Merlin waved a wand over the independent music community, and gave the conference its hottest talking point.

Described by Beggars Group chairman Martin Mills as a "virtual fifth major," the nonprofit-making, privately funded project left some scratching their heads over its money distribution model, but was generally received as an exciting opportunity for the sector.

"It's simply great for the independent labels. And it's a positive that they are bringing competition into the online market," said Peter Ende, president/CEO of EMI Music Publishing Continental Europe.

Digital issues dominated the panels, with independent labels calling for the abolition of digital rights management (DRM) and seeking solutions for turning the popularity of sites like YouTube and MySpace into actual revenue.

"This is absolutely the year in which increasing digital income can overtake the decline in physical sales," said Richard Corbett, CEO of digital music marketplace Ricall, who announced a conference deal with downloads Web site indiestore.com. "The trick will be for companies to be aware of licensing opportunities on every platform."

Interest in the digital sector is reflected in increased attendance for the pre-MIDEM technology conference MidemNet, which attracted 1,322 visitors, up from 1,206 in 2006. However, total MIDEM attendance declined to 9,452 delegates, compared with 9,798 last year.

In an upbeat conference, where companies also looked to mobile phones or expansion beyond traditional national

borders to increase profits, one panelist had a radical solution, should all else fail.

"All we've got to do," Mushroom Music managing director Ian James declared during the "Small Rivers Make Main Revenue Streams" panel, "is figure out a way to get everyone in China to pay us 20 bucks, and everything will be fine."

MORE FROM MIDEM

- **The Big Deals:** Licensing agency Merlin strikes first deal with Snocap... Phonographic Performance Ltd. completes merger with PAMRA and AURA, expands into European collections... Independent Online Distribution Alliance completes acquisition of digital music distributor Uploader.

■ **The conference's biggest dispute kicked off in Midem-Net's very first session, where Consumer Electronics Assn. president/CEO Gary Shapiro and RIAA chairman Mitch Bainwol clashed over DRM and legal issues. Bainwol accused Shapiro of "making [the RIAA] look evil." Shapiro shot back: "I don't make you look evil. The lawsuits you make against old people and kids make you look evil."**

■ **Amy Winehouse at the British at MIDEM showcase was the hottest conference set, but artists also took center stage on the panels. Barenaked Ladies frontman Steve Page spoke about social networking sites expanding his band's brand—and was spotted checking**

his MySpace page mere minutes after the panel finished. George Clinton delighted the crowd with tales of barber shops and counterfeit money. And the Black Eyed Peas' Will.i.am revealed more than anyone—his personal e-mail address, when he had to log on to his Myspace Web site on the conference big screen.

■ **The best party was the Personality of the Year event for Montreux Jazz Festival founder and CEO Claude Nobs. The likes of Nile Rodgers, Seymour Stein and Harvey Goldsmith were in the crowd, while Nobs joined Randy Crawford onstage for the musical entertainment.**

■ **Billboard itself enjoyed an active conference. Our MIDEM Masters Breakfast attracted a huge turnout of top executives. The conference also saw Billboard announce a new strategic agreement with Center Staging Musical Productions. The deal will see Billboard cooperate with the Burbank, Calif.-based company on discovering and promoting new talent, as well as producing music industry events.**



ENDE



Consumer Electronics Assn. president/CEO GARY SHAPIRO, left, sparred with RIAA chairman MITCH BAINWOL over DRM.

LABELS BY BRIAN GARRITY

Capitol Improvements?

EMI Group CEO Eric Nicoli isn't wasting any time putting his stamp on the company now that he's calling all the shots. Less than two weeks after throwing out recorded-music chieftains Alain Levy and David Munnis, Nicoli radically revamped the label units that report directly to him by merging EMI's hit-starved North American pop, rock and urban operations.

The Capitol and Virgin labels are combining into a single unit called the Capitol Music Group, under the direction of Jason Flom. Andrew Slater is out after six years as president/CEO of Capitol Records.

The shakeup is part of EMI Group's recently announced strategy to deliver £110 million (\$217 million)

in annual savings across its business.

But it doesn't affect all aspects of the music giant's North American music efforts.

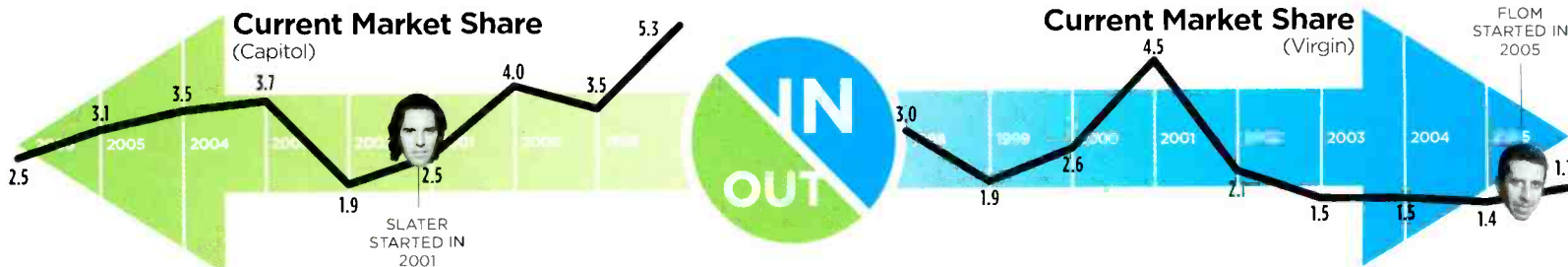
Blue Note Label Group president/CEO Bruce Lundvall will continue to report directly to Nicoli, as will EMI Music North America COO Ivan Gavin and EMI Music North America CFO Colin Finkelstein. EMI Music Marketing president Ronn Werre, Capitol Nashville president/CEO Mike Dungan, EMI Christian Music Group president/chairman/CEO Bill Hearn and Caroline Distribution GM/senior VP Bill Hein will all continue reporting to Gavin.

The big winner is Flom, who joined EMI as Virgin

chairman/CEO in November 2005 after a long career with Atlantic Records. He now oversees the combined Capitol and Virgin rosters in the United States and reports to Nicoli. "Jason Flom quickly demonstrated his leadership and artist-development abilities since he has been at Virgin. I am confident that he will take us to new levels of success," Nicoli said in a statement.

Flom has his work cut out for him. EMI finished a distant fourth among the major labels in current U.S. market share last year and once again was the only major to claim less than 10% in current market share (9.2%), according to Nielsen SoundScan.

Flom scored wins in the last year with Korn, KT Tunstall and 30 Seconds to Mars, and Virgin's current market share is up (see chart), albeit slightly, during his brief reign.



Shedding The Sheds

As Suburban Land Values Skyrocket, Live Nation Puts A Few Amphitheaters On The Market



Live Nation, the world's largest promoter and venue operator, is quietly putting certain amphitheaters on the block, but the company maintains the move says more about real-estate values than the amphitheater business.

In the years since most contemporary amphitheaters were built, urban sprawl has reached the shed sites, making the land the venues occupy much more valuable than when initially purchased. Most of the venues date to the late 1980s and early 1990s, when land in the suburbs outside major markets was less expensive and noise less an issue.

When Germain Amphitheatre was developed in Columbus, Ohio, in 1993, for example, land at its location was valued at about \$50,000 per acre, according to the Columbus Dispatch. Now the paper puts the value at about \$500,000 per acre if developed for retail.

Germain is now one of four venues listed by real estate broker CB Richard Ellis. Verizon Wireless Amphitheatre in Noblesville, Ind. (near Indianapolis), Sleep Train Amphitheatre in Marysville, Calif. (near Sacramento) and Starwood Amphitheatre in Antioch, Tenn. (near Nashville) are the others. They all have capacities of between 17,000 and 20,000, and all will present full concert seasons in 2007.

"Last year we announced that we had contracted CB Richard Ellis to do a global analysis of our real-estate holdings on an alternative-use basis, or in other words, assess the value of the underlying real estate, not as a music venue," Live Nation CEO, North American Music Bruce Eskowitz says.

Eskowitz says the current listings are the result of the Ellis

evaluation. "Obviously, Live Nation is a live music company, not a real-estate company, and strategically we want to utilize our real estate in a way that creates the most long-term value for the company," he says. "In some cases selling the properties and redeploying the capital may be the best use of the assets for Live Nation. We've put the properties on the market to explore the possibility further. This of course, does not mean the sale of these properties is guaranteed."

Industry scuttlebutt abounds as to which shed or sheds, if any, might be next on the block. "Generally speaking, I expect there to be adjustments in our venue portfolio from time to time," Eskowitz says, adding that "adjustments" doesn't necessarily mean unloading. "We may bring a venue into the Live Nation family, like we did with the Dodge Theatre in Phoenix, which is a long-term lease, by the way. And, we may explore the sales of certain venues like we are doing with Marysville, Indianapolis and Columbus."

Add Nashville to that list. Starwood was the prototype amphitheater in the PACE Concerts portfolio, a 17,000-capacity venue that in many ways opened the floodgates for amphitheater development in the late 1980s. These venues were conceived as an entrance for promoters into the venue game, allowing the risk-takers to share in ancillary revenue like parking and concessions that were typically off-limits in other venues. After PACE built several amphitheaters, Cellar Door and other promoters followed. When Robert Sillerman of SFX (now Live Nation) consolidated the promoters in the late 1990s, a North American amphitheater goliath was born.

Louis Messina was president of PACE and was instrumental in that company entering the shed business. Messina, now president of TMG/AEG Live, says that without sheds, "our company wouldn't have grown the way it did. And when Sillerman purchased all the promoters, the first ones he purchased were those that had property. That's why some people weren't part of the big money roundup, they had no equity in anything."

The early success of amphitheaters was a double-edged sword, Messina says. "In one way it was great for us because it put PACE Concerts on the map, big-time. We immediately

\$500K
Current per-acre value of land at location of Columbus, Ohio's Germain Amphitheatre

became one of the top buyers in America and we had the purse strings. But in another way we ruined the business."

Programming amphitheaters for a summer turned artists into "inventory," Messina says. "That's when the money started getting stupid, because the artist was nothing more than a vehicle to trigger all the profit streams: parking, facility fees, rebates, etc.," he says. "The artists realized it, and smart people like [manager] Howard Kaufman started counting our money. It definitely opened the doors to 'show me the money' and that's why we're in the state of the business we are today."

Most sheds do good to great business in the warm-weather window. According to Billboard Boxscore, the top-performing

Live Nation sheds in 2006 were Tweeter Center at the Waterfront in Camden, N.J. (\$22.6 million gross, 542,541 attendance, 48 shows); Nikon at Jones Beach Theater in Wantagh, N.Y. (\$21.2 million gross, 367,233 attendance, 36 shows); and Tweeter Center for the Performing Arts in Mansfield, Mass. (\$18.3 million gross, 389,991 attendance, 29 shows).

Conversely, the Live Nation sheds on the block performed less well: Marysville (\$3.6 million, 120,274 attendance, 12 shows), Columbus (\$5.9 million, 203,014, 20 shows), Nashville (\$4.6 million, 183,630, 16 shows) and Noblesville (\$10.8 million, 360,215, 27 shows).

Asked if this performance was a factor in determining which sheds might be shed, Eskowitz responds, "The question we are asking ourselves when selling these venues is, 'Is the capital we could generate by a potential sale better redeployed in other areas of the company?'"

With the \$350 million acquisition of House of Blues Entertainment last year and HOB's club network (and Live Nation CEO Michael Rapino's admitted desire to capitalize on the hot small and midsized venue market), and the need to pay for an aggressive buying spree in 2006, moving some of the less-productive real-estate holdings seems a savvy idea.

Even so, it appears Live Nation is still very bullish on the amphitheater business, not surprising given the company owns and/or operates some 50 of them in North America and annually spends millions on talent to program these venues.

"Our show counts and attendance for the first nine months of 2006 were up in our amphitheaters over the similar pe-

The Tweeter Center at the Waterfront in Camden, N.J., was Live Nation's top-performing shed in 2006.

riod in 2005, and I'm excited about the variety of acts we expect to bring into the [sheds] this summer," Eskowitz says, adding that Live Nation is far more than just an amphitheater company.

"As the world's largest concert promoter and a leading venue owner/manager... we need to be connecting with the music fan on all kinds of levels, whether at the club, theater or large venue," Eskowitz says. "Having a diverse presence in major markets across the country is an important part of our overall strategy at Live Nation."

In other words, Live Nation likes to cut a deep venue swath in its best markets. For agents routing tours, losing a venue in a given market may or may not be a negative. Sometimes, many would argue, an act playing in a 20,000-seat shed as part of a national amphitheater tour might be better-served to play a smaller venue in a given market. The prevailing sentiment for the concert business has long been that it's usually better to leave money on the table at a smaller venue than to have acts play in front of thousands of empty seats.

The primary reason to consider the latter would seem to be financial. "I would imagine some agents would be unhappy if historically they were on the receiving end of an overall tour deal, got overpaid in markets where they wouldn't attempt to sell hard tickets and [then] couldn't go back for more," says Kirk Sommer, agent at the William Morris Agency for such acts as the Killers and Paolo Nutini. "If Live Nation wants to slim down their shed inventory where they can't make money on advertising, concessions and parking alone, they should."

Arenas and other venues in markets where a shed may shutter could gain a competitive edge. If Starwood closed in Nashville, "I think it helps us put more events in the building," says Hugh Lombardi, GM of the Gaylord Entertainment Center in Nashville.

That said, a lack of an amphitheater could cost some markets concerts. "Some acts are destined to go to amphitheaters, that's how their production is set up," Lombardi says. "Likewise, some are geared for arena shows. I just think this is a good market to play, inside or outside. If it's a quality event, people will show up." ■■■

>>> SPIRALFROG EXEC SHUFFLE

Reports have surfaced that the ad-supported free music service SpiralFrog lost the majority of its executive team following the ouster of CEO Robin Kent Dec. 26. Tech news service CNET, citing unnamed sources, says at least five members of the management team and three board members resigned. The move raises strong questions over whether the yet-to-launch service will ever see the light of day, though the company said Jan. 24 it plans to launch its service in early 2007. Additionally, Jordan Levin, a former chief executive of the WB Network, was appointed to the company's board Jan. 24. SpiralFrog missed its expected December launch date.

>>> ZUNE CAN'T SHARE ALL SONGS?

Is the key feature of Microsoft's Zune digital media player a dud? Touting the idea of "connected entertainment," Microsoft unveiled the Zune with a strong emphasis on users' ability to share songs with other Zune owners via the device's internal Wi-Fi connectivity. However, at least one user blog has found that 21 of the top 50 most popular downloads from the Zune service cannot be shared. At launch, Microsoft said that some tracks would be blocked from the sharing feature, but never detailed to what degree. Microsoft and representatives from the major record labels say they are not withholding certain artists from the sharing ability. Microsoft claims it is more a technical issue than a licensing one.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Jonathan Cohen, Brian Garrity, Gail Mitchell and Ray Waddell.

GLOBAL BY LARRY LeBLANC

The Price Is Wrong

Canadian Indies Paying Heavily For Niche Status

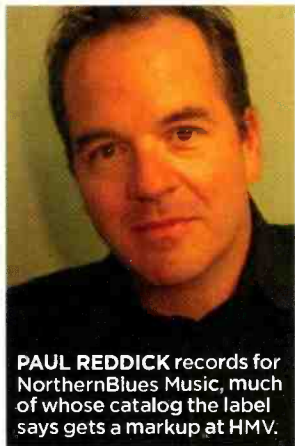
TORONTO—How much is a niche record really worth?

Independent labels in Canada say hefty markups on niche product by leading music merchants are hindering their ability to sell their blues, jazz and folk titles.

"We get constant complaints from artists about pricing," Vancouver-based Festival Distribution president Jack Schuller says. Festival-affiliated label Jericho Beach Music, also headed by Schuller, has a roster including folk trio the Wailin' Jennys and singer/songwriter James Keelaghan. "All the chains are a problem," Schuller says, "but HMV is the most visible."

"The major chains don't give a damn about the niches of the music world," says Grit Laskin, co-owner of Toronto-based Borealis Recording, home of Canadian folk acts the Bills and Ron Hynes. "HMV is the worst offender."

"At HMV, a lot of my catalog



PAUL REDDICK records for NorthernBlues Music, much of whose catalog the label says gets a markup at HMV.

enough unit uplift to compensate for lower prices.

"But whatever we do," Kadaner adds, "I have to [be sure] we aren't worse off through doing it."

While HMV is the target for most griping, even its detractors admit the 114-store merchant has invested more in stocking niche product than other such chains as CDPlus, Sunrise Records and

\$14.50 Canadian (\$9.47 to \$12.37) per unit, although this is often deeply discounted. "How does a \$13.50 Canadian or \$14.50 Canadian title compete with a title that has been knocked down to \$8 [by a major] so it can retail for \$9.99 Canadian [\$8.52]?" asks Bruce Mackenzie, director of purchasing at Pindoff Record Sales, which operates the 83-store Music World chain nationally.

Canada's music chains claim their business model involves significantly higher costs than many smaller merchants for staff, rent, inventory investment, advertising and store design/fixtures. They say that explains why some indies are able to sell the same product for up to \$5 Canadian (\$4.27) less.

"Retailers are saying, 'Why carry this product when we only turn it twice a year?'" Koch Entertainment Canada VP Cyril Kaye says. "Instead of paying \$14.50 Canadian for

'The major chains don't give a damn about the niches of the music world. HMV is the worst offender.'

—GRIT LASKIN, BOREALIS RECORDING

sells for \$24.99 Canadian [\$21.32] and \$25.99 Canadian [\$22.18]," says Ottawa-based Fred Litwin, president of NorthernBlues Music, home to such Canadian bluesmen as Paul Reddick and Carlos del Junco. "There's a huge markup."

Canadian indies say they generally sell all product to independent distributors at between \$8 and \$9.50 Canadian (\$6.82 and \$8.04) per unit, which is then supplied to retailers at between \$13.50 and \$14.50 Canadian (\$11.52 and \$12.37).

Billboard has now learned that in the wake of labels' complaints, HMV Canada will investigate ways of reducing its niche product pricing. "I absolutely understand their concern," HMV Canada president Humphrey Kadaner says. "We have to get prices lower. The ideal would be if we can get

Music World.

Kadaner says HMV is looking to conduct tests on lower-priced niche material in conjunction with labels. However, distributors and labels fear having to lower their wholesale prices in such an initiative.

"If you lower the price in these genres," Montreal-based Distribution Fusion III president Jim West asks, "how many more copies are you going to sell? It's probably negligible, so then is it worth lowering the catalog [trade] price?"

The Canadian Record Industry Assn. does not break out statistics for niche genres, where much of the product is imported. Insiders say that in the genres most affected by the high pricing, a strong seller will shift between 2,000 and 5,000 units.

The majors' front-line trade prices range from \$11.10 to

one CD they can buy two from the majors at \$8 Canadian each and turn both in half the time."

"To rack your product, make me an offer that I can't refuse," says Tim Baker, buyer for Sunrise Records, which has 28 stores in Ontario. But "I'm not going to worry about a product I bought 25 pieces of."

However, Schuller counters: "We've tried working with the chains, but they just want product cheaper and cheaper, [with] across-the-board discount incentives."

Few independents can afford to support discounted dealer-pricing programs or dealer-advertising campaign programs. "You have to guarantee the first week of sales and give the retailer a \$2 Canadian [\$1.70] per unit rebate," West says. "Indie labels can't afford to do that." ...



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

More One-Stop Shops

Pan-European Digital And Mobile Licenses On The Horizon

Coming soon for digital and mobile music services: more one-stop shops at which to secure Pan-European publishing licenses. Warner/Chappell Music and collecting societies

In response, EMI selected only one place where Pan-European licenses for their Anglo-American repertoire could be obtained: through a joint venture formed by the United Kingdom's MCPS-PRS Alliance and Germany's GEMA for this purpose. They launched the licensing service called CELAS this month. Control over these English-language songs is not tied to specific EU societies because they were not written in Europe.

And now, at this year's MIDEM, Warner/Chappell revealed its plan to offer Pan-European licenses for its Anglo-American repertoire. Rather than offer licenses through one society, the publisher invited all EU societies to become one-stop shops if they agree to comply with the publisher's specified standards. This would allow a society—or multiple societies—to offer a Pan-European license for digital and mobile uses.

Jane Dyball, senior VP of international legal and business affairs for Warner/Chappell, says the publisher believes it will be easier for the services to license rights when they have the option to select one of many societies.

"Services may prefer to deal with a society [within a certain country] either due to a tax benefit, language, experience in dealing with that society or for [the society's way of] accounting. It's not necessarily a bad thing to only go to one place [like under the EMI initiative], but we presume they may want a choice."

Even though some societies undoubtedly object to the publisher permitting more than one society to represent Warner/Chappell throughout the EU, Dyball expects to have some societies onboard by March.

Also at MIDEM, France's SACEM and Spain's SGAE announced their plans to form a joint venture offering Pan-European rights to repertoire they control. SACEM president/CEO Bernard Miyet and SGAE

chairman Eduardo Bautista say Italy's SIAE also plans to become part of the joint venture soon.

The three societies control rights to repertoire owned by authors and publishers within the borders of their countries, along with millions of songs owned by others worldwide.

SACEM and SGAE are working together to develop an automated system designed to identify the compositions and the society that controls rights to them. The venture plans to work in cooperation with societies in other countries so that the rights can be offered throughout the EU.

While the new models offer hope for streamlined digital licensing, some publishing industry executives at MIDEM want to keep the status quo, at least for now. For example, one indie publisher who shares rights with EMI said that she hasn't given the major permission to offer her repertoire through CELAS. EMI and Warner/Chappell will only be able to offer compositions in which they control all rights or have the consent of co-owners. In such cases, digital and mobile services would still need to make the rounds to all the other EU societies to get rights for the co-owned songs.

Other publishers said that they don't want societies to be building new technology structures if the cost is ultimately deducted from publishers' royalties through increased administration fees.

Universal Music Publishing Group and BMG Music Publishing are not expected to launch any Pan-European ventures while the BMG acquisition is still under review by the European competition authority. Sony/ATV Music declined to comment on its own activities, although there was whispering among some people attending MIDEM that the publisher may be revealing a plan shortly. ...

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



DYBALL

SACEM and SGAE are each launching initiatives to streamline the licensing process for songs they control.

The move follows EMI Music Publishing's initiative announced last year to offer Pan-European licenses. But the services that want licenses shouldn't expect that securing rights for all of the works will be without a hitch.

The process for licensing publishing rights throughout Europe has required a service to negotiate with one or two societies in each of the 25 European Union member states. Laws in many EU countries require that those who want to license compositions must do so only through a local collecting society rather than directly from a publisher. Under agreements reached between EU societies, the society in each country could offer a license for any composition owned by any publisher worldwide, but only for use within that country's borders.

The European Commission, believing that this system may be anti-competitive and may therefore hamper the growth of digital offerings, issued a formal recommendation in October 2004 to change the system to promote competition among the societies.

THE NORTH STARS

Coinciding with the 25th Canadian Music Week, Billboard's annual special feature on the Canadian music market will examine the artists and issues making an impact on the music scene up north for 2007. As Canadian Music Week turns 25, we'll examine the important role they've played in the market and talk one-on-one with David Foster about his induction into the Canadian Music Industry Hall of Fame. We'll also include a preview of the 2007 Juno Awards and report on the strength of Canada's touring industry.

Don't miss your opportunity to showcase your brand in front of the international music community during Billboard's special feature on Canadian music!

Issue Date: March 10 Ad Close: Feb. 12

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THE BLUE-CHIP BRITS

On The United Kingdom's Crowded Awards Calendar, One Ceremony Stands Out

LONDON—In 1989, the British recorded music industry gambled on a tactic to rev up its annual BPI Awards ceremony. With a new, snappier name—the BRIT Awards—the gala was televised live for the first time.

But what rolled out that fateful night became the stuff of legend, with co-hosts Fleetwood Mac drummer Mick Fleetwood and glamor model-turned-pop signer Samantha Fox stranded haplessly at the podium as the show turned into “car crash” TV, replete with technical failures, botched lines, miscued presenters and late-arriving guests. Unsurprisingly, the BPI has opted for a delayed feed ever since.

This year, though, will see the Feb. 14 show televised live—for the first time since 1989. The BRITs have gone from laughing stock to blue-chip stock, acknowledged as the jewel in the crown of the U.K. awards calendar—despite the arrival of a plethora of new honors in recent years.

Of all the U.K. awards shows, the BRITs have had the most notable regular effect on sales. In the Official U.K. Charts Co. (OCC) album listing published Feb. 19 after the Feb. 16 broadcast of the BRIT awards show in 2006, for example, double award-winner KT Tunstall’s “Eye to the Telescope” (Relentless/Virgin) leapt from No. 19 to No. 4. Other award winners showing dramatic sales rises that week were Coldplay, whose “X&Y” (Parlophone) rose 21-8,

and Kanye West, whose Roc-A-Fella/Mercury set “Late Registration” jumped 40-23.

Tunstall and West had both performed on the show, as did outstanding contribution award winner Paul Weller. The latter saw a reissued version of his old band the Jam’s hits set “Snap!” enter the chart at No. 10 the following week—an entry much higher than would have been anticipated.

Mercury Prize effects have been quantifiable as well. The 2005 winner, Antony & the Johnsons’ “I Am a Bird Now” (Rough Trade), leapt from No. 135 to No. 16 on the sales chart published by the OCC on Sept. 11, 2005, with retailers reporting a 20-fold week-on-week sales increase (Billboard, Sept. 24, 2005).

London now hosts at least 30 music award ceremonies annually, catering to virtually every sector. Take in the Vodafone Live Music Awards, dance music’s DJ Awards, the U.K. Music Hall of Fame, the BT Digital Music Awards and the events hosted by rock weekly Kerrang or music magazines NME or Q—and you’re only scratching the surface.

“At the moment,” suggests Kim Bayley, secretary general of trade body the Entertainment Retailers Assn., “[the ceremonies] all work. If anything, there are gaps within the year.”

But others argue that the calendar is already overcrowded. “Some of the magazine awards have pushed their luck,” says

music critic David Sinclair, a regular contributor to The Times newspaper. “[They’ve] created vague categories and fanciful ‘inspiration’-type trophies which are doled out to whoever they can persuade to show up. The ones that matter to the artists are the Mercury Music Prize, for credibility, and the BRITs, for sales.”

The U.K. business has to “be very aware that it can overcook the goose by having too many awards ceremonies,” cautions Bernard Doherty, CEO of British PR firm LD Publicity, which has handled the BRIT Awards, MTV Europe Music Awards and the Sony Radio Academy Awards, among others.

For the U.K. mass-market tabloid press, it’s the BRITs that rule supreme, veteran tabloid showbiz correspondent Rick Sky says. However, Sky adds, “They also care about the Q and NME Awards. The tabloids are just interested in what ceremony brings in the biggest stars. They have a nod at the Mercury Prize, but it’s not really their market.”

For market-leading music merchant HMV, the three most important ceremonies are “the BRITs, the Mercury Prize and the NME awards,” head of music Gary Rolfe says. The BRIT Awards in particular increase in-store traffic, he notes.

HMV is a sponsor of the NME Awards, which Rolfe describes as “a very proactive/interactive event for us. We organize a lot of in-store shows

featuring nominees, particularly newer acts. A couple of years ago, we had the likes of the Killers and Kaiser Chiefs playing in HMV stores ahead of the NME Awards.”

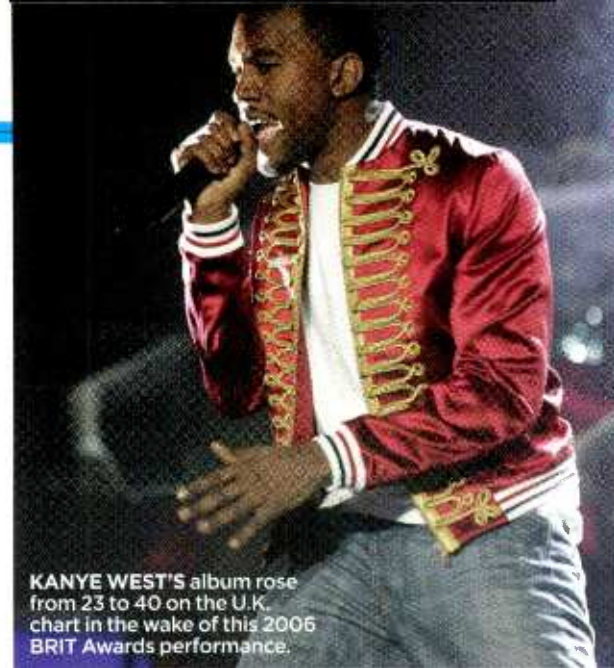
From a radio perspective, Parlophone Records head of radio Kevin McCabe says, “The most important ones are the BRITs and Q Awards. There’s kudos attached to Q, and it’s one that gets some leverage [across the media]. It’s become quite global.”

The veteran plugger, whose current charges include Lily Allen and Coldplay, adds that in the United Kingdom’s current rock-friendly musical environment, “the Kerrang Awards have also gained importance.”

Neil Warnock is managing director of London concert booker the Agency, which books 2005/2006 Kerrang Awards winner (hard rock act) Bullet for My Valentine and current multiple BRIT nominee Muse. “These sort of [honors] move a band into mainstream media coverage,” Warnock says.

“It brings more name realization to a wider audience,” he says, “and inevitably, we hope, it results in more box office.”

The United Kingdom’s other key genre-specific award ceremony is the annual Music of Black Origin show. HMV’s Rolfe agrees the MOBOs demand attention as the United Kingdom’s leading urban music show, but notes that “they’ve not reached their full



KANYE WEST'S album rose from 23 to 40 on the U.K. chart in the wake of this 2006 BRIT Awards performance.

potential yet as a merchandising opportunity.”

Insiders recognize the tangible effect the BRITs and a handful of other U.K. awards shows can have on record sales. But “the ones artists like to win,” says James Sandom, director of London-based Supervision Management and manager of 2006 triple-BRIT winner the Kaiser Chiefs, are “the Ivor Novellos, the Silver Clefs and other songwriting-focused awards.” Unlike the BRITs, however, neither of those key music-publishing galas are televised.

Since the 1989 BRITs debacle, a steady flow of multinational companies have aligned their brands to U.K. award ceremonies. MasterCard sponsors the BRITs and building society Nationwide backs the Mercury Prize, while Western Union is tied to the MOBOs. Telecom giant Vodafone and BT are among the other major names in the mix.

“It’s one thing to sponsor the [U.K. book of the year ceremony] Booker Prize,” veteran broadcaster and MasterCard spokesman for music Paul Gambaccini says, “but you know it’s not going to reach as many people as the BRITs.” Last year’s BRITs’ peak-time TV broadcast averaged 4.6 million

U.K. viewers.

Sandom is more equable on the BRITs’ international effect, however. “When Kaisers won three BRITs last year,” he says, “it meant something in Europe, but globally, it really just didn’t matter.”

Among the acts hoping to benefit from BRITs exposure in 2007 are multiple nominees Lily Allen (Regal/EMI), Gnarls Barkley (Warner Bros), James Morrison (Polydor), Corinne Bailey Rae (Good Groove/EMI) and Snow Patrol (Fiction/Universal).

Snow Patrol, Bailey Rae, Scissor Sisters (Polydor), the Killers (Vertigo), Take That (Polydor), Red Hot Chili Peppers (Warner Bros), Amy Winehouse (Island) and Oasis (Big Brother) will perform on the show. “The BRITs [show] still stands as the one everyone wants to be on,” Doherty notes. “It’s an A-list production.”

Looking back to the last live show, Gambaccini notes that the 1989 fiasco has become “literally part of national folklore.”

According to the broadcaster, “things happen at the BRIT Awards that become news the next day; front page national news in a way that the Grammys are not. This is the power the BRITs have.”

Additional reporting by Tom Ferguson in London.

The Prize Prizes

Billboard's Guide To The United Kingdom's Top Music Awards Shows

BEST FOR BOOSTING RECORD SALES:
BRIT Awards
Date: Feb. 14
Venue: Earl's Court 1, London
TV broadcast: Live, ITV 1
Press: LD Publicity
Owner: BPI
Sponsor: MasterCard
Web site: brits.co.uk



BEST FOR CREDIBILITY:
Mercury Prize
Date: Sept. 4
Venue: Grosvenor House Hotel, London
TV broadcast: TBA (2006: Sept. 5 [live], BBC 4 digital; Sept. 8 [highlights], BBC 2)
Press: Coalition Group
Owners: BPI/ERA
Sponsor: Nationwide
Web site: nationwide-mercurys.com



BEST NATIONAL MEDIA COVERAGE FOR ALT-ROCK ACTS:
NME Awards
Date: March 1
Venue: Hammersmith Palais, London
TV broadcast: TBA (highlights), Channel 4
Press: Amazing Media/IPC
Owner: IPC Ignite
Sponsor: Shockwaves
Web site: nme.com/awards



BEST MEDIA EXPOSURE FOR URBAN ACTS:
MOBOs
Date: TBA (2006: Sept. 20)
Venue: TBA (2006: Royal Albert Hall, London)
TV broadcast: TBA (2006: Sept. 20 [live], BBC 3 digital; Sept. 22 [highlights], BBC 1)
Press: The Outside Organization
Owner: The MOBO Organization
Sponsors: Western Union, others
TBA (2006: AUMG Live, BBC, BSpoke Media, Galaxy, HMV, ITV London Tonight, Jump-Off TV, MTV Base, Western Union)
Web site: mobo.com

BEST PRESS EXPOSURE FOR ROCK ACTS:
Kerrang Awards
Date: TBA (2006: Aug. 24)
Venue: Provisionally set for the Brewery, London
TV Broadcast: TBA (2006: Aug. 25 [highlights] Kerrang TV, digital)
Press: TBA (2006: LD Communications)
Owner: Emap
Sponsor: TBA (2006: MySpace, Roadrunner Records, Virgin Megastore, Carling, Cadiz Music, Island Records, Samaritans, Buffalo Trace, Opal Nera, Jagermeister)
Web site: kerrangawards.com

>>> CISAC SETS COPYRIGHT SUMMIT

Veteran French crooner Charles Aznavour, English singer/songwriter Billy Bragg and EMI Music Publishing president Roger Faxon will be among those taking part in a Copyright Summit May 30-31 in Brussels, organized by the International Confederation of Societies of Authors and Composers (CISAC).



The gathering will include other representatives of the creative sector plus government officials and legal experts. The aim will be to discuss digital challenges to traditional copyright issues. Other confirmed guests include EMI Music International chairman/CEO Jean-François Cecillon, Creative Commons founder Lawrence Lessig and Microsoft entertainment and devices director Rich Lappenbusch. —Lars Brandle

>>> FRENCH SALES SLUMP

Recorded-music sales fell in France during 2006. According to initial estimates that industry trade body SNEP unveiled Jan. 16, the trade value of the physical market in 2006 dropped to around €800 million (\$1.04 billion), down 14% from 2005. SNEP warns that digital sales are not yet close to compensating for the loss. The trade body estimates that digital formats registered a 40% year-on-year rise in value to between €40 million and €45 million (\$51 million-\$58 million). A full sales report from SNEP is due shortly.

"Music available for free [on peer-to-peer networks] is

pushing consumers to spend their money on other entertainment goods," SNEP director general Hervé Rony suggests. —Ayméric Pichevin

>>> SPANISH SHIPMENTS DOWN

The retail value of Spanish music sales slumped to €345 million (\$445 million) in 2006, down 15.3% from 2005, according to labels body Promusicae. It was the sixth consecutive annual fall in sales. Promusicae has not yet published volume figures.

The body has released digital sales figures, which it says show Spain lagging far behind other major territories. At €22 million (\$28.4 million), legal digital sales are three times higher than in 2005, but represent just 6% of the total market value, Promusicae president Antonio Guisasola says. "About 95% of all digital sales are mobile," he says, "with nearly all Internet downloads being illegal. The Spanish music scene is going through a very delicate moment. We hope that this cancer—which preaches that music is free and its systematic theft is legal—ends soon." —Howell Llewellyn

>>> EDER IN AT IFPI AUSTRIA

Universal Music Austria managing director Hannes Eder has been named the new president of the Austrian arm of IFPI.

The general assembly of the trade body elected Eder for a two-year period. In his new, Vienna-based role, he succeeds Manfred Lappe, Warner Music Austria managing director and Warner Music Germany/Switzerland/Austria president/COO of Eastern Europe.

Lappe, who had been president of IFPI Austria for the past eight years, remains on its board, together with Sony BMG Austria managing director Horst Unterholzner, EMI Austria GM Thomas Thron and Edel Music Austria managing director Mark Flury. —Wolfgang Spahr

>>> DRONES BUZZ BACK FOR AMP 2

The Drones, the inaugural winners of the Australian Music Prize in 2006, are back in contention for this year's event. The alternative rock act is included in the list of 25 finalists, whittled down from the 200 entries received for the AMP, which honors outstanding creativity by an Australian act.

The band is nominated for its current album, "Gala Mill" (ATP Recordings/Shock), after winning the initial award with its previous album, "Wait Long by the River and the Bodies of Your Enemies Will Float By" (Infidelity/Shock).

The Amp 2006 list will be narrowed down Jan. 31 to a shortlist of eight. The winner, decided by an industry panel March 7, receives \$25,000 Australian (\$19,557) from the Phonographic Performance Co. of Australia, the event's principal backer. Other nominees this year include Augie March, Hilltop Hoods, Gerling, the Grates and Sarah Blasko. —John Ferguson

>>> SUM ADDS CHEN

SUM Entertainment, a Shanghai, China-based joint venture between Universal Music and Shanghai Music Group, has appointed Antonio Chen as its new GM, effective immediately.

SUM is a Chinese-language media and entertainment production company and is the first joint-venture between an international music company and a major Chinese media group.

Chen replaces Carol Choi, who helped set up SUM in 2004 and left the company in December 2006. Chen reports to SUM managing director Hung Tik. Chen joined Universal in April 2006 from a position at Sony Music joint venture Shanghai Epic Entertainment as senior A&R consultant for Universal Music China and Hong Kong. Based in Shanghai, he had been working closely with Choi and SUM's roster of young artists. —Mark McCord

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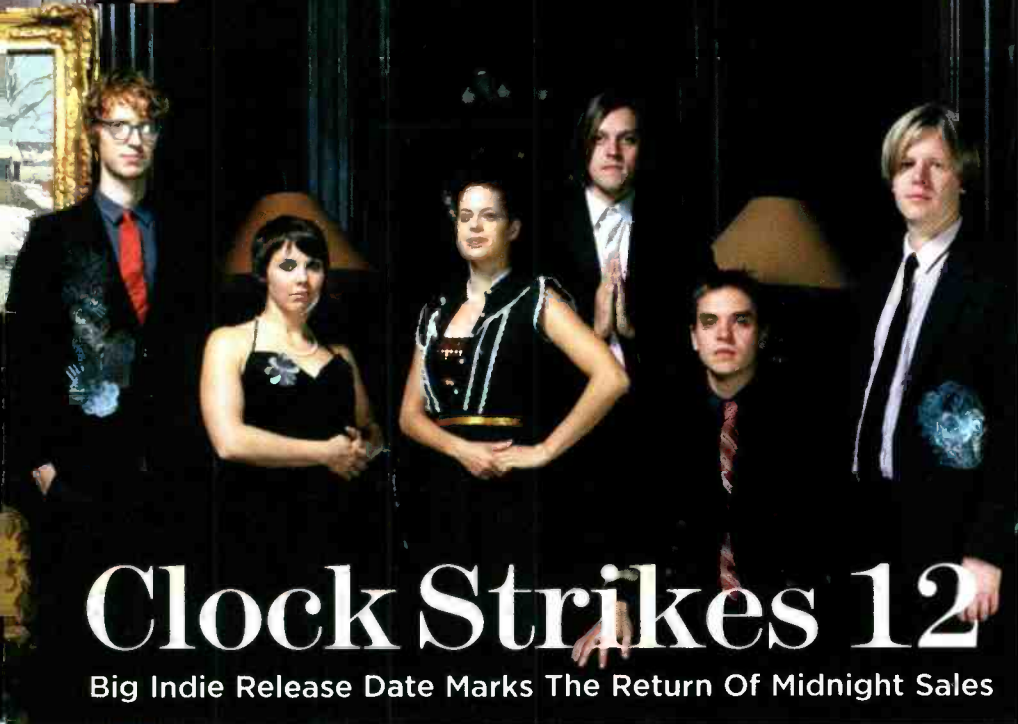


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The Indies

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Clock Strikes 12

Big Indie Release Date Marks The Return Of Midnight Sales

Anchored by the Shins' "Winning the Night Away," indie retailers used the Jan. 23 release date to bring back an old tradition—the midnight sale.

Many stores abandoned the ritual during the past few years,

as the era of Internet leaks have all but killed the need for die-hard fans to stand in line on a Monday evening. And the Sub Pop album "Winning the Night Away" was not immune to pre-release file-sharing, as it hit the Web last October.

But the drawing power of the

indie pop act, as well as a heavy marketing push from Sub Pop (see story, page 28), persuaded store managers to keep their doors open. Grimey's owner **Dolye Davis** says the Nashville store staged its first midnight sale since opening in 1999, and **Eric Levin** at Criminal Records

Grimey's is plotting its next midnight sale for the March 6 release of **ARCADE FIRE'S** new album.

says he hasn't opened at midnight since the 2004 release of the **Beastie Boys'** "To the 5 Boroughs" (Capitol).

"I wouldn't blame it on the Beastie Boys," Levin jokes of abandoning the practice. "When you go anywhere online and hear any record, you don't have the need to go out at midnight. But I felt like there was a need for Jan. 23. There's the Shins, there's **Deerhoof**, there's **Of Montreal**, and there's **Menomena**."

So how did it do? With little advertising outside of his store's mailing list, Levin says about 40 people showed up, and the store did \$500 worth of business, with the Shins, **Of Montreal** and **Menomena** being his strongest sellers. The turnout was strong enough to persuade Levin to stage another one, but nowhere near the success of Grimey's. Davis says the store did \$2,300 in sales in one hour, and is already plotting a midnight opening for the March 6 release of the new **Arcade Fire** album. Davis didn't want to divulge in-

dividual sales numbers, but says the Shins and **Of Montreal** were his store's top sellers, with more than 100 people coming out.

There are stores that haven't completely given up on the midnight sale, and they offer some gauge for what counts as success these days. **Shellie Olszewski** manages **Park Avenue Records** in Orlando, Fla., and says the store still holds a handful of midnight sales per year. "Two years ago we'd have midnight sales with 200 or 300 people," she says. "That doesn't happen often. Today, somewhere between 50 and 75 people are good."

At **M. Theory** in San Diego, owner **Eric Howard** has partnered with neighboring bar the **Whistle Stop** to stage listening parties with midnight sales. The events have garnered enough local cachet that it even earned a nod from the **Sub Pop** Web page.

"We have a good relationship with a cool, hip bar, and they hook us up," Howard says.

Similarly, **Reckless Records** in Chicago has teamed with nearby club the **Hideout** for its midnight release **Shins** party. But even those stores without an off-site partner are looking

for midnight sales to be more of a social gathering: Levin's **Criminal Records** had beer and dessert for the event.

But there are other factors at work here. Levin says it wasn't just the drawing power of the Portland, Ore.-based indie pop act. He points to the recent closure of **Tower Records**, a chain that was known for its weekly midnight sales, as having a slight impact on his reasoning.

"There was some post-Tower mentality to our decision," he says. "But to come back to midnight sales after going away from them was kind of a no-brainer. Let's give it a shot. It's how a lot of stores now look at vinyl. Vinyl went away, and now it's this wonderful new trend."

Still, plenty remain skeptical that the midnight sale can turn into some retro-cool movement.

"The idea of staging one has come up," says **Erik Kowalski**, manager of Milwaukee's **Atomic Records**. "But we have only had maybe one or two customers ask. There's never been an overwhelming cry for it." ...

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

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Keeping The Faith

Cole Hoping For Sales Boost With 'Studio 60' Appearance

Sure, NBC's "Studio 60 on the Sunset Strip" is struggling in the ratings department. But that is not stopping record labels and artist managers from pursuing ways to get their acts on the show. Let's face it: The show averages roughly 9 million viewers each week, according to Nielsen Media Research. And quite frankly, 9 million sets of ears and eyes is not a bad number to reach.

Just ask **Sting** and **Corinne Bailey Rae**, who have appeared and performed on the show in recent months. Both artists saw spikes in sales of their new discs, "Songs From the Labrynth" (Deutsche Grammophon/Universal Music Classics Group) and Rae's self-titled debut (Capitol), following their "Studio 60" guest spots.

On Feb. 5, **Natalie Cole** will follow in **Sting** and **Rae's** footsteps and perform on the show (within the show), singing a version of the **Burt Bacharach/Hal David** classic "I Say a Little Prayer." It's a song that could have easily appeared on her new album of covers, "Leavin'," for **Verve Records**.

This new version of "I Say a Little Prayer"—produced by **Mark Feist** and **Damon Sharp**—was created and conceived by faith-based company **Good News Holdings** for the launch of its **Save My Life** initiative (savemylife.org). The not-for-profit **Save My Life** raises funds and awareness for children affected and infected by **AIDS** in Africa.

Cole's appearance on "Studio 60" arrives six nights before the 49th annual **Grammy Awards**, where the singer is nominated in the best female R&B vocal performance category for "Day Dreaming."

Cole also appears in **Nas'** new video for "Can't Forget About You," which references "Unforgettable," Cole's "duet" with her father.

From where Cole sits, the timing of all this activity is serendipitous. "Today, more than ever, it's really important to diversify and reach as many people as possible," the eight-time **Grammy** winner says. "You must be more aggressive, because the marketplace is so competitive. The Internet is a double-edged sword. There's so much music out there."

Which is why TV shows like "Studio 60," "Cold Case" and "Grey's Anatomy" have become important marketing tools for the music industry, she adds. "These shows have such broad appeal—and they're all using music in interesting and creative ways."

More important, she notes, "The music supervisors are not necessarily looking for the most recognizable songs or the hits. They're taking chances."

In the episode, Cole performs at a fictitious ceremony for Catholics in Media (in fact, a real organization), which honors the show's Christian character, **Harriet Hayes**, with an award.

During Cole's introduction on "Studio 60," **Save My Life** is mentioned, but it's not a blatant advertisement, executive director **Thomas Schlamme** notes. "Our interest was pretty simple," he says. "How can we organically make this work in the storytelling we do? In the end, the artist must work within the context of the show."

Last year, ABC's "Grey's Anatomy" did something similar when it helped promote **Ford's Warriors** in **Pink** campaign to fight breast cancer.



NATALIE COLE, shooting her guest spot on NBC's 'Studio 60 on the Sunset Strip.'

Talks between **Good News Holdings** and "Studio 60" had been going on for quite some time before "I Say a Little Prayer" was mentioned, according to **Good News Holdings** co-founder/managing director **Martha Cotton**. "This gave us our first outlet to introduce **Save My Life**," she recalls.

Savemylife.org goes live Jan. 29, which is when people can purchase the digital

track on the site, as well as at other digital music stores. A video for the song is in the works. The song and video—as well as **Save My Life**—will be heavily marketed and promoted on the Internet via secular and faith-based sites.

At the present time, though, there appears to be one missing link: **Verve Records**. We realize the label is going through a major transition, but this is one of those instances where the stars are aligning for Cole. A little cross-marketing love from **Verve**—which has nothing planned—could bring additional attention, and sales, to Cole's album "Leavin'," which has sold 50,000 copies so far, according to **Nielsen SoundScan**.

Verve should take a cue from another **Universal Music Group** member, **Universal Music Classics Group**, which notified retailers of **Sting's** upcoming TV appearances. Because of this, stores knew **Sting** would be on "Studio 60" during the album's second week of release—a week when most records drop 30%-50% in sales, **Universal Music Classics Group** GM **Paul Foley** says. "So, the retailers kept it positioned front and center. This helped us greatly."

Are you listening, **Verve**?

Retail Track

ED CHRISTMAN echristman@billboard.com



One Chain's Gain

After A Cold December, Virgin Stands Alone

Last week, I speculated on whether any retailers were still in trouble or any merchants were on credit managers' watch lists. In doing so, I'm glad I failed to mention that some sources told me Virgin Entertainment Group North America fell into the latter category.

VEGNA was on the watch list because it looked like it was pulling an HMV, which shuttered stores one by one without admitting it was pulling out of the U.S. market, which it ultimately did in 2004. Since 2003, the U.S. Virgin Megastore chain has closed 10 stores, slimming from 23 to its current total of 10 outlets. Rumors even swirled that the chain was about to shutter its 14th Street store in Manhattan—which made no sense to me, considering it's the chain's second-highest-volume store.

But credit managers can rest easy, and sales and distribution executives need to sit up and take notice. This week VEGNA announced that it had a great holiday selling season, unlike practically every other traditional music merchant. Although it's not a publicly traded company, it released some financial information on how well it performed. Let's look at the numbers.

For December, the 13-store chain produced a 12.1% comparable-store increase and a 9.5% gain for the fourth quarter. What's more, for the entire year, the chain produced a 5% comparable-store gain.

"The U.S. performance was accompanied by a good performance in the U.K., where holiday [comparable-store] sales grew by 4%," Virgin Entertainment Group International CEO Simon Wright adds. Meanwhile, sales were up by 14% in Australia, Wright says, while in France they were down by 2%.

Moving back to the United States, VEGNA also said that music was up 8% for December, and from what I can tell

that's not only unique for the traditional category—Even the big boxes were crying the blues about their December music sales.

"It's been a fantastic year for the Virgin Megastore brand, and it was the best holiday season we've seen in the past five years," Wright said in a statement. How many music chains



can make such a claim?

Right about now, I can hear the more cynical readers thinking, "Yeah, so what's the big deal, Christman? What did you expect would happen with Tower going out of business?"

But that's the point: Not only was Tower open right up until Dec. 22, but it was giving its stock away for the last two weeks, escalating from 50% off to 90% off. The liquidating chain was certainly pulling in crowds, even if there was a mess of out-of-stocks near the end. So while Virgin may have picked up some business from customers that couldn't find what they wanted at Tower, its real Tower windfall more likely began Jan. 1, and will continue.

The key to the Virgin turnaround is the renovating and/or remerchandising of several stores, beginning with its Times Square store in Manhattan in September 2005. It also renovated its Orlando, Fla., and Anaheim, Calif., stores, spending more than \$1 million, and remerchandised most other stores. Also, VEGNA expanded its advertising buys during the period, spending 30% of its annual budget during the holidays. In addition to using circulars for the first time, it also spread word about its ex-

panded product offering via cable TV commercials.

Music sales at Virgin were down 4% last year compared with 2005. But in the remerchandising, Virgin reduced music inventory by 10% to make room for British fashion clothing lines and electronics. It also upped its DVD inventory by 14% at stores. Consequently, electronics grew 28% while apparel and other merchandise grew by 26%, but Wright adds that in the case of the last category that's on top of an 80% increase in the prior year.

Music, which used to comprise 70% of sales at the chain, was at 43% in December. So far this month it's at 50%. Rounding out December sales, DVDs comprise 33% of business; electronics, clothes, books and accessories 17%; and videogames 7%.

And by the way, when asked about 14th Street, Wright says, "No way will we shut down that store. We are very focused on New York and California right now."

Simon says the Anaheim renovation is also performing nicely. "It had been constantly suffering a minus 5% in sales, and now it is trading at a plus 20%," he says. "To see that kind of turnaround was amazing."

Also, in the Orlando store, which was already strong, Simon says he sees a pickup in sales in wake of the renovation and adds that Virgin plans to renovate more stores.

Of course, the clearest signal that Virgin can send about its intentions for the U.S. market would be to open a new store. But Wright is a savvy business executive. So before he makes that kind of decision, he's no doubt watching closely to see where the market is going—especially after the industry's successive double-digit SoundScan sales drops in the first three weeks of the new year.

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The only important thing right now is that Question Mark's house burned down, and he needs our help. Check out the video and info at 96tears.net.

I talked to him, and checked the address, and the money does get right to him. You can also contact him with letters of support (and checks) at:

Question Mark and the Mysterians

P.O. Box 96

Clio, MI 48420

Believe me, he could use your support right now.

In lesser news: I am the last person in the world who will tolerate stolen music, and the thought of intellectual property rights disappearing makes me physically ill. I don't even like the subscription idea. But we really have to rethink this digital rights management (DRM) thing.

Congress is trying to pass legislation to require

copy protection technology, and it means well. But we'd better be clear about this before a move that radical gets made.

I am thinking it comes down to two things.

First, any song should be downloadable to any device, from any site—legally, I mean. Paid for.

The DRM technology, from what I understand, will not allow that.

And second, I believe that any kid who wants to steal something will find a way to do it. We can teach them ethics, but we'll never be smarter or faster than they are. And in many cases the kid stealing is doing it for sport and probably wouldn't have bought it anyway.

We may lose thousands of sales to the younger audience for emerging bands if there is limited access to the independent digital distributors.

There needs to be a dialogue on this. Right now.

See you on the radio. ♦♦♦

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

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



On The Road

RAY WADDELL rwaddell@billboard.com

Who Needs Tickets?

eBay's Acquisition Of StubHub Brings More Juice To Secondary Biz

So does eBay's \$310 million acquisition of StubHub officially bring the prototypical ticket reseller off the street corner and into a safe landing on a trusted planet in cyberspace?

If nothing else, the secondary space is now more universal than ever.

eBay has agreed to acquire the privately held StubHub, a leading online secondary-ticketing site, with hopes to expand its presence in the online ticketing world (billboard.biz, Jan. 4).

From StubHub's point of view, the purchase represents a massive cash infusion and the opportunity to scale its business with the e-commerce resources of eBay.

And eBay now owns arguably the most respected upstart player in the secondary space. eBay corporate

communications manager Catherine England says the two are a great fit. "StubHub delivers a 'best in class' buying and selling experience, and eBay is focused on creating tailored shopping experiences for online shoppers and buyers," she says. "StubHub will help us build out the customer experience eBay offers in the tickets area."

Launched in 2000 and based in San Francisco, StubHub has become the highest profile of several secondary ticketing companies. The eBay acquisition will likely bring more perceived "legitimacy" to StubHub from consumers and a touring industry that has slowly warmed to online secondary market up-and-comers.

Much of the primary market—those directly involved in booking, promoting, hosting and producing concerts—still view these secondary brokers basically as parasites who profit from a show while contributing nothing toward making it happen.

Beyond those brokers who establish businesses with the intent of purchasing tickets for resale at a marked-up price, secondary sites like StubHub also make profiteers out of Joe Consumer, who sees a chance at making a buck. It's not unlike those who lined up to buy coveted Sony PlayStation 3 consoles before Christmas, then quickly put them up on eBay for hundreds of dollars more.

The primary business says any money made

on a ticket should be shared by the artist and those involved in setting up the show.

StubHub founder/CEO Jeff Fluhr has maintained in Billboard and elsewhere that his company fulfills a need by filling seats that might otherwise go empty, resulting in lost merch and concessions revenue. Consumers have certainly latched on to the concept; StubHub says buyers purchased more than \$400 million worth of tickets on its site in 2006, generating more than \$100 million in revenue last year. Since its inception, StubHub has brokered the sale of more than 5 million tickets; buyers and sellers each pay a low double-digit percentage of each transaction.

And StubHub has made inroads in the mainstream market. Last summer, all tickets for an INXS performance at the Lobero Theatre in Santa Barbara, Calif., were sold in an open auction format through stubhub.com, with fans determining final ticket prices.

John Scher, co-CEO of Metropolitan Talent and producer of the INXS tour, calls the experiment "quite successful. We didn't get any negative feedback from the fans and it gave us some insight into buying patterns." Scher adds that the patterns were "what you would naturally see on the black or grey market. The best tickets went for much higher than we were charging, and the last few [rows] went for lower than we were charging."

Scher believes the eBay/StubHub deal makes the ticketing game more "wide open" than ever. "With StubHub making this move and theoretically being able to get this huge number of eyeballs, the choices out there for the public are becoming more vivid," he says.

Scher has long been a vocal anti-scalping voice, and that hasn't changed. "Ticket scalpers are the scum of the earth. They don't have any legitimate investment in producing a particular concert, career or artist, or the health of industry," he says. "I would not put StubHub . . . in that category. They have made themselves legitimate and accountable, which is the most important thing."

CLARIFICATION: In Billboard's Jan. 6 "Best Bets" issue, Roger Waters was cited as having a top ticket price of \$260 last year. While technically that's true, only the Hollywood (Calif.) Bowl show was priced that high; most markets topped out at \$125.

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



Last summer, all tickets for an INXS performance in Santa Barbara, Calif., were sold out in an open auction format via stubhub.com.

STEVE GRANITZ/WIREIMAGE.COM

TOURING BY RAY WADDELL

A Post-Presale Era?

For Some, The Honeymoon Is Over

Presales—a relatively new phenomenon where fans are offered access to a “limited” pool of choice seats through sponsor promotions, paid fan club membership, venue promotions or a combination thereof—have served as both a reward for loyal fans and customers and a barometer of a tour’s “hotness.” But now presales seem to have hit critical mass, with too many programs diluting the exclusiveness of the concept.

In 2005, the international demand for tickets through fan club presales for U2’s Vertigo tour was so intense it pretty much overloaded the system and vastly outstripped supply.

In 2006, tepid presales in several markets for the Dixie Chicks’ Accidents & Accusations tour gave producers a pretty good idea that the tour needed to be reconfigured.

“In most cases nowadays, most presales are really just watered-down on-sales,” says Dennis Arfa, president of Artists Group International, agency for such acts as Billy Joel, Rod Stewart and Metallica. He says with the exception of a few acts who have developed a community base through fan clubs, presales are eating up the premium

ticket inventory.

Arfa adds that presales are not doing much to alleviate scalping of premium seats, with many brokers simply doing what it takes to get in on the presale. “We’ve had shows with tickets on sale on eBay before we were even clear what date we were playing on,” he says. “And the regular customer who goes online at 10 o’clock in the morning when tickets go on sale, there’s nothing there. If he isn’t a gold card member or an active par-

ticipant with the local basketball team or whatever it took to have access, there’s nothing available in the lower bowl.

“The presale game has become so convoluted, with so many different options, that sometimes it can confuse the consumer,” Arfa says and notes that his honeymoon is pretty much over with the concept.

For some upcoming Joel and Stewart dates, Arfa says AGI is considering forgoing presales entirely. ◆◆◆



Demand for presale tickets to U2’s Vertigo tour outstripped supply in 2005.

IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
AARP Presenting, Tony Bennett tour, 20-plus cities, spring 07	\$900,000	Nation’s largest membership organization aligned with Tony Bennett to connect with the growing number of baby boomers and bring music closer to its members. Bennett’s multigenerational appeal also was a draw to AARP, whose membership range is widely skewed. “Tony is the perfect musical ambassador for AARP,” says Shereen Remez, AARP group executive officer for member value. The organization is leveraging the tie on such multiple fronts as offering members discount ticket offers and the chance to win backstage passes as well as sweeps dangling a live Bennett concert at their home. Bennett will also appear at AARP events.	Danny Bennett, Tony Bennett’s manager; AARP group executive officer for member value Shereen Remez and AARP chief brand officer Emilio Pardo
eMusic emusic.com San Francisco Jazz Festival, Oct. 20–Nov. 12	\$15,000*	Online music retailer aligned with the SF Jazz Festival to build its brand and gain new customers through a promotion offering 25 free downloads. The festival tootec the offer in its program book, through e-mail blasts and a banner ad on its Web site. At the same time, eMusic promoted the event on emusic.com, where it offered free downloads of songs by festival artists. “It’s a good fit, because they have albums by our artists that are hard to find in stores,” says Matt Campbell, the festival’s director of marketing. “In addition to an upfront rights fee, the jazz fest received an additional payment for each new customer that accessed the online store through slljazz.org.”	San Francisco Jazz Festival director of marketing Matt Campbell and eMusic’s Jaclyn Ranere
Energizer Energizer Holdings Presenting, Cartel tour, February, 17-plus stops	\$500,000	Battery manufacturer aligned with buzz band Cartel as part of a larger multimedia marketing push behind its Energizer 2 Titanium Technology battery designed for MP3 and CD players. The campaign included an exclusive sponsorship of “The Saints Are Coming” on rhapsody.com, a Freestyle’N’ Music Contest with celebrity judge Slim Thug and sponsorships of the Yans “Warped tour and CMJ Rock Hall Music Festival in Cleveland. Energizer will use its partnership with Cartel to engage Gen Y music lovers and play up its “Keep the Music going” positioning.	Energizer 2 Titanium Technology brand manager Michelle McPherson

	GROSS/TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,265,230 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Jan. 11–14	16,151 16,592 four shows two sellouts	Concerts West/AEG Live
2	\$1,566,240 (\$1,799,697 Canadian) \$130.11/\$60.48	AEROSMITH, MÖTLEY CRÜE Pengrowth Saddledome, Calgary, Alberta, Dec. 11	14,074 sellout	Live Nation
3	\$1,419,608 (\$1,631,077 Canadian) \$130.12/\$60.49	AEROSMITH, MÖTLEY CRÜE Rexall Place, Edmonton, Alberta, Dec. 9	13,128 13,406	Live Nation
4	\$1,053,893 (\$1,205,690 Canadian) \$127.27/\$86.97	AEROSMITH, MÖTLEY CRÜE Bell Centre, Montreal, Dec. 5	9,999 12,360	Live Nation
5	\$832,677 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT John Paul Jones Arena, Charlottesville, Va., Jan. 19	14,246 sellout	Varnell Enterprises
6	\$810,720 \$48/\$36	TRANS-SIBERIAN ORCHESTRA Allstate Arena, Rosemont, Ill., Dec. 9 Includes matinee	19,493 two sellouts	Live Nation
7	\$810,021 \$49/\$39	TRANS-SIBERIAN ORCHESTRA Hartford Civic Center, Hartford, Conn., Dec. 26 Includes matinee	17,642 two sellouts	Live Nation
8	\$801,555 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT CenturyTel Center, Bossier City, La., Jan. 12	13,651 sellout	Varnell Enterprises
9	\$749,445 \$60	TRANS-SIBERIAN ORCHESTRA Continental Airlines Arena, East Rutherford, N.J., Dec. 21	14,537 sellout	Live Nation
10	\$703,520 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT The Cajundome, Lafayette, La., Jan. 11	12,775 sellout	Varnell Enterprises
11	\$581,907 \$55	RED HOT CHILI PEPPERS, GNARLS BARKLEY Scottrade Center, St. Louis, Jan. 15	10,524 13,000	Beaver Productions
12	\$566,220 \$124.88/\$64	BOB SEGER Amway Arena, Orlando, Fla., Jan. 6	9,159 sellout	Live Nation
13	\$522,490 \$100/\$27.50	YONDER MOUNTAIN STRING BAND, KELLER WILLIAMS & OTHERS The Fillmore, Denver, Dec. 29–31	14,057 14,637 three shows two sellouts	Live Nation
14	\$412,620 \$38.75/\$28.75	THE CHEETAH GIRLS CenturyTel Center, Bossier City, La., Dec. 3	12,272 sellout	AEG Live
15	\$408,906 (\$307,895) \$53.12/\$26.56	GOLDEN YEARS Sportpaleis, Antwerp, Belgium, Dec. 9	10,276 10,305	The Musical Box
16	\$403,528 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT Rabobank Arena, Bakersfield, Calif., Dec. 8	7,428 7,829	AEG Live
17	\$402,105 \$39.50/\$29.50	THE CHEETAH GIRLS B-L Center, Greenville, S.C., Dec. 30	11,531 sellout	AEG Live
18	\$396,032 \$45/\$29.50	THE CHEETAH GIRLS Atlantic City Boardwalk Hall, Atlantic City, N.J., Dec. 16	9,807 sellout	AEG Live
19	\$390,204 \$38.50/\$28.50	THE CHEETAH GIRLS Gaylord Entertainment Center, Nashville, Dec. 6	11,684 sellout	AEG Live
20	\$389,281 \$45.50/\$35.50	TRANS-SIBERIAN ORCHESTRA Colonial Center, Columbia, S.C., Dec. 13	9,526 sellout	Live Nation, In-house
21	\$387,080 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR Staples Center, Los Angeles, Dec. 28	7,247 8,470	AEG Live, Frontline Management
22	\$385,308 \$49/\$33	TRANS-SIBERIAN ORCHESTRA Nassau Coliseum, Uniondale, N.Y., Dec. 20	10,100 sellout	Live Nation
23	\$370,368 \$39.50/\$29.50	THE CHEETAH GIRLS Van Andel Arena, Grand Rapids, Mich., Dec. 11	10,964 11,560	AEG Live
24	\$358,653 \$46/\$31	TRANS-SIBERIAN ORCHESTRA Richmond Coliseum, Richmond, Va., Dec. 15	9,510 sellout	Live Nation
25	\$356,245 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR Jobing.com Arena, Glendale, Ariz., Dec. 29	6,127 6,645	AEG Live, Frontline Management
26	\$354,096 \$85/\$50	THE DISCO BISCUITS, KELLER WILLIAMS Tweeter Center Waterfront, Camden, N.J., Dec. 31	5,624 7,366	Live Nation
27	\$346,735 \$39.50/\$29.50	THE CHEETAH GIRLS U.S. Bank Arena, Cincinnati, Dec. 9	9,370 sellout	AEG Live
28	\$346,156 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR KeyArena, Seattle, Dec. 22	6,022 7,025	AEG Live, Frontline Management
29	\$345,581 \$75/\$49.50/ \$39.50	GUNS N’ ROSES, SEBASTIAN BACH, SUICIDE GIRLS, HELMET Everett Events Center, Everett, Wash., Dec. 10	5,868 8,288	House of Blues Concerts, AEG Live
30	\$342,262 \$39.50/\$29.50	THE CHEETAH GIRLS Verizon Wireless Arena, Manchester, N.H., Dec. 15	9,137 sellout	AEG Live
31	\$342,159 \$39.75/\$29.75	THE CHEETAH GIRLS Mellon Arena, Pittsburgh, Dec. 17	9,403 sellout	AEG Live
32	\$337,829 \$58/\$43	TRANS-SIBERIAN ORCHESTRA World Arena, Colorado Springs, Colo., Dec. 13	7,071 sellout	Live Nation, Kroenke Sport Enterprises
33	\$334,176 \$38.50/\$28.50	THE CHEETAH GIRLS FedEx Forum, Memphis, Dec. 5	10,056 sellout	AEG Live
34	\$332,158 \$58.50/\$38.50	HIGH SCHOOL MUSICAL - THE CONCERT CenturyTel Center, Bossier City, La., Dec. 16	6,149 9,007	AEG Live
35	\$326,967 \$29.89	THE NIGHT 89X STOLE CHRISTMAS: MY CHEMICAL ROMANCE & OTHERS Cobo Arena, Detroit, Dec. 14	11,762 sellout	Live Nation, In-house

LATIN BY AYALA BEN-YEHUDA

SPANGLISH STRATEGY

Beyoncé's Got The Latest Bilingual Hit To Score On Latin Radio

When a Spanish version of Beyoncé's "Irreplaceable" hit KVIB (95.1 Latino Vibe) Phoenix a month and a half ago, listeners liked what they heard—even if they weren't sure who was singing.

"People were calling and saying, 'Who is that? It sounds like Beyoncé,'" afternoon drive DJ Ruben S. recalls. "People were pretty surprised to hear it was Beyoncé."

Since then, the track, whose title translates as "Irreemplazable," has consistently ranked among KVIB's top five requested songs. Taken together, spins of the Spanish and English versions on Latin radio nationwide have placed the tune at No. 8 this week on Billboard's Hot Latin Songs chart.

That is well in advance of simultaneous English and Spanish rereleases of "B'Day" scheduled for April, Music World Entertainment CEO Mathew Knowles says. The Spanish version will have five bonus tracks, including duets with Shakira and Alejandro

Fernandez.

Knowles, who manages his daughter's career and whose imprint will put out the albums with Columbia, says, "She wants to expand her fan base."

The same goes for Ford Motor, which wrapped a Univision.com campaign for its 2007 Edge around the Web site's exclusive Spanglish ringtones of "Déjà Vu" and "Ring the Alarm." Fans who downloaded the tones were entered to win a trip to Beyoncé's July 21 show in Monterrey, Mexico.

Dave Sanabria, crossover vehicle advertising manager for Ford, says Univision's approach was a perfect fit.

"Not only music, but technology plays a key role in the Edge customer's life," Sanabria says.

A major platform for English, Spanish and Spanglish songs to coexist is Latin urban radio, a format that developed after the reggaetón explosion a few years ago. This week's Latin Rhythm chart features 10 songs released primarily in English.

Los Angeles' bilingual KXOL (Latino 96.3) is playing a remix

of Akon's "I Wanna Love You" with Tego Calderón, as well as the English and Spanish versions of "Irreplaceable."

"The people that Beyoncé made that song for—we're bilingual, and we don't want to be

put in a box," Spanish Broadcasting System senior VP of programming Pio Ferro says.

"When you see the people that go out to the clubs and show up at our events, it's a very urban look: the way they dress, the way

they act, the way they talk," KXOL music director/assistant PD Jerry Pulles says. "It's the hip-hop lifestyle."

Arguably the most successful English-to-Spanish crossover album to date has been Christina Aguilera's "Mi Reflejo," which has sold 472,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan. (Rudy Perez, who produced "Mi Reflejo," is also producing Beyoncé's Spanish songs.)

Sony BMG Latin America president Kevin Lawrie says his label will co-market "B'Day" to Latin audiences in the United States and handle marketing and distribution in Latin America.

A reshoot Spanish version of the "Irreplaceable" video premiered last week on "MiTRL," the video countdown show on bilingual channel MTV Tr3s.

KXOL's Pulles says, "It kind of comes off a little bit as a novelty, but I think the listeners take it as, 'she's validating us, and we speak Spanish, and we have a young urban movement and it's cool to speak Spanish.'" ...



Latin Notas

LEILA COBO lcobo@billboard.com

New York Shift

Population Changes Made Regional Mexican Station Viable

New York metro listeners may have been surprised to hear the strains of gruper music on their FM frequency this month.

But actually, the arrival of Univision Radio's WZAA-FM (La Qué Buena), the city's first FM regional Mexican station, has been a long time coming.

For at least the past three years, industry players have predicted the inevitability of a regional Mexican station in New York, with retailers and distributors again and again citing growing sales of regional Mexican music in the New York metropolitan area and its periphery.

"It's a changing market," Target music buyer Jessica Phillips says. Now, a dedicated regional Mexican station, she adds, "is an opportunity to sell more music in that market and diversify."

The shift in population is relatively new. New York has always been an enclave for Caribbean populations—Puerto Ricans, Dominicans, Cubans and, most recently, Colombians—before being a magnet

for Mexicans or Central Americans. This, in turn, has defined the music that is made and heard there.

The major New York Spanish-language radio stations air tropical music, which has more universal appeal among all Latin populations, including South Americans.

In the past five years, however, there has been a noticeable jump in the Mexican and Central American population of the city.

According to U.S. Census information, in 2005 there were 2.2 million Hispanics, of all races, living in New York. Subdivided by origin or ancestry, the vast majority of these people—787,000—were Puerto Rican, followed by Dominicans (532,600). The third-largest group were Mexicans, numbering 244,000, up from 159,000 counted in 2000. If the roughly 100,000 people who hail from Central-American countries such as Honduras, El Salvador and Guatemala that listen to regional Mexican music are added to the list, it constitutes a population base that may merit

a dedicated radio station.

In keeping with company policy, Univision Radio executives would not comment on the research that led to La Qué Buena's launch. But sources say the company is essentially testing the waters with the station. The La Qué Buena signal was previously used to simulcast Univision's reggaetón/urban station WCAA-FM (La Kalle), which will continue airing without any programming changes.

Anchoring La Qué Buena's programming is popular host Eddie "Piolín" Sotelo, whose morning show "Piolín Por La Mañana," which originates in Los Angeles, will also air in New York.

A PD has not been announced for the station yet, but "Piolín" network programming VP Gerardo López is overseeing programming for now. ...

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en la red

ONLINE EXCLUSIVE

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

LOS RIELEROS DEL NORTE BACK ATOP REGIONAL MEXICAN CHART

The last time Los Rieleros del Norte had a No. 1 hit on the Billboard charts was 1999, when "Te Quiero Mucho" topped the Hot Latin Songs chart and spent 10 weeks at No. 1 on the Regional Mexican Airplay tally.

The veteran norteño act is poised to repeat with "Dime Quién Es," which was recently No. 1 on Regional Mexican Airplay for eight weeks. The track, penned by Claudia Brant, is a romantic song with a universal theme: Who is the guy who stole you away from me?

Thanks to a norteño arrangement by singer Daniel Esquivel, it struck a chord. "Dime" is actually not even a lead single; rather, it is the second track pulled from "Siempre Limitado, Jamás Igualado," an album released last May. A first single, "Voy A Llorar Por Tí," hit the top five on the Regional Mexican Airplay chart, dominated at the time by Mariano Barba and Joan Sebastian.

Fonovisa marketing VP Alberto del Castillo says the label deliberately held back "Dime." "We felt it was the stronger track, and we wanted to work it later to give continuity to the project," he says. "Dime" was sent to radio Aug. 21 and rose gradually, hitting No. 1 in December and refusing to budge.

Radio impetus has helped sales of the album—which was recently certified Latin gold for shipments of 100,000 copies—stay steady, particularly since October, Univision Music Group VP of sales Jeff Young says.

The track's continued success will now aid in setting up Los Rieleros del Norte's new album, due March 20.

Los Rieleros del Norte have been together for 25 years. The group now has a new lineup, which includes founders Daniel Esquivel, Eugenio "Pemo" González and Alfredo Esquivel, as well as their children, Daniel Esquivel Jr., Javier Esquivel, Eugenio González Jr. and Rogelio Martínez. "The instrumentation is the same, but there is a new freshness to the repertoire that is reflected in the music," Alfredo Esquivel says. —Leila Cobo

BITS & BRIEFS

TEXTIZZLE MESSAGIZZLES

Mobile media content firm 9 Squared has teamed with Snoop Dogg to deliver personal text messages to mobile phones. The Snoop Dogg Chronicles, as it is called, will deliver the messages to fans who sign up for 9 Squared's new service the In Crowd, which will deliver three text messages a week from the celebrity of their choice. Others participating in the program include Xzibit, Andy Milonakis of MTV and John Salley of "The Best Damn Sports Show Period."

RED-EYE ROCK

Richard Branson's U.S. budget airline Virgin America will include an in-flight digital music service giving passengers access to more than 3,000 tracks on-demand. Dubbed the Red System, the tracks will be available through a console on the airplane's seat that will also offer movies, video games and live TV.

Passengers will be able to create and share playlists, and save playlists and favorites for easy access on future flights. The company did not reveal any music licensing details at this time.

NASHMOBILE STAR

The USA Network's "Nashville Star" will be going mobile through an agreement with mobile social networking firm JuiceCaster. The company will create "contestant mobisodes" featuring the competition's finalists. Each will receive a Cricket Mobile multimedia phone to capture and post photos and videos of their behind-the-scenes activities, which they will then post to the "Nashville Star" Mobisode MediaBox. The content will then be made available on the series' official Web site and the contestants' individual MySpace pages. Fans who sign up for the service will receive text-message notifications when new content is posted.

DIGITAL MUSIC BY ANTONY BRUNO

Subscriptions Canceled

Big Internet Brands Leave Music Services To The Specialists

So far, 2007 has not started off well for music subscription services.

The demise of AOL Music Now and Virgin Digital illustrates just how difficult selling music by subscription is, even for companies with deep financial resources and widely recognized brands.

That both unloaded their services onto Napster has some analysts questioning whether the business is better left to smaller companies specializing solely on running a subscription service, rather than large Internet portals or consumer brands with many other irons in the fire.

"We wouldn't be surprised to see more players take this approach over the coming 12 months, as the initial rush of hype around digital music dies down, and those faced with the reality of a hugely difficult market look to hand the reins over to specialist players," Ovum analyst Jonathan Arber writes.

Veterans of the subscription service field say a successful music subscription business needs at least 1 million subscribers in order to reach critical mass and become self-sustaining, although one can be profitable with lower numbers. To date, the only company to achieve that milestone is RealNetworks' Rhapsody. Assuming it can retain most of the subscribers it acquired from AOL and Virgin, Napster will not be far behind, at around 900,000 subscribers.

Meanwhile, household names like Yahoo and MTV are not even close. Neither company has disclosed subscriber figures, but analysts estimate they lag far behind. AOL Music Now had just 350,000 subscribers when it handed the service over to Napster—100,000 less than when it acquired Music Now in November 2005.

To be fair, the AOL service was profitable, according to Music Now head Gary Cohen. The decision to shutter it was more a result of AOL's desire to focus on advertising revenue over subscription revenue.

"That's why the goal was to sell off Music Now and get an advertising and promotions deal out of it," Cohen says.



Which is exactly what happened. Napster paid AOL \$15 million for both the subscriber base and to advertise the Napster service through the AOL community.

Yet the sale plainly illustrates how music subscription services have failed to live up to the expectations AOL and others had when they entered the digital music gold rush during the last two years.

Lured by a relatively easy market entry thanks to generic service providers like MusicNet and readily available compatible devices, AOL, MTV, Virgin and Yahoo all launched music subscription services thinking their marketing prowess, strong brands and existing customer base would revolutionize the industry.

What they found was a complex market that to this day is defined by technology, device and supply problems far out of their control.

The technology governing the transfer of subscription tracks to portable devices still has problems. None of the services work with the popular iPod; the few devices that are compatible are unoriginal clones that have not sold well; and the monthly music licensing fees are a constant drain on already thin resources.

And to cap it all off, most consumers are just not ready to accept the concept of music as a

service rather than as a product. Convincing consumers otherwise will take an expensive marketing effort that the surviving services from MTV and Yahoo have promised, but not yet delivered.

While they certainly have the money to do more to promote their services, it's hard to justify the expense when compared to the relatively low returns and overall difficulty of running the service.

What's more, record labels and publishers seem content to remain on the sidelines.

"There's no industry desire to see subscription services succeed," a former music subscription service executive says. "[Labels] love the idea of reoccurring revenue but they know it's replacement revenue. They recognize that unlimited

access to content wherever you are whenever you want equals no CD sales." Collectively, these factors resulted in a rude awakening to the newcomers, but may ultimately play right into the hands of Napster and Rhapsody, which have been around for much longer. Both built their business largely around music subscription and would be in a good position to take over the services of rivals MTV and Yahoo should either decide it is no longer worth the headache.

Additionally, the ongoing licensing dispute over compulsory music licensing is keeping potential new players like Amazon and Target from entering the market. They could easily decide to source a subscription service as well, such as how MSN abandoned its subscription plans and partnered with Rhapsody instead.

But it may take some time before that point is reached. A January 2007 Jupiter Research report found that spending on music subscription services grew 14% in the United States last year, to \$185 million, and is expected to grow at a compound annual rate of 32% during the next five years.

That may be incentive enough for both existing and potential subscription services to tough it out while the market slowly reveals itself.

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



THE PHONE WEARS PRADA

Still ooh-ing and ahh-ing over Apple's iPhone that Steve Jobs pimped out at MacWorld earlier this month? LG Electronics has teamed up with fashion brand Prada to unveil a similar touchscreen multimedia phone as well.

Like the iPhone, it has a 2 megapixel camera, video and music player and completely buttonless interface. The phone is a bit smaller, but also slightly thicker, than the iPhone. And instead of a hard drive, it's got a slot for removable memory cards—something the iPhone lacks. It also has third-generation high-speed wireless network connectivity and Bluetooth capabilities.

However, it does not feature a Wi-Fi wireless connection, nor will it be able to play iTunes files. The Prada phone will beat the iPhone to market, in Europe anyway, debuting next month for about \$775. No word yet on when U.S. carriers will offer the phone.

—Antony Bruno

HOT RINGMASTERS™ FEB 3 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	#1 WE FLY HIGH	JIM JONES
2	4	10	IRREPLACEABLE	BEYONCÉ
3	1	10	I WANNA LOVE YOU	AKON FEATURING SNOOP DOGG
4	3	10	SMACK THAT	AKON FEATURING EMINEM
5	5	7	ON THE HOTLINE	PRETTY RICKY
6	7	10	MAKE IT RAIN	FAT JOE FEATURING LIL WAYNE
7	6		WALK IT OUT	UNK
8	10	10	SHORTIE LIKE MINE	BOW WOW FEATURING CHRIS BROWN & JOHNTA AUSTIN
9	8	10	PROMISE	CIARA
10	9	10	LIPS OF AN ANGEL	HINDER



Buckcherry rebounds 25-14 as "Crazy Bitch" hits a new chart peak. The title's 39% increase is the largest in the top 20.

11	12	10	FERGALICIOUS	FERGIE
12	13	10	MONEY IN THE BANK	LIL SCRAPPY FEATURING YOUNG BUCK
13	14	4	ICE BOX	OMARION
14	25	10	CRAZY BITCH	BUCKCHERRY
15	23	7	POPPIN'	CHRIS BROWN FEATURING JAY BIZ
16	11	9	I LUV IT	YOUNG JEEZY
17	21	9	TOP BACK	TL
18	19	5	LEATHER SO SOFT	BIRDMAN & LIL WAYNE
19	16	10	SEXYBACK	JUSTIN TIMBERLAKE
20	17	10	BEFORE HE CHEATS	CARRIE UNDERWOOD

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



PRODUCER/
DIRECTOR

John Stagliano

Legendary porn director on Las Vegas, piracy and music's vital role in his films.



For producer/director John Stagliano, the music in porn films is as important as the in-your-face action on the screen. He's made a name for being on the cutting edge of employing current original music in feature films, and for working directly with music supervisors.

And that's not the only name he's made: In the adult film industry, Stagliano is known affectionately as "Buttman." Indeed, the man has an obsession with all that relates to a certain part of a woman's body. For proof, look no further than his numerous porn films, including "Buda," "Buttman in the Crack" and "Bend Over Brazilian Babes." His film "The Fashionistas," released in 2002, took home 11 Adult Video News Awards including best DVD. Earlier this month, "Fashionistas Safado" was awarded three trophies, including best group sex scene, at the annual AVN Awards ceremony in Las Vegas. "Safado: Berlin" is due later this year.

Stagliano releases his films via his company Evil Angel, which he formed in the early '80s. These days Evil Angel has production deals with some of pornland's biggest director/producers, including John Leslie, Rocco Siffredi, Joey Silvera, Christoph Clark and Nacho Vidal. In each production deal, the respective director/producer retains ownership of his content, while Evil Angel's sales department handles all sales. When not lensing or editing a film, Stagliano can be found in Las Vegas, where his live show, the 2-year-old "John Stagliano's Fashionistas," is in the process of migrating from the Krave nightclub to the Empire Ballroom. Stagliano is also in talks with a "well-known nightclub in a casino to create a sensual live show mixed with video." Throughout the porn mogul's business empire music is a powerful force.

What has most surprised you about producing a show in Las Vegas?

The amount of marketing that must go into a show and dealing with the competition of other shows on the Strip. I thought if the show got good reviews and it was successful, I could at least break even. But I'm losing a lot of money on the show each week. Still, it's been a sobering experience. I was thinking that I was on top of the world after my film "The Fashionistas" did very well. And then the Vegas dance show [based on the movie] opened to good reviews. But the reality of the situation is that this is a much more difficult way to make money.

In the show you use the music of many known acts, including Tool, Led Zeppelin, the Crystal Method and Lords of Acid. How difficult—or not—was it navigating the music industry to license this material?

I'm not sure that it's 100% legal, but there are over 20 shows in Las Vegas that use music by mainstream artists, and, from what I can tell, the hotels, casinos and nightclubs pay a blanket license to ASCAP and BMI that should cover such fees. Of course, a good lawyer for one of these artists could say, "You're charging admission for this show and even though you're doing it in a venue that's paid for this license, the spirit of that law was not meant to

apply to this." It's possible I'd have to close the show because of that. While it might be a gray area [in music licensing], the show would never have been built if I didn't think it was legal to do.

These days, artists like Matmos, Tommy Sunshine and others are working with directors and producers to feature their original music in pornos. Why is this happening?

Porno has gained a lot more respect over the years. Each subsequent generation has been exposed to more pornographic images. It's become more acceptable, which I suspect will continue for a while. Besides, these artists lending their music are very likely fans of pornography.

How important is music in a porno?

In my new film "Fashionistas Safado: The Challenge," I put more music into it because it was conceived as a feature. I worked on the music for nearly a year with Douglas Mariah, who lives in Vegas. We scored the music to the scenes. In features, music can be important to the storytelling.

This is why I did the "Fashionistas" dance show in Vegas. I love music. I love dance. This is what motivates me. The art I want to create is an integration of visuals and music. The music must be right or it destroys the scene.

How is the porn industry dealing with and combating piracy?

It's gotten bad for my company. I'm involved in two legal cases right now. There is a guy in Canada who is distributing good quality copies of 55 of my DVD titles. While the Canadian case is on hold for now, we have gained jurisdiction for this action in the U.S., as [the company] also does business here. We could still pursue something in Canada after the U.S. case is resolved. There's also a guy in Germany, who we were selling to, but who was duping a lot more. This is a criminal case that we are helping to prosecute. The owner of the company, Paradise Films, is free on bail. I have no information on dates for the further prosecution of this company.

How do you keep growing your market?

I'm not sure. [laughs] Pure lunacy, probably. Seriously, I can grow because I'm successful. When you're successful, opportunities open up for you. I can grow by inviting other producers to be part of Evil Angel. I can also grow by finding more ways of getting revenue for the producers I already have. I do both. We're putting a lot of money into the Internet now. Though it's not yet common with porn sites on the Internet, we're encoding everything so that all the content is full-screened. Also, we're creating niche sites from the prod-

Porno has gained a lot more respect over the years. It's become acceptable, which I suspect will continue for a while.

uct we already have. This is the way things are best sold on the Internet.

What do you attribute Evil Angel's success to?

I focus on maintaining a consistent quality, which was lacking in the porno business. Equally important, though, is how I've organized my company. The gross sales of my own movies are a very small percentage of the total gross sales of Evil Angel. But I have 12 other directors in the Evil Angel fold, including Joey Silvera, John Leslie and Rocco Siffredi. I helped them own their own product. I only keep a percentage of the gross sales, which no one in the porn industry was offering directors before.

What prompted you to take that business approach?

I was interested in what motivates people to do a good job. So, when I started my own company, I wanted to create a situation for director friends of mine who would be rewarded for doing a better job, for putting extra effort into the movie—rather than just being paid a little fee. Jules Jordan is a great example. Before joining Evil Angel, he was working for Pleasure Productions where, as a director, he was making \$2,000 per movie. He recently left Evil Angel to start his own business. At the time he left my company, he was making one movie a month. Between his catalog sales and new titles, he got over \$100,000 a month. By developing a solid reputation, his old movies continued to sell. Because he cared about the value of his name, how he marketed his name and shaped his product, Jules had greater potential for future rewards. He owns these movies. If you have physical ownership of something, you will put more work into it.

So, what's the biggest misconception people have about your job?

That I'm getting laid all the time. It's work. It's a business. People may think there are porn girls walking in and out of here. But they're not. We're not getting blow jobs here. There's no casting couch in my facility. •••

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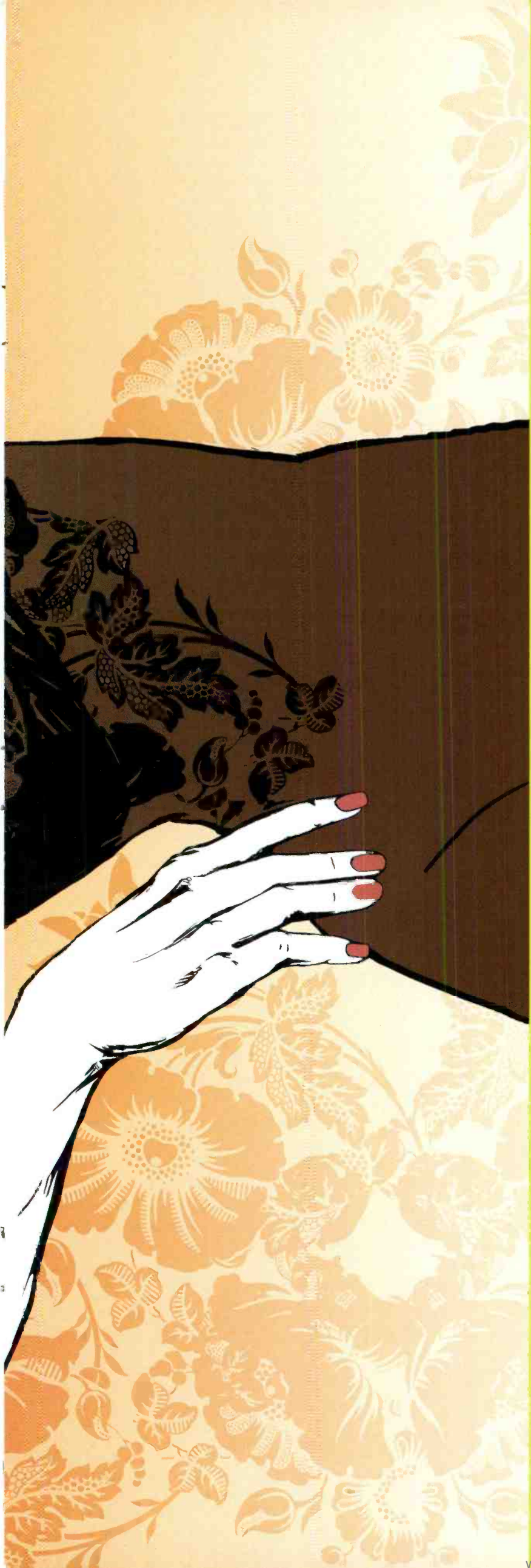
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JENNY FROM

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J-Lo embraces her roots with Latin-themed film and TV projects and a collection of romantic ballads, the first Spanish-language album of her career.

BY LEILA COBO

ILLUSTRATION BY ZELA LOBB

Jennifer Lopez catapulted her acting career with her starring role in "Selena," a biopic on the Latin Tejano star who sang in Spanish and was on the verge of an English-language crossover prior to her death. Ten years after "Selena," and following a multiplatinum recording career in English, Lopez is ready to sing en Español once again.

"Cómo Ama Una Mujer" ("How a Woman Loves"), Lopez's first Spanish-language album, will be released by Epic and worked in conjunction with Sony BMG Latin for the U.S. Latin marketplace and Latin America. The all-Spanish album, co-written and co-produced by Lopez's husband Marc Anthony in conjunction with Estéfano and Julio Reyes, hits stores April 3 supported by groundbreaking media synergies. At the heart of it all is a deal in the works with the Univision TV network to produce a five-part miniseries based on a treatment by Lopez, which in turn is based on the content of the album. The series will feature the album's music. Lopez will not act in the series, but she will perform a track at the end of each episode.

"It's the first time we've done something like this," says Simon Fields, Lopez's production partner in Nuyorican Productions, the Los Angeles-based film and TV company. Each song will embody one of the series' storylines. "It will be scored as if it were a movie series," Fields says, adding that he expects the approach to work as a template for other projects.

The deal—still under negotiation at press time—would also encompass tie-ins with a major retailer who would sponsor the series, as well as opportunities with other Univision properties

and tie-ins in the digital and mobile arenas.

However, "Cómo Ama Una Mujer" wasn't conceived as a clever way to utilize multiple media platforms. The notion of recording in Spanish was behind Lopez's very first demo when she finished filming "Selena" in 1997 (see Q&A, this page). The concept materialized three years ago, when Anthony was wrapping up production of his album "Amar Sin Mentiras" with Estéfano and Reyes.

Lopez went into the studio to record one song with her husband and got hooked. "Emotionally speaking, to me this album is more me than any other album," she says.

"Cómo Ama Una Mujer" makes no concessions to the English market. It is mainstream, traditional Latin pop, with no English-language versions on the album nor any plans to record them. Lopez is working on a more urban-leaning, full-fledged English-language album that she plans to release before year's end.

A consistent multiplatinum seller (see chart, next page), Lopez has seen declining sales for her recent releases. Her last album "Rebirth," released in 2005, was her first to miss the million mark, selling slightly more than 700,000, according to Nielsen SoundScan.

Regardless, Epic executives fully expect the album and the single, "Qué Hiciste," to get plenty of attention in both Latin and mainstream marketplaces.

According to Epic senior VP of marketing Lee Stimmel, "Qué Hiciste" will air on MTV and MTVTr3s. This would mark only the second time that MTV has played a Spanish-language video, following the 2005 airing of Shakira's "La Tortura."

The Lopez track has yet to break major ground in radio. It entered

the Latin Pop Airplay chart this week at No. 29, with plays at 20 stations—four less than the week before. Still, Stimmel says, he expects success, not just at Spanish-language radio, but also at key English-language stations like KISS-FM Los Angeles.

"It's Jennifer Lopez," Stimmel says when asked if he thinks the single can play at English radio. "We're very optimistic about the single traveling in all different kinds of formats, and a lot of it has to do with the appeal of this artist."

Working Latin acts in both marketplaces is not new for Epic, possibly the most experienced label in this realm thanks to artists like Shakira, Ricky Martin and Anthony.

Lopez is a household name among Latins in the United States, Latin America and around the world, but as a mondo celebrity, famed for films as much as for music. And when it comes to music, Sony BMG Latin America president Kevin Lawrie says, "The key here is credibility."

Sony BMG Latin America is co-marketing the album with Epic. "The mistake would be to lean too hard on the Jennifer Lopez brand, which is a worldwide brand. People respond to music generally with their ears, and we need to be very, very respectful of that and approach this from a very credible way."

Lopez has just started to dip her toes into Hispanic media to support her album. She was recently featured on the cover of People en Español's "100 Most Influential Hispanics" issue, talking about the record, and has done a few interviews on Spanish-language stations around the United States.

Lopez's first major public appearance to support the album came Jan. 23, at a private listening session in a Miami Beach studio. Sitting alongside producer Reyes and her husband, she spoke about making the album and played a selection of tracks. Some 300 VIPs, among them local and international media and key distributors and retailers, sipped martinis as Lopez—glamorous as always in a clingy, white dress—stayed away from the fray, chatting with Anthony for nearly two hours. Later she greeted some of the heaviest of the heavy hitters: Latin Recording Academy president Gabriel Abaroa, Shakira's manager Pepo Ferradas and Alex Lopez Negrete, CEO of top Latin ad agency Lopez Negrete.

The following day, Lopez was announced as a surprise guest for a pre-Super Bowl party Feb. 3 in Miami, where she'll perform alongside her husband. Plans also call for her to go on promotion trips to Argentina and Mexico.

Stateside, Epic and Sony BMG Latin will work mirror cam-



THE
BILLBOARD
Q&A

ON THE DOWN LO

Prior to kicking off promotion for her new album, Lopez spoke exclusively with Billboard from her Los Angeles home about her burgeoning Latin creative side. —LC

This album is nothing like your English-language fare at all. Why?

Because I love the music. I love the drama. It must be the actress in me. I love the deep, intense passionate way of expressing yourself in those kinds of songs. And it's really not something that lends itself to English music, and not something I'd been able to tap into before.

Do you feel that there are two completely different aspects of yourself?

I think so. I think this is the side of me that people don't know, and it is really a big part of who I am. This album is closer to who I am than any album I've ever done.

You didn't actually write on this album, but you told your writers what you wanted to say?

I had to really, really express to them the kind of album I wanted to make. But it started to come very naturally to the writers when they got to know me, when I spoke about the things that were important to me. I would say, "This song needs to be about a person, and when he's leaving," and they would turn around and write it in Spanish. Like [the single] "Qué Hiciste." I said, "I know what this song is about. It's this relationship that he destroys by his own hands." And it would be in that kind of song.

"Por Arriesgarnos" is a duet with your husband, Marc Anthony, but a very subtle duet, with his vocals almost hidden.

It wasn't supposed to be a duet at all. It was the very first song we recorded, and there was a background male voice, and Marc did the backups. I asked to put his voice up, because I think the harmony parts blended so beautifully.

What influence has your relationship with Marc had on your music?

We have a lot of respect for each other and I think we affect each other in a very positive way when it comes to work. We see the best of each other and we're able to reach higher levels. It's the best way I can describe it. To me, he's such a legend. The fact that he produces, he

sings, his understanding of music, and the way he expresses himself as a singer. I was able to go to the studio, and have the confidence he in his mind had. He would say, "These are things you understand, these are things you've always wanted to say, now tell me the story." It was very natural.

Your voice sounds much more lyrical than on past albums. Much bigger, too.

I've matured as a singer. Marc gave me confidence in the studio as well. When someone believes in you so much, you don't want to let them down. And it's also the material. I think this material lent itself to my voice. And it actually made me approach my new English album in a different way. I have a different standard now.



From left: **JENNIFER LOPEZ** at last year's Puerto Rican Day Parade in New York; with **MARC ANTHONY**, left, and **BERNARD HERNANDEZ** in 'El Cantante,' an upcoming movie about the life of salsa pioneer Héctor Lavoe; the **JLO** line at last year's Miami Fashion Week. Below, inset: The cover art for Lopez's new single, 'Que Hiciste.'

paigns in Latin and mainstream media. In the digital arena, for example, a preorder for "Cómo Ama" will go up Jan. 30 at both iTunes and iTunes Latino.

In addition, Epic president Charlie Walk says, "We also understand a second generation of Latinos that speak English and

Spanish, and we're very interested in reaching them as well. You're not just promoting and marketing to the pure Latin marketplace. You can hit the English market where you know Latin music will be there."

"Cómo Ama Una Mujer" sounds nothing like Lopez's previ-

ous English fare. Unabashedly romantic, it is quintessentially Latin in its big arrangements, romantic themes and vocally dramatic interpretations. With no musical indication of crossover aspirations into English, the album is not exactly what the world might have expected, but exactly what Lopez wanted to do.

The album comes at a time when Lopez seems to be getting more in touch than ever before with her Latin roots. It is just one of a string of recent, current or upcoming Latin-themed projects. This coming summer will see the release of "El Cantante," a film based on the life of singer Héctor Lavoe, starring Lopez and Anthony. The film is set for theatrical release July 27 with a soundtrack to be released on Sony Records (although Lopez does not sing on it). Also hitting theaters with Lopez as star will be "Bordertown," a political thriller surrounding the missing women of Juárez, Mexico. There is also a new, Latin-named perfume to be launched later in the year, and several Latin-themed TV shows in various stages of development. Lopez's Nuycorican Productions is involved in the development of a TV show for Fox called "The Brethren"; another TV show titled "Ayuda," about the world of Latin nannies in Los Angeles; a movie for Lifetime TV; and a TV series titled "Echo Park."

While it is impossible to understate the impact of the Lopez name on her musical promotion, label execs are hoping the music will stand on its own.

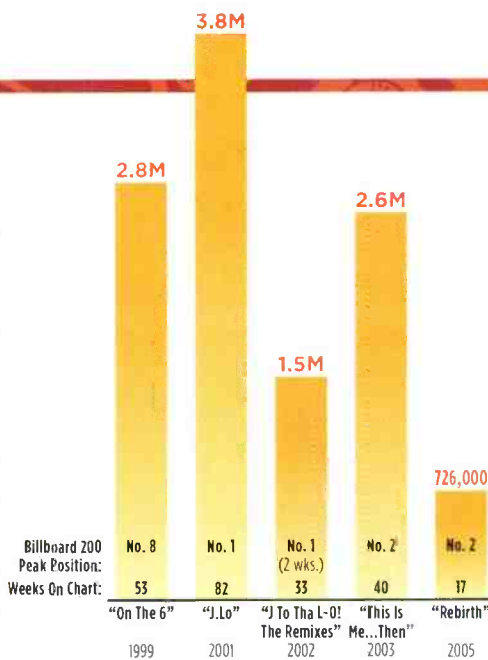
"We feel we have an absolute gem, and music that was done with the heart," Lawrie says. "That will connect independently of the Jennifer Lopez brand."

CHARTING LOPEZ

J-Lo has scored high on the Billboard charts. A quick hit history of **SINGLES** (below) and **ALBUM SALES** (right).

TITLE	PEAK	PEAK DATE	WEEKS ON CHART
If You Had My Love	1 (5 weeks)	6/12/99	25
Waiting For Tonight	8	12/4/99	20
Feelin' So Good	51	4/8/00	17
Love Don't Cost A Thing	3	2/24/01	21
Play	18	5/19/01	20
I'm Real (featuring Ja Rule)	1 (5)	9/8/01	31
Ain't It Funny (featuring Ja Rule)	1 (6)	3/9/02	27
I'm Gonna Be Alright (featuring Nas)	10	6/29/02	23
Jenny From The Block (featuring Styles & Jadakiss)	3	12/7/02	21
All I Have (featuring LL Cool J)	1 (4)	2/8/03	21
I'm Glad	32	5/24/03	16
Baby I Love U	72	4/3/04	4
Get Right	12	2/26/05	17
Hold You Down (featuring Fat Joe)	64	4/9/05	8
Control Myself (LL Cool J featuring Jennifer Lopez)	4	4/29/06	11

SOURCE: Nielsen SoundScan



Are there plans to record English-language versions of any of the songs? I would never mess with the integrity of this album. This album is what it is.

Was it important that Latin audiences not hear you as a translation of J-Lo in English?

When I started to make music in English I was at a different time, and at a different age. And now, they're going to get me now. When I say this has always been a dream of mine, it's the truth. The first demo I ever made was in Spanish. It was called "Vivir Sin Ti." This was 11 years ago. It was actually written by the backup singer of Selena, but it didn't come to me through the movie. I don't even remember how it came to my hands. And I went to [producer] Sergio George, and I said, "Do you want to

do this demo?" We did, and my manager took it to the Work Group in Los Angeles and there was interest. And the head of the record label was Tommy Mottola, and he said, "You speak English." And I said, "Of course." And he said, "We ought to do an English record." And the rest is kind of history.

There's a song on here I particularly like: "Tú." It showcases your voice, and the melody is reminiscent of Italian pop—very uplifting but wistful at the same time. What is the story behind that?

We were almost over with the album, and we said, "Let's make believe we

don't have any songs, and let's do three or four more." And one of the first songs we came up with was "Tú." It was an emotion I had about wanting to sing that to a child one day. That's where that song was born from. To sing it to my own child. I don't like to say those things because I like people to interpret them for themselves, so they think it's for their husband, or their girlfriend, but for me that's where the idea was born from, and then we went from there.

You've said you can't take credit for opening the door for Latina ac-

tresses playing non-Latin roles in Hollywood, but actually, you have been able to do all kinds of roles, which is unusual.

That was important to me at one point in my career, because I didn't want to be pigeonholed. Why do we have to define this character in this piece if it doesn't mean anything in this story?

But being bilingual has been very important to you.

That's one of the best things. I was born in the Bronx. I speak English and that was my first language. But one of the beautiful things about being in the public eye, because I didn't grow up speaking Spanish in my household, I had to learn to speak it. And it has been one of the best choices in my life.

'This is the side of me that people don't know... This album is closer to who I am than any album I've ever done.'



THE SHINS, from left, are bassist DAVE HERNANDEZ, guitarist/vocalist JAMES MERCER, keyboardist/guitarist MARTIN CRANDALL and drummer JESSE SANDCVL.



SUB POP'S BIGGEST RELEASE EVER MEANS A TURNING POINT FOR THE BAND

BY DOUGLAS WOLK
PHOTOGRAPHS BY BRIAN TAMBORELLO

When Natalie Portman told Zach Braff in the 2004 movie "Garden State" that the Shins song "New Slang" would change his life, it changed the shape of the Portland, Ore., indie-pop band's career, too. Two years later, the Shins' Seattle-based label, Sub Pop, is facing one of the biggest and most nerve-wracking opportunities it's ever had—a Jan. 23 launch for the band's third album, "Wincing the Night Away," that's easily the largest in the label's history and the challenge of playing by independent, relatively low-budget rules as the Shins try to grow from a college-mixtape staple into full-on alternative rock stars.

For the first few years, the Shins, originally formed in Albuquerque, N.M., by frontman/songwriter James Mercer, built their audience slowly but consistently.

The band's first two Sub Pop albums, 2001's "Oh, Inverted World" and 2003's "Chutes Too Narrow," respectively sold about 1,000 and 16,000 copies in their first week of release, according to Nielsen SoundScan. And the albums kept moving steadily since then, thanks to solid word-of-mouth, college-radio play and steady touring. Along the way, Mercer moved to Portland and the rest of the band gradually followed him to the Pacific Northwest. "Albuquerque's nice," keyboardist/guitarist Martin Crandall says, "but there's not much going on musically, unless you want to watch some ska bands." Portland was a more congenial atmosphere for a group like the Shins. It's home to such indie notables as the Decemberists, Sleater-Kinney and Stephen Malkmus & the Jicks, as well as innumerable smallish music venues.

Then the Shins endorsement in "Garden State" came along, and the movie's Grammy Award-winning soundtrack (assembled by Braff) included two tracks from "Oh, Inverted World." "New Slang" (which also appeared in a McDonald's

commercial) belatedly became an alternative radio hit. As Mercer jokes, having toured for a year to support its second album, the band went back to touring behind its first album. At the time of the film's peak in late 2004 and early 2005, both Shins albums sold several thousand copies every week. Even now, "World" moves about 1,000 copies weekly, and "Chutes Too Narrow," a little fewer than that.

Mercer started recording the gentle, varied, lushly produced "Wincing the Night Away" about a year ago, and some songs have been around even longer. "I'm just so eager to have the thing out," Mercer says backstage at the band's final gig of 2006, a hometown show at Portland's Crystal Ballroom, as the other Shins run around snapping Polaroids that will be included with a British 7-inch vinyl single. "My life right now is just this anticipation."

THE SHINS
Change Their Life



Sub Pop is the only label the SHINS reaching slightly higher with "Wincing"—while relying on Web-savvy young demographics they've already established.

The 1,500-capacity Crystal is on the west side of Portland, in the downtown area with most of the city's bigger rock clubs. It's not too close to the bohemian neighborhoods on the northeast side of town (where Crandall and drummer Jesse Sandoval live—the band still rehearses in Crandall's basement) or on the southeast side (where Mercer lives in a house that he recently discovered was where Elliott Smith wrote his first album). But the Shins sold out the Crystal show long in advance. Their audience is much too big for any of the east-side clubs now.

Meanwhile, in the uncertain post-Tower environment, Sub Pop is preparing to sell "Wincing" on a scale it's never attempted before for a new release. "The most we've had to lay out on street date for any of our releases before is 40,000 for Sunny Day Real Estate," label GM Megan Jasper says. "For this record, we're hoping to do a minimum of 200,000, and I suspect we'll end up somewhere around 220,000 or 230,000. It's always a little bit scary when you're laying out that many records, because you're thinking about returns and oversaturation—that's what we need to avoid."

"I'm taking stuff I learned from going fairly big with the Postal Service [whose album "Give Up" went gold] and applying it," Sub Pop head of retail Andy Kotowicz says. "In its first week, the Death Cab for Cutie record that came out on Atlantic did close to 100,000, so we hope to be in that kind of range. We're going to be doing a fairly heavy discount on the catalog stuff leading up to the release of ["Wincing"], so I expect the catalog will go up, and hopefully 'Oh, Inverted World' will go gold while we're at it. That's not super, super close; we're probably about 100,000 copies away, shipping-wise." (According to SoundScan, "World" has sold 480,000 copies, but Kotowicz says that number's somewhat inflated.)

The first line of attack for the new album is indie stores, the band's initial fan base. "One of the things we did that was unusual for us," Jasper says, "was that in order to make a gesture to the independent stores who've supported the Shins for so many years and so strongly, we offered the 'Phantom Limb' single only to independent stores from its release, Nov. 21, through the end of the year. It's kind of a big deal for us, because you really don't want to exclude anybody, but we felt it was important to us to make that gesture for independent retailers." The single has scanned about 9,000 copies, as well as another 27,000 copies as a digital download.

Beyond the single, "Wincing" builds on the lacy, dreamy guitar-pop of the Shins' first two albums, expanding the band's range to encompass subtle funk and even a bit of twinkling electronics. Mercer's lyrics are even more elliptical than before—the first line of the album is "Go without, till the need seeps in/You low animal/Collect your novel petals for the stem"—but he still delivers mixtape zingers. (The best is in the chiming kiss-off "Turn on Me": "You had to know that I was fond of you/Fond of Y-O-U").

"We think the album is going to be huge, and I think it's a great

record," says Don Van Cleave, president of the Coalition of Independent Music Stores. "Thank God it got pushed back to January. The fourth quarter is so jam-packed—this lets it get the attention it needs." Kotowicz is also happy "Wincing" is a January release but for a different reason. "It's going to save drastically in co-op advertising," he says, "but we're probably spending half of what we would have in those places at the end of the year."

The co-op plan involves circulars with big-box retailers like Target and Best Buy as well as some rebates. "That's a little bit scary," Kotowicz says, "because if the record winds up exploding, you end up giving a lot back in rebates, but we're walking a fine line. This band is still beloved by indie-record stores, but the fact of the matter is that we've sold an awful lot through the chains and the racks and the big boxes as well. So we're trying to play both sides of the fence—we have to." And every retail venue is clamoring for exclusive content, which the perfectionist, not terribly prolific Shins don't really have to offer. "It can be kind of frustrating trying to make everyone happy," Kotowicz says.

Isaac Slusarenko, who runs the Portland store Jackpot Records, says he expects "Wincing" to be his store's best seller the week it's released. "The previous Shins recordings have brought new faces into Jackpot to pick up their records," he says. "I think this new release will attract even more fans who are curious to hear what they sound like now. It was also a smart decision that they stayed with a Northwest label instead of jumping to a major label."

In fact, the Shins' Sub Pop contract ends with this album. "I'm hoping to put together something very lucrative as far as the next contract," Mercer says. "I think nowadays most bands are thinking that. There are bands that are making more money for selling fewer records because they own their own masters or own their own labels. You see that stuff, and you think there has to be something innovative you can do, right? So you can get secure." For his part, Sub Pop co-founder Jonathan Poneman says that the Shins "may end up somewhere else later, but we have a strong desire to keep working with them."

Beginning a week after the album's release, it's going to be sold in a venue Sub Pop has never tried before—Starbucks, which Jasper reports has come in for 36,000 copies. "Maybe people who were introduced to the band through 'Garden State' are being reached through the Starbucks opportunity," Jasper says. ("The album itself is great," Starbucks Entertainment president Ken Lombard says, "and we felt it's something our customers were going to love.") The label's effort to reach Shins fans from a slightly older demographic, who don't frequent the usual indie-rock channels, also involves a new advertising strategy, with some publications like Utne Reader that, as Jasper says, "would maybe be geared more toward an NPR listener."

The strongest fan base for the Shins, though, is younger and very Web-savvy. "Wincing" will be featured on the front page of MySpace the week it's released, in exchange for the site exclusively having the right to stream the album Jan. 18-21—a deal in which no money was exchanged. "We wanted to be able to work exclusively with MySpace," Jasper says, "because they're a source that so many people go to. We'd be completely stupid not to tap into that." The band has more than 95,000 friends listed on My-

Space, and an advertisement on the site for volunteers for a new Shins street team Sub Pop is assembling yielded 700 responses in its first half hour.

The band's online popularity has its downside though. Sub Pop publicist Steve Manning sent out a handful of watermarked copies of the album in September, mostly to press outlets that were interested in the Shins before—only to have the album promptly leaked to peer-to-peer networks anyway ("The Safety Dance," Billboard, Nov. 25, 2006). "I think we thought we'd be safe by doing watermarked copies of the record," Manning says. "It turns out that wasn't the case, and the leak was from a smaller publication in France. People in the U.S. have been really respectful. We had to hire a Web sheriff, which is not cheap, and watermarked copies are not cheap either. It was a bummer, but I think we learned some lessons in there."

The other pillar of Shins support has historically been college radio, which is already building up interest in "Wincing." Sub Pop serviced the "Phantom Limb" single to only 250 college radio stations, and it ended up at No. 8 on CMJ's final college chart of the year. "For a single that's pretty awesome," the label's head of radio promotions Susan Busch says. "It doesn't look like we've lost too many fans due to the commercial success of the band." The bigger challenge, of course, is commercial modern rock and triple-A radio—especially for a label like Sub Pop—but Busch says that "Phantom Limb" is likely to be Sub Pop's first top 40 modern rock single. West Coast stations like KNRK-FM Portland, KITS-FM San Francisco and KNDD-FM Seattle have been picking up the record. On the East Coast, it's been more triple-A stations, according to Busch.

"Luckily, this band has built up an enormous fan base and such a diverse fan base that there's a lot of good will toward them," Busch says. "We're lucky that we don't really have to play a lot of the big-money games that major labels have to play." Sub Pop's radio-promo philosophy is summed up by its infamous early-'90s T-shirt: "What part of 'we have no money' don't you understand?" Instead, Busch says, Sub Pop offers Shins appearances for events like radio festivals. "The one in Seattle was like Angels and Airwaves and My Chemical Romance and Taking Back Sunday . . . and then there's the Shins. I think it's really interesting that the market is as heavy as it still is, and we're still able to sneak in the back door and be a part of it."

As part of their promotional schedule, the Shins appeared on "Saturday Night Live" Jan. 13 and planned in-stores at Virgin Records in New York's Union Square and at Amoeba in Los Angeles for the album's release week. They're also gearing up for an extended world tour beginning in February, with their live lineup newly expanded to include Eric Johnson of Sub Pop labelmates the Fruit Bats. Like bassist Crandall, Johnson commutes from Seattle for band practice.

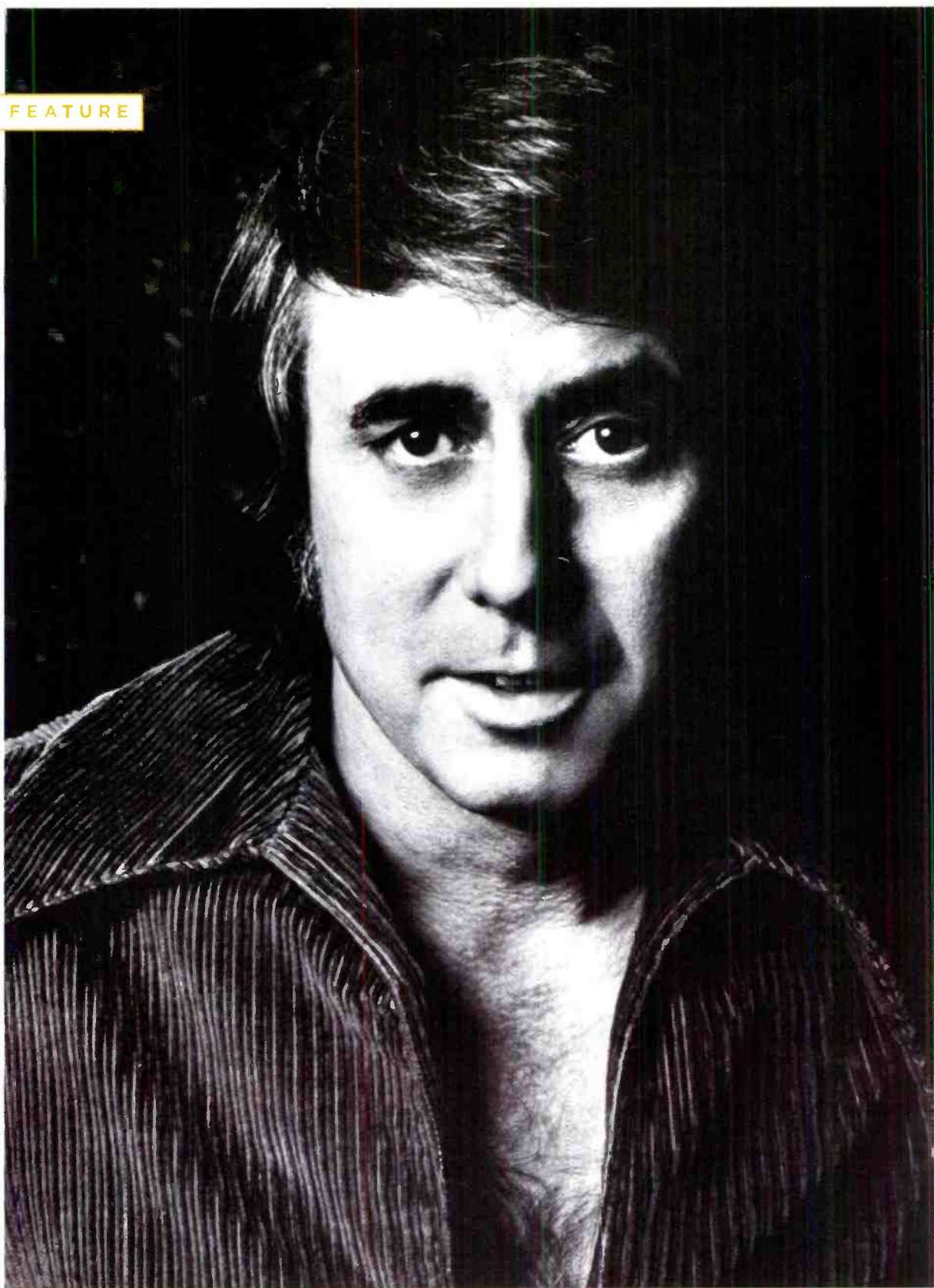
Still, the Shins will be taking a few months off in the spring, since Mercer and his wife are expecting a baby in May. "Our booking agent wants us to continue touring forever," he says. "I've found it a challenge to focus on the big picture." As for the signs that the Shins will have made it to the next career milestone, Mercer says, "There's always the cover of Rolling Stone. Or having a video on MTV that they're actually playing and not just at 3:30 in the morning."

"If we keep doing it the way we've been doing it, we can live this way," Crandall says. "I hope this might be the record that allows us to become our own enterprise and call our own shots. We've got the friendship and the experience behind us—it'll be challenging, but it's something I know we can do."

So is "Wincing" set to be Sub Pop's biggest record ever? Poneman is cautious. "It would have to catch up to [Nirvana's platinum] 'Bleach,' which God willing, right? But it's our biggest release by far, and I think it'll do very well. We feel confident that the music and the band will back up the hype, but we're also taking it step by step, not simply because the market is as fickle as it is, but because that's the way we do business—incrementally."

This record might allow us to become our own enterprise and call our own shots. —MARTIN CRANDALL

SPECIAL FEATURE



LEE

HAZLEWOOD

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MUSIC BUSINESS
MAVERICK

STARS

LEE HAZLEWOOD made his new CD despite his kidney cancer.

'HE'S THE REAL DEAL'

BY JIM BESSMAN

HAZLEWOOD BUILT HIS LEGACY AS A PRODUCER, SONGWRITER AND SINGER

The twanging guitar of Duane Eddy's "Rebel Rouser." The sexy anger of Nancy Sinatra's "These Boots Are Made for Walkin'." The dramatic romance of Sinatra's "Summer Wine," memorably covered by Bono & the Corrs.

The link between these classics and more? Lee Hazlewood.

As a songwriter, producer and artist, Hazlewood has scored his share of hits throughout five decades in the music business—and always on his own terms. Even decades after his greatest success on the charts, Hazlewood is revered by a new generation of artists.

Nick Cave cited him as a hero in his autobiography and hosted Hazlewood's first-ever U.K. show at the Meltdown Festival in 1999. British pop group Tindersticks paid him tribute with their single "A Marriage Made in Heaven." The band also sang Hazlewood's melancholy masterpiece "My Autumn's Done Come" on the compilation "Total Lee! The Songs of Lee Hazlewood." That 2002 set also featured the likes of Calexico, Lambchop and Pulp's Jarvis Cocker.

Sonic Youth's Steve Shelley reissued Hazlewood's classic solo albums on his Smells Like Records label and, in 1999, released a new set from the writer with the charac-

teristically bizarre title "Farmisht, Flatulence, Origami, ARF!!! and Me"

"He's a three-time genius," says indie-rock luminary Dean Wareham of Galaxie 500 and Luna. "A pioneering rock'n'roll producer—Phil Spector actually went to Arizona to learn from him—one of the great American songwriters and a singer who can make anything sound profound. He will make you laugh one minute and cry the next."

Rhino Records plans a two-CD set of vintage Hazlewood for release later this year. But he also has a new album, "Cake or Death," released on Ever Records, of the !K7 Label Group, with U.S. distribution through Caroline. The album sessions were likely his last.

"He's suffering from kidney cancer and has been very open about it," his manager Wyndham Wallace says. "But he's always said this would be his last record. He feels he's spent enough time over the last 50, 60 years in studios, so he always meant it to be his last stand."

A Hazlewood fan who became his publicist in 1999, then eventually his manager, Wallace offers his perspective on this music business maverick.

"He can be very difficult and almost belligerent, but he's

also one of the most generous, kindhearted people I've ever met," Wallace says. "He's a man who absolutely refuses to compromise, who insists on doing things his way and doesn't like to take no for an answer. I think that's why so many people respect him so much."

Regarding Hazlewood's unique style, Wallace adds, "It's very rare to find an artist capable of putting humor and sentiment in music without it being cheesy. Everything

he does is from the heart, though he can sound very dismissive of it. But to be able to write a bubble-gum pop song like [Nancy Sinatra's 1966 hit] 'Sugar Town' that gets tons of airplay—when it's actually about kids tripping on acid—you have to be a monumental writer."

For her part, Sinatra declares Hazlewood is "the real deal."

Hazlewood "is not a country-bumpkin shit kicker, as he would have people believe," Sinatra says. "He's a brainy, highly intelligent intellectual who happens to have re- **continued on >>p34**

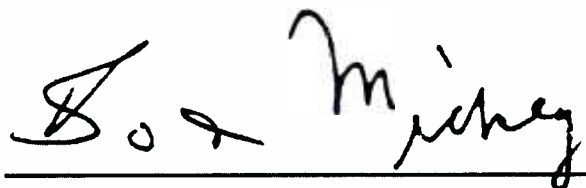
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tained his child inside—intact. That's the force I believe that creates the fairy tales."

Hazlewood's work with Sinatra is key to his influence on younger artists.

"The first time I heard [the Sinatra/Hazlewood duet] 'Some Velvet Morning' must have been from the 'Best of Nancy and Lee' in my parents' record collection," the Church's Marty Wilson-Piper says. "It was the eeriest piece of music. The way it changed tempo for Nancy's bit and the way he said 'Phaedra' was just the most evocative thing I had ever heard. Still love it to this day."

Born Barton Lee Hazlewood on July 9, 1929, in Mannford, Okla., the future songwriting/producing/performing legend grew up in Arkansas and Texas, and served in Korea after attending Southern Methodist University in Dallas. He went to broadcasting school in California after his discharge and landed a job at KCKY Coolidge, Ariz., gaining a following for his inventive on-air play-acting.

One fan was teen guitarist Eddy, who recorded songs written and produced by Hazlewood and accompanied him on trips to Phoenix for country music shows. Eventually Hazlewood moved to Phoenix and a DJ gig at radio station KRUX. Setting up his own Vix label, Hazlewood recorded sessions with Eddy and guitarist Al Casey.

Through Casey, Hazlewood met Sanford Clark, who recorded Hazlewood's song "The Fool." When Dot Records picked it up, it became Hazlewood's first national hit. Dot then hired Hazlewood to write and produce full time. But Dot owner Randy Wood passed on Eddy's "Rebel Rouser," which became a 1958 hit instead on Jamie Records.

After his deal with Dot dissolved, Hazlewood teamed up with Lester Sill, who previously had

worked with the hitmaking songwriting team of Jerry Leiber and Mike Stoller. The two founded the Trey label. An associate of Sill released some of his earliest productions on Trey. His name was Phil Spector.

Hazlewood went on to launch his own label LHI, for Lee Hazlewood Industries. LHI signed the International Submarine Band featuring Gram Parsons, fielded the folk-pop group the Shackelfords and in 1963, issued Hazlewood's first solo album, a country-concept record titled "Trouble Is a Lonesome Town."

In 1965, Reprise Records' Jimmy Bowen tapped Hazlewood to produce the teen trio Dino, Desi & Billy, comprising the sons, respectively, of Dean Martin and Desi Arnaz, with school classmate Billy Hinsche. The trio had moderate success.

But it paled next to Bowen's next Reprise project for Hazlewood.

"My contract was going to expire at Reprise," recalls Sinatra, who had released several singles with little success through the label founded by her father, Frank. But she was a fan of Hazlewood's work with Eddy and Dino, Desi & Billy. "He told Bowen

he'd get me on the charts, 'or you can fire both of us.'"

"These Boots Are Made for Walkin'" topped the singles chart in 1966, and Sinatra and Hazlewood were off to the races.

"He really understood me," Sinatra says. "He read me like a recipe—knew exactly what was going on in my head when I didn't know it. He said, 'You've been married and divorced, and you can't sing like a little virgin anymore because nobody believes you,' and I never thought about that. He was right-on all the time."

Hazlewood would produce hits for Sinatra throughout the rest of the decade, with high points including "Somethin' Stupid," her 1967

**'He read me
like a recipe.
He knew
exactly
what was
going on in
my head.'**

—NANCY SINATRA



The collaborations between producer/songwriter LEE HAZLEWOOD, left, and NANCY SINATRA led to her greatest chart successes and his solo albums.

HAZLEWOOD AND SINATRA: MICHAEL OCHS ARCHIVE.COM

No. 1 duet single with her father, and several duet hits with the distinctively drawling Hazlewood himself.

He made more solo recordings and a duet album with Ann-Margret, and appeared in the 1970 Richard Widmark crime drama "The Moonshine War."

Also in 1970, he began a fruitful collaboration in Sweden with director Torbjörn Axelman, resulting in several film and recording projects (among them, "Nancy & Lee in Las Vegas," in 1975). But his presence would recede toward the end of the decade. Then in the '90s, a new generation embraced him.

"I met a few journalists who were excessive fans and picked up 'Fairy Tales & Fantasies: The Best of Nancy & Lee' and then some Italian bootlegs, and it fired my enthusiasm on a large scale," Wallace says.

Clearly, Wallace wasn't alone, as Steve Shelley's reissue program generated renewed interest.

"Much of it came from musicians who were accomplished enough to look beyond the mainstream and find out who influenced the records they loved," Wallace says. "Sonic Youth and Tindersticks have intense interest in music and seek to find who made it that way, and they find Lee Hazlewood and bring attention to him by mentioning him in interviews, and then their fans explore him as well and become evangelical."

In 2002, Wallace, then head of U.K. label City Slang, compiled the 2002 album of unreleased tracks "For Every Solution There's a Problem," as well as the "Total Lee!" tribute. Hazlewood toured Europe, backed by members of High Llamas and Stereolab, and then recorded "Nancy & Lee 3." The renewed interest in his work has led to the album "Cake or Death."

Sinatra adds that anyone can understand and

appreciate Hazlewood's songs.

"The proof is that they live on today, 40 years later," she says. "It's the brilliance of the man. I think he was virtually ignored by critics and the industry powers that be—and that really used to piss me off."

"But he was a huge influence in the public's mind, and that stands to this day. Musicians now will tell you how big an influence he was on them, especially people in their 30s who grew up listening to his stuff and mine—and they like the fact that he drank a lot and smoked a lot and created a lot and sat around with his big old nasty guitar and just created this magic."

She notes that one of her best-known performances with Hazlewood, "Some Velvet Morning," was voted the best duet in pop history in a 2003 poll in London's Daily Telegraph.

"That is all Barton Lee," she says. "He dictated the arrangements. Like on 'Boots,' he said he wanted the quarter-tone bass line, and that made the whole thing. He told everyone what to do. He wasn't a Svengali, but he was definitely a mentor. And I've felt his influence on a personal level because all of the people who expressed the desire to work with me and love me for my music absolutely adore Lee Hazlewood and copy him."

"I don't know what else to tell you," Sinatra adds, "except that he's a pain in the ass, and the best friend you'll ever have. Demanding and generous. And so fucking funny. To this day he's hilarious."

And Sinatra hopes for one last fling of sorts with her old partner.

"We're trying to put a show together. He said if he can crawl he'll do it," she says.

Sinatra adds: "I don't do our duets live because they suck without Lee. They're not right without Lee." ♦♦♦

SERVING UP 'CAKE OR DEATH'

A SWAN SONG APPEALS ACROSS GENERATIONS

Lee Hazlewood's new album, "Cake or Death," is on Ever Records, part of the !K7 Label Group, with U.S. distribution through Caroline. It features the songwriter's perennially popular hit "These Boots Are Made for Walkin'."

Hazlewood uses an original melody that actually predates Nancy Sinatra's chart-topping success with the song in 1967.

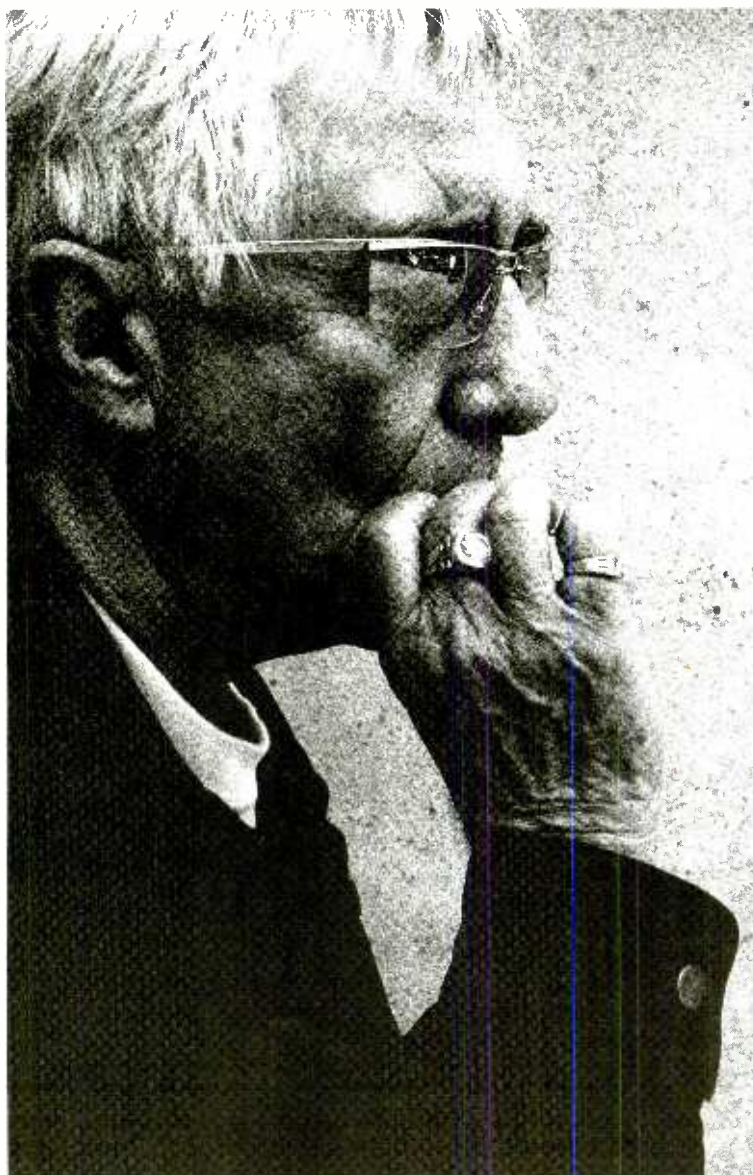
The album also includes Hazlewood's version of his song "Some Velvet Morning," which has been widely covered by acts including Vanilla Fudge, Lydia Lunch and Primal Scream. The disc features Hazlewood's 8-year-old granddaughter Phaedra (which is the name of a character in the song), old cohorts Al Casey and rock pioneer Duane Eddy on guitar, blues singer Tommy Parsons, Scandinavian jazz singer Ann Kristin Hedmark and French acts La Grande Soghie and Emilie Simon.



"I was in retail when his albums were reissued and swore I could never listen to country music," says Jennifer Massett, U.S. label manager for !K7. "But Lee Hazlewood bridged the gap between Johnny Cash and Willie Nelson. Sixteen-year-old girls listen to Jessica Simpson [who recently covered "Boots"], and a lot of college kids learning about music get into him, so his songwriting has crossed generations."

Theo Bark, media director of !K7 Records, adds, "It's a natural progression. You find out Lee is one of Beck's favorite artists. That's how we find out about his music, listening to their influences."

Hazlewood's manager, Wyndham Wallace, believes "Cake or Death" will appeal to "the generation who grew up with him as well as the younger one who discovered him in the last 10 years. His records are utterly timeless because they're so unique." —Jim Bessman



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FEBRUARY 3, 2007

ROCK BY TODD MARTENS

Keep On Keeping On

Staples Takes Inspiration From Civil Rights Era For Anti- Debut

The music of the civil rights era is on the mind of soul legend Mavis Staples. Her forthcoming spring album, "We'll Never Turn Back," leans heavily on songs from the period in which the Staples Singers began to shine on the gospel/folk circuit. But this is not an album about the past.

Teamed for the first time with producer/composer Ry Cooder, Staples offers contemporary arrangements and reworked lyrics to a number of traditional offerings. Check "99 and 1/2," which loops finger-picked blues notes and a dance groove under Staples' impassioned, feisty vocals.

As the 66-year-old singer calls out the government's response to Hurricane Katrina, the listener can hear every bristling strain in her vocal chords. Cooder's beat-heavy take on the gospel cut is as modern a take on tradition as Moby's 1999 merging of dance and blues traditions, "Play."

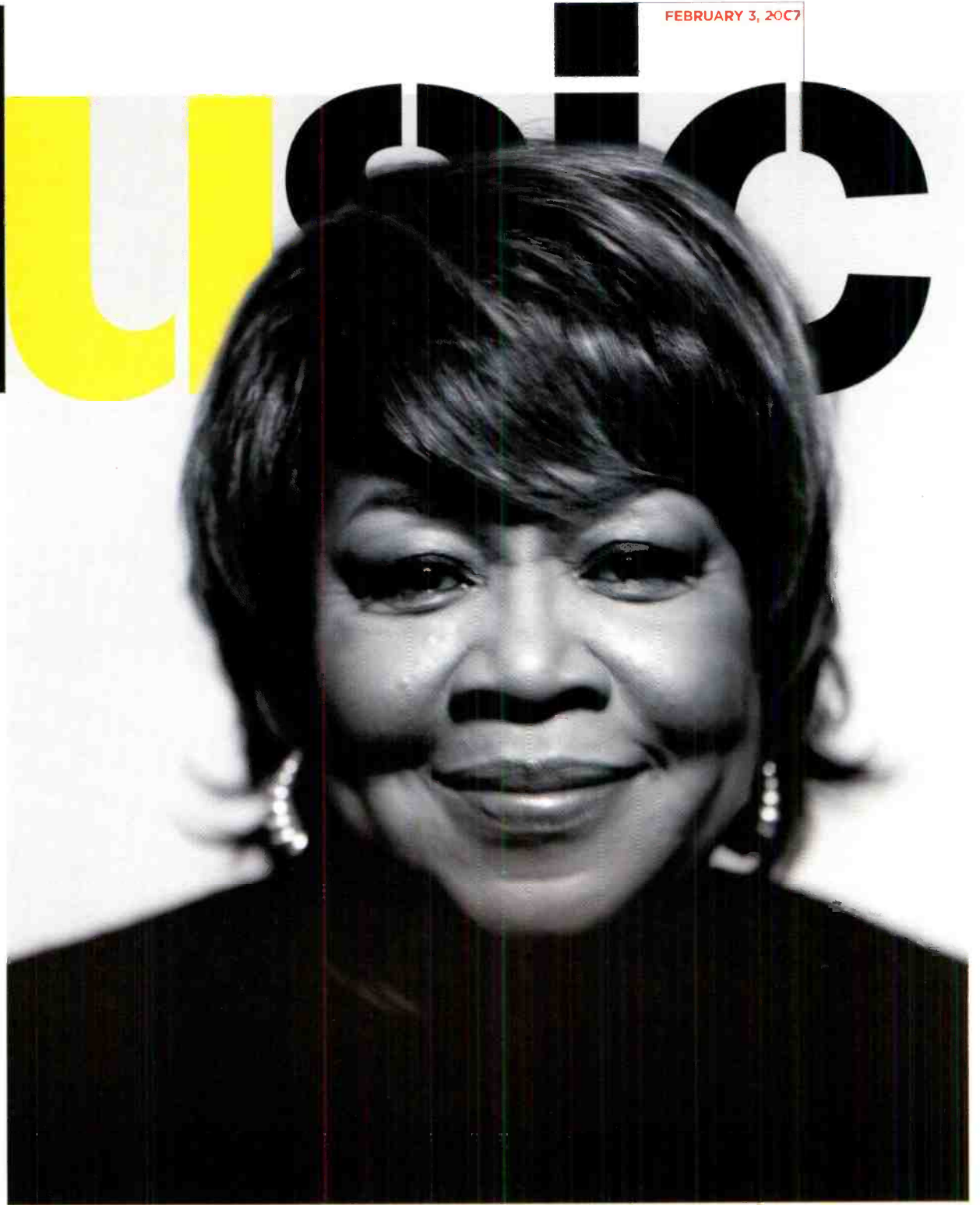
The idea for the album sprung from Anti- president Andy Kaulkin, who signed Staples after learning she had exited her Alligator Records contract. Kaulkin says he was inspired by the civil rights book "Walking With the Wind," written by Congressman John Lewis, D-Ga., and pitched an album to Staples in which she would tackle music of those times.

Speaking from her Chicago home, Staples confesses she was skeptical of the concept at first. But then she says she spent a little time thinking about current events.

"I realized what these songs were about wasn't all in the past," she says. "You've got Katrina, and all of these black people—and some whites—floating around in this water with signs asking for help. And you've got policemen shooting these black guys with 50 shots. Why? And then you have a white cc median standing onstage and shouting the 'N word.' So it's all still here."

Due April 24, "We'll Never Turn Back" takes a decidedly different approach than Staples' 2004 solo return, "Have a Little Faith." The Alligator release saw the singer grappling with issues of faith and family as she worked through the loss of her father, Roebuck "Pops" Staples.

At the time, Staples says she was hesitant to record without her family, as her sister Cleo had recently been stricken with Alzheimer's disease and the 50-year run of the Staples Singers had come to an end. But the critically acclaimed album has sold 29,000 units in the United States, according to Nielser Sound-



Scan, and the Staples Singers received a Lifetime Achievement Award at the 2005 Grammy Awards.

Today, the singer can barely wait to get back in front of an audience; she spent about one-third of her 90-minute Billboard interview singing. She also seems rejuvenated by the heavily improvised recording sessions with Cooder, who brought in members of the Freedom Singers to record with her.

To Kaulkin, the concept brings Staples' career full-circle while pushing it forward. "The two things I don't like are the nostalgia and kowtowing to what artists think the kids want to hear," he says. "Neither of those works. I like to think that what we're doing with these concept records and thematic records is opening the artist up to be themselves."

Anti- has some experience in the soul market, having previously released albums from Solomon Burke and Bettye LaVette. But the adult-leaning imprint of Epitaph also has firm roots in Americana, thanks to such artists as Tom Waits and Neko Case.

It's this diversity that attracted the label to David Bartlett, who manages Staples with Matt Cornell for 525 Worldwide

Management. "While Anti- doesn't have a history in the gospel world, the people who have reacted to Mavis since we've been working with her have been the rootsy, Americana-type world," he says. "So we wanted to build on that."

Alligator owner Bruce Iglauer was sad to see Staples leave. Bartlett says there was language in the contract that allowed the team to seek a new deal.

"I feel very bad that I wrote the contract," Iglauer says. "It's a little heartbreaking. But if she had to leave Alligator, Anti- would be the only other label I would choose for her."

Working with Anti- and Cooder also inspired Staples to pick up her own pen. She contributes a rare original to the album with "My Own Eyes," a slow-burning, stripped-down number that takes Staples through her career, pairing recollections of her father and Martin Luther King Jr. with today's news reports.

"I'm not a writer, and I think if I played an instrument I'd do better at writing," Staples says. "But I wanted something on this CD. So much of it is a part of my life. I don't know if my songs will change anything, but these songs will live until we get things right."



LATIN BY LEILA COBO

>>>BJÖRKESTRA
Björk has worked with a typically eclectic crew of collaborators on her next album, due in late spring via Atlantic. The as-yet-untitled set features two tracks produced by Timbaland and another two featuring vocals by Antony Hegarty of Antony & the Johnsons. Additional guest spots have been turned in by Toumani Diabate on kora, Konono No. 1 on electric thumb piano and drumming from Lightning Bolt's Brian Chippendale.
—Jonathan Cohen

>>>THAT'S WHAT I CALL COUNTRY
Country legends Willie Nelson, Merle Haggard and Ray Price have wrapped work on a collaborative album, "Last of the Breed," due March 20 via Lost Highway. The double-disc set sports 22 songs recorded with producer Fred Foster in Nashville. Kris Kristofferson guests on a version of his "Why Me Lord," while Vince Gill handles backing vocals on Harlan Howard's "Heartaches by the Number." Nelson, Haggard and Price will hit the road together this spring.
—Jonathan Cohen

>>>SKY'S THE LIMIT
Wilco's new album, "Sky Blue Sky," will arrive May 15 via Nonesuch. Among the new songs leader Jeff Tweedy has been playing live during recent solo shows are the title track and "We Can Make It Better." As a full band, Wilco has also previewed the tracks "Is That the Thanks I Get," "Lullaby for Rafters and Dreams," "On and On and On" and "Walken" in the past year.
—Jonathan Cohen

>>>KIDJO CROONS
Angelique Kidjo will return this spring with "Djin Djin," a return to her diverse cultural and musical roots. Due May 1 via Razor & Tie and Starbucks Entertainment, the album finds Kidjo partnered with producer Tony Visconti as well as Josh Groban, Alicia Keys, Peter Gabriel, Carlos Santana, Joss Stone and Ziggy Marley. "Djin Djin" will be sold in Starbucks stores in the United States and Canada as well as traditional retailers.
—Marc Pellegrino

After The Award

In The Wake Of A Best-Song Oscar, Jorge Drexler Expands His Niche

Few people knew of Jorge Drexler when he won the Academy Award for best song in 2005 for "Al Otro Lado del Río" from the film "The Motorcycle Diaries." It was a song he had penned in a couple of hours and recorded on a laptop with a borrowed microphone, with no pretensions or aspirations.

But probably no one was more surprised at the win than Drexler himself, who up to that point was a highly respected singer/songwriter with seven albums to his name and a niche following that had yet to translate into mass appeal.

Since then, Drexler's popularity hasn't exploded, but his circle of fans has grown noticeably larger.

His new album, "12 Segundos de Oscuridad," has sold nearly 35,000 copies in Spain—Drexler's home, and his

biggest market by far—since its release there in September 2006.

The album will street Feb. 6 in the United States on Warner Music Latina, but he isn't being worked as a mainstream Latin pop artist. Instead, Drexler is widely regarded as more of a niche, or even a world artist, with a following that includes many non-Latins intrigued by his mix of songwriter's intimacy with traditional Latin-American rhythms.

Of all his previous albums, only "Eco," which was rereleased to include "Al Otro Lado del Río," sold significantly, notching 10,000 copies in the United States, according to Nielsen SoundScan.

Now, "12 Segundos" will capitalize on Drexler's growing name and his appeal to many audiences; the album even includes an English song, a cover of Radiohead's "High and Dry."

"Recognition in the United States has come to me more from the English-speaking side," Drexler says, noting

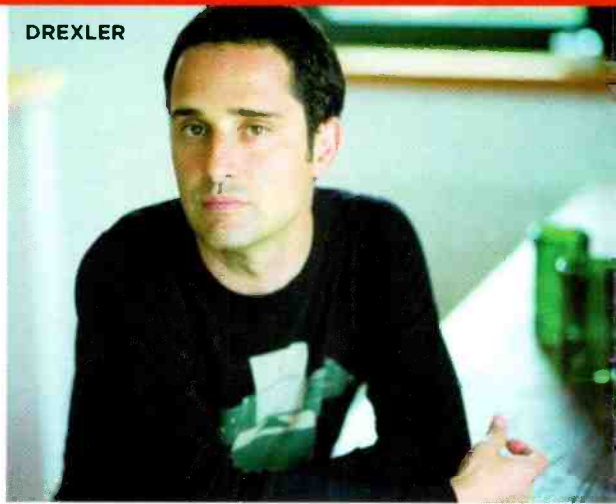
that U.S. audiences in his shows include English and Spanish speakers. "There's a growing interest in Spanish language and in Latin culture here."

The interest in Drexler's music, however, has come in roundabout ways.

In Brazil, where he frequently tours, he gained a following thanks to his relationships with several key artists, including Adriana Calcanhotto, Chico Cesar and Maria Rita, who recorded one of his songs on her new album, and who is also a guest artist on "12 Segundos."

His current tour in Spain, with nearly 30 major shows scheduled, kicked off

DREXLER



in September. Starting March 1 in the United States, Drexler will play venues with an average capacity of 1,000. His Academy Award win, agent Tom Windish says, is a major selling point. Yet Drexler's Oscar has yet to translate to other film opportunities, despite the fact that he's scored indie films in the past.

"Maybe it's because I don't live in Los Angeles," he says with a laugh.

More than films, or even selling records, he says, his aspirations are simple: "What interests me most is having a song that people can look into and see their reflection within." ...



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Joy To The World

German Singer Spreads Earthy Music Across The Continents

This February and March sees German urban vocalist Joy Denalane's second album rolling out across international markets.

The singer, daughter of a German mother and a South African father, released her first album, "Mamani" (Four Music/Sony BMG Germany) in 2002. It was a top 10 hit on Germany's

Media Control charts, attracting critical acclaim for its lyrical content, which railed against the iniquities of racism and AIDS. The album was also released in Switzerland, Austria, South Africa and Japan.

The BMG Music Publishing-signed Denalane opted for English lyrics on her Philadel-

phia-recorded sophomore set, "Born and Raised," co-writing its 15 songs with her producer husband Max Herre and German-based songwriter Sékou Neblett.

BMG Music Publishing Germany/Switzerland/Austria senior VP Hartwig Masuch says, "Switching from German to English lyrics has created a sound which will introduce [Denalane] to international audiences. Her voice now sounds grittier, more mature, even earthier—and genuine."

Sony BMG released the album in the G/S/A markets on Denalane's own Nesola Records imprint in August 2006. It peaked at No. 2 in Germany and has since appeared in Sweden, the Netherlands, Italy and South Africa, with a February/March rollout through Europe and Japan to follow.

—Wolfgang Spahr

PLATINUM DIAMONDS: Veteran Roman singer/songwriter Antonello Venditti's three-CD career retrospective, "Diamanti" (RCA/Sony BMG), has been a fixture in the FIMI

top 10 in Italy since its Nov. 24 release.

The label says domestic shipments of the 41-track set have now passed 160,000 units. The collection covers a career that began in 1972, with hits including 1984's "Ci Vorrebbe un Amico," which became a virtual hymn for a generation of Italians.

In 2006, Venditti's 1984 recording "La Notte Prima Degli Esami" provided the title and theme song for a hit Italian movie directed by Fausto Brizzi.

"At first," says Gian Arnaldi, senior director of BMG local repertoire, "Antonello didn't intend to do much promotion for the project, but he's really got into it and has made several TV appearances." Sony BMG has no export plans for Venditti, who is published by Stukas Edizioni. —Mark Worden

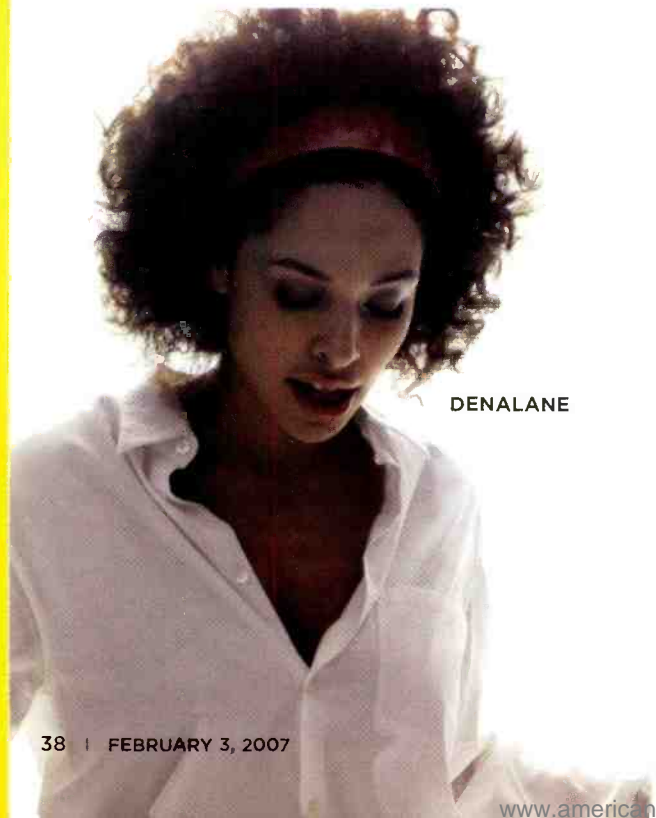
CHARITY BAKING: The Cake Sale clearly had all the right ingredients for success. The self-titled album by the Irish alt-rock charity "supergroup" has been certified double-platinum in Ireland after shipping 30,000 copies to date, having peaked at

No. 3 on the IRMA charts in November 2006.

That performance has seen the album raise €200,000 (\$259,000) to date for the Irish arm of famine relief charity Oxfam and its "Make Trade Fair" campaign, Cake Sale organizer Brian Crosby says. The album was released on the specially created, RMG-distributed Oxfam Ireland imprint.

Crosby is keyboardist with Island Records' Irish alternative rock act Bell X1. "I'd visited Africa and saw firsthand the difficulties faced by farmers in Tanzania," he explains. So he rounded up Irish artists—including members of Snow Patrol, the Thrills, the Divine Comedy and the Frames—plus such international names as Swedish band the Cardigans' Nina Persson and U.S. singer/songwriter Josh Ritter to contribute exclusive songs or covers. Bell X1 frontman Paul Noonan's "Some Surprise," sung by Snow Patrol's Gary Lightbody, has been a major Irish airplay hit.

Crosby says he is investigating a European release for the album. —Nick Kelly



DENALANE

ROCK BY TODD MARTENS

A Sales Explosion

Instrumental Rock Outfit Sees Dividends From Football Soundtrack

As recently as three years ago, Explosions in the Sky lacked so much as a manager. Thanks to instrumental rock compositions that run nearly double-digits in length, the band seemed destined for underground status. But one football movie later, and things began to change.

If scoring the 2004 Peter Berg film "Friday Night Lights" didn't turn Explosions in the Sky into an overnight success, it did give the band a national presence. And, ahead of the Feb. 20 release of a new album, "All of a Sudden I Miss Everyone," this once tiny band on an even smaller label can be heard on any given Wednesday, as the NBC series named after Berg's movie regularly uses Explosions in the Sky's music.

"It wasn't like we suddenly sold 30,000 copies," drummer Chris Hrasky says. "It was still a gradual incline. But we are getting more younger kids at shows. If you look on our MySpace page, we now have 14-year-old kids who listen to emo music listening to us. Three years ago, we were more exclusive to underground, experimental music fans."

The music of Explosions in the Sky is all about the tension of the slow build. The band's sweeping arrangements unfold like deconstructed rock anthems, where a flash of a melancholic guitar note can suddenly give way to a churning rhythmic march.

When pitching the band, "Friday Night Lights" music supervisor Brian Reitzell played up the fact that three of the four band members hail from Midland, Texas, a city about 23 miles from Odessa, the football-obsessed, working-class setting of the film.

"I was skeptical since I didn't know there was a music scene in Midland," Berg says. "But Brian played me several of [the band's] songs, and I was hooked. We had been trying to find a much more emotional and ethereal sound for the film, something that went against stereotypical football music. They were perfect for that."

It also brought the band a more mainstream following. Explosions' last disc, "The Earth Is Not a Cold Dead Place," has sold 55,000 units in the United States, according to Nielsen SoundScan, with 34,000 copies sold after the October 2004 theatrical release of "Friday Night Lights." The band is by far the biggest act on New York-based indie Temporary Residence Limited.

But no one is worried that the sales numbers for "The Earth" were bloated because of the film's success. "The band built its following in a slow way, and I think that makes for a genuine following," manager Ben Dickey says. "There's a buzz with them, but no one is in this to hear a hit."

That said, Explosions in the Sky helped build Temporary Residence into a fully functioning label. Founder Jeremy Devine says the band's 2001 effort, "Those Who Tell the Truth Shall Die, Those Who Tell the Truth Shall Live Forever," had sold 8,000 copies when "The Earth" was released. When "Friday Night Lights" hit, Devine and his distributor, Secretly Canadian, faced the challenge of educating retailers.

That won't be necessary this time, as Secretly Canadian expects to ship about 30,000 units on street date. A two-disc version with a bonus remix CD will be sent to indie retailers and limited to 20,000 copies.

"Our campaign still pales in comparison to the new Shins record," Devine says. "But we now have a cash flow and employees. Up until a year ago it was just me sitting on a floor."

Devine's dedication inspired extreme loyalty within the band. Dickey notes that this is the last album Explosions owes to Temporary Residence, but Hrasky doesn't expect a move. "I just don't know if we'd be good and doing whatever it is you have to do when you're on a bigger label," he says. "And you can get our records anywhere, so it's hard for me to see an advantage of a bigger label." ...

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The Evolution Of Opera's 'It Girl'

Netrebko Highlights Favorite Arias On New Album

During the past couple of years, Russian soprano **Anna Netrebko** has become opera's "it girl," drawing in besotted fans the world over. With recent triumphs like Verdi's "La Traviata" in Salzburg, Austria, with tenor **Rolando Villazon**—not to mention the worldwide hit CD/DVD of that opera that quickly followed—as well as the successful solo recital albums "Sempre Libera" and "Opera Arias" (all made for Deutsche Grammophon), it seems as if Netrebko became a meteor overnight.

Keen listeners, however, will recall that the singer's breakthrough performances came courtesy of conductor Valery Gergiev's presentations of such Russian operas as Glinka's "Ruslan and Lyudmila" and Prokofiev's "Betrothal in a Monastery" (both recorded for Philips), as well as Prokofiev's "War and Peace."

Now Gergiev and Netrebko have teamed up for her "Russ-

ian Album" (DG, Jan. 9), which brings some gems from Russian opera to new audiences, including arias from Rimsky-Korsakov's "The Snow Maiden," Tchaikovsky's "Eugene Onegin" and "War and Peace," the opera that served as Netrebko's Metropolitan Opera debut.

Gergiev has not only been this generation's evangelist for operas from his homeland, but has famously been the 35-year-old Netrebko's mentor. When Gergiev brought Netrebko, whom he fondly calls "Anechka," to sing "Ruslan" in 1995 in San Francisco, he took what he calls an "insane risk" in casting her.

"She was then a very young singer with no experience," Gergiev says, "with an absolutely central, extremely difficult, virtuosic role. But the result was tremendous. Seldom in life does a risk pay off like this one did."

For her part, Netrebko says that collaborating for "Russian Album" with Gergiev and the

Orchestra of the Mariinsky Theatre (a company of which the singer is still nominally a member) was a special treat. It has given her not only an opportunity to record in her native tongue, but also to continue to illuminate music that sadly remains unknown to much of the non-Slavic world, even among many opera aficionados.

"Eleven years after we appeared in San Francisco in 'Ruslan,'" she says, "people still remember that occasion as something really significant. This opera, this music, is still ringing in people's ears, and I think that's wonderful."

SOUNDS OF CHICAGO:

The Chicago Symphony Orchestra is the latest major American orchestra to create its own in-house recording label. Called CSO Resound, the label will launch this spring. Initial plans are for at least six new CD releases to be issued during the

next three years, with its offerings to be culled from the orchestra's live concerts. Three to four additional recordings will be issued each year as digital downloads only.

The first CSO Resound release will be Mahler's Symphony No. 3, led by CSO principal conductor Bernard Haitink, with mezzo-soprano Michelle DeYoung, members of the Chicago Symphony Chorus and the Chicago Children's Choir. (In a bit of traversal of familiar terrain, DeYoung was also featured on the San Francisco Symphony's highly acclaimed recording of the same symphony on its own label, SFS Media—an album that won the best classical album Grammy Award in 2003.)

Sales channels for physical and digital product include the orchestra's online store at cso.org, iTunes, Amazon and other retailers in partnership with the Independent Online Distribution Alliance. ●●●



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

They Feel The Earth Move

R&B Craftsmen Reinterpret Earth, Wind & Fire Classics

Memphis is the birthplace of two legends: Earth, Wind & Fire founder Maurice White and pioneering soul label Stax Records. So it's fitting that White's latest project, "Interpretations," doubles as the liftoff for the reactivated label.

Now under the Concord Music Group banner, Stax is celebrating its 50th anniversary this year. Picking up a soul legacy that includes Isaac Hayes, Otis Redding and Sam & Dave, the label is gearing up for a slate of upcoming releases by first signing Angie Stone and prodigal son Hayes. First up, however, is "Interpretations," a covers album celebrating the music of Earth, Wind & Fire (March 27).

Stone is among the select group of singers reinterpreting 10 of EWF's most memorable songs. Her rendition of "Be Ever Wonderful" leads an eclectic lineup that includes Me'Shell Ndegeocello ("Fantasy"), Chaka Khan ("Shining Star"), Dwele ("That's the Way of the World"), Lalah Hathaway ("Love's Holiday"), Ledisi ("Devotion"), Mint Condition ("After the Love Is Gone"), Musiq ("Reasons") and the Randy Watson Experience featuring Bilal ("Can't Hide Love"). Kirk Franklin's revamping of "September" is the project's first single.

This contingent's stylistic diversity—plus the enduring popularity of the EWF catalog—is what White deems will make this album stand out among the existing slew of covers counterparts. "It's just a matter of how much people are into the songs," says the soft-spoken White, who attended grade school with another Stax alumnus, musician Booker T. Jones. "In this case, I think that is what will ignite this whole thing."

Indeed, unlike other covers albums that fall just this side of

Muzak, "Interpretations" possesses an in-your-face, no-holds-barred vibe that infuses a renewed vibrancy. Khan's funk-ed-up take is a standout, as is Ndegeocello's turn.

White and Herb Trawick, his partner in Kalimba Entertainment, first approached Concord with the concept about four years ago at the start of the covers wave. But the pair became sidetracked by another Kalimba venture, the Broadway musical "Hot Feet," which also incorporated signature EWF music (Billboard, July 29, 2005). Having shut down the play last August, Kalimba is now

entertaining a film option.

Circling back around to "Interpretations," White and Trawick revised the original concept.

"The initial response we received for the project came from major pop and R&B acts," Trawick recounts. "But when the Stax notion was introduced, the concept evolved. We wanted roots-based singers who could organically interpret these songs. This was more a question of how to honor the music versus doing something for blockbuster reasons."

Trawick and Stax VP of A&R Collin Stanback drew up a wish list of artists for White's approval. Beyond that, White says he didn't want to step on the artists' creative inspirations as they recorded the songs they chose. "If I'd been on site, I would have been making suggestions," White says with a laugh. "I wanted to alleviate all that."

"You're stepping into a dangerous zone when you try to re-create something that's basically a masterpiece," says Stanback, who reviewed each recreation with White. "But we gave people the freedom to own the songs in their way and still respect the EWF legacy."

White and Franklin begin shooting a video for "September" next week. To what extent White will be hitting the promotion and performing routes on behalf of "Interpretations" is still in the planning stages, as are other future Kalimba/Concord ventures. But one project in the discussion stages is a new album by White.

"I'd like to do more complicated music, like jazz," says White, who early on played drums for Ramsey Lewis. "I'd like to recapture where I came from." ●●●



MAURICE WHITE, seated, with, from left, COLLIN STANBACK, ANGIE STONE and HERB TRAWICK.

Higher Ground

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'7th Heaven' Must Have Sent Her

Actress Beverly Mitchell Reveals Musical And Entrepreneurial Talents

Actors' efforts to pursue music careers are generally met with skepticism, and we can all name a few good reasons why. But occasionally such projects break those stereotypes, revealing a multi-talented artist deserving of success in a new arena. Beverly Mitchell is such an example.

Currently in her 11th year portraying Lucy Camden on the CW's "7th Heaven," the California native has numerous other TV and film credits as well, including "The Crow: City of Angels," "Saw 2" and "Mean People Suck." And now Daywind Records is marketing and distributing her Christian/country record to both formats. What prompted her to embark on a recording career? Her "faith and love of country music," she says. "Country music is very much like television and film, because every great country song could turn into a movie or TV show."

Mitchell wrote her first song, "Angel," during her first trip to Nashville in memory of a friend who died. "It's about all the experiences that I've ever been through," she says of the song, which has been featured on "7th Heaven."

While writing the bulk of her self-titled debut, Mitchell collaborated with such A-list writers as Greg Becker—who has penned tunes for Rascal Flatts and Carrie Underwood—and the legendary Jim Weatherly, who wrote the Gladys Knight & the Pips classic "Midnight Train to Georgia."

When she decided to record an album, Mitchell met with several interested labels, but admits she found "the Nashville time line is quite a long one. You don't get into circulation right off the bat." So she opted to start her own label, Rocky Ocean Music. "I just jumped in head first and said, 'If anyone is going to take a risk right now, it's going to be my risk.'"

In late 2006, she partnered with Daywind Records to prepare for the album's Jan. 23 street date. The album will be distributed to Christian retail through Word Distribution and to the mainstream through WEA. "Heaven on Earth Down Here" will be worked to country radio, and "Angel" will be worked to Christian radio's inspirational format, aka "inspo."

The young entrepreneur is also launching a line of shoes called B-Flats. "It's all flat shoes, because I cannot wear heels. They are bad for my back," she says. "We are going to make adorable flats." The line is slated to bow in 2008.

Mitchell gives the partnership with Daywind high praise and says Nashville in general has been supportive of her musical efforts. "People were pretty receptive," she says while munching on chips and salsa at a Music City Mexican eatery. "I'm just trying to add whatever I bring to the table."

HAM EXITS: As first tipped in Inside Track (Billboard, Jan. 27), EMI Christian Music Group executive VP of business development Greg Ham is leaving the company March 31. "Now it is time for me to start a new chapter in my life," Ham says. "I am looking forward to pursuing my dreams and ideas that God has begun to stir in my heart over the past few months."

Ham has been in the industry 18 years. He was the third employee hired at ForeFront Records in 1989 and rose from an entry-level post to become the label's president in 1999. EMI purchased ForeFront in 1996, and by 2004 Ham transitioned to his post at EMI CMG. As well as being one of the nicest guys in the industry, Ham is a shrewd businessman who has played an integral role in the careers of dcTalk, Audio Adrenaline, Rebecca St. James and Stacie Orrico. No word yet on Ham's next move, but EMI CMG's loss is going to be another company's gain.



MITCHELL

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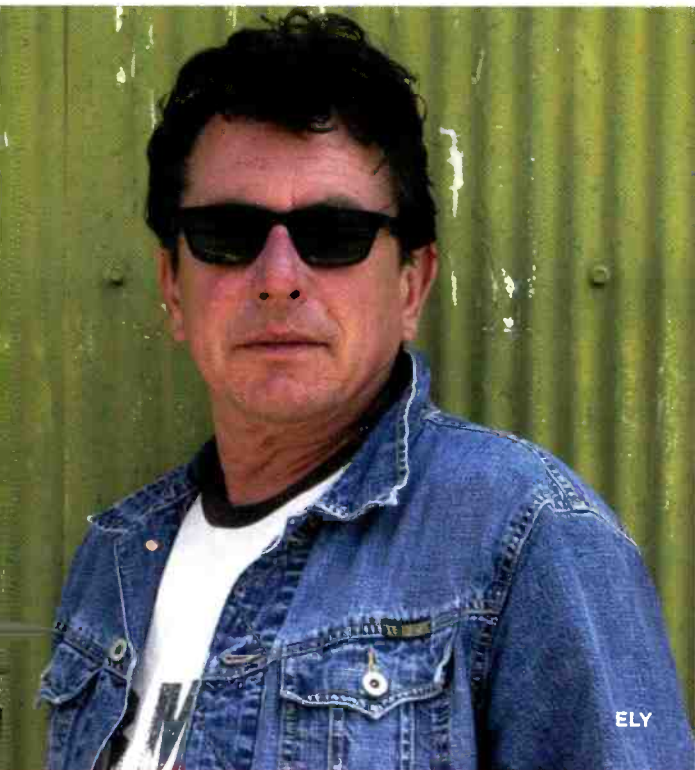
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A Troubadour Turns 60

Joe Ely's Road Journals Inspire New Collections



Ask Joe Ely, the Texas troubadour who turns 60 on Feb. 9, if he's slowing down and you'll evoke a quick reaction. "That's a laugh," he says. "I'm doing more now than I've ever done."

Indeed, Ely, who's on a 30-plus-city tour with fellow songsmiths Guy Clark, Lyle Lovett and John Hiatt, doesn't act like your average 60-year-old. There's talk of a tour this summer with the Flatlanders, the seminal West Texas country band that he formed in 1970 with Butch Hancock and Jimmie Dale Gilmore. There's also talk of an album with the late Stevie Ray Vaughan's Double Trouble band, which Ely toured with in 2006. And there's Los Super Seven, the all-star band whose current members include Clarence "Gatemouth"

Brown, Rodney Crowell, Raul Malo, Delbert McClinton, Ruben Ramos, Rick Trevino, Hiatt and Lovett.

And then there's the book and two new albums that he's releasing.

"Bonfire of Roadmaps" (University of Texas Press) is a collection of stories from Ely's many years on the road. Or as he describes it: "rambling poemblogs." The journal, which covers adventures within the United States and without, will be released Feb. 9 to coincide with his birthday.

The book came about when longtime friend Terry Allen told editors at University of Texas Press about Ely's road journals. When they asked Ely if he was interested in having them published, his response was quick: "Absolutely not." He had always planned to use the notes as a pool from which to draw songs. But then, Ely says, "the journal itself started to kind of take on a rhythm."

"I started realizing that someone, somewhere might be kind of interested in seeing this 30-year history of

being on the road," he says. "Maybe this is part of my life like an album of songs is."

As he set about reviewing his notes, various events he had chronicled reminded Ely of songs that he had written and forgotten about. The result of those flashbacks is the two albums he's about to release. "I'm really enjoying this new way of putting like things together," he says, "and it's inspired me to do a whole series."

Also timed to coincide with his birthday, "Happy Songs From Rattlesnake Gulch (Pearls From the Vault Vol. XX)" will be released Feb. 6 on his own Rack 'Em Records. It's a classic Ely album, complete with rollicking rockers, Mexican border music, tales of outlaws—in this case Bonnie & Clyde—and snapshots of American life.

An acoustic collection of pre-Flatlanders Ely songs, "Silver City (Pearls From the Vault Vol. I)," will be released March 6. With a folkier bent, these songs have never been recorded,

Ely says, because they never fit what he was doing at a given time. "I'm always kind of changing formats and leaving stuff behind," he says.

Another album in the series, (no release date set), will feature songs that Ely recorded in the early '80s using a "pre-MIDI" sequencer on an early Apple computer. He recently told Apple co-founder Steve Wozniak what he had done. "He was kind of amazed that on that early Apple, which was real crude and virtually an antique today, that anything could be done with it," Ely says.

In lock step with everything else that's going on, MCA is reissuing some of the Ely albums that the label released between 1977 and 1998, including "Letter to Laredo" and "Live at Liberty Lunch," which Ely says fans still ask for. "Love & Danger" and "Twistin' in the Wind" will follow in a few months.

Ely is happy to be where he's at musically. "I'm going out and choosing my projects," he says, "and not looking at it like it's a job. I'm really having a ball with it."

COUNTRY BY KEN TUCKER

Country Single Touches Tear Ducts

Unexpected Hit About Child Abuse Spurs Jason Michael Carroll's Debut

At the age of 28, Jason Michael Carroll has enough stories to stock a man twice his age. There's the one where he got a surprise call from Garth Brooks when times were tough. And then there's the time he got fired from his first band for booking the best gig they'd ever had. And let's not forget the time he sat around a Texas campfire and traded songs with Jewel while her husband, rodeo star Ty Murray, regaled them with tales from the world of bull riding.

But perhaps the most amazing is how a song that he struggled to write is on the verge of being the North Carolina native's first major hit. In fact, there are several stories surrounding his Arista Nashville debut, which is No. 12 on Billboard's Hot Country Songs chart and was the fastest-rising debut single by a male country artist in 2006. The song's digital release also scored the highest new country artist debut since the inception of Billboard's Hot Digital Songs chart, with nearly 14,000 purchased downloads.

The original plan was for Carroll's label to release "Lookin' at You," a midtempo ode to one woman's beauty, but response from radio and listeners changed that. When Carroll visited WDTW Detroit on his radio tour, PD John Trapani and two other staff members were struck by "Alyssa Lies," a powerful song about a little girl who attempts to conceal physical abuse by lying to her teacher and classmates. In the end, she "lies with Jesus, because there's nothin' anyone would do."

"All three of us were tearing up big time," Trapani says of hearing the song.

The label didn't leave a copy with the station, but an enterprising staff member purchased a version of the song through Carroll's MySpace page. When the station began spinning the record, the calls poured in. "We had people calling up saying that they were from abused homes," Trapani says.

Arista Nashville VP of promotion Skip Bishop says the re-

sponse in Detroit and at another station, WUSY Chattanooga, Tenn., "clearly changed our mind" about what the first single should be. "A firestorm started," he says.

The response didn't stop there. The song has brought attention to the subject of child abuse on and off the airwaves. When a teacher in Augusta, Ga., played it for her class, several children stepped forward to identify themselves as victims. And at more than one show, Carroll has been told "I am an Alyssa" by fans.

The inspiration came from several sources. A friend's poem about abuse was the start, and the next day Carroll saw a TV news story on the subject. "I was thinking, 'Twice in two days, it's definitely something I'm supposed to write,'" he says. Struggling with the subject matter, it took the father of four a year and a half to finish the song.

"There are records, and there are records that matter," veteran radio programmer Trapani says. "You only get those records once in a blue moon."

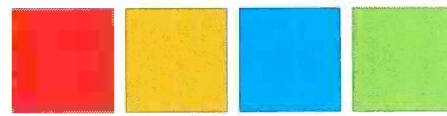
Produced by Don Gehman (John Mellencamp, Hootie & the Blowfish), Carroll's album "Waitin' in the Country" is due Feb. 6. It also includes a duet and a co-write with Jewel on "No Good in Goodbye," plus a hearty helping of songs from Nashville's top tunesmiths, including Craig Wiseman, Jeffrey Steele and Terry McBride. Carroll contributed five tracks.

The next single, "Livin' Our Love Song," was written by Carroll and two bandmates on the bus one day while on a radio tour. It wasn't initially included on his album. But after a positive response from radio and a thumbs-up from senior Sony BMG Nashville execs, the song was quickly recorded and added in.

After such an impressive debut, Arista's Bishop has no worries about a drop-off. Just the opposite, in fact: "We've got five first singles on this album," he says.



REVIEWS

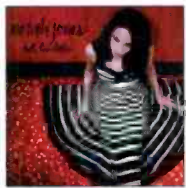


SPOTLIGHTS

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

ALBUMS

ALBUMS



NORAH JONES
Not Too Late
Producer: *Lee Alexander*
Blue Note
Release Date: *Jan. 30*
Norah Jones has less need to go changing

her game than just about any other musician working today. Still, though it sustains the poised, unhurried soulfulness of its predecessors, "Not Too Late" is the first full album of her own songs, and her writing voice has some sneaky surprises. The opening waltz "Wish I Could" begins as a lament to a lost love and ends a heart-breaking story about a soldier lost to war. There's a song set in a prison ("The Sun Doesn't Like You") and one whose tale involves a telling gun ("Not My Friend"). But if it can be darker than its sisters, "Not Too Late" is also more fun. Jones goes cabaret-slinky on the New Orleans shuffle "Sinkin' Soon" and caresses the lovely melodies of "Thinking About You" like she is imagining all the weddings it will be played at this year. Her most complete and satisfying record to date.—*JV*



CLAP YOUR HANDS SAY YEAH
Some Loud Thunder
Producer: *Dave Fridmann*
Self-released
Release Date: *Jan. 30*
Clap Your Hands Say

Yeah's 2005 self-titled debut opened with Alec Ounsworth introducing the band over a host of carnival noises, an invitation to come party with the Brooklyn quintet. The album captured such revelry, complete with slurred vocals and drunken poetics. On "Some Loud

Thunder," the band has turned to Flaming Lips producer Dave Fridmann and molded its jolting, danceable indie rock into something far more nuanced. The compelling "Love Song No. 7" is built with little more than a forlorn keyboard, lost-at-sea guitars and a smattering of percussion, and "Goodbye to Mother and the Cove" showcases some downright hypnotic finger picking. But it's not exactly a tame album, as evidenced by the striking rhythm and irresistible backing harmonies that dart around the fuzzed-up guitars of "Emily Jean Stock." This album turns the indie band of the moment into an act built for the long haul.—*TM*



ELISABETH WITHERS
It Can Happen to Anyone
Producers: *Toby Gad, Damon Mendes*
Blue Note
Release Date: *Jan. 30*
Broadway audiences

know Elisabeth Withers as Shug Avery in "The Color Purple." The singer/songwriter is also a graduate of the Berklee School of Music and New York University. But don't let those credentials fool you into thinking Withers is a highbrow who doesn't possess the right stuff to command mainstream attention. Right from the gospel-hued opener "Simple Things," Withers' deep, full-bodied voice draws you in. She goes lighter but no less warm and engaging on the love song "Heartstrings," singing longingly of a romance that makes her "want to scream high like Tina." She can shift down into funk (the title track) and then slip into easy steppin' mode (the girls night out number "Get Your Shoes On"). Here's hoping musical success beyond the Broadway stage happens for this deserving artist.—*GM*

POP

LILY ALLEN
Alright, Still
Producers: *various*
Capitol
Release Date: *Jan. 30*

★ Pop enthusiasts might be quick to dismiss Lily Allen as just another bratty Brit import. But the vibrant young singer proves anything but on her unexpectedly saucy debut "Alright, Still." (Released last summer in the United Kingdom, the disc is just now touching ground in the States.) Whether the foul-mouthed songstress is cursing her bad credit ("Everything's Just Wonderful") or cursing out an overly persistent male at a bar ("Knock Em Out"), her tone is always a mix of lightheartedness and cynicism. Lead single "Smile" even finds her soft vocals reveling in an ex's misery over an island-breezy tune. These cheery, mostly reggae-infused rhythms keep the mood carefree, only treading occasionally on kitsch. ("Alfie"). With such a mature union of pop and realism, Allen seems primed for more longevity than her MySpace-discovered contemporaries.—*CH*

PAOLO NUTINI
These Streets
Producer: *Ken Nelson*
Atlantic
Release Date: *Jan. 30*

★ He has the name of a great opera singer and the looks of a movie star, but it's his voice that hits you first, a raw and elegant yearning much too deep-rooted for a 19-year-old singer/songwriter. Channeling Al Green, U.K. sensation Nutini sings classic soul-tinged pop songs in a thick Northern accent. On the bouncy standout "Jenny Don't Be Hasty," the Scotsman falls in love with an older woman, hoping to belie his age with husky vocals and vintage guitar hooks ("You said you'd marry me/If I was 23"). Elsewhere on this remarkable debut, his vocal bursts conjure Prince circa "Purple Rain" ("Loving You"), dying to move beyond cushy adult-pop. Heartfelt ballads like "Last Request" or "Rewind" will

invite comparisons to James Blunt, but Nutini's falsetto flights are more soulful and dynamic, less Starbucks-ready, though definitely latté-friendly.—*SP*

ART GARFUNKEL
Some Enchanted Evening
Producer: *Richard Perry*
Atco
Release Date: *Jan. 30*

★ This beautiful record may be the best of the new century's glut of second-generation visits to the Great American Songbook. Here, Garfunkel embraces 13 standards that are right up the 65-year-old singer's Tin Pan Alley. A few songs ("I Remember You," "You Stepped Out of a Dream" and "Quiet Night of Quiet Stars") have a delicate yet bracing samba lilt, and "I'm Glad There Is You" would fit Johnny Mathis like a velvet glove. Producer Richard Perry very gently changes the muted pastel shades from track to track, deploying impeccably tasteful short solos from trumpet, sax and harmonica. When a song might be inherently sentimental ("Someone to Watch Over Me"), Garfunkel eases off with a little Chet Baker-style cool. Adding a playful doo-wop riff to "Let's Fall in Love," Garfunkel seems to be saying, "it's all music," and in this case, quite wonderful music.—*WR*

COUNTRY

TRACY LAWRENCE
For the Love
Producers: *Tracy Lawrence, Julian King, Flip Anderson*
Rocky Comfort Records
Release Date: *Jan. 30*

▶ From the opening bars of "Find Out Who Your Friends Are" to the closing notes of, er, well, "Find Out Who Your Friends Are" (the album is book-ended by a solo version and one that features longtime pals Kenny Chesney and Tim McGraw) Lawrence's first release on his own label is as comfortable as an old shoe. That's not to say he's stuck in the past. His fine interpretation of songs like "Til I Was a Daddy Too" and "As Easy As Our Blessings" proves that, like his audience, Lawrence has grown just a little older and

a lot wiser. But the traditional themes are here too. The Lawrence-penned "Speed of Flight" deals with lost love, "Rock and a Soft Place" is about a cheating wife, and "You Can't Hide Redneck" playfully chronicles those that aim to rise above their raisin'.—*KT*

ROCK

SKINNY PUPPY
Mythmaker
Producers: *Mark Walk, cEvin Key*
SPV America
Release Date: *Jan. 30*

★ It is appropriate that "Mythmaker" radiates impending doom. Group member Ogre is ringing the death knell for relationships that did a number on his psyche, which explains the tolling bells that sound during "magnifishit." Curiously, the air of a requiem is more distinct when you hear the watery piano intro of "haZe" than the bombast that follows. Stuttering tracks like "daL" seem constructed for worshipping instead of dancing, which relates to Ogre's lyrical exploration of control and its manipulative nature. (See also the chunky, abrupt "politikiL.") Twittering among the album's machinations are singing birds ("haZe") and gleaming acoustic guitar ("pedalfly"), leaving you to appreciate how beautiful Skinny Puppy can be when it follows a more emotive, ambient trail. Those uninterested in those ruminations should fast-forward to pure industrial chargers "lestiduZ" and "ugLi."—*CLT*

VARIOUS ARTISTS
Endless Highway: The Music of the Band
Producers: *Stu Fine, Steve Vining*
429 Records
Release Date: *Jan. 30*

My Morning Jacket so utterly conquers "It Makes No Difference," whipping it into an enrapturing, heart-jarring, sax- and organ-laced epic, it kind of makes you feel sorry for the other 16 artists on this tribute to iconic roots-rock innovator the Band. At disc's end, not even relative unknown Steve Reynolds' worthy take **continued on >>p44**

SINGLES



ROD STEWART
Foolled Around and Fell in Love (3:11)
Producer: *John Shanks*
Writer: *E. Bishop*
Publisher: *Crabshaw, ASCAP*
J Records

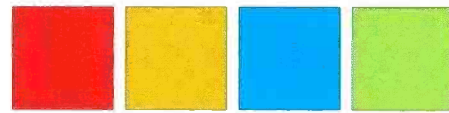
Rod Stewart is enjoying his greatest success this decade with a top 10 AC cover of Creedance Clearwater Revival's "Have You Ever Seen the Rain." The second single from No. 1 gold set "Still the Same . . . Great Rock Classics of Our Time" is a resolute remake of Elvin Bishop's 1976 "Foolled Around and Fell in Love." John Shanks' production is joyously true to the original, upholding its percussive and guitar-driven hooks, while a midsection breakdown features the radio vet calling out amid a swirl of echoes, "Guess what? I'm in love! Lawd have mercy." Stewart sounds like he's having a blast with a song that reestablishes his rep as a raucous, good-timing rocker. As bountifully as "Rain" came down, "Foolled" will return him to the top of the chart.—*CT*



TY HERNDON **Right About Now (3:15)**
Producers: *various*
Writers: *D. Brown, M. Peterson*
Publishers: *various*
Jackson/Titan Pyramid
Ty Herndon fell under

the radar after dazzling country radio last decade with No. 1s "What Mattered Most" and "Living in a Moment"—and then seeing his previous Epic project aborted just before release. He returns with a vengeance on indie Jackson/Titan Pyramid via "Right About Now," a classic country ballad that reveals one of the genre's most robust, albeit affecting voices as he reflects on lost love. Piano drives the melancholy double-entendre lyric ("you were right about now"), while Herndon diverts between falsetto and his rich, expressive tenor. Radio is reacting, hopefully with intent of returning this deserving artist to format royalty. A confident, easygoing track that sounds as if there were never a blip in his career.—*CT*

REVIEWS



SINGLES

from >>p43

on "Stage Fright," Wide-spread Panic's skillet-hot revival of "Chest Fever" or the Allman Brothers' smart, dignified cover of "The Night They Drove Old Dixie Down" are in the same league. It's maybe the only song on the disc that would impress the Band itself. Featuring the likes of Death Cab for Cutie and Blues Traveler, Gomez and Rosanne Cash, "Endless Highway" is sadly mediocre otherwise, and bogged down by disappointingly safe covers like Lee Ann Womack's carbon copy of "The Weight" and Jack Johnson's listless "I Shall Be Released."—WO

DUSTIN KENS RUE Please Come Home

Producers: *Dustin Kensrue, Teppei Teranishi*
Equal Vision

Release Date: *Jan. 30*

★ Beyond the high voltage and volume of Orange County, Calif., screamo darling Thrice resides the shy, religious familyman Dustin Kensrue, whose love for singer/songwriters like Ryan Adams and Cat Stevens has probably begun to rival that of the punk and hardcore on which Thrice was founded. On the eight-song "Please Come Home," that alter ego makes its recorded debut in rather striking fashion. For one, the disc sounds nothing like Thrice. Instead, songs like "Pistol," a sweet ode to Kensrue's wife, steps into the same stark territory as early David Gray. In fact, his voice often recalls Gray's, as songs touching on family, faith and society can sound more like an overcast day in Dublin than the sun-bleached O.C. While maybe a little too influenced by Adams' "Heartbreaker" at times, "Please Come Home" is a pleasant surprise—one that suggests plenty of room to grow for the young artist.—WO

WORLD

SOWETO GOSPEL CHOIR African Spirit

Producer: *Robin Hogarth*
Shanachie

Release Date: *Jan. 30*

▶ In advance of a North American tour, the Soweto Gospel Choir unveils "African Spirit," with 19 dazzling tracks, sung in Zulu, Sotho or English. This choir is versatile; "Avulekile Amasango/One Love" begins with a very cool bit of township jive that segues effortlessly into the classic Bob Marley tune. There is a powerful live version of U2's "One," sung by Bono backed by the choir. Also make note of the beautiful cover of "By the Rivers of Babylon" and the rhythmic gem "Africa," which brings to mind the spirit of South African kwela music.—PVV

DVD

MADONNA The Confessions Tour

Producer: *Sara Martin*
Warner Bros.

Release Date: *Jan. 30*

▶ This CD/DVD commemorating Madonna's record-breaking Confessions tour is slightly more than your average concert-on-video release. Thanks to heavy editing and zippy postproduction work, what could have been a static, filmed-for-TV concert has been transformed into a kinetic you-are-there experience. In addition to the concert, there is about 15 minutes worth of behind-the-scenes footage included. It's fun to see some of the choreographers put the dancers (and Madonna) through their paces, though we would have loved even more backstage action. Also featured is a trivial photo gallery—so minimalist and

brief, it seems like an afterthought. While the DVD includes the full concert—from Madonna's disco-ball entrance to her "Hung Up" finale—the accompanying CD contains only 13 highlights of the show.—KC

LATIN

GIPSY KINGS Pasajero

Producer: *Philippe Eidel*
Nonesuch

Release Date: *Jan. 23*

★ After delivering "Roots," an acoustic album equally interested in nuance and depth as in commercial appeal, the Gipsy Kings return to their more mainstream pop formula on "Pasajero." The set has tinges from south of the border, including the cumbia beat and accordion of "Recuerdos a Zucarados," a version of the Cuban classic "Chan Chan" and Andean strains in "Carnavalito" and "Mira la Chica." There is also straight-ahead Gipsy Kings fare, like the title track and "Donde Está Mi Amor," both essentially fast-clipped fusions of flamenco with pop sensibility. Some of it comes off decidedly contrived, as if under obligation to provide a musical map of the continent, and the banality of the lyrics can undermine the musicianship. Still, the musicianship is unfalteringly there and the ensemble work is tight and perfectly balanced.—LC

POP

TAYLOR HICKS Just to Feel That Way (3:10)

Producer: *Matt Serletic*
Writers: *L. Robbins, J. Cates, E. Kiriakou*
Publishers: *various*
Arista

Is Taylor Hicks the latest "American Idol" to realize that the quickest path to fame and fortune is country, instead of the wall of steel presented by top 40? Seems that way, based on second Southern rock single "Just to Feel That Way." Granted, first single "Do I Make You Proud" was as formulaic as they come, in the typical mold of "AI" debuts. And on "Just to Feel That Way," he emits a powerhouse vocal that goes from coarse growl to cool-guy sensitivity; in fact, it is more convincing than most anything he sang on the show. This song could make the grade at country and with the proper promotional push, adult top 40. Hicks may be a star after all.—CT

GYM CLASS HEROES Cupid's Chokehold (4:04)

Producers: *Doug White, S*A*M*

Writers: *Gym Class Heroes, S. Hollander, D. Katz*

Publishers: *various*
Decaydance/Fueled by Ramen

The inadvertent first hit from Gym Class Heroes' sophomore effort—the song was picked up by radio while the band's label was working another track—is an ostensibly gooey-eyed ode to the sweet if fickle ways of teenage love. A hip-hop quartet that plays live instruments, GCH combine skillful rhyme slinging with sturdy pop hooks: a winning combination that ensures far-reaching accessibility. It doesn't hurt that the track hinges on a sample from Supertramp's classic "Breakfast in America," or that Fall Out Boy's Patrick Stump guests on the chorus. Already working its way up The Billboard Hot 100 and Top 40 charts, this one simply sets the stage for bigger successes, especially come summer. GCH tunes are best blasting from open car windows.—SV

Producer: *Mark Bright*
Writers: *T. Verges, M. Green, H. Lindsey*
Publishers: *various*
Arista/19

▶ The Carrie Underwood juggernaut continues with another surefire hit. The fourth single from "Some Hearts," the five-times-platinum debut album, is about taking the hard steps necessary to lead a better life. The first verse finds a woman exiting a failed relationship. In the second, a man pours whiskey down the drain and faces the future with clear eyes. This song exemplifies the kind of taut, well-crafted lyrics that make Nashville the songwriting capital. Underwood wraps that velvet voice around the lyric and drives home the message of determination and hope with a beautiful performance. It's another stellar effort from country's top female artist.—DEP

ROCK

AUGUSTANA Boston (4:05)

Producer: *Brendan O'Brien*
Writer: *Augustana*

Publishers: *EMI April Music, Augustana, ASCAP*
Epic

★ Fans of Train, Five for Fighting and Counting Crows will line up for this ride to "Boston." The one-way trip is courtesy of gentle rock act Augustana to an ancient destination: a place where no one knows your name. An almost merry piano leads the way as Dan Layus sings of his lady ditching him and trading sunny California for the cold of Beantown (cue Wurlitzer organ). "Think I need a sunrise/I'm tired of sunset," he sings in a great double-entendre. The requisite orchestra surges at the chorus, amplifying the drama of it all. This could be tailor-made for swelling in the background of a "Grey's Anatomy" season finale if the show wasn't set in rain-drenched Seattle.—CLT

AC

KELLY SWEET Raincoat (3:29)

Producer: *Mark Portmann*
Writers: *Angelo, B. James, H. Lindsay, T. Verges*
Publishers: *various*
Razor & Tie

▶ Label Razor & Tie, best-known for 10 best-selling "Kidz Bop" compilations, has been courting 18-year-old singer/songwriter Kelly Sweet (singing since 4) to the industry for months; debut LP "We Are One" at last launches in March. Produced by Grammy Award-nominated Mark Portmann, her sound lies between a less drowsy Norah Jones and Josh Groban, meshing pop-classical and smooth jazz. First single "Raincoat" is a breezy, precocious ballad that displays an impressive vocal range, emotive expression and a final note that is the vocal equivalent of cool crush velvet, alongside acoustic guitars and novel lyric: "I'm gonna throw out my raincoat, gonna find me a rainbow/Hang it up in the sky, blues pass me by." AC radio is the destination here, with a handful of stations already sniffing in week one of release. A radiant, adult-driven discovery.—CT

TRIPLE-A

MARY CHAPIN CARPENTER It Must Have Happened (4:05)

Producers: *Chuck Ainlay, Matt Rollings*
Writer: *M. Carpenter*
Publisher: *not listed*
Zoe/Rounder
After a consistent output since 1997, five-time Grammy Award-winning singer/songwriter Mary Chapin Carpenter vanished for four years before recording 10th album "The Calling," due March 6. The new project came as she was recovering from a severe back injury—wondering if she would ever perform again. New single "It Must Have Happened" is certainly autobiographical ("Can't remember learning how to laugh at catastrophe/Of losing track of who I was supposed to be"). The song is reminiscent of her greatest hit, 1989's "Never Had It So Good," with a chugging melody, spotless pop/country acoustic production and a vocal that conjures a one-time best friend reappearing at your door. Heading to triple-A, though country has a hit in hand with Carpenter's momentous return.—CT

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ADDITIONAL REVIEWS:

- Exploding Star Orchestra, "We Are All From Somewhere Else" (Thrill Jockey)
- Bracken, "We Know About the Need" (Anticon)

LEGEND & CREDITS

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

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

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

COUNTRY

CARRIE UNDERWOOD Wasted (3:36)

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'NOW' & THEN

>> America's star-studded "Here & Now" enters The Billboard 200 at No. 52, its best rank on that chart since "View From the Ground" reached No. 41 in 1982. The band enlisted Ryan Adams to play "Late Show With David Letterman" on Jan. 16.

THRIVE AND SHINE

>> The Thrive label links its first No. 1 on any Billboard chart, as "ThriveMix03"—compiled by DJ Skribble and Vic Latine—bows at No. 1 on Top Electronic Albums and Top Independent Albums. It's the first compilation to lead the former since Razor & Tie's "Fired Up! 2" in March 2005.



GATOR RAID

>> Alligator places Coco Montoya at No. 2 on Top Blues Albums, and the Holmes Brothers, above, at No. 3. It's the first time the Chicago label holds two of the top three rungs in the chart's 10-year history. Its third time owning the top two debuts.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> The top four debuts on The Billboard 200 are by Diana Ross, Frank Sinatra, Al Green and America. Fred Bronson double checks the calendar to see what year it is, then gives all the chart details about this quartet of new entries.

>> There is also news of the 108th, 109th and 110th No. 1s for the "American Idol" franchise, and Fred looks at what could be the 111th and 112th when he goes inside the Adult Contemporary chart.

>> Plus, Fall Out Boy earns the highest rank of its short career on The Billboard Hot 100 with the highest-debating single of 2007, and John Waite celebrates the 30th anniversary of his Billboard chart debut with his first country hit.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

No. 1 Albums Need Not Happen in First Week

The ascent to No. 1 on The Billboard 200 by "American Idol" finalist Chris Daughtry signifies a few subtle chart feats, the kind that elicit more "hm m" than "wow."



DAUGHTRY

For example, "Daughtry" becomes the first No. 1 for an "Idol" contestant who was not among a season's top two finalists. Of course, with a certain Academy Award nominee for best supporting actress working on her solo album, this will likely not be the last.

The Daughtry band also owns the smallest lead by any No. 1 album since The Billboard 200 flipped to Nielsen SoundScan 16 years ago. With a gain of 29% (65,000 for the week), it edges the single-disc "Dreamgirls" soundtrack (up 9%) by less than 200 copies.

"Daughtry" and "Dreamgirls" share a bond, in that both rose to No. 1 with-

out starting at the top of the page, a rare sight in recent years but happening a little more often in the past 13 months. It's also the first time in nine years when consecutive No. 1s grew their way to the top slot.

In the June 20, 1998, issue, Master P's "MP Da Last Don" replaced the soundtrack to "City of Angels." In that case, the only reason "Last Don" debuted shy of No. 1 was the staggered shipping schedule the rapper favored in those days, having bowed at No. 112 in the prior chart on less than a full week of sales.

A more natural back-to-back happened earlier that same year, in the Jan. 24 issue, when Celine Dion's "Let's Talk About Love" handed off to the huge soundtrack from "Titanic," the first of its 16 chart-topping weeks.

Dion has grown her way to No. 1 with three different albums, more than any other artist in the SoundScan era. "Let's Talk" rang the bell seven weeks after it bowed at No. 2. Her 1997 set, "Falling Into You," also began at No. 2, but did not reach the top step until its 28th chart week, while hits set "All the Way... A Decade of Song" grew to No. 1 in its second week.

The SoundScan year that saw the

most albums reach No. 1 without starting there was 1994, when nine did so. From 1999 to 2006, no more than two per year made that climb, but with "Daughtry" shadowing "Dreamgirls," four albums have done so in the past 14 months.

In the final week of 2005, Jamie Foxx's "Unpredictable" rose after starting at No. 2. Two months later, Disney Channel's "High School Musical" soundtrack shot to No. 1 in its seventh chart week.

Does the possibility that an album can top the chart in a frame other than its first mean labels might broaden their focus beyond opening-week sales? Maybe, just maybe.

'NOT OVER': Fanfare surrounding the new season of ratings champ "American Idol" set the stage for Daughtry's first gain since Christmas week. NBC's "Today" has run so many "Idol" features lately one would think the talent search runs on that network, rather than Fox, and a Circuit City sale deeply discounted "Idol"-related albums.

A good old-fashioned radio hit also fuels "Daughtry." Lead track "It's Not Over" is gaining at four formats, bulleting 34-25 on Hot 100 Airplay.

IF: People associated with the "Dreamgirls" albums are quick to point out that if sales of the deluxe double-CD version were merged with the edition that topped the big chart the last two weeks, that title would be ruling The Billboard 200 for its fourth straight week, this issue with a tally of 82,000.

Since the pair of "Dreamgirls" albums hit stores Dec. 5, they have moved a combined 707,000 copies.

Allowing for remixes, there is no restriction on how many tracks may be added to a deluxe package. But, in cases where a special edition adds more than six songs to an original album's selection, Billboard and Nielsen SoundScan track those versions separately. The "Deluxe Edition" of "Dreamgirls" carries 10 additional songs.

The policy was galvanized in 1992 when Atlantic Group released two different versions of AC/DC's "Live": a two-disc set (subtitled "Special Collector's Edition") with 23 tracks, the other a single-CD highlights distillation with 14 songs.

Criteria dictating when sales of a special edition can be merged with those of the original are under frequent review. Those guidelines were last revised in September 2005.

Market Watch

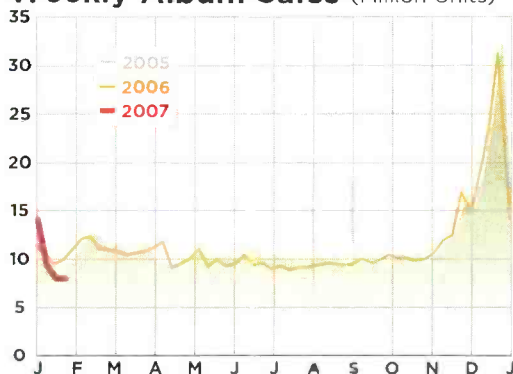
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,095,000	890,000	17,797,000
Last Week	8,095,000	891,000	17,938,000
Change	0.0%	-0.1%	-0.8%
This Week Last Year	9,487,000	534,000	11,650,000
Change	-14.7%	65.7%	52.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	30,308,000	25,611,000	-15.5%
Digital Tracks	35,004,000	57,253,000	63.6%
Store Singles	194,000	143,000	-26.3%
Total	65,506,000	83,007,000	26.7%
Albums w/TEA*	33,808,400	31,336,300	-7.3%

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

DIGITAL TRACKS SALES

'06	35.0 million
'07	57.3 million

SALES BY ALBUM FORMAT

CD	28,552,000	22,708,000	-20.5%
Digital	1,602,000	2,821,000	76.1%
Cassette	95,000	29,000	-69.5%
Other	59,000	53,000	-10.2%

For week ending Jan. 21, 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
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	17,972,000	14,839,000	-17.4%
Catalog	12,337,000	10,772,000	-12.7%
Deep Catalog	8,520,000	7,701,000	-9.6%

CURRENT ALBUM SALES

'06	18.0 million
'07	14.8 million

CATALOG ALBUM SALES

'06	12.3 million
'07	10.8 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.

FEB 3 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	4	3	DAUGHTRY	Daughtry	●	1
2	1	7	SOUNDTRACK	Dreamgirls	●	1
3	5	2	SOUNDTRACK	Jump In!	●	3
4	32	31	GREATEST GAINER CORINNE BAILEY RAE	Corinne Bailey Rae	●	4
5	2	10	AKON	Konvicted	●	2
6	3	19	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	●	1
7	7	11	VARIOUS ARTISTS	NOW 23	●	1
8	10	18	NICKELBACK	All The Right Reasons	●	5
9	15	19	CARRIE UNDERWOOD	Some Hearts	●	2
10	6	11	BEYONCE	B'Day	●	1
11	11	6	SOUNDTRACK	Hannah Montana	●	2
12	17	21	NELLY FURTADO	Loose	●	1
13	12	13	RASCAL FLATTS	Me And My Gang	●	3
14	9	7	YOUNG JEEZY	The Inspiration	●	1
15	8	9	THE BEATLES	Love	●	1
16	16	35	ROBIN THICKE	The Evolution Of Robin Thicke	●	18
17	24	14	FERGIE	The Dutchess	●	1
18	20	16	CIARA	Ciara: The Evolution	●	1
19	25	28	MARY J. BLIGE	Reflections (A Retrospective)	●	1
20	13	15	CARLY SIMON	Into White	●	13
21	23	22	HINDER	Extreme Behavior	●	2
22	14	8	NAS	Hip Hop Is Dead	●	1
23	18	20	THE FRAY	How To Save A Life	●	14
24	21	17	GWEN STEFANI	The Sweet Escape	●	3
25	22	12	VARIOUS ARTISTS	Eminem Presents: The Re-Up	●	2
26	26	23	MY CHEMICAL ROMANCE	The Black Parade	●	2
27	27	10	OMARION	21	●	1
28	30	26	SNOOP DOGG	Tha Blue Carpet Treatment	●	5
29	29	25	JAY-Z	Kingdom Come	●	1
30	28	30	KEITH URBAN	Love, Pain & The Whole Crazy Thing	●	3
31	31	27	JOHN MAYER	Continuum	●	2
32	HOT SHOT DEBUT	1	DIANA ROSS	I Love You	●	32
33	37	38	RODNEY ATKINS	If You're Going Through Hell	●	3
34	70	82	PACE SETTER REGINA SPEKTOR	Begin To Hope	●	34
35	34	29	EVANESCENCE	The Open Door	●	1
36	NEW	1	FRANK SINATRA	Romance: Songs From The Heart	●	36
37	19	24	IL DIVO	Siempre	●	6
38	36	42	RED HOT CHILI PEPPERS	Stadium Arcadium	●	1
39	47	51	SOUNDTRACK	Dreamgirls: Deluxe Edition	●	39
40	39	52	BRAD PAISLEY	Time Well Wasted	●	2
41	44	49	SOUNDTRACK	High School Musical	●	4
42	46	63	TAYLOR SWIFT	Taylor Swift	●	19
43	33	31	JOSH GROBAN	Awake	●	2
44	42	37	JOHN LEGEND	Once Again	●	3
45	40	36	30 SECONDS TO MARS	A Beautiful Lie	●	36
46	NEW	1	AL GREEN	The Definitive Greatest Hits	●	46
47	35	32	U2	U218: Singles	●	12
48	48	43	BIRDMAN & LIL WAYNE	Like Father, Like Son	●	3
49	43	55	SUGARLAND	Enjoy The Ride	●	4
50	53	47	TAYLOR HICKS	Taylor Hicks	●	1

Her album jumps 155% in the wake of an "Oprah Winfrey" performance and sub-\$10 sale price.

Aided by an "American Idol" sale program at Circuit City, album shows growth for the first time (up 6%).

With a \$6.99 sale tag at Best Buy Gym Class Heroes (No. 35) re-enter with a 178% increase.

O' Blue Eyes charts his 10th album since 2000. Set includes a previously unissued version of "Nice 'n' Easy."

His "Greatest Hits" reissued and expanded gives the R&B legend his best rank since 1975.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	83	83	KELLIE PICKLER	Small Town Girl	●	5
52	NEW	1	AMERICA	Here & Now	●	52
53	49	60	JOSH TURNER	Your Man	●	2
54	57	53	TYRESE (AKA BLACK-TY)	Alter Ego	●	23
55	52	34	BOW WOW	The Price Of Fame	●	1
56	51	45	THE ALL-AMERICAN REJECTS	Move Along	●	1
57	55	57	LUDACRIS	Release Therapy	●	1
58	45	40	CHRISTINA AGUILERA	Back To Basics	●	1
59	71	65	KT TUNSTALL	Eye To The Telescope	●	33
60	38	39	INCUBUS	Light Grenades	●	1
61	54	44	THE GAME	Doctor's Advocate	●	1
62	41	123	SOUNDTRACK	Broken Bridges	●	35
63	50	46	SNOW PATROL	Eyes Open	●	27
64	63	68	THREE DAYS GRACE	One - X	●	3
65	60	62	TRICK DADDY	Back By Thug Demand	●	1
66	68	66	FANTASIA	Fantasia	●	15
67	59	59	TONY BENNETT	Duets: An American Classic	●	3
68	61	56	THE PUSSYCAT DOLLS	PCD	●	5
69	95	94	VANESSA HUGHES	V	●	20
70	72	64	THE RED JUMPSUIT APPARATUS	Don't You Fake It	●	25
71	56	58	DAMIEN RICE	9	●	12
72	NEW	1	SOUNDTRACK	Tyler Perry's Daddy's Little Girls	●	72
73	64	61	SOUNDTRACK	The Cheetah Girls 2	●	5
74	62	48	THE KILLERS	Sam's Town	●	1
75	65	69	J.J. CALE & ERIC CLAPTON	The Road To Escondido	●	21
76	69	77	BLUE OCTOBER	Foiled	●	23
77	66	67	ANDREA BOCELLI	Under The Desert Sky	●	11
78	67	50	RBD	Rebels	●	4
79	79	-	YO-YO MA	Appassionato	●	79
80	97	112	THE DECEMBERISTS	The Crane Wife	●	35
81	74	54	RBD	Celestial	●	15
82	58	41	SWITCHFOOT	Oh! Gravity	●	18
83	76	74	TIM MCGRAW	Greatest Hits Vol 2: Reflected	●	2
84	73	108	BOB SEGER	Face The Promise	●	3
85	RE-ENTRY	6	GYM CLASS HEROES	As Cruel As School Children	●	15
86	75	73	GEORGE STRAIT	It Just Comes Natural	●	3
87	101	95	JAMES BLUNT	Back To Bedlam	●	2
88	78	88	SOUNDTRACK	Cars	●	6
89	80	76	VARIOUS ARTISTS	WOW Hits 2007	●	38
90	98	90	CELTIC WOMAN	Celtic Woman	●	33
91	82	84	STONE SOUR	Come What(ever) May	●	1
92	99	97	CHRIS BROWN	Chris Brown	●	2
93	85	80	LIL SCRAPPY	Bred 2 Die - Born 2 Live	●	24
94	84	71	SOUNDTRACK	Happy Feet	●	51
95	141	173	MARY J. BLIGE	The Breakthrough	●	1
96	107	139	HEATSEEKER AUGUSTANA	All The Stars And Boulevards	●	96
97	94	113	BROOKS & DUNN	Hillbilly Deluxe	●	3
98	91	104	THE WRECKERS	Stand Still, Look Pretty	●	14
99	100	75	2PAC	Pac's Life	●	0
100	81	98	JOHNNY CASH	The Legend Of Johnny Cash	●	5

THE BILLBOARD 200 ARTIST INDEX

(+44)	186	THE ALL-AMERICAN	56	BIRDMAN & LIL WAYNE	48
2PAC	99	REJECTS	52	THE BEATLES	15
30 SECONDS TO MARS	45	AMERICA	52	BECK	142
TRACE ADAMS	105	RODNEY ATKINS	33	TONY BENNETT	57
AFI	117	AUDIOSLAVE	193	TIERS BENTLEY	122
CHRISTINA AGUILERA	58	AUGUSTANA	96	BEYONCE	10
AKON	5	AVENTURA	134	MARY J. BLIGE	19, 95
JASON ALDEAN	109			BLUE OCTOBER	76

JAMES BLUNT	87	J.J. CALE & ERIC CLAPTON	75	DJ SKRIBBLE / VIC LATINO	101
LIL' BOOSIE	158	JOHNNY CASH	100	BD8 DYLAN	120
BOW WOW	55	CELTIC WOMAN	90	EMINEM	161
BREAKING NEWS	182	CHERISH	146	EVANESCENCE	35
BROOKS & DUNN	131	KENNY CHESNEY	187	FALL OUT BOY	197
CHRIS BROWN	92	CIARA	107	FANTASIA	151
MICHAEL BUBLE	103	CLIPSE	180	FAT JOE	151
BUCKCHERRY	129	DANE COOK	130		

AL GREEN	46	HELLOGOODBYE	104	INCUBUS	60
JOSH GROBAN	43	TAYLOR HICKS	50	ALAN JACKSON	111, 138
GYM CLASS HEROES	85	HINDER	21	JAY-Z	29
		VANESSA HUGHES	69	LYFE JENNINGS	200
				JIBBS	139
				JACK JOHNSON	157
				JOJD	112
				JIM JONES	102

MAT KEARNEY	135	PATTI LABELLE	196
TOBY KEITH	198	JOHN LEGEND	44
KIDZ BOP KIDS	162	LIL SCRAPPY	93
THE KILLERS	74	LITTLE BIG TOWN	121
KILLSWITCH ENGAGE	118	LUACRIS	57
A.B. QUINTANILLA III			
PRESENTS KUMBA			
ALL STARZ	148	YO-YO MA	79
		MIANA	164
		BARRY MANILOW	132

LEGEND FOR HOT 100: AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 73 adult top 40 stations, 90 adult contemporary stations and 70 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

FEB 3 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)
2	2	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	5	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
4	4	PROMISE	CIARA (JAY-Z/ZOMBA)
5	9	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
6	3	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
7	7	WE FLY HIGH	JIM JONES (KOCH)
8	12	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
9	6	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)
10	8	SMACK THAT	AKON FEAT. EMINEM (SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN)
11	16	ICE BOX	OMARION (T U G / COLUMBIA)
12	11	HOW TO SAVE A LIFE	THE FRAY (EPIC)
13	13	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	10	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)
15	15	WALK IT OUT	UNK (BIG OOMP/KOCH)
16	20	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
17	14	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
18	17	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEEY (ARISTA/RMG)
19	18	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
20	24	ON THE HOTLINE	PRETTY RICKY (BLUESTAR ATLANTIC)
21	21	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
22	22	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
23	23	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
24	19	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
25	34	IT'S NOT OVER	DAUGHTRY (RCA/RMG)

989 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.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
2	3	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
3	1	IRREPLACEABLE	BEYONCE (COLUMBIA)
4	6	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
5	1	PUSH IT TO THE LIMIT	CORBIN BLEU (WALT DISNEY)
6	4	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
7	2	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)
8	7	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
9	3	WE FLY HIGH	JIM JONES (KOCH)
10	5	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
11	8	HOW TO SAVE A LIFE	THE FRAY (EPIC)
12	9	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	30	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
14	29	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
15	11	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
16	14	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
17	15	WALK IT OUT	UNK (BIG OOMP/KOCH)
18	13	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)
19	12	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
20	22	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
21	19	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
22	28	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
23	10	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
24	26	BOSTON	AUGUSTANA (EPIC)
25	25	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)

Data for week of FEBRUARY 3, 2007 | For chart reprints call 646.654.4633

ADULT TOP 40

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

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
2	2	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
3	3	BAD DAY	DANIEL POWTER (WARNER BROS.)
4	4	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
5	6	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
6	5	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
7	7	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J&M)
8	8	CRAZY	GNARLS BARKLEY (DOWNTOWN ATLANTIC/LAVA)
9	10	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
10	11	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
11	9	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)
12	12	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)
13	14	HOW TO SAVE A LIFE	THE FRAY (EPIC)
14	13	FAR AWAY	NICKELBACK (ROADRUNNER/LAVA)
15	16	HURT	CHRISTINA AGUILERA (RCA/RMG)
16	17	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)
17	18	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)
18	20	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UME)
19	19	THE BRIDGE	ELTON JOHN (ROCKET/INTERSCOPE)
20	22	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
21	21	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
22	23	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
23	24	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
24	25	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
25	-	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)

MODERN ROCK

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	ANNA-MOLLY	INCUBUS (IMMORTAL/EPIC)
3	4	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
4	5	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
5	6	LOVE LIKE WINTER	AFI (TINY EVIL/INTERSCOPE)
6	3	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
7	8	STARLIGHT	MUSE (WARNER BROS.)
8	7	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
9	12	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	17	DASHBOARD	MODEST MOUSE (EPIC)
11	9	THROUGH GLASS	STONE SOUR (ROADRUNNER)
12	16	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)
13	10	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
14	13	THE POT	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
15	11	LEVEL	THE RACONTEURS (THIRD MAN/V2)
16	14	WHEN YOUR HEART STOPS BEATING	(+44) (INTERSCOPE)
17	15	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
18	27	READ MY MIND	THE KILLERS (ISLAND/IDJMG)
19	18	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
20	22	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN)
21	26	PHANTOM LIMB	THE SHINS (SUB POP)
22	21	GOODBYE	ARMY OF ANYONE (FIRM)
23	23	LIAR (IT TAKES ONE TO KNOW ONE)	TAKING BACK SUNDAY (WARNER BROS.)
24	29	DIG	INCUBUS (IMMORTAL/EPIC)
25	25	TAKING BACK CONTROL	SPARTA (HOLLYWOOD)

Go to www.billboard.biz for complete chart data | 49

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	86	5	#1 THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
2	1	14	IRREPLACEABLE	BEYONCE (COLUMBIA)
3	3	12	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
4	4	12	I WANNA LOVE YOU	AKON FEAT. SHOOP DOGG (KONMCT/UPFRONT/SRC/UNIVERSAL MOTOWN)
5	2	18	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	14	9	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
7	5	18	SMACK THAT	AKON FEAT. EMINEM (KONMCT/UPFRONT/SRC/UNIVERSAL MOTOWN)
8	9	8	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
9	6	44	HOW TO SAVE A LIFE	THE FRAY (EPIC)
10	8	19	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
11	10	18	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
12	12	18	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
13	7	21	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI. (JIVE/ZOMBA)
14	20	7	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
15	13	15	WE FLY HIGH	JIM JONES (KOCH)
16	11	29	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
17	1	1	PUSH IT TO THE LIMIT	CORBIN BLEU (WALT DISNEY)
18	16	15	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHN TA AUSTIN (COLUMBIA)
19	21	28	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
20	25	8	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
21	17	1	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
22	15	29	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
23	33	26	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
24	19	30	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
25	26	1	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
26	29	1	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
27	23	1	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
28	22	20	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
29	1	1	HURT	CHRISTINA AGUILERA (RCA/RMG)
30	28	16	WALK IT OUT	UNK (BIG DUMP/KOCH)
31	36	16	BOSTON	AUGUSTANA (EPIC)
32	32	12	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SOUAD/IMPERIAL/VIRGIN)
33	27	26	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
34	38	13	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
35	42	8	ICE BOX	OMARION (T.U.G./COLUMBIA)
36	35	20	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
37	30	13	WIND IT UP	GWEN STEFANI (INTERSCOPE)
38	99	2	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
39	37	1	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
40	31	24	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
41	63	1	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECAVDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
42	41	14	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
43	43	26	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
44	34	24	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
45	55	2	JUMP TO THE RHYTHM	JORDAN PRUITT (WALT DISNEY)
46	54	7	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
47	5	1	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
48	71	2	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
49	40	17	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
50	95	7	FIDELITY	REGINA SPEKTOR (SIRE/WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	39	28	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
52	48	18	ROCKSTAR	NICKELBACK (ROADRUNNER/LAVA)
53	53	23	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
54	51	11	PROMISE	CIARA (LAFACE/ZOMBA)
55	45	20	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
56	54	5	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
57	46	8	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
58	52	24	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
59	44	23	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
60	50	9	THAT'S THAT	SHOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
61	49	16	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
62	58	17	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
63	60	10	WATCHING YOU	RODNEY ATKINS (CURB)
64	76	2	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
65	59	13	SHE'S EVERYTHING	BRAD PAINLEY (ARISTA NASHVILLE)
66	69	3	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
67	56	21	HERE IT GOES AGAIN	OK GO (CAPITOL)
68	66	5	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
69	65	5	TOP BACK	TI. (GRAND HUSTLE/ATLANTIC)
70	6	6	NOTHING LEFT TO LOSE	NAT KEARNEY (AWARE/COLUMBIA)
71	79	1	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (TAKE FOM/UNIVERSAL REPUBLIC)
72	75	6	RED HIGH HEELS	KELLIE PICKLER (BNA)
73	82	22	MY WISH	RASCAL FLATTS (LYRIC STREET)
74	61	20	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
75	57	25	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
76	67	12	IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)
77	97	4	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
78	73	6	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)
79	9	9	SHOW ME THE MONEY	PETEY PABLO (JIVE/ZOMBA)
80	70	19	COME BACK TO ME	VANESSA HUDGENS (HOLLYWOOD)
81	77	9	U + UR HAND	PINK (LAFACE/ZOMBA)
82	80	24	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
83	74	11	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
84	82	18	WANT TO	SUGARLAND (MERCURY)
85	62	2	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
86	87	23	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
87	1	1	DON'T MATTER	AKON (KONMCT/UPFRONT/SRC/UNIVERSAL MOTOWN)
88	90	10	THE SAINTS ARE COMING	U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)
89	5	28	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
90	78	11	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)
91	94	17	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
92	95	2	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)
93	91	7	HIP HOP IS DEAD	NAS FEAT. WILL.I.AM (DEF JAM/COLUMBIA/IDJMG)
94	72	7	YOU DON'T KNOW	EMINEM, 50 CENT, LLOYD BANKS & CASHIS (SHADY/INTERSCOPE)
95	10	4	AMARILLO SKY	JASON ALDEAN (BROKEN BOW)
96	83	11	SHOW ME WHAT YOU GOT	JAY-Z (RCA-A-FELLA/DEF JAM/IDJMG)
97	96	3	ALYSSA LIES	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
98	88	17	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOBERIGN (DEF JAM/IDJMG)
99	1	1	FALLING AWAKE	GARY JULES (DOWN UP DOWN)
100	92	5	HOW TO TOUCH A GIRL	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	#1 IRREPLACEABLE 7 WKS BEYONCE (COLUMBIA)		★
2	4	12	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	★
3	7	8	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
4	2	14	I WANNA LOVE YOU	AKON FEAT. SHOOP DOGG (KONMCT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
5	3	16	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
6	10	14	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	★
7	8	17	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	★
8	9	20	HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
9	6	21	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI. (JIVE/ZOMBA)	★
10	5	19	SMACK THAT	AKON FEAT. EMINEM (KONMCT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
11	12	15	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	★
12	11	24	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	★
13	28	1	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	★
14	17	8	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
15	14	11	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	★
16	19	7	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	★
17	16	10	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	★
18	18	19	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	★
19	21	15	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
20	15	18	HURT	CHRISTINA AGUILERA (RCA/RMG)	★
21	27	5	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	★
22	20	28	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	★
23	22	29	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
24	24	25	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	★
25	39	3	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	★

116 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	3	#1 THROW SOME D'S 2 WKS RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
2	2	4	MADE TO LOVE	TOBYMAC (FOREFRONT)
3	3	8	IRREPLACEABLE	BEYONCE (COLUMBIA)
4	4	4	PASSION PARTY	SEAN BAKER (TYGANNY)
5	6	30	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
6	5	26	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
7	7	9	PHANTOM LIMB	THE SHINS (SUB POP)
8	10	9	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI. (JIVE/ZOMBA)
9	8	12	JUMP	MADONNA (WARNER BROS.)
10	9	2	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)
11	11	23	CALL ON ME	JANET & NELLY (VIRGIN)
12	12	15	RING THE ALARM	BEYONCE (COLUMBIA)
13	17	42	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
14	15	6	MAGIC TRICKS	ADRIENNE (GLOBAL VILLAGE)
15	14	33	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
16	27	2	AIN'T NO LOVE SONG	CORY LAYNE FEAT. PHIZEK (LEWIS ENTERTAINMENT)
17	13	10	U SHOULD A SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)
18	20	102	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	23	23	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
20	7	51	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
21	1	1	DIFFERENT WORLD	IRON MAIDEN (SANCTUARY)
22	2	2	JUST ANOTHER BOOTY SONG	SUGAR KANE FEAT. OREA (KOLOR BLIND/STREET PRIDE)
23	1	1	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
24	2	4	HURT	CHRISTINA AGUILERA (RCA/RMG)
25	22	26	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)

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
POP 100 AIRPLAY	
GWEN STEFANI FEAT. AKON The Sweet Escape INTERSCOPE (73.6)	4E
MY CHEMICAL ROMANCE Welcome To The Black Parade REPRISE (71.7)	17
DIDDY FEAT. CHRISTINA AGUILERA To I Me Atlantic (67.6)	31
AVRIL LAVIGNE Keep Holding On RMG (69.0)	32
★ NICKELBACK If Everyone Cared LAVA (70.7)	38
THE RED JUMPSUIT APPARATUS Face Down VIRGIN (65.1)	4E
ROB THOMAS Streetcorner Symphony ATLANTIC (68.9)	4E
KT TUNSTALL Suddenly I See VIRGIN (65.7)	47
AUGUSTANA Boston EPIC (68.9)	-
★ THE FRAY Look After You EPIC (70.6)	-
PINK U + Ur Hand ZOMBA (65.1)	-
MAT KEARNEY Nothing Left To Lose COLUMBIA (69.0)	-
KATHARINE MCPHEE Over It RMG (69.7)	-
ADULT TOP 40	
CHRISTINA AGUILERA Hurt RMG (74.7)	15
★ THE ALL-AMERICAN REJECTS It Ends Tonight INTERSCOPE (73.4)	17
THE WRECKERS Leave The Pieces WARNER BROS. (73.1)	24
RED HOT CHILI PEPPERS Snow (Hey Oh) WARNER BROS. (71.9)	25
PINK U + Ur Hand ZOMBA (79.8)	27
NICKELBACK Rockstar IDJMG (74.3)	32
ADULT CONTEMPORARY	
ROB THOMAS Streetcorner Symphony ATLANTIC (83.5)	16
BOB SEGER Wait For Me CAPITOL (80.6)	17
★ JOHN MELLENCAMP Our Country UME (65.4)	14
MODERN ROCK	
★ MODEST MOUSE Dashboard EPIC (77.5)	14
MY CHEMICAL ROMANCE Famous Last Words REPRISE (69.2)	12
THE KILLERS Read My Mind IDJMG (70.5)	13
RISE AGAINST Prayer Of The Refugee GEFFEN (68.1)	23
THE SHINS Phantom Limb sub POP (70.8)	21
INCUBUS Dig EPIC (70.7)	23
SWITCHFOOT Oh! Gravidly COLUMBIA (65.8)	37

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

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

FEB
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2007

TCP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	7	#1 SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUS C (18.98)	Dreamgirls	■	1
2	2	8	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	■	2
3	4	5	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 00796*/LMRG (13.98)	Konvicted	■	3
4	3	2	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	■	1
5	5	3	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead	■	4
6	7	10	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	■	5
7	8	7	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	■	6
8	10	4	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	■	7
9	6	7	BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	■	8
10	24	24	GREATEST GAINER CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	■	10
11	9	9	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come	■	9
12	12	13	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego	■	10
13	9	12	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	■	11
14	13	11	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	■	12
15	15	17	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (3.58)	Like Father, Like Son	●	13
16	NEW	1	HOTSHOT DEBUT DIANA ROSS MANHATTAN 82654/BLG (18.98) ⊕	I Love You	■	16
17	14	15	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	■	14
18	18	18	FANTASIA J 78962/RMG (18.98)	Fantasia	■	15
19	NEW	1	AL GREEN HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits	■	19
20	16	14	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	■	16
21	NEW	1	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	■	21
22	19	16	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	●	17
23	17	19	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	■	18
24	20	20	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	■	19
25	21	21	LUDACRIS DTP/DEF JAM 007224*/IDJMG (13.98)	Release Therapy	■	20
26	23	22	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	■	21
27	27	24	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten	■	22
28	22	33	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition	■	23
29	26	25	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	■	24
30	30	34	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	■	25
31	28	28	LIL SCRAPPY BMC/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	■	26
32	32	31	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story	■	27
33	35	45	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	■	28
34	34	36	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz	■	29
35	33	27	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	■	30
36	29	29	STYLES P RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money	■	31
37	39	54	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	32
38	31	30	DJ CLUE ROC-A-FELLA/DEF JAM 006163*/IDJMG (13.98)	DJ Clue?: The Professional 3	■	33
39	37	35	DIDDY BAD BOY 83864/AG (18.98)	Press Play	■	34
40	25	26	MOS DEF GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic	■	35
41	36	32	LIONEL RICHIE ISLAND 006484/IDJMG (13.98) ⊕	Coming Home	■	36
42	43	40	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	●	37
43	41	38	MONICA J 78960*/RMG (18.98)	The Makings Of Me	■	38
44	42	43	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I	■	39
45	45	44	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	●	40
46	40	41	CLIPSE RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury	■	41
47	54	46	PACE SETTER JANET JACKSON VIRGIN 30416* (18.98) ⊕	20 Y.O.	■	42
48	38	39	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	■	43
49	44	37	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	■	44
50	48	52	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs	■	45
51	50	58	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	■	46
52	53	48	SHAREEFA DTP/DEF JAM 007231*/IDJMG (10.98)	Point Of No Return	■	47
53	49	55	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle	■	48
54	47	57	RUBEN STUDDARD J 78961/RMG (18.98)	The Return	■	49
55	51	53	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	■	50

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	60	2	VARIOUS ARTISTS TVT 2511 (18.98)	Crunk H.t.s Vol. 3	■	56
57	52	47	PITBULL FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel	■	57
58	65	5	VARIOUS ARTISTS GRAND HUSTLE/ATLANTIC 94625*/AG (18.98)	Grand Hustle Presents: In Da Streetz Volume 4	■	58
59	57	49	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane	■	59
60	55	62	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	60
61	59	72	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box	■	61
62	69	3	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	●	62
63	71	63	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am	■	63
64	74	67	LETOYA CAPITOL 97136 (12.98)	LeToya	■	64
65	63	54	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (13.98)	Lupe Fiasco's Food & Liquor	■	65
66	61	65	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	●	66
67	70	78	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	■	67
68	56	56	VARIOUS ARTISTS DEATH ROW 63077 (25.98 CD/DVD) ⊕	15 Years On Death Row	■	68
69	58	42	YING YANG TWINS COLLIPARK 2850*/TVT (18.98)	Chemically Imbalanced	■	69
70	62	60	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98) ⊕	St. Elsewhere	■	70
71	46	51	GHOSTFACE KILLAH DEF JAM 008165*/IDJMG (13.98)	More Fish	■	71
72	78	79	CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Foodstar	●	72
73	66	64	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	■	73
74	77	81	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	■	74
75	68	74	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	■	75

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

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	4	#1 MATISYAHU ONE HAVEN/DR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	■
2	2	72	DAMIAN "JR. GONG" MARLEY GHETTO YOUTH/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	●
3	3	69	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	■
4	4	12	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	■
5	5	47	MATISYAHU DR/EPIC 97695*/SONY MUSIC	Youth	●
6	6	92	MATISYAHU DR/EPIC 96464/SONY MUSIC	Live At Stubbs	●
7	8	19	BUJU BANTON GARGAMEL 10014*	Too Bad	■
8	7	33	BOB MARLEY AND THE WAILERS ISLAND TUFF GONG 005723/UMG/IDJMG	Africa Unite The Singles Collection	■
9	11	9	VARIOUS ARTISTS VP 1770*	Strictly The Best Vol. 36	■
10	12	31	VARIOUS ARTISTS VP 1759* ⊕	Reggae Gold 2006	■
11	9	21	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN	Undisputed	■
12	10	22	EASY STAR ALL-STARS EASY STAR 1014	Radioread	■
13	RE-ENTRY		TANYA STEPHENS VP 1791*	Rebellion	■
14	15	9	VARIOUS ARTISTS VP 1769*	Strictly The Best Vol. 35	■
15	14	23	CHAM MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	■

BETWEEN THE BULLETS rgeorge@billboard.com

BEST SOUNDSCAN BOW FOR ROSS

Although the soundtrack from a movie loosely based on her career spends another week at No. 1, the original dream girl Diana Ross secures her highest Nielsen SoundScan debut on Top R&B/Hip-Hop Albums and The Billboard 200.

"I Love You" enters at No. 16 on R&B/Hip-Hop and No. 32 on the big chart (21,000 units), to also claim her best rank on both lists since



"Swept Away" in 1984.

To fuel its high marks, Ross made stops on "Late Show With David Letterman," "Live With Regis and Kelly" and "Good Morning America." The set was also sale-priced at Circuit City and Kmart at \$9.99.

The same sticker price for Janet Jackson's "20 Y.O." helps it earn the Pacesetter medal at No. 47 (up 31%).

—Raphael Georce

FEB 3 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	2	15	#1 PROMISE	CIARA (LAFACE/ZOMBA)	☆
2	3	29	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
3	1	14	IRREPLACEABLE	BEYONCE (COLUMBIA)	
4	4	19	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
5	10	12	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
6	9	12	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
7	8	13	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
8	5	23	WE FLY HIGH	JIM JONES (KOCH)	☆
9	6	17	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
10	7	22	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
11	12	27	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
12	15	12	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
13	7		ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
14	14	15	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	☆
15	13	19	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
16	16	26	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
17	11	19	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
18	19	27	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
19	18	16	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	
20	22	8	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	
21	24	6	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	
22	30	5	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
23	21	11	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
24	26	25	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
25	25	16	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
31	5		AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
27	20	18	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
28	28	11	HEAVEN	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
38	7		1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
30	29	18	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	
31	32	33	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
36	14		ONE	TYRESE (J/RMG)	☆
33	7		MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	
34	8		THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	
35	23	13	LOST ONE	JAY-Z FEAT. CHRISSETTE MICHELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
36	3		LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
37	12		PLEASE DON'T GO	TANK (BLACKGROUND)	
38			LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
46	2		I'M A FLIRT	BOW WOW FEAT. R. KELLY (COLUMBIA)	
40	34	65	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
41	39	65	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
42	33	31	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
43	37	52	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
44	56	19	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
45	55	8	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
46	44	8	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
47	43	25	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
48	53	7	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)	
49	58	2	30 SOMETHING	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	
50	57	6	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	14	#1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
2	1	23	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
3	2	25	CHANGE ME	RUBEN STUDDARD (J/RMG)	
4	4	13	IRREPLACEABLE	BEYONCE (COLUMBIA)	
5	5	23	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	
6	6	63	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
7	8	54	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
8	7	38	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
9	9	46	FLY LIKE A BIRD	MARLAH CAREY (ISLAND/IDJMG)	
10	12	16	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
11	11	30	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	
12	10	18	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	
13	13	16	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA)	
14	21	3	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	
15	14	16	PLEASE DON'T GO	TANK (BLACKGROUND)	
16	19	14	WHAT YOU ARE	LIONEL RICHIE (ISLAND/IDJMG)	
17	16	15	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	
18	18	3	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	
19	22	25	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	
20	17		ENOUGH	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	
21	25	3	IN MY SONGS	GERALD LEVERT (ATLANTIC)	
22	23		ONE	TYRESE (J/RMG)	
23	30		AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
24	26		UM GOOD	SMOKIE NORFUL (EMI GOSPEL)	
25			WITH U	JANET (VIRGIN)	

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	2	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)	
3	3		IRREPLACEABLE	BEYONCE (COLUMBIA)	
4	5		AIN'T NO LOVE SONG	CORY LAYVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	
5	4		JUST ANOTHER BOOTY SONG	SUGAR KAINÉ FEAT. DREA (KOLOR BLIND/STREET PRIDE)	
6	6	26	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	
7	3	11	U SHOULDA SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	
8	10	4	BONE OUT	ERIN JENNAE FEAT. TURF TALK (PORT CITY)	
9	46	7	DEM BOYZ	T-WEAPONZ FEAT. TREA & SHAMROCK (DEFIANT)	
10	9	24	CALL ON ME	JANET & NELLY (VIRGIN)	
11	11	15	RING THE ALARM	BEYONCE (COLUMBIA)	
12	13		BING BING BAM BAM!!!	2 GUTTA (OKTOPIUS)	
13	12	14	SUBMERGE	M-TINA (TRI-STORM)	
14	16	23	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	
15	17	26	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	
16	10	31	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	
17			BONGCE ALONG	MS. TRINITY FEAT. E-OEE (UNSEEN LAB)	
18	41	19	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	
19	29		PICK IT UP	K'PRIS (OPHIR)	
20	1		NA NA	BABY BASH (ARISTA/RMG)	
21	32	68	SEPARATED	AVANT (MAGIC JOHNSON/MCA)	
22	29	36	TE AMO CORAZON	PRINCE (UNIVERSAL REPUBLIC)	
23	26	8	SO GOOD TO ME	VANESSA BELL ARMSTRONG (EMI GOSPEL)	
24	5	11	PROMISE	CIARA (LAFACE/ZOMBA)	
25	3		THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	
2	3	12	WE FLY HIGH	JIM JONES (KOCH)	☆
3	6	11	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
4	2		I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
5	7		RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
6	5		PROMISE	CIARA (LAFACE/ZOMBA)	☆
7	10	12	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
8	8	21	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
9	7	17	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
10	9	20	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
11	13	17	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (TAKE FO'/UNIVERSAL REPUBLIC)	
12	14	9	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
13	12	17	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
14	11	7	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
15			THIS IS WHY I'M HOT	MIMS (CAPITOL)	
16	17	6	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
17	22	5	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
18	18	9	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
19	16	22	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	
20	25	10	ICE BOX	OMARION (T.U.G./COLUMBIA)	
21	28		DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
22			I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	
23	24	11	AY CHICO (LENGUA AFUERA)	PITBULL (FAMOUS ARTISTS/TVT)	
24	26	9	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
25			LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	

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		
CIARA	Promise ZOMBA (79.1)	1
LLOYD FEAT. LIL WAYNE	You UNIVERSAL MOTOWN (85.9)	2
OMARION	Ice Box COLUMBIA (82.1)	5
LUDACRIS FEAT. MARY J. BLIGE	Runaway Love IDJMG (82.4)	6
ROBIN THICKE	Lost Without U INTERSCOPE (89.8)	7
CHRIS BROWN	Poppin' ZOMBA (87.3)	10
PRETTY RICKY	On The Hotline ATLANTIC (83.1)	13
T.I.	Top Back ATLANTIC (75.9)	18
RUBEN STUDDARD	Change Me RMG (72.3)	24
LIL' BOOSIE FEAT. YUNG JOC	Zoom ATLANTIC (72.3)	25
YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ	1st Time ATLANTIC (87.4)	29
TYRESE	One RMG (80.5)	32
LYFE JENNINGS	Let's Stay Together COLUMBIA (93.9)	36
DIDDY FEAT. KEYSHIA COLE	Last Night ATLANTIC (66.2)	38
MARY J. BLIGE	We Ride ((I See The Future)) INTERSCOPE (85.5)	46
RHYTHMIC AIRPLAY		
JIM JONES	We Fly High KOCH (66.2)	2
LLOYD FEAT. LIL WAYNE	You UNIVERSAL MOTOWN (84.3)	3
LUDACRIS FEAT. MARY J. BLIGE	Runaway Love IDJMG (75.3)	5
CIARA	Promise ZOMBA (74.6)	6
SNOOP DOGG FEAT. R. KELLY	That's That INTERSCOPE (83.4)	7
PRETTY RICKY	On The Hotline ATLANTIC (73.1)	12
NELLY FURTADO	Say It Right INTERSCOPE (75.4)	16
JUSTIN TIMBERLAKE	What Goes Around... Comes Around ZOMBA (78.7)	17
OMARION	Ice Box COLUMBIA (76.0)	20
RIHANNA & SEAN PAUL	Break It Off IDJMG (77.5)	24
CHRIS BROWN	Poppin' ZOMBA (86.6)	27
REVEZ	So Sexy UNIVERSAL REPUBLIC (77.4)	-

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.

HOT COUNTRY SONGS

WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	TITLE	Artist	CERT.	PEAK POSITION
1	1	19	#1 WATCHING YOU PRODUCER (SONGWRITER) THE WITTI, R. ATKINS (B. ATKINS, S. DEAN, B. J. WHITE)	Rodney Atkins CURB	1	1
2	3	4	IT JUST COMES NATURAL T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait MCA NASHVILLE	2	2
3	2	1	SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	1	1
4	5	8	AMARILLO SKY M. KNOX, J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY	Jason Aldean BROKEN BOW	4	4
5	4	3	MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET	1	1
6	11	13	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE	6	6
7	6	9	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	6	6
8	9	12	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban CAPITOL NASHVILLE	8	8
9	10	10	MY, OH MY P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)	The Wreckers MAVERICK/WARNER BROS./WRN	9	9
10	13	15	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA	10	10
11	14	14	LITTLE BIT OF LIFE K. STEGALL, P. O'DONNELL (T. MULLINS, O. WELLS)	Craig Morgan BROKEN BOW	11	11
12	12	11	ALYSSA LIES D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE	10	10
13	15	16	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET	13	13
14	19	29	AIR POWER GREATEST BEER IN MEXICO B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA	14	14
15	15	17	RED HIGH HEELS B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYD, K. ROCHE, L. E)	Kellie Pickler BNA	15	15
16	17	18	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH	16	16
17	20	21	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA	17	17
18	25	30	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB	18	18
19	21	22	AIR POWER I JUST CAME BACK FROM A WAR F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley 903 MUSIC	19	19
20	13	19	GOOD AS GONE W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY	18	18
21	22	23	HILLBILLY DELUXE T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	21	21
22	24	24	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE	22	22
23	28	34	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. WENS)	Sugarland MERCURY	23	23
24	26	25	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, A. RODDEN, B. HOWES)	Jack Ingram BIG MACHINE	24	24
25	30	33	WASTED M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	25	25
26	27	26	LONG TRIP ALONE B. BEAVERS (S. BOGARO, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	26	26
27	29	27	'FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. O'DONNELL)	Clay Walker ASYLUM-CURB	27	27
28	32	31	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	28	28
29	33	32	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY	29	29
30	34	39	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	30	30



Bluegrass queen joins rocker for new vers on of his 1984 pop hit. Draws 2.7 million impressions at 21 stations.



Crosses Airpower threshold in 19th chart week, with 12.5 million impressions at 111 stations.



With 595,000 audience impressions, newcomer's second single bows with Hot Shot Debut applause at 40 stations.

THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE	Artist	CERT.	PEAK POSITION
31	35	35	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MABUELL, J. RICHEY)	Jake Owen RCA	31	31
32	36	41	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION	32	32
33	38	40	DON'T MAKE ME B. ROWAN (M. CANNON, G. JOHMAN, D. BRYANT, D. BERG)	Blake Shelton WARNER BROS./WRN	33	33
34	37	36	I KEEP COMING BACK M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin LYRIC STREET	34	34
35	47	60	STAND D. HUFF, RASCAL FLATTS (E. DALY, D. ORTON)	Rascal Flatts LYRIC STREET	35	35
36	40	42	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE (J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5	36	36
37	39	38	I DON'T WANT TO M. WRIGHT (B. JAMES, P. M. ZAVHAN, A. MONROE)	Ashley Monroe With Ronnie Dunn COLUMBIA	37	37
38	41	43	DIXIE LULLABY O. GEHMAN (P. GREEN, P. J. S. J. POLLARD)	Pat Green BNA	38	38
39	43	45	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEONARD, C. SANFORD)	Alison Krauss And John Waite ROUNDER	39	39
40	42	44	ISN'T THAT EVERYTHING T. L. JAMES (D. PECK, T. L. JAMES, B. DALY)	Danielle Peck BIG MACHINE	40	40
41	44	47	COME TO BED M. WRIGHT, J. RICH, G. WILSON (V. MCGEE, J. RICH)	Gretchen Wilson COLUMBIA	41	41
42	46	46	OUR COUNTRY J. MELLENCAMP, T. BROWN (J. MELLENCAMP)	John Mellencamp UNIVERSAL REPUBLIC/UNIVERSAL SOUTH	39	39
43	45	48	COME ON RAIN D. JOHNSON (D. JOHNSON)	Steve Holy CURB	43	43
44	49	52	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain EQUITY	44	44
45	48	50	BAGPIPES CRYIN' C. DINAPOLI, D. BASON (T. F. SHLDW, R. CLAWSON, W. WADDELL)	Rushlow Harris SHOW DOG NASHVILLE	45	45
46	50	53	HOUSE LIKE THAT R. TERMINI, B. J. WALKER, J. R. (D. JOHNSON)	Donovan Chapman CATEGORY 5	46	46
47	57	-	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. WESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET	47	47
48	54	56	A COUNTRY BOY CAN SURVIVE (REMIX) J. BOWEN (H. WILLIAMS JR.)	Hank Williams Jr. ASYLUM-CURB	48	48
49	51	51	MORE B. CHANCEY (R. LYNNE, D. MORGAN)	Rockie Lynne UNIVERSAL SOUTH	49	49
50	52	55	CRAZY EX-GIRLFRIEND F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA	50	50
51	56	57	I GET TO B. PINSON, BLUE COUNTY (S. AUSTIN, S. J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB	51	51
52	55	54	THAT'S ALL I'LL EVER NEED M. NESLER, T. MARTIN (J. WAYNE, M. NESLER, T. MARTIN)	Jimmy Wayne BIG MACHINE	50	50
53	HOT SHOT DEBUT	1	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE	53	53
54	NEW	1	TAKE IT ALL OUT ON ME B. JAMES (J. COLLINS, W. MCBLEY)	Mark Wills EQUITY	54	54
55	53	49	STEALING KISSES B. GALLIMORE, F. HILL (L. MCKENNA)	Faith Hill WARNER BROS./WRN	36	36
56	60	58	SPOKEN LIKE A MAN T. JOHNSON, R. L. FEEK (D. F. SIER, E. HILL, J. KEAR)	Blaine Larsen GIANTS/LAYER/BNA	56	56
57	NEW	1	WHAT I DID LAST NIGHT B. BEAVERS (C. BRITT, B. PINSON)	Catherine Britt RCA	57	57
58	NEW	1	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA	58	58
59	NEW	1	MISSING MISSOURI M. BRIGHT, S. EVANS (M. KEAR, T. TOMLINSON, D. WELLS)	Sara Evans RCA	55	55
60	NEW	1	BUILT TO LAST W. ALDRIDGE (E. PARK)	Heartland LOFTON CREEK	60	60

HITPREDICTOR

DATA PROVIDED BY

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		TRENT TOMLINSON One Wing in The Fire LYRIC STREET (89.4)	13	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	33
RODNEY ATKINS Watching You CURB (93.0)	1	KELLIE PICKLER Red High Heels BNA (75.9)	15	TRACY LAWRENCE Find Out Who Your Friends Are CO5 (86.4)	36
GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.1)	2	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	16	GRETCHEN WILSON Come To Bed COLUMBIA (82.5)	41
JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	4	SARA EVANS You'll Always Be My Baby RCA (89.5)	17		
TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	6	DARYL WORLEY I Just Came Back From A War 903 MUSIC (84.2)	19		
KEITH URBAN Stupid Boy CAPITOL (79.5)	8	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	22		
MARTINA MCBRIDE Anyway RCA (80.7)	10	BILLY CURRINGTON Good Directions MERCURY (90.7)	29		
JASON MICHAEL CARROLL Alyssa Lies ARISTA NASHVILLE (85.4)	12	JAKE OWEN Startin' With Me RCA (88.2)	31		

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HOT COUNTRY SONGS: 114 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.
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BETWEEN THE BULLETS wjessen@billboard.com

NEWER SONGS DASH IN CHART'S TOP HALF

With Rodney Atkins' "Watching You" dominating Hot Country Songs for a second week, five new singles make conspicuous gains in the chart's upper half.

Each of those five have been on the list for fewer than 10 chart weeks, led by a 19-14 leap for Kenny Chesney's "Beer in Mexico." With Airpower honors, that track swipes the chart's biggest gain (up 4.2 million impressions) in its sixth chart week.

Other titles posting similar early results include



CHESNEY

side the top 30 include Tim McGraw's "Last Dollar (Fly Away)," which jumps 25-18 in its fourth week, and Sugarland's "Settlin'" hops 28-23 in its fourth week.

Further down, Carrie Underwood's "Wasted" improves 30-25 in its ninth chart week, and Alan Jackson's "A Woman's Love" cracks the top 30 (34-30) in its fifth week.

Look for Rascal Flatts' "Stand" to join those ranks soon. It vaults 47-35 in its third chart week.

—Wade Jessen

FEB 3 2007 **LATIN Billboard**



HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	4	7	9	#1 GREATEST GAINER SOLA	Hector "El Father" VI / MACHETE	1
2	2	3	32	PAM PAM	Wisin & Yandel	1
3	3	2	17	TU RECUERDO	Ricky Martin Featuring La Mari	1
4	1	1	18	BENDITA TU LUZ	Mana	1
5	19	21	9	TU AMOR	Luis Fonsi	5
6	6	8	8	ANTES DE QUE TE VAYAS	Marco Antonio Solis	3
7	22	22	10	SHORTY SHORTY	Xtreme	7
8	10	13	10	IRREEMPLAZABLE	Beyonce	8
9	5	4	15	SER O PARECER	RBD	1
10	7	6	17	DIME QUIEN ES	Los Rieleros Del Norte	6
11	8	9	20	CHIQUILLA	A.B. Quintanilla III Presents Kumbia All Stars	7
12	9	11	14	DIME (TELL ME)	Pitbull Featuring Ken-Y	9
13	15	16	28	ME MATAS	Rakim & Ken-Y	9
14	26	30	8	ME MUERO	La 5A Estacion	14
15	11	19	9	INVIERNO	Reik	11
16	21	28	11	PEGAO	Wisin & Yandel Featuring Los Vaqueros	16
17	20	-	2	ESE	Conjunto Primavera	17
18	14	12	14	MAS ALLA DEL SOL	Joan Sebastian	3
19	17	23	12	I WANNA LOVE YOU	Akon Featuring Snoop Dogg	16
20	18	20	18	SI TU NO ESTAS	Sin Bandera	18
21	25	35	6	COMO YO NADIE TE HA AMADO	Yuridia	21
22	16	15	13	MIA	Tito "El Bambino" Featuring Daddy Yankee	12
23	28	33	7	LE COMPRE LA MUERTE A MI HIJO	Los Tigres Del Norte	23
24	23	14	17	POR ELLA	Intocable	13
25	34	32	6	DON'T CRY	Toby Love	25

It's his first No. 1 and the second chart-topper for the VI label, following Don Omar's "Angelito."

Luis Fonsi (No. 5) nabs his sixth top five hit with a 35% gain in radio audience.

Jennifer Lopez starts at No. 29 on Latin Pop Airplay with "Que Hiciste," the lead single from "Como Ama Una Mujer."

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	9	#1 RBD	Celestial	1	1
2	2	4	16	DON OMAR	King Of Kings	2	1
3	4	3	5	AVENTURA	K.O.B.: Live	3	3
4	6	8	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS	From Kumbia Kings To Kumbia All Stars	2	2
5	5	2	2	VARIOUS ARTISTS	NOW Latino 2	2	2
6	8	7	12	MANA	Amar Es Combatir	2	1
7	7	9	17	MARCO ANTONIO SOLIS	Trozos De Mi Alma 2	1	1
8	20	22	7	GREATEST GAINER LEO DAN	La Historia	8	8
9	3	-	2	LOS TUCANES DE TIJUANA	El Papa De Los Pollitos	3	3
10	15	28	6	K-PAZ DE LA SIERRA	Conquistando Corazones	6	6
11	9	6	11	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros	2	2
12	11	15	15	VALENTIN ELIZALDE	Vencedor	11	11
13	10	5	11	RICKY MARTIN	Ricky Martin: MTV Unplugged	1	1
14	12	13	11	ANA GABRIEL	La Reina Canta A Mexico	9	9
15	13	14	14	WISIN & YANDEL	Pa'l Mundo	1	1
16	16	12	12	LUNY TUNES & TAINY	Mas Flow: Los Benjamins	1	1
17	21	30	7	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT	7	7
18	16	11	11	HECTOR "EL FATHER"	The Bad Boy	2	2
19	23	29	7	LOS BUKIS	30 Recuerdos	6	6
20	14	24	14	INTOCABLE	Crossroads: Cruce De Caminos	1	1
21	19	19	19	VICENTE FERNANDEZ	La Tragedia Del Vaquero	7	7
22	17	18	18	YURIDIA	Habla El Corazon	15	15
23	22	10	10	R.K.M. & KEN-Y	Masterpiece: Sold Out	7	7
24	30	32	11	LOS TIGRES DEL NORTE	La Muerte Del Soplon	11	11
25	24	17	17	CALLE 13	Calle 13	6	6

LATIN

Billboard DANCE FEB 3 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	2	BENDITA TU LUZ	MANA (WARNER LATINA)
3	9	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
4	3	INVIERNO	REIK (SONY BMG NORTE)
5	4	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
6	5	TU AMOR	LUIS FONSI (UNIVERSAL LATINO)
7	8	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
8	10	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
9	6	SER O PARECER	RBD (EMI TELEVISION)
10	26	NADA PUEDE CAMBIARME	PAULINA RUBIO (UNIVERSAL LATINO)
11	12	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
12	11	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
13	13	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
14	14	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
15	17	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISION)

LATIN ALBUMS POP™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	CELESTIAL (EMI TELEVISION)
2	3	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
3	2	VARIOUS ARTISTS	HOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/VA/UNIVERSAL/UNIVERSAL LATINO)
4	5	MANA	AMAR ES COMBATIR (WARNER LATINA)
5	4	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
6	8	LEO DAN	LA HISTORIA (SONY BMG NORTE)
7	6	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
8	7	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
9	10	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
10	11	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
11	9	SIN BANDERA	PASADO (SONY BMG NORTE)
12	12	RBD	NUESTRO AMOR (EMI TELEVISION)
13	4	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
14	12	REIK	SEUENCIA (SONY BMG NORTE)
15	17	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)

TROPICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	10	SOLA	HECTOR "EL FATHER" (VIVA/MACHETE)
2	3	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
3	2	PAM PAM	WISIN & YANDEL (MACHETE)
4	-	TU AMOR	LUIS FONSI (UNIVERSAL LATINO)
5	4	VALE LA PENAS	YOSKAR SARANTE (J & N)
6	6	ELLA VOLVIO	NKLABE (SONY BMG NORTE)
7	5	NO HAY MANERA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
8	7	LOS HOMBRES TIENEN LA CULPA	DON OMAR, GILBERTO SANTA ROSA (CMG/SRC/UNIVERSAL MOTOOWN)
9	9	NO VUELVO CONTIGO	FRANKIE NEGRON (LA CALLE/UNIVISION)
10	19	VAMOS A TO'Á	LIMI-T 21 (LA CALLE/UNIVISION)
11	13	SHORTY SHORTY	XTREME (LA CALLE/UNIVISION)
12	12	A QUIEN	MARLON (UNIVISION)
13	14	PEGA LA VUELTA	ESTO ES MEBENIGUE FEAT. MILLY MEXICANA, SERGIO VARGAS Y TONY ROSARIO (LIMENEZ/USAN BOX OFFICE)
14	15	MIA	TITO "EL BABINO" FEATURING DADDY YANKEE (EMI TELEVISION)
15	18	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)

TROPICAL™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
2	2	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
3	3	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	4	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
5	5	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
6	6	OLGA TANON	SOY COMO TU (UNIVISION/UG)
7	7	VARIOUS ARTISTS	LOS COCORCOS (SMG/SRC/UNIVERSAL MOTOOWN/UMRG)
8	9	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
9	8	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
10	11	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
11	10	MONCHY & ALEXANDRA	EXITOS Y MAS (J & N/SONY BMG NORTE)
12	13	FONSECA	CORAZON (EMI TELEVISION)
13	12	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
14	14	LIMI-T 21	REALTIME (LA CALLE/UG)
15	16	VARIOUS ARTISTS	SALSASITS 2007 (J & N)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIME QUIEN ES	LOS TIGRES DEL NORTE (FONOVISA)
2	2	DE RÓDILLAS TE PIDO	ALFREGES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
3	6	ESE	CONJUNTO PRIMAVERA (FONOVISA)
4	5	LE COMPRE LA MUERTE A MI HIJO	LOS TIGRES DEL NORTE (FONOVISA)
5	3	POR ELLA	INTOCABLE (EMI TELEVISION)
6	4	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
7	12	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
8	7	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
9	10	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
10	9	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
11	13	COMO ME HACES FALTA	PATRULLA B1 (DISA)
12	11	CHIQUILLA	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ (EMI TELEVISION)
13	8	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
14	18	TUS PALABRAS	BANDA EL RECORD (FONOVISA)
15	14	PARA IMPRESIONARTE	EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)
2	5	K-PAZ DE LA SIERRA	CONQUISTANDO CORAZONES (DISA)
3	2	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
4	3	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
5	7	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISA/UG)
6	8	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
7	4	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISION)
8	6	VICENTE FERNANDEZ	LA TRAGEDIA DEL VAQUERO (SONY BMG NORTE)
9	10	LOS TIGRES DEL NORTE	EL MUERTO DEL SOPLON (FONOVISA/UG)
10	11	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)
11	12	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
12	9	LOS BUKIS	LA MEJOR... COLECCION (FONOVISA/UG)
13	19	ALACRANES MUSICAL	LINEA DE ORO (UNIVISION/UG)
14	-	VALENTIN ELIZALDE	EN VIVO VOL. II (UNIVERSAL LATINO)
15	13	CONJUNTO PRIMAVERA	PARA TI... NUESTRA HISTORIA (FONOVISA/UG)

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	11	#1 WE RIDE	Rihanna SRP/DEF JAM PROMO/IC/JMG
2	4	7	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
3	5	10	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FEAT. BIG ALI & DOLLARMAN YELLOW/SILVER LABEL PROMO/TOMMY BOY
4	8	10	BELIEVE IN US	JOI CARDWELL LIZA PROMO
5	6	8	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO
6	1*	5	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
7	12	7	RUNAWAY	JAMIROQUAI COLUMBIA PROMO
8	10	8	MINIMAL	PET SHOP BOYS RHINO PROMO
9	14	7	SEX 'N' MONEY	HUNKY FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE
10	7	10	PARTY PEOPLE	CHRISTINA AGUILERA RCA 04456/RMG
11	1	12	I NEED SOMEONE	RALPH FALCON NERVOUS 20613
12	16	8	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JMC&A 15243
13	6	12	BORDERLINE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
14	3	13	SO EXCITED	JANET FEATURING KHIA VIRGIN PROMO
15	15	11	ONE DAY MY LOVE	N'DEA DAVENPORT PEACE BISQUIT/CURVVE
16	10	10	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIDE PROMO
17	22	7	NUMBER ONE IN HEAVEN	NEMESIS CURB PROMO
18	15	8	STARS ALIGN	KASKADE ULTRA 1477
19	25	5	IT'S JUST SEX	BILLIE MYERS FRUITLOOP PROMO
20	17	13	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC PLANT
21	20	14	THE WHISTLE SONG (REVISITED)	FRANKIE KNUCKLES NOICE! 001
22	23	10	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. LIVE PROMO/ZOMBA
23	28	5	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER PROMO
24	24	9	MARTYR	DEPECHE MODE MUTE/SIRE PROMO/REPRISE

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. LIVE/ZOMBA
2	2	9	U + UR HAND	PINK LAFACE/ZOMBA
3	3	14	MOVING TOO FAST	SUPAFLY INC. NERVOUS
4	5	5	PROPER EDUCATION (THE WALL)	ERIC PRYZD VS. PINK FLOYD DATA MINISTRY OF SOUND
5	4	17	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU/SANCTUARY
6	7	13	I GO CRAZY	D.H.T. FEATURING EEMEE ROBBINS
7	12	9	GO!	JUPITER RISING CHIME
8	8	6	SEX 'N' MONEY	OAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
9	10	6	BY MY SIDE	FLANDERS SPG
10	13	6	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE
11	9	9	HURT	CHRISTINA AGUILERA RCA/RMG
12	25	2	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
13	-	1	JUST A GIRL	IAN VAN DAHL ROBBINS
14	15	7	PUT YOUR HANDS UP FOR DETROIT	FEDDE LE GRAND FLAMINGO/ULTRA
15	11	31	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EDGE MINISTRY OF SOUND/EMI/WE FM/SONO/ULTRA
16	NEW	1	IRREPLACEABLE	BEYONCE COLUMBIA
17	19	6	RIDING THE WAVE (COUNTING DOWN THE DAYS)	SUNFREAKZ FEATURING ANOREA BRITTON OXYD
18	21	2	YEAH YEAH	BODYROX FEATURING LUCIANA EYE INDUSTRIES
19	23	3	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER
20	NEW	1	WIND IT UP	GWEN STEFANI INTERSCOPE
21	NEW	1	RUNAWAY	JAMIROQUAI COLUMBIA
22	8	6	JUMP	MADONNA WARNER BROS.
23	NEW	1	BY THE WAY	JENNA DREY AUDIO ONE
24	24	3	TAKE IT	TOM NOVOY & LIMA KOSMO
25	22	9	BE STILL	KASKADE ULTRA

FEB 3 2007 HITS OF THE WORLD Billboard

JAPAN		ALBUMS	
(SOUNDSCAN JAPAN) JANUARY 23, 2007			
THIS WEEK	LAST WEEK		
1	NEW	BOA	MADE IN TWENTY (20) (CD+DVD) AVEX TRAX
2	NEW	SALYU	TERMINAL TOYIS FACTORY
3	NEW	TAMIO OKUDA	KINEN RIDER 1ST TAMIO OKUDA SINGLE COLLECTION SONY
4	NEW	BOA	MADE IN TWENTY (20) AVEX TRAX
5	NEW	TAMIO OKUDA	KINEN RIDER 2ND TAMIO OKUDA SINGLE COLLECTION SONY
6	1	AYAKA	FIRST MESSAGE WARNER
7	4	YO HITOTO	BESTYO (LTD PACKAGE) COLUMBIA
8	2	KOBUKURO	ALL SINGLES BEST (FIRST LTD EDITION) WARNER
9	NEW	ASPARAGUS/BEAT CRUSADERS	NIGHT ON THE PLANET DEFSTAR
10	3	KUMI KODA	BLACK CHERRY (CD+2DVD) AVEX TRAX

UNITED KINGDOM		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) JANUARY 21, 2007			
THIS WEEK	LAST WEEK		
1	1	BACK TO BLACK	AMY WINEHOUSE ISLAND
2	2	UNDISCOVERED	JAMES MORRISON POLYDOR
3	5	COSTELLO MUSIC	FRATELLIS FALLOUT
4	3	EYES OPEN	SNOW PATROL FICTION
5	6	RAZORLIGHT	RAZORLIGHT VERTIGO
6	13	ALRIGHT STILL	LILY ALLEN REGAL RECORDINGS
7	4	BEAUTIFUL WORLD	TAKE THAT POLYDOR
8	9	THESE STREETS	PAOLO NUTINI ATLANTIC
9	7	SHOWGIRL - HOMECOMING LIVE	KYLIE MINOGUE PARLOPHONE
10	8	LOVE	BEATLES APPLE

GERMANY		ALBUMS	
(MEDIA CONTROL) JANUARY 23, 2007			
THIS WEEK	LAST WEEK		
1	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
2	NEW	CARLA BRUNI	NO PROMISES NAIVE
3	2	MONROSE	TEMPTATION WARNER
4	4	ROSENSTOLZ	OAS GROSSE LEBEN ISLAND
5	10	PINK	I'M NOT DEAD LAFACE/ZOMBA
6	5	DECLAN	THANK YOU STARWATCH
7	3	YUSUF ISLAM	AN OTHER CUP POLYDOR
8	9	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS
9	11	MARIO BARTH	MAENNER SIND PRIMITIV FRAUEN ABER AUCH SONY BMG
10	7	RAMMSTEIN	VOLKERBALL UNIVERSAL

EURO DIGITAL TRACKS		Nielsen SoundScan International	
(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 3, 2007			
THIS WEEK	LAST WEEK		
1	1	GRACE KELLY	MIKA CASABLANCA ISLAND
2	2	STARZ IN THEIR EYES	JUST JACK MERCURY
3	9	SAME JEANS	THE VIEW 1965
4	3	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
5	6	TOO LITTLE TOO LATE	JOJO DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN
6	5	PROPER EDUCATION (THE WALL) (RADIO EDIT)	ERIC PRYDZ VS. PINK FLOYD DATA
7	7	PATIENCE	TAKE THAT POLYDOR
8	NEW	I LUV U	THE ORDINARY BOYS B-UNIQUE/POLYDOR
9	14	IRREPLACEABLE (ALBUM VERSION)	BEYONCE COLUMBIA
10	NEW	PERFECT (EXCEEDER) (RADIO EDIT)	MASON VS PRINCESS SUPERSTAR DATA
11	1	CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE
12	13	SNOW ((HEY OH))	RED HOT CHILI PEPPERS WARNER BROS.
13	11	GOLDEN SKANS	KLAXONS POLYDOR
14	4	LUCKY	LUCKY TWICE CATCHY TUNES/FAMILY TREE
15	15	YOU KNOW MY NAME	CHRIS CORNELL INTERSCOPE
16	NEW	HONEY TO THE BEE	BILLIE INNOCENT/VIRGIN
17	18	HURT	CHRISTINA AGUILERA RCA
18	20	TELL ME	DIDDY FT. CHRISTINA AGUILERA BAD BOY/ATLANTIC
19	NEW	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL
20	17	MY LOVE (SINGLE VERSION)	JUSTIN TIMBERLAKE FT. T.I. JIVE ZOMBA

FRANCE		ALBUMS	
(SNEP/IFOP/TITE-LIVE) JANUARY 23, 2007			
THIS WEEK	LAST WEEK		
1	2	BENABAR	REPRISE DES NEGOCIATIONS JIVE
2	1	YANNICK NOAH	CHARANGO SAINT GEORGE
3	4	DIAM'S	DANS MA BULLE CAPITOL
4	3	OLIVIA RUIZ	LA FEMME CHOCOLAT POLYDOR
5	6	MICHEL DELPECH	MICHEL DELPECH AZ
6	5	VARIOUS ARTISTS	LE SOLDAT ROSE ATMOSPHERIQUES
7	15	SHY'M	MES FANTAISIES UP
8	NEW	MAURANE	SI AUJOURD'HUI POLYDOR
9	7	AKON	KONVICTED KONVICT
10	8	CHIMENE BADI	LE MIROIR UNIVERSAL

AUSTRALIA		ALBUMS	
(ARIA) JANUARY 21, 2007			
THIS WEEK	LAST WEEK		
1	2	SNOW PATROL	EYES OPEN FICTION/POLYDOR
2	1	DAMIEN LEITH	THE WINNER'S JOURNEY SONY BMG
3	3	PINK	I'M NOT DEAD LAFACE/ZOMBA
4	5	U2	U218 SINGLES MERCURY
5	4	THE 12TH MAN	BONE! CAPITOL
6	10	SOUNDTRACK	HAPPY FEET ATLANTIC
7	6	ESKIMO JOE	BLACKFINGERNAILS, RED WINE WARNER
8	7	WOLFMOTHER	WOLFMOTHER MODULAR
9	15	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE REPRISE
10	12	SAMIS TOWNS	THE KILLERS ISLAND

CANADA		ALBUMS	
(SOUNDSCAN) FEBRUARY 3, 2007			
THIS WEEK	LAST WEEK		
1	3	NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL
2	1	JUSTIN TIMBERLAKE	FUTURESEX LOVESOUNDS JIVE/SONY BMG
3	2	VARIOUS ARTISTS	MUCHDANCE 2007 UNIVERSAL
4	4	THE BEATLES	LOVE APPLE/CAPITOL/EMI
5	5	VARIOUS ARTISTS	EMINEM PRESENTS: THE RE-UP SHADY/INTERSCOPE/UNIVERSAL
6	6	GWEN STEFANI	THE SWEET ESCAPE INTERSCOPE/UNIVERSAL
7	7	AKON	KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL
8	9	U2	U218: SINGLES ISLAND/INTERSCOPE/UNIVERSAL
9	NEW	CORINNE BAILEY RAE	CORINNE BAILEY RAE GOOD GROOVE/CAPITOL/EMI
10	10	THE FRAY	HOW TO SAVE A LIFE EPIC/SONY BMG

ITALY		ALBUMS	
(FIMI/NIELSEN) JANUARY 22, 2007			
THIS WEEK	LAST WEEK		
1	2	ELISA	SOUNDTRACK'96-'06 SUGAR
2	1	LAURA PAUSINI	IO CANTO ATLANTIC
3	10	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
4	4	U2	U218 SINGLES MERCURY
5	6	ANTONELLO VENDITTI	DIAMANTI RCA
6	7	ZUCCHERO	FLY POLYDOR
7	3	RENATO ZERO	RENATISSIMO! TATTICA
8	8	TIZIANO FERRO	NESSUNO E' SOLO CAPITOL
9	5	ADRIANO CELENTANO	UNICAMENTE CELENTANO CLAN CELENTANO
10	9	VASCO ROSSI	THE PLATINUM COLLECTION CAPITOL

SPAIN		ALBUMS	
(PROMUSICAE/MEDIA) JANUARY 24, 2007			
THIS WEEK	LAST WEEK		
1	1	IL DIVO	SIEMPRE SYCO
2	2	LA OREJA DE VAN GOGH	GUAPA SONY BMG
3	3	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS WARNER
4	13	AMARAL	PAJAROS VIRGIN
5	NEW	CARLA BRUNI	NO PROMISES NAIVE
6	4	RBD	NUUESTRO AMOR EMI
7	10	FITO Y LOS FITIPALDIS	POR LA BOCA VIVE EL PEZ DRO
8	6	MELENDI	MIENTRAS NO CUESTE TRABAJO CAPITOL
9	12	SOUNDTRACK	HIGH SCHOOL MUSICAL EMI
10	14	TATI ROMAN	COMO LA MAR Y LA ARENA EL DIABLO

MEXICO		ALBUMS	
(BIMSA) JANUARY 23, 2007			
THIS WEEK	LAST WEEK		
1	1	VALENTIN ELIZALDE	VENCEDOR UNIVERSAL
2	3	RICKY MARTIN	MTV UNPLUGGED COLUMBIA
3	2	YURIDIA	HABLA EL CORAZON SONY BMG
4	10	RBD	REBELDOS EMI TELEVISION
5	17	SOUNDTRACK	HIGH SCHOOL MUSICAL UNIVERSAL
6	7	RBD	CELESTIAL (VERSAD EM ESPANHOL) EMI TELEVISION
7	9	PANDA	AMANTES SUNT AMENTES WARNER
8	6	SIN BANDERA	PASADO SONY BMG
9	19	BELINDA	UTOPIA EMI TELEVISION
10	5	U2	U218 SINGLES MERCURY

WALLONIA		SINGLES	
(PROMUVI) JANUARY 24, 2007			
THIS WEEK	LAST WEEK		
1	1	FOUS TA CAGOLE	FATAL BAZOOKA UP
2	3	PAS LE TEMPS	FAF LARAGE M6 INTERACTIONS
3	2	MON PAYS	FAUDEL MERCURY
4	5	MARLY-GOMONT	KAMINI RCA
5	7	HURT	CHRISTINA AGUILERA RCA

ALBUMS			
1	1	MAURANE	SI AUJOURD'HUI POLYDOR
5	10	CARLA BRUNI	NO PROMISES NAIVE
3	3	SALVATORE ADAMO	LA PART DE L'ANGE POLYDOR
2	2	YANNICK NOAH	CHARANGO SAINT GEORGE
5	6	JOAH GROBAN	AWAKE REPRISE

SWITZERLAND		SINGLES	
(MEDIA CONTROL) JANUARY 22, 2007			
THIS WEEK	LAST WEEK		
1	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
2	8	PATIENCE	TAKE THAT POLYDOR
3	2	HURT	CHRISTINA AGUILERA RCA
4	3	CAMPARI SODA	TAXI CSR
5	5	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA

ALBUMS			
1	NEW	CARLA BRUNI	NO PROMISES NAIVE
1	1	AST FLORIAN	LAEBESZEICHE UNIVERSAL
3	3	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
4	4	IL DIVO	SIEMPRE SYCO
5	5	LAURA PAUSINI	IO CANTO ATLANTIC

FINLAND		SINGLES	
(YLE) JANUARY 24, 2007			
THIS WEEK	LAST WEEK		
1	1	PROPER EDUCATION	ERIC PRYDZ VS. PINK FLOYD DATA
2	2	NO TALK WITHOUT THE GIANT	MACHINE MEN CENTURY MEDIA
3	4	DON'T FALL ASLEEP	SWALLOW THE SUN SPINEFARM
4	3	PATT (PARTY ALL THE TIME)	SHARAM SCORPIO
5	6	KONEESEEN KADONNUT	APULANTA LEVY-YHTO

ALBUMS			
1	NEW	VIIKATE	MARRASKUUN LAULUJA 1 RANKA
2	2	SIELUN VELJET	OTTEITA TUOMARI NURMION LAULUKIRJASTA POKO
3	5	SUNRISE AVENUE	ON THE WAY TO WONDERLAND BONNIER/HONEST
4	1	MAJ KARMA	UKKONEN MEGAMANIA
5	3	PINK	I'M NOT DEAD LAFACE/ZOMBA

POLAND		ALBUMS	
(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) JANUARY 19, 2007			
THIS WEEK	LAST WEEK		
1	1	ZBIGNIEW KSIAZEK/PIOTR RUBIK	PSALTERZ WRZESNIOWY MAGIC
2	3	MAREK GRECHUTA	ZLOTA KOLECKCJA (DNI KTORYCH NIE ZNAMY) POMATON
3	4	U2	U218 SINGLES MERCURY
4	2	PIOTR RUBIK	RUBIKON M.J.M.
5	5	ANIA	KILKA HISTORII NA TEN SAM TEMAT SONY BMG
6	10	SMOLIK	SMOLIK 3 KAYAX
7	9	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
8	16	MOZDZER/DANIELSSON/FRESCO	BETWEEN US AND THE LIGHT OUTSIDE
9	13	KATIE MELUA	PIECE BY PIECE DRAMATICO
10	7	ZBIGNIEW KSIAZEK/PIOTR RUBIK	TU ES PETRUS N TY JESTE SKALA MAGIC

HUNGARY		SINGLES	
(MAHASZ) JANUARY 19, 2007			
THIS WEEK	LAST WEEK		
1	1	MAGYARORSZAG	EGYESULT HANGOK SONY BMG
2	2	RENAISSANCE	FAITHLESS CHEEKY
3	NEW	TAKE NO SHHH	FEDDE LE GRAND PRES. THE FLAMINGO SPINNINI
4	4	A KORBEN	ZORAN UNIVERSAL
5	NEW	PUT YOUR HANDS UP FOR DETROIT	FEDDE LE GRAND SPINNINI

ALBUMS			
1	1	RUZSA MAGDI	ORDOGI ANGVAL CLS
2	2	NOX	OROMVOLGY UNIVERSAL
3	9	AKOS	MEG KOZELEBB FEHER SOLHYOM/WARNER
4	3	GEORGE MICHAEL	TWENTY FIVE AEGEAN
5	6	RUZSA MAGDOLNA	A DONTOKBEN ELHANGZOTT GAILOK UNIVERSAL

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 24, 2007
1	3	HURT CHRISTINA AGUILERA RCA
2	2	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
3	1	SMACK THAT AKON FT. EMINEM KONVICT
4	4	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA
5	12	MARLY-GOMONT KAMINI RCA
6	9	EVERYTIME WE TOUCH CASCADA ANDORFINE
7	16	GRACE KELLY MIKA CASABLANCA/ISLAND
8	6	FOUS TA CAGOULE FATAL BAZOOKA UP MUSIC
9	5	PATIENCE TAKE THAT POLYDOR
10	19	STARZ IN THEIR EYES JUST JACK MERCURY
11	11	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA
12	8	MY LOVE JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
13	22	TOO LITTLE TOO LATE JOJO DA FAMILY/BLACKGROUND/UNIVERSAL
14	37	SAME JEANS VIEW 1965
15	NEW	ONE NIGHT WITH YOU USS TRIPLE M

ALBUMS

THIS WEEK	LAST WEEK	JANUARY 24, 2007
1	NEW	CARLA BRUNI NO PROMISES NAIVE
2	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	2	U2 U218 SINGLES MERCURY
4	4	JAMES MORRISON UNDISCOVERED POLYDOR
5	3	PINK I'M NOT DEAD LAFACE/ZOMBA
6	3	THE BEATLES LOVE APPLE
7	5	IL DIVO SIEMPRE SYCO
8	-	AMY WINEHOUSE BACK TO BLACK ISLAND
9	6	SNOW PATROL EYES OPEN FICTION/POLYDOR
10	11	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
11	13	THE FRATELLIS CUSTELLO MUSIC FALLOUT
12	13	MONROE TEMPTATION WARNER
13	8	TAKE THAT BEAUTIFUL WORLD POLYDOR
14	14	RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS.
15	14	ROSENSTOLZ DAS GROSSE LEBEN ISLAND

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 24, 2007
1	1	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA
2	4	HURT CHRISTINA AGUILERA RCA
3	2	MY LOVE JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
4	7	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
5	5	U + UR HAND PINK LAFACE/ZOMBA
6	6	PATIENCE TAKE THAT POLYDOR
7	3	SMACK THAT AKON FT. EMINEM KONVICT
8	8	SNOW (HEY OH) RED HOT CHILI PEPPERS WARNER BROS.
9	20	I WANNA LOVE YOU AKON FT. SHOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
10	9	CHASING CARS SNOW PATROL FICTION/POLYDOR
11	10	WINDOW IN THE SKIES U2 MERCURY
12	15	AMERICA RAZORLIGHT VERTIGO
13	11	PROMISCUOUS NELLY FURTADO FT. TIMBALANO MOSLEY/GEFFEN
14	19	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE
15	14	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR

SALES DATA COMPILED BY



FEB 3 2007

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	102	MICHAEL BUBLE	#1 IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ	2
2	2	18	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	
3	3	19	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252	
4	4	16	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS HEAR 30026/CONCORD	
5	5	66	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ	
6	6	16	GLADYS KNIGHT	BEFORE ME VERVE 006225/VG	
7	RE-ENTRY		NANCY WILSON	TURNED TO BLUE MCG JAZZ 10222/TELARC	
8	7	61	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ	
9	9	38	NAT KING COLE	THE VERY BEST OF NAT KING CDLE CAPITOL 59324	
10	10	12	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
11	14	69	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173*/BLG	
12	12	19	PAT METHENY / BRAD MEHLDAU	METHANY MEHLDAU NONESUCH 79964/WARNER BROS.	
13	8	8	ANJANI	BLUE ALERT COLUMBIA 76946/SONY MUSIC	
14	13	17	KEITH JARRETT	THE CARNEGIE HALL CONCERT ECM 007362/UNIVERSAL CLASSICS GROUP	
15	13	22	CHRIS BOTTI	LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC Ⓢ	
16	16	7	ORNETTE COLEMAN	SOUND GRAMMAR SOUND GRAMMAR 11593	
17	11	2	WAYNE BERGERON	PLAYS WELL WITH OTHERS CONCORD JAZZ 30032/CONCORD	
18	18	21	TONY BENNETT	GREATEST HITS OF THE '60S RPM/COLUMBIA 84779/SONY MUSIC	
19	24	18	JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA	DEAR MR. SINATRA TELARC 83638	
20	17	33	KATIE MELUA	PIECE BY PIECE DRAMATIC/UNIVERSAL MOTOWN 006888/UMRG	
21	21	19	MILES DAVIS	COOL & COLLECTED LEGACY/COLUMBIA 84784/SONY MUSIC	
22	20	28	DIANA ROSS	BLUE UNIVERSAL MOTOWN 005694/UMRG	
23	22	47	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLES 004893/UME	
24	19	3	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG Ⓢ	
25	23	15	AL DI MEOLA	CONSEQUENCE OF CHAOS TELARC 83649	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	2	YO-YO MA	#1 APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
2	2	16	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
3	5		LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP Ⓢ	
4	4	5	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON HERUDA SONGS NONESUCH 79964/WARNER BROS.	
5	2		ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP	
6	6	20	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
7	16	2	SOUNDTRACK	THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP	
8	7	2	JANINE JANSEN/GEWANDHAUS ORCHESTRA (CHAILLY)	MENDELSSOHN/BRUCH: CONCERTOS & ROMANCES DECCA 007260/UNIVERSAL CLASSICS GROUP	
9	8	17	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG	
10	21	19	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONIA MUNDI 907400	
11	9	19	GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG	
12	19	22	JANINE JANSEN	VIVALDI: THE FOUR SEASONS DECCA 005507/UNIVERSAL CLASSICS GROUP	
13	11		YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS	
14	10		REEE FLEMING	HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP	
15			HILARY HAHN	PAGANINI/SPHAR: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP	
16	12	42	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓢ	
17	RE-ENTRY		LANG LANG	MEMORY DG 005927/UNIVERSAL CLASSICS GROUP	
18	13	17	VARIOUS ARTISTS	PAUL MCCARTNEY'S ECCE COR MEUM EMI CLASSICS 70424/BLG	
19	17	3	VARIOUS ARTISTS	NEW YEAR'S CONCERT 2007 DG 008289/UNIVERSAL CLASSICS GROUP	
20	RE-ENTRY		SARAH CHANG	SHOSTAKOVICH: PROKOFIEV: VIOLIN CONCERTOS.EMI CLASSICS 46053/BLG	
21	23	19	VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO	
22	22	29	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	
23	NEW		LIBERA	ANGEL VOICES EMI CLASSICS 70523/BLG	
24	RE-ENTRY		LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP	
25	14	7	SOUNDTRACK	THE NATIVITY STORY (BY MICHAEL DANNA) NEW LINE 39074	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	10	KENNY G	#1 IN IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARTISTS 82660/RMG	
2	2	4	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD	
3	3	7	BONEY JAMES	SHINE CONCORD 30049	
4	4	17	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER INDIRECT 01	
5	6	9	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II FE#0E2VOUS 5122	
6	5	12	NINA SIMONE	REMIXED & REIMAGINED LEGACY/RCA 01280/RMG	
7	9	52	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 754E7/RMG	
8	7	24	FOURPLAY	X BLUEBIRD 86399/RCA VICTOR	
9	8	1	INCOGNITO	BEES + THINGS + FLOWERS RICE/NARADA JAZZ 70179/BLG	
10	12	30	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/E#01Y MUSIC	
12	10	33	JAZZMASTERS	JAZZMASTERS V TRIPPIN' N' RHYTHM 90522/V2	
12	10	33	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118	
13	17	35	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106	
14	15	26	THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD Ⓢ	
15	11	73	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
16	14	37	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL MOTOWN 005478/V3/UMR3 Ⓢ	
17	16	40	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG	
18	19	32	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	
19	18	21	LEE RITENOUR	SMOKE 'N' MIRRORS I./PEAK 23001/CONCORD	
20	23	2	STEVE COLE	TRUE NARADA JAZZ 58522/BLG	
21	21	31	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG	
22	20	9	ROB WHITE	LET IT RIDE E2 90953/ORPHEUS	
23	25	22	MICHAEL FRANKS	RENDEZVOUS IN RIO KOCH 9964	
24	24	67	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG	
25	RE-ENTRY		GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	9	IL DIVO	#1 SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
2	2	11	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS. Ⓢ	
3	3	11	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP Ⓢ	
4	4	92	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	
5	5	53	IL DIVO	ANCORA SYCO/COLUMBIA 78914/SONY MUSIC	
6	6	5	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
7	9	14	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
8	8	15	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINC	
9	7	1	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
10	10	83	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
11	11	19	VITTORIO	POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	
12	13	34	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	
13	12	51	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
14	11	64	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
15	16	44	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
16	15	36	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
17	14	3	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449	
18	18	7	RONAN TYNAN	THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP	
19	17	30	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ	
20	20	11	GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGA FORCE	
21	19	65	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LYDDE WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP	
22	24	76	BOND	EXPLOSIVE: THE BEST OF BOND V&B/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ	
23	22	69	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
24	RE-ENTRY		NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92669/SONY BMG MASTERWORKS	
25	RE-ENTRY		VARIOUS ARTISTS	STRUNG OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

FEB 3 2007 ALBUMS

SALES DATA COMPILED BY



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. ⊕ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ⊕ DualDisc available. ⊕ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. ⊕ Digital Download available. ⊕ DVD single available. ⊕ Vinyl Maxi-Single available. ⊕ Vinyl Single available. ⊕ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes.
- Certification for net shipments of 100,000 units (Oro).
- Certification of 200,000 units (Platino).
- ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level.
- RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- RIAA platinum certification for net shipment of 50,000 units for video singles.
- ⊠ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

- RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	148	#1 GUNS N' ROSES	GREATEST HITS GEFEN 001714/INTERSCOPE (16.98)	3
2	5	121	GREATEST GAINER RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
3	3	635	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
4	1	69	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	●
5	7	6	TOBYMAC	MOMENTUM PUREFRONT 25924 (17.98 CD)	●
6	4	1538	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
7	9	690	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
8	10	83	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕	◆
9	1	10	THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	◆
10	12	252	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
11	15	167	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
12	11	22	KEITH URBAN	BE HERE CAPITOL NASHVILLE 77489 (18.98)	◆
13	14	54	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861065/WALT DISNEY (7.98)	◆
14	13	92	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	◆
15	RE-ENTRY	15	LYNYRD SKYNYRD	THE BEST OF LYNYRD SKYNYRD 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 1194/UMG (11.98/6.98)	◆
16	6	323	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
17	16	318	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	◆
18	19	169	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	◆
19	21	136	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
20	RE-ENTRY	20	ERIC CLAPTON	THE BEST OF ERIC CLAPTON 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION GUNPUNCHES/POLYDOR 002759/UMG (11.98)	◆
21	18	105	SUGARLAND	TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	◆
22	20	115	TOBY KEITH	GREATEST HITS 2 DRUMWORKS (NASHVILLE) 002323/UMGN (13.98)	◆
23	29	152	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)	◆
24	27	778	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
25	24	577	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	◆
26	33	109	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	◆
27	32	12	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO 19223/TIME LIFE (19.98)	◆
28	30	666	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
29	25	878	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TURF GONGS/ISLAND 548904/UMG (13.98/8.98) ⊕	◆
30	22	141	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	◆
31	28	12	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
32	34	418	DEF LEPPARD	Vault -- GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	◆
33	23	93	GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	◆
34	26	762	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ⊕	◆
35	31	110	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	◆
36	48	4	JOHN LEGEND	GET LIFTED G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕Ⓢ	◆
37	42	256	LINKIN PARK	(HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	◆
38	NOT SHOT DEBUT	38	BOYZ II MEN	THE BEST OF BOYZ II MEN 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION UNIVERSAL MOTOWN/PROMISES 001988/UMG (11.98)	◆
39	17	185	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ⊕	◆
40	36	197	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671/UMG (18.98/12.98)	◆
41	39	113	THE KILLERS	HOT FUSS ISLAND 002468*/DJMG (13.98)	◆
42	37	323	SOUNDTRACK	GREASE POLYDOR UNIVERSAL 825095/UMG (18.98)	◆
43	43	6	BEE GEES	NUMBER ONES POLYDOR/UNIVERSAL 003777/UMG (13.98 CD/DVD) ⊕	◆
44	35	1	JAMES BROWN	20 ALL-TIME GREATEST HITS! POLYDOR 511326/UMG (13.98)	◆
45	38	59	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 48545 (18.98)	◆
46	RE-ENTRY	46	GEORGE STRAIT	THE BEST OF GEORGE STRAIT 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA NASHVILLE 170280/UMG (9.98)	◆
47	40	166	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (18.98)	◆
48	44	96	LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UMG (18.98)	◆
49	49	07	BARRY MANILOW	ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)	◆
50	41	217	BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT
1	2	9	#1 DAUGHTRY	Daughtry	1	◆
2	18	22	CORINNE BAILEY RAE	Corinne Bailey Rae	4	◆
3	1	1	SOUNDTRACK	Jump In!		◆
4	23	1	REGINA SPEKTOR	Begin To Hope	34	◆
5	3	13	JOHN MAYER	Continuum	31	◆
6	8	1	SOUNDTRACK	Dreamgirls	2	◆
7	5	18	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	2	◆
8	6	50	THE FRAY	How To Save A Life	23	◆
9	RE-ENTRY	9	KT TUNSTALL	Eye To The Telescope	59	◆
10	NEW	10	DJ WHOO KID	G-Unit Radio 22: Hip Hop Is Dead		◆
11	9	0	MY CHEMICAL ROMANCE	The Black Parade	26	◆
12	13	0	NELLY FURTADO	Loose	12	◆
13	10	29	DANE COOK	Harmful If Swallowed		◆
14	4	2	YO-YO MA	Appassionato	79	◆
15	15	4	SOUNDTRACK	Dreamgirls: Deluxe Edition	39	◆

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	9	#1 THE BEATLES	Love	15	◆
2	8	14	CORINNE BAILEY RAE	Corinne Bailey Rae	4	◆
3	9	9	DAUGHTRY	Daughtry	1	◆
4	2	3	CARLY SIMON	Into White	20	◆
5	6	4	SOUNDTRACK	Dreamgirls: Deluxe Edition	39	◆
6	7	3	SOUNDTRACK	Dreamgirls	2	◆
7	5	15	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	6	◆
8	1	27	KT TUNSTALL	Eye To The Telescope	59	◆
9	4	19	JOHN MAYER	Continuum	31	◆
10	3	11	JOSH GROBAN	Awake	43	◆
11	NEW	11	AMERICA	Here & Now	52	◆
12	NEW	12	YO-YO MA	Appassionato	79	◆
13	NEW	13	FRANK SINATRA	Romance: Songs From The Heart	36	◆
14	NEW	14	ROBIN THICKE	The Evolution Of Robin Thicke	16	◆
15	12	6	LOREENA MCKENITT	An Ancient Muse	147	◆

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	FROM Billboard .biz
1	1	4	#1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE REAL DEAL: GREATEST HITS VOL. 1 (LEGACY/EPIC/SONY MUSIC)	
2	1	1	COCO MONTOYA	DIRTY DEAL (ALLIGATOR)	
3	1	1	THE HOLMES BROTHERS	STATE OF GRACE (ALLIGATOR)	
4	2	32	KEB' MO'	SUITCASE (ONE HAVEN/EPIC/RED INK)	
5	1	21	MARIA MULDAUR	HEART OF MINE: MARIA MULDAUR SINGS LOVE SONGS OF BOB OYLAN (TELARC BLUES/TELARC)	
6	7	54	ETTA JAMES	THE DEFINITIVE COLLECTION (HIP-0/CHRONICLES/UMG)	
7	4	97	B.B. KING	THE ULTIMATE COLLECTION (GEFFEN/CHRONICLES/UMG)	
8	5	19	THE ROBERT CRAY BAND	LIVE FROM ACROSS THE POND (NOZZLE/VANGUARD/WELK)	
9	3	46	JAMES HUNTER	PEOPLE GONNA TALK (GO/ROUNDER)	
10	6	48	THE DEREK TRUCKS BAND	SONGLINES (COLUMBIA/SONY MUSIC)	
11	9	33	JOE BONAMASSA	YOU & ME (PREMIER ARTISTS)	
12	1	1	B.B. KING	B.B. KING (MADACY SPECIAL PRODUCTS/MADACY)	
13	8	18	CHRIS SMITHER	LEAVE THE LIGHT ON (MIGHTY ALBERT/SIGNATURE SOUNDS)	
14	1	1	JOHN LEE HOOKER	HOOKER (SHOUT! FACTORY/SONY MUSIC)	
15	11	60	BUDDY GUY	BRING EM IN (SILVERTONE/ZOMBA)	

VIDEO

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 CRANK LIONS GATE HOME ENTERTAINMENT 20692 (28.98)	Jason Statham/Amy Smart	R	
2	NEW	THE ILLUSIONIST 20TH CENTURY FOX 40237 (29.98)	Edward Norton/Paul Giamatti	PG-13	
3	2	JACKASS: NUMBER TWO MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 47894 (29.98)	Johnny Knoxville/Bam Margera	R	
4	6	THE DEVIL WEARS PRADA 20TH CENTURY FOX 37440 (29.98)	Meryl Streep/Anne Hathaway	PG-13	
5	4	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29297 (29.98)	Johnny Depp/Orlando Bloom	PG-13	
6	3	THE COVENANT SONY PICTURES HOME ENTERTAINMENT 16662 (28.98)	Steven Strait/Sebastian Stan	PG-13	
7	1	SNAKES ON A PLANE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 1054E (28.98)	Samuel L. Jackson/Julianna Margulies	R	
8	5	TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY SONY PICTURES HOME ENTERTAINMENT 14842 (28.98)	Will Ferrell/John C. Reilly	PG-13	
9	11	BARNYARD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 46124 (29.98)	Animated	PG	
10	12	CARS WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 2718E (29.98)	Animated	G	
11	NEW	BROKEN BRIDGES CMT FILMS/PARAMOUNT HOME ENTERTAINMENT 47124 (29.98)	Toby Keith/Kelly Preston	PG-13	
12	7	LITTLE MISS SUNSHINE 20TH CENTURY FOX 40331 (29.98)	Greg Kinnear/Steve Carell	R	
13	NEW	THE NIGHT LISTENER MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 71813 (29.98)	Robin Williams/Toni Collette	R	
14	8	INVINCIBLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 72102 (29.98)	Mark Wahlberg/Greg Kinnear	PG	
15	9	STEP UP TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 71814 (29.98)	Channing Tatum/Jenna Dewan	PG-13	
16	7	ICE AGE: THE MELTDOWN 20TH CENTURY FOX 37771 (29.98)	Animated	PG	
17	3	FEARLESS UNIVERSAL STUDIOS HOME VIDEO 16832 (29.98)	Jet Li/Nakamua Shidou	PG-13	
18	11	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 38209 (39.98)	Animated	NR	
19	10	THE DESCENT LIONS GATE HOME ENTERTAINMENT 20642 (28.98)	Shauna MacDonaid/Natalie Mendoza	R	
20	16	SUPERMAN RETURNS WARNER HOME VIDEO 72351 (28.98)	Brandon Routh/Kate Bosworth	PG-13	
21	NEW	IDIOCRACY 20TH CENTURY FOX 40179 (27.98)	Luke Wilson/Maya Rudolph	R	
22	NEW	BANDIDAS 20TH CENTURY FOX 40311 (27.98)	Saima Hayek/Penelope Cruz	PG-13	
23	13	THE DA VINCI CODE SONY PICTURES HOME ENTERTAINMENT 14834 (29.98)	Tom Hanks/Audrey Tautou	PG-13	
24	14	MARTIN: THE COMPLETE FIRST SEASON HBO HOME VIDEO 36012 (29.98)	Martin Lawrence/Tisha Campbell	NR	
25	21	MIAMI VICE UNIVERSAL STUDIOS HOME VIDEO 80232 (29.98)	Jamie Foxx/Colin Farrell	R	

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	2	#1 FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 38209 (39.98)		NR	
2	1	MARTIN: THE COMPLETE FIRST SEASON HBO 36012 (29.98)		NR	
3	16	THE OFFICE: SEASON TWO NBC/UNIVERSAL MUSIC & VIDEO DIST. 30378 (49.98)		NR	
4	7	24: SEASON 5 20TH CENTURY FOX 39038 (59.98)		NR	
5	2	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)		PG	
6	6	FIREFLY: THE COMPLETE SERIES 20TH CENTURY FOX 08929 (49.98)		NR	
7	3	BONES: SEASON ONE 20TH CENTURY FOX 26728 (49.98)		NR	
8	12	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA 417303 (29.98)		NR	
9	5	THE SIMPSONS: THE COMPLETE NINTH SEASON 20TH CENTURY FOX 39041 (49.98)		NR	
10	NEW	EXTRAS: THE COMPLETE FIRST SEASON HBO 30692 (29.98)		NR	
11	9	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 28506 (29.98)		NR	
12	11	GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCUT TOUCHSTONE TELEVISION/BUENA VISTA 70099 (59.98)		NR	
13	10	DANE COOK: VICIOUS CIRCLE HBO 37182 (24.98)		NR	
14	RE-ENTRY	ONE TREE HILL: THE COMPLETE THIRD SEASON WARNER 76262 (59.98)		NR	
15	13	HANNAH MONTANA: LIVING THE ROCK STAR LIFE! WALT DISNEY/BUENA VISTA 71215 (19.98)		NR	
16	17	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)		NR	
17	RE-ENTRY	24: SEASON ONE 20TH CENTURY FOX 05416 (59.98)		NR	
18	8	DANE COOK'S TOURGASM HBO 37172 (29.98)		NR	
19	14	THE CHEETAH GIRLS 2 WALT DISNEY/BUENA VISTA 70476 (26.98)		NR	
20	NEW	SPONGEBOB SQUAREPANTS: SEASON 4 VOLUME 2 NICKELODEON VIDEO/PARAMOUNT 51144 (42.98)		NR	
21	RE-ENTRY	NIP/TUCK: THE COMPLETE THIRD SEASON WARNER 76277 (59.98)		NR	
22	16	SEINFELD: SEASON 7 SONY PICTURES 15948 (49.98)		NR	
23	15	[SCRUBS]: THE COMPLETE FOURTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA 41661 (39.98)		NR	
24	21	STARGATE SG-1: THE COMPLETE NINTH SEASON MGM/20TH CENTURY FOX 00085 (49.98)		NR	
25	RE-ENTRY	M*A*S*H: SEASON 11 20TH CENTURY FOX 32531 (39.98)		NR	

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 CRANK LIONS GATE HOME ENTERTAINMENT		R	
2	NEW	THE ILLUSIONIST 20TH CENTURY FOX		PG-13	
3	2	THE COVENANT SONY PICTURES HOME ENTERTAINMENT		PG-13	
4	1	SNAKES ON A PLANE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO		R	
5	5	THE DEVIL WEARS PRADA 20TH CENTURY FOX		PG-13	
6	4	INVINCIBLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		PG	
7	6	TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY SONY PICTURES HOME ENTERTAINMENT		PG-13	
8	NEW	THE NIGHT LISTENER MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		R	
9	7	LITTLE MISS SUNSHINE 20TH CENTURY FOX		R	
10	3	JACKASS: NUMBER TWO MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT		R	

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	1	#1 X360: GEARS OF WARS MICROSOFT		M	
2	3	PS2: NEED FOR SPEED: CARBON EA SPORTS		E	
3	4	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT		A	
4	2	PS2: MADDEN NFL 07 EA SPORTS		E	
5	NEW	X360: LOST PLANET: EXTREME CONDITION CAPCOM		T	
6	5	PS2: BULLY ROCKSTAR GAMES		T	
7	8	PS2: SCARFACE: THE WORLD IS YOURS VIVENDI UNIVERSAL		M	
8	6	X360: CALL OF DUTY 3 ACTIVISION		T	
9	9	X360: MADDEN NFL 07 EA SPORTS		E	
10	7	PS2: WWE SMACKDOWN VS. RAW 2007 THQ		T	

LAUNCH PAD

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	5	#1 AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) Ⓢ	K.O.B.: Live	
2	4	31	MAT KEARNEY AWARE COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
3	12	7	SILVER SUN PICKUPS DANGERBIRD 009 (11.98)	Carnavas	
4	8	8	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
5	22	5	GREATEST GAINER ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
6	5	41	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
7	15	7	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia	
8	2	2	LOS TUCANES DE TIJUANA UNIVISION 310947/UG (13.98)	El Papa De Los Politos	
9	7	16	UNK BIG DOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
10	6	11	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	
11	9	64	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
12	43	3	MEG & DIA DOGHOUSE 85438 (13.98)	Something Real	
13	20	25	LOS BUKIS FONOVI SA 352638/UG (11.98)	30 Recuerdos	
14	6	7	BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	Boys Like Girls	
15	4	4	VICENTE FERNANDEZ SONY BMG NORTE 02080 (13.98)	La Tragedia Del Vaquero	
16	11	5	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
17	55	2	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	
18	13	7	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
19	10	4	MATT REDMAN SIX STEPS 70378/SPARROW (16.98)	Beautiful News	
20	17	33	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
21	19	6	R.K.M. & KEN-Y PINA/PR 008074/UNIVERSAL LATINO (12.98) Ⓢ	Masterpiece: Sold Out	
22	21	51	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
23	33	5	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Corridos: Historias Nortenas	
24	26	2	LOS BUKIS FONOVI SA 352962/UG (10.98)	La Mejor... Coleccion	
25	23	10	JOANNA NEWSOM DRAG CITY 303* (16.98)	Yes	
26	25	49	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
27	RE-ENTRY	7	DEMETRI MARTIN COMEDY CENTRAL 0044 (15.98 CD/DVD) Ⓢ	These Are Jokes	
28	RE-ENTRY	11	NELLIE MCKAY HUNGRY MOUSE 001 (15.98)	Pretty Little Head	
29	24	10	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	
30	31	15	CHIODOS EQUAL VISION 136 (14.98 CD/DVD) Ⓢ	A I's Well That Ends Well	
31	30	18	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
32	RE-ENTRY	11	ISIS IPECAC 81 (16.98)	In The Absence Of Truth	
33	28	30	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	Inhuman Rampage	
34	47	2	ALACRANES MUSICAL UNIVISION 311023/UG (5.98)	Linea De Oro	
35	34	17	GEORGE LOPEZ OGGIO 89140 (16.98)	El Mas Chingon	
36	41	2	LOS ORIGINALES DE SAN JUAN UNIVISION 310996/UG (5.98)	Linea De Oro	
37	36	15	LOS BUKIS FONOVI SA 352697/UG (5.98)	Linea De Oro	
38	32	4	MIGUELITO W&D 001348/MACHETE (11.98)	Mas Grande Que Tu	
39	37	2	LOS RIELEROS DEL NORTE FONOVI SA 352698/UG (10.98)	La Mejor... Coleccion	
40	42	19	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) Ⓢ	United We Stand	
41	HOT SHOT DEBUT	1	PSYCHOSTICK ROCK RIDGE 61095 (11.98)	We Couldn't Think Of A Title	
42	27	10	THE HOLD STEADY VAGRANT 442 (13.98)	Boys And Girls In America	
43	40	68	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
44	NEW	1	LOS RIELEROS DEL NORTE FONOVI SA 352698/UG (5.98)	Linea De Oro	
45	49	7	RED ESSENTIAL 10807 (12.98)	End Of Silence	
46	RE-ENTRY	11	THIS PROVIDENCE FUELED BY RAMEN 088 (13.98)	This Providence	
47	38	7	REIK SONY BMG NORTE 70213 (14.98)	Seuencia	
48	44	14	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	
49	45	4	ALEGRES DE LA SIERRA VIVA 622320/UNIVERSAL LATINO (11.98)	Duele El Amor	
50	RE-ENTRY	11	GOMEZ ATO 21547 (13.98)	How We Operate	

BREAKING & ENTERING

Brazilian electro-pop band CSS, whose full name translates as "Tired of Being Sexy," has enough energy to enter Billboard's Top Electronic Albums chart at No. 17. 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 that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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SONGS & TRACKS

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1ST TIME (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Funk, ASCAP/Hol Sauce Music, ASCAP) RBH 29
2 STEP (The Quality, BMI) RBH 71
30 SOMETHING (Carter Boys Publishing, ASCAP/WB Music, ASCAP/Airt Nathan Goin On Bull Finking, ASCAP/Bat Future Music, BMI/Songs Of Universal, BMI/Psalms 144:1 Music, BMI/EMI April, ASCAP), HL/WB/M, RBH 49

A

AIN'T NO LOVE SONG (Cory LeZell Music Group, BMI/Copyright Control), RBH 83
ALOCATE (Mas Flow, BMI/EMI Blackwood, BMI/Blue Kraft Music, BMI) LT 39
ALYSSA LIES (Careers-BMG Music Publishing, BMI/MORE Than Rhymes Music, BMI) CS 12, H100 74, POP 97
AMARILLO SKY (Rich Team Music, ASCAP/Bound For Sound Music, ASCAP/WB Music, ASCAP/Big Love Music, BMI/Carlo Vincenzi And Associates, SESAC/Ginnin' Girl Music, BMI/Bat Two Beat One Music, ASCAP), WB/M, CS 4, H100 63, POP 95
ANO I AM TELLING YOU I'M NOT GOING (Dreamgirls, ASCAP/Universal-Geffen Music, BMI/Dreanettes, BMI), HL, H100 75, POP 77, RBH 26
ANINA-LILLIE (Haven't We, ASCAP) H100 88
ANTES DE QUE TE VAYAS (Promociones Musicales HR, S.A., BMI/Peermusic, BMI) LT 36
ANYWAY (Deleemwaa, BMI/Lie Des Auteurs, ASCAP/Bucky And Clyde, ASCAP) CS 10

B

BAGPIPES CRYIN' (Breaking New Ground Publishing, BMI/Court Of Monte Rushlow, BMI/Sony/ATV Tree, BMI/New Extreme Songs, BMI/Cuts Of Cedar, BMI/Sink Like A Ship, BMI), HL, CS 45
BEER IN MEXICO (Sony/ATV Milena, ASCAP/Islandsoul, BMI) LT 39
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 51, POP 36
BENITO TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Yalincito Songs, BMI/Careers-BMG Music Publishers, BMI) LT 39
BEY THAT (Rick N' Rick, BMI/First N' Gold, BMI/Gold Rush Publishing, BMI/A Daddy, ASCAP/Tac-N-Action Entertainment, BMI/Charismatic Camp Music, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 74
BE WITH ME (Young Malcom Publishing, ASCAP/EMI Blackwood, BMI/Phoenix Ave. Music Publishing, ASCAP/EMI April, ASCAP/Justin Combs Publishing, ASCAP/Redner Jenkins Productions, BMI), HL, RBH 84
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB Music, SESAC/Babyboy's Little Publishing Company, SESAC/Noonime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Laron's Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WB/M, RBH 41
BE WITH YOU (Gad Songs, ASCAP/Cherry Lane, ASCAP/Sweet Girl Music, ASCAP), CLM/HL, RBH 45
BEYOND (Burnside Way Music, BMI) RBH 89
BOSTON (EMI April, ASCAP/Augustana Music, ASCAP), HL, H100 35, POP 31
BREAK ME OFF (Paul Wall, ASCAP/Commission Publishing, BMI/Moddicator Publishing, BMI/2 Kingspins Publishing, ASCAP) RBH 72
BREAK IT OFF (Bran, ASCAP/Copyrights, PRS/Duffy Rock, PRS/EMI April, ASCAP/Genesis/Tran/Amharik Music, BMI/EMI Blackwood, BMI), HL, H100 60, POP 26
BUDDY (Gouchind, ASCAP/Universal Music Corporation, ASCAP/1030 Publishing, ASCAP/Karl Ginn, BMI/Gunn's Style, BMI/Big Music, ASCAP/Kenik, BMI/Sugar Beats, ASCAP) RBH 23
BUILT TO LAST (Red Street, ASCAP/Songs Of Extreme, ASCAP/Cedar Stars, ASCAP) CS 60

C

CALL ME WHEN YOU'RE SOBER (Professor Soreweye Publishing, BMI/Dan't Be Music, BMI/Sweet T 666, Music, ASCAP), WB/M, POP 40
CANT FORGET ABOUT YOU (M. Will, ASCAP/Zomba Enterprises, ASCAP/Will I Am Music, BMI/Cherry River, BMI/Foxy Music, SESAC/Christelle Michele Music, SESAC/Bruce G. Smith, BMI/Songs Of Windswept Pacific, BMI/Makeba Yegs Flames, BMI/Janic Combs Publishing, BMI/EMI Blackwood, BMI/Angela Bywater, ASCAP/EMI April, ASCAP/Solange MWF, ASCAP), HL, RBH 77
CANT LET GO (Songs Of Universal, BMI/Wally Thigpen Music, BMI/Bat Future Music, BMI), HL, RBH 40
CAPRICIOUS (T-Town Music Publishing, ASCAP) RBH 85
CHAIN HANG LOW (Big Kid, ASCAP/Li D, ASCAP/Reach And Tyrace, ASCAP/Universal Music Corporation, ASCAP), HL, POP 75
CHANGE ME (BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Solange MWF, ASCAP/Underdog Songs, ASCAP/Airno Music, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Musik, ASCAP/Fourth N' Nancy Musik, ASCAP/EMI Blackwood, BMI/Tar I Up Music, BMI/Copyright Control), HL/WB/M, RBH 24
CHASING CARS (Big Life, BMI), WB/M, H100 29
CHOUILLA (Ecco De Amor, BMI/Universal Musica Unica, BMI/DHG, BMI/Warner-Tamela Publishing, BMI) LT 11
CIRCUS (Bryan-Michael Cox, SESAC/WB Music, BMI/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/Notting Hill Songs, SESAC/Pat II Down Music, SESAC/Adonis Showphire, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Kendrick Dean Publishing, Designee, SESAC/The Dennis List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP) RBH 62
COME AROUND (Harper Digital Publishing, SOCAN/Ms. Music, ASCAP/Pink-Cam Music, ASCAP/SB Music, ASCAP/Humaine, ASCAP/ZAP Pow, ASCAP/Farwest Music USA, BMI/Sony Music, BMI) RBH 65
COME BACK TO ME (Antonino Songs, ASCAP/Seven Peaks Music, ASCAP/In Bionca A Li Lupo, ASCAP/Unicapell Music, BMI/Careers-BMG Music Publishing, BMI/Mighty Nice, BMI/Bluewater Music, BMI), WB/M, H100 99, POP 80
COME ON RAIN (Mike Curb Music, BMI/Sweet Radical Music, BMI/Pd Price, BMI), WB/M, CS 43
COME TO BED (EMI Blackwood, BMI/Oklahoma Girl Music, BMI/WB Music, ASCAP/Rich Team Music, ASCAP), HL/WB/M, CS 41
COME TO ME (VMI Publishing, BMI/Janic Combs Publishing, BMI/EMI Blackwood, BMI/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Baby Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foxy Music, SESAC/Bishop Bailey Publishing, ASCAP/Giffin GA Finesse, BMI Music Publishing, BMI/Shay Wtzy Publishing, SESAC/She Rights Music, BMI/Songs Of Universal, BMI/M2Xs Publishing, BMI), HL, POP 74
COME WITH ME (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/Music Lee Music, SESAC/Phoenix Ave. Music Publishing, ASCAP/Janic Combs Publishing, BMI/EMI April, ASCAP), HL/WB/M, RBH 68
COMO ME HACES FALTA (Cnsma, SESAC) LT 33
COMO YO NADIE TE HA AMADO (Agressive, ASCAP/Sony/ATV Tunes, ASCAP/Bon Jovi, ASCAP/Universal Music Corporation, ASCAP/Rose, ASCAP/Desmobe, ASCAP/EMI April, ASCAP) LT 21
A COUNTRY BOY CAN SURVIVE (REMIX) (Coephus, BMI) CS 48
CRAZY EX-GIRLFRIEND (Sony/ATV Tree, BMI/Nashville Star, BMI/Walsky, ASCAP), HL, CS 50
CRY NO MORE (Rodney Jenkins Productions, BMI/Dennis List, BMI/EMI April, ASCAP/EMI April, ASCAP/Munsha Publishing, BMI) 23, 000 Music, BMI/Music Sales Corporation, ASCAP/EMI Blackwood,

CUANDO (HL, RBH 57
CUANDO BAJA LA MAREA (Not Listed) LT 41
CUPID'S CHOKEHOLD (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Reptilian Music, BMI/EMI Blackwood, BMI/Almo Music, ASCAP/Delicate, ASCAP), HL, H100 49, POP 41

D

DANCE, DANCE, DANCE (Danger Times Publishing, ASCAP) RBH 73
DE VEZ EN MES (Sony/ATV Discos, ASCAP/Arjona Music, ASCAP) RBH 73
A DIFFERENT WORLD (Nashville, BMI/UNEZ, BMI/Sony/ATV Acuff-Rose, BMI/Chaylvin, BMI/Sony/ATV Tree, BMI/Gou Watch, BMI), HL, CS 47
DIME QUIEN ES (Pacific Latin, ASCAP/Maximo Aguirre, BMI/Eurobeat, ASCAP) LT 10
DIME (TELL ME) (Marimber Music, ASCAP/Li Jazel Music Publishing, BMI/Sony/ATV Discos, ASCAP/Mater, INC. AS/P-BMG Songs, ASCAP), HL/WB/M, LT 12
DIXIE LULLABY (EMI Blackwood, BMI/Greenhorse Music, BMI/Fabrick Davis, BMI/Drum Groove, SESAC/Cathoun Enterprises, SESAC), HL, CS 38
DONT DRY (EZ Vida, ASCAP/Serino, ASCAP) LT 25
DONT MAKE ME (Call TV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 33
DONT MATTER (Beytali Music, ASCAP/Famous, ASCAP/Lawsongs, BMI), HL, H100 79, POP 87
A DOZEN ROSES (YOU REMIND ME) (EMI April, ASCAP/Universal Music, ASCAP/Warner-Tamela Publishing, BMI/Wass Confusion, ASCAP), HL/WB/M, RBH 92

E

ELLA VOLVIO (No Music Publishing, ASCAP) LT 37
ESE (Primavera WorldWide Music, ASCAP) LT 17

F

FACE DOWN (The Red Jumpsuit Apparatus Publishing, Designee, BMI/Songs Of Universal, BMI/Grim Goodbye Music, BMI), HL, H100 46, POP 43
FALLING AWAKE (Collection Dr Whatever, ASCAP) POP 90
FANTASMA (Universal-Musica Unica, BMI/Baby Records Music, BMI) LT 35
FAW AWAY (Warner-Tamela Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 34, POP 24
FAVORITE GIRL (Notting Hill Songs, SESAC/Pat II Down Music, SESAC/Dire 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP/Noting Hill, ASCAP) RBH 95
A FEELIN' LIKE THAT (White Monkey, BMI/Rainy Graham, BMI/California, ASCAP/Music Of Rfm, ASCAP/Old Country, BMI/ASCAP), CS 22, ASCAP) CS 22
FERAGALICUS (Will I Am Music, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Ruthless Attack Musik, ASCAP/Pink Passion Musik, ASCAP/Two Bad Music, ASCAP/Mewar Music, BMI/Bughouse, ASCAP), CLM/HL, H100 7, POP 5, RBH 19
FIDELITY (Soviet Kitch Music, BMI/EMI Blackwood, BMI), HL, H100 58, POP 50
FIND MYSELF IN YOU (Cancelled Lunch Music, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 44
FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff-Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrabaeu Songs, BMI), WB/M, CS 36
FORE SHE WAS MAMA (Sony/ATV Acuff-Rose, BMI/Lavender Zoo, BMI/Immokalee Music, BMI/Daphil Music, BMI), HL, CS 27
FROM YESTERDAY (Apocapex Music, ASCAP) H100 65

G

GET ME BOOIED (B-Day, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Tam 5 Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Makeba Yegs Flames, BMI/Janic Combs Publishing, BMI/EMI Blackwood, BMI/Angela Bywater, ASCAP/EMI April, ASCAP/Solange MWF, ASCAP), HL, RBH 77
GET UP (Bubba Gee Music, BMI/Noonime Tunes, BMI/Warner-Tamela Publishing, BMI/Royalty Rights Music, BMI/Universal Music Corporation, ASCAP/Carmilitary Cami Music, ASCAP), HL/WB/M, POP 58
GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Will I Am Music, BMI/Cherry River, BMI/Evis Lee Music, BMI/Young Music Publishing, ASCAP/EMI Blackwood, BMI), CLM/HL, H100 77, POP 48
GO GETTA (EM) (BMI Blackwood, BMI/Young Jeze Music Inc., BMI/EMI April, ASCAP/No Question Entertainment, ASCAP/First N' Gold, BMI/R Kelly, BMI/Zomba Songs, BMI/Notting Dale Songs, Warner-Tamela Publishing, BMI/Notting Dale Songs, ASCAP), HL/WB/M, H100 66, RBH 21
GOOD AS GONE (Warner-Tamela Publishing, BMI/Sell The Cow, BMI/Tower One, BMI/WB Music, ASCAP/Four Two, ASCAP), WB/M, CS 20
GOOD DIRECTIONS (Murray Music Corporation, BMI/Casie-Knee Music, ASCAP/Large Opportunity Music, ASCAP) CS 29
GOY YOU HOME (WB Music, BMI/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/Say What! Say Huh? Phenom Music, BMI/Uncle Bobby Music, BMI/EMI Blackwood, BMI/Babyboy's Little Publishing Company, SESAC), HL/WB/M, RBH 66
GREW UP A SURE UP (EMI April, ASCAP/Justin Combs Publishing, ASCAP/Big Poppa Music, ASCAP/Universal Music Corporation, ASCAP/Bee Me Easy, ASCAP/Eight Mile Style, BMI/Lac-ett, ASCAP/Pesro World Music, ASCAP/Ludicris Music Publishing, BMI/Sony/ATV Tree, BMI), HL, H100 81, RBH 81

H

HEAVEN (John Legend Publishing, BMI/Cherry River, BMI/Please Jimmie Music Publishing, BMI/EMI Blackwood, BMI/Vaughn Steel Music, ASCAP/Jessica Wilson Publishing, BMI/EMI Ugart Catalog, BMI/Gambi, BMI/Special Agent, BMI), CLM/HL, RBH 28
HERE (IN YOUR ARMS) (Gordie Is A Prince, ASCAP) H100 32, POP 25
HERE IT GOES AGAIN (OK Go Publishing, BMI) POP 67
HERIDS DE AMOR (Copyright Control, BMI) April, CS 21
HE SAID SHE SAID (Jonathan Rotem Music, BMI/Here's Lookin' At You Kidd Music, BMI/Beuga Heights Music, BMI/Reach Global Songs, BMI/Write 2 Live, ASCAP) H100 97, POP 85
HILLBILLY DELUXE (EMI April, ASCAP/Brad To The Bone, ASCAP/Will I Am Music, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 53
HIP HOP IS DEAD (M. Will, ASCAP/Zomba Enterprises, ASCAP/Will I Am Music, BMI/Cherry River, BMI/Legit Music, BMI/Francis Day & Hunter, BMI/Collymore Music, BMI/Ten East, BMI/Iron Butterfly, BMI), CLM/WB/M, POP 93, RBH 94
EL HOMBRE QUE MAS TE AMO (Golden Huna, BMI/Dennis List, BMI/EMI April, ASCAP/EMI April, ASCAP/Munsha Publishing, BMI) 23, 000 Music, BMI/Music Sales Corporation, ASCAP/EMI Blackwood,

Clothes (ASCAP/Chrysalis Music, ASCAP/Grat Body, ASCAP/Jobete Music, ASCAP/Stone Agate, BMI), HL, RBH 23
HOUSE LIKE THAT (Mike Curb Music, BMI/Sweet Radical Music, BMI) WB/M, CS 46
HOW TO SAVE A LIFE (Aaron Edwards Publishing, BMI/Copyright Control, ASCAP), HL, H100 9, POP 9
HOW TO TOUCH A GIRL (Jeri Anala, ASCAP/Jelaton Music, ASCAP/Reach Global Songs, BMI) POP 10
HURT (Xtina Music, BMI/Careers-BMG Music Publishing, BMI/Sluck In The Throat, ASCAP/Famous, ASCAP/Mark Ronson, BMI/EMI Blackwood, BMI/Noiye, BMI), HL, H100 39, POP 29

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Wave Music Publishing, ASCAP/EMI Blackwood, BMI/EMI Music, BMI/EMI, PMS), HL, RBH 31
ICE BOX (ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BMI/Hico Music, BMI/Ezee International Music, BMI/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP/Foxy Music, SESAC), HL/WB/M, H100 27, POP 29, RBH 5
I DONT WANT TO (EMI Blackwood, BMI/Blue Lamp, ASCAP/Revsong, BMI/Ayden, BMI/Wensong, BMI), HL, CS 37
IF EVERYONE CARED (Warner-Tamela Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 50, POP 32, ASCAP) CS 33
IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/Water Music Publishing, ASCAP) H100 81
IF WE WERE A MOVIE (Walt Disney, ASCAP) H100 81

IGET TO (Majic Mustang, BMI/Ann Wilson, BMI/Wildrubs, ASCAP) CS 51
I GOT MORE (Hope-N-Cal, BMI/Sexy Tractor, BMI/Cat IV Entertainment, BMI/Universal Music Corporation, ASCAP/Memphisfield, ASCAP) HL, CS 58
ICU (OUTER, ASCAP) H100 81

I JUST CAME BACK FROM A WAR (Podkow Landing, ASCAP/Warner-Tamela Publishing, BMI/Precious Flour Music, BMI), WB/M, CS 19
I KEEP COMING BACK (V2, ASCAP/Diver Dann, ASCAP/Jeffery Steele, BMI/Songs Of Windswept Pacific, BMI), WB/M, CS 20
I KNOW YOU WANT ME (Moufili Full O'Gold, ASCAP/Universal Music Corporation, ASCAP/Bubba Gee Music, BMI/Noonime Tunes, BMI/Warner Chappell, BMI/Ced Key Music, ASCAP), HL/WB/M, RBH 93
ILL WAIT FOR YOU (Coburn, BMI/Barney Allen Music, BMI/Sony/ATV Tree, BMI) CS 16
I LUV IT (EMI Blackwood, BMI/Young Jeze Music Inc., BMI/Tompson Publishing, BMI), HL, H100 42, POP 57, RBH 19
IM A LIT (Shago, SESAC/Ennor, ASCAP/R Kelly, BMI/Zomba Songs, BMI), WB/M, RBH 39
IM MY SONGS (Divided, BMI/Ramar, BMI/Nayr Publishing Company, BMI/Warner-Tamela Publishing, BMI), WB/M, RBH 45

IN THA HOOD (Losing Composure, BMI/Still-N-The-Water, BMI/Granny Man Publishing, BMI) RBH 96
INTO THE OCEAN (Paris On Paper Publishing, ASCAP) H100 53, POP 47
INVERNO (Nana Meluca, SESAC/Maximo Aguirre, SESAC/EMI April, ASCAP/EMI April, ASCAP/EMI April, ASCAP/B-DAY, ASCAP/Sony/ATV Tunes, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI Blackwood, BMI/EMI, PMS/Rubel, ASCAP), HL/WB/M, LT 8
IRREPLACEABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-DAY, ASCAP/Sony/ATV Tunes, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI Blackwood, BMI/EMI, PMS/Rubel, ASCAP), HL/WB/M, H100 1, POP 2, RBH 2
ISNT SHE (Juaga, ASCAP/Curb Songs, ASCAP/Charlie Hoot, ASCAP/Gerlin Corner, ASCAP/Harbinism, BMI), SESAC) CS 44
ISNT THAT EVERYTHING (Beladiwa Music, BMI/CMX Songs, BMI/Tommy Lee James, BMI/Still Working For The Man, BMI/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI) CS 40
IT ENDS TONIGHT (Comics Like Phys Ed, ASCAP/BMG Songs, ASCAP), WB/M, H100 15, POP 11
IT JUST COMES NATURAL (Warner-Tamela Publishing, BMI/Sycamore Canyon, BMI), WB/M, CS 2, H100 66
ITS ME SNITCHES (Universal Tunes, SESAC/Songs Of Universal, SESAC/BMG Songs, SESAC), HL/WB/M, RBH 100

ITS NOT OVER (Surface Pretty Deep Ugly Music, BMI/Watt Music, ASCAP/Warner-Tamela Publishing, BMI/Finaling Life, BMI/EMI April, ASCAP), HL/WB/M, H100 3, POP 1
I WANNA LOVE YOU (Beytali Music, ASCAP/Famous, ASCAP/My Own Child, BMI/EMI Blackwood, BMI), HL, H100 4, LT 19, POP 4, RBH 4

J

JUMP OFF (Cows To Tree Publishing, BMI/My Blood Sweat & Tears Publishing, ASCAP/Gimme Dat Publishing, BMI) RBH 61
JUMP TO THE RHYTHM (Walt Disney, ASCAP) H100 54, POP 45
JUST ANOTHER BOOTY SONG (SGRK Music Group, ASCAP) RBH 86

K

KEEP HOLOG ON (Avril Lavigne, SOCAN/Almo Music, ASCAP/Knee Music Publishing, ASCAP/Rozal Music, ASCAP/EMI April, ASCAP) H100 26, POP 21
THE KILL (BURY ME) (Apostrophe Music, ASCAP/Zomba Enterprises, ASCAP), WB/M, POP 89
KINGDOM COME (EMI April, ASCAP/Carter Boys Publishing, ASCAP/D.C., ASCAP/F.O.B., ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMI/Zomba Enterprises, ASCAP/Life Like Music, ASCAP), HL/WB/M, RBH 18

L

LADIES LOVE COUNTRY BOYS (EMI Blackwood, BMI/House Of Full Circle, BMI/Universal Music Corporation, ASCAP/Memphisfield, ASCAP/Full Circle, BMI), HL, H100 71
LA NOCHE PERFECTA (TN Ediciones, BMI) LT 32
LA PRIMERA PERSONA (Carul, ASCAP/WB Music, ASCAP) LT 30
LAST DOLLAR (FLY AWAY) (Big Love Music, BMI) CS 37
LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foxy Music, SESAC/Marsky Music, BMI/Janic Combs Publishing, BMI/EMI Blackwood, BMI), H100 82, POP 92, RBH 48
LAURA (Ser-Ca, BMI) LT 24
POR TU AMOR (Aguila Raid, BMI) LT 29
PROMISE (Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Ostal Songs, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI/EMI Blackwood, BMI), HL, H100 22, POP 84, RBH 14
PUSH IT TO THE LIMIT (Walt Disney, ASCAP) H100 14, POP 17

M

MAKE IT RAIN (Cory Carthage, ASCAP/Reach Global, ASCAP/Solo Storm Music, ASCAP/TVT Music, ASCAP/Young Money Publishing, BMI/Joey & Ryan Music, BMI/Warner-Tamela Publishing, BMI), WB/M, H100 20, POP 32, RBH 9
MANEATER (Nestlar Publishing, ASCAP/Virginia Beach, ASCAP/Dana Handz Musik, SESAC/Millennium Kid Music Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP) H100 80, POP 58
MAS ALLA DEL SOL (Edmundo, ASCAP) LT 18
ME AND GOD (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 28
ME MATAS (Water, ASCAP) LT 13
ME MUERO (EMI April, ASCAP) LT 14
MY QUIET BEAST (Avery, Fido, ASCAP) LT 27
MIA (Sony/ATV Discos, ASCAP/1030 Gangs, ASCAP/Universal-Musica Unica, BMI) LT 22
MI AMOR POR TI (Iam Entertainment, BMI) LT 28
MISSING MISSOURI (Songs Of Springfield, BMI/WIKA, BMI/Hope-N-Cal, BMI/Gimme Them Gimme Them) CS 50
MISSING YOU 2007 (Alley Music Corporation, BMI/Carlito America, BMI/Quarter, ASCAP/Music Of Windswept, ASCAP/Maiken Music, ASCAP), ASCAP) CS 39
MOMENTS (Gravton Music, SESAC/Carnival Music Group, SESAC/WB Music, ASCAP), WB/M, CS 32
MONEY IN THE BANK (Prince Di Crunk Publishing, BMI/Sweetie Music, BMI/EMI Blackwood, BMI/Isaac Hayes III Music, BMI/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100 56, POP 61, RBH 33
MONEY MAKER (Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 37, POP 28
MORE (Carolina Blue Sky Music, BMI/Little Shop Of Morgans, BMI), WB/M, CS 49
MY LITTLE GIRL (Tomdozys, BMI/Sony/ATV Tree, BMI/Lie Des Auteurs, ASCAP/Fox Film, BMI) H100 78
MY LOVE (Benjamin James, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamela Publishing, BMI/Dana Handz Musik, SESAC/WB Music, SESAC/Royalty Rights Music, BMI/WB, H100 12, LT 46, POP 10, RBH 33
MY OH MY (Warner-Tamela Publishing, BMI/Sell The Cow, BMI/Barefoot And Stary Eye Music, BMI/Sony/ATV Songs, BMI/Vm Still With The Band, BMI), HL/WB/M, CS 9, H100 90
MY WISH (V2 Music Publishing, BMI/Diver Dann, ASCAP/Jeffery Steele, BMI/Sony/ATV Tree, BMI), HL/WB/M, CS 5, H100 51, POP 73

N

NADA PUEDE CAMBIARME (Warner Chappell, BMI) LT 3
NOCHE DE ENTIERRO (NUESTRO AMOR) (Los Cangris, ASCAP/EMI April, ASCAP/Universal Musica Unica, BMI/Isac Kraft Music, ASCAP), LT 36
NO SE DE ELLA (MI SPACE) (Crown P, BMI/Sebastian, ASCAP) H100 89, POP 70
NOTHING LEFT TO LOSE (EM) Blackwood, BMI/Facade (Asde), BMI) H100 69, POP 70

O

ONE (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP/Enk Songs, BMI/Missing Link, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, BMI), WB/M, RBH 32
ONE WING IN THE FIRE (Mataco, BMI/Music Of Stage Three, BMI) CS 13, H100 98
ONE THE HOTLINE (Marco Riley Publishing, BMI/Blue Star Publishing, BMI/Eleu Carol Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverplatinum2k Publishing, BMI/Metalicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Songs Of K-Cass, ASCAP), WB/M, H100 72, RBH 13
OOH NA NA (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Anthony Nance Musik, ASCAP/Antonio Dixon's Musik, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP), HL/WB/M, RBH 63
OUR COUNTRY (Belmont Mall Publishing, ASCAP/Sony/ATV Tree, BMI), HL, CS 42

P

PAIN (EMI Blackwood (Canada), SOCAN/Blast The Scene, BMI/EMI April, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMI), HL, H100 62, POP 68
PAM PAM (Universal Musica Unica, BMI/EMI Blackwood, BMI/EMI, PMS) LT 2
PARA IMPRESIONARTE (Una, BMI) LT 40
PEGAO (Bayanibe, BMI/Tera Music, ASCAP) LT 47
PLEASE DONT GO (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonnalis Music Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Songs Of K-Cass, ASCAP), WB/M, H100 72, RBH 13
POP LOCK AND DROP IT (The Roots Music, ASCAP/Dandre Smith, ASCAP/DeHittz Musik, ASCAP) RBH 80
POPPIN' (Dirty Dre Music, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, H100 52, RBH 10
POR TU AMOR (Ser-Ca, BMI) LT 24
POR TU AMOR (Aguila Raid, BMI) LT 29
PROMISE (Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Ostal Songs, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI/EMI Blackwood, BMI), HL, H100 22, POP 84, RBH 14
PUSH IT TO THE LIMIT (Walt Disney, ASCAP) H100 14, POP 17

R

REALLY WANNA KNOW YOU (J. Brasco, ASCAP/N. Mariani, BMI/Desert Storm, BMI/Duro, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Street Tuff, ASCAP/No Question Entertainment, ASCAP), HL, RBH 58
RED HIGH HEELS (BMG Songs, ASCAP/Meggie Farming Music, BMI/Little Blue Tye Music, BMI/Al Mighty Dog Music, BMI/Sony/ATV Tree, BMI) CS 15, H100 64, POP 72

S

REMEMBER THE NAME (Fort Minor Music, BMI/Zomba Music, BMI/Armed Forces, SESAC), WB/M, POP 86
ROCKSTAR (Warner-Tamela Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 65, POP 52
ROCK YO HIPPS (U Works Publishing, ASCAP/Royal Throne Publishing, ASCAP/Time Pool Collection, ASCAP/KC Backbeats Publishing, ASCAP/Right Note Entertainment, ASCAP/Loc Muirane Music, ASCAP) RBH 53
RUBBERBAND BANKS (Taylor My Hart Publishing, ASCAP/Beat Publishing, BMI) RBH 75
RUNAWAY LOVE (Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/2590 Music Publishing, ASCAP/Kenokey Music, ASCAP/Slick Rick, BMI/Entertainment, BMI/Songs Of Universal, BMI), HL, H100 11, POP 20, RBH 6

T

THE SAINTS ARE COMING (EMI Virgin, PRS/EMI Virgin, ASCAP), HL, H100 100, POP 88
SAVE ROOM (John Legend Publishing, BMI/Cherry River, BMI/Will I Am Music, BMI/Jessica Wilson Publishing, BMI/Sony/ATV Songs, BMI), CLM/HL, RBH 60
SAY GOODBYE (WB Music, SESAC/Babyboy's Little Publishing Company, SESAC/Noonime South, SESAC/Reach Global Tunes, ASCAP/Phoenic Ave. Music Publishing, ASCAP), HL/WB/M, POP 44, RBH 47
SAY IT RIGHT (Nestlar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Dana Handz Musik, SESAC/WB Music, ASCAP) H100 3, POP 3
SE O PARTICER (EMI April, ASCAP) LT 9
SEATTLE (Jannet Nettles, ASCAP/Dirkup, BMI/Songs Of Bud Dog, ASCAP/Charnaland, ASCAP/Music Of Windswept, ASCAP), HL, CS 23
SEXYBACK (Zomba Enterprises, ASCAP/Lennman Music, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/WB Music, SESAC/Dana Handz Musik, SESAC), WB/M, H100 28, POP 22
SHES EVERYTHING (Ann Wilson, BMI/Hillbilly Will, BMI/CG, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP), HL, CS 3, H100 41, POP 85
SHES LIKE THE WIND (EMI Blackwood, BMI/Plainsville Music, BMI/EMI April, ASCAP), HL, H100 99, POP 64
SHORTIE LIKE NINE (Shanik Cyrene Music, ASCAP/EMI April, ASCAP/Babyboy's Little Publishing Company, SESAC/Noonime South, SESAC/WB Music, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Thorn Tartarums, ASCAP/Airt Control Music, ASCAP), HL/WB/M, H100 18, RBH 17
SHORTY SHORTY (Universal, ASCAP) LT 7
SHOW ME THE MONEY (Feemtro Music, ASCAP/Zomba Enterprises, ASCAP/Kumbaya, ASCAP/Touchstone Pictures Songs, ASCAP), WB/M, H100 85, POP 19
SHOW ME WHAT YOU GOT (EMI April, ASCAP/Carter Boys Publishing, ASCAP/N.C., ASCAP/O.B., ASCAP/EMI Hastings Catalog, BMI/Reach Global Songs, BMI/Songs Of Universal, BMI/R Francis Music, BMI), HL/WB/M, POP 87, RBH 78
SHOW STOPPER (Jimmie, BMI/EMI Blackwood, BMI/Kascah Entertainment, SESAC/Fresh Part Music, ASCAP/1030 Publishing, ASCAP/Leesa Jane, ASCAP/Reach Global, ASCAP/Foxy Music, SESAC/EMI April, ASCAP), HL, POP 59
SIDELINE HO (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Antonio Dixon's Musik, ASCAP/Anthony Nance Musik, ASCAP/D Dua B, BMI/Windings Songs, ASCAP/Invinc, BMI/Strange Motel Musik, ASCAP/

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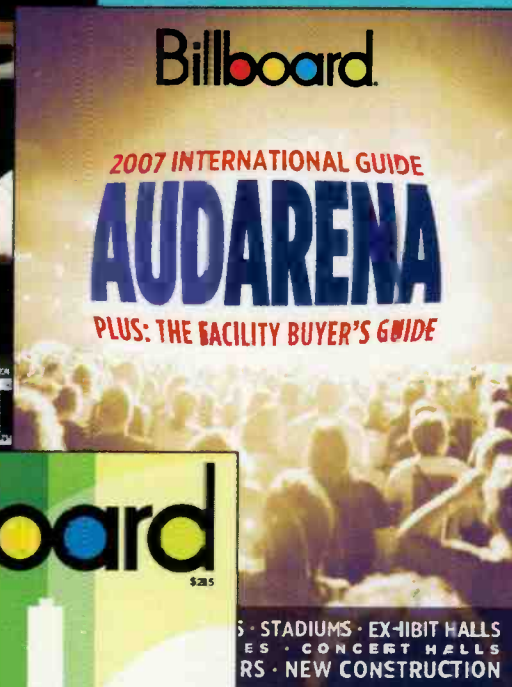
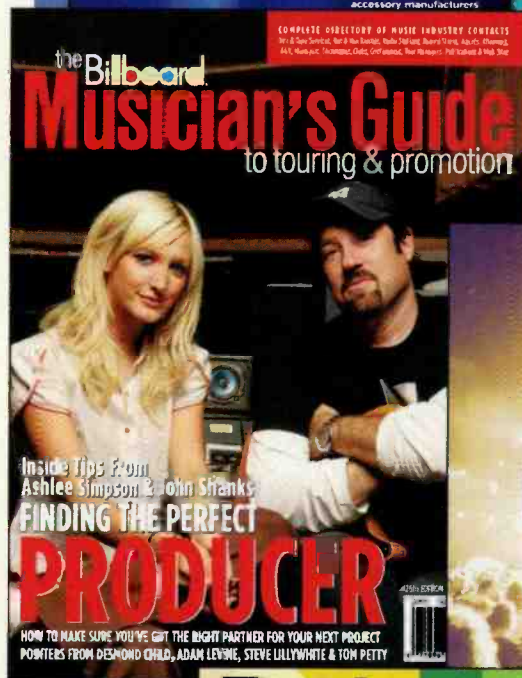
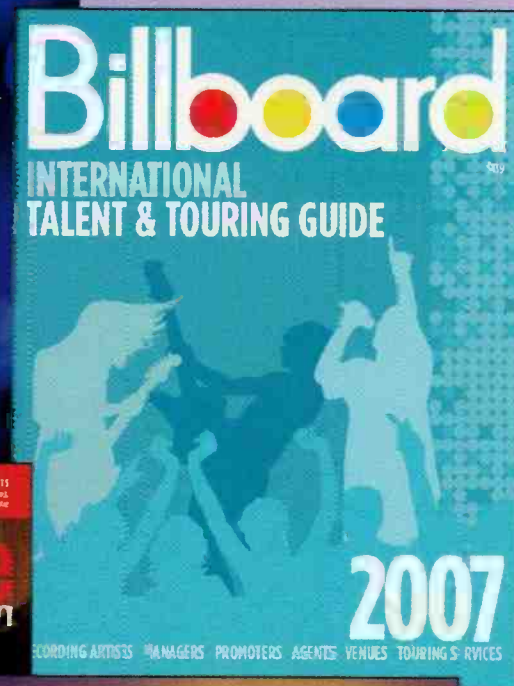
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Hangin' backstage at America's Jan. 17 show at E.B. King Blues Club & Grill in New York are, from left, Sony BMG/Burgundy Records A&R consultant **Pete Garbarg**, Sony EMG Commercial Music Group VP of marketing **Tony Ward**, America's **Jerry Beckley**, Sony BMG CMG president **John Ingrassia**, America's **Dewey Bunnett**, Sony BMG CMG senior VP of marketing/new product development **Matt Stanger**, Sony BMG CMG senior VP **Job Hart** and Sony BMG CMG senior VP of A&F **Larry Hamby**. PHOTO COURTESY OF RYAN BARKAN



Canadian MC **Belly**, left, rocks his new single "Pressure" from upcoming album "Revolution" with R&B superstar **Ginuwine**. PHOTO COURTESY OF JEFFERY HAGEMAN



"Entourage" star **Adrian Grenier** strikes a pose Jan. 19 at the Gibson Guitar booth at NAMM 2007 in Anaheim, Calif. Grenier spent time visiting with guests and fans at the booth during the day. PHOTO COURTESY OF VAUGHN YOLTZ



Red Hot Chili Peppers drummer **Chac Smith**, right, made an appearance Jan. 22 at the Musicians Hall of Fame & Museum in Nashville. Smith, pictured here with Musicians Hall of Fame & Museum president **Joe Chambers**, is donating several one-of-a-kind items to his exhibit at the museum, which will include gold records, stage clothes, one sock, photos and other Peppers memorabilia. PHOTO COURTESY OF ALAN MAYOR



Fat Joe signed a worldwide publishing deal with Reach Global Music Publishing for his album "Me, Myself & I," which includes the hit "Make It Rain." Pictured, from left, are RGMP VP of creative **Rashidi Hendrix**, RGMP VP **Scott Rubin**, **Fat Joe** and RGMP president **Michael Closter**.



Celtic Woman recently celebrated the platinum certification of its self-titled debut album on Mar 1 at an event at EMI's offices in Los Angeles. Pictured, from left, are Celtic Woman's **Maeve** and **Orla**, music director **David Downes**, and Celtic Woman's **Mairead** **Chloë** and **Lisa**. PHOTO COURTESY OF WIREIMAGE.COM

Barry Manilow was presented with a plaque commemorating the platinum sales status of his No. 1 debut, "The Greatest Songs of the Fifties" and gold status of his No. 2 debut, "The Greatest Songs of the Sixties." Pictured at the presentation, which took place backstage at Macaron Square Garden in New York, from left, are J/Arista Records senior VP of marketing and artist development **Scott Seviour**, BMG U.S. chairman/CEO **Clive Davis**, Manilow, BMG U.S. president/COC **Charles Golustuck** and J/Arista Records executive VP/EM **Tom Corson**. PHOTO COURTESY OF STEPHEN LOVERMAN/WIREIMAGE.COM



Tommy Lee arriving Jan. 16 at the Seminole Hard Rock Hotel & Casino in Hollywood Fla., before taking the stage with his band **Rockstar Supernova**. PHOTO COURTESY OF RALPH NOTARO



Sara Evans, right, with **Lisa Rinna**, center, and **Tony Danza** at the Nashville stop on the Dancing With the Stars tour where Evans danced the fan favorite jive and performed her current single "You'll Always Be My Baby."

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

SYNCHRONICITY

Nobody's saying anything, but rumors are swirling that the Police will open the Grammy Awards telecast next month in Los Angeles, similar to Simon & Garfunkel's surprise appearance at the 2003 ceremony. A Grammy representative did not return a request for comment by deadline. A Police/Grammy moment would seem like a logical kickoff for what is widely understood to be a 2007 reunion tour from the group, which has been dormant since 1986. Stay tuned.

LIKE FATHER LIKE DAUGHTER

As EMI Music Publishing chairman/co-CEO Marty Bandier prepares to vacate his seat in a couple of months, Track hears that his daughter Jennifer is about to launch her career in the entertainment industry. Ms. Bandier will officially join boutique entertainment PR company Oui 2 Public Relations in the coming days. Already, she has her eyes set on wearing her father's crown. On a recent trip to Atlanta, Jennifer was seen talking PR with hip-hop producer Toomp and Young Jock. Don't forget: She once called the ATL home; that is, during a stint managing supergroup TLC.

STAX GETS ITS GROOVE BACK

Concord Music Group's revitalization of Stax Records is jumping into full swing. In addition to signing Angie Stone and its earlier mainstay Isaac "Shaft" Hayes, Stax has added two more singers to its roster: Leon Ware and N'Dambi. Ware is best-known for his writing and production work on Marvin Gaye's "I Want You" album. He's also collaborated with Quincy Jones, Minnie Riperton and the Isley Brothers. N'Dambi, well-known in R&B's indie scene, is a former backing vocalist for Erykah Badu. Look for her and Stone's albums in late summer; Ware's is slated for spring/early summer.

In signing artists, Stax VP of A&R Colin Stanback says the new Stax is looking for heartfelt music and real musicianship. "We need to give people more of a variety in black music to listen to," he says. "What we see in today's music is an approach that is pretty much way too common. When you look at the '70s to early '90s, everyone was in their own lane and nothing sounded alike. We at Stax would like to get back to that."

As reported earlier on billboard.biz, the venerable Memphis label formally begins celebrating its 50th anniversary March 13, with the release of a deluxe two-CD set featuring tracks from a who's who of soul that includes Hayes, the Dramatics, Staple Singers and Mabel John. Two weeks later, Earth, Wind & Fire's "Interpretations" CD arrives (see story, page 40). Wrapped around all this: a yearlong salute to Stax's 50 years via concerts and exhibits presented by the Memphis Convention & Visitors Bureau along with non-profit Soulsville USA.

DEMAND YOUR 'LATE NIGHT SPECIAL'

For fans who want and demand it, Pretty Ricky will be only too happy to give them a "Late Night Special." Putting a user-generated twist on the traditional tour concept, Atlantic Records Group is partnering with San

Diego-based Eventful.com to map the stops for a national tour that kicks off in mid-March. It's all in support of the group's Jan. 23 sophomore release, "Late Night Special." On Feb. 5, Pretty Ricky will announce its 1,000 Demand Tour Competition in which fans will compete to have the tour stop in their city. Once a city nets 1,000 demands, Pretty Ricky will book the show. The quartet, which plans to tour for a year, pledges it will perform in any city that hits or goes beyond the 1,000 mark. Not a bad way to truly gauge an act's grass-roots popularity, eh?

HAIRSPRAY IN THE OUTBACK

If you loved the music and the wigs in the cult hit movie "Priscilla Queen of the Desert," get ready for the musical to invade these shores very soon. Track spies in Australia report that the show is playing to sellout audiences and is now preparing to travel overseas, including a possible run on Broadway and/or the Las Vegas Strip. The show is packed full of "camp" and club classics, including "I Love the Nightlife," "Finally," "Shake Your Groove Thing," "I Will Survive" and "Never Been to Me." And yes, like the movie, the musical is very big on costumes and, of course, hair.

JOAN DOES KIT AND THE WIDOW

British comedy duo Kit and the Widow are busy preparing for their debut at New York's Joe's Pub. Those that caught the duo opening for Joan Rivers last year know what to expect: Noel Coward-esque skewings of modern life, pop culture and politics. Indeed, this is the kind of old-style cabaret that intertwines acid tongue lashings and witty parody songs. In a reversal of roles, Track hears that Rivers, so enamored of Kit and the Widow, will open for them at their Feb. 5 gig. Of course, Rivers being Rivers, she may very well show up at their Feb. 9 show, too. She's that kind of gal.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: The Buena Vista Music Group Europe, Middle East and Africa appoints **Martin Morales** to executive director. He was head of content at iTunes Pan Europe.

Universal Music Group names **Tegan Kossowicz** senior director of business & legal affairs in the royalties and copyright division. She was senior director of business & legal affairs at Famous Music Publishing.

Universal Music Group Nashville names **Joe Fisher** senior director of A&R and promotes **Stephanie Wright** to director of A&R. Fisher was a day-to-day manager at Lytle Management, and Wright was a manager in the A&R department.

Warner Bros. Nashville promotes **Peter Strickland** to senior VP of sales and marketing. He was VP.

1720 Entertainment promotes **John Michael Howcott** to A&R director. He was coordinator.

EMI Group names **Jean-Francois Cecillon** chairman/CEO of the new EMI Music International division, and **Ian Hanson** COO of EMI Music. Cecillon was chairman/CEO of EMI Music Continental Europe, and Hanson was senior VP of the chairman's office at EMI Music.

Hollywood Records in Burbank, Calif., appoints **Jonathan Haft** to senior VP of business affairs and **Joey Scoleri** to VP of alternative and rock promotion. Haft was a partner at law firm Lapidus & Haft, and Scoleri was VP of rock promotion.

Sony BMG Music Entertainment names **Mack Hill** VP of



music licensing. He was VP of film and TV music at Sony/ATV Music Publishing.

RADIO: Premiere Radio Networks promotes **Amir Forester** to senior VP of public relations. She was VP.

PUBLISHING: Notable Music names **Damon Booth** VP. He was senior director of A&R at Warner Bros. Records.

DISTRIBUTION: RED Distribution promotes **Danny Buch** to senior VP of promotion and artist development. He was VP.

TOURING: Live Nation promotes **Bruce Eskowitz** to CEO of North American Music, **Jason Garner** to president of North American Concerts, **Russell Wallach** to president of alliances, **Don Watson** to executive VP of House of Blues and **David Shuman** to executive VP of North American Finance.

Global Spectrum names **Todd Mitchell** GM of the American Royal Center and Kemper Arena in Kansas City, Mo. He was assistant GM at the arena.

Madison Square Garden in New York names **Scott Richman** senior VP/GM of MSG Interactive for MSG Media. He was VP/GM of programming at American Online.

MANAGEMENT: Vector Management in Nashville names **Faith Quesenberry** manager. She was founder and president of Curiosità.

The Firm in Los Angeles ups **David Rodrick** to manager. He was a junior manager.

DIGITAL: Brilliant Technologies appoints **Andrew Nibley** to lead the company's newly formed Qtrax advisory board. He currently serves as chairman/CEO at Marsteller.

RELATED FIELDS: Handleman Co. names **Jessica Brodsky** assistant VP of processing and control in the product management and logistics department. She was assistant VP of budgeting and forecasting.

Liberation Entertainment names **J. Alan Davis** VP/head of worldwide business affairs. He was president of Periscope Ltd.

The Motion Picture Assn. of America names **Seth Oster** executive VP of communications. He was a partner at Entertainment Strategies Group.

Send submissions to exec@billboard.com.



PRETTY RICKY

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