

# Billboard THE HOLIDAY ISSUE

How To Not Get Scrooged In The Fourth Quarter

# Billboard

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**ON Y! MUSIC™**





# No. 1

ON THE CHARTS

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VOLUME 118, NO. 48

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Billboard's annual Year in Music & Touring issue is the ultimate resource tool for every segment of the music industry and includes the comprehensive year-end charts. For more info, or to advertise, contact Billboard at 646-654-4617.

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**MIDEM**

Nearly 10,000 music professionals from almost 100 countries will meet, deal, network, learn and check out hot new talent at **MIDEM 2007**, Jan. 21-25 at the Palais des Festivals in Cannes. For more, go to [midem.com](http://midem.com).

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**ED CHRISTMAN**  
Senior Correspondent  
Billboard



# Don't Forget January

## Both Labels And Retailers Would Benefit From More First-Quarter Releases

Ten years ago, there was no such thing as December street dates in the record industry. Def Jam and other hip-hop labels changed that in 1998, and since then the month has blossomed to the point where this year it is chock-full of releases.

Now that the labels have discovered that releasing records in December works, maybe they can get around to discovering January through August, to paraphrase Trans World's Jerry Kamiler.

It is the same old story. Year after year, retailers plead for releases in the first three months, but the labels, acts and their managers all want to put out their big releases in the fourth quarter.

In fact, earlier this year (Billboard, Aug. 26) Hastings Entertainment's John Marmaduke explained all the reasons why it is seasonal suicide to bunch up releases in the fourth quarter. He concluded with the argument that the industry needs 35 key releases a month, with at least a 40,000-unit initial shipment, to keep customers interested in music.

If labels would embrace such a strategy, it would go a long way toward helping ailing retailers. But retailers aren't the only ones that will benefit. Anything the labels do to help retail will only rebound back to them. A healthy retail account base translates into strong sales for labels. Yet, labels sometimes seem like they aren't listening to their retail account base.

We all know that CD sales are sliding, and retail says it needs the labels' help to curtail that. It is saying loud and clear that

it needs a steady release schedule throughout the year, either a new physical format or a spiffed-up CD, and price cuts. (See Retail Track, page 17.) And doing one of those things isn't enough. The majors need to address all three factors. And if they are unwilling to do that, they should at least provide remedies for two.

Other than Universal Music Group, which has JumpStart, the other majors are in denial that consumers are demanding lower-priced CDs. They all act like the answer is in creating more value by spiffing up the CD.

That's good because that's one of the things that retailers are asking for. But so far each major is trying to address that issue in its own way—Sony BMG tried DualDisc, Warner Music Group will try the DVD album, EMI Music will issue enhanced CDs with a Web interface and UMG, in addition to JumpStart, has been issuing a lot of major releases with a DVD component, too. While all the majors are trying something, the four different approaches confuse customers instead of bolstering their confidence in the physical goods world.

Surely this is an area where the majors can work together without running afoul of the Federal Trade Commission. It's been done before with the CD and DVD.

And the labels don't even have to work together for each to commit to a steady flow of releases year round. Distribution and sales executives get it; they know the importance of a steady release schedule. But

if a coherent release schedule is ever going to be a reality, other label executives, acts and their managers need to be convinced.

Labels often say that they can't control when their acts give them records, but they can control when they release them. Why not save some fourth-quarter releases for the first quarter?

If labels release some of their stars' records in the first quarter, they will be rewarded. It's practically the only time of the year that there is breathing room at radio, and retail is bound to embrace any release that has a chance of catching the consumer's attention. By holding releases until the right time, labels will have more time to do setup and create more marketing opportunities for more records. What's more, in an uncrowded field, releases can build market share for labels. What is not to like about these factors?

Thankfully, Sony BMG says it is endorsing the concept. Sony BMG Sales Enterprise co-president Bill Frohlich says the company thinks there should be a more fluid release schedule and says the major has about 10 releases slated for the first two months of the year. More labels need to start thinking like that. By helping the brick-and-mortar retailers, the labels would be helping themselves, and who would want to argue with that?

Go ahead, keep working on your Internet plans and develop that market. But how much better would the labels' business be if the brick-and-mortar market were healthy, too?

## FEEDBACK

### BETTER THINK TWICE

I am a sophomore at Drexel University in Philadelphia, majoring in music industry with a concentration on business/law. Each week we are responsible for reading Billboard to stay up to date on the industry.

In the Nov. 11 issue, Billy Bragg addressed the legal downfalls of social networking Web sites in "Read the Fine Print."

#### FOR THE RECORD

Billboard's "Digital Wrap-Up" story (Nov. 18) incorrectly stated the number of movie studios supporting the HD-DVD standard. While several studios support both the HD-DVD and Blu-ray high-definition DVD standards, the majority support Blu-ray at this time.

He brought up a fantastic point that the vast majority of social networking users have no idea about: the fine print. In today's digital society, people are so used to clicking "I agree" upon logging on to new Web sites that we don't think twice about it anymore.

These companies, however, are the same ones that require all users to forfeit their personal claims to ownership of intellectual properties, such as music, pictures, etc. Why are we so careless with our work but so conscious of the security they use for our information? As Bragg wrote, people will submit to anything to get their work seen. Although not quite on the same level, freely handing away the rights to your intellectual property is becoming the modern-day equivalent of "selling your soul for rock'n'roll."

Bragg also wrote that if people begin to feel they are being exploited that they will

take their material to places clear of the corporations hurting them. I disagree this will happen.

Unless the "Average Joe" has a hands-on lawyer, or he is familiar with intellectual property laws, royalties and licensing, people won't realize that they are getting screwed over. Even if they do, once a song uploaded gets resold and hits radio or a piece of art is auctioned off, they won't have the knowledge required to fight the situation.

The current fad of social networking sites has gotten so large that it is too late for people to unite against the corporations and take their work elsewhere. After all, what do you consider is "a place beyond the reach of corporate exploitation"?

Sincerely,  
Jon-Michael Marino  
Philadelphia

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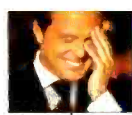




**Christmas Cards**  
Stocking stuffers drive digital retail



**Silver And Gold**  
Holiday-themed CDs off and running early



**Feliz Navidad**  
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**>>>UMG SUES MYSPACE**

Universal Music Group sued MySpace and parent company News Corp. Nov. 17 for copyright infringement, a result of the new Jay-Z album "Kingdom Come" being leaked on the social network, according to published reports. The suit, filed in the federal District Court in Los Angeles, includes claims for direct copyright infringement, secondary copyright infringement and deceptive business practices. "We do not induce, encourage or condone copyright violation in any way," a MySpace representative said in a statement. UMG is seeking \$150,000 per infringement. News Corp. acquired MySpace in September 2005 as part of a \$580 million acquisition. The site reportedly has more than 50 million unique visitors per month and more than 200,000 new registrations each day.

**>>>COURT RULES FOR BAIDU**

On Nov. 17, a Chinese court cleared Internet portal Baidu.com of copyright infringement charges in a case brought against the Web company by the IFPI. According to reports, the First Intermediate Court in Beijing ruled that the service did not constitute an infringement as its music files were downloaded from third-party Web servers. The IFPI said it would appeal the ruling, which the trade body's chairman John Kennedy called "inexplicable" in a statement, and was confident it would be overturned.

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RETAIL BY ED CHRISTMAN

# Hope For The Holidays

DVDs, Games, Catalog, Low Pricing Could Stimulate December Retail

While merchants say they have been experiencing healthy sales in the weeks leading to Black Friday, music merchandisers are still cautious in projecting how music will sell during the holidays.

"The last few weeks have been pretty strong at retail, and the release schedule for the next couple of weeks is pretty big, with Nov. 21 being the biggest one of all," Virgin Entertainment Group North America VP of product Kevin Milligan says. "But as to what gains traction and what falls away remains to be seen."

Merchandisers are hesitant because since September "a lot of key releases have fallen short of expectations," one major-label distribution head says. "All of a sudden, it's a very different marketplace. It's not a pretty picture out there in the physical world."

Trans World divisional merchandise manager Jerry Kamiler agrees and says that in general, "key releases are selling below vendor estimates. What is really alarming is we all know things will fall off in week two and three, but those numbers are really deteriorating."

But while most merchandisers hope that music will come through in the remaining weeks of the year, retailers themselves seem fairly optimistic, thanks to the strong sales they expect from videogames, DVDs and portable digital devices. The downside is they fear those product lines will take sales away from music.

Videogames in particular are expected to enjoy robust sales thanks to the introduction of two new platforms, Nintendo Wii, which debuted Nov. 19, and Sony's PlayStation 3, which hit stores Nov. 17.

"A lot of money will go to the game platforms," J&R GM of music and video Sue Bryan says, but not as much as consumers would like to spend on them. With PS3, "There will be extreme shortages and many disappointed and frustrated customers this holiday season," she adds.

Another merchant complains, "Once Sony starts talking, 'It's not about the launch, it's about the life cycle,' you know that means it's all screwed up."

Indeed, every merchant Billboard contacted said they have presold their allotment of PS3s through the end of the year. In fact, accounts say that while they were disappointed with their initial allotments, they now wish they would have even received that much, as Sony cut allotments further on shipment date.

Merchants say Nintendo is doing a much better job with its out-

put of Wii and will try to capitalize on Sony's shortfall. They also say that a strong slate of November releases from videogame suppliers will scoop up plenty of consumer gift-buying money, too.

Likewise, the DVD new-release schedule is strong with "Pirates of the Caribbean" leading the way. Catalog sales are expected to be better than last year, with the studios offering even more titles with deep discounts, J&R DVD buyer Rob Glatt says. In fact, he predicts this year will see even more \$4.99 DVDs on Black Friday. Back in music, pricing is a serious topic. The good news is that low pricing should stimulate music sales. The bad news is it could result in a profitless prosperity.

According to the gottadeal.com Web site, Black Friday will see Best Buy offering four top titles at \$5.99 in an early-bird sale: Justin Timberlake's "FutureSex/LoveSounds," Keith Urban's "Love, Pain & the Whole Crazy Thing," Janet Jackson's "20 Y.O." and "Now That's What I Call Music! 23."

Circuit City, which used to be the industry's Black Friday price leader will price eight titles at \$6.99 in an early-bird sale: Beyoncé's "B'Day," Diddy's "Press Play," JoJo's "High Road," Ludacris' "Release Therapy," Nickelback's "All the Right Reasons," Sugarland's "Enjoy the Ride," the Killers' "Sam's Town" and U2's "U218 Singles."

"I am pretty speechless by those efforts," one major-label distribution executive says.

As shocked as industry executives are by that kind of pricing, it's up from last year's low price of \$5, which Wal-Mart charged for five hit titles. This year, according to its Web site, Wal-Mart has hit titles in its Black Friday circular priced at \$9.72, including a bunch of two-pack exclusive versions of new releases. It also will feature an exclusive Eagles DVD/CD, which sources seem to think will be the "Farewell I Tour: Live From Melbourne" that Rhino/WEA put out in 2005 but with three new audio tracks. It will also have an exclusive Garth Brooks CD/DVD package.

Brett Wickard, owner of New England retail chain Bull Moose, sees low pricing as a good thing. "I expect a lot of promotions and aggressive pricing, which will build excitement and hype," he says. "There will be far more \$10-and-under titles than we have had in the last 15 years." continued on >>p8



## >>>UMG GOES AFTER BANK OF AMERICA

Universal Music Publishing Group issued a cease-and-desist letter in response to a video of two Bank of America employees performing a version of the song "One" by U2 at a company event that was posted on various Web sites by Nov. 20. According to The New York Times, UMPG issued the letter and posted the text in the comments section of [Stereogum.com](http://Stereogum.com), a Web site carrying the video, contending that Bank of America violated Universal's copyright of the song.

## >>>SONY BMG DOWNSIZES

Sony BMG Music Entertainment underwent a downsizing within its Commercial Music Group the week ending Nov. 17, with the Masterworks division hardest hit. Sony BMG executives confirm a report that first appeared in [MusicalAmerica.com](http://MusicalAmerica.com) that six staffers at Sony BMG Masterworks were let go, including its president Gilbert Hetherwick, VP of classical A&R Debbi Surdi and VP of product management Michelle Errante. Also hit were Sony BMG's Legacy and Customer Marketing Group.

## >>>WMI, ELHOOD LINK

Warner Music International has partnered with Latin social network site [elHood.com](http://elHood.com) to launch official artist communities under the elHood banner. The Warner/elHood communities will allow on-demand access to Warner Music Latin America's audio and video catalog, including interviews, videos and live performances of Warner acts, including Maná, Laura Pausini and Alejandro Sanz. elHood, a music-centric social networking site that focuses on the Latin community, launched in June.

continued on >>p10

from >>p7

Overall, as Wickard scans the new releases slated for the last seven weeks of the year, he says, "The schedule is stronger than last year." But Newbury Comics buyer Carl Mello disagrees. "Everywhere I turn, someone is saying how much better this year is than last year, but I don't see it," he says. "2004 was the best year recently, and 2005 stunk compared to that. I don't see 2006 being much better than 2005."

In fact, if anybody is going to have a good Christmas, it will be mass merchants, because the release schedule seems slanted toward them, he adds, citing titles by Taylor Hicks, Katharine McPhee and the Beatles.

But mass merchants are not the only account sector expected to win this year. Music merchandisers think online retailers will have a big fourth quarter.

One wholesaler says that online sales of physical product had a banner year, and he expects that growth to ignite again during the next month, before slowing in the last 10 days before Christmas.

"Our busiest time will be Thanksgiving weekend, with the holiday itself generating the most business during that period," the wholesale executive says.

Meanwhile, major-label distribution executives expect digital downloads to ramp up,

especially after Christmas Day when everyone gets their new iPods and Zunes.

Focusing on specific music titles, when accounts come to handicapping the holiday releases, Jay-Z's "Kingdom Come" album is the one merchants think will sell the most.

"Jay-Z is on our biggest release between now and the end of year," Trans World's Kamiler says, and other merchants agree. But because of overall sliding CD sales in the United States, they say they have curtailed expectations for the album's first-week performance, with most putting it in the 500,000-unit range.

"I would love to see a No. 1 title with over 700,000 units in its first week, but that's too high for these days, so I would be happy to see it sell anywhere between 450,000-600,000," Super D VP of purchasing and marketing Thuy Ngo says.

Other releases expected to do well include the Game's "Doctor's Advocate," U2's "U218 Singles," 2Pac's "Pac's Life," Gwen Stefani's "The Sweet Escape" and the "Love" collection of reworked Beatles songs.

The accounts are completely flummoxed by how the Fab Four will perform. "I wasn't a big believer in the Beatles' '1' album, and I had to eat my words about that title because people went out and bought it in droves—man, did it sell," Ngo says.



The BEATLES' "Love" album is expected to do well with mass merchants.

But other accounts are not so sure. In its defense, most say the album's most critical performance period is not its debut week but the two weeks leading to Christmas.

Meanwhile, the accounts have eyed Nov. 21 as this year's Super Tuesday. In addition to Jay-Z, the Beatles, 2Pac and U2, other major releases include Snoop Dogg's "Tha Blue Carpet Treatment," Il Divo's "Siempre" and the debut album from "American Idol" contestant Chris Daughtry. According to Kamiler, there are 15 other albums that should do well. He sees this year's slate on the Tuesday before Thanksgiving as being twice as strong as last year.

On the other hand, "Where we need help is the week before Christmas. Last year, we had releases from Biggie [the Notorious B.I.G.'s "Duets: The Final Chapter," which scanned 427,000 units in its debut week,

according to Nielsen SoundScan], Mary J. Blige ["The Breakthrough," 727,000 units] and Jamie Foxx ["Unpredictable," 598,000]," Kamiler adds. "Each of those titles sold more than any title that will come out this year on that week."

But even if the big titles don't perform as expected, accounts predict catalog to perform well. In fact, catalog sales are down only 2.6% so far this year as of Nov. 12, while overall album sales are down 4.8%.

Hastings director of music purchasing Bryan Everitt expects music DVDs to have a big holiday selling season "with everyone buying big-screen and surround-sound systems." J&R's Bryant has no doubt that this will be the year of the flat-screen TV.

Back to music video, Everitt cites releases from Metal-

lica, Stefani, the Black Eyed Peas and Slipknot as strong possibilities to put numbers up on the board.

Within catalog, Alliance Entertainment senior VP Robbie DeFreitas is pinning big things on boxed sets, in particular the Doors' "Perception," which collects the band's first six albums in one set. "I think people are looking at music in terms of gift-giving," which often means boxed sets. Other sets merchants mentioned include Kiss and Sublime.

In general, gift-giving will be the salvation of brick-and-mortar for years to come, one wholesaler says. "So long as we have Christmas, we will have physical product," the merchant says. "It's not nice to give someone a download for Christmas."

DIGITAL BY BRIAN GARRITY

## It's In The Cards

### Gifts Expected To Drive Download Sales

When it comes to digital music retail during the holidays, gift cards are once again positioned to be a key sales driver.

But don't look for an immediate pop in download sales following Black Friday. A concentration on gift cards means that a dramatic rise in downloading is not likely to hit until the week of Christmas and the week after New Year's Day, when download devices and the cards themselves have been received as presents.

Last year the industry sold an average of 7 million tracks per week in the weeks leading up to Christmas. The first jump came during Christmas week when more than 9.5 million

downloads were sold, according to Nielsen SoundScan. But the biggest holiday-related weeks were those ending Jan. 1, when 20 million downloads were sold, and Jan. 8, when sales topped 13 million.

The big question this year is, How big will the pop in downloading be come Christmas? Download sales have run at a steady rate of 10 million tracks per week since February.

Apple, Real Networks, eMusic and others are ramping up programs to position cards inside consumer electronics stores, mass merchants and supermarkets. "The challenge is you have to get great placement," says Eddie Cue, VP of

applications for Apple.

He says the scrum among digital retailers will be to gain prime placement for their cards at checkouts, on special end-caps and alongside CD racks and MP3 player displays. Circuit City, for instance, is creating a special iTunes gift card rack that sits near its music section.

Just like last holiday selling season, Apple once again figures to lead the pack on card sales. It claims distribution deals with Best Buy, Target, Radio Shack and Kroeger, among others. With iPods expected to be among the most popular gift-giving items this

season, Apple considers gift cards—which typically sell for \$10-\$25—to be companion stuffers and last-minute gifts.

The wildcard in the equation this Christmas is Microsoft. The company's heavily marketed Zune digital music player figures to be a factor in device sales, but there is no aggressive gift card strategy for the corresponding store, the Zune Marketplace.

Meanwhile, Real and eMusic see gift cards as a way to attract new customers. Real wants to leverage its relationship with Best Buy to drive card

sales for their co-branded digital music offering and push the new Rhapsody-branded Sansa MP3 player from SanDisk.

In addition to physical gift cards, digital retailers will attempt to further maximize the last-minute gift market with online options. Apple will for the first time tout an electronic gifting feature via iTunes that allows users to select specific albums, movies, TV shows and music videos to be given as a downloadable gift. Recipients receive an e-mail with a code to redeem the item. eMusic and Rhapsody are offering online gift certificates.





# CONGRATULATIONS DEVYNE STEPHENS (Upfront), AKON (Konvict)

And the entire Universal Motown Staff for making history on all fronts  
with AKON's new album "Konvicted"

—Steve Rifkind, Mel Lewinter and Sylvia Rhone

# AKON

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**#1 song at Rhythmic, AKON f/Snoop Dogg  
"I Wanna Love You," Top 15 Urban**

**#2 song at Rhythmic, Top 10 at Mainstream Top 40,  
Akon "Smack That" f/Eminem,**

**#1 TOP ARTIST on MYSPACE for 2 wks!**

**#1 on iTUNES top songs chart,  
Akon f/Eminem, "Smack That"**

**#1 AOL searches Akon**

**#1 UMG Ringtone artist this week**

**#1 Yahoo hip-hop video,  
Akon f/Eminem, "Smack That"**

**#1 on Billboard Hot Digital songs,  
Akon f/Eminem, "Smack That"**

**#1 UK single, Akon f/Eminem, "Smack That"**

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>>>TRANS WORLD  
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QUARTER HIT

Trans World Entertainment posted a loss of \$11.4 million, or 37 cents per diluted share, on sales of \$297.7 million for the fiscal third quarter ending Oct. 28. The third-quarter loss brings the company's red ink for the year so far to \$26.2 million, or 85 cents per share, on sales of \$884.5 million. It's a bigger loss than the \$19.4 million, or 60 cents per share, the company posted in the nine months of the prior year when sales were \$779.9 million.

>>>EMUSIC  
APPROACHES 100  
MILLION  
DOWNLOADS

eMusic is nearing the sale of its 100 millionth MP3 download, which is expected in the next few weeks, according to the company. To mark the event, the digital retailer has called on pop group Barenaked Ladies to write and record a personalized song about the subscriber who downloads the 100 millionth track. The winning user will also receive a free premium subscription to the site for life and the opportunity to participate in an upcoming eMusic print-advertising campaign.

>>>MANÁ PLANS  
U.S. TOUR

Mexican pop-rock act Maná has revealed the dates of a 2007 tour, its first U.S. bout in three years. Maná will kick off its 19-show stint Feb. 10 at the San Diego Sports Arena and will play 12 U.S. cities including Los Angeles, New York and Miami. The group will then continue touring throughout Latin America. Tickets for the Amar Es Combatir tour, so named after the group's latest Warner release, go on sale Dec. 1.

Compiled by Chris M. Walsh. Reporting by Susan Butler, Ed Christman, Leila Cobo, Will Freeman, Steve McClure and Chris M. Walsh.

# UpFront

RETAIL BY ED CHRISTMAN

## DECEMBER DELUGE

In Music Retail, The 12th Month Now Matters

Up until 1998, December rarely saw any releases. But in the years since, the month has quietly evolved. Now it's as loaded with titles as big as those in the other months in the crowded fourth quarter.

This December's lineup includes "Eminem Presents the Re-Up," Gwen Stefani's "The Sweet Escape," the Pussycat Dolls' "Live in London" DVD, the Black Eyed Peas' "Live From Sydney to Vegas" DVD, the "Dreamgirls" soundtrack, self-titled albums from Taylor Hicks and Fantasia, Ghostface Killah's "More Fish," Snoop Dogg's "The Blue Carpet Treatment," Mary J. Blige's "Reflections—The Journey," Mos Def's "Tru3 Magic," Young Jeezy's "The Inspiration: Thug Motivation 102," Nas' "Hip-Hop Is Dead" and Bow Wow's "The Price of Fame."

The month's releases are heavily slanted toward hip-hop, rap and R&B, but the titles streeting Dec. 26 are almost exclusively in those genres. Those titles include N.W.A.'s "Greatest Hits," the Diplomats' "Dipset: More Than Music Vol. 2," "Death Row: 15 Years on Death Row," Johnta Austin's "Ocean Drive" and Omarion's "21." Also

streeting that day is a Matisyahu CD/DVD, a new Family Values tour CD/DVD and Switchfoot's "Oh! Gravity."

Until 1998, December generally was a bare month because store owners discouraged new releases under the theory that their employees are too busy dealing with customers then. But "that changed once Island Def Jam started to play 'We want to be the No. 1 label at Christmas,'" Newbury Comics buyer Carl Mello says.

That year, Island Def Jam released albums from DMX, Redman and DJ Clue in December (see story, below). Actually, two other rap releases arrived at that time from Busta Rhymes and Mystikal. But because of Island Def Jam's overwhelming presence that year and the fact that the label followed up in 1999 by announcing four releases for December (only two came out), retailers back then started calling the month "Def Jam December."

Since then it has blossomed into just another month on the release schedule, at least for the majors. For example, Sony BMG Music Entertainment has 13 releases out this December, while Universal Music Group is



NAS' 'Hip-Hop Is Dead' is one of several R&B and hip-hop releases streeting in December.

issuing 20 titles.

Retailers say the releases drive traffic, and they particularly like the ones arriving Dec. 26, one of the best shopping days in the year. "It makes sense to have releases that day, particularly if you look at all the kids coming into stores with gift certificates," Super D VP of purchasing and marketing Thuy Ngo says.

In fact, "the gift-card business has grown substantially over the last 10 years, so titles that come out on that day benefit" from that phenomenon, Trans World music divisional merchandise manager Jerry Kamiler says.

But some merchants wonder if all the December rap titles will heighten a growing yet disturbing trend. "We have been shocked how the urban records have underperformed this year and how they seem to be over in a nanosecond," one head of purchasing at a major account says.

Even though the practice of putting out records in December has spread, it's mainly the majors that use that tactic. Koch Records is one of the few independents putting out records that month, and the label limited itself to Dec. 26

with releases from the Diplomats and the Death Row anniversary album.

"I couldn't get circular cuts for December," Koch Records senior VP of sales Ed Franke says. "But it made sense to release albums the day after Christmas, because people spend a lot of money that day and have gift certificates, too."

In general, he adds, "we moved a lot of stuff out of the fourth quarter and into the first quarter because we wouldn't be able to get the proper positioning for those releases."

In addition to the scarcity of positioning, another reason independents tend to avoid releasing product in December—and for that matter, November—is because, as Chicago's Drag City head of sales Rian Murphy puts it, cooperative advertising prices the chains charge the labels are too high.

For example, Best Buy's power wall typically costs \$45,000 per month during most of the year. But for the holiday season, it must be purchased for 13 weeks, and it costs \$185,000.

Likewise, even big independent labels like Sub Pop and Epitaph say they usually avoid

issuing product those two months. "As a general rule, the answer is, yes, we do try to avoid it," Epitaph head of sales Jon Strickland says. But this year, it issued Tom Waits' "Orphans: Brawlers, Bawlers & Bastards" Nov. 21 "since he's an artist who could rise through the murk."

While retailers like the December release schedule, they wonder why the majors don't save any albums for the new year. "Why don't they carry that to its logical conclusion?" Kamiler asks, and discover the first nine months of the year? "Why aren't they releasing albums in May?"

Likewise, "we would like to see more releases held until January," Hastings head of music purchasing Bryan Everitt says. "January is so high-traffic, we call it 'the fifth quarter.'"

But help may be on the way. "The real answer is there should be a fluid release schedule from January through December," Sony BMG Sales Enterprise co-president Bill Frohlich says. "We have about 10 releases coming out in January and February."

Additional reporting by Todd Martens.

RETAIL BY HILLARY CROSLY

## Def Jam December

How A Hip-Hop Label's Innovation Altered The Industry's Year-End Release Schedule

In 1998, Island Music Group CEO Lyor Cohen and Def Jam president Kevin Liles initiated an unprecedented December release schedule. Preparing to line the shelves with then-stars DMX, Redman and DJ Clue, retailers were initially skeptical of the hip-hop label's ability to draw holiday traffic.

"December is a horrible time to put out new releases," said Ron Phillips, then-senior purchasing VP at Valley Media in Woodland, Calif., in 1998. "It's the perfect formula for getting lost in the shuffle."

Yet DMX, Redman and DJ Clue each did well regardless—DMX's "Flesh of My Flesh" sold the most, scanning 670,000 in its first week, according to Nielsen SoundScan. Def Jam's risky move was so successful that retailers began calling the 12th month "Def Jam December." And repeating the release pattern in 1999, Def Jam dropped Jay-Z's "Vol. 3: The Life and Times of S. Carter" and DMX's

"And Then There Was X" to the tune of 493,000 and 698,000 in first-week sales, respectively.

Now, in 2006, hip-hop is eyeing its most robust fourth quarter in years. With Cohen and Liles' 1998 ingenuity having by now inspired every hip-hop label, this year's slate includes the Clipse, Akon, Fat Joe, Lil Wayne and Baby, Nas, Ghostface, Jay-Z, Lil Scrappy, Bow Wow, the Game and Young Jeezy dropping titles in either November or December. Interestingly, current Def Jam president Jay-Z says that although he molded his release schedule after Def Jam



JAY-Z

December, it wasn't the original plan. "It just happened that way," Jay-Z says. "Nas was supposed to come out in September, but he was still recording. Jeezy was supposed to come out in October, and we figured it'd be a better thing to capitalize on the momentum."

Surprisingly enough, former Def Jam president Liles agrees with Jay-Z. "With the momentum of the company, the retailers are not questioning the releases," Liles says. "There might be 10 new releases out there, but the retailers know we have helped to keep the lights on."





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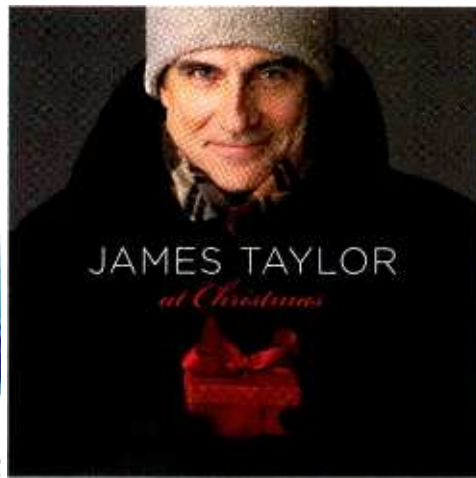
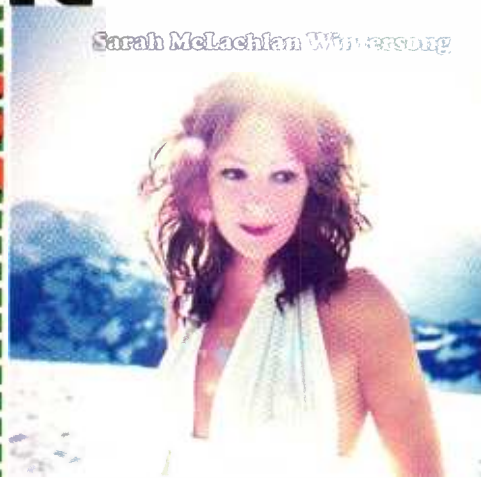
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Sarah McLachlan Wintersong



RETAIL BY ED CHRISTMAN

## WINNING WITH WINTERSONGS

Christmas-Themed Releases Off To A Good Start

**W**hile there is still a lot of uncertainty about how the onslaught of big new releases will perform during the holiday selling season (see story, page 7), Christmas-themed music itself is off to a strong start, major-label distribution executives and merchants say.

Sony BMG Sales Enterprise co-president Bill Frohlich says, "Christmas music was doing particularly well last week. It's not only the new releases. The Christmas catalog evergreen titles saw a big pickup from last year."

In fact, "Holiday music started selling a week earlier this year than last," EMI Music Marketing president Ronn Werre says.

According to Nielsen SoundScan, the Top Holiday Albums for the week ending Nov. 5—the first week of the year the

company actually compiles that chart—collectively tallied more than 312,000 scans, which is up 7.8% from the nearly 290,000 units the top 100 titles scanned in the corresponding week in 2005. While SoundScan didn't construct a seasonal chart for the prior week, titles on the Nov. 5 chart scanned double the 158,000 they garnered for the week ending Oct. 29. That 158,000 is an increase of 12.1% from the nearly 141,000 scans from the corresponding week in 2005.

If sales are up already, it could be an indicator of how holiday-themed music will sell, Werre says.

Indeed, Christmas music sales look better than last year, the folks at J&R Music World in downtown Manhattan say. J&R GM for music and video Sue Bryan says Christmas music sales seem like they will be strong thanks to the "Now 3 Christmas"

compilation and new releases from Bette Midler ("Cool Yule"), Aimee Mann ("One More Drifter in the Snow"), Sarah McLachlan ("Wintersong") and Mary Mary ("Christmas").

Twisted Sister jacket."

Other new holiday-music releases expected to sell well include a remastered "Charlie Brown Christmas" from Fantasy/Concord with four

have exclusively carried a version of the album since 2004, and the title has since been certified platinum.

But so far, 2006's releases aren't generating the first-week

five new titles have exceeded that mark. McLachlan's "Wintersong" leads the way, with 17,000 first-chart-week scans and nearly 55,000 units since its release.

Mello says the new titles do well the first year, but there aren't many people purchasing them who will buy the Sept. 26 release of Ali & AJ's "Acoustic Heart of Winter" in a few years or even Christina Aguilera's 2000 release, "My Kind of Christmas," in 2006. "The holiday titles that sell continuously are the standards from artists like Johnny Mathis and Burl Ives," Mello says. "Burl Ives stands a better chance at the holidays than Ali & AJ. Christmas is when Ives comes into his own."

According to SoundScan, Ives has sold 1.2 million units of his various Christmas titles during the SoundScan era. ...

●●●●  
'Holiday music started selling a week earlier this year than last.'

—RONN WERRE, EMI MUSIC MARKETING

J&R store manager Charlie Bagarozza agrees, saying, "It looks better than last year, especially when you get a Twisted Sister ["Twisted Christmas"] title. On the day that it came out, it was the first record we sold, and it was bought by a guy with a gray ponytail, wearing an old

previously unissued bonus tracks, "A Brad Paisley Christmas" on Arista and "James Taylor at Christmas" on Columbia. Newbury Comics buyer Carl Mello calls Taylor's record "James Taylor's first non-Hallmark Christmas album." The 4,000 franchised and owned Hallmark stores

scans that Diana Krall's "Christmas Songs" did in 2005. That title rang up nearly 36,000 units last year in its opening week ending Nov. 6 and so far has scanned nearly 544,000 units total. On the other hand, while three titles scanned more than 10,000 in their opening chart weeks last year, this year

## HOME FRONT

360 DEGREES OF BILLBOARD

### DEMMX FINALISTS ANNOUNCED

Billboard and Digital Media Wire have announced the finalists for the third annual DEMMX Awards. Winners will be revealed at an awards gala dinner Nov. 29 at the Hyatt Regency Century Plaza Hotel in Los Angeles. The DEMMX Awards recognizes winners in 20 categories spanning the videogame, music, film, TV and video industries, honoring vision, innovation, entrepreneurship and brand development in digital entertainment.

Such companies as Microsoft, MySpace, YouTube, Motorola and Google are among the leading finalists for this year's awards. YouTube captured the most nominations with six, including the best of show categories visionary of the year and brand of the year. MySpace and Microsoft closely follow with three apiece.

The DEMMX Awards are the highlight of the two-day Digital Entertainment, Media and Marketing Excellence (DEMMX) event, an exposition and con-

ference with more than 1,500 attendees, developed by Adweek, Billboard and The Hollywood Reporter, with research from the Nielsen companies.

Keynote speakers include Jim Banister, author of "Word of Mouse: The New Age of Networked Media"; Martin A. Nisenholtz, senior VP of digital operations for the New York Times Co.; George Kliavkoff, chief digital officer at NBC Universal; Vince Broady, head of entertainment, games and youth for Yahoo; and Howard Taub, VP/associate director of HP Labs. For more information on the DEMMX Awards, nominees and the conference, go to demmx.com.

### UP FROM THE UNDERGROUND

With the No. 7 debut of the Slip's "Eisenhower" on the Heatseekers Regional Northeast chart, the Billboard Underground showcase series has spawned its first charting act. The avant-rock trio, which previously recorded for Rykodisc and 216 Records, so impressed



a Bar None label rep attending a recent performance at New York's Core Club that it was handed a contract on the spot. The Slip will be touring North America through a New Year's Eve show in Brooklyn, N.Y.

### NEW BILLBOARD EDITORS

Jonathan Cohen and Chuck Eddy have been named senior editors of Billboard. Both report to deputy editor Bill Werde.

Eddy, who spent the last seven years as music editor at the Village Voice, is the author of books "Stairway to

Hell" and "The Accidental Evolution of Rock'n'Roll." A former Captain in the U.S. Army Signal Corps and a graduate of the University of Missouri's journalism school, he lives in Sunnyside, Queens, New York.

In his expanded role, Cohen will be charged with editing Billboard magazine, news for Billboard.com and continue to be album reviews editor. A graduate of Indiana University, Cohen has anchored Billboard.com's news and reviews section since late 1999 while also contributing regular artist features to Billboard magazine. He and his wife Kelly live on Manhattan's Lower East Side. ...



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BRANDING BY MICHAEL PAOLETTA

## DECK THE MALLS

Brands Partner With Bands For The Holidays

For ad agencies and their clients, this is, to quote a holiday chestnut, the most wonderful time of the year. With consumers in need of gifts for family, friends and lovers, brands are working overtime to capture the attention—and dollars—of as many people as possible in the 31 days between Thanksgiving and Christmas.

“There is pressure to make campaigns pop throughout the year,” BBDO New York executive creative director Susan Credle says. “But this time of year, with everyone looking at fourth-quarter numbers, you want to kick it extra hard. And when it fits, music gives a campaign that extra kick.”

To be sure, music is a passion point for consumers—especially much sought-after young adults. Which helps to explain the thinking behind the new TV commercial created by BBDO New York and BBDO Atlanta for Cingular Wireless to introduce the Samsung Sync.

The spot features Ludacris and the Pussycat Dolls, and the sounds of Jamiroquai. The fast-paced clip also playfully references Korn, Vanilla Ice, OK Go, Uncle Kracker, Kiss and Salt-N-Pepa.

Cingular is far from alone this holiday season in partnering brand and band. Consider the following:

■ Gap features Common, Seal, Bow Wow and other celebrities in its Holiday in Your Hood campaign. In his TV spot, Common’s original rap “Holiday in Your Hood” is placed over a sample of Madonna’s “Holiday.” Black Eyed Peas member Will.i.am produced the track.

In the campaign, developed by Gap’s creative agency Laird + Partners, the retailer wanted to emphasize the significance of peace and love, Gap VP of marketing Kyle Andrew says. “We thought what better way to do that than by featuring some of our favorite musicians and style icons with the ones they love.”

■ Hallmark tapped Country Music Hall of Fame inductee George Strait for its

2006 Christmas CD “Fresh Cut Christmas.” The disc is available exclusively in the more than 4,000 Hallmark Gold Crown stores and sells for \$7.95 with each purchase of three Hallmark cards. Released Nov. 1, the CD sold 1 million copies in its first seven days, according to Hallmark VP of strategic music alliances Ann Herrick.

■ Nokia is hosting a New Year’s Eve celebration in five party capitals of the world: Hong Kong, Berlin, Mumbai, Rio de Janeiro and New York. Scissor Sisters, the Black Eyed Peas and others are confirmed to headline the global event, which will be broadcast via TV and the Internet.

■ The Rolling Stones’ “You Can’t Always Get What You Want” forms the musical bed in the Simon Malls campaign for its Simon Visa debit gift card.

■ Bloomingdale’s partnered with jazz trumpeter Chris Botti for a multiplatform campaign. Botti, who appears in the retailer’s holiday catalog, performed at its holiday window unveiling Nov. 21 in New York. This was followed by an in-store signing of Botti’s newly expanded Columbia Records seasonal CD, “December,” which is being sold in Bloomingdale’s stores nationwide. Net proceeds from the CD sales are being donated to AmeriCares. “Usually, brands want to tie in with the latest pop or rock star. So, I appreciated the initial pitch from Bloomingdale’s and how jazz—as well as a charity—was at the forefront of their holiday campaign,” Botti says.

Bloomingdale’s senior VP of PR Anne Keating acknowledges it is a challenge, each year, to find the right holiday campaign partner, “but Chris is sophisticated and has a whole style about him.” That said, Keating adds that Bloomingdale’s would never enter into such a partnership unless “consensus between our creative and marketing departments says that the fit is right—for our customers, brand and company.”



Campaigns we have heard on high, clockwise from below: **GEORGE STRAIT** for Hallmark; **CHRIS BOTTI** for Bloomingdale’s; **SEAL** for Gap.

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FRESH CUT CHRISTMAS



**KENNY ROGERS**, below, and **MANNHEIM STEAMROLLER** are among the acts touring for the holidays this year.

TOURING BY MITCHELL PETERS

## Over The River And Through The Woods

Holiday Tours Optimistic As They Hit The Snowy Road

Unless you are Ebenezer Scrooge, it is tough not to embrace the holiday spirit while hearing your favorite artist sing “Winter Wonderland” or “Santa Claus Is Coming to Town” in concert. So it should come as no huge surprise that holiday-themed tours continue to enjoy a consistently strong run at the box office.

Trans-Siberian Orchestra (TSO), Kenny Rogers, Mannheim Steamroller, Michael W. Smith, Martina McBride, Brian Setzer Orchestra, Clay Aiken and Aimee Mann are among the acts steering Santa’s sleigh through this year’s winter tour season, which runs from November into January.

Inaugural holiday outings include the GAC Country Music Christmas Tour presented by StubHub (featuring Deana Carter, Julie Roberts, Blue County, Steve Azar and Buddy Jewell) and the Rock the Bells hip-hop tour, with headliners Redman and Raekwon.

“People want to get out of the house and take their family out,” says Brock Jones, senior director of booking at Nashville’s Gaylord Entertainment Center, which has TSO, McBride, Smith and Bill Gaither on the books for this season. “It’s one of the few times of the year that people know they can count on ticket sales.”

The wintertime is especially successful for acts that routinely tour and have built a holiday-themed brand, Jones adds, citing TSO as an example. “People were leav-

ing the building [after TSO’s Nov. 10 concert], and the first question they asked was, ‘When do tickets go on sale for next year?’ ”

Ahead of the Nov. 2 launch of TSO’s annual winter tour, 500,000 tickets had already been sold for the eight-week arena jaunt (Billboard, Nov. 11). Marc Geiger, the band’s agent at William Morris Agency, says the tour has seen a 30%-40% growth every year. In 2005, the outing grossed \$25.4 million for 88 dates, according to Billboard Boxscore.

Winter holiday tours also give artists the opportunity to



enter a market twice in the same year. “You can play Atlanta on a Christmas tour and do all Christmas songs,” says Charles Dorris, senior VP/head of Christian music for the William Morris Agency in Nashville, “then come back in April and do your regular tour where you play the regular hits.”

Creative Artists Agency’s John Huie implemented that strategy when booking McBride, whose Joy of Christmas

tour visits more than 15 venues, starting Nov. 24 at the Allstate Arena in Rosemont, Ill. “It gives [artists] the flexibility to do something different,” Hue notes, “and the marketplaces are real receptive to that.”

Despite so many acts touring for the holidays, Jones does not feel the market has become saturated. But he says agents, promoters and building managers need to work together and be cognizant of their respective markets.

“It’s just like any other time of the year,” he says. “Nobody wants to lose money and nobody wants to put their artist in a position where they’re not going to do well because there are eight other events during a two-week period.”

One challenge William Morris Agency’s Clint Mitchell faced when booking this year’s 12-date Chip Davis and Mannheim Steamroller Christmas Celebration arena tour was securing back-to-back dates at certain venues. “Between hockey and basketball and other arena attractions, it’s tough getting two days in a row on a weekend,” Mitchell says.

To overcome this obstacle, the agent is getting a head start in routing next year’s tour. “The basketball and hockey seasons aren’t already set, so a lot of people will accommodate you,” he explains. “They’ll hold a range of dates, you tell them the dates you want, and they’ll oftentimes clear them for you in advance.”





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# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$18,538,724 (\$24,062,552 Australian) \$146.77/\$39.52	U2, KANYE WEST Telstra Stadium, Sydney, Nov. 10-11, 13	206,568 three sellouts	The Next Adventure, Michael Coppel Presents
2	\$11,188,720 (\$14,522,287 Australian) \$146.32/\$38.46	U2, KANYE WEST Telstra Dome, Melbourne, Australia, Nov. 18-19	127,275 two sellouts	The Next Adventure, Michael Coppel Presents
3	\$5,058,962 (\$6,566,230 Australian) \$125.89/\$71.19	U2, KANYE WEST AAMI Stadium, Adelaide, Australia, Nov. 16	60,000 sellout	The Next Adventure, Michael Coppel Presents
4	\$4,254,140 (\$5,521,618 Australian) \$163.64/\$55.78	U2, KANYE WEST QSAC Stadium, Brisbane, Australia, Nov. 7	50,094 sellout	The Next Adventure, Michael Coppel Presents
5	\$4,224,034 (\$5,523,851 Australian) \$266.99/\$75.02	BILLY JOEL Acer Arena, Sydney, Nov. 15, 17	34,985 two sellouts	Frontier Touring
6	\$4,032,388 \$160.50/\$120.50/ \$78.50/\$62.50	VICENTE FERNANDEZ Gibson Amphitheatre, Universal City, Calif., Nov. 3-5, 9-12	41,621 seven sellouts	House of Blues Concerts, Hauser Entertainment
7	\$2,571,060 (\$3,341,339 Australian) \$104.19/\$61.87	KYLIE MINOGUE Entertainment Centre, Brisbane, Australia, Nov. 17-18, 20	30,536 31,359 three shows	Frontier Touring
8	\$2,476,301 (\$3,215,516 Australian) \$76.93/\$46.13	PEARL JAM, KINGS OF LEON Acer Arena, Sydney, Nov. 7-8, 18	35,964 three sellouts	Michael Coppel Presents
9	\$2,289,723 \$150/\$39.50	20TH ANNUAL BRIDGE SCHOOL BENEFIT: PEARL JAM & OTHERS Shoreline Amphitheatre, Mountain View, Calif., Oct. 21-22	38,797 44,016 two shows	Live Nation
10	\$1,881,382 (\$2,090,030 Canadian) \$134.58/\$12.97/\$76.96	ELTON JOHN Pengrowth Saddledome, Calgary, Alberta, Sept. 29	17,257 sellout	House of Blues Canada
11	\$1,770,058 (\$1,971,375 Canadian) \$134.46/\$12.97/\$76.99	ELTON JOHN Rexall Place, Edmonton, Alberta, Sept. 30	16,496 sellout	House of Blues Canada
12	\$1,679,622 \$194.25/\$57.75	AEROSMITH, MÖTLEY CRÜE MGM Grand Garden, Las Vegas, Nov. 4	13,198 sellout	Live Nation
13	\$1,426,520 \$85/\$45	TOM PETTY & THE HEARTBREAKERS, FRANK BLACK, DANDY WARHOLS Hearst Greek Theatre, Berkeley, Calif., Sept. 29-30, Oct. 27	24,504 three sellouts	Another Planet Entertainment
14	\$1,390,461 \$129.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Madison Square Garden, New York, Nov. 8-9	17,078 18,304 two shows	Live Nation, Cirque du Soleil
15	\$1,386,673 \$129.50/\$104/ \$74/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Nassau Coliseum, Uniondale, N.Y., Nov. 11-12 includes matinees	18,050 23,693 four shows	Live Nation, Cirque du Soleil
16	\$1,215,814 \$129.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Continental Airlines Arena, East Rutherford, N.J., Nov. 3-4 includes matinee	15,924 24,161 three shows	Live Nation, Cirque du Soleil
17	\$1,196,045 \$125/\$100/\$70/ \$65	PEPE AGUILAR Gibson Amphitheatre, Universal City, Calif., Sept. 29-Oct. 1	13,443 14,485 three shows	House of Blues Concerts
18	\$934,352 \$170/\$20	AEROSMITH, MÖTLEY CRÜE Shoreline Amphitheatre, Mountain View, Calif., Nov. 2	13,797 21,936	Live Nation
19	\$823,205 \$125/\$40	JUAN GABRIEL, MARIACHI VARGAS DE TECALITLAN HP Pavilion, San Jose, Calif., Oct. 6	10,011 sellout	Another Planet Entertainment
20	\$764,697 \$79.50/\$49.50	BOB DYLAN, THE RACONTEURS Agganis Arena, Boston, Nov. 11-12	11,466 13,714 two shows one sellout	Live Nation
21	\$748,989 \$65.50/\$58.50	TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE Raley Field, Sacramento, Calif., Oct. 20	11,204 11,500	Another Planet Entertainment
22	\$730,617 \$111/\$91/\$81/\$71	DON OMAR, AVENTURA, RAKIM Y KEN-Y Gibson Amphitheatre, Universal City, Calif., Oct. 26-27	9,547 10,403 two shows	House of Blues Concerts, Latin Entertainment Concerts, Orjuela Entertainment
23	\$689,190 \$87.50	GUNS N' ROSES, SEBASTIAN BACH, PAPA ROACH Continental Airlines Arena, East Rutherford, N.J., Nov. 5	9,924 14,454	Live Nation, Metropolitan Talent Presents
24	\$649,767 \$125/\$39.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Phillips Arena, Atlanta, Nov. 4	10,298 13,935	Live Nation
25	\$635,081 \$197/\$66.50	VAN MORRISON Masonic Temple Theatre, Detroit, Nov. 7	4,270 4,392	Live Nation
26	\$584,919 (\$668,716 Canadian) \$65.16/\$34.55	GUINS N' ROSES, SEBASTIAN BACH, SUICIDE GIRLS Colisee Pepsi, Quebec City, Nov. 18	9,729 10,135	Gillett Entertainment Group, House of Blues Canada
27	\$552,636 \$50.50	BOB DYLAN, KINGS OF LEON Bill Graham Civic Auditorium, San Francisco, Oct. 16-17	10,894 12,000 two shows	Another Planet Entertainment
28	\$544,620 \$66.25/\$23.25	JOHN MAYER, SHERYL CROW, MARJORIE FAIR Shoreline Amphitheatre, Mountain View, Calif., Oct. 1	12,142 22,000	Live Nation
29	\$535,905 \$41/\$31	TRANS-SIBERIAN ORCHESTRA Ervin J. Nutter Center, Dayton, Ohio, Nov. 12	14,713 two sellouts	Live Nation
30	\$533,225 (\$596,029 Canadian) \$58.60/\$44.28/\$31.76	THE BLACK EYED PEAS, RIHANNA, SWOLLEN MEMBERS Pengrowth Saddledome, Calgary, Alberta, Oct. 3	10,441 11,441	House of Blues Canada
31	\$522,661 \$79.50/\$59.50/ \$39.50	BOB DYLAN, THE RACONTEURS Nassau Coliseum, Uniondale, N.Y., Nov. 13	8,217 12,147	Live Nation
32	\$509,657 \$67/\$49.50/ \$39.50	BOB DYLAN, KINGS OF LEON KeyArena, Seattle, Oct. 13	9,075 sellout	House of Blues Concerts
33	\$492,264 \$60.50/\$39	BARENAKED LADIES, MIKE DUGHTY Radio City Music Hall, New York, Nov. 5-6	9,300 11,896 two shows	Live Nation, MSG Entertainment
34	\$484,107 (\$540,992 Canadian) \$58.84/\$44.52/\$31.99	THE BLACK EYED PEAS, RIHANNA, SWOLLEN MEMBERS Rexall Place, Edmonton, Alberta, Oct. 4	9,183 11,226	House of Blues Canada
35	\$479,826 \$60.75/\$38.75	TOBY KEITH, RUSHLOW HARRIS Veterans Memorial Arena, Jacksonville, Fla., Nov. 3	7,371 11,092	Live Nation



## On The Road

RAY WADDELL rwaddell@billboard.com

# Opening Doors

### 3 Doors Down Gives Back To Katrina-Ravaged Gulf Via Benefit

The lineup for the third annual 3 Doors Down & Friends, set for Dec. 2 at the Mobile (Ala.) Convention Center, is decidedly hard for such a soft-hearted group of guys.

Supporting 3 Doors Down on the bill will be Staind, Hinder and Michael Tolcher. Proceeds from the concert, sponsored by AIG American General Life & Accident, will benefit Hurri-

people have come from all over the country. They come down here on their own dime—they don't charge a bit to do the labor. They take the [BLF] money and buy supplies for a home, and they can completely rebuild a small home for, like, \$5,000."

The results have been impressive. "They'll come down here and work for two weeks, and I'm like, 'Holy cow.' I've seen homes that looked better than they did before the storm hit," Arnold says. "We also gave some money to libraries to get books back in there, and [guitarist] Matt [Roberts] gave some" to his local library.

Arnold says the foundation has raised about \$900,000 since it launched. "With the foundation, it's a dollar in and a dollar out, minus what it costs for us to actually put on the benefit every year," he says. "Nobody's on the payroll, everybody does it in their spare time, and we look for charities to benefit that have that same kind of outlook on it. We don't want to give to somebody where 60% of it goes to administration fees. We want to donate money to somebody that's going to use it and put their time with the money and make things happen. We're just really happy about how it has turned out."

Anyone interested in working with BLF can call foundation director Mark Smith at 251-586-2208.

Meanwhile, an intended 3DD writing session recently turned into an impromptu jam session at Roberts' Biloxi-area home.

"I used to play the drums, and I don't get to play too much anymore, so I brought a set of drums over here to Matt's house last night and we set up in his living room," Arnold says.



ARNOLD

cane Katrina victims along the Gulf Coast.

"In the past we've done a little bit of country, a little rock, a little whatever, and this year's it's just a straight-up rock show," 3DD lead vocalist Brad Arnold says. "Some of the corporations that buy all the tables before they even know who will play, they're going to have a good time that night."

Members of 3DD proudly hail from Escatawpa, Miss., and Arnold says the band's Better Life Foundation was originally created to benefit Biloxi-area children's charities. But the unforeseen—and devastating—impact of Hurricane Katrina has changed BLF's focus during the past two years.

Arnold says faith-based organizations have done a lot of the heavy lifting in restoring the region. "A lot of the money we raised last year went to benefit church groups," he says. "Those

"I bet his neighbors are loving us about right now. We started jamming last night, not really writing yet, but just getting those juices back flowing. Man, I tell you what, it felt good to sit down and jam a little bit."

Arnold says that within the next month or two the band will begin writing the follow-up record to 2005's "17 Days," and recording could start by the end of this year or early in 2007.

"Hopefully by March or April we'll have a new record out," Arnold says. "But this time I don't want to put a new record out until you hear it and go, 'Holy shit.' We're not going to rush it or try to make one in 17 days again. We're just going to have fun with it . . . The first record we wrote in four years, the second record we wrote in four months, the third one we wrote in four weeks. I don't want to do that anymore."





# Falling Like Snow

### What Plummeting Black Friday CD Prices Mean

Black Friday advertising strategies are a whole new ballgame now that there are a slew of Web sites giving sneak previews of the circulars planned for that day.

It appears that Best Buy is setting the floor price with four albums advertised at \$5.99: Janet Jackson's "20 Y.O.," Justin Timberlake's "FutureSex/Love Sounds," Keith Urban's "Love Pain & the Whole Crazy Thing" and "Now 23." Circuit City, usually the Black Friday price leader, has eight albums at the same \$6.99 price it used last year: six Universal Music Group (UMG) titles and two from Sony BMG Music Entertainment.

# \$5.99

Best Buy is advertising four albums at this price for Black Friday

Wal-Mart is touting five two-packs at \$9.72. While all its two-packs are exclusive, thanks to DVD material from Viacom's music-lifestyle channels, two of those titles are even more exclusive. The Eagles two-pack contains three new songs unavailable elsewhere, and Garth Brooks is available only at Wal-Mart nowadays. Kmart and Target have CD titles priced at \$9.99 and \$9.98, respectively.

While Best Buy appears to be the price leader this year, we won't know until Black Friday itself thanks to the introduction of wild cards. With their hands revealed on the Web, merchants appear to be holding some cards close to the vest.

Last year, Wal-Mart priced five titles at \$5 and touted it online and in its stores, but not in its circular. This year, another merchant is using its e-mail list to alert customers to bargains over and above those in its circular.

So we will have to wait and see what other bargains emerge on Black Friday, but we already know what the ad-

vertised pricing means for the future. It means a new floor price has been established: \$5.99, as Black Friday generally sets the pricing tone for the following year.

The scary thing about all this is that some DVDs advertised in the circulars are priced lower than the lowest CD pricing, with plenty of hit catalog titles listed at \$2.49-\$4.99. Between DVDs and videogames, the CD could get lost in the shuffle this holiday, even as its advertised pricing likely comes back to haunt retailers next year.

In general, retail circulars and iTunes already make it plain that the value of the CD is \$9.99 this year. That means that to get noticed now you have to discount even more than the \$9.99 price point. So far this year, while we haven't seen any superstars at the \$6.99 price that Circuit City used last year, we have seen the occasional circular cut at \$7.99.



GARTH BROOKS' two-pack is one of the most exclusive of Wal-Mart's \$9.72 titles.

This all means that CD prices will continue to fall. If you don't believe me, the average price paid for a full-length CD in the United States from January to September this year was \$13.02 versus the \$13.21 tracked during the corresponding period in 2005, according to research firm the NPD Group.

Meanwhile, the RIAA says that at the half-year point, U.S. labels had shipped 264.8 mil-

lion CDs, which at list price generated \$3.87 billion. That means that during the first six months, the average list price for CDs was \$14.61, up 3 cents from the previous year's average of \$14.58. But those prices include record clubs and other direct-marketing entities. The average list price to retail this year was \$16.11, according to RIAA's numbers. While this isn't an apple-to-apple comparison, if you look at the changes in pricing year to year and the difference between actual in-store pricing and the average list price, you can see that retail is bearing the brunt of discounting. The labels' CD price per unit to merchants actually went up, even if the labels' overall sales volume went down.

With the exception of UMG, the labels are in denial about pricing and how it affects their business. Their answer to falling CD sales is to create value by including visual material either via an added DVD, DualDisc, DVD album or enhanced CDs with Web-interface capabilities. But it's not clear the customer wants all these solutions, while it is apparent they think a CD should never cost more than \$9.99.

The other three majors privately make it clear that they won't consider lowering CD prices any further. Why should they if they continue to get lower pricing in the stores anyway? Also, they point out that UMG's JumpStart program, which sees front-line list prices at \$13.98, hasn't boosted that major's sales. But they are missing the point. Increasing CD sales at this stage is not the issue. Rather, the game afoot is about slowing the downturn of CD sales—and that's why lower pricing needs to be examined.

Making ailing retailers foot the bill for falling CD prices will only result in further hardship for them, accelerating the closure of stores and pruning further the breadth of selection in those still open. All of which will come back to haunt the labels in the end.

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## Latin Notas

LEILA COBO lcobo@billboard.com

# Mexican Xmas

## Luis Miguel Hopes That Latinos Will Actually Listen To Holiday Music

It may sound like a cliché, but it's a fact: Latinos like to party at Christmas.

This partly explains why Latin dance compilations, not necessarily Christmas-themed, are the preferred fare at Christmastime.

In contrast, Latin Christmas CDs by major acts are a rarity in the U.S. Latin market and don't have a particularly good track record. The big exception is **Gloria Estefan's** "Christmas Through Your Eyes," released in 1993, which has sold nearly 900,000 copies, according to Nielsen SoundScan.

But subsequent attempts at marketing the Christmas Latin spirit have largely fallen flat. **Raphael's** 2004 album "Vuleve Por Navidad" scanned a mere 1,000 copies; **Jon Secada's** "The Gift" (2001) and Christian star **Marcos Witt's** "Tiempo de Navidad" (2004) sold only 3,000 apiece.

Enter Mexican crooner and uber star **Luis Miguel**, who this year aims to break the jinx with

his first Christmas album, "Navidades Con Luis Miguel," released Nov. 14 on Warner Music Latina.

Boasting big-band arrangements and an upbeat overall feel, "Navidades" features mostly Spanish-language adaptations of Christmas classics, from "Noche de Paz" (Silent Night) to "Te Deseo Muy Felices Fiestas" (Have Yourself a Merry Little Christmas).

The twist here is that instead of performing the often-used translated versions of these songs, Miguel requested special adaptations for his use from songwriters **Juan Carlos Calderón** and **Edgar Cortazar**.

"They wanted lyrics Luis Miguel style," says Cortazar, who translated "Let It Snow" (Va a Nevar) and "Rudolph the Red-Nosed Reindeer" (Frente a la Chimenea). "Frente a la Chimenea," which literally translates into "in front of the chimney," has nothing to do with Rudolph and doesn't feature any reindeer.

"We were looking for something more romantic, but happier, not as nostalgic," Cortazar says.

Spanish versions of Christmas standards are common in recorded history, and songs like "Silent Night" have been learned by generations as "Noche de Paz."

But when it comes to translating standards that haven't fallen into the public domain, permission to translate must be obtained from the publisher. **Kenneth Higney Sr.**, VP of copyright and licensing for Arc Music Group, says his catalog has probably been translated into Spanish more than any other language and that he prefers literal translations.

"Otherwise, it becomes a new lyric translation, and it's a different song," says Higney, whose songs include "I Saw Mommy Kissing Santa Claus," which has been translated twice into Spanish.

With "Navidades Con Luis Miguel," Cortazar received an



MIGUEL

adapter's fee from the producer and credit on the album, but he doesn't collect author's royalties, which is standard for Christmas repertoire.

Aside from Miguel's album, the other noteworthy Christmas release for the season is "Universidad Navideña" (Christmas University), a collection of standards performed by music ensembles from five schools of music: University of Southern California, Berklee College of Music, Cleveland Institute of Music, the New School for Jazz and Contemporary Music and University of Miami.

Out on EMI Televisa, the set was conceived and executive-produced by EMI Televisa manager of business affairs **Oswaldo Rossi**, who wanted to showcase music students playing a variety of Latin styles, from jazz to salsa to pop.

The album is being marketed through a strong grass-roots effort that targets the five schools as well as college radio and college newspapers nationwide.

Not surprisingly, "Universidad Navideña" also includes a Spanish version of "Rudolph." But this one is a literal translation where the reindeer is very much the protagonist. ●●●

## THE BILLBOARD Q&A?

Jose Luis Terrazas, leader of pioneering regional Mexican band Grupo Montez de Durango, helped popularize the fast, keyboard-infused banda style known as duranguense. The composer, performer, producer and label owner weighed in on the future of traditional music at Billboard's recent Regional Mexican Music Summit.

### How can regional Mexican attract a new audience?

In Montez de Durango, we experiment along the way. We need to visit those mom-and-pop stores that still exist and get a feel for what's actually selling. We owned a record store in Chicago for many years, and we sold in flea markets. My dad still has his little shop at the flea market, and I always go to him and [ask], "What are they buying?"



### How did the duranguense style expand from Chicago?

We have a large following in Texas, Iowa, New York and Florida. We're expanding now to Central America. We're going to do a live album from Guatemala. So I think there's a lot of growth potential for duranguense. I think it's because it's fast, and you have to have good songs. I always try and find out who's paying that \$40 ticket to see us play: Are they from northern Mexico, are they from southern Mexico? [In] Washington, D.C., Maryland and New York, where there aren't that many Mexicans, I saw flags from Guatemala, El Salvador. And people from Guatemala marry into Mexican [families].

### What advice would you have for a songwriter trying to break into the business?

Go out to the shows and make sure we get the CD. Don't give it to the roadie. We have an office in Chicago. It's Terrazas Records, 1654 S. Mannheim Road, Stone Park, IL 60165. ●●●

LATIN BY LEILA COBO

# Ace Up The Sleeve

## Motown Helps Upstart Miami Label CMG

Upstart Latin labels financed and run by business entrepreneurs have come and gone rather quickly in the past 24 months.

But Miami-based Coalition Music Group has a big ace up its sleeve. The label has a distribution deal with SRC/Universal Motown Records, which has also put down \$5 million to finance the venture, and is lending its marketing and sales resources to CMG.

"CMG is in essence the Latino arm of Universal Motown Group," CMG founder and CEO Lou Navarro says. "They decided to get into the Latin market, and they chose to make us their label."

CMG's first release, "Los Cocorocos," went to stores Nov. 21. It is being jointly marketed by

CMG-hired promotion and marketing teams as well as SRC's sales and marketing staff.

"Los Cocorocos" is a concept album, bringing together tropical and reggaeton acts. Its first single, "Los Hombres Tienen La Culpa," performed by salsero Gilberto Santa Rosa and rapper Don Omar, is No. 5 on Billboard's Hot Tropical Songs chart.

CMG is the brainchild of Navarro, a Miami-based attorney who, via a holding company called the Coalition, has his fingers in several entertainment pies, including boxing management and nightclubs. As an attorney, Navarro has represented clients like Tego Calderón and Zion & Lennox, which gave him an entrée into

the urban music world and led him to work with founder and CEO Steven Rifkind.

It was Rifkind who urged Navarro to find a major talent with which to start a label. That artist was Zion, who is slated to release his solo debut early next year. His album, Navarro says, will be bilingual and will

be worked in the mainstream and Latin markets.

Although Navarro has no previous experience running a record label, Rifkind says he's confident of the results.

"These guys know pretty much what's going on in reggaeton," he says. "I have a feeling that my gut is right."



ZION



## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)



## Bagels And Broadcasts

Indie Retailers Find New Ways To Survive The Holidays

Indie retailers may not be jumping for holiday joy this season, but there's plenty keeping them busy. From continuing to diversify beyond music to include everything from bagels to vintage clothing, indie stores are finding ways to survive as the industry declines and the CD endures a slow death.

First the numbers. Overall U.S. album sales are down about 5% compared with the same period last year, according to Nielsen SoundScan. Most indie retailers contacted by Billboard report a similar dip, although a random sampling found more than one experiencing a slight increase (Sea Level Records in Los Angeles and Horizon Records in Greenville, S.C., among them).

On a whole, however, sales at indie stores are trending down about 21%, according to Nielsen SoundScan. To be fair, the number is inflated due to store closures, and not reflective of what's happening saleswise at the nation's top stores from Amoeba Records in Los Angeles to Criminal in Atlanta.

Yet with the exception of a three-disc set from Tom Waits on Anti-/Epitaph, "Orphans: Brawlers, Bawlers and Bastards," due Nov. 21, few releases this holiday season are eliciting much excitement at the indie retail level. A recent industry e-mail from Alliance of Independent Media Stores head Eric Levin was telling, as it outlined many initiatives to drive traffic, including music lessons and vinyl-to-MP3 conversion services, without much talk of any new music.

CD sales are "pretty even," Levin says, but overall sales are up, in no large part to Criminal's recent expansion into the coffee business (Billboard, Nov. 26, 2005). Levin says, "Do you want to know the breakdown of pastries versus bagels? The concerns of the music industry are not so much the concerns of Criminal Records."

Indeed, over at Horizon Records owner Gene Berger says sales are up due to the traffic inspired by his co-tenants, the 85-seat restaurant the Bohemian. Also increasing visibility for the store is the fact that in-stores are broadcast live on local public station WNCW. But like Twist & Shout in Denver (Billboard, Aug. 26), Berger's decision was motivated by real estate rather than records.

"I decided I would only make the move three years ago to own the real estate, and the real estate would be valuable with or without Horizon," Berger says. "So if the technology moved real fast and we were just out of luck, I could flip or lease the real estate."

Sea Level's Todd Clifford has increased revenue by selling guitar strings and other musician needs, and Homer's in Omaha, Neb., has teamed with local Toyota dealers, who offer Homer's gift cards to those who test drive a Scion. Store manager Erik Ziegler also

notes that Homer's is stocking more used, vintage clothing.

But don't think indies are jumping at the chance to take on deeper catalog offerings in the wake of Tower's closing. With sales of digital albums more than doubling, up from 12 million at this time last year to 26 million now, indie stores are not exactly salivating at the thought of setting aside more store space to a fading format. Levin says he's hit up daily from labels about expanding his CD offerings.

"With all due respect to a company that faded, any of the pitches I get from people I just put in the junk-mail folder," he says. "Labels are saying, 'Well, now you have this chance for all this classical.' Yeah, now I have an extra \$100,000 and all this square feet. My job is keeping this place exciting and keeping the insurance people paid."

**'TIS THE SEASON:** On his Web site he calls himself the King of Jingaling, and on the phone he describes himself as "a little guy who likes to share some Christmas music." In actuality he's Brad Ross-MacLeod, a former college professor and a current middle school teacher in Kenosha, Wis.

Ross-MacLeod maintains the Web site and message board at falalalala.com, an easy-to-navigate and fascinating trip into the music of Christmas past. The 3-year-old destination receives more than 1.5 million hits during December, when Ross-MacLeod releases a digital advent calendar of sorts.

From Dec. 1 to Dec. 25, Ross-MacLeod posts a song online for download daily. Last year's included a host of notable rarities, from the cartoonish, sci-fi imagery of "Space Age Santa Clause" by the Hal Bradley Orchestra with Patty Marie Jay to the java-hooked man in red, "Santa's Coffee" by Billy Beau (later known as Fleetwood Mac's Billy Burnette).

"The focus is on rare music that I have not heard or seen elsewhere," Ross-MacLeod says. "The record companies died or disappeared, and there are such strong memories attached to these songs."

Ross-MacLeod specializes only in out-of-print music, and if a copyright holder ever were to ask, he'd remove a song at once. He declines to reveal what's on tap for 2006, and says he'd someday like to turn his Christmas collection into actual CD releases.

He hasn't heard from any reissue labels, but he reports that labels know he exists, as he receives promo holiday discs to review. But for now, he's happier corresponding with those who use his site.

"I get several e-mails a month from people looking for a record," he says. "These people are looking for their childhood." ■■■



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GLOBAL BY STEVE MCCLURE

## Santa, Bring Us A Hit

Japanese Labels Hoping For Seasonal Cheer

TOKYO—Amid a seasonal shopping frenzy, the strains of Mel Torme's "The Christmas Song" fill a tinsel-and-holly-bedecked music store as snowflakes flutter to the ground outside.

A familiar year-end scene—but this isn't New York or London, and the impending holiday isn't Christmas Day. We're in Tokyo, the singer is Japan's Mariya Takeuchi and the public holiday is the Emperor's birthday on Dec. 23. Moreover, Japanese music execs are less concerned with Christmas frivolity than with bouncing back from a tough third quarter.

"The last few months have been quite poor for the market," HMV Asia Pacific president Paul Dezelsky says, "so all retailers are looking forward to some stronger new releases."

Whereas only 1% of Japan's population is Christian, Christmas has become part of post-WWII Japan's general year-end revelry. Local customs now include fathers bringing home a Christmas cake for their families and young couples enjoying Christmas Eve dinner dates at upscale hotels—being dateless on Christmas Eve is unthinkable for single Japanese.

Takeuchi's 1992 rendition of "The Christmas Song" (Moon Records) is now a Japanese seasonal staple, along with 1986's "Christmas Eve" by her labelmate and husband Tatsuro Yamashita.

Although Christmas records are not huge sellers here—and no major local acts plan yulet-themed singles this year—a string of seasonal compilations is rolling out. Those range from Universal Japan's four-CD set "Super Jukebox 3000—Christmas Songs," featuring international acts, to domestic repertoire collections like "Fantastic Christmas" from Sony Music Entertainment (Japan) or BMG Japan's "Winter Lovers—Xmas & Winter Song Collection."

As in past years, retail chains are running year-end promotions to attract consumers flush with cash from annual bonuses. HMV has a "best of 2006" campaign, while Tower Records' "Winter

Sale" runs Nov. 21-Jan. 14.

But regardless of any seasonal distractions, Japanese execs are focused on how the fourth quarter can lift the world's No. 2 recorded-music market.

Shipments of audio software by the Recording Industry Assn. of Japan's (RIAJ) 42 member companies in the July-September quarter totalled 74.1 million units, down 12% from the corresponding period of 2005. Trade value was down 14% to

haru Fukuyama and U2—they'll help lift the market."

Last year, according to the IFPI, local repertoire accounted for 74% of Japanese sales and a strong lineup of domestic releases will be key to any year-end uplift.

Fourth-quarter 2006 sees albums from major domestic acts Sukima Switch (BMG Japan), Rip Slyme (Warner Music Japan), Kumi Koda (Avex), Ayumi Hamasaki (Avex), Mika Nakashima (Sony Music Asso-



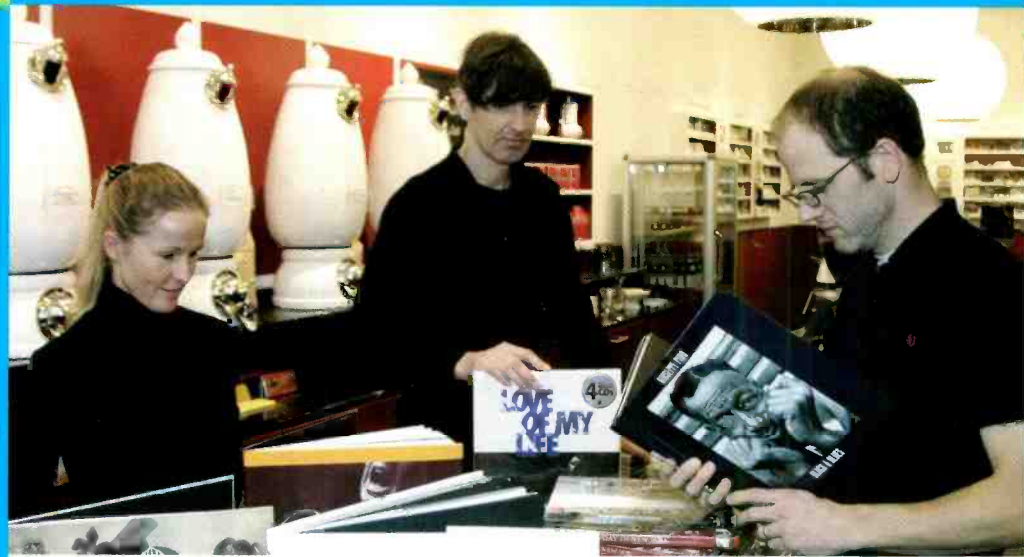
TAMAKI

ciated Records) and Nami

Tamaki (Sony Records). Sony Records also has high hopes for alt-rock quartet Asian Kung-Fu Generation, which the label says has shipped 1.3 million albums since 2003.

Rutherford says one positive sign is the continuing growth in mobile-based, full-song downloads/master ringtones. Master ringtone versions of Warner Music Japan female vocalist Ayaka's first three singles have sold nearly 4 million copies this year, he says.

But Rutherford adds that what the Japanese industry really needs now is a "mega-record" to get more people into stores. "That," he says, "would help us all." ...



Hamburg coffee shop owner ULRICH CARROUX, right, inspects his latest delivery of Edel's EarBooks.

GLOBAL BY WOLFGANG SPAHR

## PLAY IT BY THE BOOK

German Labels Lend An Ear To Bookstore Sales

HAMBURG—In a season when old traditions are observed, the German record industry is hoping for a nontraditional Christmas. As the fourth quarter rolls on, German labels are looking to recover lost ground by targeting bookstores and coffee shops as potentially lucrative music outlets.

In 2005, according to IFPI estimates, retail volume in Germany dropped 3.6% to 133.7 million units, although value rose 0.4% to \$2.2 billion. But that was still way off from the \$3 billion in sales the IFPI reported in 2001.

With industry insiders claiming sales value for the year-to-date is down by close to 5%, labels have identified bookstores as key growth areas.

"We see huge potential there," Munich-based Sony BMG Germany senior VP sales and distribution André Mühlhausen says, "especially for premium products in classical music, family entertainment and adult pop."

Until recently, the only CD product regularly found in German bookstores was low-priced catalog and audio books. But this year, Universal Music Germany and independent label Edel Music have been proactive in taking their "EarBooks" to booksellers. The format combines photo-heavy, large-format 100-page hardbound books with multiple CDs by a given act and retails at around €30 (\$38.40). The concept was developed by Edel, which owns the EarBook brand.

According to Edel Music's GM of EarBooks Helge Trilck, more than 1,000 bookstores in

Germany are selling the 50-strong EarBooks catalog in the run-up to Christmas. The format was tailored for nontraditional music retailers to reach "target groups which have often previously been lost to the record business," he adds.

Universal Music Germany CEO Frank Briegmann says his company has been selling audio books and family entertainment product through booksellers "for some time now."

However, he notes that the book trade is used to different margins from music merchants and "a system of nonbinding recommended prices." As a result, both parties face the challenge of "developing a business model that makes the extension of the business to cover all genres and segments lucrative."

That challenge means the book trade in Germany remains sensitive about discussing music sales. Leading booksellers contacted for this article declined to discuss the issue.

A spokesman for Frankfurt-based booksellers trade body BDB declined to give value or volume figures for CD sales, but says bookshops increased their sales of audio products by 20% in 2005 and expects that rate to have increased in 2006. Total booksellers' revenue in 2005 was €9.2 billion (\$11.8 billion), according to BDB.

Sony BMG's Mühlhausen says the book trade remains an underdeveloped distribution channel. "This year," he adds, "we have extended our business relations with the major book wholesalers. Negotiations are [also] in progress with major book-

shop chains, [about] setting up direct supplies."

Edel launched the first EarBook in 2004 and claims worldwide shipments for the format now exceed 450,000 units. The label says the biggest seller to date is the October 2005 11-disc set by U.K. rock artist Chris Rea, "Blue Guitars," with more than 80,000 shipped.

That success attracted Universal Music Germany, which struck a deal with Edel to exploit the format internationally. In October 2006, six EarBooks featuring Universal acts launched—the Police, Stevie Wonder, Marvin Gaye, Dusty Springfield, the Jam and Thin Lizzy.

All are available through Edel's distributors worldwide, outside the United Kingdom and Ireland, where Universal released them. Edel says the Police's "Message in a Box—The Complete Recordings" is the best seller to date (25,000 shipped).

On the store floor, bookseller staff contacted by Billboard report the EarBook concept is proving popular with consumers, although reaction from music merchants has been mixed.

Some retailers complain that the format is unwieldy and difficult to rack. But Berlin-based independent record retailer Albert Wagner, owner of L+P Classics, says he is one of those looking forward to an EarBooks-boosted Christmas.

"The EarBooks sell very well," he says. "I can't understand why the other record companies are missing out on this form of marketing." ...



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## SANTA'S SINGLES LIST

Race For Christmas No. 1 Still Stirs Sales In The United Kingdom

LONDON—Any industry doomsayer proclaiming the single format to be dead might do well to observe the lucrative eccentricities of the race to be the United Kingdom's Christmas No. 1.

"The charts are fairly predictable these days," London-based HMV U.K. & Ireland singles buyer Stewart Allan says, "but the one time you just don't know what's going to happen is at Christmas."

The singles market may be as good as extinct in some territories, but in a country where the prestige of having a No. 1 single has survived the format's falling sales of recent years, the festive battle looks set to be fought as fervently as ever.

U.K. singles sales during Christmas week 2005 totaled 2.1 million units, of which 1.3 million were physical and the remainder—for the first time—were digital, according to chart compiler Official U.K. Charts Co. (OCC). Those were the biggest weekly singles sales of 2005, more than double the corresponding week in 2004.

Hundreds of thousands of consumers place bets on this much-loved tradition. This year, national bookmaking chain William Hill's early, odds-on favorite is an artist whose identity is still unknown. Placed at odds of 2:7 is the single—provisionally set for release Dec. 20 by Sony BMG—by the winner of TV talent series "The X-Factor." The release date is only four days after the nationally televised finale on commercial terrestrial channel ITV 1.

That formula worked a year ago, when Syco Music/Sony BMG rush-released "X-Factor" victor Shayne Ward's single "That's My Goal." It sold 742,000 units in four days to become the festive chart-topper.

A William Hill spokesman admits the company "took a beating" by leaving Ward's odds too high, doubting the single would be released in time.

Britain's best-selling festive song ever is Band Aid's 1984 single "Do They Know It's Christmas?" with total sales of 3.55 million, according to the OCC. It's one of 12 Christmas-themed songs to have been No. 1 for the holiday since the U.K. singles chart was introduced in 1952—four of those being in the mid-1970s heyday of the yuletide novelty.

This year sees Cliff Richard, Britain's all-time most successful singles artist with 1,166 weeks on the chart, back in a race he has won on several occasions. On Dec. 11, EMI will release Richard's "21st Century Christmas," coupled with a new version of his 1958 debut "Move It," featuring Queen's Brian May.

In the digital world, "the holiday [market] is a different landscape," EMI Catalogue and EMI Liberty director Steve Davis says, "even since Cliff released his last Christmas single, 'Santa's List,' in 2003. But most of Cliff's audience are not big digital consumers. We're expecting the majority of sales, at least 80%, to be in physical formats."

The difference in the landscape is likely to be even more pronounced in 2007. Starting Jan. 1, changes to OCC rules will mean that all downloads will be chart-eligible. At present, singles that do not have a physical release do not qualify.

Other key 2006 contenders include teenage classical crossover quartet All Angels' cover of Robbie Williams' "Angels" (Universal Classics and Jazz/Universal), out Dec. 18; novelty dance-pop track "Chacarron" by El Chombo (Ministry of Sound), also due Dec. 18; and the reunited Take That's "Patience" (Polydor).

The Nov. 20 release of "Patience" would traditionally be too early for the holiday prize, but HMV's Allan believes the digital effect could play a part. "With digital downloads slowing down the rate of weekly change in the charts," he says, "who's to say they won't get to No. 1 [in] late November and stay there throughout December?"

Despite the public feeding frenzy, however, Island Records Group managing director Nick Gatfield doubts the lasting value of the festive chart-topper.

"It's become purely another opportunity for the industry to shout loud about key records as we go into the busiest time of the year," Gatfield says. "But in terms of long-term profile or benefit to the artist, it's meaningless." ...



EL CHOMBO

### Top Of The Tree

Sales of U.K. Christmas No. 1 titles in week leading up to Christmas Day

<b>1996</b> Spice Girls, "2 Become 1" (Virgin): 429,000	<b>"Somethin' Stupid"</b> (Chrysalis): 100,000
<b>1997</b> Spice Girls, "Too Much" (Virgin): 252,000	<b>2002</b> Girls Aloud, "Sound of the Underground" (Polydor): 213,000
<b>1998</b> Spice Girls, "Goodbye" (Virgin): 380,000	<b>2003</b> Michael Andrews featuring Gary Jules, "Mad World" (Adventures in Music/Sanctuary): 227,000
<b>1999</b> Westlife, "I Have a Dream"/"Seasons in the Sun" (RCA): 213,000	<b>2004</b> Band Aid 20, "Do They Know It's Christmas?" (Mercury): 231,000
<b>2000</b> Bob the Builder, "Can We Fix It?" (BBC Music): 360,000	<b>2005</b> Shayne Ward, "That's My Goal" (Syco Music): 742,000
<b>2001</b> Robbie Williams & Nicole Kidman,	

Figures: Official U.K. Charts Co.

### GLOBAL NEWSLINE

#### >>>OZ MANAGERS FORM NEW BODY

Australian music managers have established a new trade body.

The 23 founders of the Assn. of Artist Managers have split from the Australian chapter of the Music Managers Forum. Six of them were previously MMF board members who resigned in March. The new body says it will set up an office in Sydney and unveil a managing board in early 2007.

The AAM's initial steering committee comprises Bill Cullen of One Louder Management (Paul Kelly, Sarah Blasko); John Watson of John Watson Management (Wolfmother, Missy Higgins); Kim Thomas of Yak Management (the Whitlams); Gregg Donovan of 2 Step Management (Grinspoon, Airbourne); and Alistair Cranney of What Management (the Audreys, Hirst & Greene). Donovan says the body aims to reflect the changing role of artist management in Australia. He also insists the AAM wants to work with the MMF, saying, "We are not in competition."

However, the MMF's Australian director, Nathan Brenner, claims the previous board members left "chaotic or nonexistent" financial records and have refused to cooperate with the current MMF board. "There must be a

public good will test for any organization the MMF works with," Brenner says. —Christie Eliezer

#### >>>FNAC STREAMS ON

Leading French music retailer Fnac launched a music streaming service, FnacMusic Illimité, on Nov. 9.

The service is available at Fnac's existing downloads Web site, fnacmusic.com, which launched in September 2004.

For €9.99 (\$12.70) per month, users of the new service can access unlimited streaming from a catalog of 1 million titles from major and independent labels in the Windows Media Audio format.

As yet, tracks are only available to PCs. Fnac.com managing director Franck Leprou says the company "will see how the current offer works" before making any decision on a "to go" version that would allow tracks to be streamed to mobile devices. —Aymeric Pichevin

#### >>>LASK RISES AT HMV

HMV U.K. & Ireland head of Internet Gideon Lask has been promoted to the division's board as e-commerce director, with overall responsibility for the ongoing development and implementation of the retailer's e-commerce activities across its hmv.co.uk and hmvdigital.com Web sites. The role has been vacant since John Taylor retired in July.

London-based Lask now oversees a 100-strong team across product, marketing, systems and operational functions.

According to HMV, Lask's first priorities will include recruiting a new head of Internet and a head of digital—the latter position is vacant following the recent resignation of previous incumbent Mark Bennett. —Lars Brandle

#### >>>U.K. ADDS TO HALL OF FAME

Prince, Bon Jovi, James Brown, Brian Wilson, Dusty Springfield, Led Zeppelin and Rod Stewart were inducted into the U.K. Music Hall of Fame during a Nov. 14 ceremony at London venue Alexandra Palace.

They joined Beatles producer Sir George Martin, who received this year's honorary membership in recognition of his exceptional contribution to British music.

A "supergroup" including Corinne Bailey Rae and Queen drummer Roger Taylor paid homage to Martin with a selection from the Beatles' 1969 album "Abbey Road." Wilson, Bon Jovi and Brown also performed live at the event.

Since the Hall of Fame's launch in 2004, 20 acts have been inducted, selected by a 60-strong steering group including media and music industry executives.

U.K. terrestrial TV broadcaster Channel 4 broadcast the event Nov. 16. U.S. audiences can catch the ceremony Nov. 25 on VH1. —Lars Brandle



## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

Once again we find ourselves stretching our umbrella to include the two most unlikely rock gods since Flo and Eddie left the Turtles.

Jack Black and Kyle Gass are Tenacious D, and if we didn't give them sanctuary along with our other freaks, misfits and outcasts, who would? Good luck finding a '70s folk/metal chart.

It all began in the Mississippi Delta on Stovall's plantation way back in the 20th century—in other words, 1985 Los Angeles, where they met as members of the Actors' Gang theater troop.

They started playing music together, and HBO gave them a series about a new band trying to make it in the business.

Only two shows aired (what does HBO know?), but four more episodes would be in-

cluded in 2003's "The Complete Master Works" of Tenacious D.

They are now a major motion picture—"The Pick of Destiny," which opens this week.

The plot includes their fictional beginning and rise to superstardom, and includes Meat Loaf and Ronnie James Dio in the cast. This could be bigger than "Borat."

In lesser news, Clear Channel, which owns 1,150 radio stations, is being purchased by Thomas H. Lee Partners and Bain Capital, some of the same cats who scored Warner Music Group recently. Publishing catalog is one thing, but radio ownership brings very significant obligations and consequences to our culture. I want Thomas Lee and Bain to know I'm available 24/7 for consultation and advice.

See you on the radio.

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>COOLEST SONG IN THE WORLD THIS WEEK</b> POD Epic	TENACIOUS D
2 FAVORITE SON CBGB Forever	GREEN DAY
3 SO ROMANTIC Wicked Cool	THE CHARMS
4 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS
5 RIDIN' THE HOOK Nick Records	SPONGEBOB & THE HI-SEAS
6 WRECK THIS HEART Capitol	BOB SEGER
7 STRANGER IN THE HOUSE Savage Jams	THE PAYBACKS
8 WANNA Acid Jazz	THE STABILISERS
9 NEVER GONNA DIE Sire	THE SHYS
10 PINK CADILLAC Artist	JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN

## COOLEST GARAGE ALBUMS

1 THE PICK OF DESTINY Epic	TENACIOUS D
2 LAST MAN STANDING Artist	JERRY LEE LEWIS
3 SHINE ON Atlantic	JET
4 BROKEN BOY SOLDIERS V2	THE RACONTEURS
5 ROCKFORD Big 3 Records	CHEAP TRICK
6 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
7 RIOT CITY BLUES Columbia	PRIMAL SCREAM
8 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
9 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
10 ASTORIA Sire	THE SHYS

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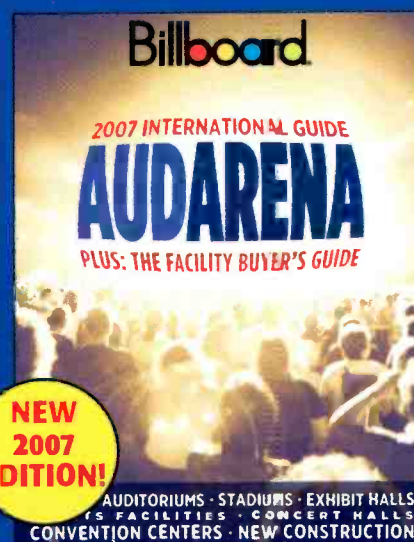
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# Christmas Cat

Brian Setzer Becomes The New King Of Jingle Bell Rock

For Surfdog Records artist Brian Setzer, it all began with the 1996 comedy "Jingle All the Way" starring Arnold Schwarzenegger and Sinbad. But make no mistake: "I didn't pursue it. It pursued me," Setzer says with a laugh.

"I was asked to create a new version of 'Sleigh Ride' and I had Darlene Love sing on it," the three-time Grammy Award winner says. While in the studio, Setzer says he pictured a hyped-up sleigh ride through the Bronx. "I scuffed up the song a bit and they loved it."

So much so that Setzer ended up creating a handful of holiday songs for the original motion picture soundtrack, including "So They Say It's Christmas," by Lou Rawls with the Brian Setzer Orchestra.

Ten years later, Setzer has become the unofficial face of contemporary Christmas music. This season alone, his mistletoe jams are heard in such big-screen vehicles as "The Santa Clause 3: The Escape Clause" and "Unaccompanied Minors." Fans of TV shows like "My Name Is Earl" and "ER" are also familiar with Setzer's holiday music.

The Brian Setzer Orchestra delivered its first holiday album, "Boogie Woogie Christmas," in 2002. "Dig That Crazy Christmas" followed last year. A live DVD, "Christmas Extravaganza!," was also released in 2005. The WEA-distributed discs, which are marketed via direct-response TV campaigns and retail programs with the major big boxes, have collectively sold more than 500,000 units, according to Nielsen SoundScan.

According to Surfdog owner/president Dave Kaplan, the licensing of Setzer's Christmas music to films and TV shows "brings in a great chunk of change. It's been a significant revenue source to Brian and the label."

To be sure, Setzer is having the time of his life being—as

Kaplan jokingly calls him—"the king of Christmas."

"I couldn't put the breaks on this even if I tried," Setzer says of his seasonal music, which complements his full-time gig as a rocker. "Now, it's become this big big-band spectacle."

Indeed, Setzer and his 18-piece orchestra kicked off their fifth annual Christmas Extravaganza tour Nov. 20 in Milwaukee.

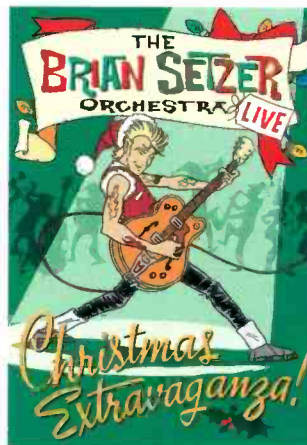
For this four-week, 24-date trek, fans will hear, in addition to "Jingle Bell Rock," classic Stray Cats songs as well as new tracks from the recently released "13," Setzer's 13th album of original material. Dave Kaplan Management oversees Setzer's career and Guy Richard of the William Morris Agency handles his bookings.

The color scheme for this year's tour is blue and gold, Setzer says. White Christmas trees with blue lights, for example. "And I'll have a blue sparkle guitar that Gretsch made me."

Coinciding with the live trek are several TV appearances, including NBC's "Today Show, Weekend Edition" Nov. 25 and "Late Night With Conan O'Brien" Nov. 28.

"Brian has this way of bringing the guitar out of the big-band background to become a lead instrument—not just to imitate jazz horns but to add a bit of rock'n'roll to the mix," says Andrea D'Ambrosio, a producer on "Today Show, Weekend Edition." Take this concept into Santa Claus season and his music goes beyond "your regular holiday album," she adds. "It becomes 'a great party album, with Brian's bad-boy swing attitude and fun' leading the way."

"It's funny," Setzer says, "what started out as fans saying, 'Let's go see what this show could be about' five years ago has become more like, 'We can't wait, let's get our tickets early.' It's become an event that people want to see every year."



SETZER



## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# 'Tis The Season To Go All Digital

For Indies It's All In The Planning

'Tis the month before Christmas, when all through the store, every major is offering CDs galore. The promos are placed near the doors with care in hope that the customers soon will be there.

The few indie discs, nestled snug in their bins, have arrived months before Black Friday begins, for New West's Cameron Stang and other indie chiefs know their CDs can't compete as a fourth-quarter release.

But out on the 'Net they hear such a chatter, some indies take stock to see what's the matter. Away to "all digital" they fly to make cash, tear off CD packaging and program some flash. The online and mobile opportunities glow, giving luster to streams, ringtones and downloads.

When what to their wondering eyes should appear, but pitches from aggregators and lawyers to hear. Attorney Marc Jacobson, so lively and quick, lets them know in a moment he can offer some tips. More rapid than eagles his courses they come, and he whistles, and shouts, and calls off each one:

"Get all artists' rights for uses known and unknown! For U.S. and EU, every right that they own! To buffer and cache, throughout the universe! Then dash away! Mash away! And license each verse!"

As the lawyers for indies say to me now, they meet with an obstacle 'cause they don't know how to easily license each publishing right from worldwide societies without costly fights.

But then, in a twinkling, a solution draws near. Let the aggregators help lessen the fear! As they grow and expand when next year comes 'round, their skills and their services will surely abound.

Some are dressed like distributors but can clear rights and promote to all manner of Internet sites. A bundle of services they've flung on their backs, looking more like peddlers opening their packs.

The Orchard—how it twinkles! Their crew, how merry! They even pitch songs and protect the unwary.

Then IODA is wrapping a plan with a bow. Called Promonet,

the service is all about show. Take the music to sites outside stores, target social Web sites and bloggers and more. The rights must be cleared to use music for free, but then the sites would link to where they buy for fees.

Still, digital sales aren't yet chubby or plump. A switch to "all digital" is a risky jump.

IODA's Kevin Arnold says it's not just distribution. They also apply tech to find marketing solutions.

A wink of his eye and a twist of his head soon gave me to know indies had little to dread.

Then RED's Howie Gabriel offered some words: It's harder for indies to have the right records. Their units must sell to cover high costs, which retailers charge for holiday promo spots.

So perhaps now's the time for indies to be switching. All it takes is planning, from contracts to brand pitching.

Then next year they'll exclaim as sales rise out of sight: "Happy Christmas to all, and to all a good night!"





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MP3 PLAYERS BY ANTONY BRUNO

# DEVICE WARS

## Episode Two: Apple's Competitors Strike Back

Not so long ago, in a Northern California town not too far away, a little white device called the iPod was unleashed on an unsuspecting world.

In the five years since, Apple Computer has sold close to 70 million of them worldwide and captured a dominating 75% of the MP3 player market.

But now, a small band of defiant manufacturers who survived the initial iPod onslaught have regrouped, preparing their counterattacks.

And for the first time in recent memory, Darth, er... Steve Jobs has not introduced a significant new upgrade to the iPod line, leaving a vacuum for its competitors to fill as consumers begin compiling gift lists.

It is within this context that Apple's challengers are introducing their most innovative offerings yet. Led by Microsoft's Zune, this holiday season marks the beginning of the second chapter in the digital device wars—with the future of Apple's iPod empire facing its greatest challenge.

### ZUNE REDUX

Microsoft's Zune is considered the most legitimate competitor to the iPod/iTunes to date.

At \$250, the 30GB device features a larger, clearer display screen for playing video and the ability to wirelessly share songs with other Zune users, as well as an FM receiver.

Analysts express doubt that the wireless-sharing feature will be much of a selling point

at this stage, while critics have dinged the Zune for an uninspired, bulky design.

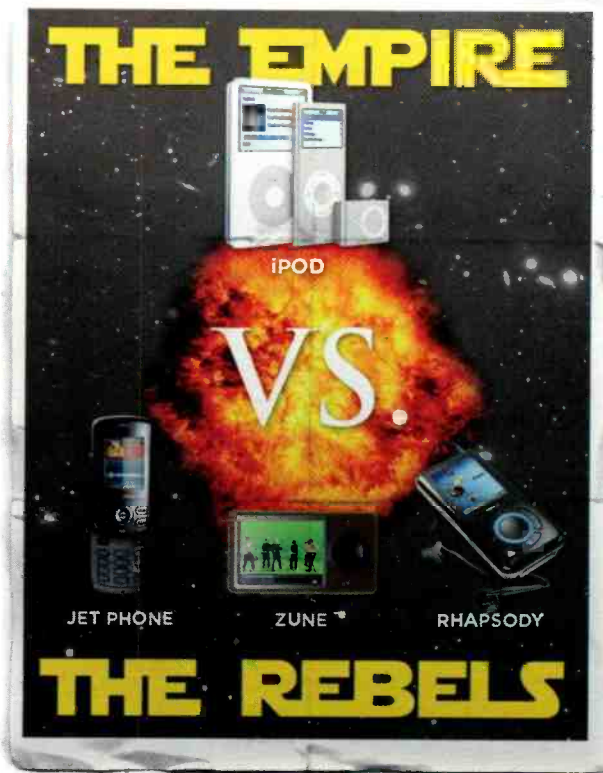
However, Zune's media coverage has surpassed that of all other iPod competitors to date, primarily due to Microsoft's stature and commitment to the product. Consumer awareness will only increase as Microsoft ramps up its multimillion-dollar marketing campaign.

A survey by ABI Research suggests 58% of current iPod owners would at least consider replacing their device with a Zune. Whether Bill Gates & Co. can capitalize largely depends on their ability to execute the Zune vision before Apple blows everybody away again with another new device.

"It's going to be Apple and Microsoft," Jupiter Research analyst Michael Gartenberg says. "This is when it gets serious. We'll see if Microsoft has any staying power here and if Apple stumbles."

### INSERT SANDISK HERE

Nobody could have predicted that SanDisk, a removable memory manufacturer, would emerge from out of nowhere to produce the second most popular digital music device over competitors who had been in the race far longer. SanDisk now commands a solid 10% market share, far ahead of its closest competitors, Creative Labs and Sony Electronics, who claim just 2% each.



SanDisk is poised to see this share increase now that Rhapsody chose the company's Sansa 8GB flash-memory player as the flagship device for the new version of the Rhapsody service, which Best Buy is co-branding.

First, the device will work better with the Rhapsody/Best Buy service than any other because it includes special software from Rhapsody that enables faster music transfers and automatic music recommendations. Second, it will be the featured product in Best Buy advertisements promoting the music service.

With a behemoth like Best Buy behind it, the SanDisk Sansa will have the visibility needed to gain attention in the shadow of the iPod and Zune, which are also sold in Best Buy stores.

"Of all the flash devices that are out there, it's the one that's got the best shot at [the iPod] Nano because it's the only one that comes close [to matching its features]," Gartenberg says.

### WIRELESS WILDCARDS

According to Jupiter Research, the installed base of music-enabled mobile phones will surpass stand-alone MP3 players by 2009. Nokia, the leading phone manufacturer, says it is on track to ship 80 million music-enabled phones this year, almost double the 46.5 million from last year.

This holiday season, music capabilities are expected to be the primary driver of new phone sales, much like camera phones were two years ago. Whether wireless subscribers will use these phones to purchase and listen to music is another matter, but sales are looking up. Sprint recently reported surpassing 8 million downloads, while startup provider Amp'd Mobile says it sold more full-track downloads than ringtones in October.

Adding to the fray is Cingular Wireless, which became the first operator to allow customers to transfer music from existing music services like iTunes and Napster to mobile phones.

To what degree these phones will figure in the coming MP3 player battle royale is the wild-card factor.

Despite their potential, none of the above efforts are expected to take any significant market share from Apple for the next 12-18 months. In this maturing market, it is unlikely that one device will suddenly emerge and find the air vent in Apple's Death Star. Instead, this next chapter will be one of attrition—a slow, methodical grinding away over the course of several years.

What we're seeing this holiday season are the lines being drawn for that battle. Stay tuned.

## BITS & BRIEFS

### PHONE TUNES

U.K. mobile operator 3 issued a report claiming that the mobile phone will become the retail channel of choice for music fans in the near future. The report states that purchasing music via mobile phones could overtake buying music on computers within five years. Some interesting stats:

- More than 60% of mobile customers under the age of 24 polled by the company say they have downloaded music on a mobile phone and believe the CD will die out in five years.
- Three-quarters of respondents said downloading music on their phones prompts them to buy music they wouldn't normally listen to.
- Half those polled under the age of 21 say they prefer paying for music via their mobile bill than with a credit card.

3 leads the U.K. mobile music market with a 75% share, selling more than 1 million music tracks and videos a month.

### SHOW US WHAT YOU GOT

NetMusicMakers.com is invit-

ing acts to join a test version of its virtual music studio and broadcast network in preparation for a March 2007 public launch. The site allows bands to download royalty-free music clips, licks and grooves from the studio to incorporate into their own original work. Participating artists can then broadcast their music from their own personal Web site. The company currently has a battle of the bands contest under way, with more than 20,000 submissions collected in the last two months.

### SOUNDS OF THE GAME

Spike TV's fourth annual Video Game Awards will air Dec. 13. Among the award categories are best song, best soundtrack and best original score. Among the nominees for best song are Bloc Party's "Helicopter" from the game "Getting Up: Content Under Pressure" and AFI's "Summer Shudder" from "Madden NFL 07." Nominated for best soundtrack are "Guitar Hero 2," "Madden NFL 07," "Scarface: The World Is Yours" and "Grand Theft Auto: Vice City Stories."

## HOT RINGTONES™ DEC 2 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ORIGINAL ARTIST
1	1	110	#1 SUPER MARIO BROTHERS THEME 20 WKS KOJI KONO
2	2	9	CRAZY BITCH BUCKCHERRY
3	-	1	TENGO FRANCO DE VITA
4	3	18	SEXY LOVE NE-YO
5	5	5	ROCKSTAR NICKELBACK
6	4	110	HALLOWEEN JOHN CARPENTER
7	-	12	WE WISH YOU A MERRY CHRISTMAS PERRY COMO
8	6	34	WHAT HURTS THE MOST RASCAL FLATTS
9	7	37	MS. NEW BOOTY BUBBA SPAROOK FEATURING YING-YANG TWINS & MR. COLLIPARK
10	-	15	YOU'RE A MEAN ONE MR. GRINCH BORIS KARLOFF



Franco De Vita's "Tengo" enters at No. 3 with a tally of 5,900 downloads. That's the highest new entry since Nelly's "Grillz" opened at No. 1 in February.

11	8	53	LAFFY TAFFY D4L
12	10	98	MISSION-IMPOSSIBLE LALO SCHIFRIN
13	12	93	CANDY SHOP 50 CENT FEATURING OLIVIA
14	9	28	RIDIN' RIMS DEM FRANCHIZE BOYZ
15	11	108	THE PINK PANTHER THEME HENRY MANCINI
16	13	62	MY HUMPS THE BLACK EYED PEAS
17	14	80	BECAUSE I GOT HIGH AFROMAN
18	26	8	JAMES BOND JOHN BARRY & ORCHESTRA
19	16	107	SWEET HOME ALABAMA Lynyrd Skynyrd
20	15	12	LIPS OF AN ANGEL HINDER

Based on polyphonic ringtones data provided by, in alphabetical order: 95quared, Faith West, Modtones, Infospace Mobile, MIDIRingtones, AG Interactive, XRinger, Zingy and Zango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



### JUST CALL MY IPOD

Most iPod accessories stopped being news more than a year ago, but Gear4 has come up with something cool.

The company's BluEye headphones use Bluetooth technology to connect iPods to mobile phones. The connection kit will pause music played on the iPod and cut in with the phone's ringtone. The incoming number appears on the iPod screen and the call can be accepted or rejected by pushing a button on the BluEye control. No need to touch the phone at all.

Once the call is done, the iPod resumes play from the spot where it paused. What's more, the BluEye allows users to store and dial the last nine incoming calls from their iPod, and it acts as an FM receiver for the device as well.

Gear4 is taking preorders now exclusively through Carphone Warehouse in the United Kingdom for \$95.

—Antony Bruno



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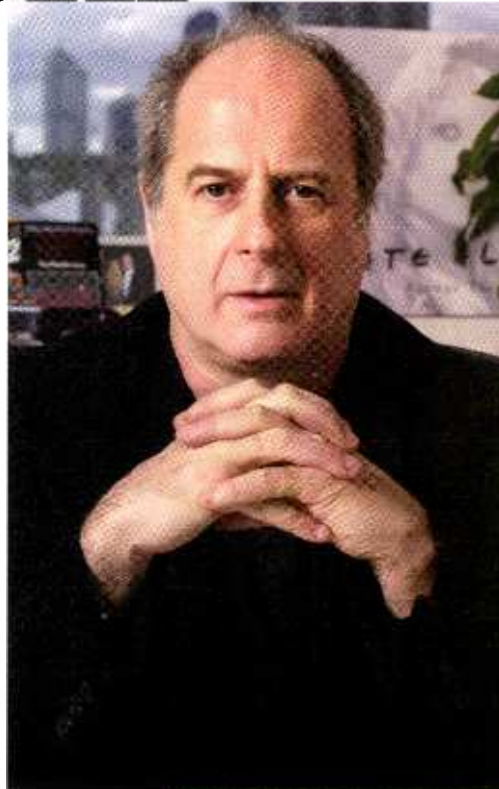
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CHAIRMAN,  
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GROUP

# Michael Gudinski

Australian biz vet enjoys the benefits of the 360-degree business model.



For Michael Gudinski, chairman of the Mushroom Group of Cos., “biggest is best.” His Frontier Touring was the biggest-grossing Australian promoter according to Billboard’s 2006 half-year Boxscore, with a gross of \$18,045,149 and sales of 326,741 tickets. It conducted 39 tours this year, with Kylie Minogue and Billy Joel hitting the boards this month.

Mushroom Music is the largest independent publisher Down Under, representing 67 Australian and New Zealand songwriters. Booking agency Premier Harbour has the biggest roster in Australia with more than 300 acts.

Liberation Music, one of 10 record labels he runs, has a roster featuring acts ranging from multiplatinum veteran Jimmy Barnes to Gudinski’s 18-year-old daughter Kate Alexa.

In June, the Queen awarded him the Order of Australia medal for services to entertainment. A month later, he was the sole music executive in prestigious business journal The Bulletin’s list of 100 most influential Australians.

Frontier’s Countdown Spectacular in September was his most recent success. The three-hour extravaganza used acts launched on the “Countdown” music TV show that ran 1974-1983 on the government-run ABC network, shifting 83,000 tickets.

**Australian trust law allows one individual to operate a record label, management, publisher and merchandising. Can you give us a good example of how all these worked together to create a successful outcome?**

The Countdown Spectacular tour. Liberation Music did a joint venture with the Australia Broadcasting Corp. to do the CDs and DVDs associated with the tour. I believe the live-tour DVD will be the biggest-selling in Australian history. A lot of the acts on the tour were on Mushroom, some I used to manage or toured or have their publishing. Mushroom Marketing was involved in some of the sponsorship and marketing of it. Trust laws in the United States would not allow a setup like the Mushroom Group. But Australia is a small market. A gold record is 35,000 units. Mushroom Records would never have lasted in the 1970s if it didn’t have the other divisions to prop it up during its bad times.

**What markets did the Countdown Spectacular open for you?**

There is a baby boomer market for “soundtrack of our lives” type events that are fast-paced with a song or two from various acts. I want to do a lot more special key events for this market. They will be set up through two- or three-part series through the television division. But these things can take two

or three years to build anticipation for. I like to do things big. Bear in mind that a musical like “The Boy From Oz” [based on the music of late singer/songwriter Peter Allen] has sold 250,000-300,000 tickets in Australia. That far exceeds the draw of most tours.

**Some would say it’s less challenging to do retro tours than break new artists.**

There’s nothing unchallenging about retro tours. Factors such as timing, making sure they’ve been absent long enough to make their return an event and having enough original members are crucial.

In any case, retro tours and arena shows are not all that we do. Right through the record label, the tour company and the publishing company, it’s obvious new artists are our future. We’re still one of the larger [tour] companies who work with developing acts.

I started out as a booking agent in nightclubs, and we’re not scared of working 200-seat venues. We brought in Snow Patrol, whose publishing I have in Australia, twice to play small places. It’s looking like a sellout when they arrive for their third visit in February to do 5,000-seat venues.

**How else are you expanding the Mushroom brand name?**

I’d like to franchise it more. I’m setting up Mushroom Books and Mushroom Games. I’m disap-

pointed we didn’t get into Mushroom credit cards and mobile phones. But there’s too much competition now, and I need to look at the next range of things.

**How do you feel about the awards you’ve had this year?**

Accolades are nice to have, but they’re for the past, and I’m interested in the future. They just remind me I should be doing more.

**But they must give you extra clout to lobby for music-industry issues.**

I can get in wherever I want politically. Being named an influential person by The Bulletin opens many doors for me. But I am concerned about abusing it. People know I might be tough to deal with it, but they’re dealing with someone who’s been around and has credibility, and that means a lot to me.

**Do others in the music biz take issue with the way you do things?**

Our artists are our strengths, and sometimes I’ve had to be tough when representing their best interests. To get an act of ours on a special event, say, I’ll do whatever I can. You look after your own.

**When you handle many aspects of an artist’s career, when do you realize there is a conflict of interest?**

I’ve always made sure they’ve had

independent representation, and I’ve never been to court with any of my artists.

**What do you attribute Frontier’s five-year run of success to?**

After I sold Mushroom [Records], I went through a post-sale depression. It was the right thing to do at the time, but it was a hard thing to do. I was 19 when I started [the label]. I went back into the trenches and took control at Frontier. I promoted Gerard Schlaghecke, who’d been with the company for 25 years, and Michael Harrison, who’s been with us for 15, to tour coordinators. We reacquainted ourselves with the international contacts, adapted new technology and focused on baby acts. The touring market in Australia is highly competitive. There are too many promoters for a market this size. Overseas agents can take advantage and start a bidding war for acts.

**You’re a big fish in a small pond. Do you have any plans to expand to other countries?**

We’ve had offices in England and America before. It’s not something I’m currently planning or see as a priority. I’m content to supervise things from Australia. But if acts from Liberation and Ivy League [a Sydney independent that Gudinski bought into in 2005] get success [abroad], I’d reconsider.

**Do you have any issues with the U.K. or American markets?**

It was initially tough in England, but we ended up having a hell of a lot of success. I made a conscious decision with my wife to bring up our children in Australia. It was always frustrating not to get a No. 1 single or album in America, especially with a band like Split Enz. Perhaps it was because I never relocated there. But some of the big English acts never [cracked] America either. Anyway, I’m lucky to be in a business I love. What [need is] there for issues? ♦♦♦

## CAREER HIGHLIGHTS

- 1970:** Sets up Consolidated artist agency, which later evolved into Premier Artists and Harbour Agency, which at one point had a virtual monopoly of the booking scene and publicity.
- 1972:** Sets up Mushroom Records to showcase the Australian underground scene. Later reaches a 10% market share thanks to acts like Jimmy Barnes, Split Enz and Kylie Minogue.
- 1998:** Sells Mushroom Records to Rupert Murdoch’s News Corp. for a reported \$40 million.
- 2004:** Frontier’s Eagles Farewell I tour becomes Australia’s highest-grossing indoor concert tour, raking in \$30 million Australian (\$22.8 million).
- 2006:** Awarded Order of Australia medal.



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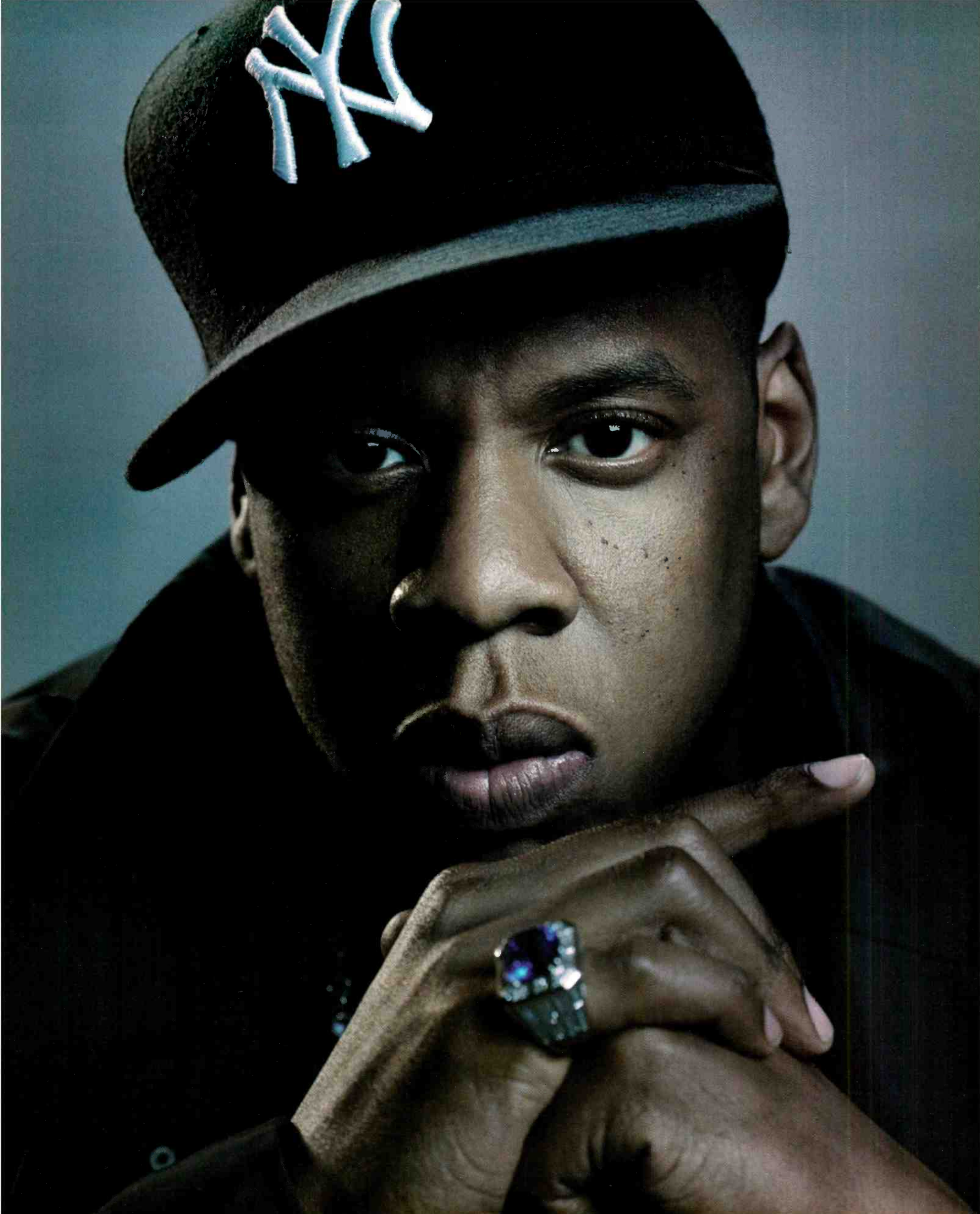
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## JAY OF ALL TRADES

BY HILLARY CROSLY  
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**NOT JUST A BUSINESSMAN; A BUSINESS, MAN:  
THE LABEL CEO, BASKETBALL TEAM OWNER  
AND CLOTHING BRAND FOUNDER FINDS  
TIME TO VISIT AFRICA WITH THE U.N. AND  
END RETIREMENT FROM HIP-HOP WITH A  
POTENTIAL BLOCKBUSTER ALBUM**

### If you're looking to hire a globally

known rapper, we may have a hot tip. Check out the Web site supporting Jay-Z's natty Hewlett-Packard commercial, and you'll find his interactive "desktop." It is there that you can catch a glimpse of Jay's—excuse us, Shawn Carter's—intriguing résumé. ¶ Most of his accomplishments are well-known, but they're no less impressive to see gathered in one place: president/CEO of Def Jam since early 2005; co-owner of the New Jersey Nets basketball club; owner and co-founder of Roc-A-Fella Records; co-owner of hotspot the 40/40 club; owner/founder of Rocawear. ¶ The "miscellaneous" category includes such tidbits as his work on the S. Carter Collection—the fastest-selling shoe in Reebok's history—his estimated worth of around \$320 million and his inclusion, with girlfriend Beyoncé, on Time magazine's list of the 100 most influential people. ¶ Notable, perhaps, is that his MC career—the one that launched him, the one that made him a celebrity nearly as big as Elvis and the one he's now returning to with the Nov. 21 release of his "coming out of retirement" album, "Kingdom Come"—garners only a few lines. Granted, they are impressive ones: 18 Grammy Award nominations (five victories) and the recent MTV vote that declared him "the best MC of all time." But still, they seem lost among the accomplishments. ¶ It all begs the question: Can a man this successful, this far removed from his dope-and-rhyme slinging roots in Brooklyn, N.Y.'s Marcy Projects, balance a renewed artist career with all of his other roles?



Jay sits at his desk in the New York office of Island Def Jam, deflecting and reflecting on questions. What he calls his “horrible retirement” may be the only thing he has ever attempted to do and failed. He “retired” from making music in the fall of 2003. But within a few months, he launched a mini-concert series at New Jersey’s Continental Airlines Arena. Then, he popped up on 2005 remixes like Young Jeezy’s “Go Crazy,” Rick Ross’ “Hustlin’ ” and Bun B’s “Get Thrown.” He sold out a one-night engagement at New York’s Radio City Music Hall in June 2006. Then, there was the good chunk of time—Jay says five months—spent crafting “Kingdom Come.”

The album boasts production from such A-listers as Dr. Dre, Kanye West, Swizz Beatz, Just Blaze and even Coldplay’s Chris Martin. But Jay sidestepped guest MCs in favor of “voices like John Legend, Usher, Beyoncé, Pharrell, Ne-Yo” and new Def Jam signee Chrisette Michelle. And for an MC whose bravado is legendary, he sounds a bit demure about the recording, which is not dominated by the anthemic party joints of his past.

“I hope I don’t miss everyone,” he says. “It’s not left [of center], but it’s not typical. I brought a lot of different emotions I felt were missing in the game. But I might’ve risked having the hottest records in every single club. You’re not going to like it on the first listen. Maybe on the third, you’ll be like, ‘OK.’ ”

Three years on from his last recording, “The Black Album,” Jay sounds more comfortable in his own globally aware, CEO skin on “Kingdom Come.” The Jay that sold crack in Brooklyn is long gone. Instead, over Just Blaze’s cinematic, horn-driven beats on “Oh My God,” he rhymes about lunching with Nelson Mandela, and dedicates the Dr. Dre-produced “30 Something” to “the maturation of Jay-Z.” Boasting about his credit rating, he talks of purchasing a house in Rome for his mother and achieving more than even he ever imagined. He’s still flashy (first single “Show Me What You Got”), introspective (the Martin-assisted “Beach Chair”) and braggadocious (“Kingdom Come”).

But “The Prelude” brings the album full circle. The song samples an audioclip from blaxploitation film “The Mack,” where the character Goldie asks, “You got this fantasy about getting out of the life and setting the corporate world on its ear. What the fuck you gonna do besides hustle?”

In fact, at those moments when he reaches for the “old” Jay, he sounds a bit hollow. The Neptunes-produced, strip club-friendly “Anything” is fly, but Jay shouting out the renowned strip club Sue’s Rendezvous seems a little out of place.

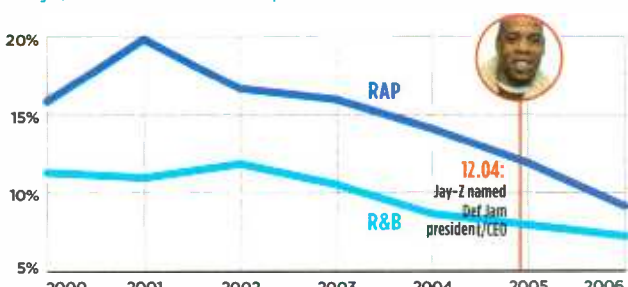
There’s no question the album is poised for success. “Show Me What You Got” rocketed 47-8 in its sixth week on The Billboard Hot 100, and its video debuted Oct. 13 on “Monday Night Football.” Def Jam senior VP of marketing Tracey Waples says the label looked to the prime-time debuts of Michael Jackson’s “Remember the Time” and “Thriller” as inspiration, “because that type of launch hasn’t happened since then. We were blessed that ESPN came to the table.”

Aside from Hewlett-Packard, Jay linked with Budweiser Select to increase his market visibility near street date. “This is the first time we’ve had an entertainer actively participate in the marketing process,” says Johnny Furr Jr., VP of urban marketing and community affairs for Anheuser-Busch, of the multiyear deal, which bestows Jay the title of co-brand manager for Budweiser Select. “We’re really interested in reaching the 21- to 35-year-old market, and he’s going to give us that insight. We’re not putting any boxes on his role, because he’s not the type of guy that even recognizes a box exists.”

Of course, the Budweiser commercial/music video—shot in Monaco, with Jay in a Ferrari driven by Dale Earnhardt Jr. and speed boats circling private islands—underscores again just how far removed the rapper can be from everyday life.

## DEF JAM’S MARKET SHARE

Def Jam’s rap and R&B history shows that Jay’s own record may be the label’s best hope for a turnaround.



‘IT’S NOT TYPICAL,’ JAY-Z SAYS OF HIS NEW ALBUM. ‘I BROUGHT A LOT OF DIFFERENT EMOTIONS I FELT WERE MISSING IN THE GAME.’

JAY-Z increasingly balances his acclaimed MC career with other roles. Below, he meets with KOFI ANNAN, Secretary-General of the United Nations.



### DIRECTING DEF JAM

Most employees of a major label don’t have time to spend five months recording an album, let alone promoting such a blockbuster release.

But Jay’s boss, Island Def Jam chairman Antonio “L.A.” Reid, says all is well at the label’s offices. “I feel great about the relationship we have between Jay myself, [IDJ Music Group COO] Steve Bartels, [IDJ Music Group executive VP of A&R] Rob Stevenson and the leaders of our company,” says Reid, who details Jay’s value as a mentor and a “golden ear” when it comes to hearing hits. And Reid says the label works around Jay’s dual role as an executive and an artist. “We try to be fair and lighten the load, take stuff off of his plate,” Reid says. “I’m not sure we’re successful at lightening the load, because he’s a workaholic and always there. He’s always a phone call away if he’s traveling.”

Jay’s tenure as an executive has been met with some mixed—sometimes very public—reviews.

In June, MC Black Thought of the Roots told Billboard, “In a lot of places Jay-Z is considered God—Philly, our hometown, being one of them. So when people see that we’re signed to Def Jam, that holds a lot more weight on a street level than [former label] Geffen Records does.” The Roots’ “Game Theory” debuted in August at No. 9 on The Billboard 200, with 61,000 first-week sales. But their manager, Richard Nichols, recently grumbled to XXL that Jay-Z didn’t have an effective marketing plan for “Game Theory,” or maybe just lacked the attention span to necessary to focus on one project.

Jay views the Roots’ numbers in a bigger context. “I signed them,” Jay says, “so I feel how they feel. Unfortunately, 70,000 [in sales] is the new 150,000. They didn’t have a big record. It’s funny because they’re supposed to be a touring band and grind it out, but with everyone so SoundScan savvy, it looks like a failure. And perception is reality so it’s not about whether you like an album. It’s about, ‘They did 60,000, and its over.’ Why’s it all in the first-week sales? If we put everything in the first week, we’re going to fail.

“This year’s biggest-selling rap album is T.I.’s and it’s not [sold] 2 million,” he continues. “We have to find the next model for music. The consumption of music is at an all-time high. We just have to find a way to monetize it, because if we don’t, your favorite artist won’t be able to make a living. It’ll happen sooner than you think.”

Reid also offers another theory for the grumbling: “In the record business, it’s really simple. When an artist is successful, it’s because they’re great. And when they’re not successful? It’s because the label messed up.”

Of course, first-week sales go a long way toward defining the perception of success, especially in the hip-hop world, and Jay’s Def Jam has been spotty in this regard.

His acts the Young Guns, Memphis Bleek and Teairra Mari exhibited poor debut-week sales in 2005—the highest first-week gross belonged to Teairra Mari at 69,000. Newcomers Rihanna and Young Jeezy, as well as established star Kanye West saved Def Jam’s bottom line, with West’s 860,000 in first-week “Late Registration” sales. Apart from newbies Rick Ross and Ne-Yo,



2006 so far has seen more lukewarm numbers from LL Cool J, Method Man, Ghostface, Christina Milian (since dropped from the Def Jam roster) and the Roots.

Perhaps more to the point, while Def Jam may still be one of the market-share leaders in rap and R&B, according to Nielsen SoundScan, Jay has been unable to halt the label’s slide in both genres, which began

well before he took his executive role (see graph, below left). The absence of Jay’s own blockbuster recordings haven’t helped, along with sales declines of such artists as Ja Rule and Ashanti.

Def Jam’s triumphs have evolved, however: Street MCs like Young Jeezy and Ross have managed to score pop success, a non-traditional jump for the 12-year-old hip-hop label.

Now, the Def Jam chief is looking to further his brand with some new-artist blood. “If they’re from Brooklyn, I’d cry,” Jay says, smiling. “Not to overlook Roc-A-Fella artists Peedi, Freeway and Tru Life, but I need someone to lead Roc-A-Fella.”

Ultimately, Jay may help his label most with “Kingdom Come.” Retailers are already predicting the release will be the biggest in the fourth quarter (see story, page 7). And why not? Out of the 13 albums Jay has released, including collaborations with R. Kelly and Linkin Park, he has garnered eight No. 1s on The Billboard 200—more than any other rapper.

While all that success, fame and celebrity may seem to pull Jay away—from his label, from his fans—there may be another way to view the situation.

“Being around Jay is inspirational to people,” Reid says. “I don’t care if you’re a 40-year-old executive or a 20-year-old intern—having that kind of access to that kind of wisdom, stardom, experience and level of charm could change your life.”

Lately, as evidenced by his recent trip to Africa as part of his Water for Life campaign, he could be improving lives on a scale far exceeding the music industry. That endeavor is a collaboration with the United Nations to provide clean water to underdeveloped areas. In Nigeria, Jay saw the difficulties firsthand.

“I followed these little girls down a hill near their school to gather water,” he recalls. “I’d like to think I’m in good shape, but these girls were flying down this hill. And I’m exhausted. I’m thinking we’re going to a well, but it was a brown river.” Jay’s entourage gifted the village with a purifying water pump. “To turn on the water in these villages for the first time, I had an Oprah moment,” he says.

In the Kawara state of Nigeria, “they crowned him King of All Music,” says DJ Green Lantern, who served as Jay-Z’s recent tour DJ. “They wrapped him up in traditional layers like a king, and he had to ride a horse. It was literally almost 100 degrees, and they kept adding layer upon layer. But he was very diplomatic.”

Back home, inspiration might also be what the King of All Music is selling on “Kingdom Come.”

“It’s all aspirational,” Jay-Z says of the luxurious clip for “Show Me What You Got.” But he may as well be talking about the entire album and, in fact, his life. “Wherever I go, I bring the culture with me, so that they can understand that it’s attainable. I didn’t do it any other way than through hip-hop.”



## HD SPECIAL REPORT

# COMING INTO FOCUS

BY BRIAN GARRITY



ONCE A MEGAPIXEL  
PIPE DREAM,  
**HIGH-DEFINITION**  
VIDEO COULD BE  
THE TECHNOLOGY  
THAT KEEPS  
YOUR BUSINESS  
IN THE PICTURE

WHEN VIRGIN Records sent rock act 30 Seconds to Mars to China in October to shoot a video for the song “From Yesterday,” the label and band were thinking big all the way.

For starters, an American rock video purportedly had never been filmed in the communist state before. Adding to the ambition, the video was shot in the Forbidden City and the Emperor Qin palace and featured more than 300 extras. Then there was the technology used to film the video. “From Yesterday” is among a small but growing

number of music videos being produced in high-definition.

That may not be apparent to the average viewer watching the clip on MTV or AOL. HD is a video standard that captures images at resolution rates that exceed those used by standard TVs and DVD players. And it’s not yet a technology common to the average household.

But leading record companies like Virgin are preparing for the day when it will be soon.

Virgin is going so far as to sell the HD version for “From Yesterday” as a download through Apple Computer’s iTunes and other digital retailers, starting Dec. 19 (see story, page 34).

With video content becoming an increasingly important source of revenue to the music industry, forward-thinking labels are busy stockpiling videos, live performances, artist interviews, b-roll, EPK material and behind-the-scenes footage all in high-def, label sources say.



>>> "It's something that labels need to start doing," says Amani Duncan, senior VP of marketing for Virgin. "Right now it is a big education process. That's why in the initial stage we're shooting videos in HD on a case-by-case basis. But when people realize the cost factor is not as big as they think it is, we are going to see more."

Filming in high-def can initially increase video production costs by 10% or more, sources say. However, Eric Sherman, senior VP/GM for MHD, MTV's new high-def music network, says, "Cost is a small factor that is becoming less and less every day. Once someone shoots in high-def, they rarely go back."

Indeed, rather than running from the expense, labels are converting leading studios like EMI's Abbey Road and Sony BMG's Sony Studio into high-def-ready facilities.

Of course, consumers still have to buy new HDTVs as well as replace their existing DVD players and upgrade to high-resolution, flat-screen computer monitors to participate in the high-definition future.

But if current analyst forecasts are correct, the music industry may not have to wait long for the high-def upgrade.

A mix of legislative forces and new format-marketing efforts are combining to set up the high-definition TV and DVD businesses for a major breakthrough in fewer than five years.



**30 SECONDS TO MARS** captured its trip to China in high-definition.

Adoption of HDTVs is getting a big boost from Congress. TV broadcasters are facing a Feb. 17, 2009, deadline from Congress to shift from an analog to digital transmission standard. That will require consumers to either upgrade to HDTVs that can receive digital signals or buy converter boxes to change digital broadcasts into analog format.

Consulting group Kagan Research estimates that ownership of HDTVs will surge from 30% of U.S. households by the end of this year to more than 80% by 2010. In terms of units, that's roughly 40 million HDTVs in circulation by the end of 2006 versus 180 million four years from now.

At the same time, high-definition DVD players will start making inroads with U.S. consumers starting this holiday season thanks largely to the gaming industry. Sony's new PlayStation 3 system plays Blu-ray DVDs, while Microsoft is shipping a new external high-def DVD drive that can play disc in the rival HD DVD format.

Still to come are high-def DVD releases from the major labels.

"There's no risk in developing catalog," says one major label source working on high-definition video initiatives. "But spending money to market and promote in channels that the consumer hasn't decided on isn't something we're interested in." ♦♦♦



"But I just wanted to play Madden!": Those waiting for Sony's PS3 were also buying Blu-ray.

## THE FORMAT WARS

THE BLU-RAY VS. HD DVD BATTLE IS SLOWING ADOPTION, BUT CLARITY MAY BE ON THE WAY

While HD music programming is making inroads online and on TV, the high-def music DVD market remains slow to develop.

So far the business is being delayed in part by a format war between Sony's Blu-ray standard and Toshiba's HD DVD.

By and large, the major labels are sitting on the fence waiting for a shakeout, even as movie studios actively start to roll out releases in one or both configurations. Universal Music Group announced tentative support for both formats but has yet to reveal plans to release titles in either. Warner Music Group and EMI have voiced general interest in high-def video, but neither label is aggressively backing one or the other. So far the only major with a release schedule for high-def DVD is Sony BMG, which has committed to release titles from John Legend and Tony Bennett in Blu-ray by the end of 2006.

The most active player in the high-def space to date looks to be an independent: Eagle Vision, the visual division of inde-

pendent entertainment firm Eagle Rock Entertainment. It released Pat Metheny Group's "The Way Up Live" on HD DVD, Blu-ray DVD and standard DVD at the beginning of October. The company also has live concert DVD titles in the works from Elvis Costello, Alice Cooper, Toto and the Black Crowes that it plans to offer in the Blu-ray format. HD DVD is also being considered.

Consulting firm Kagan Research estimates that high-def DVD sales will comprise less than 1% of the \$17 billion sell-through home video market this year. That said, hopes still run high in the music business that high-def DVD will be a big player in the not too distant future. Home video sales play an increasingly important role in the music business. The RIAA pegged the value of the

music DVD business at \$540 million last year.

With more than 1 million units of Sony's Blu-ray-capable PlayStation 3, one of Christmas 2006's must-have gifts, and with Microsoft now shipping a \$200 external HD DVD for use with the Xbox, consumers are already getting their first taste of high-def home video.

Kagan anticipates that high-def DVD sales will start making up for declining standard-definition DVD sales by 2008. And by 2012 the research firm expects high-def DVD to account for \$15 billion in annual revenue (slightly more than half of an estimated \$28 million home video sell-through market).

There's growing buzz that next year could see the release of DVD players that can play both Blu-ray and HD DVD discs, which would solve the format-war problem.

But for the time being, labels are taking a wait-and-see approach to high-def DVDs.

One major-label source says: "The consumer has some time before they weigh in on what format they want." —BG

## AN HD WEB?

HD-quality video on the Internet isn't ready for prime time just yet. But that's not stopping online players like Clear Channel, Yahoo, Microsoft and Apple from preparing for the Web's high-definition future.

As with most online media, consumers will have two choices when it comes to HD: streaming and downloading. HD streaming is coming, but the timing of its availability hinges on cable and DSL companies offering faster bandwidth speeds; current connections of 1.5 mbps to 4 mbps can't handle HD-quality streams. That's good enough for standard-definition TV-quality streams, but tech sources say HD delivery requires connection speeds between 5 mbps and 20 mbps.

As a result, most action in online HD will center on high-def downloads—for now. In December, Virgin Records will become one of the first major labels to sell a music video in HD through iTunes, with the clip for the single "From Yesterday" from rock act 30 Seconds to Mars (see story, page 33). And on Nov. 22 Microsoft began selling HD movies, TV and music videos through its Xbox Live Marketplace.

But users downloading content in HD will need to have plenty of free space on their computer hard drives and lots of patience. The "From Yesterday" video, an 11-minute short film, is expected to take more than 30 minutes to download. And early estimates suggest movies, once they become available, could take as long as five hours to download based on the size of the files.

Nonetheless, labels and tech companies are eager to begin experimenting with online HD.

Clear Channel Online and Yahoo Music already have begun producing music programming in high-def.

The radio giant has been filming its original music series "Stripped" in HD since October. Likewise, Yahoo announced in November that its new live-performance series "Nissan Live Sets on Yahoo Music" will be filmed in HD.

"We're looking ahead of the curve on this for multipurpose use," says Evan Harrison, head of Clear Channel's Online Music & Radio unit.

Harrison says Clear Channel is exploring opportunities in syndication, DVD releases and digital releases. "As new networks take effect, you are looking at distributors and companies in need of content," he adds. —BG



From left: NEKO CASE on Rave HD's 'Beautiful Noise'; BEYONCÉ at MTV's 2006 Video Music Awards on MHD; KID ROCK interviewed on MATT PINFIELD'S HDNet show 'Sound Off.'



**HIGH-DEF MEANS HIGH DEMAND—  
FOR MUSIC. HERE ARE FOUR NETWORKS  
HUNGRY FOR YOUR CONTENT.**

## NETWORK NEWS

Today, less than one-third of all U.S. households actually own a high-definition TV, but demand for HD video content from the recording industry is growing quickly.

That is because the race for TV networks to lay claim to the HD market is already in full swing, and they need programming.

There are more than two dozen networks now broadcasting in high-definition in the United States. The majority are simulcast companion channels to existing players like ABC, NBC, Fox, CBS, ESPN, HBO and Showtime. In the music space there are two full-time channels dedicated to high-def programming: MTV Networks' MHD, which launched in January, and Rainbow Media's Rave HD. Two other networks specializing in HD, Mark Cuban's HDNet and INHD, the high-def channel from pay-per-view giant In Demand Networks—whose backers include Comcast in Demand Holdings, Cox Communications Holdings, Time Warner Entertainment and Advance/Newhouse Partnership—also devote significant numbers of programming hours to music each week. HD programming executives say that music, particularly live concerts, is one of three key pockets of programming, along with movies and sports, that consumers are looking for from a high-def experience.

But with content in short supply from the major labels, which are busy stockpiling their HD catalogs, most high-def programmers have to produce their own music shows or partner with third parties to capture concerts in HD. As a result, much of the music footage available on HDTV networks is focused on concert footage and in-studio performances.

"There is a huge need for content," says Sal LoCurto, Rave HD VP of programming and acquisitions. "We premiere over 20 hours of new programming each quarter. That's why we are proactive in generating production and licensing deals."

Billboard breaks down the leaders in high-def music programming:

### MHD

**OWNER:** MTV Networks

**LAUNCHED:** 2006

**HEADQUARTERS:** Vail, Colo.

**HOUSEHOLDS:** 2 million

**DISTRIBUTORS:** Charter Communications, Comcast, Cox, Insight, Verizon FiOS

**CONTACT:** Eric Sherman, senior VP/GM

**SHOWS:** "MTV Video Music Awards," "VH1 Hip Hop Honors," "MTV2 \$2 Bill," "MTV Unplugged," "VH1 Storytellers," "CMT Crossroads," "Music With Altitude"

**BOTTOM LINE:** MTV is taking a broad approach to programming its new HD channel, mixing original high-def programming ("Music With Altitude"), with simulcasts of awards shows and performance footage from MTV, MTV2, VH1 and CMT shows. MHD also is one of the few places to see music videos in high-def. It features a limited number of videos from acts including Alicia Keys, Cream, Rascal Flatts, Gorillaz, Madonna, Sheryl Crow and the Eagles, and adds new videos to its rotation monthly. The channel also occasionally converts music videos not originally shot in high-def for HD consumption in the case of priority artists. Look for MTV to ramp up the amount of day-to-day programming it shoots in HD in 2007. Sherman says MHD plans to triple its programming

hours in the next year. The company says that at least 70% of the programs it airs must be shot natively in HD.

### RAVE HD

**OWNER:** Rainbow Media

**LAUNCHED:** 2004

**HEADQUARTERS:** New York

**HOUSEHOLDS:** Less than 1 million

**DISTRIBUTORS:** DirecTV, DISH Network

**CONTACT:** Sal LoCurto, VP of programming and acquisitions

**SHOWS:** "Talks With Dave Fanning," "Beautiful Noise," "Later . . . With Jools Holland," "Soundstage"

**BOTTOM LINE:** Satellite-only Rave HD has grown from 175 monthly hours of programming a year ago to more than 250 hours today. The majority comes from third-party distribution deals for shows like "Later . . . With Jools Holland," "Soundstage" and concerts from acts including the Cure, Usher, Oasis and the Glastonbury Festival. But the channel is also pushing into original programming with "Talks With Dave Fanning," an interview show, and the live-performance series "Beautiful Noise."

### HDNET

**OWNER:** Mark Cuban and Philip Garvin

**LAUNCHED:** 2001

**HEADQUARTERS:** Dallas

**HOUSEHOLDS:** 4 million

**DISTRIBUTORS:** Adelphia Communications, Bright House Networks, Charter Communications, DirecTV, DISH Network, Insight Communications, Mediacom Communications, Time Warner Cable

**CONTACT:** Evan Haiman, executive producer of music and entertainment programming

**SHOWS:** "HDNet Concert Series," "On Stage at World Cafe Live," "Sound Off With Matt Pinfield," "True Music With Katie Daryl"

**BOTTOM LINE:** Cuban understands music's appeal and HDNet, a pioneer in high-def programming, is the most aggressive music programmer outside the all-music channels.

### INHD

**OWNER:** In Demand Networks

**LAUNCHED:** 2003

**HEADQUARTERS:** New York

**HOUSEHOLDS:** 5 million

**DISTRIBUTORS:** Adelphia Communications, Bright House Networks, Cox, Cablevision, Mediacom Communications, Patriot Media, Time Warner Cable

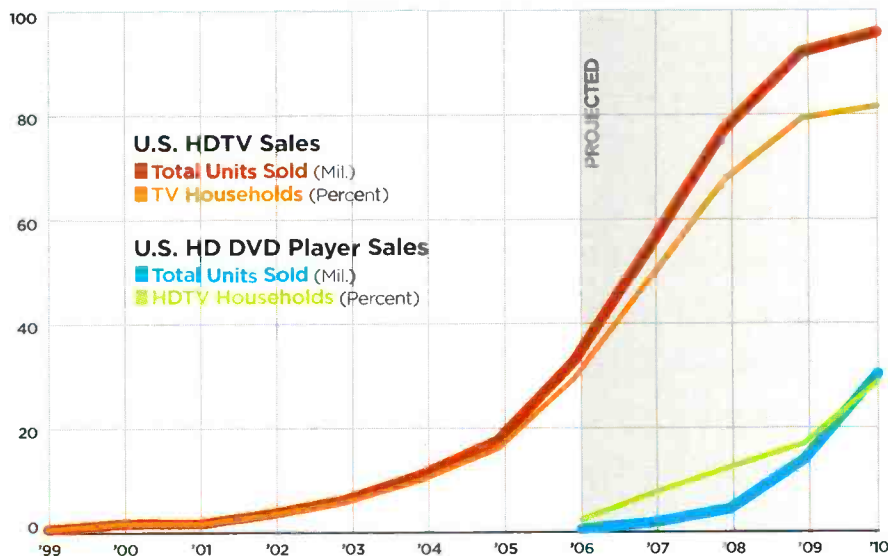
**CONTACT:** Emilio Nunez, VP of original programming

**SHOWS:** "London Live," and third-party-produced concerts from acts including Norah Jones, Earth, Wind & Fire, Oasis, the Hives, Melissa Etheridge and Kaiser Chiefs.

**BOTTOM LINE:** INHD is pushing the notion of HD music as a video-on-demand experience. In September, the company launched a new feature called "Jukebox" that makes individual song clips from its "London Live" series and its live concerts available for on-demand viewing. INHD will premiere 20 clips per month. Comcast is the first cable operator to support the service and is offering "Jukebox" free to its HD digital cable subscribers. —BG

## READY. SET. GO!

New opportunities in HD video await the music business as consumer adoption of high-definition TVs and DVD players are expected to take off in the next four years. Consulting group Kagan Research estimates that ownership of HDTVs will triple between 2006 and 2010. During the same period, high-def DVD player sales will grow from less than 1 million units this year to more than 30 million.



SOURCE: Kagan Research



# AT THE ED

## At The Digital Entertainment, Media And Marketing Excellence Conference And Awards, The Future Is Bright And Dizzying

BY ANTONY BRUNO

The geeks have taken over. ■ Digital entertainment has become hip. ■ The media spotlight shining on digital entertainment developments these days is blinding. From snarky blogs to major business magazines to metropolitan newspapers, it seems everybody has an opinion on the latest developments. ■ And this year has given them much to talk about.

The latest developments and honors for the leaders in the business will be the focus of the third annual DEMMX Conference and Awards. Recognizing digital entertainment, marketing and media excellence, the event is set for Nov. 29-30 at the Hyatt Regency Century Plaza in Los Angeles.

DEMMX takes place amid a rapidly changing digital landscape.

The rise of Web 2.0 sites catering to user-generated content and social networking is perhaps the business story of the year with these sites fast becoming the media distribution platform of the future.

Meanwhile, this holiday season will preside over a host of new digital entertainment products and services. Yahoo, RealNetworks, MTV, Napster and others continue efforts to put a substantial dent in Apple Computer's dominance over the digital music market.

The race for the No. 2 spot now includes Microsoft, which introduced its closed Zune system and device on Nov. 14.

Wireless operators are getting into the game more aggressively as well.

And videogames have emerged as a prominent source of entertainment and convergence, integrating elements of music, movies and storytelling into a new connected interactive experience.

These developments and more have set the stage for next year's digital entertainment landscape. With Napster as the prologue and the iPod as the first chapter, the digital entertainment business is about to write chapter two of its rapidly unfolding story.

### WEB 2.0

Google's \$1.65 billion acquisition of the video-sharing powerhouse YouTube heralds both the promise and pitfalls of the Web 2.0 sites featuring user-generated content services and social communities.

On the one hand, YouTube has the eyeballs to which media companies want to deliver their content. It offers its 70 million members more than 100 million video streams a day.

However, much of the content distributed via YouTube to date has been bootlegged material, distributed without the approval of copyright owners.

So YouTube and others of its ilk have taken steps to quell the tide of unauthorized submissions. YouTube has taken down all videos of Viacom-owned content at the conglomerate's request. This includes "The Daily Show With Jon Stewart" and "South Park" material from Comedy Central, which regularly made the service's "most watched" list.

MySpace also implemented a music-filtering technology that can

identify and restrict the practice of users posting copyrighted content they are not authorized to upload.

YouTube is implementing similar measures, and both are threatening to delete the accounts of users who continually attempt such activities in the future.

The reason for the crackdown is twofold.

First, labels, TV networks and film studios want to create their own "channels" on these services, establishing them as the authorized source of their content, based purely on the mass-market potential they hold.

Warner Music Group (WGM) has already implemented video channels for artists like Paris Hilton and Diddy, providing YouTube with music videos and other content that users can access for free. CBS has done the same, and other outlets are falling in line.

But the volume of viewers they attract is only half of YouTube or MySpace's appeal to media companies. It's also what those users do with their content that represents the next stage in music promotion and discovery.

### VIDEO AND ADVERTISING

The ability for fans to insert themselves into music videos represents a brave new world of new-media licensing and content. Fans may feature themselves in a lip-synching recreation of a video, present a karaoke performance or create a mishmash of original and altered videoclips.

"We want to embrace the enthusiasm that fans have for direct engagement with our artists' work," WGM senior VP of Internet strategy Michael Nash says.

"It's the beginning of looking at this as a unique programming opportunity," he adds. "It's not like with MTV where we just send our videos passively.

You're going to see us become aggressively involved in coming up with programming constructs and opportunities that are interesting to advertisers."

For instance, WGM will begin holding contests via YouTube in the near future for video remixes, karaoke performances and similar activities to encourage fan interaction.

"I think you'll see our labels thinking much more consciously about the way video is consumed with respect to so-





# GE

cial video and user-generated content, and that's going to affect the kind of video assets we create and the kind of campaigns we're going to establish," Nash says.

"There's an opportunity to create content that is specifically designed to inspire imitation and community engagement, and that's going to substantially expand the audience for the artist and increase the depth of interaction between the fans and the artist, and grow the revenue base through advertising."

## COMPETING WITH ITUNES

This community and the power of viral content sharing is behind one of the most anticipated new music services of the year, Microsoft's Zune. It offers a wireless connection to other Zune devices that lets users share songs with one another for a limited time.

The Zune model has generated mixed reactions from analysts, but has the support of the music industry, which is hungry to drive more digital sales.

"I think what we're going to see is that the fabric of traditional retailing is going to be stretched from the content owner to the end user," Virgin Records executive VP Jeff Kempler says. "It's possible that devices like what we've seen from Microsoft may be enablers of fan-to-fan commerce," Kempler says.

But like anything else in the digital space, labels have some concerns, specifically with controlling viral distribution. They want to avoid a repeat of the peer-to-peer piracy that characterized the original Napster.

"There's a balance that has to be taken into account," Kempler says. "How many times can a song be lent? How many different recipients can there be? What can they do with material they've borrowed as opposed to purchased? And does the material time out? Is there a reward to lenders who are influential towards purchases?"

## MOBILE

Nothing excites the entertainment industry more than mobile distribution of their content. Sprint and Verizon Wireless kick-started the discussion about full-song downloads to mobile phones this year. But in the next six months the business is going to change dramatically.

The question: Can wireless operations run their own branded music services or will partnerships bring more business and profits?

Cingular Wireless has taken a different tack than Sprint and Verizon by offering access to eMusic, Napster and Yahoo Music, and the ability to move subscription tracks from any other music service to five different mobile phone models.

Meanwhile, Apple is expected to soon unveil its long-rumored mobile device that some have dubbed the iPhone. It would provide the only mobile phone access to the iTunes music store.

The device would pose a strong challenge to Cingular and its other wireless operator rivals by appealing to the iTunes faithful.

The wild card remains Nokia. The world's largest mobile phone manufacturer bought Loudeye earlier this year with plans to launch a global mobile music service of its own. Few details have been revealed since, save a Music Recommenders feature that includes David Bowie as a sort of über-critic helping guide fans to hip new music.

## NEXT-GEN VIDEOGAMES

Finally, the videogame market can begin the real battle for the next-generation crown. Sony and Nintendo have now unveiled their next-generation game consoles, joining Microsoft's Xbox 360, which has been in the market for a year now.

The PlayStation 3 and the Wii both feature the same Internet access and community gaming elements as the Xbox. But neither have been as aggressive about using these platforms to also deliver other types of entertainment content as Microsoft has. Regardless, all three systems have increased the sophistication of videogames such that the music soundtrack has become an even more important feature.

Expect tomorrow's games to have more, and better, music. And that translates to more licensing revenue and promotional opportunities to labels and their artists.

# DEMMX DISCUSSIONS

The mission of the 2006 Digital Entertainment Media and Marketing Excellence Conference and Awards is to take stock of the developments in digital entertainment and help attendees make sense of this rapidly changing world.

DEMMX brings together leaders from the music, film, TV and videogame industries with innovators in the Internet, mobile and technology space to provide insight into the digital entertainment landscape. The DEMMX Awards will celebrate visionaries in the digital realm. DEMMX is hosted by VNU Expositions and features a program developed by the editorial staffs of Billboard, The Hollywood Reporter, Adweek, Mediaweek and Brandweek.

It takes place Nov. 29-30 at the Hyatt Regency Century Plaza in Los Angeles. Preceding the event will be a one-day special seminar organized by the Mobile Marketing Forum 2006, hosted by the Mobile Marketing Assn. (MMA).

DEMMX's diversity is illustrated by its keynote speakers. Jim Banister, author of "Word of Mouse: The New Age of Net-

worked Media" and chief creative officer of SpectrumDNA, will focus on how digital distribution and new-media technologies change the craft of storytelling.

Martin Nisenholtz, senior VP of digital operations for the New York Times Co., will detail how old-media institutions, such as newspapers, are managing the transition to a digital world.

And Vince Broady, Yahoo's head of entertainment, games and youth segments, is expected to discuss how content, marketing and media can co-exist on multiple platforms such as the Internet, videogames and mobile.

Billboard's programming includes several digital music-related panels designed to explore how the music industry uses technology to boost profits. The music panels will also explore the legal and market realities that can trip up this goal.

The "Renegades" panel, moderated by Billboard digital/mobile correspondent Antony Bruno, will feature several record label critics who challenge the traditional take on digital rights management, pricing and digital distribution.

Licensing and the challenges of DRM requirements are the focus of the "Digi-

tal Disruption" panel moderated by Billboard executive editor/associate publisher Tamara Conniff.

The wisdom and concerns involved with allowing consumers to distribute content to one another is the subject of "The Internal Politics of Viral Media."

The power of mobile phones will be the focus of "Mobile Marketing and Entertainment: Impact of Mobile Marketing on the Entertainment Industry" moderated by MMA executive director Laura Marriott.

The highlight of the event will be the third annual DEMMX Awards dinner on Nov. 29. Awards will be presented in the following categories: visionary, innovator, brand, digital music innovation, advergaming, mobile phone game, multi-player game, console game, casual game, game innovation, digital music community, downloadable/subscription service, interactive TV programming, radio service, on-demand service, best use of sound in a game, best use of technology by an artist and most innovative use of technology for advertising.

For more information about DEMMX, visit [billboardevents.com](http://billboardevents.com).

New devices including, from left, Microsoft's Zune, Samsung's A707 and Sony's PlayStation 3 are reshaping the digital landscape.



# CONGRATULATIONS TO THE FINALISTS!

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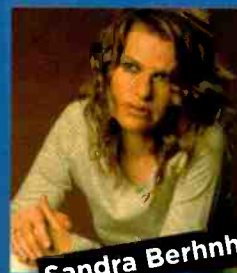
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## LIVE PERFORMANCES BY



Sandra Bernhard



The Duhks

### >>> BEST OF SHOW

#### VISIONARY OF THE YEAR

- Chad Hurley, Steve Chen, and Jawed Karim, Founders of YouTube, Inc. (YouTube, Inc.)
- Chris DeWolfe and Tom Anderson, Founders of MySpace (MySpace)
- Jeremy Allaire, Founder of Brightcove (Brightcove)

#### INNOVATOR OF THE YEAR

- Bob Dylan (XM Satellite Radio)
- In Game Ads (Real Networks)
- Microsoft XNA Game Studio Express (Microsoft Corp.)

#### BRAND OF THE YEAR

- Google (Google)
- MySpace (MySpace)
- YouTube (YouTube, Inc.)

### >>> MUSIC

#### DIGITAL MUSIC INNOVATION OF THE YEAR

- Sonos 2.0 and Rhapsody Online Music Service - "A Direct to Service Approach to Digital Music" (Sonos, Inc.)
- The Gracenote Discover (Gracenote, Inc.)
- Vodafone Live Music (Enpocket)

#### BEST USE OF TECHNOLOGY BY AN ARTIST

- BurnLounge 1.0 (Burn Lounge)
- On Tour: Barenaked Ladies Special Edition (PassAlong Networks)
- The Backstage Pass (Mozes, Inc.)

#### BEST RADIO SERVICE

- Motorola iRadio (Motorola, Inc.)
- SIRIUS (SIRIUS Satellite Radio)
- Yahoo! Music (Yahoo! Music)

#### BEST DOWNLOADABLE OR SUBSCRIPTION MUSIC SERVICE

- Apple iTunes (Apple)
- eMusic (eMusic)
- Rhapsody 4.0 (Real Networks)

#### BEST DIGITAL MUSIC COMMUNITY

- MOG (MOG)
- MySpace (MySpace)
- YouTube (YouTube)

### >>> GAMES

#### GAME INNOVATION OF THE YEAR

- ESPN Integration in NBA LIVE 07 (Electronic Arts)
- Microsoft XNA Game Studio Express (Microsoft Corp.)
- Zuma (PopCap Games, Inc.)

#### CONSOLE GAME OF THE YEAR

- Half Life 2: Episode One (EA Games)
- The Elder Scrolls IV (2K Games)
- Tom Clancy's Ghost Recon Advance Warfighter (Ubisoft)

#### MOBILE PHONE GAME OF THE YEAR

- Call of Duty 2 (Hands-On-Mobile)
- Insaniquarium (Glu Mobile)
- Turbo Camels: Extreme Circus (Gamehouse)

#### CASUAL GAME OF THE YEAR

- Draw Four! UNO! Brings Classic Game Play Action to Online Game Players (Microsoft Corp.)
- Feeding Frenzy (PopCap Games, Inc.)
- The Poppit! Show (EA/Pogo)

#### MULTIPLAYER GAME OF THE YEAR

- Dungeons & Dragons Online: Stormreach (Atari)
- Guild Wars Factions (NCSoft)
- Second Life (Linen Labs)

#### ADVERGAME OF THE YEAR

- Fuel Industries for American Dad vs. Family Guy Kung Fu, Deadwood: Dead Man's Hand and Sprite Dunkface

#### BEST USE OF SOUND IN A GAME

- Call of Duty 2 (Activision)
- Tom Clancy's Ghost Recon Advance Warfighter (Ubisoft)
- Tony Hawks American Wasteland (Activision)

### >>> FILM TELEVISION & VIDEO

#### DVD OF THE YEAR

- Sex and the City the Complete Series (HBO)
- The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe (Buena Vista Home Entertainment)
- Walk the Line Collectors Edition (Twentieth Century Fox Home Entertainment)

#### TELEVISION TECHNOLOGY OF THE YEAR

- Apple Video iPod (Apple)
- The Brightcove Network (Brightcove)
- YouTube (YouTube, Inc.)

#### BEST INTERACTIVE TELEVISION PROGRAMMING

- Music Choice (Music Choice)
- "The 9" (Yahoo! Music)
- YouTube (YouTube, Inc.)

#### MOST INNOVATIVE USE OF TECHNOLOGY FOR ADVERTISING

- Coca-Cola Stageside, featuring Jay-Z (Coca Cola, North America)
- Entourage: Interview with Ari (Deep Focus)
- Sopranos: Crime. Organize (Deep Focus)

#### BEST VIDEO ON-DEMAND SERVICE

- AOL Video (AOL)
- Cingular Video (Cingular Wireless)
- YouTube (YouTube, Inc.)

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**Cutting Crew**  
Scissors For Lefty:  
From Frisco via U.K.



**Trivium's Triumph**  
Florida metal band  
breaks on foreign soil



**Synth-Pop Summit**  
Thomas Dolby and  
B.T. cross wires



**Slow And Steady**  
Robin Thicke builds  
sales the gradual way



**Support For Scrappy**  
Rapper helped out by  
Lil Jon and 50 Cent

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# MUSIC

DECEMBER 2, 2006

R&amp;B/HIP-HOP BY JEFF VRABEL

## Just What The Doctor Ordered

Snoop And Dre Reunite For Doggfather's Star-Studded New Disc

"You're about to witness the eighth wonder of the world," Snoop Dogg intones about "Tha Blue Carpet Treatment," his eighth record and one focused squarely on the street-level gangsterism that fueled his rise from the hoods of Long Beach, Calif., to the top of the game. "It's not about what I'm doing or where I want to go," he says. "I put all that aside for this one. I just wanted to make a record that feels good for the hood."

In prescribing his "Treatment," which dropped Nov. 21 via Geffen, Snoop faced an editor's nightmare: whittling a rumored 300 recorded tracks down to 21, which he did by adhering to those gangsta criteria.

Needless to say, there are quite a few VIPs walking down the carpet with him: R. Kelly provides a gooey-caramel hook on "That's That"; the Game contributes a call for gangland unity on "Gang-bangin' 101"; B-Real adds Latin flavor on the Pharrell-produced call for black/brown unity on "Vato"; and Stevie Wonder lends vocals and harp to the redemptive "Conversations," a sort-of remake of Wonder's "Have a Talk With God."

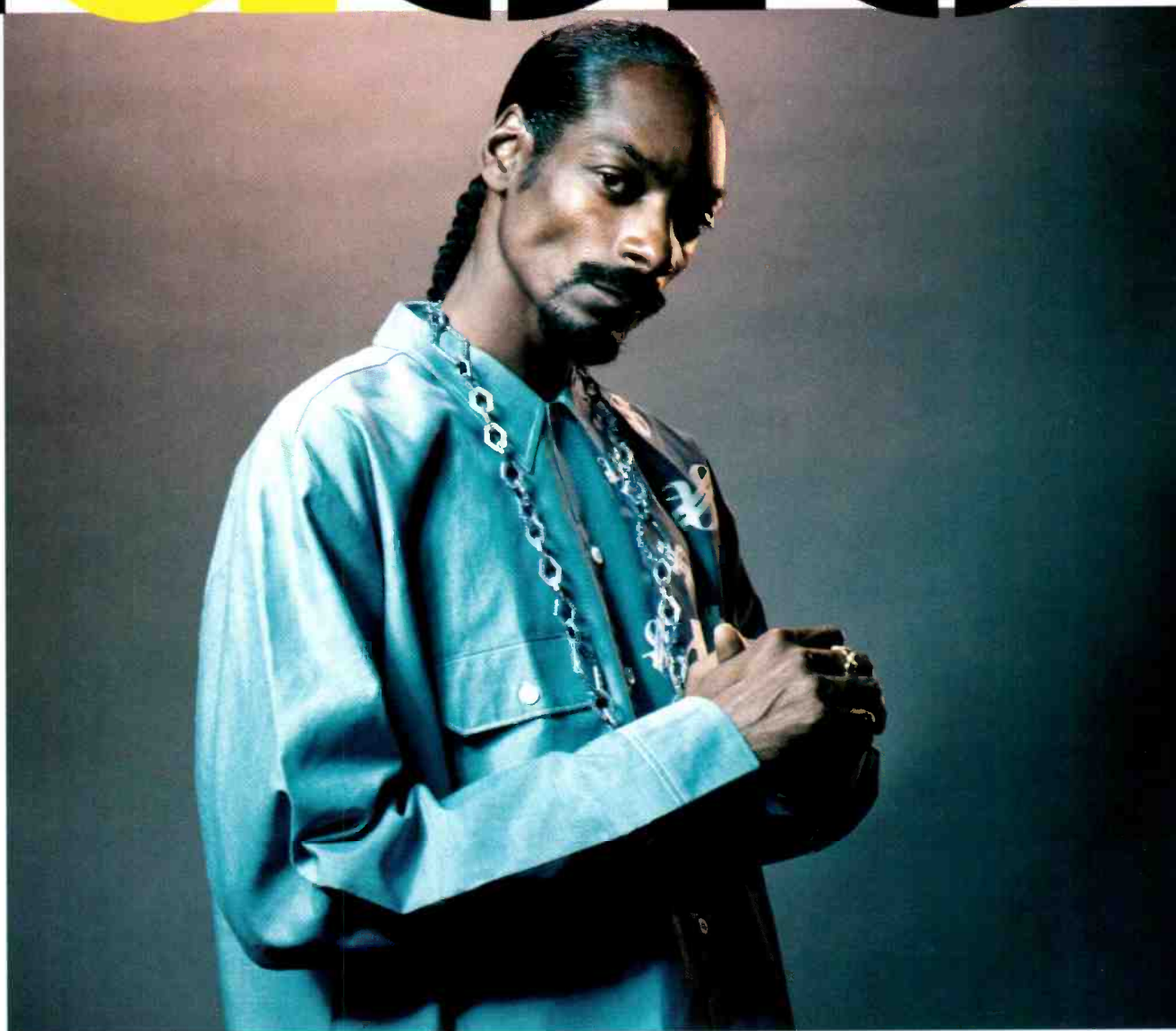
But the set's most eyebrow-raising appointments come from the family doctor: Dr. Dre, with whom Snoop had not collaborated in five years. The most potent of their three co-headlining tracks is "Imagine." Over a vintage-Dre beat of minimalist bang and twinkling piano, the pair envisions hip-hop both in an alternate universe ("Imagine Biggie with his son/Imagine 'Pac being called 'Pop' by one"), and never having been born ("Imagine Russell still struggling/no Def Jam, just another n--a hustlin'").

Asked what persuaded him to ask the Dr. for a house call, Snoop says simply, "Overdue. We waited long enough. My last two records were good without him. But it's better when I work with him."

However, soliciting Dre's involvement is a tricky proposition, because, as Snoop says, fans are looking for them to "make magic every time. When we started, wasn't nobody expecting nothing. Now people expect some brilliant shit from us. And 90% of what we do is magic. The rest, you'll never hear it," he says with a laugh.

For his second record, in 1996, Snoop christened himself "the Doggfather," and the title's stuck. There is something of a respected, surviving-vet vibe around him in 2006.

As befits his elder-statesman role, Snoop is pounding the pavement in support of "Blue Carpet": performances at the BET and American Music Awards, "TRL," "106 & Park," listening parties



on both coasts. "If you've got records coming out in the fourth quarter, you've got to get on the campaign trail," Geffen marketing director Tim Reid says. "You have to do things that'll stay in people's faces, and he's been working real hard."

It's paying off. "That's That" was the No. 1 most-added track at R&B/hip-hop and rhythmic top 40 radio in its first week, and the Akon-assisted "I Wanna Love You," which appears on "Blue Carpet" and Akon's "Konvicted," is No. 1 this week on The Billboard Hot 100.

For his part, Snoop admits to loving the work that comes with dropping an album and reclaiming his place. "I'm like an overseer," he says. "You can say I come at the game from the perspective of a giant or a boss, but at the same time, I still play with these youngsters out there."

How, you might ask, does he pull that off? "I do me," he says, with a ready laugh. "When I do other stuff, the shit doesn't work. All I gotta do is be Snoop Dogg."

True to form, "Blue Carpet" kicks off a Snoop-centric media blitz that will last for several months. He's co-authored a book with David E. Talbert, "Love Don't Live Here No More: Book One of Doggy Tales," part one of a purported series loosely based on, not surprisingly, an aspiring rapper growing up in Long Beach. And next spring, he'll star in "A Woman's Touch," a feature film he says will have the following effect: "Every black woman in America will love me," he says, laughing, then breaks into a little Jennifer Holliday: "You're gonna lo-ove me."

"I don't want to give anything away, but it's something I've never done before," Snoop says of his lead role. "I'm coming straight at the women with this. It's not gangsta, not hood. It's strictly for the ladies."

A look, maybe, at the sensitive side of Snoop? "Nah, not sensitive," he says with a laugh, "but an awareness that they are who they are. You know, in my songs it's usually bitches and hoers. But I wanted to make something specifically for them." ♦♦♦



## LATEST BUZZ

### >>> HAPPY HAPPY, JOY JOY

Uncle Kracker is eyeing a February or March release for his next Atlantic album, "Happy Hour." "We just kind of went in and had fun—fun in every way, shape or form," the Detroit-based singer/songwriter says. Leo Sayer guests on the title cut, which Kracker describes as "‘Love Boat’ meets Chic," while Boyz II Men joins Kracker on the track "The One That Got Away." —Gary Graff

### >>> HE'S THE DJ

DJ Jazzy Jeff is putting the finishing touches on "The Return of the Magnificent," the follow-up to his 2002 solo debut "The Magnificent" (Rapster). Due early next year, the entirely self-produced disc will feature appearances by Method Man, Big Daddy Kane, De La Soul, Rhymefest and KRS-One, among others. —Clover Hope

### >>> FRESH AIR

French rock/electronica duo Air will release its next album, "Pocket Symphony," March 6 via Astralwerks. The 12-track set boasts vocals from Pulp's Jarvis Cocker and the Divine Comedy's Neil Hannon, as well as group members J.B. Dunckel and Nicolas Godin. It was produced by longtime collaborator Nigel Godrich. Several tracks feature Asian classical instruments such as the koto and the shamisen.

—Jonathan Cohen

### >>> 'SILVER' LINING

LCD Soundsystem, the brainchild of DFA principal James Murphy, will release its second studio album, "Sound of Silver," March 20 via Capitol. The nine-track set sports such tunes as "North American Scum," "Get Innocuous" and "New York I Love You But You're Bringing Me Down." It's the follow-up to Murphy's 2005 self-titled debut as LCD Soundsystem, which debuted at No. 6 on Top Electronic Albums.

—Jonathan Cohen



SCISSORS FOR LEFTY



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YOUR GUIDE TO UNSIGNED BANDS

### >>> SCISSORS FOR LEFTY

Despite having already scored a contract with storied U.K. indie Rough Trade, exuberant San Francisco rock act Scissors for Lefty is trying to keep one foot firmly grounded in reality.

"When we go on tour, we have to take some textbooks with us," singer Bryan Garza says.

He's joking, of course. Scissors for Lefty likes to keep things light, as evidenced by its Rough Trade debut, "Underhanded Romance," a stylish, fast-moving collection of danceable rock/pop. The band has yet to decide on a label home in the United States, and the cost of rent in San Francisco regularly reminds the four-piece that whatever Euro

associations it may have, Scissors for Lefty is still very much unsigned and largely unknown.

"We have to keep in mind that we don't know how long this can last, so we have to keep our skills on the side," Garza says, noting he's the only band member without a day job. "Things seem to be going really well for us in San Francisco, and we have decided to try and get rid of as many responsibilities as we can and give this a good shake. It's been rough financially to do it. Our credit cards have really been our best friends here."

Easing the stress of debt is Rough Trade, which paid for the band's debut, and was able to get the act overseas dates with Mercury Prize winners Arctic Monkeys. Garza, who

logged four years as a biomechanical engineer before becoming a full-time lead singer, is already missing the lush life—by his standards—provided by Rough Trade.

"Over there they give us \$20 a day to eat, and we get a regular size van," he says. "Here, we have our mini-van, and oatmeal."

Scissors for Lefty came together about six years ago in college at San Luis Obispo, Calif. Comprising brothers Peter (guitar, keys) and James Krimmel (bass, drums), Garza and his uncle Robby (bass, guitar), Scissors for Lefty self-released the full-length "Bruno" in 2005, of which Garza says the band has blown through about 2,000 copies. It's decidedly more low-key than

"Underhanded Romance," whose 11 tracks are full of darting keyboards, Strokes-like guitar riffs and disco rhythms.

Rough Trade founder Geoff Travis says he was turned on to Scissors for Lefty by a friend of the label, and plans to have "Underhanded Romance" out early next year. Manager Joyce Williams, who notes that the band regularly fills 500- to 600-capacity venues in its hometown, hopes to have a U.S. deal by early 2007. She's talked to majors and indies alike, and while Williams admits she's leaning indie, she doesn't want to completely tip her hand.

"We've got offers from labels that I really respect, but we've got a partner overseas, a really good partner, and we've got a lot of local clout and momentum," she says. "We don't feel rushed. We're just kind of waiting for the perfect opportunity."

Contact: Joyce Williams, joyce@musicindustrynetwork.com

—Todd Martens

### >>> SKYBOX

Perhaps best described as rock'n'roll for the ADD set, Skybox packs an immeasurable amount of energy and musicianship into its short, wily tracks. The Chicago-by-way-of-Phoenix quintet—fronted by 23-year-old Tim Ellis—self-released its first album, "Arco Iris," last year. The fast-paced set weaves dark lyrical nuances through its mostly bouncy songs: check the weird pop of "Don't Get Spin Spin," or the tinkling piano keys of "Various Kitchen Utensils." One moment, Skybox's music calls to mind neo-folkie Devendra Banhart, while at the next, it sounds like the atmospheric rock of Muse. Ellis says he's written around 40 songs since releasing "Arco Iris," and those in Chicago can hear some firsthand on Dec. 5 at the Empty Bottle.

Contact: Don Bartlett, skyboxmgt@gmail.com

—Katie Hasty

### >>> JERMAINE PAUL

Few artists can say they were hand-picked by Alicia Keys. But 25-year-old Jermaine Paul knows it's all about who you know. After singing at a talent show for management firm MBK Entertainment, which reps the star R&B singer, Keys chose Paul to join her on an international tour. His warm falsetto is showcased on the Keys hit "Diary," from her album "Unplugged" (J Records). He and Keys also collaborated on a cover of Luther Vandross' "If This World Were Mine," released on J's "So Amazing" tribute to the late singer. Now the Spring Valley, N.Y., native is working with hot songwriter/producers Kerry "Krucial" Brothers (Keys), Devo Springsteen (Kanye West) and John Legend while crafting his as-yet-untitled debut. "I just want to stay standing flat-footed and sing," Paul says.

Contact: MBK Entertainment, 212-542-3270

—Hillary Crosley



ROCK BY CHRISTA TITUS

## Trivium's Metal Crusade

Young Florida Band Climbs Charts Across The Globe

Florida act Trivium wasn't kidding when it named its third album "The Crusade."

The record has kicked off an impressive charge for the metal band. "The Crusade" debuted on The Billboard 200 at No. 25 with first-week sales of 31,000 units, according to Nielsen SoundScan. The album has also cracked 10 charts overseas, including debuts at No. 7 in the United Kingdom, No. 12 in Ireland, No. 14 in Australia and No. 23 in Germany. The United Kingdom and Germany are the band's strongest territories; at press time, "The Crusade" was in its fourth week on those countries' charts.

Trivium is one of few harder-edged metal bands currently in the development phase of their career to make a noticeable international impact this year. The only other

such bands to chart as widely as Trivium are Mastodon and Lordi. According to official international album charts, Lordi's "The Arockalypse" (riding on the band's 2006 Eurovision Song Contest win) dented 11 European album charts, reaching No. 1 in Finland, Greece and Spain, and hitting the top 20 in six other regions. Mastodon's "Blood Mountain" is seeing action on eight charts, with top 20 peaks in Greece and Norway.

Trivium's international success can be attributed to several factors. The band's camp chalks it up to relentlessly touring the United States and Europe in the last 18 months in support of Trivium's breakout record, 2005's "Ascendancy." Europe's summer music festivals alone exposed the band to tens of thousands of people. "Most bands do a few festivals here and there, make the

money and fly out," Trivium's co-manager Justin Archangel says. "We kept the band over there for five weeks playing every major festival."

In addition to supporting the band on the road, Trivium's label Roadrunner handles all its records as simultaneous worldwide releases. This practice organically fits Trivium's career vision, which is to be a global touring band. Touring is Roadrunner's primary strategy to sustain "The Crusade" through next year. The band just returned to Europe to support Iron Maiden's current batch of stadium dates, which has sold about 325,000 tickets.

Metal is a genre that is especially dependent on overseas press, and Trivium reaped immediate rewards last year by becoming the darling of the U.K. metal media. Revered publication Kerrang gave "As-

cendancy" constant coverage, including a cover. Then the rest of the country's metal press followed suit.

Kerrang editor Paul Brannigan says Trivium's musicianship and songwriting impressed the magazine's critics, along with singer/guitarist Matt Heafy. Brannigan calls him "a genuine star in our world. He has charisma and personality, and just an aura that you know [a rock star has] when you meet one."

Trivium's youth doesn't hurt its appeal either. Guitar World editor in chief Brad Tolinski says an associate observed that one reason the band took off in the United Kingdom was because "a lot of the young kids that are into metal really identified with them because of the way they look. They don't look 13, but they don't look 30 either. They project a real youth, and that



excites the audience."

Back home, Trivium headlined its first North American trek, which ran Sept. 30-Nov. 5. After dates in Japan and Australia in January, the band will return to the States to hit secondary markets. A source, speaking off the record, confirms that Lamb of God is joining Trivium's next U.S. run.

Roadrunner senior VP of marketing Madeyn Scarpulla says the label will go to active rock radio early next year with

another single from "The Crusade," called "The Rising," for which the band will shoot a video in January. The metal sector is rooting for the band's stateside numbers to match its success overseas.

"There is a tremendous need in rock and metal right now for superstars, and I think that Trivium is a band that could do that," says Revolver editor in chief Tom Beaujour. You can't underestimate how much this industry really needs a few torchbearer bands. ...



### Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## Italian Band Amused By Own Success

Rap Album Tops Spanish Chart; German Soft Rock Crowns A New Queen

"We look at the charts every week and see we're ahead of institutions like Bob Dylan, Queen and Pink Floyd's 'Dark Side of the Moon,'" Bandabardò vocalist Enrico Greppi says. "I mean, it's almost blasphemy, if you think about it."

Bandabardò started enjoying such blasphemous thoughts in September, when its two-CD career retrospective "Fuori Orario" entered the FIMI album chart at

No. 7. The album remains on the chart two months later.

"Fuori Orario" is on Rome-based independent On the Road through Venus Distribution. Eight albums and 12 years into the band's recording career, Greppi says chart success was "not something that we actively sought—indeed, we find it quite amusing." He adds that domestic shipments of "Fuori Orario" have now passed the

30,000 mark.

The band plays patchanka, an Italian genre defined as lively rhythmic music with Celtic and Latin American influences. "Our selling point is our live act," Greppi says. "Commercial radio has never taken too much interest in us."

The band regularly plays elsewhere in Europe and has concluded licensing deals for the new album in Germany,

France and Spain. Publishing is through Bandabardò's own company Mojito. Live work is booked through On the Road.

—Mark Worden

**SPANISH RAP:** Spain has its first No. 1 hip-hop album. Hailing from the northern city of Zaragoza, Violadores del Verso's "Vivir Para Contarlo" (Boa Music) entered Spain's Media Control charts one week after its Nov. 2 release.

"Vivir Para Contarlo" is the fifth album by the quartet, widely acknowledged as Spain's most important hip-hop act, and its first since 2001. Violadores del Verso formed in 1998 and signed to independent Boa shortly after. According to the label, the new album has shipped gold (40,000 units).

Boa communications director Inma Grass says a U.S. deal is being sought for the new album. "I've just returned from

a scouting trip to Los Angeles," she says, "and feel Violadores could work well in the States among second- and third-generation Latin immigrants who can identify with a sound that recalls the purest American rap, but is sung in Spanish."

Previous releases on import in Latin America have helped the band build a following in Chile and Mexico. Violadores began a six-date Spanish tour Nov. 10, but will travel to Santiago, Chile, to play a Dec. 9 rap show at the Estadio Victor Jara.

The band is published by Boa Music's Boa Publishing and runs its own booking agency, Rap Solo. —Howell Llewellyn

**STÜRMER WARNING:** With career shipments of more than 1 million albums to date in Germany/Switzerland/Austria (G/S/A), vocalist Christina Stürmer is the new queen of soft rock in German-speaking markets.

Austrian Stürmer's second German album release, "Lebe Lauter" (Universal), topped the Media Control chart Sept. 26, one week after its release, and also hit No. 1 on the IFPI Austria chart. According to Universal, it has already shipped gold (100,000 units) in Germany and platinum (30,000) in Austria.

The singer emerged from Austrian TV talent show "Starmania" in 2003. Her initial success in Austria—with three hit albums and five No. 1 singles—preceded her June 2005 debut German album, "Schwarz Weiss," featuring material from her second and third Austrian albums. The set spent more than a year in Germany's top 10 and was certified double-platinum (400,000 shipped).

Stürmer has just announced a 28-date tour of G/S/A, running Feb. 21-April 1, 2007, booked by KBK in Munich. She is signed to BMG Publishing.

—Wolfgang Spahr

TRIVIUM: DARAGH MCDONAGH







## BeatBox

KERRI MASON kmason@billboard.com

# Weird Science

## BT And Thomas Dolby Take Their Experiments On The Road

When BT—aka Brian Transeau, electronic music's resident renaissance man—was but a Maryland teenager, he watched Herbie Hancock, Howard Jones, Stevie Wonder and Thomas Dolby perform at the 1985 Grammy Awards. With an Amadeus-wigged Dolby conducting, the crew played a medley of their current hits completely on synthesizers—keyboards, samplers and other plastic boxes that defined the sound of the '80s. "I thought, 'I have to do that someday,'" BT says, without irony.

A few years and a series of auspicious coincidences later—BT's manager Richard Bishop was the landlord of Dolby's first studio in the '70s, for instance—the two met during Dolby's April gig at the House of Blues. "We did what my girlfriend calls 'clearing the dressing room,'" BT says. "There were guys and girls hanging out, and we just sat down together and disappeared down the Firewire virtual instrument wormhole."

The pair found a good deal of common ground. Electronic musician Dolby, best-known to his chagrin, for ubiquitous '80s single "She Blinded Me With Science," is also the founder of Beatnik, which created the polyphonic ringtone

software currently used in more than 100 million mobile phones worldwide. BT has done some programming, too. He created Break-Tweaker and StutterEdit software for music production, both slated for release in 2007.

They also shared ideas about technology, the business and the live performance of electronic music and decided to explore them together. They embark on an 18-date U.S. club tour Nov. 28, which will include kooky instruments and strong visual components, as well as the requisite synthesizers.

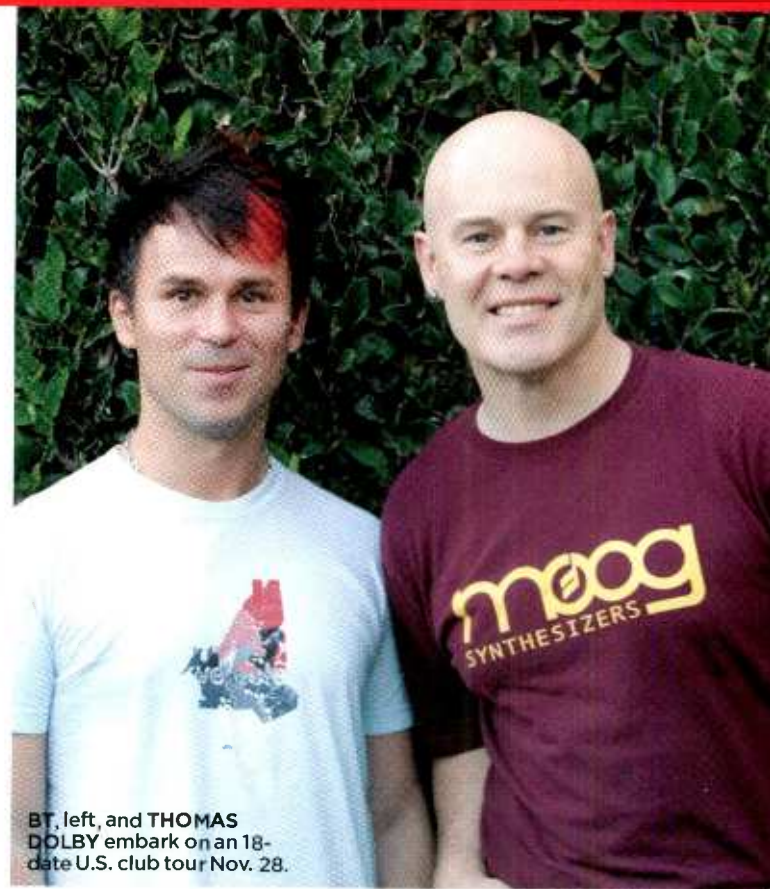
Among BT's custom-made arsenal is his young daughter's toy megaphone, altered for maximum noisiness, and a "triccello," a resaddled, three-string hammer dulcimer. Dolby has vintage film equipment with "enormous brass levers" jacked into synths, creating what he calls a "Cold War vibe." For visuals, BT's got a dedicated VJ working a "mini-Pixar workstation" to generate content on the fly; Dolby will build audio tracks from scratch with Logic software and show the audience his progress via a camera strapped to his head.

Not coincidentally, both are also promoting

audiovisual releases: Dolby's "The Sole Inhabitant," a DVD live collection from his recent solo tour, comes out Nov. 21, and BT's "This Binary Universe," a surround sound electronic symphony release earlier this year, included a DVD component.

**REMIX MASTER:** It takes a lot to drop the jaws of grizzled dance music vets, but Danish

producer Trentemoller has done it more than once this year. His remix of Royksopp's "What Else Is There?" adapted trendy minimalist electro for the maximalist dancefloor, and made Karin Dreijer's Björk-ian vocal feel all the more lonesome and strange. A recent stab at Djuma Soundsystem's "Les Djinns" kept the focus on the original's ethnic instrumentation, but added a soulful shimmer that evokes nearly every dance subgenre.



BT, left, and THOMAS DOLBY embark on an 18-date U.S. club tour Nov. 28.

Trentemoller's latest, a rerub of Moby classic "Go," might be his best yet. Remixing well-loved tracks is risky business—producers frequently get torn between a safe tribute and a total deconstruction. He attacks with loose, looped drum kit sounds, glitchy blasts of synth and even a tambourine, but somehow finds his way back to the original vocal sample, familiar and untouched. V2 is planning an early-2007 release.



## Jazz Notes

DAN OUELLETTE douellette@billboard.com

# Flying Under The Radar

## Top-Drawer DVDs, And Two Great CDs You May Have Missed

**A**s the year edges toward its close, it's time to reflect on albums that flew under the radar within the jazz community. Two significant CDs, both released in the fourth quarter, deserve note as recordings that were among 2006's

best, but unfortunately didn't raise much of a ruckus when they hit the streets.

The first is pianist Dave Burrell's superb trio album, "Momentum," released Nov. 14 on High Two. With bassist Michael Formanek and drummer Guillermo E. Brown, Burrell, 66, crafts a masterwork of lyricism and jaunty adventure that is fueled by tradition and avant-garde sensibilities. On seven originals, Burrell plinks on the keys with a percussive touch, traces melodic lines with a gentle elegance and splashes and sprinkles color with understated dissonance. This is Burrell's second album after a 30-year hiatus as a leader. Judging from this disc, expect more revelations.

The second CD, "Memories of T," was recorded by drummer Ben Riley's Monk Legacy Septet, produced by trumpeter/

arranger Don Sickler, engineered by Rudy Van Gelder and released Oct. 31 on Concord. Even though I glowingly reviewed the album in *Billboard* (Nov. 4), I feel it deserves extra kudos, given that the album pays homage to the magical music of pianist/composer Thelonious Monk in such a captivatingly fresh and straightforward manner. While, since his death in 1982, Monk's harmonically whimsical music has been rediscovered and covered extensively, "Memories of T" stands among the best celebrations of his brilliance.

**DVD PICKS:** The fervor for video leads to DVD proliferation, which equals visual overload. In light of this, it's worth noting some of this year's top-drawer DVDs. Highly recommended is the Jazz Icons series

of vintage concerts from the late '50s to the '70s, previously unavailable commercially. Released by music archivists Reelin' in the Years Productions, the DVDs capture in full-concert action nine jazz legends: Thelonious Monk ("Live in '66," with Ben Riley on drums), Art Blakey & the Jazz Messengers, Quincy Jones, Louis Armstrong, Dizzy Gillespie, Chet Baker, Ella Fitzgerald, Count Basie and Buddy Rich.

Another significant historic offering comes bundled in "Weather Report: Forecast Tomorrow," Columbia/Legacy's three-CD boxed set of the jazz fusion band's best tunes from its 1970-1985 life span. Included is a bonus two-hour DVD of the group—keyboardist Joe Zawinul, saxophonist Wayne Shorter, electric bassist Jaco Pastorius, drummer Peter Ersk-

ine—performing live in 1978 in Offenbach, Germany, at the height of its artistic and commercial success.

One of the most impressive DVDs of contemporary fare is the Pat Metheny Group's "The Way Up: Live" (Eagle Vision). The 90-minute concert was filmed in Seoul, South Korea, during the band's tour to support its Grammy Award-winning 2004 CD, "The Way Up."

And, in a category all its own, there's the entertaining documentary, "Brotherly Love," an inside look at the music, life and times of the Heath Brothers: bassist Percy Heath (who died before the film's completion), saxophonist Jimmy Heath and drummer Albert "Tootie" Heath. Produced by Danny Scher and directed by Jesse Block, "Brotherly Love" premiered at the Monterey Jazz Festival in Sep-

tember 2005; has been screened at film festivals in various cities, including Miami and Barcelona, Spain; and was released on DVD Oct. 17.

### THREE DOT LOUNGE:

Already a National Endowment for the Arts Jazz Master, drummer Chico Hamilton was nominated Nov. 3 by President George W. Bush to serve on the National Council of the Arts, the NEA's advisory body. . . . Tenor saxophonist Sonny Rollins has hooked up with Universal Classics and Jazz International to distribute and market "Sonny, Please," his first album for his own Doxy Records label and his first studio recording in six years. Released digitally by Universal on Nov. 21 and on the Web site sonnyrollins.com, the album will hit stores Jan. 23.





# Through Thicke And Thin

R&B Artist's Second Album Roars Back To Life Thanks To John Legend Tour

Artistic evolution doesn't happen overnight, and no one knows that better than Robin Thicke. After seeing his 2003 Interscope debut, "A Beautiful World," fall through the cracks despite critical praise, the 29-year-old musician is taking the slow-and-steady approach with his sophomore effort, "The Evolution of Robin Thicke."

Released Oct. 3, the Star Trak/Interscope set bowed at No. 45 on The Billboard 200, shifting 20,000 U.S. copies in its first week, according to Nielsen SoundScan. But sales have surged to 84,000 units since Thicke began a stint as the opening act on John Legend's Once Again tour, which runs through Dec. 2. In less than two months, the disc has already eclipsed "A Beautiful World," which has sold 63,000 copies.

While Thicke is onstage showcasing his soulful falsetto and accomplished songwriting, his promo team is routinely selling out of their allotment of CDs each night.

"It's clearly one of the best word-of-mouth records we've ever had," Interscope Geffen A&M president of sales/marketing Steve Berman says. "When you see him live, that's one of the most powerful mar-

keting tools that exists, so it was important for us to get him a great touring opportunity. We're doing exceptionally well in the markets he tours and seeing markets where the album is kicking into the top 10, like [Washington] D.C. and Norfolk, Va. That's a combination of people seeing it live, hearing it [on the radio] and relating to the music."

For all parties, Thicke's resurgence is a welcome turn of events. The artist, who is the son of actor Alan Thicke and vocalist Gloria Loring, landed a deal with Nu America/Interscope at 16, then signed to Sony at 20 before returning to Interscope three years later.

But despite "nine months of radio airplay and BET airplay and a Sprite commercial," Thicke's debut album, released simply under his last name, stiffed. "We pretty much messed up everything you could possibly mess up with releasing an album," Thicke admits.

Embittered, Thicke "went underground for a few years," penning songs for Usher, Christina Aguilera and Michael Jackson, among others. In 2005, he re-signed to Interscope through the Neptunes' Star Trak imprint, hoping to benefit from the duo's hitmaking reputation.

At first, it looked like Thicke was in for the same industry runaround when "Evolution" was pushed back almost eight months from its planned Feb. 14 release date. A single, "Wanna Love You Girl" featuring Pharrell Williams, promptly sputtered at No. 65 on the Hot R&B/Hip-Hop Songs chart.

But with new fans experiencing Thicke each night on the Legend tour, airplay is on the upswing. A new single, the soul-baring ballad "Lost Without U," is No. 35 in its fourth week on Hot R&B/Hip-Hop Songs, a significant improvement over its predecessor.

"The fact that urban radio is playing the song and that John Legend chose him to take out on tour makes us believe that with the right attention and the right artist, you can really punch through in this market," Berman says.

Other artists are taking notice too. Lil Wayne revised the "Beautiful World" song "Oh Shooter" for his own "Shooter," on which Thicke guests, and Mary J. Blige recently plucked the "Evolution" track "Ask Myself" for her new duets album, "Mary J. Blige & Friends."

And even though his star is finally on the rise, Thicke insists his selling power is not his first priority.

"I've come to realize that my music and my career are two totally different things. My music is perfect just the way it is," he says. "I don't know if I'll ever be as big as Michael Jackson or Usher, so I really just go to the people that are living and breathing this music every day. That's what really matters to me—if you make an impact on people's hearts and souls more than just making them dance at the clubs."

'Dreamgirls' (featuring, from left, EDDIE MURPHY, JENNIFER HUDSON, BEYONCÉ and ANIKA NONI ROSE) resonates on first viewing.



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

## Dream A Little Dream

Movie Version Of Famed Musical Hits All The Right Notes

Will "Dreamgirls" be this year's "Grease"? Director Bill Condon, who brings the Broadway musical to the big screen this Christmas, hopes its trajectory will mirror that of the popular stage play-turned-movie starring a then wildly popular John Travolta and Olivia Newton-John.

"'Grease' was one of the last movies where contemporary pop artists were also in the movie and the movie's songs were mainstream pop hits," says Condon, who directed the Academy Award-winning film version of "Chicago." "We hope 'Dreamgirls' echoes back to those times. It will be interesting to see but I hope this crosses over to everybody."

If my enthusiastic reaction and that of a small group of young teens at a recent intimate screening are any indication, Condon's dream will indeed come true.

Very few things resonate these days—especially upon a first listen. Or in this case, first viewing. But walking out of that Sunset Boulevard theater, I was humming several of the songs, having experienced the same rush I got when I first heard Stevie Wonder's "Songs in the Key of Life" and Jill Scott's debut, "Who Is Jill Scott?"

This was surprising, consid-

ering I was a naysayer earlier this year when us media types were treated to a short clip—plus a meet-and-greet with cast members Beyoncé, Jennifer Hudson and Anika Noni Rose—during the film's shoot in Los Angeles. The clip did nothing to allay my apprehension that the movie would be nothing more than just a filmed play. For someone who saw the L.A. run of "Dreamgirls"—three times—with the unparalleled Jennifer Holliday singing her ass off on the signature showstopper, "And I Am Telling You I'm Not Going," it was near sacrilege to think anyone else could bring the same fervor to that song and role.

Well, ironically, another Jennifer puts her own stamp on the song and it still sends shivers. Hudson, the "American Idol" finalist, holds her own among a cast that includes Jamie Foxx and a surprising Eddie Murphy; her performance calls to mind Oprah Winfrey's powerful acting debut in "The Color Purple."

And rather than this being just a filmed play, a lot of action takes place beyond the theater floorboards. By weaving in historical subtexts like the civil rights movement, Condon and company give weight to and broaden the story.

Subtle nuances added to the play's original songs by production team the Underdogs, and four new songs co-written by the play's composer Henry Krieger (Billboard, Nov. 18) add a contemporary sheen and continuity without taking away from the story's 1962-1975 setting. The songs are also threaded into the action as much as possible to avoid the "OK, let's stop and sing" scenario that for me stunts a lot of movies with music.

Musicals on the big screen can be a dicey proposition. While the memorable "Lady Sings the Blues" netted Diana Ross an Oscar nomination, "The Wiz" certainly didn't deliver on that promise. Urban old-school faves like "Sparkle" and "The Five Heartbeats" didn't catch any mainstream crossover action. And while "The Bodyguard" still ranks as one of the top-selling soundtracks of all time, the film was not a critical favorite.

But "Dreamgirls" is the total package: enjoyable film and slamming soundtrack. So, yes, I'll be seeing it again. In fact, my 70-something mom (she'd kill me if I put her actual age in worldwide print) is anxious to see it, as is my 13-year-old daughter, part of the "everybody" that director Condon hopes to win over.

THICKE

THICKE: BEN WATTS; DREAM GIRLS: DAVID JAMES



## Best Of Both Worlds

Lil Scrappy Has 50 Cent, Lil Jon In His Corner On Debut Album

Rapper Lil Scrappy's full-length debut, "Bred 2 Die, Born 2 Live," finally arrives Dec. 5, but it's been a long road toward completion.

One night back in 2002, though, Scrappy and label exec Vince Phillips were in the right place at the right time. Scrappy was performing tracks like his regional hit "Headbussas" at Atlanta teen venue Club Legacy in front of an audience that included Phillips, who serves as co-CEO of BME Recordings, with crunk ambassador Lil Jon.

Blown away, the pair quickly signed Scrappy to BME and featured him in 2004 on a split album with Trillville, "The King of Crunk & BME Recordings Present: Trillville & Lil Scrappy." Scrappy then broke out nationally with the single "No Problems," which reached No. 10 on Billboard's Hot R&B/Hip-Hop Songs chart and was complemented by a "Training Day"-inspired video starring Lil Jon.

But then a brawl at a December 2004 show in Palatka, Fla., nearly cost Scrappy his career. According to the rapper, organizers say they told him he couldn't swear onstage, but he insists they told him no such thing. Once the show started and the young audience "went bananas," police serving as security took the stage, as well as the microphone out of Scrappy's hands. A fight ensued, during which security allegedly hit Scrappy in the face with a beer bottle, knocking out his two front teeth.

While recovering from reconstructive surgery and preparing to take legal action against his attackers, there was another twist: self-professed fan 50 Cent called up, offering sympathy and the help of his G-Unit organization.

Recognizing Scrappy's visceral energy and connection to Southern youth culture, 50 saw a viable partnership. "I've got love for the kid," he says. "I only stand next to people that I'm a fan of."

50 would not comment on reports he wanted to sign Scrappy to G-Unit outright. But according to Lil Jon, the plan was always for BME and G-Unit to work together. The idea was hatched during downtime while 50 and Lil Jon were on the Anger Management tour together in 2005. "Bred 2 Die, Born 2 Live" will be distributed

through Warner Bros.; Lil Jon's albums continue to go throughTVT.

Lil Jon and 50 both contributed to "Bred 2 Die" in the studio, but it's unclear for now how many acts the G-Unit/BME branding partnership will span. Warner Bros. stresses that the project is not a joint venture ("He's still on BME through Warner Bros.," says Denise Williams, the label's senior director of creative and visual content) and that it is looking to keep Scrappy's branding in-house.

"Since he established a persona from the crunk EP with Lil Jon, we developed a TV webisode series called 'G's Up TV,'" she says. "Scrappy tells his life story and talks about the record with appearances from Lil Jon, Three 6 Mafia and Young Buck. People always want to know where artists are from and this allowed us to do it outside of MTV and BET." The feature aired Nov. 17 on Scrappy's Web site.

Mixtapes like the DJ Don Cannon collaboration "Full Metal Jacket" have helped ignite Scrappy's buzz. "We're building his brand using the same format as we did with G-Unit," says Laurie Dobbins, who co-manages Scrappy for Violator. "But before you branch off, you have to solidify the music because without it, nothing else makes sense."

To that end, Scrappy is revealing more of himself on "Bred 2 Die" via cuts like the Lil Jon-produced "Gangsta Gangsta," the video for which is an homage to N.W.A.'s "100 Miles and Runnin'."

"I'm a rapper as well as being crunk," the artist says, not wanting to be pigeonholed. "People are used to me showing my ass, so they're not going to accept that I'm really rhyming. But if you bring in 50, then they'll see that I'm serious. It's the best of both worlds—crunk and being versatile."



LIL SCRAPPY



### Real Talk

HILLARY CROSBY hcrosley@billboard.com

## Believe The Hyphy

Atlantic Signee Mistah F.A.B. Urges Kids To Stay On School Bus While Going Dumb

Last winter, the Bay Area's hyphy movement hit New York. Encouraged by hipster fodder and E-40's hit "Tell Me When to Go," TVT and Jive grabbed up groups like the A'z and the Pack, respectively. Still, a lot of "Yay Area" artists like Keak Da Sneak and San Quinn initially stayed off the major label chain. Folks began to murmur that many artists were too comfortable in their independent label cycle to consider a major.

Atlantic Records, though, was able to broker a deal—finalized Sept. 29—with Mistah F.A.B., the self-proclaimed "Prince of Oakland." Mistah F.A.B., whose given name is Stanley Cox, now has a distribution deal through Atlantic Records for his independent

label Faeva Afta/Thizz. He's also signed to Atlantic as an artist for one album, with an option to negotiate and eventually upstream to Atlantic's priority roster.

Though F.A.B. insists he's excited about the signing and hopes for the best, he also knows he'll be financially stable with or without a major endorsement. And he might just be the first person to suggest that hyphy's not all about ghost-riding whips and going dumb.

"If the hyphy is what gets their attention, then I'm not going to fix what's not broken," says F.A.B., draped in a glistening yellow chain shaped like a school bus. "But once you get their attention, it's up to you to

change their perception."

Banking on not only his charisma but his sturdy lyrical skills, F.A.B. plans to make his tentative first-quarter Atlantic release "The Yellow Bus Rider" a dynamic event. Shocking a lot of DJs during a recent Atlantic showcase by freestyling for almost 20 minutes when his demo CD glitched, he quickly dispelled the prevailing myth that Northern California has no real lyrical prowess.

And since the Bay's known for getting hyphy, "The Yellow Bus Rider" will hold plenty of party tracks. But the 24-year-old MC will also discuss more personal issues that he deems universal.

"I express that my father died from AIDS, my mother's

a recovering drug addict and my brother's been incarcerated for the past 12 years," F.A.B. says. "But it's not about being demographically biased. Pain is a worldwide issue. So I incorporate that into my songs along with my political views."

Heading up a campaign titled "Vote Fasheezy" this year, F.A.B. encouraged young adults to participate in Oakland's recent mayoral race. He also works with local group homes to take needy kids shopping for school clothes and supplies. This year he partnered with San Francisco's KYLD, where he hosts a weekly Friday-night slot from 10 p.m. to midnight.

"That's what the yellow bus movement is about, making it



MISTAH F.A.B.

cool to go to school and giving the kids inspiration to do something positive," he says. "People think hyphy is a fad, but we've been hyphy [for a long time]. Matter of fact, we're tired of hyphy in the Bay, really. But if it works outside of the Bay, then so be it."

**IT'S AN INVASION:** DJ Green Lantern, fresh from his world tour with Jay-Z, is on the verge of releasing his most star-struck mixtape yet, titled "Presidential Invasion." Pulling together some of Jay's hard-to-find material,

new tracks, remixes and live performances, Green was able to grab samples from none other than Coldplay and frontman Chris Martin's first lady—Gwyneth Paltrow.

"I threw in some parts of the tour in London at the Royal Albert Hall where Jay performed 'Dead Presidents' with Nas live and Chris Martin on the piano," Green says. "I also recorded Gwyneth Paltrow singing the chorus on 'Song's Cry.' In rehearsal she was kind of shy, but by the end of the show, she was belting it out."



# 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

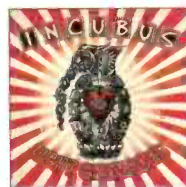


#### JAY-Z

##### Kingdom Come

**Producers:** various  
*Roc-a-Fella/Def Jam*  
**Release Date:** Nov. 21  
There aren't a lot of things Shawn Carter has done badly in his

lifetime, but he was a pretty incompetent retiree. A mere three years after his mmm-kay farewell disc "The Black Album," Jay reappears, christens himself "the Mike Jordan of recordin'" (phony retirement and all), puts his well-brushed shoulder down and plows through the competition. "Kingdom Come" is front-loaded with Just Blaze-produced claims to the throne—the thrilling title track even steals back the "Super Freak" sample from Hammer Town. Jay's oft-repeated mantra that "30 is the new 20" is needlessly defensive; his melodic, leftfield duet with Chris Martin ("Beach Chair") and sad, raging indictment of the nonresponse to Katrina (the blunt "Minority Report," which confesses, "Though I ponied up a mil, I didn't give my time") prove that his ambitions and self-awareness have grown nearly as much as his net worth.—JV



#### INCUBUS

##### Light Grenades

**Producer:** Brendan O'Brien  
*Epic*

**Release Date:** Nov. 28  
In an interview, Incubus guitarist Mike

Einziger described "Light Grenades" as "a total mess... It sounds like 13 different bands playing 13 different songs." Not quite. The quintet hasn't abandoned its spiraling, madcap jam-busters, like frenetic

first single "Anna Molly," the punchy "Rogues" and the overdriven "A Kiss to Send Us Off," a vague flashback to previous hit "Megalomaniac." But it does take breaks from those amphetamine-cranked tempos. The band relaxes on the retro-rockish "Diamonds and Coal," unveils a simple midtempo ballad on "Love Hurts" and briskly trots to Jose Pasillas' chattering percussion on the "Led Zeppelin III"-ish "Paper Shoes" and "Pendulous Threads." Laid-back, emotive fare first appears on the easy-going "Dig," a no-brainer for single No. 2.—CLT



#### THE CLIPSE

##### Hell Hath No Fury

**Producers:** the Neptunes  
*Re-Up Gang/Jive*  
**Release Date:** Nov. 28  
After an ugly label battle and an

unintended four-year hiatus, sibling duo the Clipse is finally dropping its second album, "Hell Hath No Fury." Fortunately, the brothers deliver the lyrics their place-holding "We Got It for Cheap" mixtapes promised ("The news call it crack, I call it Diet Coke," Pusha T raps), and the Neptunes turn in some of their best production work in years. At first the beats are jarring. But like the Clipse's debut smash, "Grindin'," once it all clicks, it's unstoppable. Tracks like "Trill" mix the prickly synth tones favored by vintage Pet Shop Boys with thick hip-hop beats. "Nightmares" finds Pharrell and quirky crooner Bilal snatching from the Geto Boys' classic "Mind Playing Tricks on Me." With any luck, songs like "Wamp Wamp" will offer a commercial gateway for Virginia's favorite drug dealers-turned-rappers.—HC

### SINGLES

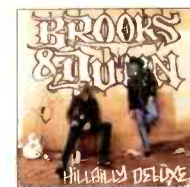


#### AVRIL LAVIGNE Keep Holding On (3:59)

**Producer:** Dr. Luke  
**Writers:** A. Lavigne, L. Gottwald  
**Publishers:** various  
*RCA*

Amid so many posers in her wake, Avril Lavigne has taken her time, stepped back and maintained her integrity, waiting for the appropriate moment to return. Soundtrack song in between albums? (Next is due in April.) Ideal. "Keep Holding On," from fantasy flick "Eragon," due Dec. 15, meshes her authentic lived-it (albeit still youthful) vocal signature with an uncharacteristic orchestral arrangement and anthemic pop chorus ("Keep holding on, cause you know I'll make it through/Just stay strong, cause you know I'm here for you"). The end result sounds like cross-format sustenance. Industrywise, Lavigne is riding the delicate border between top 40 babe and adult top 40 mainstay... Here, she commands both sides. Gorgeous song, probably requiring

an edgy video, but in any case, it sounds like she is set to remain for the long term.—CT



#### BROOKS & DUNN

##### Hillbilly Deluxe (3:40)

**Producers:** Tony Brown, Ronnie Dunn, Kix Brooks  
**Writers:** B. Crisler, C. Wiseman

**Publishers:** various  
*Arista Nashville*  
Brooks & Dunn's "Hillbilly Deluxe" has already spawned the Country Music Assn. Award-winning single and song of the year "Believe" and the soulful hit "Building Bridges." This time, country's top duo offers the album's title track to remind radio just how skilled it is at delivering a hard-charging honky-tonk anthem. The song oozes with backwoods charm and grit. Dunn's vocal firepower fuels this hot remix by the talented Judson Spence. Dunn makes hillbilly life sound so inviting, everyone will want to hit the back roads.—DEP

### HIP-HOP

#### 2PAC

##### Pac's Life

**Producers:** various  
*Amaru/Interscope*  
**Release Date:** Nov. 21

▶ Each posthumous 2Pac release has sounded less and less authentic—maybe because it's hard to make a dead rapper's old verses seem creative and relevant. Think Elvis, chopped and screwed. 'Pac's 2002 double-disc "Better Dayz" trumped 2004's primarily Eminem-produced "Loyal to the Game," which is more bearable than the new "Pac's Life." Here, the reflective moments of the former two albums are replaced largely by fiery, defensive rhymes that lack context. Despite the rapper's timeless appeal, his '90s-crafted verses fail to translate over glossy new production, as in the title track (featuring T.I. and an intolerable Ashanti hook) and the Swizz Beatz-produced "Untouchables (Remix)." And since more and more 2Pac verses have been recycled, less original material is available, resulting in an album with very little substance. Enough already.—CH

#### YING YANG TWINS

##### Chemically Imbalanced

**Producers:** various  
*TVT*  
**Release Date:** Nov. 28

▶ Ying Yang Twins' follow-up to the smash "United State of Atlanta" was once titled "2 Live Crew" until, one imagines, they received a snappy call or two from, um, 2 Live Crew. But the original name would have been more accurate. Like their Miami godfathers, the Twins enjoy a single-minded focus on blurred-together, misogynistic party tracks. Similarly, their not terrifically complex formula isn't something that commands a lengthy shelf life. Wisely, the Twins steer clear of a "Whisper Song" reprise. Tracks like "Keep on Coming," "Water" and the Wyclef Jean-assisted "Dangerous" (which nicely sews in "Maneater" and "Black Betty") work up a decent enough lather, though after 18 tracks it's hard to remember any

actual hooks. It's an inhospitably crowded hip-hop release season out there, and sadly, it's tough to imagine "Chemically Imbalanced" staying in the spotlight for long.—JV

### ROCK

#### KILLSWITCH ENGAGE

##### As Daylight Dies

**Producer:** Adam Dutkiewicz  
*Roadrunner*

**Release Date:** Nov. 21

▶ "As Daylight Dies" is the kind of metal event album that will mostly satisfy fans who anticipated its arrival. Killswitch Engage reliably gallops from climactic chorus to chorus ("Break the Silence," "Unbroken"), pulsing with rage and sorrow. The songwriting does get repetitive, aside from the throbbing "Desperate Times." Guitarists Joel Stroetzel and Adam Dutkiewicz deserve all the glory for their rippling attack on "Still Beats Your Name." But vocalist Howard Jones is the first man to make it OK for headbangers to cry since Staind cribbed lyrics from its dysfunctional childhood. Whether he bellows the pain of being dumped or sings "There is love burning to find you" on champion cuts like "My Curse," Jones' majestic voice assures that it takes a strong man to be sensitive.—CLT

#### MARK KOZELEK

##### Little Drummer Boy—Live

**Producer:** none listed  
*Cald Verde*  
**Release Date:** Nov. 28

▶ Via his work with Red House Painters, Sun Kil Moon and his startling transformations of AC/DC and Modest Mouse songs, Mark Kozelek has become a master of setting his emotional tumult to indelible music. And while his studio work swings from bare-bones acoustic introspection to Crazy Horse-worthy jams, Kozelek in concert is usually a one-man-with-an-acoustic tightrope walk between drama and depression. This live set is uniformly beautiful, but really hits home on originals like "Cruiser" and "Void," where Kozelek's

matter-of-fact narratives work in lock step with his emotive voice and delicate fingerpicking. Tracks with second guitarist Phil Carney conjure a Simon & Garfunkel vibe, particularly covers of Modest Mouse's "Four-Fingered Fisherman" and "Trucker's Atlas." Kozelek's music may be downtrodden, but with admissions like, "I need someone much more mysterious/To be my mistress," it's always grounded in the cold, hard truth.—JC

### WORLD

#### BOLE2HARLEM

##### Bole2Harlem

**Producer:** David Schommer  
*Sounds of the Mushroom*  
**Release Date:** Nov. 21

▶ This self-titled debut is 13 tunes distinguished by killer beats and an infectious blending of traditional Ethiopian melodies, funk and hip-hop. The inspiration for this project came from producer/percussionist David Schommer and vocalist Maki Siraj. They've concocted a sound that's a distinctive hybrid, an ethnocentric celebration that features native Bahian percussionist Davi Vieira, Malian kora player Bala Tounkara, vocalist Tiglist Shibabaw (Gigi's sister) and Ethiopian bassist Henok Tenesgen. Cue up the opening/title track, and the Schommer/Siraj brain wave comes to life. Also check the beat-heavy groove of "Ya Selam" and the horn-driven energy of "Ametballe."—PVV

### REGGAE

#### IRIE TIME

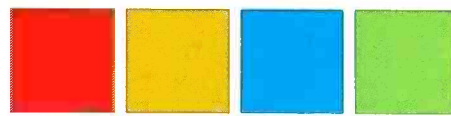
##### It's About Time

**Producer:** David Schommer  
*Inherent Music*  
**Release Date:** Nov. 28

▶ This Houston quartet's particular musical thing is a righteous brand of roots reggae, played with conviction and flair. "It's About Time" is a very hip combination of five choice vocal tracks and five equally beat-rich dub versions of those numbers. You can drop in anywhere you like on this disc, be it "A New Leaf," "New Leaf Dub," "You **continued on >>p46**



# REVIEWS



## SINGLES

from >>p45

Changed My Life" or its dub counterpart, and what you'll get is a great feel and unerring roots-rock reggae. There's just a hint of jazz to Irie Time's sound, particularly on "Won't You Dub" and "Wheel Dub," and that just spices up a project that lays down some of the coolest grooves of the year.—*PVV*

### CHRISTIAN

**MICHAEL W. SMITH**  
**Stand**

**Producer:** Matt Bronleewe  
**Reunion Records**

**Release Date:** Nov. 7

► For the first time, Michael W. Smith lets go of the production reins and turns to Matt Bronleewe on "Stand." The result is a more organic, earthy-sounding record that has a personal, intimate feel, especially on the poignant "How to Say Goodbye." Co-written with longtime friend Amy Grant, the song was inspired by Smith's daughter going away to college. For the follow-up to 2004's "Healing Rain," Smith also co-wrote seven cuts with 18-year-old Leeland Mooring, frontman for rock band Leeland. The industry icon and young apprentice create beautiful music together on such tunes as the gorgeous ballad "Open Arms" and "In Silence." Smith continues to set the standard for Christian music with this collection of soul-stirring anthems, sure to serve as a call to action for believers everywhere.—*DEP*

### LATIN

**SIN BANDERA**  
**Pasado**

**Producers:** Aureo Baqueiro, Mario Domm, Jay de la Cueva Norte

**Release Date:** Nov. 14

It's hard for Sin Bandera to go wrong on a covers album of great romantic songs, considering the

soulful production the music receives and the subtle intimacy of the duo's vocals. But in the end, the pair doesn't substantially reinterpret or add much that's unexpected to lovely work by Alejandro Sanz ("Lo Ves") or Ricardo Montaner ("Será"). The modern touches do complement some songs nicely, like the ethereal downtempo treatment given to Miguel Bosé's "Si Tu No Vuelves" and a pleasantly funky version of Aleks Syntek's "Mis Impulsos Sobre Ti." The best track is a simple piano version of "Love Is in the Air," which transforms the cheesy disco classic into a soothing rainy-day tune. "Pasado" (Past) is more forward-looking than its name suggests and is recommended, but not required, listening.—*ABY*

### JAZZ

**VARIOUS ARTISTS**  
**Forever, for Always, for Luther: Vol. II**

**Producers:** Rex Rideout, Bud Harner

**Release Date:** Nov. 21

► Though Luther Vandross' remarkable voice was silenced in 2005, his legacy continues to inspire. Case in point is this follow-up to the 2004 Verve album that included interpretations of Vandross classics, most notably by Ledisi and Lalah Hathaway. This outing finds volume-one players Dave Koz and Kirk Whalum covering more Vandross nuggets along with fellow jazzmen like Wayman Tisdale, Gerald Albright and Najee. Adding the right amount of vocal nuances are Maysa, Kevin Whalum and Patti Austin. Rather than simply regurgitate the songs in Muzak fashion, these talented musicians

inventively reinvigorate the standard cover proceedings. Jeff Lorber's piano evokes '80s New York soul on "For You to Love," while guitarist Norman Brown and saxophonist Everette Harp energetically go at it on "'Til My Baby Comes Home." Capping the 10-song set is Will Downing's mesmerizing take on "Superstar."—*GM*

**DOMINIQUE EADE & JED WILSON**  
**Open**

**Producer:** Dominique Eade  
**Jazz Project**

**Release Date:** Nov. 14

► This album of captivating minimalism is simply vocalist Dominique Eade and pianist Jed Wilson's accompaniment. Eade possesses a lovely, remarkably flexible voice. Her range is as impressive as her clarity, and she adds a fine interpretive gift to all these attributes. Eade composed seven of the album's 11 tunes, including "Go Gently to the Water" and "In My Secret Life," both of which share a blues/gospel vibe. In a different groove, take notice of excellence of "Open Letter," as well as the wistful mood of "W.G." —*PVV*

### FOR THE RECORD

In the Nov. 25 issue of Billboard, producer Howard Benson should have been included in the credits in a review of Chris Daughtry's self-titled album. In addition, the writers of the track "It's Not Over" should have been identified as Chris Daughtry, Gregg Wattenberg, Mark Wilkerson and Brett Young.

### POP

**NELLY FURTADO** **Say It Right (3:38)**

**Producers:** Timbaland, Danja

**Writers:** N. Furtado, T. Mosley, N. Hills

**Publisher:** not listed  
**Geffen**

► What happened? Nelly Furtado's "Maneater," the best hip-pop anthem of the year—and fortifying follow-up to annoying No. 1 "Promiscuous," as well as a chart-topper in Europe—was whisked out of the running at radio before its joyous tribal beats even had the chance to be heard. Suddenly, Geffen is now forcing radio's focus on "Say It Right," a perfectly suitable track, but hardly the stuff of urban legend. OK, so for whatever reason, we move on. Again, Furtado proves the art of reinvention, with a Pussycat Dolls-inspired contempo jam, high on hooks and of-the-moment production. Well done, if in the most generic sense. "Say" is a great radio jam, but for Furtado's two steps forward, this is three steps back in terms of artist singularity.—*CT*

**SANDI THOM** **What If I'm Right (2:58)**

**Producers:** The Mighty Vibrations, Rick Parkhouse

**Writers:** T. Gilbert, S. Thom

**Publishers:** various  
**Columbia**

A nostalgic a cappella lament, Sandi Thom's U.K. hit "I Wish I Was a Punk Rocker" galvanized triple-A radio but failed to cross over to top 40. Kicking off with an uplifting folk-pop groove, her second single casts the Scottish singer in the role of skeptic lover, unable to believe in her own romantic dreams: "You'll be strong/And you'll turn me on/But I've got my doubts and what if I'm right?" she sings playfully in a sun-kissed voice that is beautifully clear. What "the girl who webcast to the world" lacks is the raw, foot-stomping energy of a KT Tunstall, needed to tear up the charts with an acoustic guitar. In Thom's innocent world, we have to settle for hand-clapping.—*SP*

### ROCK

**HINDER** **How Long (3:24)**

**Producer:** Brian Howes

**Writers:** Hinder, B. Howes, J. Moi

**Publishers:** various  
**Universal**

► The rebirth of testosterone-driven, emo-free arena rock is in full swing, with Hinder's power ballad "Lips of an Angel" sticking to the top five of The Billboard Hot 100 like a fresh tattoo. Follow-up "How Long" is a two-punch tale of love gone wrong that makes clear that this year's rock sensation is more than just a Nickelback facsimile. Launching with a giant, Jägermeister-fueled hook that spills into crunching guitars, the rocker has a visceral live sound and showcases Austin Winkler's raucous vocals, which are more volcanic than Chad Kroeger's sentimental roar. Here are the true heirs of pop metal: melody-focused, hard-rocking and fun-loving, unapologetically feeding on rock's most precious clichés.—*SP*

**DAUGHTRY** **It's Not Over (3:28)**

**Producer:** Howard Benson

**Writers:** C. Daughtry, G. Wattenberg, M. Wilkerson, B. Young

**Publishers:** various  
**RCA**

► If there ever was a fitting title to a song, Chris Daughtry may have nailed it by naming the first single from his band Daughtry's debut album "It's Not Over." If you recall—and to the dismay of hundreds of thousands of fans—voters discarded him in the closing stages of "American Idol" during season five. Well, guess who gets the last laugh? Tight, focused and ready to rock your face off, launch single "It's Not Over" overflows with harmonies and axe leads that suck you in out of the box. If you're not doing that neck-bobbing spastic reflex after one listen, check your pulse. Oh, and wait until you feast your eyes on this band's live show. "Idol," schmidol. The man and his band have scored a hit.—*MB*

### DANCE

**ULTRA NATÉ** **Love's the Only Drug (4:23)**

**Producers:** Eric Kupper, Brian Pope, Ultra Naté

**Writers:** U. Naté, B. Pope, O. Wright, E. Kupper

**Publishers:** various  
**Silver Label/Tommy Boy**

► Just try sitting this one out. We dare you. Club veteran Ultra Naté's new single finds the singer stepping back to a time when Grace Jones and Roxy Music ruled dancefloors. But like Gnarlz Barkley and Hot Chip, Naté looks to the past purely for inspiration. Surrounding her huskier than usual vocals are present-day thick beats and an even thicker bassline. Jagged synth patterns effortlessly keep all the elements in check. And that's just the original version, which so deserves some radio action. The remixes of this song—and there are many—have been universally championed by club DJs. Last issue, the track climbed to No. 3 on Billboard's Hot Dance Club Play chart. A tasty look into Naté's forthcoming (fifth) album, "Grime, Silk and Thunder," "Love's the Only Drug" spotlights an artist who is walking proudly into the future.—*MP*

### CHRISTMAS

**LILA McCANN** **Peace on Earth**

**Slingshot Entertainment Group**

**JENNIFER WARNES & MICHEL BÉRUBÉ** **The Little Drummer Boy**

**Flashlight**

**THE LOONEY TUNES ALL-STARS** **Jingle Bells**

**Rent-a-Label**

**JON PETER LEWIS** **California Christmas**

**Breaking Records**

**KELLY SWEET** **Silent Night**

**Razor & Tie**

**DAVID HERNANDEZ, DONNIE EDWARDS & DeWAYNE McCOY** **God Rest Ye Merry Gentlemen**

**The Urban Network**

**UNCLE CARL** **Hap Hap Christmas**

**Wrong Records**

**BILLY IDOL** **Frosty the Snowman**

**Cyber Corps**

## 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.

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**THIS WEEK ON .com**

### ADDITIONAL REVIEWS:

- Various artists, "What It Is! Funky Soul and Rare Grooves" (Rhino)
- +/-, "Let's Build a Fire" (Absolutely Kosher)
- El Perro del Mar, "El Perro del Mar" (The Control Group)



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## FELIZ NAVIDAD

>> On billboard.biz, Luis Miguel's "Navidades Luis Miguel" enters Top Holiday Albums at No. 7. That makes it the first all-Spanish-language album to reach the seasonal chart since 1966 when Eydie Gorme and the Trio Los Panchos' "Navidad Means Christmas" reached No. 9.

## SECOND RUN

>> Five years after it was featured in the film "Donnie Darko," Michael Andrews' "Mad World" with Gary Jules rockets to No. 22 on Hot Digital Songs (25,000 sold). Renewed interest comes from its use in TV ads for Xbox 360 game "Gears of War."



## FIRST RUN

>> With 81,000 copies sold, Tenacious D, which pairs Jack Black and Kyle Gass, dents the top 10 of The Billboard 200 (No. 8) and Top Soundtracks (No. 2) as "The Pick of Destiny" reaches theaters. The spoof duo's first album hit No. 33 in 2001.

# Billboard CHARTS

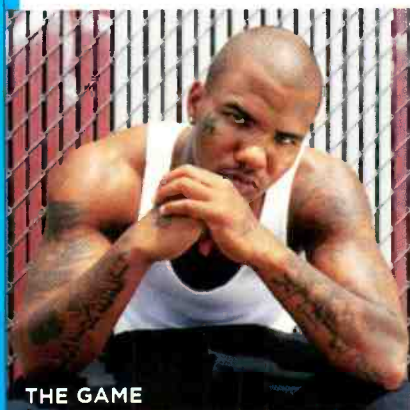


## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

# The Game Wins Again; How Numbers Can Deceive

The Beatles' "Love," a U2 hits album and Jay-Z's return from rap retirement all hit stores on Nov. 21. When you see a release date stuffed with that much star power, you don't have to smell turkey to know it must be Thanksgiving week.



THE GAME

While we wait to see how those chart giants compete with each other, The Billboard 200 belongs to the Game's second major-label release. The rapper's "Doctor's Advocate" starts with 358,000 copies, less than what his first Interscope-distributed album did when it arrived in January 2005 with 587,000 sold.

Still, the Game's new opener stands about 8,000 units ahead of where Madonna did when her "Confessions on

a Dance Floor" bowed at No. 1 during the comparable week last year. His stands out as the only album in this issue's top 10 to outsell the same-ranked album in the week that ended Nov. 20, 2005.

Notable in that crop was "American Idol" champ Carrie Underwood, who bowed at No. 2 with 315,000 sold, compared with 284,000 for this week's runner-up, Akon (see Between the Bullets, page 53).

Tell the truth. Did you have any idea that Underwood's album would last longer than Madonna's? "Confessions" spent 37 weeks on the big chart, while the former's "Some Hearts" stands this issue at No. 13.

**THE REST OF THE STORY:** By sheer happenstance, I saw an NBC News story on a recent Saturday afternoon that mentioned the liquidation of Tower Records. It turned out to be a glorious example of how a slice of accurate statistics can mislead rather than properly inform.

Or, to cite a precious observation Nielsen Music chief Rob Sisco made to merchants and labels at the 2005 NARM convention in San Diego, "It's our job to provide the data. It's your job to torture it to say what you want it to say."

Amid footage of "Going Out of Business" signs at and around Tower's mile-

stone location in downtown Manhattan, the NBC story talked about the advent of digital distribution and how the new channel is "bringing down some of the biggest names in the business."

The report talked about how music chains—not including the department stores and electronics or book chains that also sell music—had dwindled from almost 5,000 stores in 1992 to fewer than 2,000 in 2006. So far, so good, but then came fun with numbers.

The story essentially laid the reduction of chain stores and Tower's closure at the feet of downloads, noting that digital album sales increased by 195% in 2005, when CD sales had declined by more than 8%. Those numbers are indeed accurate, but the report made no mention of the fact that while digital albums had almost tripled 2004's results, that channel still accounted for less than 3% of the albums sold last year. Nor did it mention that even with digital albums more than doubling again this year, physical goods still claim 93.7% of the albums sold through the first 46 weeks of 2006.

Such factors as CD burners, peer-to-peer swaps and competition for the entertainment dollar from DVDs and videogames, or low-ball pricing and value-add editions at mass merchants

and electronics chains weren't cited. Also unmentioned was the Federal Trade Commission's (FTC) elimination of distributors' minimum-advertised-pricing covenants in 2000, an edict that shifted the terrain in music's retail landscape.

The story also ignored that digital distribution allows the consumer a far larger menu of individual songs than was ever available in the heyday of the single, a dynamic that affects album sales, be they physical or downloads.

I understand the constraints of electronic journalism. In a two-minute report, it would be impossible to chronicle all the changes that affected music retailing during the past decade. I also know details like loss-leader pricing and an FTC ruling sound like a far less sexy story than a duel between iPods and brick-and-mortar.

The consumer press' tendency to boil this complex story down to such cut-and-dried terms is one of the very reasons that the major music suppliers rooted for Tower to survive bankruptcy. Certainly the industry's future lies in digital distribution and other new business models, but if conventional media exaggerates the CD's actual rate of decline, the ripple effect on investors—and even consumers—could add consequences to an already challenging chapter. ...

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>> Two bands that already had a combined 33 Billboard Hot 100 hits team up this week for the second-highest debut on the Hot 100, as U2 & Green Day's "The Saints Are Coming" starts at No. 65.

>> The late 2Pac begins at No. 92 on Hot R&B/Hip-Hop Songs with "Untouchable" (featuring Bone Thugs-N-Harmony). Since his debut on the chart in 1992, not a year has gone by where the R&B/Hip-Hop list hasn't housed a 2Pac entry.

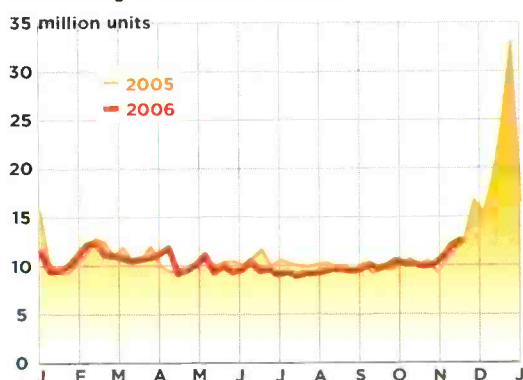
>> What artist, whose Billboard 200 chart career dates back to 1971, returns this week with not only a new album, but a new name? Find out at Fred Bronson's Chart Beat column on [Billboard.com](http://Billboard.com).

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	12,492,000	60,000	11,073,000
Last Week	11,958,000	55,000	11,246,000
Change	4.5%	9.1%	-1.5%
This Week Last Year	13,108,000	64,000	7,192,000
Change	-4.7%	-6.3%	54.0%

### Weekly Album Sales



### Year-To-Date

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	492,358,000	468,687,000	-4.8%
Digital Tracks	292,666,000	491,009,000	67.8%
Store Singles	4,559,000	3,324,000	-27.1%
Total	789,583,000	963,020,000	22.0%
Albums w/TEA*	521,624,600	517,787,900	-0.7%

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

### ALBUM SALES

'05	492.4 million
'06	468.7 million

### SALES BY ALBUM FORMAT

CD	475,809,000	439,482,000	-7.6%
Digital	13,300,000	27,385,000	105.9%
Cassette	2,283,000	1,017,000	-55.5%
Other	966,000	803,000	-16.9%

For week ending Nov. 19, 2006. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	308,415,000	289,114,000	-6.3%
Catalog	183,944,000	179,572,000	-2.4%
Deep Catalog	125,342,000	126,732,000	1.1%

### CURRENT ALBUM SALES

'05	308.4 million
'06	289.1 million

### CATALOG ALBUM SALES

'05	183.9 million
'06	179.6 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.



# THE Billboard 200



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1 THE GAME</b> Geffen 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
2	NEW	1	<b>AKON</b> SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
3	1	2	<b>VARIOUS ARTISTS</b> SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		1
4	2	2	<b>JOSH GROBAN</b> 143 REPRIS 44435/WARNER BROS. (18.98) ⊕	Awake		1
5	5	1	<b>SOUNDTRACK</b> WALT DISNEY 861620 (18.98) ⊕	Hannah Montana		4
6	3	2	<b>KEITH URBAN</b> CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing		1
7	4	2	<b>SUGARLAND</b> MERCURY 007411/UMGN (13.98)	Enjoy The Ride		1
8	NEW	1	<b>TENACIOUS D</b> EPIC 9489*/SONY MUSIC (18.98)	The Pick Of Destiny (Soundtrack)		1
9	16	13	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		11
10	NEW	1	<b>(+44)</b> INTERSCOPE 007754 (13.98)	When Your Heart Stops Beating		10
11	12	11	<b>HINDER</b> UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		5
12	14	4	<b>JOHN LEGEND</b> G O D D. COLUMBIA 80323*/SONY MUSIC (18.98)	Once Again		1
13	8	19	<b>CARRIE UNDERWOOD</b> ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		4
14	NEW	1	<b>FAT JOE</b> TERROR SQUAD 78122/THE CDALITION (18.98)	Me, Myself & I		14
15	9	5	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		2
16	17	14	<b>FERGIE</b> WILL I AM A&M 007490/INTERSCOPE (13.98)	The Dutchess		1
17	31	58	<b>GREATEST GAINER SARAH MCLACHLAN</b> ARISTA 81504/RMG (18.98)	Wintersong		17
18	15	12	<b>EVANESCENCE</b> WIND-UP 13120 (18.98)	The Open Door		1
19	18	24	<b>RASCAL FLATTS</b> LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang		2
20	7	3	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		3
21	20	15	<b>NICKELBACK</b> ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons		4
22	NEW	1	<b>DAMIEN RICE</b> HEFFAVECTOR 43249/WARNER BROS. (18.98)			9
23	28	30	<b>SOUNDTRACK</b> WALT DISNEY 861592 (18.98) ⊕	The Cheetah Girls 2		1
24	42	65	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 89482/SONY MUSIC (18.98)	NOW That's What I Call Christmas! 3		3
25	5	2	<b>JIM JONES</b> DIPLOMATS 3964/NOCH (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
26	24	23	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life		14
27	19	6	<b>MY CHEMICAL ROMANCE</b> REPRIS 44427/WARNER BROS. (18.98)	The Black Parade		1
28	22	22	<b>GEORGE STRAIT</b> MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural		3
29	23	2	<b>J.J. CALE &amp; ERIC CLAPTON</b> DUCK/REPRIS 44418/WARNER BROS. (18.98)	The Road To Escondido		23
30	13	2	<b>BARRY MANILOW</b> ARISTA 82640/RMG (18.98)	The Greatest Songs Of The Sixties		3
31	11	2	<b>ANDREA BOCELLI</b> SUGAR DECCA 007831/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕	Under The Desert Sky		11
32	25	16	<b>TONY BENNETT</b> RPM COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		1
33	33	27	<b>JOHN MAYER</b> AWAKE COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		1
34	29	21	<b>THE KILLERS</b> ISLAND 007026*/IDJMG (13.98)	Sam's Town		2
35	26	18	<b>LUDACRIS</b> DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy		1
36	37	34	<b>SOUNDTRACK</b> WALT DISNEY 861426 (12.98)	High School Musical		3
37	NEW	1	<b>KENNY G</b> ARISTA 82690/RMG (18.98)	I'm In The Mood For Love...The Most Romantic Melodies Of All Time		37
38	72	118	<b>JAMES TAYLOR</b> COLUMBIA 00323/SONY MUSIC (18.98)	James Taylor At Christmas		38
39	46	35	<b>CHRISTINA AGUILERA</b> RCA 82639/RMG (22.98)	Back To Basics		1
40	30	39	<b>JOSH TURNER</b> MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
41	NEW	1	<b>STAINED</b> FLIP/ATLANTIC 94558/AG (18.98)	The Singles 1996 -> 2006		41
42	39	26	<b>JOJO</b> DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN 007500/UMRG (13.98)	The High Road		1
43	36	20	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play		1
44	40	25	<b>ROD STEWART</b> J 82641/RMG (18.98)	Still The Same... Great Rock Classics Of Our Time		1
45	34	61	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		1
46	43	32	<b>SNOW PATROL</b> POLYDOR A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		27
47	27	9	<b>KELLIE PICKLER</b> BNA 8179*/SBN (18.98)	Small Town Girl		1
48	46	127	<b>SOUNDTRACK</b> WALT DISNEY 861349 (18.98)	Cars		1
49	41	31	<b>ALAN JACKSON</b> ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose		1
50	72	59	<b>30 SECONDS TO MARS</b> IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie		42



Two-thirds of Blink-182 (Mar-Hoppus, Travis Barker) make up half of this new band, which debuts with 66,000.



Last album started bigger in 2005 (No. 6; 107,000); but he still notches his fifth top 10 R&B/Hip-Hop set.



With 45,000, it's easily the Irish singer/songwriter's best week ever. His 2003 set "O" peaked at No. 11.



The artist formerly known as Cat Stevens sinks his first chart entry of new material since 1978 (No. 52; 20,000).



An appearance on "Oprah" pushes the debut of "America's Got Talent" winner Bianca Ryan (No. 57; 20,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	NEW	1	<b>LUIS MIGUEL</b> WARNER LATINA 64038 (18.98)	Navidades Luis Miguel		51
52	NEW	1	<b>YUSUF</b> YA/ATLANTIC 94550/AG (18.98)	An Other Cup		52
53	51	38	<b>BOB SEGER</b> HIDEOUT 54506/CAPTOL (15.98) ⊕	Face The Promise		4
54	10	2	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 88858/RMG (19.98)	The Best Of What's Around: Vol. 01		10
55	NEW	1	<b>NEIL YOUNG &amp; CRAZY HORSE</b> REPRIS 44429/WARNER BROS. (18.98) ⊕	Live At The Fillmore East: March 6 & 7, 1970		55
56	NEW	1	<b>ARMY OF ANYONE</b> FIRM 60010 (12.98)	Army Of Anyone		56
57	NEW	1	<b>BIANCA RYAN</b> SYCO/OCTAGON COLUMBIA 02093/SONY MUSIC (18.98)	Bianca Ryan		57
58	60	63	<b>RODNEY ATKINS</b> CURB 78945 (13.98)	If You're Going Through Hell		1
59	56	45	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae		17
60	35	8	<b>MEAT LOAF</b> VIRGIN 63147* (18.98) ⊕	Bat Out Of Hell III: The Monster Is Loose		8
61	55	52	<b>TIM MCGRAW</b> CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		2
62	59	50	<b>VARIOUS ARTISTS</b> WORD/CURB/PROVIDENT/INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007		18
63	52	47	<b>THE ALL-AMERICAN REJECTS</b> DGDHOUSE 004791*/INTERSCOPE (13.98)	Move Along		5
64	85	88	<b>JAMES BLUNT</b> CUSTARD/ATLANTIC 97250*/AG (18.98) ⊕	Back To Bedlam		2
65	45	7	<b>THE WHO</b> UNIVERSAL REPUBLIC 007846/UMRG (13.98) ⊕	Endless Wire		7
66	NEW	1	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends		16
67	79	74	<b>PANIC! AT THE DISCO</b> DECA/DANCE 077/FUELEO BY RAMEN (13.98) ⊕	A Fever You Can't Sweat Out		13
68	188	2	<b>FACE SETTER SOUNDTRACK</b> FOX/WARNER SUNSET/ATLANTIC 83998/AG (18.98)	Happy Feet		68
69	91	130	<b>CELTIC WOMAN</b> MANHATTAN 70124/BLG (18.98)	A Christmas Celebration		69
70	53	36	<b>JIMMY BUFFETT</b> MILBOAT/RCA 00332/SBN (18.98)	Take The Weather With You		1
71	32	2	<b>VARIOUS ARTISTS</b> ATLANTIC/WARNER BROS. 74798/WARNER STRATEGIC MARKETING (11.98)	Only Hits		32
72	21	2	<b>FOO FIGHTERS</b> ROSWELL/RCA 88857/RMG (13.98)	Skin And Bones		21
73	NEW	1	<b>VARIOUS ARTISTS</b> CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE (19.98 CD/DVD) ⊕	Chosen Few: El Documental II		73
74	38	2	<b>RICKY MARTIN</b> SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged		38
75	65	49	<b>DANITY KANE</b> BAD BOY 83989/AG (18.98)	Danity Kane		1
76	135	2	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 00533/SBN (18.98)	Brad Paisley Christmas		76
77	84	79	<b>ROBIN THICKE</b> OVERBROOK STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		84
78	141	2	<b>ALY &amp; AJ</b> HOLLYWOOD 162639 (13.98)	Acoustic Hearts Of Winter		78
79	62	37	<b>TAYLOR SWIFT</b> BIG MACHINE 120702 (11.98)	Taylor Swift		62
80	44	2	<b>VARIOUS ARTISTS</b> WY 008010/MACHETE (13.98)	WY Records Presents: Los Vaqueros		44
81	47	10	<b>DEFTONES</b> MAVERICK 43239/WARNER BROS. (18.98)	Saturday Night Wrist		47
82	54	40	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone		54
83	96	103	<b>THE WRECKERS</b> MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		96
84	61	97	<b>ALAN JACKSON</b> ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		61
85	87	67	<b>THE PUSSYCAT DOLLS</b> A&M 005374/INTERSCOPE (13.98)	PCD		87
86	63	42	<b>"WEIRD AL" YANKOVIC</b> WAY MOBY/VOLCANO 89951/ZOMBA (19.98 DD) ⊕	Straight Outta Lynwood		63
87	76	56	<b>BOB DYLAN</b> COLUMBIA 87606*/SONY MUSIC (18.98) ⊕	Modern Times		76
88	57	17	<b>PITBULL</b> FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel		57
89	78	80	<b>VANESSA HUGGENS</b> HOLLYWOOD 162638 (13.98)			78
90	103	84	<b>DIXIE CHICKS</b> COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way		103
91	67	44	<b>JANET JACKSON</b> VIRGIN 90415* (18.98) ⊕	20 Y.O.		67
92	89	78	<b>NELLY FURTADO</b> MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		89
93	104	98	<b>THE RED JUMPSTUP APPARATUS</b> VIRGIN 62829 (12.98)	Don't You Fake It		104
94	99	75	<b>CHERISH</b> SHO/NUFF 54077/CAPTOL (12.98)	Unappreciated		99
95	90	124	<b>KENNY CHESNEY</b> BNA 72960/SBN (18.98)	The Road And The Radio		90
96	64	33	<b>JIBBS</b> BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs		64
97	NEW	1	<b>SUBLIME</b> SKUNK GASOLINE ALLEY/GEFFEN 007040/UME (69.98 CD/DVD) ⊕	Everything Under The Sun		97
98	97	82	<b>RED HOT CHILI PEPPERS</b> WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium		97
99	102	93	<b>KT TUNSTALL</b> RELENTLESS 50729/VIRGIN (12.98) ⊕	Eye To The Telescope		102
100	80	73	<b>BLUE OCTOBER</b> UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		80

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

DEC 2 2006

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
2	3	9	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
3	6	6	IRREPLACEABLE BEYONCÉ (COLUMBIA)
4	4	9	SMACK THAT AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
5	2	15	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
6	7	8	SHORTIE LIKE MINE BOW WOW (COLUMBIA)
7	5	14	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)
8	8	14	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
9	10	10	HOW TO SAVE A LIFE THE FRAY (EPIC)
10	9	17	FAR AWAY NICKELBACK (ROADRUNNER/DJMG)
11	14	6	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
12	12	10	WALK IT OUT UNK (BIG DOMP/KOCH)
13	11	20	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	21	7	WE FLY HIGH JIM JONES (DIPLOMATS/KOCH)
15	13	14	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
16	16	16	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
17	17	14	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
18	15	13	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
19	20	19	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
20	19	7	SHOW ME WHAT YOU GOT JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
21	18	12	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)
22	23	8	MONEY IN THE BANK LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
23	22	13	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
24	24	11	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
25	26	7	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	<b>#1</b> HOW TO SAVE A LIFE THE FRAY (EPIC)
2	3	24	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
3	2	24	FAR AWAY NICKELBACK (ROADRUNNER/DJMG)
4	4	17	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
5	5	22	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
6	6	10	STREETCORNER SYMPHONY ROB THOMAS (MELISMAT/ATLANTIC)
7	7	16	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
8	8	14	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
9	9	30	NOTHING LEFT TO LOSE MATE KEARNEY (AWARE/COLUMBIA)
10	10	29	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
11	12	7	LET LOVE IN GOD DOLL (WARNER BROS.)
12	11	25	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
13	13	24	BOSTON AUGUSTANA (EPIC)
14	15	9	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
15	16	15	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
16	21	7	HURT CHRISTINA AGUILERA (RCA/RMG)
17	20	10	HERE IT GOES AGAIN OK GO (CAPITOL)
18	19	12	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
19	18	13	GOODBYE MY LOVER JAMES BLUNT (CUSTARD/ATLANTIC)
20	24	6	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)
21	22	17	CAN'T LET GO LANDON PIGG (RCA/RMG)
22	25	7	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)
23	29	4	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)
24	28	10	HEARD THE WORLD D.A.R. (EVERFINE/ATLANTIC/LAVA)
25	27	7	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	30	<b>#1</b> WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
2	3	38	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
3	3	47	BAD DAY DANIEL POWTER (WARNER BROS.)
4	5	27	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
5	4	29	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
6	11	13	HAVE YOU EVER SEEN THE RAIN ROD STEWART (J/RMG)
7	9	49	EVER THE SAME ROB THOMAS (MELISMAT/ATLANTIC)
8	7	35	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
9	6	58	BECAUSE OF YOU NELLY CLARKSON (RCA/RMG)
10	10	17	CRAZY GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
11	12	23	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
12	13	41	WHO SAYS YOU CAN'T GO HOME BOB JOVI (ISLAND/IDJMG)
13	14	18	WHEN THE STARS GO BLUE TIM MCGRAW (CURB/REPRISE)
14	16	22	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
15	15	10	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN (143/REPRISE)
16	17	12	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
17	18	19	WAIT FOR ME BOB SEGER (HIDEOUT/CAPITOL)
18	19	12	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
19	22	6	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
20	20	14	THE BRIDGE ELTON JOHN (ROCKET/INTERSCOPE)
21	21	7	STREETCORNER SYMPHONY ROB THOMAS (MELISMAT/ATLANTIC)
22	23	6	HURT CHRISTINA AGUILERA (RCA/RMG)
23	24	5	HOW TO SAVE A LIFE THE FRAY (EPIC)
24	25	9	JUMP MADONNA (WARNER BROS.)
25	26	10	JUST IN TIME TONY BENNETT DUET WITH MICHAEL BUBLE (RPM/COLUMBIA)

1,004 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	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>#1</b> I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
2	1	9	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	2	8	SMACK THAT AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
4	4	4	IRREPLACEABLE BEYONCÉ (COLUMBIA)
5	3	10	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
6	5	8	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
7	6	18	LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)
8	8	32	HOW TO SAVE A LIFE THE FRAY (EPIC)
9	9	27	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
10	7	2	SHOW ME WHAT YOU GOT JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
11	10	11	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
12	11	13	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
13	21	3	WIND IT UP GWEN STEFANI (INTERSCOPE)
14	22	19	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
15	12	8	WHITE & NERDY "WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
16	18	6	WE FLY HIGH JIM JONES (DIPLOMATS/KOCH)
17	15	6	HURT CHRISTINA AGUILERA (RCA/RMG)
18	14	9	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
19	13	10	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
20	19	18	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
21	16	10	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
22	-	1	MAD WORLD MICHAEL ANDREWS FEAT. GARY JULES (EVERLOVING)
23	17	17	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
24	26	6	SHORTIE LIKE MINE BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)
25	23	5	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1</b> WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
2	2	7	ANNA-MOLLY INCUBUS (IMMORTAL/EPIC)
3	3	24	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)
4	5	24	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
5	7	20	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
6	4	16	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
7	10	9	LOVE LIKE WINTER AFI (TINY EVIL/INTERSCOPE)
8	9	18	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
9	6	19	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
10	8	15	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
11	16	4	SNOW (HEY OH) RED HOT CHILI PEPPERS (WARNER BROS.)
12	12	11	LEVEL THE RACONTEURS (THIRD MAN/W2)
13	13	33	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
14	11	18	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
15	15	40	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
16	14	22	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)
17	18	12	HERE IT GOES AGAIN OK GO (CAPITOL)
18	20	8	WHEN YOUR HEART STOPS BEATING (+44) (INTERSCOPE)
19	19	12	HOLE IN THE EARTH OFTONES (MAVERICK/REPRISE)
20	24	4	STARLIGHT MUSE (WARNER BROS.)
21	22	5	FROM YESTERDAY 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
22	17	16	TO BE LOVED PAPA ROACH (EL TONAL/GEFFEN)
23	23	16	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)
24	21	20	LAND OF CONFUSION DISTURBED (REPRISE)
25	25	5	THE WAR ANGELS AND AIRWAYS (SURETONE/GEFFEN)



**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	49	3	<b>#1</b> I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRCP/FRONTLOUNGE/UNIVERSAL MOTOWN)
2	2	9	SMACK THAT	AKON FEAT. EMINEM (SRCP/FRONTLOUNGE/UNIVERSAL MOTOWN)
3	1	9	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
4	1	2	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
5	1	5	IRREPLACEABLE	BEYONCE (COLUMBIA)
6	4	20	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
7	7	35	HOW TO SAVE A LIFE	THE FRAY (EPIC)
8	6	11	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
9	10	21	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
10	8	17	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
11	9	20	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	11	27	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
13	12	9	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (OOHOUSE/INTERSCOPE)
14	15	15	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
15	14	9	HURT	CHRISTINA AGUILERA (RCA/RMG)
16	20	4	WIND IT UP	GWEN STEFANI (INTERSCOPE)
17	17	15	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
18	23	11	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
19	16	14	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
20	13	2	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
21	26	9	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEE (ARISTA/RMG)
22	27	19	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARÉ/COLUMBIA)
23	22	15	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
24	21	32	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
25	19	15	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
26	18	24	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
27	28	10	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
28	25	42	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCEFUELED BY RAMEN/ATLANTIC/LAVA)
29	34	6	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA)
30	46	5	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
31	10	10	COME BACK TO ME	VANESSA HUGGINS (HOLLYWOOD)
32	25	8	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
33	38	6	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)
34	32	15	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
35	33	30	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
36	29	11	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
37	37	29	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
38	36	15	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
39	31	16	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
40	58	3	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
41	39	4	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
42	40	14	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WIC/TBME/REPRISE)
43	41	8	TU AMOR	RBD (EMI TELEVISION/VIRGIN)
44	50	9	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
45	43	7	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
46	44	3	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOBEREIGN (DEF JAM/IDJMG)
47	42	15	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
48	52	7	WALK IT OUT	UNK (BIG DIMP/KOCH)
49	45	15	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
50	55	15	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)

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**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	12	1	<b>#1</b> MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	★
2	15	15	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
3	10	10	SMACK THAT	AKON FEAT. EMINEM (SRCP/FRONTLOUNGE/UNIVERSAL MOTOWN)	★
4	11	11	HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
5	19	19	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	★
6	19	19	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	★
7	10	10	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
8	7	7	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
9	20	20	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
10	16	16	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	★
11	10	10	IRREPLACEABLE	BEYONCE (COLUMBIA)	★
12	17	17	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
13	9	9	SEX GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	★
14	8	8	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEE (ARISTA/RMG)	★
15	5	5	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRCP/FRONTLOUNGE/UNIVERSAL MOTOWN)	★
16	17	17	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
17	9	9	HURT	CHRISTINA AGUILERA (RCA/RMG)	★
18	9	9	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	
19	11	11	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	★
20	23	23	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
21	27	27	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
22	28	28	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCEFUELED BY RAMEN/ATLANTIC/LAVA)	★
23	4	4	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
24	6	6	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (OOHOUSE/INTERSCOPE)	★
25	6	6	COME BACK TO ME	VANESSA HUGGINS (HOLLYWOOD)	

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

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	25	11	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
27	23	9	TU AMOR	RBD (EMI TELEVISION/VIRGIN)	
28	33	5	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	★
29	30	30	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
30	35	6	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARÉ/COLUMBIA)	
31	34	5	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	★
32	26	19	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
33	29	21	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WIC/TBME/REPRISE)	
34	32	26	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	
35	42	3	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	★
36	36	25	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	★
37	45	2	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	
38	39	24	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	
39	38	20	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
40	37	24	DO IT TO IT	CHERISH (SHOW/NUF/CAPITOL)	
41	41	6	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	
42	40	22	THAT GIRL	FRANKIE J (COLUMBIA)	
43	-	-	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
44	46	12	MIRACLE	CASCADA (ROBBINS)	★
45	48	2	SHOW ME WHAT YOU GOT	JAY-Z, ROC-A-FELLA/DEF JAM/IDJMG	
46	49	-	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)	
47	-	-	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)	
48	43	15	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
49	1	1	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	★
50	-	-	UNAPPRECIATED	CHERISH (SHOW/NUF/CAPITOL)	

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	11	7	<b>#1</b> KOOL AID	LIL BASS FEAT. JT MONEY (PIPELINE)
2	3	3	JUMP	MADONNA (WARNER BROS.)
3	1	1	REDECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS	JEFF FOXWORTHY/BILL ENGvall (WARNER BROS. NASHVILLE/WRN)
4	3	34	CALL ON ME	JANET & NELLY (VIRGIN)
5	6	6	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
6	1	1	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
7	1	1	DIFFERENT WORLD	IRON MAIDEN (SANCTUARY)
8	7	34	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
9	5	5	RING THE ALARM	BEYONCE (COLUMBIA)
10	8	5	SUBMERGE	M-TINA (TRI-STORM)
11	4	4	YOUR BIGGEST FAN	VOXTR0T (PLAYLOUDBERRECORDS)
12	15	15	U SHOULD SEE HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)
13	12	12	MORE THAN A LOVER	RU (GLOBAL VILLAGE)
14	4	4	HOLE IN THE WORLD	EAGLES (ERC/3RD STREET)
15	10	10	B.P.	DONNI RAI (GLOBAL VILLAGE)
16	9	14	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
17	13	13	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
18	16	16	OICHE CHUM (SILENT NIGHT)	ENYA (REPRISE)
19	24	24	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
20	14	14	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
21	16	16	LEAVE BEFORE THE LIGHTS COME ON	ARCTIC MONKEYS (DOMINO)
22	17	17	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
23	25	25	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	20	20	SHUT ME UP	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
25	21	21	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)

**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**

CHRIS BROWN Say Goodbye JIVE (70.4) 13

PAULA DEANDA Walk Away (Remember Me) RMG (65.5) 14

★ AKON FEAT. SNOOP DOGG I Wanna Love You UNIVERSAL MOTOWN (66.4) 5

THE ALL-AMERICAN REJECTS It Ends Tonight INTERSCOPE (76.0) 24

★ RIHANNA & SEAN PAUL Break It Off IDJMG (66.2) 28

THE PUSSYCAT DOLLS FEAT. TIMBALAND Wait A Minute INTERSCOPE (68.0) 31

★ NELLY FURTADO Say It Right GEFFEN (67.3) 26

KT TUNSTALL Suddenly I See VIRGIN (65.7) 49

PHILIP U + Jr Hand ZOMBA (65.1) 1

ROB THOMAS Streetcorner Symphony ATLANTIC (68.9) -

DIDDY FEAT. NICOLE SCHERZINGER Tell Me ATLANTIC (67.6) -

★ FRANKIE J Daddy's Little Girl COLUMBIA (65.3) -

**ADULT TOP 40**

AUGUSTANA Boston EPIC (67.0) 13

THE KILLERS When You Were Young IDJMG (69.4) 15

CHRISTINA AGUILERA Hurt RMG (74.7) 16

NICKELBACK Rockstar IDJMG (74.3) 18

**ADULT CONTEMPORARY**

T.I. MCGRAW When The Stars Go Blue CURB/REPRISE (65.8) 13

DEBBIE BAILEY HAE Pat Your Records On Capitol (65.5) 14

JACK BROWN You Are Loved (Don't Give Up) REPRISE (67.9) 15

BOB SEGER Wait For Me CAPITOL (80.6) 17

NICKELBACK Far Away IDJMG (78.4) 18

ROB THOMAS Streetcorner Symphony ATLANTIC (83.5) 21

**MODERN ROCK**

30 SECONDS TO MARS From Yesterday VIRGIN (67.5) 21

MUSE Stronger WARNER BROS. (65.0) 20

ANGELS AND AIRWAYS The War GEFFEN (67.8) 25

PANIC! AT THE DISCO ...Bring It The Most Fun A Girl Can Have Without Taking Her Clothes Off LAVA (71.5) 34

HOLMOTHER Joker And The Thief INTERSCOPE (69.6) -

RYAN REPPERT Oh! Gravity COLUMBIA (65.8) -



TOP  
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
<b>HOT SHOT DEBUT</b>		<b>1</b>	<b>#1</b> THE GAME IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 WKS. GEFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
2	NEW	1	AKON SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
3	NEW	1	FAT JOE TERROR SQUAD 78122/THE COALITION (18.98)	Me, Myself & I		3
4	1	3	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
5	3	3	JIM JONES DIPLOMATS 5964/KOCH (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		4
6	5	3	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
7	2	5	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		5
8	1	2	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		3
9	NEW	1	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		9
10	6	4	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		1
11	7	8	LUDACRIS DTP/DEF JAM 007224/DJMG (13.98)	Release Therapy		2
12	13	15	ROBIN THICKE DVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		12
13	8	7	DIDDY BAD BOY 83864/AG (18.98)	Press Play		5
14	10	9	JANET JACKSON VIRGIN 30416* (18.98)	20 Y.O.		8
15	12	5	PITBULL FAMOUS ARTISTS 2820*/TVT (18.98)	EI Mariel		5
16	24	18	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated		16
17	11	8	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		4
18	17	14	MONICA J 78960*/RMG (18.98)	The Makings Of Me		7
19	10	4	SHAREEFA DTP/DEF JAM 007231*/DJMG (10.98)	Point Of No Return		3
20	40	38	<b>GREATEST GAINER</b> MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
21	15	16	LIONEL RICHIE ISLAND 006484/DJMG (13.98)	Coming Home		3
22	NEW	1	KENNY G ARISTA 82690/RMG (18.98)	I'm In The Mood For Love...The Most Romantic Melodies Of All Time		22
23	20	14	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
24	18	13	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/DJMG (13.98)	Port Of Miami		1
25	22	9	CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Hoodstar		1
26	19	1	RUBEN STUDDARD J 78961/RMG (18.98)	The Return		1
27	18	13	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
28	16	1	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple		1
29	14	1	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 68612/ASYLUM (17.98)	I'm Still Livin'		1
30	26	13	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		1
31	27	3	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor		1
32	1	4	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
33	1	8	LETOYA CAPITOL 97136 (12.98)	LeToya		1
34	1	2	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume 1		1
35	1	2	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'		1
36	1	32	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown		1
37	1	4	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am		1
38	31	20	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs		1
39	NEW	1	LIL' FLIP & MR. CAPONE-E PMC/Hi POWER 900128/B-DUB (17.98)	[Connected]		39
40	41	4	GEORGE BENSON & AL JARREAU MONSTER 2316/CONCORD (18.98)	Givin' It Up		14
41	4	21	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
42	43	13	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		3
43	37	35	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
44	25	2	VARIOUS ARTISTS ATLANTIC/WARNER BROS. 74798/WARNER STRATEGIC MARKETING (11.98)	Only Hits		25
45	42	43	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		4
46	52	35	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King		1
47	39	33	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing		1
48	67	57	MIKE WATTS WATTS 0005 (15.98)	Pandora's Box		38
49	48	6	KENNY LATTIMORE & CHANTE MOORE VERITY/LAFACE 67926/ZOMBA (18.98)	Uncovered/Covered		10
50	46	38	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
51	63	8	FREDDIE JACKSON HUSH 90956/DRPHEUS (15.98)	Transitions		26
52	35	30	SLEEPY BROWN PURPLE RIBBON 35582*/VIRGIN (18.98)	Mr. Brown		5
53	23	2	TECH N9NE STRANGE 01 (18.98)	Eveready (The Religion)		23
54	51	69	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
55	1	3	8 BALL 8 WAYS 1007/RBC (17.98)	Light Up The Bomb		41

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	99	1	JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted		1
57	NEW	1	JAY-Z ROC-A-FELLA/DEF JAM 008045*/DJMG (19.98)	Kingdom Come		57
58	38	4	GUCCI MANE BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill		13
59	53	59	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
60	60	67	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
61	71	69	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
62	32	2	CADILLAC DON & J-MONEY 35*35 68794/ASYLUM (18.98)	Look At Me		32
63	50	40	COKO LIGHT 6527 (16.98)	Grateful		1
64	55	26	BONEY JAMES CONCORD 30049 (18.98)	Shine		1
65	47	39	OUTKAST LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)		1
66	62	76	REYES BROS. LATIN THUG 606 (17.98)	Ghetto Therapy		1
67	49	50	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		1
68	45	14	DAZ SO SO DEF 69308*/VIRGIN (18.98)	So So Gangsta		1
69	70	71	UNK BIG OPM 5973/KOCH (17.98)	Beat'n Down Yo Block		1
70	68	70	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me		2
71	65	53	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		1
72	1	1	GERALD LEVERT ATLANTIC 73214/RHINO (18.98)	Voices		1
73	1	1	DAVE HOLLISTER GOSPO CENTRIC 85334/ZOMBA (18.98)	The Book Of David: Vol. 1 The Transition		1
74	1	1	SAMMIE ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)	Sammie		1
75	NEW	1	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES MANY ROADS 4964378 (16.98)	A Christmas Celebration		1

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

TOP  
BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	23	<b>#1</b> KEB' MO' #7 WKS. ONE HAVEN/EPIC 77621/RED INK	Suitcase	
2	4	37	JAMES HUNTER SO 612187/ROUNDER	People Gonna Talk	
3	3	10	THE ROBERT CRAY BAND JOZZLE/VANGUARD 79815/WELK	Live From Across The Pond	
4	1	13	MARIA MULDAUR TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan	
5	2	2	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	
6	3	3	BUDDY GUY LEGACY/SILVERTONE 81967/ZOMBA	Can't Quit The Blues	
7	9	9	CHRIS SMITHER MIGHTY ALBERT 2001/SIGNATURE SOUNDS	Leave The Light On	
8	9	45	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
9	1	1	WILLIE CLAYTON MALACO 7529	Gifted	
10	8	83	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
11	3	3	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
12	0	58	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	
13	14	19	GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039	The Hard Stuff	
14	15	47	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
15	13	54	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	

BETWEEN THE BULLETS rgeorge@billboard.com

## NO SOPHOMORE JINX FOR AKON

Akon unlocks the first top 10 album of his career as its first two singles blow the doors off the charts (see Between the Bullets, page 50).

Sophomore set "Konvicted" starts at No. 2 on Top R&B/Hip-Hop Albums and The Billboard

200, trailing the Game's new "Doctor's Advocate" on both lists. Akon's opener easily sets the best sales week of his young career with 284,000 copies. In its biggest week, first set "Trouble" rang 43,000



when it peaked at No. 18 on the big chart. It started at No. 11 on the R&B/Hip-Hop survey, the best rank it would see, while opening at No. 52 on The Billboard 200.

The new album's "I Wanna Love You" featuring Snoop Dogg and "Smack That" with Eminem hold the top slots on Rhythmic Airplay for a second week. The former is No. 6 on Hot R&B/Hip-Hop Songs.

—Raphael George



# DEC 2 2006 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	4	5	<b>#1 IRREPLACEABLE</b>	BEYONCE (COLUMBIA/SUM)	☆
2	2	10	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
3	5	10	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	7	14	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
5	3	18	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
6	11	13	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
7	1	16	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
8	8	17	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
9	10	22	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
10	12	18	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
11	9	7	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
12	6	18	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
13	16	6	PROMISE	CIARA (LAFACE/ZOMBA)	☆
14	3	13	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
15	4	20	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
16	25	6	THAT'S THAT S***	SNOOP DOGG FEAT. R. KELLY (OOBGYSTYLE/GEFFEN/INTERSCOPE)	☆
17	15	9	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
18	22	6	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
19	17	7	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
20	19	5	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
21	23	4	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
22	7	7	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
23	23	26	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
24	21	28	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
25	31	4	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	18	15	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
27	36	3	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
28	24	27	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
29	26	19	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
30	28	13	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
31	29	9	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
32	32	56	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
33	33	19	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
34	43	4	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
35	39	18	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
36	35	39	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
37	37	7	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆
38	34	43	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
39	27	21	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)	☆
40	44	56	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
41	38	10	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
42	41	36	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
43	7	7	RUBBERBAND BANKS	YOUNG DRO (GRAND HUSTLE/ATLANTIC)	☆
44	48	26	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
45	50	21	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
46	61	6	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
47	65	2	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
48	40	24	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
49	54	8	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
50	49	16	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	<b>#1 CHANGE ME</b>	RUBEN STUDDARD (J/RMG)	☆
2	1	24	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
3	4	1	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
4	7	4	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5	6	27	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
6	3	45	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
7	8	51	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
8	5	21	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
9	9	29	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
10	10	10	GOT YOU HOME	LUTHER VANDROSS (J/RMG)	☆
11	12	17	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
12	11	34	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
13	16	7	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
14	14	20	SHINE	LUTHER VANDROSS (J/RMG)	☆
15	22	5	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
16	18	9	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
17	21	16	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
18	23	18	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
19	15	14	YOUR PORTRAIT	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
20	19	13	SOMETHING I WANNA GIVE YOU	SUNSHINE ANDERSON (MUSIC WORLD)	☆
21	24	7	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
22	20	16	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
23	17	17	DAY DREAMING	NATALIE COLE (VERVE)	☆
24	31	13	IMAGINE ME	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
25	29	5	WHAT YOU ARE	LIONEL RICHIE (ISLAND/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	9	17	<b>#1 KOOL AID</b>	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
2	2	12	SUBMERGE	M-TINA (TRI-STORM)	☆
3	1	11	U SHOULDA SEEN HER ON MYSPACE	JUD WEXTER (ABSTRACT WORKSHOP)	☆
4	4	8	B.P.	DONNI RAI (GLOBAL VILLAGE)	☆
5	5	6	CALL ON ME	JANET & NELLY (VIRGIN)	☆
6	2	6	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
7	7	14	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
8	8	14	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
9	9	17	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
10	19	19	SO EXCITED	JANET FEAT. KHIA (VIRGIN)	☆
11	11	11	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
12	11	5	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
13	15	10	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
14	42	13	LOLLIPOP	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	☆
15	23	22	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
16	17	2	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
17	27	27	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
18	14	10	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC/UNIVERSAL MOTOWN)	☆
19	20	7	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
20	6	13	IM COMING OVER	DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)	☆
21	1	1	PIMPED OUT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	☆
22	1	1	UNTOUCHABLE	2PAC FEAT. BONE THUGS-N-HARMONY (AMARU/INTERSCOPE)	☆
23	13	13	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN/INTERSCOPE)	☆
24	12	12	DO OR DIE	BEAR (PORT CITY)	☆
25	36	2	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	<b>#1 I WANNA LOVE YOU</b>	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
2	2	12	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
3	3	11	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	5	8	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
5	4	17	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
6	4	14	IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	☆
7	7	14	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
8	8	8	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
9	12	12	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
10	13	13	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
11	11	11	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
12	11	11	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
13	13	21	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
14	15	11	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
15	15	6	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	14	20	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
17	17	23	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
18	19	7	DEM JEANS	CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)	☆
19	16	19	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
20	20	34	U AND DAT	E-40 FEAT. P-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
21	30	3	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
22	24	8	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	☆
23	23	23	AY CHICO (LENGUA AFUERA)	PITBULL (FAMOUS ARTISTS/TVT)	☆
24	22	7	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
25	21	20	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE/SCORE	CHART RANK
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
BOW WOW Shortie Like Mine SUM (83.5)	2
JUSTIN TIMBERLAKE FEATURING T.I. My Love ZOMBA (69.0)	3
JIM JONES We Fly High KOCH (68.6)	4
LIL' WALK IT OUT KOCH (78.7)	5
AKON I Wanna Luv U UNIVERSAL MOTOWN (77.5)	6
CIARA PROMISE ZOMBA (79.1)	13
CHERISH Unappreciated CAPITOL (72.8)	14
LLOYD FEAT. LIL WAYNE YOU UNIVERSAL MOTOWN (85.9)	15
RUBEN STUDDARD Change Me RMG (72.3)	16
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	25
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4)	27
T.I. Top Back ATLANTIC (75.9)	36
LIL' BOOSIE FEAT. YUNG JOC Zoom ASYLUM (72.3)	37
DIDDY FEAT. CHRISTINA AGUILERA Tell Me ATLANTIC (80.8)	46
FANTASIA HOOD BOY RMG (72.8)	47
ORION Ice Box SUM (82.1)	76
J. HOLIDAY Be With Me CAPITOL (73.0)	-
<b>RHYTHMIC AIRPLAY</b>	
AKON FEATURING EMINEM Smack That UNIVERSAL MOTOWN (65.3)	2
BOW WOW Shortie Like Mine SUM (83.5)	4
UNK Walk It Out KOCH (68.6)	8
FERGIE Fergalicious INTERSCOPE (71.7)	11
CHERISH Unappreciated CAPITOL (73.9)	14
JIM JONES We Fly High KOCH (66.2)	21
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	28
CIARA Promise ZOMBA (74.6)	32
LLOYD FEAT. LIL WAYNE YOU UNIVERSAL MOTOWN (84.3)	33
DIDDY FEAT. CHRISTINA AGUILERA Tell Me ATLANTIC (74.1)	37
ORION Ice Box SUM (76.0)	40
JOC Too Late UNIVERSAL MOTOWN (76.7)	-
NETTY FIZKY On The Hotline ATLANTIC (73.1)	-
HANNA & SEAN PAUL Break It Off IDJMG (77.8)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 69 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.



## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	38	4 WKS	<b>#1 BEFORE HE CHEATS</b> M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	31	31	35	17	<b>INNOCENCE</b> D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET	31
2	2	15		<b>MY WISH</b> D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET	2	32	36	40	5	<b>A FEELIN' LIKE THAT</b> M. WRIGHT (D. L. MURPHY), DEAN, K. TRIBBLE	Gary Allan MCA NASHVILLE	32
3	4	17		<b>WANT TO</b> B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	3	33	34	38	10	<b>'FORE SHE WAS MAMA</b> K. STEGALL (C. BEATHARD, P. DONNEL)	Clay Walker ASYLUM-CURB	33
4	3	16		<b>YOU SAVE ME</b> B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney BNA	4	34	37	39	16	<b>SOME PEOPLE</b> D. HUFF (D. MATKOSKY, O. BROWN, J. COTTEN)	LeAnn Rimes ASYLUM-CURB	34
5	5	17		<b>MY LITTLE GIRL</b> B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw CURB	5	35	38	43	13	<b>PODUNK</b> J. STEELE, J. RICK (K. ANDERSON, T. HAMBIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE	35
6	10	11	13	<b>SHE'S EVERYTHING</b> F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	6	36	39	41	8	<b>STEALING KISSES</b> B. GALLIMORE, F. HILL (L. MCKENNA)	Faith Hill WARNER BROS./WRN	36
7	9	9	21	<b>SOME PEOPLE CHANGE</b> M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA	7	37	44	57	3	<b>HILLBILLY DELUXE</b> T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	37
8	7	6	22	<b>I LOVED HER FIRST</b> W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK	8	38	41	45	7	<b>GOOD DIRECTIONS</b> C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY	38
9	11	2	8	<b>IT JUST COMES NATURAL</b> T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait MCA NASHVILLE	9	39	45	47	11	<b>I DON'T WANT TO</b> M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)	Ashley Monroe With Ronnie Dunn COLUMBIA	40
10	6	7	14	<b>ONCE IN A LIFETIME</b> D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL NASHVILLE	10	40	45	47	11	<b>LIKE RED ON A ROSE</b> A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE	15
11	11	15	23	<b>TIM MCGRAW</b> N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	11	41	45	47	11	<b>LONG TRIP ALONE</b> B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	42
12	14	14	23	<b>MOUNTAINS</b> M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar BNA	12	42	48	48	14	<b>DRINKIN' ME LONELY</b> B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young RCA	42
13	16	19	10	<b>GREATEST GAINER WATCHING YOU</b> T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB	13	43	42	48	14	<b>ME AND GOD</b> F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	44
14	5	18	21	<b>AMARILLO SKY</b> M. KNOX (J. RICH, B. KEIN, Y. R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW	14	44	54	-	-	<b>STARTIN' WITH ME</b> J. RITCHIE (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen RCA	45
15	7	17	12	<b>CRASH HERE TONIGHT</b> T. KEITH, L. WHITE (T. KEITH)	Toby Keith SHOW DOG NASHVILLE	15	45	46	52	7	<b>I KEEP COMING BACK</b> M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin LYRIC STREET	46
16	8	20	11	<b>LITTLE BIT OF LIFE</b> K. STEGALL, P. DONNEL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW	16	46	48	54	6	<b>OUR COUNTRY</b> J. MELLENCAMP, T. BROWN (J. MELLENCAMP)	John Mellencamp UNIVERSAL REPUBLIC/UNIVERSAL SOUTH	47
17	20	23	2	<b>ONE WING IN THE FIRE</b> L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET	17	47	53	-	2	<b>LIPS OF AN ANGEL</b> J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RODDEN, B. HOWES)	Jack Ingram BIG MACHINE	48
18	19	21	3	<b>A GOOD MAN</b> B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION	18	48	51	-	-	<b>COME TO BED</b> M. WRIGHT, J. RICH, G. WILSON (V. MCGEHE, J. RICH)	Gretchen Wilson COLUMBIA	49
19	21	24	1	<b>AIR POWER MY OH MY</b> P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARPM, BRANCH)	The Wreckers MAVERICK/WARNER BROS./WRN	19	49	50	51	12	<b>FIND OUT WHO YOUR FRIENDS ARE</b> T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/COS	50
20	23	26	9	<b>AIR POWER ALYSSA LIES</b> D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE	20	50	50	51	12	<b>DIXIE LULLABY</b> D. GEHMAN (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green BNA	49
21	22	25	1	<b>TWO PINK LINES</b> J. JOYCE (E. CHURCH, V. SHAW)	Eric Church CAPITOL NASHVILLE	21	51	49	55	6	<b>DON'T MAKE ME</b> B. ROWAN (M. CANNON, D. GOODMAN, D. BRYANT, D. BERG)	Blake Shelton WARNER BROS./WRN	52
22	24	31	1	<b>LADIES LOVE COUNTRY BOYS</b> F. ROGERS (J. JOHNSON, G. TERE, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE	22	52	56	4	4	<b>THAT'S ALL I'LL EVER NEED</b> M. NESLER, T. MARTIN, J. WAYNE (J. WAYNE, M. NESLER, T. MARTIN)	Jimmy Wayne BIG MACHINE	53
23	25	27	1	<b>I'LL WAIT FOR YOU</b> B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH	23	53	57	58	5	<b>BROKEN</b> T. KEITH, R. SCRUGGS (ANGELO, A. LAUER, H. LINDSEY)	Lindsey Haun SHOW DOG NASHVILLE	50
24	28	33	1	<b>I JUST CAME BACK FROM A WAR</b> F. ROGERS (D. WORLEY, W. V. HARBLE)	Darryl Worley 903 MUSIC	24	54	52	50	9	<b>ISN'T THAT EVERYTHING</b> T. L. JAMES (D. PECK, T. J. JAMES, B. DALY)	Danielle Peck BIG MACHINE	55
25	33	37	1	<b>RED HIGH HEELS</b> B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. RDCHHELLE)	Kellie Pickler BNA	25	55	59	60	3	<b>LOVE IS</b> T. BROWN, J. L. SLOAS (K. ELAM, B. BAKER)	Katrina Elam UNIVERSAL SOUTH	47
26	26	30	1	<b>THE WOMAN IN MY LIFE</b> F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE	26	56	47	49	12	<b>MORE</b> B. CHANCEY (R. LYNNE, D. MORGAN)	Rockie Lynne UNIVERSAL SOUTH	57
27	27	28	1	<b>YOU'LL ALWAYS BE MY BABY</b> S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA	27	57	57	58	5	<b>COME ON RAIN</b> D. JOHNSON (D. JOHNSON)	Steve Holy CURB	58
28	30	34	13	<b>GOOD AS GONE</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY	28	58	56	42	2	<b>MISSING MISSOURI</b> M. BRIGHT, S. EVANS (M. KERR, T. TOMLINSON, D. WELLS)	Sara Evans RCA	56
29	31	35	1	<b>ANYWAY</b> M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA	29	59	56	42	2	<b>IT'S TOO LATE TO WORRY</b> M. BRIGHT, J. O. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB	33
30	32	36	1	<b>THE REASON WHY</b> V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE	30	60	56	42	2			

New Country Music Hall of Fame member collects his 73rd top 10. Scored his first in 1981 with "Unwound."

with the hit of Hinder's pop hit, drawing 1.5 million audience impressions at 43 monitored stations.

She unveiled new song at Nov. 6 CMA Awards; cracks top 30 in its second chart week with 5.6 million impressions.

## HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
<b>COUNTRY</b>		<b>LONESTAR</b> Mountains BNA (89.5)	12	<b>PHIL VASSAR</b> The Woman In My Life ARISTA NASHVILLE (94.4)	26
<b>RASCAL FLATTS</b> My Wish LYRIC STREET (91.9)	2	<b>RODNEY ATKINS</b> Watching You CURB (93.0)	13	<b>SARA EVANS</b> You'll Always Be My Baby RCA (89.5)	27
<b>SUGARLAND</b> Want To MERCURY (93.2)	3	<b>JASON ALDEAN</b> Amarillo Sky BROKEN BOW (81.0)	14	<b>GARY ALLAN</b> A Feelin' Like That MCA NASHVILLE (81.8)	32
<b>KENNY CHESNEY</b> You Save Me BNA (92.5)	4	<b>TRENT TOMLINSON</b> One Wing In The Fire LYRIC STREET (89.4)	17	<b>BILLY CURRINGTON</b> Good Directions MERCURY (90.7)	39
<b>TIM MCGRAW</b> My Little Girl CURB (88.3)	5	<b>JASON MICHAEL CARROLL</b> Alyssa Lies ARISTA NASHVILLE (85.4)	20	<b>STEVE HOLY</b> Come On Rain CURB (77.0)	54
<b>BRAD PAISLEY</b> She's Everything ARISTA NASHVILLE (84.9)	6	<b>TRACE ADKINS</b> Ladies Love Country Boys CAPITOL (90.4)	22	<b>GARY NICHOLS</b> I Can't Love You Anymore MERCURY (81.6)	-
<b>MONTGOMERY GENTRY</b> Some People Change COLUMBIA (83.7)	7	<b>JOE NICHOLS</b> I'll Wait For You UNIVERSAL (91.5)	23		
<b>GEORGE STRAIT</b> It Just Comes Natural MCA NASHVILLE (91.8)	9	<b>DARYL WORLEY</b> I Just Came Back From A War 903 MUSIC (84.2)	24		
<b>TAYLOR SWIFT</b> Tim McGraw BIG MACHINE (76.1)	11	<b>KELLIE PICKLER</b> Red High Heels BNA (75.9)	25		

Don't miss another important

## R&amp;R COUNTRY DAILY UPDATE

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HOT COUNTRY SONGS: 133 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. © 2006 VNU Business Media, Inc. All rights reserved.  
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BETWEEN THE BULLETS wjessen@billboard.com

## URBAN, BENTLEY GIVE HOT HAND TO CAPITOL

Capitol's Nashville shop dominates this week's chart ink as Keith Urban's "Stupid Boy" takes the Hot Shot Debut on Hot Country Songs at No. 38 as labelmate Dierks Bentley's "Long Trip Alone" pops on at No. 42.

While Urban's arrival becomes the chart's 11th title to debut inside the top 40 in 2006, Bentley's new tune opens at his highest level to date, topping the No. 45 start he posted with "Every Mile a Memory" in the July 15 issue.

Although Urban's No. 38 start is impres-



URBAN

sive, he's opened higher twice before. His "Days Go By" popped on at No. 37 in the July 3, 2004, issue, and he set a new Nielsen BDS-era record for high debuts on Hot Country Songs when "Once in a Lifetime" blew in at No. 17 in the Sept. 2 issue. That track peaked at No. 6 in the Oct. 6 issue.

Fast starts don't always yield chart-toppers. Of the 19 singles that have opened inside the top 30 during the BDS era, only eight have reached No. 1.

—Wade Jessen



# DEC 2 2006 **LATIN Billboard**



HOT LATIN SONGS					HOT LATIN SONGS								
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	10	6	6	<b>#1 GREATEST GAINER</b> SER O PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISION	1	26	23	22	18	QUE VUELVA J.L. TERRAZAS (M.A. SOLIS)	Grupo Montez De Durango DISA	16
2	6	16	16	BENDITA TU LUZ FOLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	2	27	27	25	19	EL TELEFONO LUNY TUNES TAINY (H. DELGADO, J. LUNA, L. MALAVE)	Wisn & Yandel & Hector "El Father" ROC-LA-FAMILIA/MACHETE/DEF JAM /DJMG	11
3	5	10	10	TU RECUERDO I. TORRES (I. TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	3	28	31	48	28	MIA NELY (TITO EL BAMBINO, R. AYALA, J. DE LA CRUZ)	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISION	28
4	1	7	7	A LA PRIMERA PERSONA A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	1	29	26	27	29	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	26
5	4	3	3	NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	1	30	24	23	30	NO SE POR QUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	16
6	8	19	19	DIME J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y FAMOUS ARTISTS /TV1	6	31	36	42	31	FANTASMA DJ WALDE, JUNITO, LADEN (F. ORTIZ)	Zion BAEY BAEY	31
7	7	4	4	LOS INFIELES L. SANTOS A SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	4	32	38	34	32	SUAVE E. CABRA, D. FORNARI (R. PEREZ)	Calle 13 WHITE LION /SONY BMG NORTE	32
8	9	8	8	ANTES DE QUE TE VAYAS M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	3	33	15	33	33	MI AMOR POR TI A. TERRAZAS (A. TORRES)	Los Horoscopos De Durango DISA /EDIMONSA	15
9	13	9	9	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART /BALBOA	3	34	28	32	34	REGALO CARO LOS TIGRES DEL NORTE (J. VILLARREAL)	Los Tigres Del Norte FONOVISA	28
10	2	2	2	TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	2	35	34	30	35	HERIDAS DE AMOR P. MANUELLO (R. MONTANER, J. AVENDANO)	Ricardo Montaner EMI TELEVISION	30
11	3	1	1	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal VALE /UNIVERSAL LATINO	1	36	43	-	36	PEGAO WISN & YANDEL (J. L. MORELA, L. VEGUILLA)	Wisn & Yandel Featuring Los Vaqueros WY /MACHETE	36
12	11	12	12	DE RODILLAS TE PIDO A. GARCIA (BARRA (P. SOSA)	Alegres De La Sierra VIVA /UNIVERSAL LATINO	7	37	30	31	37	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	14
13	14	13	13	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6	38	35	29	38	TENGO F. DE VITA (F. DE VITA)	Franco De Vita SONY BMG NORTE	26
14	20	18	18	POR ELLA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	14	39	40	46	39	EL HOMBRE QUE MAS TE AMO J. PEREZ REYES (A. FLORES)	Lalo Mora DISA /EDIMONSA	38
15	16	20	20	LABIOS COMPARTIDOS F. OLVERA, A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	1	40	39	35	40	POR TU AMOR O. URBINA JR., R. AVITIA (J. GARRIDO DEL TORO, E. URBINA, J. GARRIDO DEL TORO)	Alacranes Musical UNIVISION	35
16	12	5	5	PAM PAM LUNY TUNES, TAINY (J.L. MORELA, L. VEGUILLA, F. SALDANA, M. E. MASIS)	Wisn & Yandel MACHETE	1	41	<b>HOT SHOT DEBUT</b>	1	41	SI TU NO ESTAS A. BAQUEIRO (R. ARBELO)	Sin Bandera SONY BMG NORTE	41
17	21	11	11	NOCHE DE ENTIERRO (NUESTRO AMOR) Los Benjamins Feat. Wisn & Yandel, Daddy Yankee, Hector "El Father" & Zion LUNY TUNES, N. SALES, G. R. AYALA, J. L. MORELA, L. VEGUILLA, F. ORTIZ, DELGADO, G. CRUZ, F. SALDANA, V. CARRERAS, C. CALLO, COTTE, GARCIA	M.S. Flow /MACHETE	6	42	37	26	42	SIGO CON ELLA S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI TELEVISION	8
18	25	24	24	CHIQUILLA A.B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)	A.B. Quintanilla III Presents Kumbia All Starz EMI TELEVISION	18	43	46	41	43	LOS HOMBRES TIENEN LA CULPA D. QUINONES (C. DONATO)	Don Omar Featuring Gilberto Santa Rosa CMG /UNIVERSAL MOTOWN	41
19	18	21	21	TE MANDO FLORES B. OSSA (J. F. FONSECA)	Fonseca EMI TELEVISION	8	44	49	-	44	NI FREUD NI TU MAMA G. WELLS (BELINDA, N. PEREGRIN, G. WELLS, S. PEIKEN)	Belinda EMI TELEVISION	44
20	22	17	17	MALDITA SUERTE J. M. LUGO (C. BRANT, N. SCHAURIS)	Victor Manuelle Featuring Sin Bandera SONY BMG NORTE	17	45	<b>NEW</b>	-	45	SIN TI SOY UN LOCO NOT LISTED (NOT LISTED)	Los Tucanes De Tijuana UNIVISION	45
21	19	14	14	DESILUSIONAME B. BENIZO, S. GEORGE (O. BETANCOURT, C. J. FRANCO)	Olga Tanon UNIVISION	4	46	<b>NEW</b>	-	46	LA TRAGEDIA DEL VAQUERO PRAMIREZ (T. BELLO)	Vicente Fernandez SONY BMG NORTE	46
22	33	-	-	ATREVETE N. ESTY (J. L. MORELA, L. VEGUILLA)	Wisn & Yandel Featuring Franco El Gorilla OFFEE /URBAN BOX OFFICE	22	47	<b>NEW</b>	-	47	SHORTSHORTY NOT LISTED (NOT LISTED)	Xtreme LA CALLE /UNIVISION	47
23	29	39	39	I WANNA LOVE YOU A. THIAM (A. THIAM, C. BROADUS)	Akon Featuring Snoop Dogg SRC/UP FRONT/KONVIC /UNIVERSAL MOTOWN	23	48	41	45	48	COMO ME HACES FALTA J. A. MEDINA (M.A. SOLIS)	Patrulla 81 DISA	41
24	17	15	15	ME MATAS MYZIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA /UNIVERSAL LATINO	15	49	42	-	49	NI ASI ME RAJO J. GUILLEN (M. E. CASTRO)	Conjunto Primavera FONOVISA	42
25	32	36	36	ME QUIERE BESAR MEKKA (ALEXIS FIGO)	Alexis & Fido SONY BMG NORTE	25	50	50	49	50	SI TU AMOR NO VUELVE F. CAMACHO (W. CASTILLO)	La Arrolladora Banda El Limon DISA /EDIMONSA	39

As the album charts prepare for RBD's "Celestial" to bow next week, the group celebrates its first No. 1 on Latin Songs.

Wisn & Yandel's tune at No. 22 is lifted from the "Chosen Few II" compilation, which enters Latin Albums at No. 2.

The duo's second chart entry this year, following the No. 31 peak of "Te Extrano" in June.

TOP LATIN ALBUMS					TOP LATIN ALBUMS					TOP LATIN ALBUMS					
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	<b>HOT SHOT DEBUT</b>	1	1	<b>#1 GREATEST GAINER</b> LUIS MIGUEL WARNER LATINA 64038 (16.98)	Navidades Luis Miguel	1	1	26	20	15	15	DON OMAR VI 006662 MACHETE (15.98)	King Of Kings	2	1
2	<b>NEW</b>	2	2	VARIOUS ARTISTS CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE (19.98 CD/DVD) +	Chosen Few: El Documental II	2	2	27	23	19	19	JAVIER SOLIS SONY BMG NORTE 85292 (14.98) +	La Historia De Javier Solis	4	4
3	1	-	-	RICKY MARTIN SONY BMG NORTE 09099 (16.98)	Ricky Martin: MTV Unplugged	1	1	28	22	9	9	CONJUNTO ATARDECER EMI TELEVISION 007889 (12.98)	El Decimo... Y Siguen Los No. 1 Del Pasto Duranguense	9	9
4	2	-	-	VARIOUS ARTISTS WY 00910 MACHETE (13.98)	WY Records Presents: Los Vaqueros	2	2	29	24	20	20	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
5	3	-	-	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	3	3	30	30	24	24	CONJUNTO PRIMAVERA FONOVISA 352647 (10.98)	Para Ti... Nuestra Historia	6	6
6	<b>NEW</b>	6	6	K-PAZ DE LA SIERRA DISA 720979 (11.98)	Conquistando Corazones	6	6	31	25	27	27	FRANCO DE VITA SONY BMG NORTE 83847 (16.98) +	Mil Y Una Historias: En Vivo	25	25
7	4	4	4	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1	32	26	18	18	DADDY YANKEE EMI TELEVISION 007815 INTERSCOPE (12.98) +	Barrio Fino: En Directo	1	1
8	5	2	2	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISION 73597 (15.98)	From Kumbia Kings To Kumbia All Starz	2	2	33	29	31	31	OLGA TANON UNIVISION 33023 (14.98)	Soy Como Tu	5	5
9	5	3	3	MARCO ANTONIO SOLIS FONOVISA 352490 (13.98) +	Trozos De Mi Alma 2	1	1	34	27	21	21	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2	2
10	7	1	1	INTOCABLE EMI TELEVISION 38875 (15.98)	Crossroads: Cruce De Caminos	1	1	35	38	33	33	VARIOUS ARTISTS EMI TELEVISION 007815 INTERSCOPE (12.98) +	NOW Latino	1	1
11	3	5	5	LUNY TUNES & TAINY MAS FLOW 230013 MACHETE (15.98)	Mas Flow: Los Benjamins	1	1	36	45	40	40	RBD EMI TELEVISION 58122 (13.98) +	RBD: Live In Hollywood	6	6
12	<b>NEW</b>	12	12	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	12	12	37	34	36	36	LOS BUKIS FONOVISA 352697 (10.98)	Linea De Oro	26	26
13	0	7	7	WISN & YANDEL MACHETE 561402 (15.98) +	Pa'l Mundo	1	1	38	33	22	22	INTOCABLE EMI TELEVISION 98613 (16.98)	X	2	2
14	3	-	-	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	9	39	31	23	23	DAVID BISBAL VALE 007713 UNIVERSAL LATINO (13.98) +	Premonicion	6	6
15	1	-	-	LOS TIGRES DEL NORTE FONOVISA 352922 (15.98)	La Muerte Del Soplon	11	11	40	44	39	39	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
16	2	3	3	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6	41	28	17	17	SHAKIRA EPIC 93700/SONY MUSIC (18.98) +	Fijacion Oral Vol. 1	1	1
17	17	3	3	<b>GREATEST GAINER</b> EMI TELEVISION 35902 (14.98)	Nuestro Amor	1	1	42	40	32	32	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	11	11
18	13	20	20	RAKIM & KEN-Y PINA 270183 UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2	43	35	25	25	VARIOUS ARTISTS SONY BMG NORTE 70021 (16.98) +	Top Latino Vol. 2	11	11
19	16	14	14	LOS BUKIS FONOVISA 352638 (11.98)	30 Recuerdos	6	6	44	39	28	28	TEGO CALDERON JIGGILL ATLANTIC 941221 AG (15.98)	The Underdog / El Subestimado	2	2
20	6	12	12	VARIOUS ARTISTS DISA 720955 (11.98)	BBT	7	7	45	41	54	54	ALEGRES DE LA SIERRA VIVA 622420 UNIVERSAL LATINO (11.98)	Duele El Amor	41	41
21	4	3	3	LOS HOROSCOPOS DE DURANGO DISA 720955 (11.98)	Desatados	4	4	46	42	34	34	AKWID HEADLINERS UNIVISION 310869 (13.98) +	E.S.L.	9	9
22	<b>NEW</b>	22	22	LAURA PAUSINI WARNER LATINA 63007 (17.98)	Yo Canto	22	22	47	37	29	29	ANDREA BOCELLI SUGAR VENEZUELA 006144 UNIVERSAL LATINO (18.98)	Amor	2	2
23	13	11	11	PAULINA RUBIO UNIVERSAL LATINO 007487 (15.98)	Ananda	1	1	48	49	45	45	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas	33	33
24	2	13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE REDDIE 1960 (14.98)	30 Comicos: Historias Nortenas	16	16	49	55	53	53	RBD EMI TELEVISION 75852 (14.98)	Rebelde	2	2
25	15	-	-	BETO Y SUS CANARIOS DISA 720952 (10.98)	Contigo Por Siempre	16	16	50	52	42	42	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4



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AIRPLAY MONITORED BY SALES DATA COMPILED BY



# LATIN

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# Billboard DANCE

DEC 2 2006

## LATIN AIRPLAY

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	2	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
2	3	BENDITA TU LUZ	MANA (WARNER LATINA)
3	5	SER O PARECER	RBD (EMI TELEVISION)
4	1	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
5	4	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
6	7	TE MANDO FLORES	FONSECA (EMI TELEVISION)
7	6	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
8	14	MALDITA SUERTE	VICTOR MANUELLE FEAT. SIN BANDERA (SONY BMG NORTE)
9	10	A TI	RICARDO ARJONA (SONY BMG NORTE)
10	9	DESILUSIONAME	OLGA TANON (UNIVISION)
11	8	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
12	12	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
13	1	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
14	13	HERIDAS DE AMOR	RICARDO MONTANER (EMI TELEVISION)
15	15	TENGO	FRANCO DE VITA (SONY BMG NORTE)

## RHYTHM

RHYTHM		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	DIME	PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TV1)
2	5	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
3	2	ME MATAS	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
4	4	PAM PAM	WISIN & YANDEL (MACHETE)
5	3	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
6	7	ME QUIERE BESAR	ALEXIS & FIDO (SONY BMG NORTE)
7	6	EL TELEFONO	WISIN & YANDEL & HECTOR EL FATHER (ROC-LA-FAMILIA/MACHETE/DEF JAM/DJMG)
8	8	LOS INFIELES	AVENTURA (PREMIUM LATIN)
9	9	SUAVE	CALLE 13 (WHITE LION/SONY BMG NORTE)
10	11	ATREVETE	WISIN & YANDEL FEAT. FRANCO EL GORILLA (CFEE/URBAN BOX OFFICE)
11	12	MIA	TITO "EL BAMBINO" FEATURING DADDY YANKEE (EMI TELEVISION)
12	10	NOCHE DE ENTIERRO (NUESTRO AMOR)	LOS REINOS FEAT. WISIN & YANDEL, DADDY YANKEE, HECTOR EL FATHER & ZION (M&M/SONY BMG NORTE)
13	14	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
14	15	FANTASMA	ZION (BABY)
15	15	SOY UNA GARGOLA	LAS GARGOLAS FEATURING RANDY (VI/MACHETE)

## REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
2	4	POR ELLA	INTOCABLE (EMI TELEVISION)
3	3	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	5	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
5	6	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
6	7	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
7	8	REGALO CARO	LOS TIGRES DEL NORTE (FONOVISA)
8	2	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
9	9	TE COMPRO	DUERO (UNIVISION)
10	10	EL HOMBRE QUE MAS TE AMO	LALO MORA (DISA/EDIMONSA)
11	11	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
12	12	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
13	21	SIN TI SOY UN LOCO	LOS TUCANES DE TIJUANA (UNIVISION)
14	23	LA TRAGEDIA DEL VAQUERO	VICENTE FERNANDEZ (SONY BMG NORTE)
15	16	SI TU AMOR NO VUELVE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)

## LATIN ALBUMS

POP		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	LUIS MIGUEL	NAVIDADES LUIS MIGUEL (WARNER LATINA)
2	1	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
3	2	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
4	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
5	5	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
6	4	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
7	1	SIN BANDERA	PASADO (SONY BMG NORTE)
8	6	RBD	NUESTRO AMOR (EMI TELEVISION)
9	1	LAURA PAUSINI	YO CANTO (WARNER LATINA)
10	7	PAULINA RUBIO	ANADA (UNIVERSAL LATINO)
11	8	FRANCO DE VITA	MIL Y UNA HISTORIAS: EN VIVO (SONY BMG NORTE)
12	13	VARIOUS ARTISTS	NO MANDO (THE M GROUP/UMER/S&W/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
13	16	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISION)
14	10	DAVID BISBAL	PREMONICION (VALE/UNIVERSAL LATINO)
15	15	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)

## RHYTHM

RHYTHM		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL II (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
2	1	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
3	2	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
4	3	WISIN & YANDEL	PAL MUNDO (MACHETE)
5	4	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
6	5	RAKIM & KEN-Y	MAESTRICE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
7	6	DON OMAR	KING OF KINGS (VI/MACHETE)
8	7	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
9	8	TEGO CALDERON	THE UNDERDOG / EL SUBESTIMADO (JIGGIRI/ATLANTIC/AG)
10	9	AKWID	E.S.L. (HEADLINERS/UNIVISION/UG)
11	12	TOBY LOVE	TOBY LOVE (SONY BMG NORTE)
12	13	TITO "EL BAMBINO"	TOP OF THE LINE (EMI TELEVISION)
13	10	VARIOUS ARTISTS	HECTOR EL FATHER PRESENTS: LOS ROMPE OSCURTAS (ROC-LA-FAMILIA/MACHETE/GOLD STAR/UNION)
14	16	DON OMAR	DA HITMAN PRESENTS: REGGAETON LATINO (VI/MACHETE/UMRG)
15	11	REGGAETON NINOS	NINOS VOL. 2 (AFUEGO/URBAN BOX OFFICE/EMI TELEVISION)

## REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	K-PAZ DE LA SIERRA	CONQUISTANDO CORAZONES (DISA)
2	1	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISION)
3	2	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
4	3	LOS TIGRES DEL NORTE	LA MUERTE DEL SOPLO (FONOVISA/UG)
5	1	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
6	5	VARIOUS ARTISTS	B&T (FONOVISA/UG)
7	4	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)
8	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
9	6	BETO Y SUS CANARIOS	CONTIGO POR SIEMPRE (DISA)
10	10	JAVIER SOLIS	LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
11	9	CONJUNTO ATARDECER	EL DEDINO... Y SIGUEN LOS NO.1 DEL PASADO DURANGUENSE (UNIVERSAL LATINO)
12	11	CONJUNTO PRIMAVERA	PARA TI... NUESTRA HISTORIA (FONOVISA/UG)
13	14	LOS BUKIS	LINEA DE ORO (FONOVISA/UG)
14	13	INTOCABLE	X (EMI TELEVISION)
15	16	ALEGRES DE LA SIERRA	DUERE EL AMOR (VIVA/UNIVERSAL LATINO)

## HOT DANCE CLUB PLAY

HOT DANCE CLUB PLAY		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	2	F*CKING BOYFRIEND	THE BIRD AND THE BEE METRO BLUE PROMO/BLG
2	4	MANEATER	NELLY FURTADO MOSLEY PROMO/GEFFEN
3	3	LOVE'S THE ONLY DRUG	ULTRA NATE SILVER LABEL 2508/TOMMY BOY
4	5	RING THE ALARM	BEYONCE COLUMBIA PROMO
5	1	JUMP	MADONNA WARNER BROS. 42978
6	8	LOST YO MIND	PEPPER MASHAY LIVE 2013/MUSIC PLANT
7	13	I BELIEVE	GEORGIE PORGIE LIVE PROMO/MUSIC PLANT
8	6	THE DJ MADE ME DO IT (D. AUDE/CRAIG J.R. ROSARIO MIXES)	ROBIN ELEVEN 11 PROMO
9	7	HARD	AFRICANISM ALL STARS YELLOW/SILVER LABEL PROMO/TOMMY BOY
10	15	WHEN YOU WERE YOUNG	THE KILLERS ISLAND (007884/DJMG)
11	17	THE WHISTLE SCOW (REVISITED)	FRANKIE KNUCKLES NOICE! 001
12	11	SENSITIVITY	SHAPE: UK ULTRA PROMO
13	16	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994
14	12	COMMON GROUND	DINA AUDE & TALL PAUL FEAT. SILEY TREASURE, ALDADOUS PROMO/KOCH
15	9	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES)	CERRONE MALLIGATOR IMPORT
16	23	EVERLASTING LOVE	GTS FEATURING MINK AVE X 1240/KING STREET
17	28	BORDERLINE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
18	18	IS IT ANY WONDER? (TALL PAUL MIXES)	KEANE INTERSCOPE PROMO
19	26	YOU GONNA WANT ME	TIGA DIFFERENT IMPORT/PIAS
20	14	WHAT THE WORLD NEEDS NOW	JOYCE SIMS VESSEL PROMO
21	32	PARTY PEOPLE	ALTAR FEATURING JEANIE TRACY MAMAHOUSE PROMO
22	37	POWER SO EXCITED	JANET FEATURING KHIA VIRGIN 77710
23	10	GONE	SUN JH: PROMO/BML
24	30	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC PLANT
25	31	SAVE A PLACE ON THE DANCE FLOOR FOR ME	DAWN TALLMAN WEST END PROMO

HOT DANCE AIRPLAY		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES)	UNDER THE INFLUENCE OF GIANTS ISI AND PROMO/DJMG
2	2	GUACHI GUARO (CARL COX REMIX)	CAL TJADER CONCORD PICANTE PROMO/CONCORD
3	3	POLITICS	KORN VIRGIN PROMO
4	4	THE LOVE YOU FEEL	DEZROK BURN 101/FIRE ENTERTAINMENT GROUP
5	5	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JMCA PROMO
6	6	I DON'T KNOW WHY (I LOVE YOU)	THE BRAND NEW HEAVIES FEAT. NDEA DAVENPORT DELUXE VNYL 9028
7	7	TINA	SK8 SK8 PROMO
8	8	WE RIDE	RIHANNA SRP/DEF JAM PROMO/DJMG
9	9	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA
10	10	DANCE WITH YOU	LAUREN HILDEBRANDT ACT 2 7013/MUSIC PLANT
11	11	ALL OVER YOUR FACE	CAZWELL PEACE BISQUIT/WEST END EXPRESS 1045/WEST END
12	12	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE PROMO/ZOMBA
13	13	MY NUMBER ONE	HELENA PAPAVIDOU MODA 7001/MUSIC PLANT
14	14	BY THE WAY	NINA DREY ROBBINS PROMO
15	15	ONE DAY MY LOVE	NDEA DAVENPORT PEACE BISQUIT PROMO/CURVVE
16	16	GO!	JUPITER RISING CHIME PROMO
17	17	FUNKY LOVE	JUSTIN MICHAEL FEAT. JACKIE WILSON SWANK PROMO
18	18	BELIEVE IN US	JOI CARDWELL LIZA PROMO
19	19	PLAY WITH FIRE	HILARY DUFF HOLLYWOOD PROMO
20	20	HURT	CHRISTINA AGUILERA RCA PROMO/RMG
21	21	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FEAT. BIG ALI & DOLLAMAY YELLOW/SILVER LABEL PROMO/TOMMY BOY
22	22	HEAD OVER HEELS	EEMEE BARAK PROMO
23	23	GETCHA SOME	PLEASURE CENTER NORTHCROSS MEDIA PROMO
24	24	BE STILL	KASKADE ULTRA 1436
25	25	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL SMC PROMO/SOBE

## HOT DANCE SINGLES SALES

HOT DANCE SINGLES SALES		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	JUMP	MADONNA WARNER BROS. 00
2	2	MORE THAN A LOVER	RU GLOBAL VILLAGE 0025 0
3	3	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE 0
4	4	SHUT ME UP	MINDLESS SELF INDULGENCE UCR 442/METROPOLIS 0
5	5	WE WILL COME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656 00
6	6	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA 89684/SONY MUSIC 00
7	7	GET TOGETHER	MADONNA WARNER BROS. 42935 00
8	8	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE UCR 409/METROPOLIS 0
9	9	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA 0
10	10	DANCE 4 LIFE	TIESTO FEAT. MAXI JAZZ BLACK HOLE 1455/ULTRA 00
11	11	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994 00
12	12	THE LOVE YOU FEEL	DEZROK BURN 101/FIRE ENTERTAINMENT GROUP 0
13	13	SORRY	MADONNA WARNER BROS. 42892 00
14	14	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967 00
15	15	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/ATLANTIC 0
16	16	HUNG UP	MADONNA WARNER BROS. 42845 00
17	17	SHAKE	YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT 00
18	18	SOPHIA	THE CRUXSHADOWS DANCING FERRET 20926 0
19	19	NUMBER 1	GOLDFRAPP MUTE 9304 0
20	20	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421 0
21	21	WOUND	VELVET ACID CHRIST METROPOLIS 434 0
22	22	TENDER	BLACK TIE DYNASTY IDOL 055 0
23	23	LOLLIPOP	BRANDY MOSS SCOTT HEAVENLY TUNES /ROCKVIEW 00
24	24	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130 00
25	25	INSTIGATOR	KACI BROWN THE DAS LABEL 006916/INTERSCOPE 0

## HOT DANCE AIRPLAY

HOT DANCE AIRPLAY		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	JUMP	MADONNA WARNER BROS.
2	2	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
3	3	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS UNIVERSAL MOTOWN
4	4	WHEN YOU WERE YOUNG	THE KILLERS ISLAND/DJMG
5	5	IS IT ANY WONDER?	KEANE INTERSCOPE
6	6	HERE (IN YOUR ARMS)	HELLO GOODBYE DRIVE-THRU
7	7	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG MINISTRY OF SOUND/DEF JAM/FAMOUS/ULTRA
8	8	BE STILL	KASKADE ULTRA
9	9	MOVING TOO FAST	SUPAFY INC. NERVOUS
10	10	WHAT A FEELING	PETER LUTS & DOMINICO NERVOUS
11	11	IS IT LOVE?	HO MADE
12	12	RING THE ALARM	BEYONCE COLUMBIA
13	13	PARTY FOR THE WEEKEND	SOULSEEKERS FEATURING KATE SMITH BIG BEAT/ATLANTIC
14	14	BUTTONS	THE PUSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
15	15	SATELLITES	SEPTEMBER ROBBINS
16	16	BORDERLINE	MICHAEL GRAY ULTRA
17	17	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
18	18	I GO CRAZY	O.H.T. FEATURING EDMEE ROBBINS
19	19	ABOUT US	BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE
20	20	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
21	21	FEEL ALIVE	BENASSI BROS. ULTRA
22	22	LET'S GET DOWN	HERNANDEZ VS. OJ TJO ROBBINS
23	23	GO!	JUPITER RISING CHIME
24	24	CHANGES	CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE
25	25	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JMCA



# DEC 2 2006 HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) NOVEMBER 21, 2006
1	2	AYAKA FIRST MESSAGE WARNER
2	NEW	OASIS STOP THE CLOCKS (FIRST LTD VERSION) SONY BMG
3	1	ELLEGARDEN ELEVEN FIRE CRACKERS GROWING UP/ZEALOT
4	NEW	DJ OZMA I LOVE PARTY PEOPLE (CD+DVD) TOSHIBA/EMI
5	3	KOBUKURO ALL SINGLES BEST WARNER
6	NEW	NODAME ORCHESTRA NODAME ORCHESTRA LIVE! EPIC
7	4	JAMIROQUAI HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA
8	5	VARIOUS ARTISTS DJ KADRI'S INMIX II UNIVERSAL
9	NEW	TACKEY & TSUBASA TWO YOU FOR YOU (CD+DVD) AVEX TRAX
10	NEW	MIHIMARU GT MIHIMANIA COLLECTION ALBUM (LTD EDITION) UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 19, 2006
1	NEW	GEORGE MICHAEL TWENTY FIVE AEGEAN
2	1	JAMIROQUAI HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA
3	NEW	SUGABABES OVERLOADED - THE SINGLES COLLECTION ISLAND
4	3	GIRLS ALLOUD THE SOUND OF - GREATEST HITS POLYDOR/FASCINATION
5	2	ANGELIS ANGELIS SYCO
6	5	KATHERINE JENKINS SERENADE UCI
7	17	RAZORLIGHT RAZORLIGHT VERTIGO
8	7	PAUL WELLER HIT PARADE ISLAND
9	NEW	ALL ANGELS ALL ANGLES UCI
10	NEW	TENACIOUS D THE PICK OF DESTINY EPIC

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 21, 2006
1	NEW	DEPECHE MODE THE BEST OF - VOL. 1 MUTE
2	NEW	YUSUF ISLAM AN OTHER CUP POLYDOR
3	2	J.J. CALE/ERIC CLAPTON THE ROAD TO ESCONDIDO REPRISE
4	1	ROBBIE WILLIAMS RUDEBOX CHRYSALIS
5	NEW	ROBBIE WILLIAMS AND THROUGH IT ALL - R.W LIVE CHRYSALIS
6	4	MEAT LOAF BAT OUT OF HELL III MERCURY
7	5	SILBERMOND LAUT GEDACHT COLUMBIA
8	6	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
9	3	SEED LIVE DOWNBEAT
10	10	ROSENSTOLZ DAS GROSSE LEBEN ISLAND

EURO		
DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 2, 2006
1	NEW	PATIENCE TAKE THAT POLYDOR
2	8	MY LOVE (SINGLE VERSION) JUSTIN TIMBERLAKE FT. TI. JIVE/ZOMBA
3	2	IRREPLACEABLE (ALBUM VERSION) BEYONCE COLUMBIA
4	18	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
5	4	SMACK THAT AKON FT. EMINEM SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN
6	10	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE
7	5	AMERICA RAZORLIGHT VERTIGO
8	6	HURT CHRISTINA AGUILERA RCA
9	9	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
10	3	ROCK STEADY ALL SAINTS MERCURY
11	NEW	YOU KNOW MY NAME CHRIS CORNELL SURETONE/INTERSCOPE
12	7	REHAB AMY WINEHOUSE ISLAND
13	20	LET ME OUT DOVER CAPITOL
14	12	SOMETHING KINDA OOOOH GIRLS AROUND POLYDOR
15	14	EASY SUGABABES ISLAND
16	11	YEAH YEAH BODYROX FT. LUCIANA EYE INDUSTRIES
17	1	THE SAINTS ARE COMING U2 & GREEN DAY ISLAND/INTERSCOPE/REPRISE
18	19	U + UR HAND PINK LAFACE/ZOMBA
19	17	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR
20	15	SEXYBACK (MAIN EXPLICIT VERSION) JUSTIN TIMBERLAKE JIVE/ZOMBA

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) NOVEMBER 22, 2006
1	NEW	MICHEL SARDOU HORS FORMAT AZ
2	NEW	LYNDA LEMAY MA SIGNATURE WARNER BROS.
3	1	BENABAR REPRISE DES NEGOCIATIONS JIVE
4	2	YANNICK NOAH CHARANGO SAINT GEORGE
5	3	VARIOUS ARTISTS LE SOLDAT ROSE ATMOSPHERIQUES
6	NEW	FRANK MICHAEL LES COULEURS DA MA VIE UP MUSIC
7	4	RENAUD ROUGE SANG VIRGIN
8	NEW	EMMANUEL MOIRE LA OU JE PARS WARNER
9	NEW	MISS DOMINIQUE UNE FEMME BATTANTE SONY BMG
10	8	OLIVIA RUIZ LA FEMME CHOCOLAT POLYDOR

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 19, 2006
1	1	HUMAN NATURE DANCING IN THE STREETS... SONY BMG
2	3	PINK I'M NOT DEAD LAFACE/ZOMBA
3	6	SNOW PATROL EYES OPEN FICTION/POLYDOR
4	2	ROBBIE WILLIAMS RUDEBOX CHRYSALIS
5	7	ESKIMO JOE BLACKFINGERNAILS, RED WINE WARNER
6	4	WOLFMOTHER WOLFMOTHER MODULAR
7	21	DAVID CAMPBELL THE SWING SESSIONS COLUMBIA
8	5	KEITH URBAN LOVE, PAIN & THE WHOLE CRAZY THING CAPITOL
9	8	KYLIE MINOQUE ULTIMATE KYLIE PARLOPHONE
10	12	GUY SEBASTIAN CLOSER TO THE SUN SONY BMG

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN) DECEMBER 2, 2006
1	1	JOSH GROBAN AWAKE 143/REPRISE/WARNER
2	NEW	THE GAME DOCTOR'S ADVOCATE GEFFEN/INTERSCOPE/UNIVERSAL
3	4	VARIOUS ARTISTS MUCHDANCE 2007 UNIVERSAL
4	NEW	AKON KONVICTED SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN/UNIVERSAL
5	5	SARAH MCLACHLAN WINTERSONG NETTWERK
6	NEW	EVA AVILA SOMEWHERE ELSE VIK/SONY BMG
7	3	GREGORY CHARLES I THINK OF YOU NEW/SONY BMG
8	NEW	(+44) WHEN YOUR HEART STOPS BEATING INTERSCOPE/UNIVERSAL
9	6	KYLIE MINOQUE BIG SHINY TUNES 11 BIG SHINY TUNES 11/WARNER
10	2	KEITH URBAN LOVE, PAIN & THE WHOLE CRAZY THING CAPITOL NASHVILLE/EMI

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 20, 2006
1	NEW	LAURA PAUSINI IO CANTO ATLANTIC
2	NEW	GEORGE MICHAEL TWENTY FIVE AEGEAN
3	NEW	ADRIANO CELENTANO UNICAMENTE CELENTANO CLAN CELENTANO
4	2	GIGI D'ALESSIO MADE IN ITALY RCA
5	NEW	DEPECHE MODE THE BEST OF - VOL. 1 MUTE
6	1	CLAUDIO BAGLIONI QUELLI DEGLI ALTRI TUTTI QUI COLUMBIA
7	NEW	FIORELLA MANNOIA ONDA TROPICALE DURLINDANA
8	4	ZUCCHERO FORNACIARI FLY POLYDOR
9	3	ROBBIE WILLIAMS RUDEBOX CHRYSALIS
10	5	JAMIROQUAI HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 15, 2006
1	7	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
2	1	MARTYR DEPECHE MODE MUTE
3	NEW	JUMP MADONNA WARNER BROS.
4	2	POR LA NOCHE MALA RODRIGUEZ UNIVERSAL
5	NEW	DIAS DE CINE COOPER ELEPHANT
6	8	CRITICAR POR CRITICAR FANGORIA O.R.O.
7	4	LET ME OUT DOVER CAPITOL
8	15	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS THE EGG GUSTO
9	NEW	LUCY JEALOUSY BLANCO Y NEGRO
10	NEW	ROCK STEADY ALL SAINTS MERCURY

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) NOVEMBER 22, 2006
1	1	PADRE MARCELO ROSSI MINHA BENCAO SONY BMG
2	2	ZEZE DI CAMARGO & LUCIANO DIFERENTE SONY BMG
3	3	SOUNDTRACK PAGINAS DA VIDA INTERNACIONAL SOM LIVRE
4	8	EVANESCENCE THE OPEN DOOR WIND-UP
5	5	SOUNDTRACK PAGINA DA VIDA NACIONAL SOM LIVRE
6	4	CAIO MESQUITA NATAL LUAR
7	10	BRUNO/MARRONE AD VIVO EM GOIANIA SONY BMG
8	6	ZECA PAGODINHO ACUSTICO MTV 2 - GARFIEIRA UNIVERSAL
9	7	BANDA CALYPSO PELO BRASIL MD
10	9	SOUNDTRACK HIGH SCHOOL MUSICAL UNIVERSAL

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) NOVEMBER 22, 2006
1	2	SLIPPING AWAY (CRIER LA VIE) MOBY FT. MYLENE FARMER MUTE
2	1	FACON SEX TRIBAL KING ULM
3	3	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT.
4	4	JE CHANTE STAR ACADEMY MERCURY
5	7	DONNE-MOI UNE VIE YANNICK NOAH SONY BMG

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	MICHEL SARDOU HORS FORMAT AZ
2	53	GEORGE MICHAEL TWENTY FIVE AEGEAN
3	6	MOBY GO - THE VERY BEST OF MOBY MUTE
4	3	JAMIROQUAI HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA
5	1	YANNICK NOAH CHARANGO SAINT GEORGE

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 21, 2006
1	NEW	HURT CHRISTINA AGUILERA RCA
2	3	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR
3	2	MY LOVE JUSTIN TIMBERLAKE FT. TI. JIVE/ZOMBA
4	1	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
5	4	UNFAITHFUL RIHANNA SRC/DEF JAM

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	LAURA PAUSINI IO CANTO ATLANTIC
2	NEW	GEORGE MICHAEL TWENTY FIVE AEGEAN
3	NEW	DEPECHE MODE THE BEST OF - VOL. 1 MUTE
4	3	ZUCCHERO FORNACIARI FLY POLYDOR
5	1	JAMIROQUAI HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) NOVEMBER 22, 2006
1	NEW	REPLICA SONATA ARCTICA SPINEFARM
2	3	FALLING TO PIECES MANZANA TRC
3	NEW	BOYS OUT OF NEW YORK JANN WILDE/ROSE AVENUE HYPE
4	NEW	ROUND & ROUND STATIC REVENGER ULTRA RECORDS
5	1	AH AHTAITA AIKOJA VIIKATE RANKA

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	PMMP LESKIAIHO TYTTARET RCA
2	1	VESA-MATTI LOIRI IVALD WARNER
3	7	TARJA TURUNEN HENKAYS IKUISUUDESTA PASSION
4	3	RAJATON RAJATON SINGS ABBA HMC
5	2	KOTITEOLLISUUS LANKAKIINKIN MEGAMANIA/JOHANNA KUSTANNUS

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) NOVEMBER 17, 2006
1	1	ZBIGNIEW KSIAZEK, PIOTR RUBIK PSALTERZ WRZESNIOWY MAGIC
2	3	MAREK GRECHUTA ZLOTA KOLEKCJA (DNI KTORYCH NIE ZNAMY) POMATON
3	2	ANIA KILKA HISTORII NA TEN SAM TEMAT SONY BMG
4	4	PIOTR RUBIK RUBIKON M/M
5	5	VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC
6	20	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM... EVER!! POMATON
7	6	VARIOUS ARTISTS TOP KIDS 8 MAGIC
8	9	MAREK GRECHUTA ZLOTA KOLEKCJA VOL. 2 - GOZIES W NAS POMATON
9	8	MOLESTA EWENEMENT NIGDY MIE MOW NIGDY FONOGRAMIKA
10	7	KATIE MELUA PIECE BY PIECE DRAMATICO

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) NOVEMBER 17, 2006
1	2	PUT YOUR HANDS UP FOR DETROIT FEDOE LE GRANDE SPINNIN'
2	4	MARTYR DEPECHE MODE MUTE
3	NEW	I LOVE YOU BABY 2006 ORIGINAL IMPORT
4	1	DANCEALIFE TIETSO FT. MAXI JAZZ BLACK HOLE
5	NEW	JUMP MADONNA WARNER BROS.

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	NOX ORDMOLGY UNIVERSAL
2	2	AKOS MEG KOZELEBB FEHER SOLYOM
3	4	CRYSTAL VILAGOK HANGJAI EMI
4	3	ROBBIE WILLIAMS RUDEBOX CHRYSALIS
5	16	HOOLIGANS BOHEMELET EMI



# EURO

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 22, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE / LABEL
6	NEW	SMACK THAT	AKON FT. EMINEM KONVICT
2	3	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA
37	NEW	HURT	CHRISTINA AGUILERA RCA
4	1	THE SAINTS ARE COMING	U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
5	2	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
6	NEW	MON PAYS	FAUDEL MERCURY
7	9	DAS BESTE	SILBERMUND COLUMBIA
5	5	EVERYTIME WE TOUCH	CASCADA ANDORFINE
7	4	THE ROSE	WESTLIFE S
10	NEW	FOUS TA CAGOULE	FATAL BAZOOKA UP MUSIC
11	8	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION
12	11	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
13	17	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
14	15	WAS WIR ALLEINE NICHT SCHAFFEN	XAVIER NAIDOO NAIDOO RECORDS
15	83	LOVELIGHT	ROBBIE WILLIAMS CHRYSALIS

### ALBUMS

NOVEMBER 22, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE / LABEL
NEW	NEW	GEORGE MICHAEL	TWENTY FIVE AEGEAN
2	NEW	DEPECHE MODE	THE BEST OF - VOL. 1 MUTE
3	1	ROBBIE WILLIAMS	RUDEBOX CHRYSALIS
4	3	J.J. CALE/ERIC CLAPTON	THE ROAD TO ESCONDIDO REPRISE
2	2	JAMIROQUAI	HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA
NEW	NEW	YUSUF ISLAM	AN OTHER CUP POLYDOR
4	4	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
8	NEW	SUGABABES	OVERLOADED - THE SINGLES COLLECTION ISLAND
5	5	MEAT LOAF	BAT OUT OF HELL III MERCURY
10	NEW	LAURA PAUSINI	IO CANTO ATLANTIC
11	13	PINK	I'M NOT DEAD LAFACE/ZOMBA
12	12	SCISSOR SISTERS	TA-DAH POLYDOR
13	14	MOBY	GO - THE VERY BEST OF MOBY MUTE
14	11	GIRLS ALoud	THE SOUND OF - GREATEST HITS POLYDOR/FASCINATION
15	NEW	MICHEL SARDOU	HORS FORMAT AZ

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. NOVEMBER 22, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE / LABEL
1	1	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR
4	4	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA
3	3	JUMP	MADONNA WARNER BROS.
2	2	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
12	12	PATIENCE	TAKE THAT POLYDOR
6	10	HURT	CHRISTINA AGUILERA RCA
9	9	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
5	5	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
8	8	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG
10	6	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR
11	11	ROCK THIS PARTY	BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION
12	14	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.
13	7	WHO KNEW	PINK LAFACE/ZOMBA
14	15	LOVELIGHT	ROBBIE WILLIAMS CHRYSALIS
15	16	U & UR HAND	PINK LAFACE/ZOMBA

SALES DATA COMPILED BY



# Billboard ALBUMS

DEC 2 2006

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / LABEL	CERT.
1	2	7	<b>#1</b> VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
2	3	1	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
3	8	6	<b>GREATEST GAINER</b> THIRD DAY	CHRISTMAS OFFERINGS ESSENTIAL 10828/PROVIDENT-INTEGRITY	
4	5	1	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
5	1	1	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	
6	4	2	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY	
7	8	1	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
8	7	1	ALABAMA	SONGS OF INSPIRATION RCA NASHVILLE 00532/PROVIDENT-INTEGRITY	
9	6	3	NEWSBOYS	GO INPOP 1383/EMI CMG	
10	11	12	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
11	1	31	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
12	12	47	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
13	13	7	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY	
14	15	7	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
15	14	64	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
16	27	15	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB	
17	18	9	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
18	NEW	NEW	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMI CMG	
19	26	30	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
20	19	8	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
21	21	55	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
22	16	7	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG	
23	22	11	JARS OF CLAY	GODD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY	
24	30	4	MARY MARY	A MARY MARY CHRISTMAS MY BLOCK/COLUMBIA 4089/PROVIDENT-INTEGRITY	
25	24	59	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / LABEL	CERT.
26	23	7	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY	
27	NEW	NEW	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
28	39	60	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB	
29	25	70	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
30	9	2	DISCIPLE	SCARS REMAIN SRE/INO 4084/PROVIDENT-INTEGRITY	
31	29	7	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY	
32	32	33	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	
33	31	8	AMY GRANT	TIME AGAIN... AMY GRANT LIVE WORD-CURB 886849	
34	RE-ENTRY	RE-ENTRY	SANCTUS REAL	THE FACE OF LOVE SPARROW 1574/EMI CMG	
35	36	3	MORMON TABERNACLE CHOIR	THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 70047	
36	RE-ENTRY	RE-ENTRY	BILL GAITHER	BILL GAITHER REMEMBERS HOMECOMING HEROES GAITHER MUSIC GROUP 2641/EMI CMG	
37	33	22	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG	
38	38	2	VARIOUS ARTISTS	WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
39	35	5	AVALON	FAITH: A HYMNS COLLECTION SPARROW 7742/EMI CMG	
40	NEW	NEW	RANDY TRAVIS	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	
41	NEW	NEW	NEWSONG	THE CHRISTMAS HOPE INTEGRITY 4043/PROVIDENT-INTEGRITY	
42	20	17	VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY	
43	46	86	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	
44	42	33	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG	
45	44	2	DEAD POETIC	VICES TOOTH & NAIL 6619/EMI CMG	
46	28	3	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	HOMECOMING CHRISTMAS: FROM SOUTH AFRICA GAITHER MUSIC GROUP 2651/EMI CMG	
47	NEW	NEW	SOUNDTRACK	THE NATIVITY STORY: SACRED SONGS WORD-CURB 39073	
48	37	3	SUPERCHIC(K)	BEAUTY FROM PAIN: 1.1 INPOP 1387/EMI CMG	
49	49	58	VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG	
50	RE-ENTRY	RE-ENTRY	BIG DADDY WEAVER	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB	

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / LABEL	CERT.
1	1	2	<b>#1</b> KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
2	2	1	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
3	3	1	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	
4	16	7	<b>GREATEST GAINER</b> GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	A CHRISTMAS CELEBRATION MANY ROADS 4964378	
5	5	1	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI	
6	6	1	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
7	11	1	MARY MARY	A MARY MARY CHRISTMAS MY BLOCK/COLUMBIA 88650/SONY MUSIC	
8	6	60	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
9	70	1	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
10	7	3	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA	
11	12	26	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
12	14	6	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA	
13	15	15	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA	
14	8	3	COKO	GRATEFUL LIGHT 6527	
15	10	6	DETRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA	
16	20	8	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA	
17	17	45	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
18	13	2	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
19	18	5	JUANITA BYNUM	CHRISTMAS AT HOME WITH JUANITA FLOW 9309	
20	21	43	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
21	19	6	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109	
22	22	11	THE CARAVANS	PAVED THE WAY MALACO 4542	
23	24	1	ISRAEL & NEW BREED	A TIMELESS CHRISTMAS INTEGRITY GOSPEL/INTEGRITY/COLUMBIA 87935/SONY MUSIC	
24	23	34	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
25	26	27	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / LABEL	CERT.
26	28	64	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
27	25	57	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
28	40	15	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
29	29	28	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
30	27	8	JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041	
31	33	83	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
32	32	85	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
33	30	51	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
34	37	36	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
35	31	1	VARIOUS ARTISTS	800Y + SOUL GOSPEL SONY BMG 19181/TIME LIFE	
36	39	1	DARIUS BROOKS	MY SOUL JMG 1000/KOCH	
37	41	60	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
38	43	99	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
39	38	9	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849	
40	36	21	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	
41	47	26	IZZY	IN AWE OF YOU VGR/JEG 5906/KOCH	
42	34	62	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC	
43	42	4	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
44	49	35	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345	
45	50	35	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	
46	35	15	REV. ANDREW CHEAIRS & THE SONGBIRDS	MAKE UP YOUR MIND EMMANUEL 3723	
47	46	23	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
48	RE-ENTRY	RE-ENTRY	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH	
49	44	19	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
50	RE-ENTRY	RE-ENTRY	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMTRO GOSPEL 931512	



# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# DEC 2 2006 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** **GC** 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](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ 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 INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	<b>#1</b> JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) DIPLOMATS 5964/KOCH (17.98)	
2	NEW	1	<b>TAMIA</b>	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
3	3	3	PITBULL	EL MARIEL FAMOUS ARTISTS 2820*/TVT (18.98)	
4	4	6	HEARTLAND	I LOVED HER FIRST LOFTON CREEK 9006 (18.98)	
5	NEW	1	JOANNA NEWSOM	YS DRAG CITY 303* (16.98)	
6	7	69	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	●
7	2	2	TECH N9NE	EVEREADY (THE RELIGION) STRANGE 01 (18.98)	
8	5	59	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	●
9	NEW	1	INSANE CLOWN POSSE	THE WRAITH: REMIX ALBUMS PSYCHOPATHIC 4062 (15.98)	
10	6	4	BROOKE HOGAN	UNDISCOVERED SMC 44909/SOBE (13.98)	
11	9	69	DANE COOK	RETRIBUTION L COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	■
12	8	3	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
13	12	15	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
14	36	2	<b>GREATEST GAINER</b> GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	A CHRISTMAS CELEBRATION MANY ROADS 4964378 (16.98)	
15	10	6	SENSES FAIL	STILL SEARCHING DRIVE-THRU 439/VAGRANT (15.98) Ⓢ	
16	15	8	JERRY LEE LEWIS	LAST MAN STANDING: THE DUETS ARTISTS FIRST 20001/SHANGRI-LA (19.98)	
17	NEW	1	NICKEL CREEK	REASONS WHY (THE VERY BEST) SUGAR HILL 4022/WELK (18.98)	
18	14	4	GEORGE JONES AND MERLE HAGGARD	JONES SINGS HAGGARD, HAGGARD SINGS JONES BANDIT 79816/WELK (17.98)	
19	17	8	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI (16.98)	
20	19	33	BULLET FOR MY VALENTINE	THE POISON TRUSTILL 74 (13.98)	
21	32	2	VARIOUS ARTISTS	A BLUE COLLAR CHRISTMAS REDNECK STYLE ISLAND NEW ENTERTAINMENT/MADACY SPECIAL PRODUCTS 52569/MADACY (7.98)	
22	17	7	SPM	WHEN DEVILS STRIKE ODOPE HOUSE 6035/STREET LEVEL (16.98)	
23	21	11	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820 (17.98)	
24	16	3	COPELAND	EAT, SLEEP, REPEAT THE MILITIA GROUP 049 (15.98)	
25	22	1	PILLAR	THE RECKONING FLICKER 10825 (13.98) Ⓢ	
26	29	7	UNK	BEAT'N DOWN YO BLOCK BIG DOMP 5973/KOCH (17.98)	
27	24	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS FREDDIE 1960 (14.98)	
28	26	11	IRON MAIDEN	A MATTER OF LIFE AND DEATH SANCTUARY 84768 (18.98) Ⓢ	
29	NEW	1	ROCCO DELUCA & THE BURDEN	I TRUST YOU TO KILL ME IRONWORKS 165 (12.98)	
30	48	2	THE COUNTDOWN SINGERS	CHRISTMAS CLASSICS: REDNECK STYLE MADACY SPECIAL PRODUCTS 52587/MADACY (7.98)	
31	31	15	SOUNDTRACK	THE LAST KISS LAKESHORE 33869 (18.98)	
32	30	8	GEORGE LOPEZ	EL MAS CHINGON OGLJO 89140 (16.98)	
33	45	2	MORMON TABERNACLE CHOIR	THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 70047 ( )	
34	NEW	1	JOAN OSBORNE	PRETTY LITTLE STRANGER VANGUARD 79810/WELK (17.98)	
35	33	4	BRIGHT EYES	NOISE FLOOR (RARITIES: 1998-2005) SADDLE CREEK 99* (13.98)	
36	27	3	COKO	GRATEFUL LIGHT 6527 (16.98)	
37	23	2	NONPOINT	LIVE AND KICKING BIELER BROS. 70013 (15.98 CD/DVD) Ⓢ	
38	20	4	GUCCI MANE	HARD TO KILL BIG CAT 3080*/TDMY BOY (18.98)	
39	28	3	8 BALL	LIGHT UP THE 80M8 8 WAYS 1007/RBC (17.98)	
40	25	5	HI-TEK	HI-TEKNOLOGY 2: THE CHIP BABYGRANDE 302* (17.98)	
41	NEW	1	JOHNNY CASH	COUNTRY CHRISTMAS LASERLIGHT 32833/DELTA (7.98)	
42	RE-ENTRY	1	THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP (16.98)	
43	NEW	1	THE 101 STRINGS ORCHESTRA	THOMAS KINKADE TREASURY OF CHRISTMAS MADACY SPECIAL PRODUCTS 52306/MADACY (13.98)	
44	13	2	PAVEMENT	WOWEE ZOWEE: SORDID SENTINELS EDITION MATADOR 722 (18.98)	
45	RE-ENTRY	1	CAT POWER	THE GREATEST MATADOR 626* (15.98)	
46	40	13	VARIOUS ARTISTS	CRUNK HITS VOL. 2 TVT 2508 (18.98)	
47	41	5	CHIODOS	ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD) Ⓢ	
48	39	44	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	●
49	34	2	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT (16.98)	
50	42	2	JUANITA BYNUM	CHRISTMAS AT HOME WITH JUANITA FLOW 9309 (17.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to *Billboard's* web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW	1	<b>#1</b> THE GAME	DOCTOR'S ADVOCATE GEFEN 007933*/INTERSCOPE	
2	NEW	1	AKON	KONVICTED SRC/UP FRDNT/KONVICT/UNIVERSAL MOTOWN 007968*/UMRG	
3	NEW	1	TENACIOUS D	THE PICK OF DESTINY (SOUNDTRACK) EPIC 94891/SONY MUSIC	
4	NEW	1	NEIL YOUNG & CRAZY HORSE	LIVE AT THE FILLMORE EAST: MARCH 6 & 7, 1970 REPRISE 44429/WARNER BROS. Ⓢ	
5	NEW	1	DAMIEN RICE	9 HEFFA/VECTOR 43249/WARNER BROS.	
6	1	2	J.J. CALE & ERIC CLAPTON	THE ROAD TO ESCONDIDO DUCK/REPRISE 44418/WARNER BROS.	
7	NEW	1	(+44)	WHEN YOUR HEART STOPS BEATING INTERSCOPE 007754	
8	NEW	1	JOANNA NEWSOM	YS DRAG CITY 303*	
9	2	3	BIRDMAN & LIL WAYNE	LIKE FATHER, LIKE SON CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG	
10	NEW	1	YUSUF	AN OTHER CUP YA ATLANTIC 94550/AG	
11	NEW	1	FAT JOE	ME, MYSELF & I TERROR SQUAD 78122/THE COALITION	
12	3	2	JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) DIPLOMATS 5964/KOCH	
13	12	7	BECK	THE INFORMATION INTERSCOPE 007576 Ⓢ	
14	4	3	DEFTONES	SATURDAY NIGHT WRIST MAVERICK 43239/WARNER BROS.	
15	11	4	JOHN LEGEND	ONCE AGAIN G O O D COLUMBIA 80323/SONY MUSIC	

## TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	7	<b>#1</b> CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG	
2	2	90	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG	●
3	4	5	MICHELLE AMATO/MICHELLE LINDAHL/SARAH MOORE	CELTIC CHRISTMAS MADACY SPECIAL PRODUCTS 52693/MADACY	
4	NEW	1	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-D 007891/UME	
5	3	7	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
6	5	3	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
7	6	8	CIRQUE DU SOLEIL	CORTEZ CIRQUE DU SOLEIL 25 Ⓢ	
8	NEW	1	MOYA BRENNAN	AN IRISH CHRISTMAS SPARROW 66784	
9	NEW	1	NA PALAPALAI	KA PUA HAE HAWAII KOOPS2 1004	
10	7	27	LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
11	14	42	CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
12	8	9	JAKE SHIMABUKURO	GENTLY WEEPS HITCHHIKE 1105	
13	NEW	1	VARIOUS ARTISTS	CELTIC CHRISTMAS MADACY SPECIAL PRODUCTS 52304/MADACY	
14	9	4	MARISA MONTE	UNIVERSO AO MEU REDOR BLUE NOTE 59109/BLG	
15	12	7	RONAN TYNAN	THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP	

## TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	<b>#1</b> HANNAH MONTANA	SOUNDTRACK (WALT DISNEY)	
2	—	1	THE PICK OF DESTINY (TENACIOUS D)	SOUNDTRACK (EPIC/SONY MUSIC)	
3	2	14	THE CHEETAH GIRLS 2	SOUNDTRACK (WALT DISNEY)	
4	3	45	HIGH SCHOOL MUSICAL	SOUNDTRACK (WALT DISNEY)	
5	4	24	CARS	SOUNDTRACK (WALT DISNEY)	
6	10	3	HAPPY FEET	SOUNDTRACK (FOX/WARNER SUNSET/ATLANTIC/AG)	
7	5	10	A CHARLIE BROWN CHRISTMAS (VINCE GUARALDI TRIO)	SOUNDTRACK (FANTASY CONCORD)	
8	6	10	GREY'S ANATOMY: VOLUME 2	SOUNDTRACK (HOLLYWOOD)	
9	—	1	A BROKE DOWN MELODY	SOUNDTRACK (BRUSHFIRE/UMRG)	
10	8	53	WALK THE LINE	SOUNDTRACK (FOX/WIND-UP)	
11	—	1	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION	SOUNDTRACK (WALT DISNEY)	
12	11	41	CURIOUS GEORGE (SOUNDTRACK)	SOUNDTRACK (BRUSHFIRE/UNIVERSAL REPUBLIC/UMRG)	
13	—	1	CASINO ROYALE	SOUNDTRACK (SONY CLASSICAL/SONY BMG MASTERWORKS)	
14	9	6	MARIE ANTOINETTE	SOUNDTRACK (VERVE FORECAST/POLYDOR/AG)	
15	25	20	ELF	SOUNDTRACK (NEW LINE)	



# MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	<b>#1 UNDER THE DESERT SKY</b> SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
2			<b>THE SPACE WITHIN US</b> A&E HOME VIDEO 76291 (24.98 DVD)	Paul McCartney	
3	2	3	<b>KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977</b> VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 124 (29.98 DVD)	Kiss	
4	3	7	<b>THE INFORMATION</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck	
5	6	10	<b>GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
6	NEW		<b>BACK TO BEDLAM</b> CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 94557 (21.98 CD/DVD)	James Blunt	
7	NEW		<b>LIVE AT THE FILLMORE EAST: MARCH 6 &amp; 7, 1970</b> REPRISE MUSIC VIDEO/WARNER MUSIC VISION 44499 (24.98 CD/DVD)	Neil Young & Crazy Horse	
8	7	19	<b>PULSE</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98 DVD)	Pink Floyd	B
9	5	2	<b>MTV UNPLUGGED</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 70091 (17.98 DVD)	Ricky Martin	
10	NEW		<b>REAL LIVE ROADRUNNING</b> NONESUCH/WARNER BROS./WARNER MUSIC VISION 44417 (32.98 CD/DVD)	Mark Knopfler And Emmylou Harris	
11	4	2	<b>LIVE! TONIGHT! SOLD OUT!</b> Geffen Home Video/Universal Music & Video Dist. 007914 (19.98 DVD)	Nirvana	
12	14	4	<b>WE ARE... THE LAURIE BERKNER BAND</b> HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	B
13	12	16	<b>ELVIS: '68 COMEBACK SPECIAL</b> RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
14	10	15	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
15	13	6	<b>LIFESONG LIVE</b> REUNION/SONY BMG VIDEO 10106 (13.98 CD/DVD)	Casting Crowns	
16	15	16	<b>ELVIS: ALOHA FROM HAWAII</b> RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
17	8	9	<b>HOMECOMING CHRISTMAS FROM SOUTH AFRICA</b> Spring House Video/EMM Music Video 44734 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
18	16	7	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
19	NEW		<b>THE BEST OF DEPECHE MODE VOLUME 1</b> SIRE/MUTE/REPRISE/WARNER BROS./WARNER MUSIC VISION 43243 (25.98 CD/DVD)	Depeche Mode	
20	9	8	<b>CHRISTMAS IN SOUTH AFRICA</b> Spring House Video/EMM Music Video 44736 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
21	NEW		<b>A FEVER YOU CAN'T SWEAT OUT</b> DECAYDANCE/FUELED BY RAMEN VIDEO 94566 (53.98 CD/DVD)	Panic! At The Disco	
22	11	7	<b>FIRST &amp; FAREWELL</b> RHINO HOME VIDEO 71488 (19.98 DVD)	Barry Manilow	
23	23	2	<b>FAMILY JEWELS</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	B
24	19	3	<b>THE LONG ROAD HOME</b> VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty	
25	RE-ENTRY		<b>BILL GAITHER REMEMBERS HOMECOMING HEROES</b> Spring House Video/EMM Music Video 44691 (19.98 DVD)	Bill & Gloria Gaither	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	5	<b>#1 SHOW ME WHAT YOU GOT</b> 5 WKS. JAY-Z/ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z	ROC-A-FELLA/DEF JAM/IDJMG
2	3	5	<b>MY LOVE</b> JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA	Justin Timberlake	JIVE/ZOMBA
3	4	4	<b>IRREPLACEABLE</b> BEYONCE COLUMBIA	Beyoncé	COLUMBIA
4	2	4	<b>WE FLY HIGH</b> JIM JONES DIPLOMATS/KOCH	Jim Jones	DIPLOMATS/KOCH
5	6	7	<b>THE PICK OF DESTINY</b> TENACIOUS D EPIC	Tenacious D	EPIC
6	14	2	<b>PROMISE</b> CIARA LAFACE/ZOMBA	Ciara	LAFACE/ZOMBA
7	NEW		<b>YOU DON'T KNOW</b> EMINEM, 50 CENT, LLOYD BANKS & CASHIS SHADY/AFTERMATH/INTERSCOPE	Eminem, 50 Cent, Lloyd Banks & Cashis	SHADY/AFTERMATH/INTERSCOPE
8	RE-ENTRY		<b>TELL ME</b> DIDDY FEATURING CHRISTINA AGUILERA BAD BOY/ATLANTIC	Diddy	FEATURING CHRISTINA AGUILERA BAD BOY/ATLANTIC
9	5	4	<b>HURT</b> CHRISTINA AGUILERA RCA/RMG	Christina Aguilera	RCA/RMG
10	7	7	<b>STUNTIN' LIKE MY DADDY</b> BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN	Birdman & Lil Wayne	CASH MONEY/UNIVERSAL MOTOWN
11	8	5	<b>SHORTIE LIKE MINE</b> BOW WOW FEAT. CHRIS BROWN & JOHNNA AUSTIN COLUMBIA	Bow Wow	FEAT. CHRIS BROWN & JOHNNA AUSTIN COLUMBIA
12	15	6	<b>MONEY IN THE BANK</b> LIL SCRAPPY FEATURING YOUNG BUCK BME/REPRISE	Lil Scrappy	FEATURING YOUNG BUCK BME/REPRISE
13	9	6	<b>IT ENDS TONIGHT</b> THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE	The All-American Rejects	DOGHOUSE/INTERSCOPE
14	16	3	<b>FERGALICIOUS</b> FERGIE WILL.I.AM/A&M/INTERSCOPE	Fergie	WILL.I.AM/A&M/INTERSCOPE
15	NEW		<b>THAT'S THAT S***</b> SNOOP DOGG FEAT. R. KELLY DOGGYSTYLE/GEFFEN	Snoop Dogg	FEAT. R. KELLY DOGGYSTYLE/GEFFEN
16	17	4	<b>UNAPPRECIATED</b> CHERISH SHONUFF/CAPITOL	Cherish	SHONUFF/CAPITOL
17	18	3	<b>LET'S RIDE</b> THE GAME GEFFEN/INTERSCOPE	The Game	GEFFEN/INTERSCOPE
18	NEW		<b>WALK IT OUT</b> UNK BIG OOMP/KOCH	UNK	BIG OOMP/KOCH
19	21	3	<b>DEM JEANS</b> CHINGY FEATURING JERMAINE DUPRI SLOI-A-LOT/CAPITOL	Chingy	FEATURING JERMAINE DUPRI SLOI-A-LOT/CAPITOL
20	11	3	<b>SMACK THAT</b> AKON FEAT. EMINEM SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN	Akon	FEAT. EMINEM SRC/UP FRONT KONVICT/UNIVERSAL MOTOWN
21	10	12	<b>SAY GOODBYE</b> CHRIS BROWN JIVE/ZOMBA	Chris Brown	JIVE/ZOMBA
22	13	7	<b>WELCOME TO THE BLACK PARADE</b> MY CHEMICAL ROMANCE REPRISE	My Chemical Romance	REPRISE
23	19	9	<b>LIPS OF AN ANGEL</b> HINDER UNIVERSAL REPUBLIC	Hinder	UNIVERSAL REPUBLIC
24	NEW		<b>BEFORE HE CHEATS</b> CARRIE UNDERWOOD ARISTA/NASHVILLE/RMG	Carrie Underwood	ARISTA/NASHVILLE/RMG
25	NEW		<b>GOD'S GONNA CUT YOU DOWN</b> JOHNNY CASH AMERICAN/LOST HIGHWAY	Johnny Cash	AMERICAN/LOST HIGHWAY

THIS WEEK	ARTIST	TITLE
1	TENACIOUS D, THE PICK OF DESTINY	THE PICK OF DESTINY
2	JUSTIN TIMBERLAKE FEAT. T.I., MY LOVE	MY LOVE
3	THE FRAY, HOW TO SAVE A LIFE	HOW TO SAVE A LIFE
4	EVANESCENCE, CALL ME WHEN YOU'RE SOBER	CALL ME WHEN YOU'RE SOBER
5	KILLERS, WHEN YOU WERE YOUNG	WHEN YOU WERE YOUNG
6	HINDER, LIPS OF AN ANGEL	LIPS OF AN ANGEL
7	U2 & GREEN DAY, THE SAINTS ARE COMING	THE SAINTS ARE COMING
8	FERGIE, FERGALICIOUS	FERGALICIOUS
9	BEYONCE, IRREPLACEABLE	IRREPLACEABLE
10	BROOKE HOGAN, ABOUT US	ABOUT US

THIS WEEK	ARTIST	TITLE
1	TAKING BACK SUNDAY, LIAR (IT TAKES ONE TO KNOW ONE)	LIAR (IT TAKES ONE TO KNOW ONE)
2	MY CHEMICAL ROMANCE, WELCOME TO THE BLACK PARADE	WELCOME TO THE BLACK PARADE
3	PANIC! AT THE DISCO, LYING IS THE MOST FUN A GIRL CAN HAVE	LYING IS THE MOST FUN A GIRL CAN HAVE
4	RED HOT CHILI PEPPERS, TELL ME BABY	TELL ME BABY
5	U2 & GREEN DAY, THE SAINTS ARE COMING	THE SAINTS ARE COMING
6	STONE SOUR, THROUGH GLASS	THROUGH GLASS
7	RED JUMPSUIT APPARATUS, FACE DOWN	FACE DOWN
8	PLAIN WHITE T'S, HATE (I REALLY DON'T LIKE YOU)	HATE (I REALLY DON'T LIKE YOU)
9	INCUBUS, ANNA MOLLY	ANNA MOLLY
10	THE FRAY, HOW TO SAVE A LIFE	HOW TO SAVE A LIFE

THIS WEEK	ARTIST	TITLE
1	EMINEM, YOU DON'T KNOW	YOU DON'T KNOW
2	FERGIE, FERGALICIOUS	FERGALICIOUS
3	BILLY TALENT, RED FLAG	RED FLAG
4	K-OS, ELECTRIK HEAT-THE SEEKWILL	ELECTRIK HEAT-THE SEEKWILL
5	CITY AND COLOUR, COMIN HOME	COMIN HOME
6	JUSTIN TIMBERLAKE, MY LOVE	MY LOVE
7	(+44), WHEN YOUR HEART STOPS BEATING	WHEN YOUR HEART STOPS BEATING
8	HEDLEY, GUNNIN'	GUNNIN'
9	MY CHEMICAL ROMANCE, WELCOME TO THE BLACK PARADE	WELCOME TO THE BLACK PARADE
10	AKON, SMACK THAT	SMACK THAT

# LAUNCH PAD

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT		<b>#1 JOANNA NEWSOM</b> 1 WK. DRAG CITY 303* (16.98)	Ys	
2	6	22	<b>GREATEST GAINER MAT KEARNEY</b> AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
3	NEW		<b>SIN BANDERA</b> SONY BMG NORTE 01965 (16.98)	Pasado	
4	3	2	<b>ANA GABRIEL</b> SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	
5	5	23	<b>REGINA SPEKTOR</b> SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
6	4	42	<b>CALLE 13</b> WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
7	7	40	<b>RAKIM &amp; KEN-Y</b> PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
8	8	32	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	The Poison	
9	10	16	<b>LOS BUKIS</b> FONOVISIA 352638/UG (11.98)	30 Recuerdos	
10	23	24	<b>CARTEL</b> THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
11	12	5	<b>SHINY TOY GUNS</b> UNIVERSAL MOTOWN 007615*/UMRG (11.98)	We Are Pilots	
12	NEW		<b>LAURA PAUSINI</b> WARNER LATINA 64007 (17.98)	Yo Canto	
13	14	7	<b>UNK</b> BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
14	11	6	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1980 (14.98)	30 Corridos: Historias Nortenas	
15	9	13	<b>AUGUSTANA</b> EPIC 83433/SONY MUSIC (11.98)	All The Stars And Boulevards	
16	18	9	<b>SAY ANYTHING</b> DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
17	1		<b>DISCIPLE</b> SRE/INO/COLUMBIA 88920/SONY MUSIC (13.98)	Scars Remain	
18	NEW		<b>ROCCO DELUCA &amp; THE BURDEN</b> IRONWORKS 165 (12.98)	I Trust You To Kill Me	
19	2	2	<b>CADILLAC DON &amp; J-MONEY</b> 35*35 68794/ASYLUM (18.98)	Look At Me	
20	32	2	<b>THE COUNTDOWN SINGERS</b> MADACY SPECIAL PRODUCTS 52587/MADACY (7.98)	Christmas Classics: Redneck Style	
21	RE-ENTRY		<b>SANCTUS REAL</b> SPARROW 11574 (12.98)	The Face Of Love	
22	15	8	<b>GEORGE LOPEZ</b> OGLIO 89140 (16.98)	El Mas Chingon	
23	24	5	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
24	13	3	<b>CONJUNTO ATARDECER</b> UNIVERSAL LATINO 007889 (12.98)	El Decimo... Y Siguen Los No.1 Del Pasito Duranguense	
25	16	6	<b>AVENTURA</b> PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
26	17	6	<b>DEITRICK HADDON</b> TYSOT/VERITY 88166/ZOMBA (17.98)	7 Days	
27	20	7	<b>FRANCO DE VITA</b> SONY BMG NORTE 83847 (16.98)	Mil Y Una Historias: En Vivo	
28	25	5	<b>OLGA TANON</b> UNIVISION 330023/UG (14.98)	Soy Como Tu	
29	22	3	<b>THE BE GOOD TANYAS</b> NETTWERK 30416 (15.98)	Hello Love	
30	42	2	<b>THE 101 STRINGS ORCHESTRA</b> MADACY SPECIAL PRODUCTS 52306/MADACY (13.98)	Thomas Kinkade: Treasury Of Christmas	
31	24	6	<b>CHIODOS</b> EQUAL VISION 136 (14.98 CD/DVD)	All's Well That Ends Well	
32	NEW		<b>NEWSONG</b> INTEGRITY/COLUMBIA 88311/SONY MUSIC (16.98)	The Christmas Hope	
33	46	70	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken	
34	19	2	<b>BISHOP PAUL S. MORTON</b> TEHILLAH 6528/LIGHT (16.98)	Still Standing	
35	28	10	<b>VITTORIO</b> POLYDOR/OECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP (16.98)	Vittorio	
36	41	3	<b>DEAD POETIC</b> TOOTH & NAIL 46619 (15.98)	Vices	
37	33	9	<b>LOS BUKIS</b> FONOVISIA 352697/UG (5.98)	Linea De Oro	
38	26	7	<b>DAVID BISBAL</b> VALE 007713/UNIVERSAL LATINO (13.98)	Premonicion	
39	RE-ENTRY		<b>THE HOLD STEADY</b> VAGRANT 442 (13.98)	Boys And Girls In America	
40	39	6	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
41	NEW		<b>DRAGONFORCE</b> SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
42	NEW		<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861628/WALT DISNEY (6.98)	Baby Einstein: Playdate Fun	
43	36	9	<b>MONCHY &amp; ALEXANDRA</b> J & N 50191/SONY BMG NORTE (13.98)	Exitos	
44	RE-ENTRY		<b>HURT</b> CAPITOL 41137 (12.98)	Vol. 1	
45	RE-ENTRY		<b>BIG DADDY WEAVE</b> FERVENT 886530/WARNER BROS. (13.98)	Every Time I Breathe	
46	NEW		<b>HYDROGYN</b> CHAVIS 79793 BCD (11.98)	Bombshell	
47	RE-ENTRY		<b>HILLSONG</b> HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98)	Mighty To Save: Live	
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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 Heatseeker's chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.









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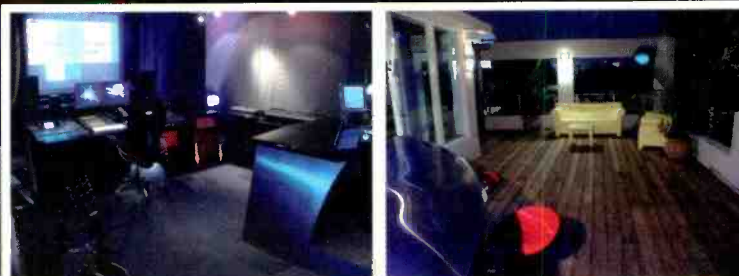
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Reporting to the special features editor, this individual must have a broad knowledge of these areas of coverage. He or she will have three to five years of editing experience and the ability to independently supervise selected special features, from conception to final proofs.

Billboard special features are coordinated with the magazine's sales, marketing, events and online efforts, and they drive a significant portion of the magazine's annual revenue. This is a great opportunity to create compelling editorial packages with a major business impact. This is a job for a business-oriented editor not a music critic. Custom publishing experience is a plus.

The associate editor of special features will:

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- Rewrite or reorganize copy as needed, and do first line edits;
- Plan layouts with designers;
- Write headlines and captions and fit editorial to designed layouts;
- Traffic proofs among the copy desk, designers, senior editors and production;
- Contribute to new editorial packages and strategies to drive new business.

This job requires superior people skills to manage a demanding workflow from staff and freelance writers, both in the United States and abroad. It also requires the ability to work closely with sales staff and advertising clients, balancing business demands with a mandate for editorial quality and integrity.

As special features frequently focus on the careers of major musical artists, an in-depth knowledge of pop music history is a must.

The job demands a self-starter with the ability to juggle multiple projects and deadlines, the flexibility to respond to the unexpected, and good humor under pressure.

Knowledge of Word, Quark, Outlook and Excel are required.

Applicants should send a résumé, cover letter and salary requirements to [100073.676@earthlink.net](mailto:100073.676@earthlink.net)

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# Mileposts

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

## Ruth Brown, 78

Ruth Brown, the vivacious R&B singer whose early hits established Atlantic Records, died Nov. 17 in Henderson, Nev., of complications following a stroke and a heart attack. She was 78.



Brown suffered a stroke in 2000 and was in declining health in recent years. She had been on life support in a hospital near her home in Las Vegas.

After spending the '60s and '70s in the musical wilderness, the vocalist enjoyed a lively second act in the '80s and '90s: She won a Tony Award for her role in the 1989 Broadway revue "Black and Blue," and the following year her Fantasy album "Blues on Broadway" won a Grammy Award for best jazz vocal performance.

Her latter-day film performances included an unforgettable turn as DJ "Motormouth Maybelle" in John Waters' 1988 movie "Hairspray."

Born Ruth Weston in Portsmouth, Va., she was inspired by such vocalists as Dinah Washington and Sarah Vaughan. She began touring as a teenager with bandleader Jimmy Brown, whom she married. She later sang with Lucky Millinder's jump-blues group.

On the recommendation of DJ Willis Conover, Brown was signed to Ahmet Ertegun and Herb Abramson's fledgling Atlantic label. Her debut session was sidetracked by a grave auto accident that laid her up for nine months. However, her first session with guitarist Eddie Condon's N.B.C. Television Orchestra spawned the top five hit "So Long" in 1949.

Brown's decadelong run of lively R&B hits for Atlantic earned her the nickname "Miss Rhythm." Her biggest smashes were 1950's "Teardrops From My Eyes," which enjoyed an 11-week run at No. 1; 1952's "5-10-15 Hours," which stayed at the top for seven weeks; 1953's "(Mama) He Treats Your Daughter Mean," which took the pinnacle for five weeks; and 1954's "Oh What a Dream," a Chuck Willis composition that boasted an eight-week run at the pinnacle.

In all, Brown charted 24 singles, only three of which failed to reach the R&B top 10.

After her split with Atlantic in the early '60s, Brown's fortunes waned; for a time, she worked as a domestic. Under the aegis of comic Redd Foxx, she began a comeback in the late '70s, appearing on such TV sitcoms as "Hello, Larry" and "The Jeffersons."

Brown's renewed profile led to her high-profile Broadway and film parts; during the '80s and '90s, Brown hosted National Public Radio's "Harlem Hit Parade" and "BluesStage" and recorded for Fantasy and Rounder's Bullseye Blues imprint.

She also took on another role as an advocate for her generation of R&B performers. The outspoken singer's public comments about nonpayment of royalties to R&B veterans and the labels' onerous recoupment policies helped lead to Atlantic's 1988 decision to pay back royalties to 35 of its early acts and provide seed money for the creation of the Rhythm & Blues Foundation. Brown became one of the foundation's first Pioneer Award honorees in 1989.

Brown was inducted into the Rock and Roll Hall of Fame in 1993.

Through the years, she won a dozen awards from the nonprofit Blues Foundation and was inducted into its Blues Hall of Fame in 2002; she frequently served as a co-host of the foundation's annual awards ceremonies.

Brown published her autobiography, "Miss Rhythm," co-authored with Andrew Yule, in 1996.

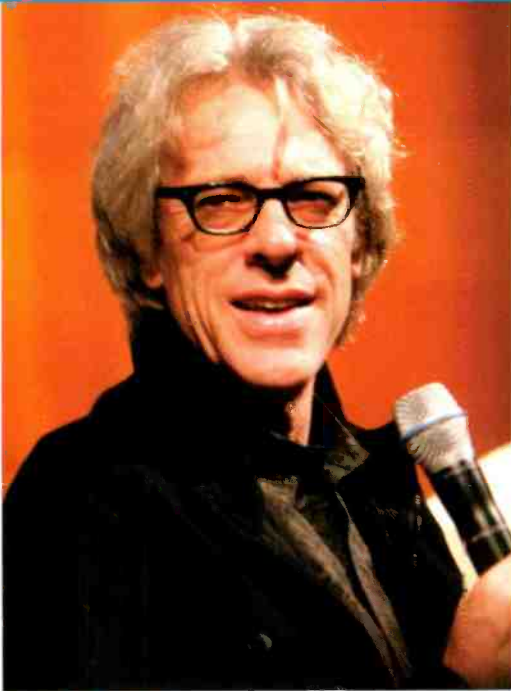
She is survived by sons Lonnie McFadden and Earl Swanson; sister Delia Weston; and brothers Alvin, Lenard and Benjamin Weston.

—Chris Morris

Chris Morris is music editor of Billboard sister publication The Hollywood Reporter.

**BIRTHS** Girl, Miranda Cristina, to Tito Puente Jr. and his longtime girlfriend Gloria Martinez. Father is a percussionist and son of influential Latin jazz/mambo musician Tito Puente.





**THE HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE:**

The fifth annual Film & TV Music Conference, held Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles, featured sessions and panels on music for film, TV, Internet, gaming, commercials and other industry-related topics, and attracted many of the industry's most influential executive and creative talents such as Oliver Stone, Olivia Newton-John, Danny Elfman and Stewart Copeland. PHOTOS: PAUL REDMOND

**ABOVE:** Grammy Award-winning artist Melissa Etheridge with Billboard/The Hollywood Reporter publisher John Kilcullen.

**ABOVE LEFT:** Composer/drummer and founder of the Police Stewart Copeland.

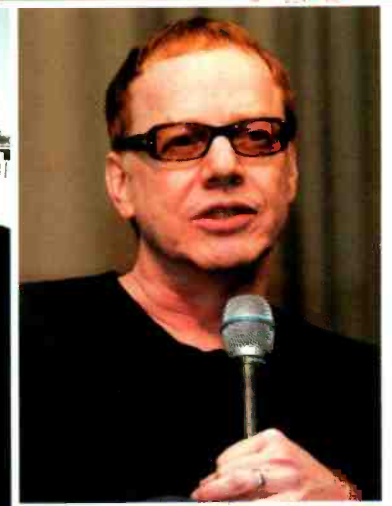
**ABOVE RIGHT:** From left are Grey Worldwide senior VP/director of music Josh Rabinowitz; Beacon Street Studio creative director/composer Andrew Feltenstein; Elias Art executive VP/GM Ann Haugen; SHOOT editor Bob Goldrich; HUM founder/creative director Jeff Koz; and Universal Music Publishing Group VP of film and TV music Brian Lambert.

**LEFT:** Composer/songwriter Henry Krieger, left, and director Bill Condon.

**RIGHT:** Attendees of the Film & TV Music Conference were treated to a live performance by musical act Jascat.

**BELOW LEFT:** From left are MTV Digital senior producer of wireless Mike Scogin; Universal Music Mobile-U.S. VP/GM Rlo Caraff; Winogradsky Co. president Steven Winogradsky; MobiTV VP of content and programming Erik Smith; and New Line's Paul Broucek.

**BELOW RIGHT:** Grammy Award-winning composer Craig Armstrong, left, with Academy Award-winning director Oliver Stone, center, and renowned music supervisor Budd Carr, who teamed up on the film "World Trade Center."



**BELOW LEFT:** Kraft-Engel Management partner/agent Laura Engel, left, with EMI Music Publishing executive VP of U.S. creative Jody Gerson.

**BELOW RIGHT:** From left are Chop Shop music supervisor Alexandra Patsavas; Recording Academy music supervisor/L.A. chapter president Maureen Crowe; Venus Hum artist Annette Streat; ParodiFair Production composer/songwriter Starr Parodi; Deutsch director of music and celebrity licensing Kris Weiner; Billboard executive editor/associate publisher Tamara Conniff; and Olivia Newton-John.

**ABOVE:** Composer and former Oingo Boingo frontman Danny Elfman.

**BELOW:** BMI VP of film/TV relations Doreen Ringer Ross, left, with jazz musician/film composer Terence Blanchard.





# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## HE'S A PUNK ROCKER

Iggy Pop has spent the fall polishing his first album with the Stooges since 1973, due in March via Virgin ([billboard.com](http://billboard.com), Nov. 20). But the 59-year-old rock legend also found time to lend his vocals to "Punkrocker," an infectious tune from Swedish duo Teddybears' Big Beat/Atlantic debut, "Soft Machine." The cut is currently featured in a Cadillac commercial; a music video is nearly finished.

"Being the larcenous little Swedes they are, they filmed me in a Cadillac to get the tie-in," Pop tells Track with a laugh. "They sent me a demo with some of the tracks that are actually on the song and a demo vocal. That had the melody, two or three of the verse lines and the hook line, but it was very Swedish. It didn't make much sense, and it definitely didn't say anything. So I gave them half of a new lyric, and we went in and recorded it in one session."

Pop reports he was recently passed a film script with a role earmarked for him, but because of commitments with the Stooges, he probably won't be able to participate. "It's a chance to play a teacher," he says. "It came from someone who just doesn't have funding for their movie yet; a first-time director. [But] it's a good script and a good part."

Pop last appeared on the silver screen in Jim Jarmusch's 2003 flick "Coffee and Cigarettes."

## DYSFUNCTION JUNCTION

On the eve of their fifth studio album, "Chemically Imbalanced," the Ying Yang Twins are gearing up for the big screen with the comedy "Viagra Falls." The script was originally written by member D-Roc but is being rewritten.

"It's about some college students trying to get to spring break for the first time," he tells Track. Lo and behold, the kids "stumble across some Viagra" along the way.

It seems there's no shortage of the miracle pill at Ying Yang Twins' headquarters, hence the film homage. "I don't know how they got it going, but some kind of way we get a shitload of Viagra and just start slinging Viagra," D-Roc marvels.

## COUNTRY KITCHEN

Cowboy crooner Gene Autry loved Palm Springs, Calif., but that's about the only country music we've ever associated with the Coachella Valley. That will all change May 5-6, when Goldenvoice launches a two-day country festival at Empire Polo Field, the site of the mega-successful Coachella Valley Music & Arts Festival.

Big names confirmed so far are Kenny Chesney, George Strait, Willie Nelson and Sugarland.

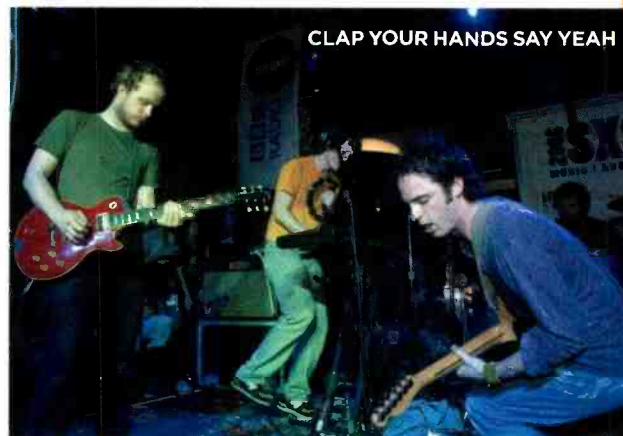
The festival was booked by Coachella producer Paul Tollett, Louis Messina of TMG/AEG Live and Steve Moore of AEG Live Nashville. Commenting on the eclectic lineup, AEG Live CEO Randy Phillips tells Track, "There's a reason this festival is at the Coachella site, and it's not just because of the palm trees. We wanted it to be diverse, rich and interesting musically, the same way Coachella is for alternative music."

Meanwhile, Coachella will expand to three days (April 27-29) for the first time in '07. Book your hotels and plane tickets now.

## SHE CAME AND SHE GAVE, WITHOUT TAKING

Oh, Mandy . . . Moore, that is. As Track reported last week, the artist just wrapped a new album, due in April via Firm Music. "As soon as I left [Epic], I felt like I finally get to make the record that I want to make," she says of the set, which was heavily influenced by Joni Mitchell's "Court and Spark."

On the phone, Moore



CLAP YOUR HANDS SAY YEAH

struck us as eons away from the stereotypical young-Hollywood-starlet-turned-pop star.

"I'm like a 52-year-old in a 22-year-old's body," she says. "I like to stay in and get to sleep early. I find that it's impossible—and not fun—to attend every envelope-opening."

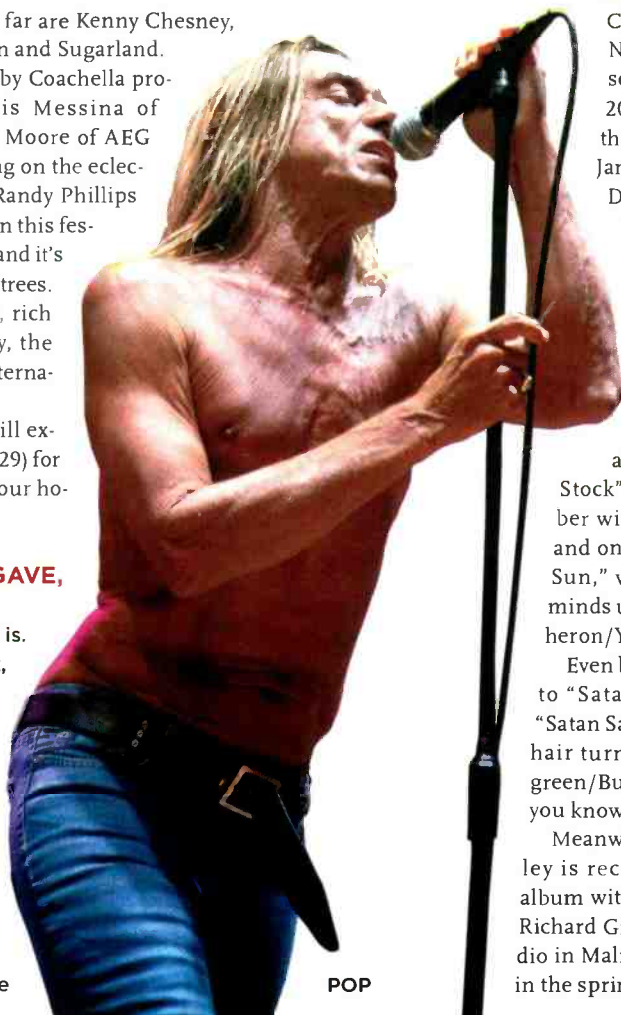
## THIS AND THAT

Clap Your Hands Say Yeah, the New York indie rock act that scanned 117,000 copies of its 2005 self-titled debut without the help of a label, will return in January with its second set, the Dave Fridmann-produced "Some Loud Thunder." Track

has only been able to stream the 11 songs (in subpar audio quality, we might add) thus far, but we can reveal that the opening title cut has a nifty acoustic riff, cowbell and a danceable bass groove, "Emily Jean Stock" is a mostly drumless number with a vaguely girl-group vibe and on "Mercury Walks an Orange Sun," vocalist Alec Ounsworth reminds us, "I hope you notice/I'm no heron/You're no tortoise."

Even better: Ounsworth calling out to "Satan" on the positively weird "Satan Said Dance," as he pleads, "My hair turns white and my face turns green/But my feet are still moving, if you know what I mean."

Meanwhile, sibling rock combo Eisley is recording its second Reprise album with Oingo Boingo keyboardist Richard Gibbs at the latter's home studio in Malibu, Calif. The project is due in the spring.



POP

# Executive TURNTABLE

EDITED BY MITCHELL PETERS

**RECORD COMPANIES:** Big Machine Records in Nashville appoints **Kelly Keiber Rich** to the newly created position of VP of sales and marketing. She was VP of sales at **Universal Music Group Nashville**.

**Zomba Label Group** in New York promotes **Jeff Dodes** to senior VP of digital business operations. He was VP of new media and Internet operations.

**PUBLISHING:** Famous Music in New York names **Britt Morgan-Saks** senior creative director of urban. She was executive assistant to the president at **Carol's Daughter**, a health and beauty company.

**BMI** in Los Angeles promotes **Delia Orjuela** to assistant VP of publisher relationships for Latin music. She was senior director of Latin music.

**Universal Music Publishing Group** elevates **Tom Eaton** to VP of music for advertising. He was senior director of music for advertising, motion picture and TV.



RICH

MORGAN-SAKS

ORJUELA

FLETCHER

**RELATED FIELDS:** JAJ Co. names **Alan Fletcher** executive VP of global business development. He was VP of TV marketing at **Warner Strategic Marketing/Rhino Entertainment**.

**Jorge Plasencia** leaves his post as VP of communications at **Univision Radio** to open Miami-based **Republica**, a branding, advertising and communications company. He is chairman/CEO of the company.

**AOL** names **Ron Grant** president/COO. He was senior VP of operations at **Time Warner**.

Send submissions to [exec@billboard.com](mailto:exec@billboard.com).

# GOODWORKS

## A ROSE BY ANY OTHER NAME

Madonna will appear Nov. 24-26 on HSN to promote an exclusive set of books from her "English Roses" series. A portion of the proceeds will be donated to Raising Malawi, an orphan-care initiative benefiting children from the African nation of Malawi.



BOTTI

## JAZZ CLASS IN SESSION

Trumpeter Chris Botti will teach a master class Nov. 29 at the Berklee College of Music in Boston as part of the Berklee City Music Program. Music students from 6th through 12th grade will also be part of the lesson, which will feature pianist Billy Childs and guitarist Mark Whitfield.

## FOGERTY AND FAMILY

John Fogerty and his family spent an hour serving lunch at a United Way-funded homeless shelter Nov. 22 in Detroit. The artist was in the Motor City to perform during halftime of the Detroit Lions/Miami Dolphins game on Thanksgiving at Ford Field.





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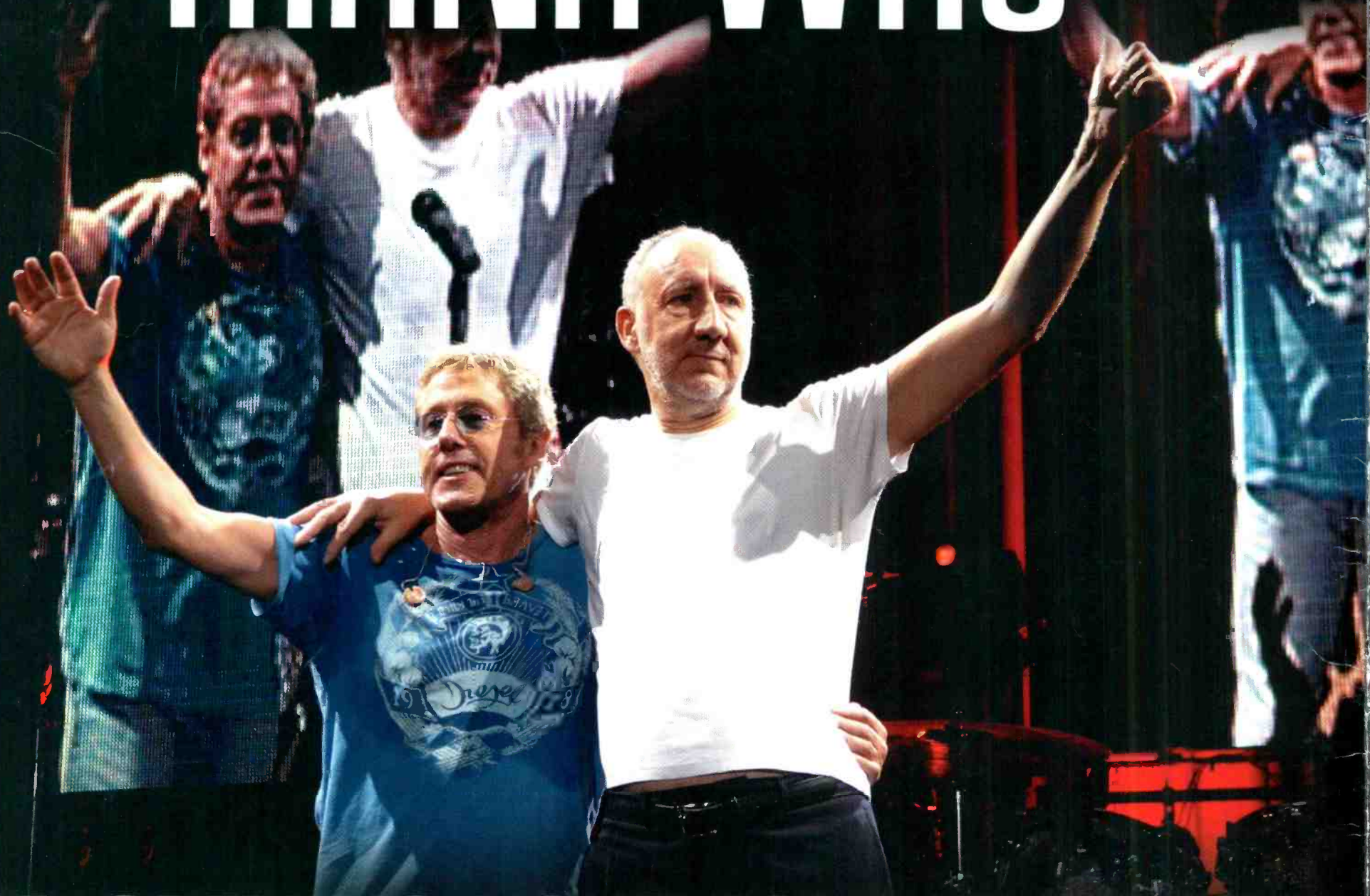


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