

THE MAGICAL SYNERGY OF DISNEY

>P.20



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JAN
13
2007



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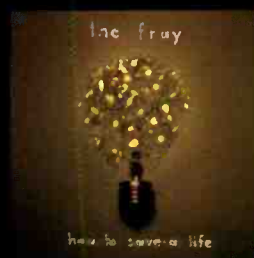
**US:
&B'S
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#1

DIGITAL ALBUM OF ALL TIME



the fray
how to save a life



www.thefray.net

Management: Jason Korman and Gregg Lattinman for K Management
Label: Epic Music Group, a division of Sony Music Entertainment Inc. © 2005 Sony Music Entertainment Inc.

No. 1

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ON THE COVER: Clap Your Hands Say Yeah photographed for Billboard by Douglas Sonders. LOCATION BY TIM SHARKEY. INSETS: BLUE: ANDREW SOUTHAM; CYRUS: BOB D'AMICO/© 2006 DISNEY CHANNEL ALL RIGHTS RESERVED; HUGGENS: ANDREW MacPHERSON.

360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

MIDEM
Nearly 10,000 music professionals from almost 100 countries will meet to make deals, network, learn and check out hot new talent at **MIDEM 2007**, taking place Jan. 21-25 at the Palais des Festivals in Cannes. More information at midem.com.

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

.Biz

The recent relaunch of **Billboard.biz**, the 24/7 extension of Billboard magazine, covers every aspect of the entertainment space as it pertains to everyone from brand marketers and ad agencies to record labels and cell phone carriers. Learn more at billboard.biz.

Blogging

THE JADED INSIDER
An Internet-spawned Phil Collins/Nas mash-up? Hanging out with Pearl Jam's drummer at a Burger King in Hawaii? Get those scoops and much more on the **Billboard** blog, only at jadedinsider.com.

OPINION

EDITORIALS | COMMENTARY | LETTERS

A Lesson For Radio And The Music Biz From The Supermarket Industry

Fix The Product First

BY DANIEL ANSTANDIG

Competition in the supermarket industry has never been greater. Grocers face new retailers attempting to gain their share of the food market. The number of visitors to any grocery store—let's call it "cume"—and the amount of time an average customer spends in the store—let's call that "time spent shopping"—is declining.

Caught in the whirlwind of a changing marketplace, Safeway stores started losing money. After more than 80 years of selling food at low prices, Safeway reported its first annual loss in 2002. Declining numbers of shoppers at the chain's stores prompted the company's executives to re-evaluate their product and positioning.

Market research confirmed that Safeway was in need of a new marketing campaign. The grocer needed to build cume again. Safeway management knew that consumers would be shrewd about hollow claims and superficial marketing that could not be substantiated with evidence of real change in the stores. A new, flashy campaign and redesigned window dressing would not be enough to win over today's skeptical 25- to 44-year-old customers.

The company needed a new image, so it started by carefully revamping the product—its stores.

Safeway didn't medicate its declining cume problem with a glitzy marketing ini-

tiative. Instead, it first invested in its stores in a way that would make customers' remarkable end-user experience worthy of word-of-mouth advertising.

The company launched the largest remodeling effort an American supermarket chain has ever undertaken. It has spent more than \$3 billion in the last three years and committed to spending another \$3 billion in the next three to remodel all 1,775 of its stores. Morphing the anachronistic convenience outlets into new "lifestyle stores" has included adding full-service deli counters, organic produce sections and expanded wine and floral sections.

Only after revamping its product did Safeway start its marketing push. Combining its brand surgery with a well-focused \$100 million ad campaign to tell the story of its new position, the company is seeing lucrative returns in markets where renovations are complete.

Wall Street called Safeway crazy—but customers like the change. Sales advanced for the company in 2006, as of November, by 5%, according to MarketWatch. At that point, Google Finance reported that Safeway's share price was up by 30% since the beginning of 2006.

So what does all this mean for radio? There are several points that should be heeded from the case study of Safeway's brand rejuvenation.

STUDY YOUR CUSTOMERS

Get to know your audience's core desires. When people tune in to your radio station, it's because they have decided that listening to your station would be more gratifying and pleasurable than not listening.

What is it that your audience wants deeply? Here are a few possible answers: a feeling of connection and influence, and to be seen as generous, classy, loving and smart.

How does your programming offer validation for these deep desires?

Assuming that your listener has a deep desire to be seen as loving, do you have programming that validates that vision of themselves? Do you have a show dedicated to love songs? Do you invite listeners to contribute to the community in a way that validates their sense of being loving or generous?

Help listeners get the experience they want, and you will get the ratings you want.

Safeway's marketing tells the story of a company that had humble Idaho beginnings, but always retained a vision to serve people with quality, wholesome foods and a welcoming atmosphere—note the mention of two deep desires of its customers. Marketers connected the passion of the founders' desire to serve and the evolution of the stores.



ANSTANDIG

What is your radio station's story? Why do you do what you do? Look at the history of your station. What is it that brought you to the dance? Tell listeners about the people at your radio station and why they come to work every day.

People are more cynical than ever. They sniff out brand facades and superficial claims quickly.

Take a lesson from Safeway, who upgraded the product selection and store atmosphere first. The end-user experience changed long before the new marketing campaign. The company started inside out rather than outside in, knowing that savvy customers would see through over-hyped claims.

Daniel Anstandig is VP of adult formats for McVay Media.

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Digital Deluge
The biggest week ever for downloads



R&B/Rap Recession
Genres' album sales continue to slip



Production Values
Grammy producer nominees mouth off



Give It Away Now
Tim Fite's new rap album isn't for sale



The Rhyme In Spain
Hip-hop hits the top of Spanish charts

6

8

10

13

17

>>> LIVE NATION VENUES FOR SALE

As part of an ongoing evaluation of its real estate holdings, the world's largest promoter and venue operator confirms it listed Verizon Wireless Amphitheatre in Noblesville, Ind., and Germain Amphitheatre in Columbus, Ohio, with international real estate brokerage CB Richard Ellis. The move to divest its real estate holdings is not unexpected as Live Nation moves forward as an independent, free-standing company following its spinoff from Clear Channel Communications in late 2005.

>>> VIRGIN DIGITAL SHUTTERS

During the holiday break, the Virgin Digital subscription music service in the United States e-mailed subscribers informing them the service would be shutting down. The U.K. version of the service remains active. Representatives from Virgin Digital could not be reached for comment. The company is referring subscribers to fellow music subscription service Napster. Napster will be e-mailing former Virgin customers to invite them to join the Napster service.

>>> SIRIUS PASSES 6 MILLION MARK

Sirius Satellite Radio said Jan. 2 it ended 2006 by meeting its latest fourth-quarter guidance with about 6 million subscribers, which is an 82% increase over its 2005 year-end finish of 3.3 million subscribers. The whopping finish also helped propel the struggling satcaster into its first free-cash-flow quarter.

continued on >>p6

HIGH SCHOOL MUSICAL: BRIAN LOWE; UNDERWOOD: JOHN SCULLI/WIREIMAGE.COM; TICHRISTIAN LANTY

UpFront

JANUARY 13, 2007

RETAIL BY ED CHRISTMAN

DOWNTURNS AND DOWNLOADS

Album Sales Plummet In 2006, But Digital Narrows The Gap

U.S. album sales dropped to 588.2 million in 2006—a 5% decrease from the 619 million copies scanned in 2005, and the first time since 1993 that the figure has slipped below the 600 million mark.

But when albums are counted using a track-equivalent measure of 10 digital track downloads per album, the 582 million digital track downloads last year translate into 58.2 million albums, which would mean overall albums totaled 546.4 million units. With that formula, the disparity between 2005 and 2006 album sales narrows to a 1.2% drop from 2005's overall album sales of 654.1 million.

In addition to a whopping 30 million digital tracks downloaded in the final week of the year (see story, page 6), another landmark was reached that week when digital albums hit 1.3 million units, or 9% of the week's total album sales. That marks the first time digital albums topped the million mark in one week.

Across the whole year, with the 582 million digital-track downloads nearly matching album scans, the industry reached nearly 1.2 billion sales, according to Nielsen SoundScan. And digital albums—accounting for 32.6 million units—comprised 5.5% of album sales for the year.

In total, 52 albums reached the million mark in 2006, up from 48 in 2005. But the total scans for the top 10 hits dipped significantly to 23 million units, down from the 32 million units that last year's top 10 sellers generated.

Universal Music Group distributed the year's top two

albums: the "High School Musical" soundtrack, which finished No. 1 with 3.7 million units, and "Me and My Gang" by the year's top-selling act Rascal Flatts, which sold 3.5 million.

UMG also remains the industry's top distributor with 31.6% market share, which translates into 186 million album scans. Meanwhile, UMG was the industry leader in track downloads with 192 million. Billboard estimates UMG's U.S. record company business at \$2.2 billion.

Sony BMG Music Entertainment's market share was down slightly, leaving its album scans down 5% to 161.4 million, but the company also tallied 149 million track downloads. Billboard estimates its U.S. business at \$1.75 billion. Sony BMG was the only other major to distribute an album that reached 3 million units in sales last year, a distinction achieved by Carrie Underwood's "Some Hearts."

Although Warner Music Group placed third with an 18.1% share, the company—the dominant music company for the last two decades of last century before merger mania swept the industry—continues the market share climb it began in 2002.

Most of WMG's fourth consecutive annual gain is due to its two independent distributors, Alternative Distribution Alliance (ADA), which grew to 2.5% from 2.2% in 2005, and Ryko Distribution, acquired in June 2006, which contributed 0.7% in market share. Its core distributor WEA actually had a slight decline in market share, with albums scans falling

slightly short of the 107 million album scans it generated in 2005. But its track download total grew to about 114 million. Billboard estimates WMG's 2005 U.S. record revenue at \$1.5 billion.

EMI Music's market share slipped slightly, leaving it with 64 million album scans last year, while its digital tracks totaled 46 million. Billboard estimates EMI's U.S. record company business at \$740 million.

Independent labels, excluding those distributed by WMG's ADA and Ryko, Sony BMG's RED, UMG's Fontana and EMI's Caroline, collectively managed a 12.6% market share, down from last year largely due to Ryko's defection from the indie ranks.

The independent sector totaled 74 million album scans and about 80 million digital-track downloads. Billboard estimates the indie-sector record label revenue at \$875 million.

Looking at current market share, UMG ranked No. 1 with 34.4%, followed by Sony BMG with 28.1%, WMG with 16.9%, EMI with 9.2% and the indie sector collectively with 11.4%.

Although album sales were down last year, nontraditional merchants—including online stores like Amazon, plus albums sold at concerts, via TV and mail-order houses—grew 44.4% to 69.3 million. The rest of the account base suffered a downturn, with independents hit the hardest. The indies ended the year down 18.4% to 37.5 million album units, while chains were down 12.4% to 241.7 million and mass merchants down 3.8% to 239.7 million.

TOP 10 OF 2006

"HIGH SCHOOL MUSICAL"
Soundtrack
Disney Buena Vista
3,719,071

RASCAL FLATTS
"Me and My Gang"
Lyric Street/Hollywood
3,479,994

CARRIE UNDERWOOD
"Some Hearts"
Arista/Arista Nashville
3,015,950

NICKELBACK
"All the Right Reasons"
Roadrunner/IDJMG
2,688,166

JUSTIN TIMBERLAKE
"FutureSex/LoveSounds"
Jive/Zomba
2,377,127

JAMES BLUNT
"Back to Bedlam"
Custard/Atlantic/AG
2,137,142

BEYONCÉ
"B'Day"
Columbia
2,010,311

"HANNAH MONTANA"
Soundtrack
Disney Buena Vista
1,987,681

DIXIE CHICKS
"Taking the Long Way"
Columbia
1,856,284

HINDER
"Extreme Behavior"
Universal Republic
1,817,350



RETAIL BY BRIAN GARRITY

>>> BONNAROO GETS A BOOST

Superfly Productions and A.C. Entertainment, producers of the annual Bonnaroo Music Festival, are finalizing a deal to purchase the bulk of the festival site land. The festival will end up owning about 530 acres and has long-term leases with owners of 300 additional acres at the site. Superfly president Jonathan Mayers tells **billboard.biz** that serious negotiations to buy the property, which is near Manchester in Coffee County, Tenn., have been in place for about six months. He declined to reveal a price tag for the land.

>>> SONY ACTS TO STEER CHRYSLER PODCAST

Sony BMG's Legacy Recordings has licensed a number of acts for a promotional video podcast produced by Rock River Communications on behalf of DaimlerChrysler. The podcast series is designed to promote Chrysler's new MyGig 20GB in-car entertainment system. Each podcast is dedicated to a different act such as Johnny Cash, Miles Davis, the Clash and Stevie Ray Vaughan. The podcast is available from iTunes, the Chrysler Web site and various other online podcast sources.

>>> ROPEADOPE GOES DIGITAL

Brooklyn-based indie label Ropeadope will make digital-only releases its focus for 2007, launching an online-only label in February. Thus far, 25 digital albums are planned for the remainder of the year. The label's physical releases will continue to be handled by RED-distributed label group MRI. Acts signed to Ropeadope's digital imprint will retain ownership of their masters, and the label will license the music only for Internet release, according to a Jan. 3 announcement.

continued on >>p8

Digital Retail's Record Week

Download Sales For 2006's Final Week Top 30 Million Mark

After months of hand-wringing over the supposed softening state of digital music sales on a week-to-week basis, the download business got a big boost from MP3 player gifting and gift cards in the final seven days of 2006.

U.S. digital download sales hit a new all-time high the week after Christmas, with 30.1 million tracks sold, according to Nielsen SoundScan. The downloading frenzy capped a year in which all digital track sales totaled more than 581 million units—a 65% gain against 2005.

Proving that sales of digital music closely follow the ebb and flow of physical music purchases, the biggest online sales weeks for the industry are coinciding with the holiday-selling season. And sales in that season are growing, year over year.

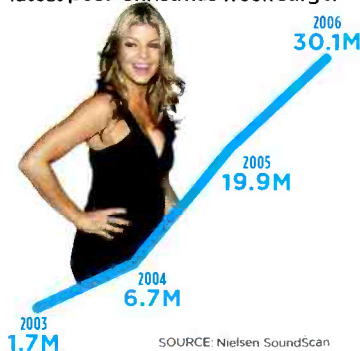
The flurry of downloading in the final week of the year marks a 51% jump from the 19.9 million digital tracks sold during the same seven-day span a year ago. That was the previous record holder for the number of

tracks sold in a given week.

But track sales aren't just up year over year. Week over week they also jumped, rising 108% versus sales of 14.5 million tracks in the seven-day span be-

DIGILICIOUS

Downloads of Fergie's hit lead the latest post-Christmas week surge.



SOURCE: Nielsen SoundScan

fore Christmas. And total digital track volume wasn't the only metric to experience a new high in the torrent of downloading.

Fergie's "Fergalicious" (Will.i.am/A&M/Interscope) also set a new record for the most tracks sold in a single week with sales of 294,000 downloads. That

one-ups the previous single-week record set by Shakira with "Hips Don't Lie" (Epic) six months earlier. That song was downloaded more than 266,000 times the week ending June 17, 2006.

The week after Christmas has begun to regularly produce a new high watermark for track sales. A year ago, D4L's "Laffy Taffy" set a then one-week record when it took the top spot with 175,000 tracks sold. Comparing post-Christmas weeks, the new mark set by Fergie is 68% better than the volume experienced by "Laffy Taffy" sales in the same week a year ago.

Also up is the number of tracks that have sold more than 100,000 in a single week. A total of 11 songs crossed that threshold a year ago against 15 songs this year. And in a new twist this time, a total of four tracks sold more than 200,000 downloads. Prior to the week after Christmas 2006, only two songs had ever sold more than that.

Credit a lot of this activity to another big iPod sales year. Final numbers aren't out, but analyst forecasts had Apple shipping a record 16 million in its December quarter, up from 14 million the same time a year ago. ♦♦♦



Retail Track

ED CHRISTMAN echristman@billboard.com

Taking Stock

Even Discounting Digital Distribution, Market Numbers Show A Tough Physical Retail Year

Welcome to 2007. But before you begin to feel good about the new year, let me remind you that 2007 promises to be even tougher than 2006, especially for the physical goods component of the music industry.

After all, it's hard to ignore that the last week of 2006 ended with digital downloads totaling a whopping 30 million units (see story, left). Fortunately, for physical music merchandisers, the stock market appears to have long ago discounted digital distribution in the share prices of the publicly traded accounts—take a

now year-old acquisition of 335 Musicland stores, Trans World should still have another year of breathing room (i.e., profitability) to ensure its remerchandising schemes are right.

Likewise, Hastings Entertainment closed the year with its stock price at \$7.09—giving it a market capitalization of \$73 million—up 29.4% from 2005's closing of \$5.48 per share. In November, Amarillo, Texas-based Hastings announced its new store prototype, which should strengthen its pioneering multimedia store concept. The chain lost \$96,000, or 1 cent per share, on \$374.2 million in sales in the nine-month period ending Oct. 31. But management expects to post profits in the 65 cents-70 cents range for the fiscal year ending Jan. 31.



Moving on to the wholesaling sector, the Handleman Co. closed the year at \$6.77, or a \$137.3 million stock valuation, down 45% from its 2005 finish of \$12.42. In the six-month period ending Oct. 28, the Troy, Mich.-based rackjobber lost \$20.2 million, or \$1 per share, on sales of \$570.9 million. With profits being squeezed at the discount department store it serves, Handleman is concentrating on shaving expenses to restore the company to profitability.

look at the low valuations they carry—and those stocks appear to be trading on their companies' own performances nowadays.

In the year when two of the industry's most prominent retail logos—Tower and Sam Goody—crashed and burned, Trans World Entertainment's stock finished the year at \$6.58, which gives it \$203 million in market capitalization, far below its historic high of \$967 million. Nevertheless, share price is up 15% from its 2005 year-end closing price of \$5.70, even though the chain expects to show earnings only in the 5 cents per share range in its current fiscal year, which ends Jan. 29. The chain announced a 6% decline in comparable-store sales for the holiday-selling season.

Source Interlink, one of Handleman's main competitors, had a subpar year in the market as well, with its share price finishing 2006 at \$8.16. That's 26.6% down from the \$11.12 it closed at the end of 2005, but it still gives the company a healthy valuation of \$423.6 million when compared with Handleman.

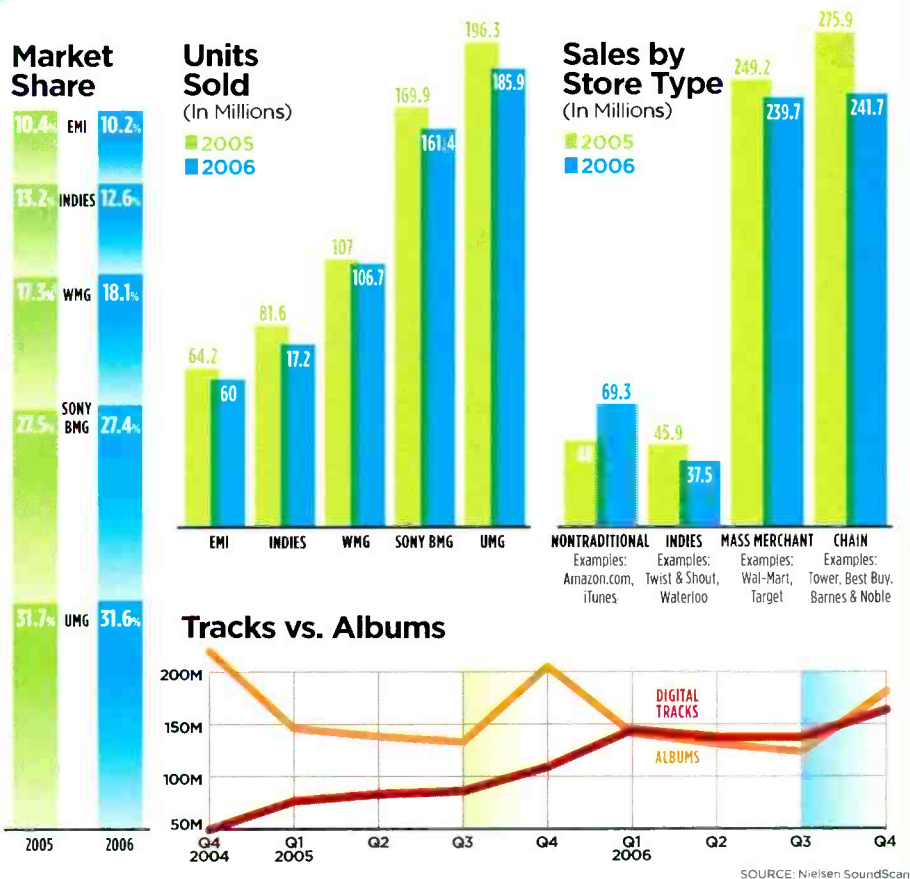
But Trans World management already deflated expectations months back when it proclaimed its current fiscal year as a transition period, while it works on diversifying product lines to reduce dependence on CD sales. Thanks to the

The main reason for Source Interlink's stock depreciation appears to be disappointment that the company was unable to find a buyer to pull off a leveraged buyout—like the other big industry wholesaler, Baker & Taylor, did last year. ♦♦♦

2006 FINAL

RETAIL WRAP-UP

How Share And Sales Trends For The Year Stack Up (see story, page 5)



SOURCE: Nielsen SoundScan

FAMOUS MUSIC

**Congratulates all of its Songwriters, Artists and Producers
represented by the 2007 Grammy Nominations**

Akon

Shakira

Linda Perry

Daniel Powter

Busta Rhymes

Buckcherry

Steve Bogard

Ruby Amanfu



SPECIAL CONGRATULATIONS TO SHAKIRA
for being honored with Record of the Year,
Song of the Year, Album of the Year and
Best Female Pop Vocal Album at the
2006 LATIN GRAMMY AWARDS.

RETAIL BY ED CHRISTMAN

IT'S GOIN' DOWN

Is R&B And Rap's Continuing Album Sales Downturn A Cause For Concern?

>>>KURO CASE SETS P2P PRECEDENT

Peer-to-peer file-sharing service Kuro has lost a landmark court case in China. The Second Intermediate People Court of Beijing on Dec. 19 ruled that Kuro was liable for infringing intellectual property rights. The complaint, filed by Shanghai Push Sound Music and Entertainment in August 2004, accused Kuro of violating China's 1987 Copyright Law. Kuro was said to have distributed 53 song titles owned by Shanghai Push Sound without obtaining copyrights from the company. The court ordered Kuro to stop distributing the songs immediately and pay an infringement penalty of 210,000 Chinese yuan (\$26,900), along with a litigation fee of 7,000 Chinese yuan (\$897).

>>>POLICE TO TOUR?

Rumors are swirling that the Police will reunite for 2007 dates in England and the United States, which would be the legendary trio's first since disbanding in 1986. Sources tell Billboard the reports are legitimate but would not publicly comment until final details are nearer to completion. This year marks the 30th anniversary of the release of "Roxanne," the single that broke the Police in the United States.

>>>CHRYSALIS SIGNS COLEMAN

Chrysalis Music Group USA begins administering the legendary Cy Coleman song catalog this month. The indie publisher takes over the worldwide exploitation and collection rights from Warner/Chappell Music under a deal that became effective in January.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Jessie Ho, Todd Martens, Ray Waddell and Jeffrey Yorke.

While music merchandisers say they are alarmed by an accelerated decline in R&B sales—the broad category that also includes rap and hip-hop—some major label executives and industry observers counter that the genre is still as strong as ever.

With the exception of new age, the smallest genre tracked, R&B and rap suffered the biggest declines in 2006 of all styles of music tracked by Nielsen SoundScan.

R&B, with album scans of 117 million units, was down 18.4% from its 2005 total of 143.4 million units, while rap's 59.5 million scans were down 20.7% from the 75 million units the genre moved in 2005. In fact, since 2000, the year that U.S. album sales peaked at 785 million units, R&B and rap both have outpaced the decline of the overall market.

In 2000, R&B moved nearly 200 million copies, accounting for 25.4% of sales, while the rap subgenre—which is included in the R&B total—itsself-scanned 107 million units, or 13.6% of album sales.

Since then, album sales have declined 25%, but R&B is down 41.4% to 117 million units and rap is down 44.4%, with scans of 59.5 million units last year. To put it another way, R&B now accounts for nearly 20% of U.S. album sales, while rap now stands at 10% of album sales.

But Universal Music Group Distribution president Jim Urie doesn't find these numbers so ominous. "To me, it's just a product-flow fluke," he says. "I don't think rap is weakening. It's as dominant as it's ever been."

Another senior distribution executive, while acknowledging that R&B and rap are currently in decline, reminds that music trends are cyclical. For instance, while country was hot for most of the '90s, he says, it then fell out of favor and is now back in vogue again.

Nonetheless, since 2000, R&B and rap's Nielsen SoundScan numbers have dipped more than any other genre. Other genres have shrunk in size since 2000, but those musical styles aren't falling as fast as overall U.S. album sales.

For example, alternative rock is down only 17% since the 132 million copies it moved in 2000, finishing 2006 with 109.7 million scans. Its overlapping



genre, "hard music," is up from 2000, but down about 10% since its peak year in 2003.

Meanwhile, country music, with 74.9 million in scans, is up 9.3% from its 2000 total, even if it's slipped slightly from 2005's total. Likewise, Latin's 2006 total of 37.8 million, is up 62.8% from its 2000 total of 23.2 million units. And gospel, with 39.7 million scans in 2006, is down 9.7% from the 44 million the genre moved in 2000.

Latin is up in part because it has become increasingly embraced by the discount department store chains and other big-box merchants. Country music also owes its success to its popularity with Wal-Mart.

Looking for specific causes, merchants attribute hip-hop and rap albums' accelerating decline to their increasingly short life span. As H.L. Distribution owner Hinsul Lazo puts it, "Rap used to be the flavor of the month, and then it became the flavor of the week and then the day, and now it's the flavor of the moment."

As evidence, merchants point to large second-week declines in new albums. For example, Jay-Z's 2006 "Kingdom Come" album debuted with 680,000 units in its first week and then dropped nearly 80%, to almost 140,000 units. In general, "rap sales are really changing course," one senior distribution executive says. "If you look at the

second-week drop-off, it used to be 50% and now it is 70%."

Retailers and executives say they believe that CD burning is a growing phenomenon in the rap/hip-hop community. "Downloading and Internet file sharing is a problem and the labels are really late in fixing it," Czar Entertainment CEO and manager of the Game Jimmy Rosemond says. "With an artist like Game, his album leaked before it came out, and I had 4 million people downloading it."

Meanwhile, the head of an independent label that issues rap suggests that labels' changing approaches to promoting hip-hop are cutting into sales as well.

"Rap is becoming a very difficult genre to make a profit in because marketing costs have become increasingly expensive," that executive says. "With the shortened life span of rap albums, we now see albums only do three or four times first-week sales during the life of a project, where it used to be five times. That subtle shift can mean all the difference."

In 2006, the best-selling rap album was T.I.'s "King," which sold 1.6 million copies, while the best-selling R&B album was Beyoncé's "B'Day," which moved 1.8 million units. But those are exceptions. Between eroding profits and the shorter life span, most labels no longer push a second single from a rap project, the independent label head says.

Just a few years back, Young Jeezy's manager Coach K says, "A&Rs really developed artists. They might work on their album for a whole year. But now, A&Rs will hear about MC Gunshot in Kansas City. Back to the computer, they see that he's got spins with some song, but no one's in the field. They go out there to sign him, and the record is hot for one month. The kid can't make an album, can't rhyme, nothing, but the label signs this kid. And he doesn't sell 20,000 records."

"We need to go back to 10 years ago," Coach K continues. "These labels are signing way too many people without developing them."

Digital distribution may be cutting into album sales as well. Between "ringtones and downloads, people don't have to buy the whole album anymore—just the music they want," Interscope VP of rap promotion Troy Marshall says.

But Billboard director of charts/senior analyst Geoff Mayfield warns that, as with the overall music industry, the health of the R&B and rap genres shouldn't be measured on album sales alone. "You also have to look at ringtones, streaming and downloads," he says. "There are more pieces to the puzzle to study to understand the health of the industry."

Earlier this year, Sony BMG reported that some of its acts are drawing most of their revenue

from ringtones, track and song bundle sales. In the case of Jive Records rapper T-Pain, 43% of revenue came from ringtones alone.

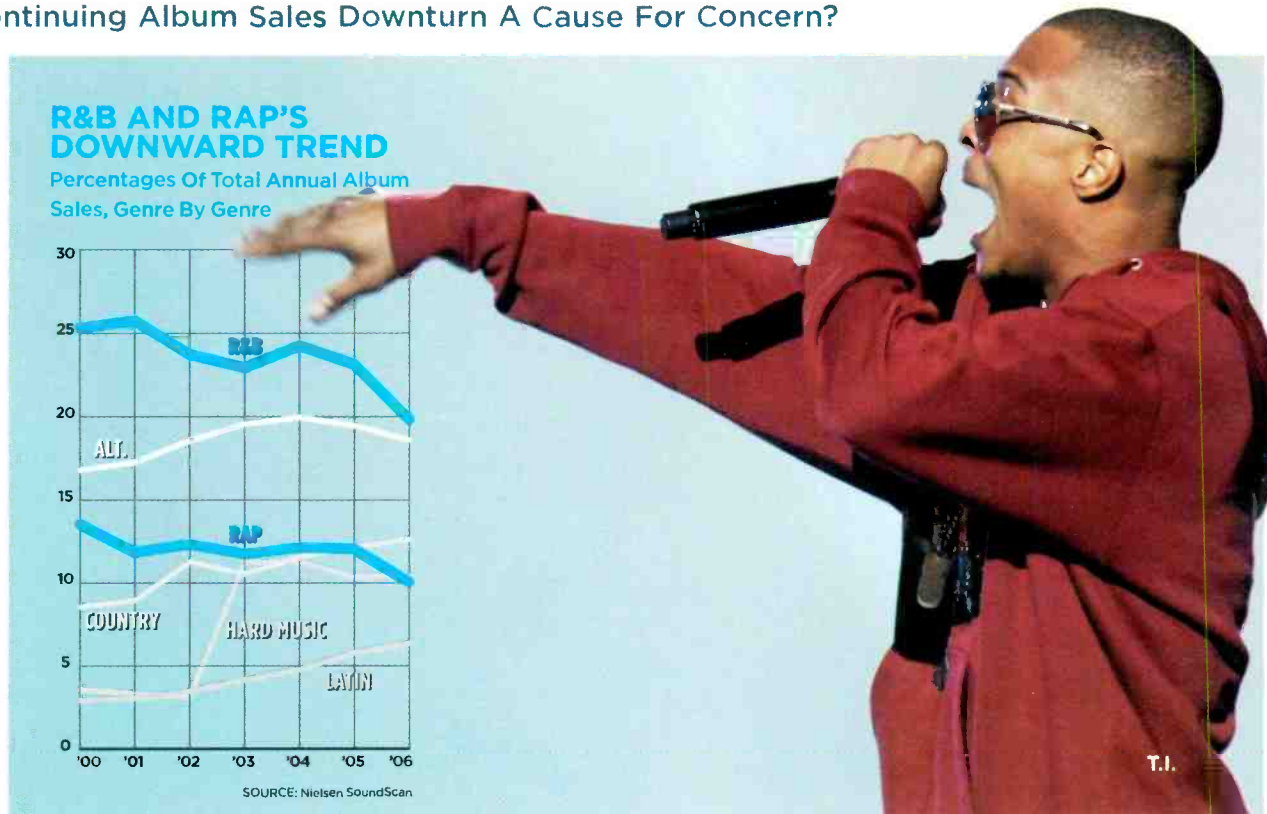
A senior executive at one major label says ringtones revenue now exceeds track download revenue. And since Nielsen RingScan started tracking master ringtones in September, rap and R&B have comprised 87% of scans generated by the top 10 sellers.

Marshall points out that Jibbs, for example, "has sold an incredible 1.4 million ringtones"—a figure that might well offset lost album revenue. The rapper has moved 196,000 units of his "Jibbs Feat. Jibbs" album since its Oct. 24 release. But figuring the ringtones he's sold at \$2 apiece translates into \$2.8 million in revenue, the equivalent of another 233,000 albums at a wholesale cost of \$12 per unit.

And, Marshall adds, Chamillionaire has moved more than 3 million ringtones on top of scanning nearly 900,000 units of his "Sound of Revenge" album.

"That's probably one of the biggest success stories the industry has seen," Marshall says. "Consumers are buying into him as a brand. It's more than just about the album."

Additional reporting by Hillary Crosley in New York and Gail Mitchell in Los Angeles.



T.I.

**Nettwerk Producer Management &
The Nettwerk Music Group**

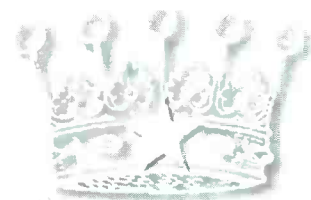
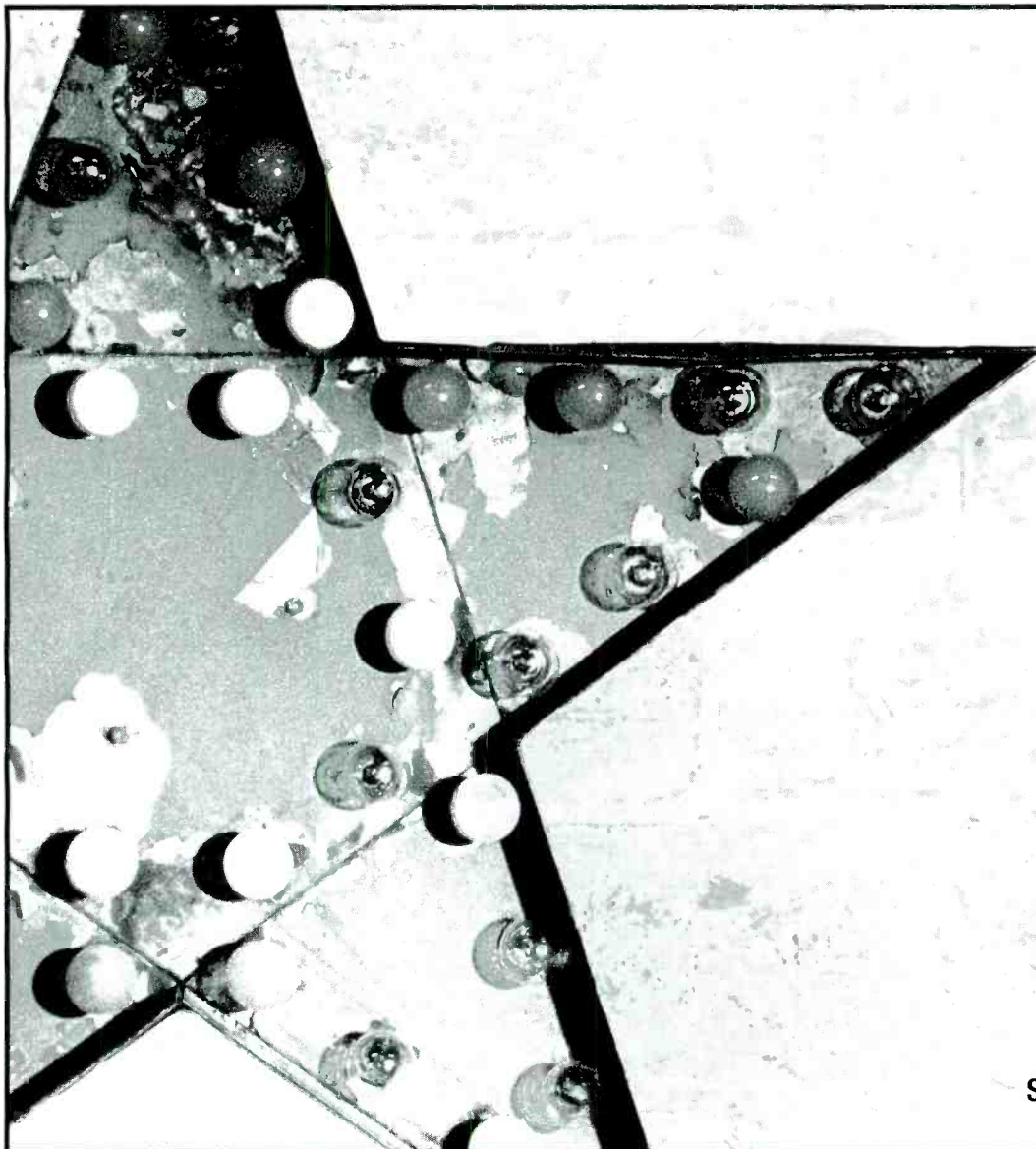
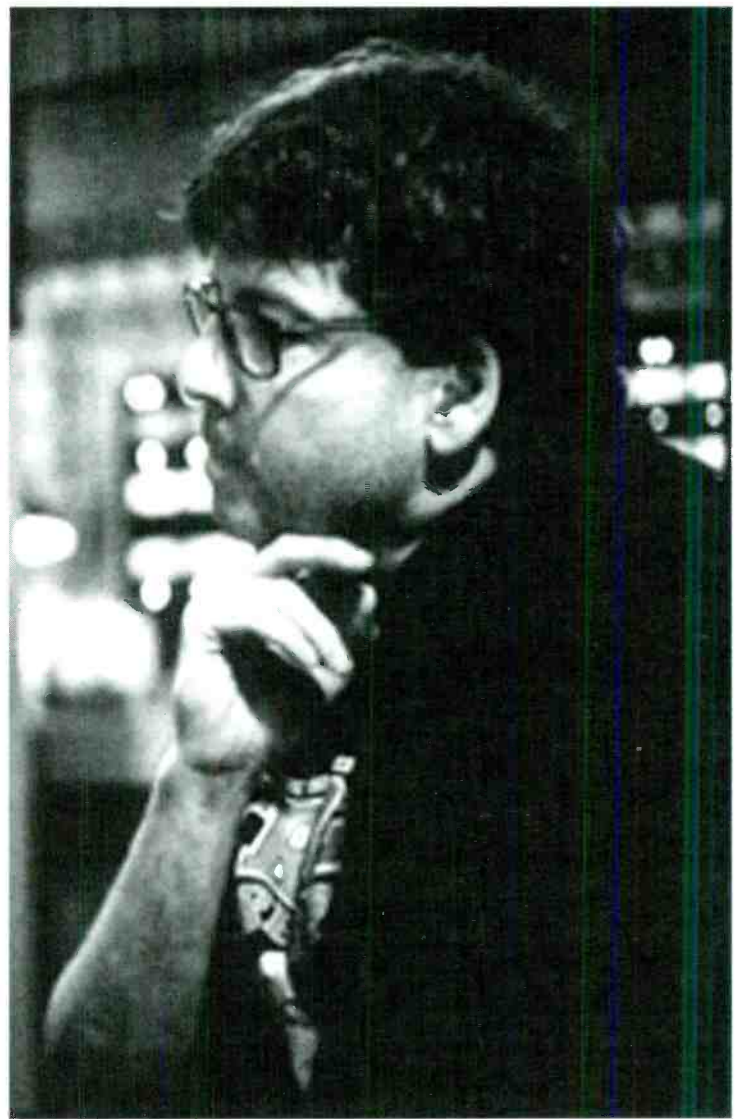
Would like to congratulate producer

HOWARD BENSON

on his 2007 Grammy Nomination for

PRODUCER OF THE YEAR

**Congratulations Howard, here's to many
years of continued success.**



SHOUT! FACTORY CONGRATULATES

SOLOMON BURKE

&

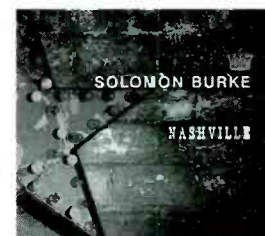
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THE PRODUCERS

The Five Knob-Turners Nominated For Grammys In 2006 Discuss Their Philosophies, Their Techniques And Their Year Behind The Boards



If the Grammy Award nominations in the producer of the year category are any indication, 2006 proved a banner year for the men who helmed the boards. This year's crop ranges from industry veterans like Rick Rubin, who helped revitalize such vintage artists as Johnny Cash and such venerable bands as the Red Hot Chili Peppers, to up-and-comers like Danger Mouse, who guided his eclectic combo Gnarls Barkley to multiformat success with the smash hit "Crazy." Then there is Howard Benson, who thrives

on working with young rock bands like Flyleaf and Three Days Grace who are still finding their footing in the studio; T Bone Burnett, who steered the Cash-themed "Walk the Line" soundtrack as well as Cassandra Wilson's latest album; and Will.i.am, who stepped away from the Black Eyed Peas to produce tracks for Mary J. Blige, Justin Timberlake, Santana, Busta Rhymes and Sergio Mendes. Billboard talks shop with all five nominees, along with Timbaland and Bryan-Michael Cox, who also put their stamp on Grammy-nominated music in the past year.



ROCK SCHOOL'S IN SESSION

Benson Makes Mark Mentoring Up-And-Coming Bands



Inexperience is Howard Benson's specialty. The producer likens his role to that of a teacher, and he prefers his bands young and eager to learn. "I love to impart knowledge," he says. Up for his first Grammy Award this year in the producer of the year category, Benson's recent credits include such rock newcomers as Saosin and Flyleaf, and he also manned the boards on My Chemical Romance's major-label debut, "Three Cheers for Sweet Revenge."

More recently, he has worked with "American Idol" alum Chris Daughtry, whose debut album bowed at No. 2 on The Billboard 200. While Benson has also logged time with more established acts (Three Days Grace, Papa Roach), he admits his specialty is rock newbies. "When a band gets signed, they usually have one song, and sometimes they don't have any songs," Benson says. "They're signed because there's something there—there's a star in the band. That's probably most of the work I get."

In other words, Benson doesn't like to take a passive role when he works with a band. His goal is to get a band radio-ready, and he talks about his work in the studio with young major-label acts as if he's taking them to rock school. "A lot of bands don't even know what a chorus is," he says. "You have to write the song out on a chart, and you point out the verse, the chorus and the prechorus. You have to map out songwriting for a lot of these bands. The bright ones get it immediately."

Artsy acts look elsewhere, Benson says. "If you don't want to win the Super Bowl, don't hire me," he says. "That's what I'm there for. I'm being brought in because people expect me to produce platinum records." Up next is Capitol rock act Mae, Louisiana rocker Meriwether and indie superstars Hawthorne Heights.

—Todd Martens



THE RELUCTANT KNOB-TWIDDLER

Always In Demand, Burnett Hopes To Scale Back Production Schedule



A producer of the year Grammy nomination is old hat for T Bone Burnett, who won the 2002 award for his work on the "O Brother, Where Art Thou?" soundtrack as well as Sam Phillips' "Fan Dance." This year Burnett is up for the honor with a trifecta: Cassandra Wilson's "Thunderbird," the soundtrack to the Johnny Cash biopic "Walk the Line" and his own "The True False Identity," his first solo album in 14 years. Why so long a wait for his own creative endeavor? Burnett simply replies, "I've been busy."

Highly regarded for getting the best out of an artist in a studio setting, Burnett sums up his producer philosophy: "Someone told me a story about when Marlene Dietrich first came to Hollywood. It took 18 months for filmmakers to learn how to light her. Basically, I do the audio version of lighting someone. I always try to round up the best material and then find a way to put it in the best

possible light."

For "Thunderbird," Burnett notes, "We didn't bring specific songs to the studio. We went in and just started firing. Everything happened all at once—composing and recording. I wanted to give Cassandra the opportunity to invent as well as get excited."

In light of relaunching his solo career, Burnett said earlier this year that he was scaling back on his producer work. "The best job in show business is to be a free-standing artist—to have your own schedule," he noted. "When you're producing, you're not allowed to set your own calendar to the same degree. I love the studio and I love making music, but being a professional record producer is a tough job. I'm mildly interested in continuing to produce if it's the right situation. But now it's my default position."

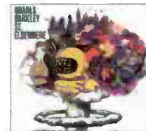
Even so, at the moment Burnett is back behind the boards working on a new collaborative recording by Allison Krauss and Robert Plant.

—Dan Ouellette



CRAZY ON YOU

Danger Mouse Scores From Left Field



It was a triumphant year for one Brian Burton, whose rise to the vanguard of modern producers was cemented with "St. Elsewhere," the Downtown/Atlantic debut for his duo Gnarls Barkley with rapper Cee-Lo.

As Danger Mouse, Burton became an Internet phenom thanks to his 2004 "Grey Album" bootleg mash-up of the Beatles' "White Album" and Jay-Z's "The Black Album." By 2005, he was producing left-field hits for Gorillaz that blended hip-hop and soul with a uniquely modern production sensibility.

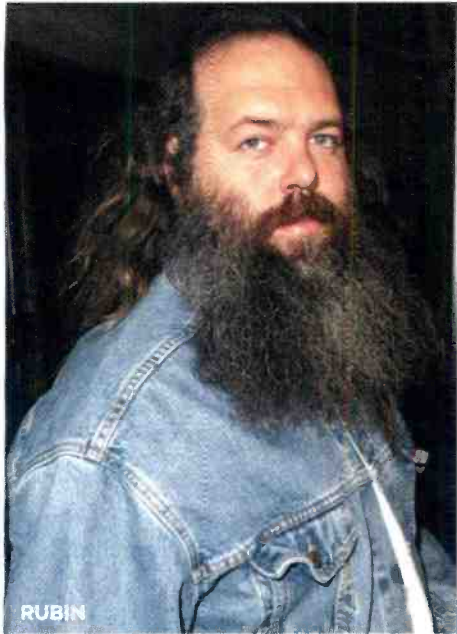
But 2006 was the year the mainstream fully absorbed Danger Mouse's sound, thanks to the runaway success of "Crazy," the first single from "St. Elsewhere." The track was the first to ever reach No. 1 on the U.K. singles chart strictly on download sales and became a multiformat smash in the United States, peaking at No. 2 on The Billboard Hot 100 and No. 7 on Modern Rock.

In addition to producer of the year Grammy nods for Burton's work on "St. Elsewhere" and with New York dance/rock outfit the Rapture, Gnarls Barkley is up for four other Grammys, including record and album of the year.

"He's fond of spaghetti westerns, '60s psychedelia, and he's a hip-hop head," says Downtown co-founder Josh Deutsch, who signed Gnarls Barkley after his first listen to "Crazy." "He's as equally focused on things like song structure and the traditional aspects of record-making that really resonate with people as he is finding new ways to combine sounds and textures conceptually."

Burton refused to tailor format-specific mixes of "Crazy" for radio play, dovetailing with what Deutsch says is a "timeless, classic approach to production. Obviously every format wants its own remixes, but he felt this version completely captured the song. It's hard to remember a record where the same mix was getting played on [New York station WQHT] Hot 97 and [Los Angeles station] KROQ at the same time."

—Jonathan Cohen



THE GENRE-JUMPER

Rubin's Grammy Nods Touch On Country, Rock, Hip-Hop



One need only look to the Grammy album of the year category to get a sense of Rick Rubin's versatility. The veteran producer had a hand in three of the five nominated albums, having recently worked with the Dixie Chicks, the Red Hot Chili Peppers and Justin Timberlake. Few producers jump genres so easily, and in a career that spans three decades, Rubin has worked with everyone from the Beastie Boys to System of a Down to Johnny Cash.

"I really just try to get in the head of the artist and understand who they are and where they are," he says. "I want to help facilitate them writing the best songs and getting the best performances in a natural and believable way. There's no gimmicks or tricks involved in what I do." This year Rubin is recognized in the producer of the year category for his work with Cash, the Chili Peppers, the Dixie Chicks and Neil Diamond, whose stripped-down "12 Songs" (Columbia) was heralded as one of the singer's best albums in three decades.

Rubin says, "How do you take someone great like Neil Diamond and try to figure out how to make him fit into what's going on today? The answer is you don't. You take Neil Diamond, and you look for the truth in his greatness, which is timeless."

Rubin is now finishing up work with Linkin Park on the group's first album since 2003 and is in pre-

production on a new Metallica record. There's no timetable for the latter, and he's content to wait. "We really have to feel secure about the music and know it's good," Rubin says. "Then in the studio, we're free to only worry about performance and not worry about writing a song. Hopefully, we've done our homework."

—Todd Martens

WILL CAN WORK IT OUT

Black Eyed Peas' Main Man Proud Of Diverse Production Work In '06



He isn't being arrogant, but Will.i.am admits his Grammy nomination for producer of the year was not entirely unexpected. "I'm not surprised, because I've worked hard," he says. "I'm just surprised that other producers didn't get nominated."

So would he be willing to give up his spots to let one of them in?

"Oh, no, not at all," Will.i.am says with a laugh. "I'm just sayin'."

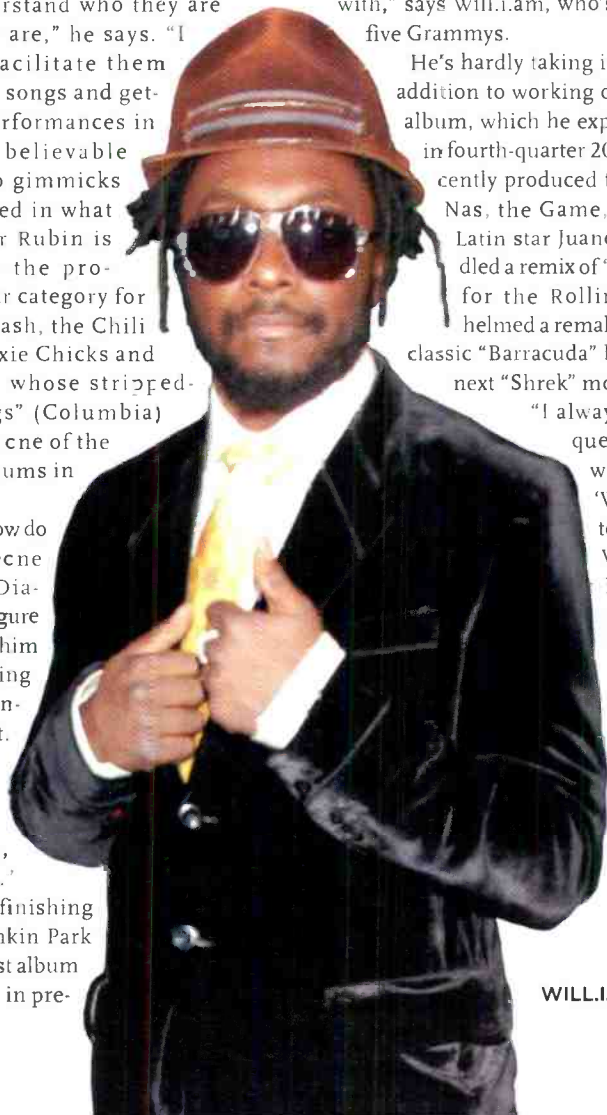
The Black Eyed Peas leader (real name William Adams) had quite a bit to say during this year's Grammy eligibility period. Besides shepherding the group's quadruple-platinum 2005 album "Monkey Business"—whose hit "My Humps" received a nod for best pop performance by a duo or group with vocal—he also logged time producing Grammy nomination leader Mary J. Blige, Justin Timberlake, Busta Rhymes, Sergio Mendes and Peas singer Fergie's solo debut.

"I think they're acknowledging the spectrum of genres and different kinds of people I work with," says Will.i.am, who's nominated for five Grammys.

He's hardly taking it easy, either. In addition to working on the next Peas album, which he expects to have out in fourth-quarter 2007, Will.i.am recently produced tracks for Ciara, Nas, the Game, Too \$hort and Latin star Juanes. He also handled a remix of "Rain Fall Down" for the Rolling Stones and helmed a remake of Heart's '70s classic "Barracuda" by Fergie for the next "Shrek" movie.

"I always ask the same question no matter what artist it is—'What do you want to accomplish?'" Will.i.am says of his production philosophy. "I look at myself as an architect more than anything. I'm building something with these people. There's art in architecture, you know."

—Gary Graff



WILL.I.AM

Up For Grammys—But Not The Producer One

MIDAS TOUCH

Bryan-Michael Cox's R&B Expertise Inspires Another Multiplatinum Comeback

Bryan-Michael Cox's Midas touch is showing—again.

The songwriter/producer has four Grammy Award nominations, including song and record of the year for Mary J. Blige's "Be Without You." The emotive crossover hit helped propel Blige to a derby-leading eight nominations.



Cox's expertise has attracted Grammy's glow before. Last year, the Jermaine Dupri protégé's contribution to another multiplatinum comeback, Mariah Carey's "The Emancipation of Mimi," elicited kudos. "Don't Forget About Us" was one of several chart-toppers

from that album. Prior to Carey's re-emergence, the Grammys trained their spotlight on Usher's "Confessions," which featured such

Cox hits as "Burn" and "U Got It Bad." Interestingly, Cox is competing with himself this year for best R&B song. "Don't Forget" (co-written with Carey, Dupri and Johnna Austin) is up against "Without You" (co-penned with Blige, Austin and Jason Perry).

However, one Grammy nod eluded Cox this time: producer of the year. Tempering his disappointment, a philosophical Cox says, "Record and song of the year aren't too shabby. It would have been nice to get a producer nomination. Just like it would have been nice for Jermaine last year. And Timbaland definitely deserved to be nominated this time. We've just got to continue to play this game, stay positive and, above all, make our music."

Musically, Cox's plans include collaborating again with Usher and Carey, as well as another comeback prospect, Whitney Houston. Citing the potent chemistry he and Austin have with Blige ("We stick together like glue"), Cox reteamed with the duo for two new songs on Blige's "Reflections" compilation: the title track and "We Ride." Two additional songs the trio wrote are being held for Blige's next studio album.

Cox adds, "I don't see myself doing anything else but writing and producing for a long time. I'm all about making music."

—Gail Mitchell

MUSICAL HIT MAN

Timbaland Works 'Outside The Box'

He produced some of 2006's biggest hits, but Timbaland's Grammy Award nominations are actually for best pop collaboration with vocals for Nelly Furtado's "Promiscuous" and best dance recording for Justin Timberlake's "SexyBack." He also got a nod for his production work on Timberlake's "FutureSex/LoveSounds," which is up for album of the year.

Still, Timbaland doesn't mind being passed over in the producer of the year category. "It's Rick Rubin's time," he says. "I never really realized how much he's done. But he's got 12 nominees on the list, from Johnny Cash to the Red Hot Chili Peppers. Hats off."

Describing his 2006 sound as global, the body-building producer says that he has drawn his inspiration from "India to China. I'm outside of the box." Last year also saw the blooming of his collaboration with studio right-hand man Nate "Danja" Hills.

"My style is totally different so nobody can adapt to what I do," Timbaland says. "But I brought him in and showed him how I work, and he caught on pretty quickly."

Hills adds, "When we come to the stu-

dio neither of us knows what we're about to do. We might have a million ideas floating around. We just go back and forth. Once we find one we love, we just pile a bunch of stuff on top of it. It becomes a jam session."

When Timbaland hits the road this month with Timberlake, he will continue with his busy production slate via a mobile studio on the tour bus while Hills holds down the fort in Virginia Beach, Va. He is also putting the finishing touches on a star-studded new solo album, expected this spring via his Mosley Music imprint through Interscope.

But for now Timbaland seems most enthused about working with two decidedly non-R&B acts—Kelly Clarkson and Coldplay.

"It takes a lot to really excite me," he says. "But I am excited about Coldplay."

—Hillary Crosley



TIMBALAND

DIGITAL BY ANTONY BRUNO

Digital Music's Home Run

Streamed Content, From Your Computer To Your Entertainment System

Forget about iPod versus Zune. As popular as portable music devices are, they no longer represent the cutting edge of the digital music market today.

The next phase of digital entertainment innovation will take place in the home, and a bevy of consumer electronic manufacturers, from unknown startups to blue-chip bellwethers, are introducing products designed to bring digital media stored on personal computers to home entertainment systems.

Leading the news in the coming weeks are Apple Computer and Microsoft, both expected to introduce competing systems. Although details are still scarce on Apple's iTV streaming media device, company CEO Steve Jobs last fall said it would allow users to wirelessly stream any content—movies, music or video—downloaded from the iTunes store. The official launch of the device reportedly has been pushed back until after the Jan. 8 MacWorld event.

Meanwhile, analysts expect Microsoft to finally outline its home media server, code-named "Quattro," at the Consumer Electronics Show Jan. 8 in Las Vegas. The company's Media Center PCs have struggled in past years to make a real consumer impact, but the media-extending capabilities of the Xbox 360 show the company still believes there is a market for sharing digital media across multiple devices.

Other brand name manufacturers like Hewlett-Packard, Philips Electronics and Sony also say they plan to unveil new products this year. They join existing, music-streaming products from Roku Labs, Sonos, Logitech and others.

All this activity is coming to a head this year despite the fact that such products have yet to



Subscribers with Sonos devices use the Rhapsody service three times as much as other Rhapsody subscribers, RealNetworks VP of music Rob William says.

generate much consumer demand. "It's a market that has been slow to take off," says NPD Group analyst Ross Rubin, who estimates only a few thousand media extension devices—also called media hubs or media adapters—are sold in a month.

Many factors have combined to slow the market to date. Few U.S. households have a home wireless network required to connect computers to other appliances. Those that do have found the process of connecting media hubs to the network confusing, and many consumers don't have enough digital music on their computers to justify the effort.

Additionally, such devices have been expensive, difficult to use and can't access music bought from iTunes. Perhaps most significant is that digital

music is considered a young person's format, a demographic not known for home ownership. But hopes are high. A Parks Associates survey of U.S. consumers finds that 40% are interested in streaming music stored on their computer through their home stereo, but only 4% actually do so. Analyst Harry Wang calls this a tremendous market opportunity.

"They want this application, but don't know that digital media adapters are the solution," he says. "There needs to be more education about what a digital media adapter can do."

With heavy brand names like Apple, Microsoft and Philips entering the market, awareness is expected to increase. Apple alone can do more to raise the profile of networking digital music in the home than any single company has to date.

Other factors are converging to open the home multimedia floodgates. According to In-Stat, 20% of U.S. households will have a home network by the end of the year, and 75% of those will be wireless in some fashion. Component costs are falling, which will result in cheaper units, and the growing popularity of Internet video is increasing demand for streaming media to the living room.

As a result, Parks Associates expects the market for media extension devices to almost double during the course of the year to 7%. While some smaller providers may be acquired by larger companies entering the market—such as Logitech's ac-

quisition of Slim Devices, which marketed the Squeezebox music streaming device—most are expected to hold their own as the market expands.

"Those products are probably better insulated because they're focused on the music application and are addressing an area that the traditional competitors have been slow to embrace," NPD's Rubin says. Only a few high-end home audio manufacturers like Onkyo and Bose have experimented with multiroom digital streaming solutions. Yet startup Sonos, which introduced its first product in 2005, is seen as the leader in the space today.

The music industry has a vested interest in this market's growth. Early studies indicate that media streaming solutions promote more digital music use. A survey conducted by Sonos found that people with media hubs listen to digital music twice as much on average than those who don't.

RealNetworks VP of music Rob William confirmed this, pointing out that subscribers with Sonos devices use the Rhapsody service three times as much as other Rhapsody subscribers. "The PC is great for discovery, but pretty crappy for listening," he says. "Having a dedicated appliance approach for the home is the way to go."

For an industry relying on digital to save it from a downward spiral of CD sales, home media streaming devices might just prove the last piece of the puzzle.

BITS & BRIEFS

DIGITAL RADIO BOOM AHEAD

The worldwide market for digital radio receivers is expected to grow from 5 million units in 2005 to almost 25 million by 2010, according to market research group In-Stat. Driving this growth are satellite radio and high-definition radio services, which are lowering receiver costs, adding more compelling content and promoting their services much more heavily, the analyst group says.

In related news, automobile manufacturer BMW will begin offering an HD radio option with 2007 model 3-Series convertibles for an additional \$500.

APPLE'S ANTITRUST SETBACK

Apple has lost its motion to dismiss a federal lawsuit charging the company's iTunes/iPod system is a monopoly. The lawsuit, originally filed in July, alleges Apple's practice of restricting iTunes-purchased

music and video files to iPod devices and restricting files from other sources violates antitrust laws. The plaintiff is seeking to give the suit a class-action status, requesting Apple pay damage to anyone who has bought an iPod or music from the iTunes store since 2003.

HAPPY NEW YOUTUBE YEAR

Warner Music Group teamed with video-sharing service YouTube in a Chevrolet-sponsored New Year's Eve promotion that gave access to live performances captured by fans worldwide. WMG and YouTube invited fans attending concerts by such acts as Panic! at the Disco, the Flaming Lips, My Chemical Romance and the Red Hot Chili Peppers to film the shows using video-enabled mobile phones and upload them to a special YouTube page featuring all the submissions. New videos were posted every hour as each different region celebrated the turn of the new year.

YAHOO! MUSIC JAN 13 2007 TOP 20 STREAMS



She was the first act to participate in the new music program Nissan Livesets.

1	BEYONCÉ	Irreplaceable COLUMBIA	3,510,698
2	AKON	Smack That SRC/UNIVERSAL MOTOWN	3,292,825
3	FERGIE	Fergalicious A&M/INTERSCOPE	2,342,942
4	EVANESCENCE	Call Me When You're Sober WIND-UP	2,085,543
5	CHRISTINA AGUILERA	Hurt RCA	2,001,649
6	JOJO	Too Late Top Late BLACKGROUND/UNIVERSAL MOTOWN	1,919,447
7	SHAKIRA	Hips Don't Lie EPIC	1,909,218
8	CIARA	Promise LAFACE/JIVE	1,843,209
9	JUSTIN TIMBERLAKE	My Love JIVE	1,549,420
10	WEIRD AL YANKOVIC	White & Nerdy WAY MOBY/VOLCANO	1,690,451
11	JUSTIN TIMBERLAKE	SexyBack JIVE	1,549,420
12	GWEN STEFANI	Wind It Up INTERSCOPE	1,533,904
13	THE FRAY	How To Save A Life EPIC	1,525,302
14	CHRIS BROWN	Say Goodbye JIVE	1,501,909
15	HINDER	Lips Of An Angel UNIVERSAL REPUBLIC	1,486,655
16	LUDACRIS	Money Maker OTP/DEF JAM	1,399,996
17	CHINGY	Dirt Jeans SLOT-A-LOT/CAPITOL	1,381,622
18	VANESSA HUDGENS	Come Back To Me HOLLYWOOD	1,361,235
19	BOW WOW	Shortie Like Mine COLUMBIA	1,344,815
20	SNOW PATROL	Chasing Cars A&M/INTERSCOPE	1,343,456



He's the latest artist to benefit from the user-generated "Get Your Freak On" promotion.

The top 20 audio and video streams (combined) for the four weeks ending Dec. 10. Source: Yahoo! Music

SPEAKER OF THE HOUSE

For music fans still not ready to invest in a home media adapter to stream music directly from their PC, Altec Lansing has introduced a speaker system specifically designed for the newly introduced Zune device from Microsoft.

The laptop-sized speaker unit features 60 watts of power, bass-enhancement technology, a video output to watch videos on TV and a wireless remote control; it also charges the Zune while connected. It also has an optional, free wall-mounting attachment.

The Zune speaker system is commercially available for a suggested price of \$200. —Antony Bruno





Culture Shock

Anti-'s Fite Gets Angry, Gives Away New Album

As a relatively unknown musician, **Tim Fite** may not appear to be in a position to be passing up opportunities to have his new album released. Yet the artist, who is signed to Epitaph's adventurous imprint Anti-, is about to do just that.

His download-only "Over the Counter Culture" is the first must-hear album of 2007, a scathingly sarcastic look at consumerism, politics and corporate hip-hop. The digital release taps into the kind of political bravado of early **Public Enemy**, yet Fite laces his folksy hip-hop with inse-

For Fite, who used to round up carts for Wal-Mart, the mega retailer was an easy target. Yet the artist brings the same sort of ironic cynicism to the anti-war rally "Camouflage," which treats military attire as if it is a hot new fashion item. On a lighter note, he mocks the marketing of today's rappers in "I've Been Shot," declaring in the first verse that his "exit wounds make record exec goons swoon."

Epitaph/Anti- president **Andy Kaulkin** heard the album and immediately wanted to release it as the follow-up to

"He doesn't see it as the next Tim Fite record, but it's this burst of angry energy he wanted to get out," Kaulkin says. "It's really brilliant and it's hilarious, and the music is great. We're going to set it up like it's a regular record release. We're going to send it to radio stations and press, and it's going to be free to anyone who wants it."

Fite, who used to be half of the humorous hip-hop duo **Little T & One Track Mike**, says Kaulkin gave him a hard sell to release the album at retail. But he never considered altering



'As much as I need to pay my bills, and it'd be great to sell some records, this is not a record for sale.' —TIM FITE



curity, mainly his own doubts about his ability to practice what he preaches.

The album's striking "It's All Right Here" is a prime example. Fite's drawl gradually picks up pace over a club-ready beat, capturing the sound of a man having a freak-out as he walks the aisles of Wal-Mart. With each product he passes, Fite struggles with his own desires for some "ill-begotten riches." Passing a magazine aisle, he asks, "Where's my groupies in they Prada jeans?"

Fite says, "A lot of people don't even know their voice is being suppressed because they're too busy buying stuff. They're putting money back into a system that exploits them, and they're told happiness comes from a material gain. That's my primary target of rage on this record. It's a complicated idea, and I have to recognize that my voice isn't necessarily the most valid. I have benefited from all the things that I rail against."

Fite's 2005 set, the criminally underappreciated "Gone Ain't Gone." But Fite would have none of it.

"You cannot address politics about consumerism and put it out in the same way that any record would come out," Fite says. "It would be wrong. It is not classy. As much as I need to pay my bills, and it'd be great to sell some records, this is not a record for sale. These ideas are not for sale. These ideas should be for free. And completely contrary to the code of record executive doctrine, Andy said, 'I think people need to hear this, and I don't care if we're not going to make any money.'"

So with the help of Anti-, Fite will be making the project available as a digital download on Feb. 20, although it is out on file-sharing sites now. Anti-will promote the album and direct people to Fite's site, and the label will likely produce a video for it. It's an officially unofficial label release.

his stance. "I don't expect my recordings to get further than my brother and my parents," Fite says. "It's nice to know that Andy and the folks at Epitaph are really wanting to help me boost my signal."

A proper follow-up to "Gone Ain't Gone" should be completed by the end of 2007. Yet whereas "Over the Counter Culture" is first and foremost a hip-hop record, Fite says his next Anti- release will build upon the sample-heavy, folk-rock vibe of "Gone Ain't Gone." The politics will be there, but they'll be muted.

"I believe 'Gone Ain't Gone' addressed all these same issues as this album, but in a very subversive way—a much more quiet way," Fite says. "I believe in that way as well. I can't be as angry as this record needed me to be all the time. If I always address everything with rage and vicious sarcasm, I don't think I could continue to like myself, and that's already a struggle."

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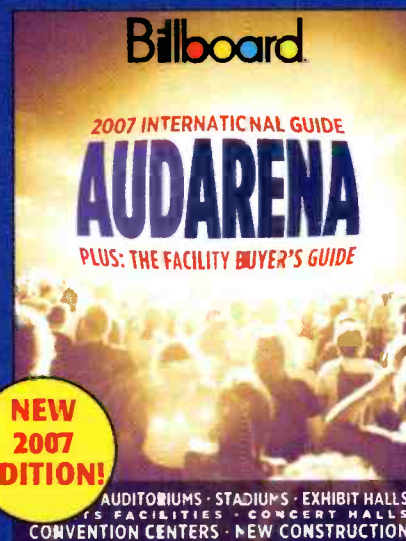
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$397,650 (€310,417) \$53.80/\$47.40	PINK, MUDBONE Point Theatre, Dublin, Nov. 16	8,041 sellout	Aiken Promotions
2	\$392,287 \$117.75/\$32.75	Y-100 JINGLE BALL: CHRIS BROWN, NELLY FURTADO & OTHERS BankAtlantic Center, Sunrise, Fla., Dec. 16	10,127 12,227	Y-100
3	\$373,310 \$35	PANIC! AT THE DISCO, JACKS MANNEQUIN, PLAIN WHITE T'S Theatre at Madison Square Garden, New York, Nov. 13-14	10,666 two sellouts	AEG Live
4	\$368,098 \$41.50/\$30.50	TRANS-SIBERIAN ORCHESTRA U.S. Bank Arena, Cincinnati, Dec. 7	11,047 13,443	Live Nation
5	\$364,218 \$98.50/\$25.50	THE BLACK EYED PEAS, CIARA, FRANKIE J, DANITY KANE Rabobank Arena, Bakersfield, Calif., Nov. 30	6,826 9,380	Goldenvoice/AEG Live
6	\$363,982 \$75/\$47/\$37/ \$17.50	GUNS N' ROSES, SEBASTIAN BACH, SUICIDE GIRLS, NOVADRIVER Palace of Auburn Hills, Auburn Hills, Mich., Nov. 25	6,313 8,464	AEG Live, Palace Sports & Entertainment
7	\$359,978 \$45.50/\$35.50	TRANS-SIBERIAN ORCHESTRA Blue Cross Arena, Rochester, N.Y., Nov. 30	8,557 sellout	Live Nation
8	\$350,717 \$77/\$39.50	GUNS N' ROSES, SEBASTIAN BACH, SUICIDE GIRLS Quicken Loans Arena, Cleveland, Nov. 24	6,757 21,319	Live Nation
9	\$349,004 \$153.50/\$30	MANNHEIM STEAMROLLER The Mark of the Quad Cities, Moline, Ill., Dec. 1	6,135 7,577	AEG Live
10	\$348,030 \$95/\$45	JAMES TAYLOR Fox Theatre, Atlanta, Nov. 8	4,566 sellout	Live Nation
11	\$339,240 \$149.50/\$89.50	BOB DYLAN City Center, New York, Nov. 20	2,714 sellout	Live Nation
12	\$337,019 \$79/\$37	COLORS OF CHRISTMAS: PEABO BRYSON, JAMES INGRAM & OTHERS Cerritos Center, Cerritos, Calif., Dec. 15-17	4,393 5,094 three shows	in-house
13	\$335,750 \$39.50	TENACIOUS D, NEIL HAMBURGER Bill Graham Civic Auditorium, San Francisco, Nov. 20	8,945 sellout	Live Nation
14	\$325,045 \$40.50/\$30.50	TRANS-SIBERIAN ORCHESTRA Qwest Center, Omaha, Neb., Nov. 21	8,844 17,350	Live Nation, Mammoth, in-house
15	\$321,509 \$29.50/\$22.50	PANIC! AT THE DISCO, JACKS MANNEQUIN, COBRA STARSHIP Long Beach Arena, Long Beach, Calif., Dec. 6	11,259 sellout	Live Nation
16	\$321,030 \$30	PANIC! AT THE DISCO, JACKS MANNEQUIN, PLAIN WHITE T'S Wachovia Center, Philadelphia, Nov. 19	11,235 sellout	Live Nation
17	\$315,488 \$39.50/\$29.50	THE CHEETAH GIRLS Xcel Energy Center, St. Paul, Minn., Nov. 15	9,224 9,337	AEG Live
18	\$315,447 \$39.50/\$29.50	THE CHEETAH GIRLS Qwest Center, Omaha, Neb., Nov. 12	9,126 9,299	AEG Live
19	\$313,319 \$61.50/\$51.50	ALAN JACKSON, THE WRECKERS, LITTLE BIG TOWN Veterans Memorial Arena, Jacksonville, Fla., Nov. 30	5,126 10,333	The Messina Group/AEG Live
20	\$311,889 \$39.50/\$29.50	THE CHEETAH GIRLS American Bank Center, Corpus Christi, Texas, Nov. 29	8,743 sellout	AEG Live
21	\$308,074 \$44.50	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN AT&T Center, San Antonio, Nov. 16	6,923 sellout	Live Nation
22	\$307,448 \$70/\$60/ \$49.50/\$37.50	BRIAN SETZER ORCHESTRA, HILLBILLY CASINO Gibson Amphitheatre, Universal City, Calif., Dec. 15	5,939 sellout	House of Blues Concerts
23	\$306,429 \$75/\$39.50	GUNS N' ROSES, SEBASTIAN BACH, SUICIDE GIRLS 1st Mariner Arena, Baltimore, Nov. 13	5,257 7,774	AEG Live
24	\$305,505 \$55/\$45/\$35	KISS 106.1 JINGLE BELL BASH: FALL OUT BOY & OTHERS Tacoma Dome, Tacoma, Wash., Dec. 10	8,586 15,601	Weserman Media Group
25	\$301,608 \$75/\$20	GRUPOMANIA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Nov. 11	5,769 14,121	Acisum Group
26	\$300,164 \$45.50	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN Gay Yeager Coliseum, Wichita Falls, Texas, Nov. 17	6,597 sellout	Live Nation
27	\$299,795 \$49/\$39	MARTINA MCBRIDE Xcel Energy Center, St. Paul, Minn., Dec. 10	6,615 12,500	Beaver Productions
28	\$292,633 \$42.50/\$29.50	TRANS-SIBERIAN ORCHESTRA Peoria Civic Center, Peoria, Ill., Nov. 17	8,232 sellout	Live Nation, in-house
29	\$290,725 \$125/\$95/\$75/ \$35	ANITA BAKER Gibson Amphitheatre, Universal City, Calif., Dec. 1	3,049 5,671	House of Blues Concerts
30	\$288,950 \$30/\$25	PANIC! AT THE DISCO, JACKS MANNEQUIN, PLAIN WHITE T'S Palace of Auburn Hills, Auburn Hills, Mich., Nov. 21	11,802 sellout	Live Nation, Palace Sports & Entertainment
31	\$282,775 \$44.75	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN Savannah Civic Center, Savannah, Ga., Nov. 11	6,319 sellout	Live Nation
32	\$282,390 \$43/\$33	TRANS-SIBERIAN ORCHESTRA Hampton Coliseum, Hampton, Va., Nov. 16	7,949 sellout	Live Nation
33	\$272,429 \$44.75	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN Mizzou Arena, Columbia, Mo., Dec. 7	6,122 7,000	Live Nation
34	\$269,776 \$59.50/\$39.50	MARTINA MCBRIDE Van Andel Arena, Grand Rapids, Mich., Nov. 25	5,261 10,053	Police Productions
35	\$267,173 \$87/\$47	LIONEL RICHIE Fox Theatre, Atlanta, Nov. 15	4,119 4,665	AEG Live

UpFront



On The Road

RAY WADDELL rwaddell@billboard.com

Festival Fever

Promoters Eager To Jump Into Thriving Market

A staple in the European live concert markets for decades, festivals are enjoying a renaissance in North America, propelled by the massive success of Bonnaroo, Coachella, Lollapalooza, Austin City Limits and others. Those four festivals alone grossed a combined \$40 million, and first-timer Virgin Fest in Baltimore took in \$3.5 million in 2006.

One could not expect Live Nation, the world's largest promoter, to sit on the sidelines when this type of cash cow is stampeding in the live business. Live Nation's closest (if still distant) competitor, AEG Live, is already quite active on the festival scene. AEG subsidiary Goldenvoice produces Coachella and will handle a first-ever country music festival at the Coachella site this year. AEG Live is also a partner in the New Orleans Jazz & Heritage Festival, the granddaddy of U.S. music fests.

Of course, Live Nation is already in this game in Europe and the United Kingdom, topped by the Download Festival, which grossed nearly \$5 million at the RDS Arena in Dublin last year. Live Nation staged its first U.S. Download Fest at Shoreline Amphitheatre outside San Francisco in 2005, and the company will present a second Bamboozle Fest May 5-6 at the Meadowlands Sports Complex in East Rutherford, N.J., with My Chemical Romance and Linkin Park co-headlining. Expect more on this front from Live Nation.

It is also likely that other deep-pocketed live entertainment companies (it definitely takes deep pockets—up to \$10 million to produce a three-day fest) will try to create live music events. When announcing a new partnership with Louisville, Ky.-based Churchill Downs (home of the Kentucky Derby), Philadelphia-based venue management firm SMG hinted that it might bring a fest-type show

\$40M
Combined gross for Bonnaroo, Coachella, Lollapalooza and Austin City Limits festivals in 2006.

to the Derby site. The Churchill Downs infield "has all the infrastructure that is necessary for festivals and other types of shows. There's power, there's bathrooms, food stands and running water," SMG senior VP of sports and entertainment Mike Evans told billboard.biz. "All the things that people need that festivals typically have to import they already have in place because they have 100,000 people in that infield for the Kentucky Derby."

Peter Luukko, chairman of Philadelphia-based venue management firm Global Comcast, also predicts growth in the fest area. "There is a real market for an event built around a number of solid artists," Luukko says. "I think we could put together events and have many artists, price it properly and go

all day. I really feel there's a market out there for that."

Not only is there a market, Luukko says Global and parent company Comcast-Spectacor want to be in it. "We'd love to participate in these and even take risk if necessary," Luukko says. "If there's some new concepts certainly our facilities would be happy to co-promote or go along with the risk with anybody."

That said, staging a festival takes a huge amount of expertise and far more than a fat bank account and a wish list of acts. Many have failed and gone whimpering away from the festival grounds with tails between their legs and behind a river of red ink.

The best festivals create an event, a customer experience that is unlike anything else. Phish, some would say, virtually wrote the book on this with its late-'90s events in far-off locales, and Bonnaroo took it to the next level, incorporating elements of New Orleans' Jazz Fest and the hugely popular European rock festivals into the mix. Also Bonnaroo producers Superfly and A.C. Entertainment have been savvy about broadening their talent lineup beyond the slumping jam band scene and have proved adept at endearing the festival to local people and government.

Looking ahead to 2007, Bonnaroo sold out its first allotment of tickets quickly in December before ever announcing an act. For a festival this is the ultimate mark of branding an event that people have belief in.



LINKIN PARK

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Did anybody see the news article about Matthew Fisher winning a composition credit on Procol Harum's "A Whiter Shade of Pale"?

It struck me that the ramifications of this could be seismic.

If I understand it correctly, Fisher, organist and one of the founding members of the band, claimed a composer credit because he wrote the organ melody over the opening chords and the U.K. judge agreed that "the organ solo is a distinctive and significant contribution to the overall composition and, quite obviously, the product of skill and labor on the part of the person who created it."

So the judge gave Fisher 40% of the copyright, which singer Gary Brooker and lyricist Keith Reid had been splitting. If there's a publisher involved, the judge either ignored him or considered the publisher's share off

the table, awarding Fisher 40% of what was left over.

Anyway, it all adds up but that's not the interesting part.

The question is, who else is entitled to composer credits and, more important, who isn't going to come out of the woodwork and say they're entitled?

I mean, I'm not saying Fisher doesn't deserve it—it is a fabulous and particularly distinctive melody—but the mind boggles at what this could mean.

If I'm reading this right, anybody—any sideman, any session guy who's ever made up a melody over an intro or during a solo—could claim composer credits.

The sound you hear isn't a thunderstorm. It's lawyers salivating worldwide.

See you on the radio. ...

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

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

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EMI Targets U.S. For Latin Alt-Rock

Label Hopes Commercial Success In Mexico Will Translate Above Border

Pop may be Mexico's chief musical export, but the label that brought RBD to the world is beefing up its U.S. promotion of a new wave of rock and alternative acts.

Emboldened by the success in Mexico of artists Chetes and Zoé, who broke big on EMI Mexico in 2006 and have nascent fan bases stateside, EMI Televisa will work them to college radio and alternative media in the United States this year. Glam-rockers Moderatto and Televisa EMI's Moenia will also be part of the new focus, a label source says.

In Mexico, Chetes and Zoé enjoy commercial radio support and chart-making albums. (Zoé's current release has gone gold, selling more than 50,000 units.) But with widespread radio play in the United States yet to materialize, "it was a different approach to the market over there," says EMI Mexico president Camilo Lara, who is not involved in stateside marketing efforts. "It was better to restructure and try to approach it through alternative media instead of going through regular channels with that kind of music. It's part of the credibility, to build this audience before jumping to a bigger audience."

The initiative will also encompass video channels MTV Tr3s, mun2 and LATV; mainstream and Latin alternative press; and social-networking sites.

The goal is to bring accessible alternative acts for showcases and promotion in the United States.

Though a college radio push will begin in earnest this year, early buzz brought Chetes' "Blanco Fácil" to the top of iTunes Latino's albums chart before its Dec. 26 U.S. release. Zoé's "Via Láctea" is No. 4 on

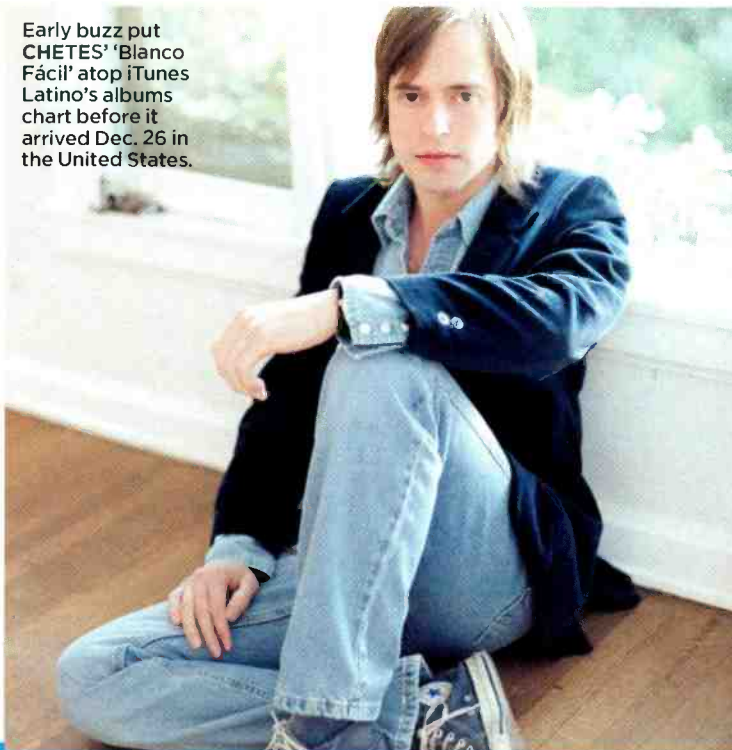
Radio & Records' Latin Rock/Alternative airplay chart.

In the last three years, until recently, major U.S. Latin labels have mostly sent commercially popular music to San Jose State University's KSJS (90.5), says Julio Navarrete, the station's Latin alternative music director. If Navarrete wanted edgier material, he would have to order it from Mexico.

But Navarrete says that has changed in the past year. "They're trying to redefine mainstream," he says. "They know there is an audience [here] for it."

Navarrete, who added Zoé to his program's rotation three weeks ago, says a local commercial radio station even began playing Sony BMG pop-punk group Allison after he picked it up.

Asked if he thinks the new acts can find a home on pop radio in the United States, Lara says, "It's not music that is not commercial. It's a growing genre, so [things] will change." ...



Early buzz put CHETES' 'Blanco Fácil' atop iTunes Latino's albums chart before it arrived Dec. 26 in the United States.

EN BREVE

ARRIBA BEYONCÉ

With Beyoncé's Spanish version of "Irreplaceable" flying up Billboard's Hot Latin Songs chart, the "Dreamgirl" is dreaming of crossover. The singer said in an interview with univision.com, and sources confirm, that she will rerelease her "B'Day" album with four Spanish tracks. One of them, "Beautiful Liar," will be a duet with Shakira. "Irreplaceable" went from No. 35 to No. 14 in its second week on Hot Latin Songs. This week it stands at No. 12. Beyoncé is currently featured on univision.com, which is sponsoring a contest where fans can download a free ringtone and enter to win a trip to her July 21 concert in Mexico.

POSTHUMOUS ELIZALDE

The last studio album by regional Mexican singer Valentin Elizalde, who died Nov. 25, will be released Feb. 14 on Universal Music Latino. "Lobo Domesticado" contains 10 tracks, eight of which were previously unreleased. The first single will be the title track, a Joan Sebastian cover. Elizalde, 27, was shot to death in front of hundreds of fans as he entered his vehicle after a concert in Reynosa, Mexico. His manager, his driver and a friend were also killed in the shooting, which remains unsolved. Elizalde has three albums on Billboard's Top Latin Albums charts, including his last release, the No. 21-ranked "Vencedor."

EDIMUSA LAUNCHES DIGITAL STORE

Mexican publishing powerhouses Edimusa Publishing Group and Vander Music Group will soon launch their own digital store. Musikfun.com.mx is slated to sell wallpapers, mastertones, videotones and polyphonic ringtones. The site will draw from Edimusa/Vander's vast catalog as well as licenses the company has for Mexico and other territories. Edimusa's catalog includes works by Joan Sebastian, Chalino Sánchez and Pancho Barraza. Edimusa's site, edimusa.com.mx, links customers to various sites to purchase albums or ringtones. Musikfun will place sales directly into Edimusa's hands. ...



Latin Notas

LEILA COBO | lcobo@billboard.com

Let's Get Along

Artist-Label Partnerships Require More Mutual Respect

Many things need to get fixed in the Latin music industry in 2007.

And among those that we can actually mend are the often deplorable relationship between artists and their labels.

How bad is it?

Several months ago, a high-ranking label executive noted that, unlike their mainstream counterparts, Latin artists seldom thank their labels when they pick up awards in the myriad televised Latin music award shows. And when they do, they do it generically, rarely singling out specific people, even when specific people have been crucial to their success.

Conversation after conversation leads me to believe that this is not an issue of thanklessness, but rather, of how the two parties view their relationship.

Of course, good relationships abound, too.

But often, managers complain that labels view their acts simply as entities. Indeed, many executives tell me they don't like to deal with artists directly. For anything.

And artists too often view labels as an antagonistic force that needs to be coerced into fulfilling its obligations.

Recently, one executive explained why, for financial reasons, he reluctantly did not renew the contract of one of his most prominent and long-standing acts.

But when I asked what the artist's response was, the executive told me they never spoke. Negotiations took place between managers and lawyers. In this case, perhaps a simple phone call—from artist to executive or vice versa—would

have done the trick. But neither party was willing to make the move.

Using the personal touch to establish good work relationships or to clinch deals is not naive; it is common sense. This holiday season, I got dozens of cards from every label. I wonder how many artists got cards or gifts from their respective labels, and how many executives or label staffers got any token of esteem from their respective acts.

The disharmony between artists and labels is largely attributable to dwindling budgets, dipping sales and shrinking staffs. It's hard to keep artists happy when the budgets to promote them are

pared and parceled; it's hard to keep a label happy when, despite the most steadfast promotion, sales are lukewarm and artists are whiny.

In the meantime, artists and labels increasingly describe their relationships as "partnerships."

But in reality, the word seldom applies. Instead, artist-label relationships today are frequently mired in mistrust and bogged down by intermediaries who actively discourage closeness.

I know, of course, that personal relationships don't always translate to success, and that some of the most successful Latin artists on the market have virtually no relationship

with their labels or their staff. But that has to change.

While distance between labels and executives was bearable two decades ago, when the industry was buoyant and labels invested for the long run, it certainly is not today, when artists are encouraged and expected to bring more than music to the table.

So, if labels want their artists to be partners, they should treat them with the courtesy and respect afforded to partners, not as pesky solicitors to be distracted with vapid excuses or outright lies.

And artists should be more actively engaged in the commercialization of their art, establishing lasting—or at the very least, pleasant—relationships with those who work so hard at being ambassadors of their music. ...

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

GLOBAL BY HOWELL LLEWELLYN

Hip-Hop Reigns In Spain

Violadores Del Verso Are First Rappers To Top Nation's Album Chart

MADRID—Spain's hip-hop scene came of age as 2006 neared its close.

In November, Zaragoza-based quartet Violadores del Verso's "Vivir Para Contar" (Boa Music) became the first rap album to top the Media Control chart here.

"With Violadores' No. 1, a music scene that has had a faithful fan base for 10 years has come to the surface," Universal Spain domestic product manager Maya Nieto says.

Product manager Inma Grass of Madrid independent Boa Music says the album's success, one week after its Nov. 2 release, "took the conventional media by surprise." Since then, she claims, "press, TV and radio have not stopped talking about Violadores."

While their sound generally draws on U.S. hip-hop, Spanish rappers' lyrics tend to avoid references to "bling" or disparaging views of women and take a general anti-violence stance. Although major U.S. rap acts' albums do chart in Spain, none has yet hit No. 1.

With little mainstream exposure until recently—the only regular national radio outlet for hip-hop is a weekly show on public network Radio 3—the local scene has largely been built by live shows and, increasingly, promotion via the Internet.

Leading music retailer FNAC, which operates 14 Spanish stores, has recently been cooperating with Madrid-based hip-hop label Zona Bruta to push local rap.

Sergio García, director of cultural programming at FNAC's three Madrid outlets, says, "In October, we staged five days of hip-hop shows in our central Madrid store by Spanish acts, and the lines went way down the street." Similar scenes occurred in December, he says, for Zona Bruta's biggest act La Excepción.

"To use the cliché, Spanish hip-hop is leaving the ghetto—it's gaining wider acceptance as a result of many years' hard work by labels such as Zona Bruta," García says.

The local scene's increasing mainstream acknowledgement was underlined in November when La Excepción was voted best



VIOLADORES DEL VERSO'S album topped Spain's chart in November. Inset, fellow Spanish rap acts SFDK, left, and MALA RODRIGUEZ.



director Fernando Luaces visited Los Angeles last fall to scout the local scene and seek potential trading partners. A similar New York trip is planned this spring and Boa is eyeing Latin-American territories where its catalog remains import-only—notably Chile, where Violadores headlined a Dec. 10 Santiago concert featuring labelmate Tote King and local rappers.

"More than 5,000 people went, and knew all the words by heart," Grass says. "We haven't sold records there; this interest all came through the Internet."

Violadores is widely considered the most important hip-hop act in Spain, where Grass says "Vivir Para Contar"—its fifth album—shipped gold (40,000 units) within 10 days of release. "It was their first album since 2001," she adds, "but the band had not stopped working, so interest was high. We prepared the release with a two-month online campaign using MySpace, YouTube and other sites."

Grass says half of Boa's 20-strong domestic roster are hip-hop acts. The label also distributes rap duo SFDK, whose 2005 top five album "SFDK 2005" (SFDK/Wild Punk) has shipped 50,000 units domestically, according to Boa. An as-yet-untitled new album is due in April.

SFDK and Rodriguez started out at Zona Bruta, where director Nieves Villar says La Excepción's two albums have totaled 60,000 shipments to date.

"The success of Violadores and La Excepción," she suggests, "will make the industry and media mainstream realize that Spanish hip-hop, with its own infrastructure, is a reality." ...

Spanish artist at the MTV Europe Video Awards. The same month saw Universal launch a nationwide online/poster marketing campaign promoting international urban acts alongside domestic talent, including ground-breaking female rapper Mala Rodriguez and hip-hop/flamenco artist Haze.

Rodriguez's Universal albums "Lujo Ibérico" (2001) and "Alevosia" (2003) have respectively shipped 60,000 and 70,000 units domestically, the label says. Her single "Por la Noche" topped the Spanish chart one week before Violadores' album hit No. 1.

"[Rodriguez] is the most important Spanish-language female rapper," Universal A&R deputy director Borja Prieto says. "The broad range of people attending her concerts proves Spain is ready for hip-hop."

Rodriguez's third album "Malamarismo" is due in April, ahead of a U.S. release on Machete Music/Universal. It will feature material recorded during an imminent U.S. trip, when Prieto says collaborations with Julieta Venegas, Calle 13 and Tego Calderón are planned.

Boa Music is also looking across the Atlantic. Grass and Boa

GLOBAL NEWSLINE

>>>U.K. SINGLES MARKET ON THE UP

Escalating download sales have helped double the size of the U.K. singles market during the past three years. Total U.K. singles sales for 2006 reached 65.1 million units, according to figures published by the Official U.K. Charts Co., representing a 36% rise over the previous year. Downloaded singles in the 51-week period reached 51.6 million units, nearly double the 26.6 million units consumers purchased last year. Download sales represented 79% of total singles sales in 2006.

Separately, the OCC has overhauled its singles chart criteria. From Jan. 1, the sale of individual downloads—whether they are current hits, golden oldies or album tracks—will be eligible for its Official U.K. Singles Chart. Previously, to qualify for the chart, the track had to be available in both digital and physical formats.

—Juliana Koranteng

>>>STEWART HEADS NEW YEAR LIST

Rod Stewart was among the music industry stalwarts feted in the Queen's New Year Honours list, published Dec. 30. Stewart was made a Commander of the Order of

the British Empire (CBE) for services to music. Jazz pianist/composer George Shearing was knighted for services to music.

CBE honors were bestowed upon pianist Imogen Cooper and composer/conductor John Rutter. There were Member of the Order of the British Empire honors for traditional Scottish singer/songwriter Archie Fisher and English folk singer Shirley Collins. The Queen hands out the accolades to individuals each year to reward excellence across the various sectors of British culture.

—Lars Brandle

>>>ITALIAN BIZ WELCOMES BUDGET

The Italian parliament has passed the 2007 budget, which includes legislation with specific fiscal benefits for the music industry. The budget, presented by the center-left coalition led by prime minister Romano Prodi, became law Dec. 21 after it was debated and amended in the Senate and (lower) Chamber of Deputies for several weeks.

Labels with revenue of less than €15 million (\$19 million) will be entitled to claim up to €100,000 (\$132,000) a year for monies invested in either the first or second album of an artist. These tax benefits apply to a number of areas, including production, development, digitalization and promotion. "This is an important step forward," says Enzo

Mazza, president of industry body FIMI. "First and foremost, it shows that the Italian government finally recognizes that music is an industry like any other."

—Mark Worden

>>>BRIT BIZ STUDIES UP ON MUSIC ED

EMI Group chairman Eric Nicoli, South African jazz musician Hugh Masekela, British folk musician Martin Carthy and Mercury Prize-nominated jazz/rap artist Soweto Kinch are among the industry luminaries participating in a London conference on music education Jan. 16-17.

Dedicated to the promotion and encouragement of musical creativity among young people, the "State of Play" conference and related live performances will take place at north London's Roundhouse and nearby venues.

The event is intended to highlight, among other issues, the United Kingdom's "Music Manifesto," a government-backed initiative launched in July 2004 to help place music at the heart of British education. Keynote speakers during the event, organized by London-based jazz/world music event producer Serious, will include the U.K. government's secretary of state for education and skills Alan Johnson.

—Juliana Koranteng

VP OF
URBAN MUSIC
UNIVERSAL
MUSIC
PUBLISHING
GROUP

Ethiopia Habtemariam

In the biz since her teen years, the publishing exec recently branched into A&R. Here, she discusses which label strategies are working—and which need work.



For someone who was more inclined to pursue music promotion and marketing as a career than publishing, Ethiopia Habtemariam is a quick study.

Already a VP at Universal Music Publishing, the New York-based 27-year-old has signed such top artists as Ludacris, Ciara, Chris Brown and Chamillionaire, as well as hot up-and-coming songwriter/producers Polow, Candice Nelson and Keri Hilson. Trying her hand at A&R, she helmed Ciara's recent No. 1-debuting sophomore set, "The Evolution."

Habtemariam's own musical evolution kicked in at the age of 14 when the Atlanta native began interning at LaFace Records. Hired there as an assistant right after high school, she found herself in Los Angeles in 2001 working as a creative manager for Edmonds Music Publishing. Universal came calling two years later.

Do you come from a musical background?

No. I've just always been a fan of music. I never look at myself as an industry executive. Growing up I was the ultimate fan. The girl who would go to concerts, buy posters, listen to every remix and read the credits and song lyrics. There's still nothing like when you hear something the first time and you're like, "Oh, my God, what's that?"

With sales dipping again this year, what are labels doing wrong?

The labels think they dictate what's hot to the consumer. That's the biggest mistake. You can never underestimate the intelligence of the consumer, especially the youth. I'm not going to mention any specific songs, but there are records that are just hits at radio but don't translate into sales. So you have labels that will chase the charts or what's happening in different areas and then will sign those acts.

But they're not quality acts. That's because artist development doesn't exist anymore. I remember when people knew the names of everyone in a group. Now labels might rely heavily on production companies to give an artist some definition. That's because labels have smaller staffs and so many artists. As such, there's a short list when it comes to the next generation of urban music superstars.

Who is on that list?

Beyoncé, Usher and Ludacris are already defined as superstars. Behind them you have acts like Lil' Wayne, Ciara or a Chris Brown, who can sing, dance and has a great personality that kids are attracted to naturally. But thinking about others within that next generation, I don't really know. I'm still watching and learning.

At 27 I don't look at myself as part of the young audience. But I listen to the radio and spend a lot of time with kids to see what makes them move and what they're really interested in. You can't just feed them a quick little hit and expect them to buy an album.

We're constantly playing catch up in this industry. Once we really understand what grabs young consumers, then it will click. With the Internet becoming such a huge medium for breaking artists and building stories/brands, I think labels are catching on.

Is downloading the major culprit in the sales downturn?

If kids believe in the act, they will buy the music. Once a month I go online to several blogs and hear kids talk about how they feel like they're not even getting as many songs on a CD, so why buy it? You charge, say, \$12.99 for an album but they're only getting 10 songs. That was a big complaint about a recent album.

But if they believe in an act, they'll buy into it. However, there has to be

a real strategy behind that act. To break a new act, you have to come with two singles and two visuals first to create the definition to see if people are going to buy into it before you put out an album. You have to come up with grass-roots marketing campaigns to help build an artist.

What trends are you seeing in 2007?

It's all about a great song. Especially in R&B, which will have even more of an upswing this year. People are attracted to real songs and that's happening with songs like Beyoncé's "Irreplaceable."

I heard "Let Me Love You" before it ever was released by Mario and absolutely knew it was going to be a massive hit. I remember arguing with one of the biggest songwriters in urban music right now. He was telling me how that song wasn't going to work because it wasn't a super uptempo kind of record. I was like, "It's a great song. Period."

What about hip-hop? Will the proposed moratorium on the N word have any effect?

You can't put limitations or barriers on us. Hip-hop is a culture, an art form. I understand there is a responsibility that we hold, but it's

hard to limit us like that.

Hip-hop is going to come full circle. I've had conversations with certain artists in which I've talked about the responsibility they have, especially the ones who are looked up to now. They have to do real music. And they have to find a happy medium because they still have to [appeal] to the younger audience.

What do you look for in a potential signing?

Talent, of course. That's the foundation. But you have to want it as bad as I want it for you. You have to understand you're the head of your business and be as focused on your career as you want me to be. A lot of times people will do deals and expect you to do everything for them. It takes teamwork. So I look for people who have a strong work ethic and are willing to go the extra mile.

Do you plan to A&R more projects?

It was a challenge but exciting. I now have so much respect for A&R executives. It's my job to have relationships with all the A&Rs at the different labels and be aware of the

various projects they're working. This time, I experienced firsthand what they do. It felt like everybody and their momma was sending me tracks and music. On the creative level it was fulfilling for me because Ciara had a clear vision of what she wanted.

It was a learning experience I'm proud of. But I can't say A&R is something I want to do full-time. If things were to change where you could spend more time doing artist development, then maybe. But I love dealing with songs, writers and producers. I'll see where this road takes me.

Describe an average day.

Unfortunately, there's no average day and no off day because of cell phones and BlackBerrys. But I'd say I talk to at least three to four different A&R people as well as some of my writers, dealing with their schedules and pitching them for sessions. I'm also meeting with attorneys and other writers and producers looking for deals.

I travel all the time because I choose to. I'm a publisher who's in the studio a lot. If I had my way my office would be at a studio.

I love being part of that process. But it's been hard finding a balance between being in the studio until whatever time and getting up for a breakfast meeting with an attorney. But I like it that way.

Is publishing still a man's world?

There are a few of us females but it still definitely feels that way. However, I don't really think about the fact that I'm a woman. I remember people telling me when I was younger that it might be an issue. But I haven't let it become one. I don't allow it to block me. One thing I believe in is not accepting any limitations. I knew when I was 14 that I wanted to work in this industry. I haven't stopped hustling toward that since. ...

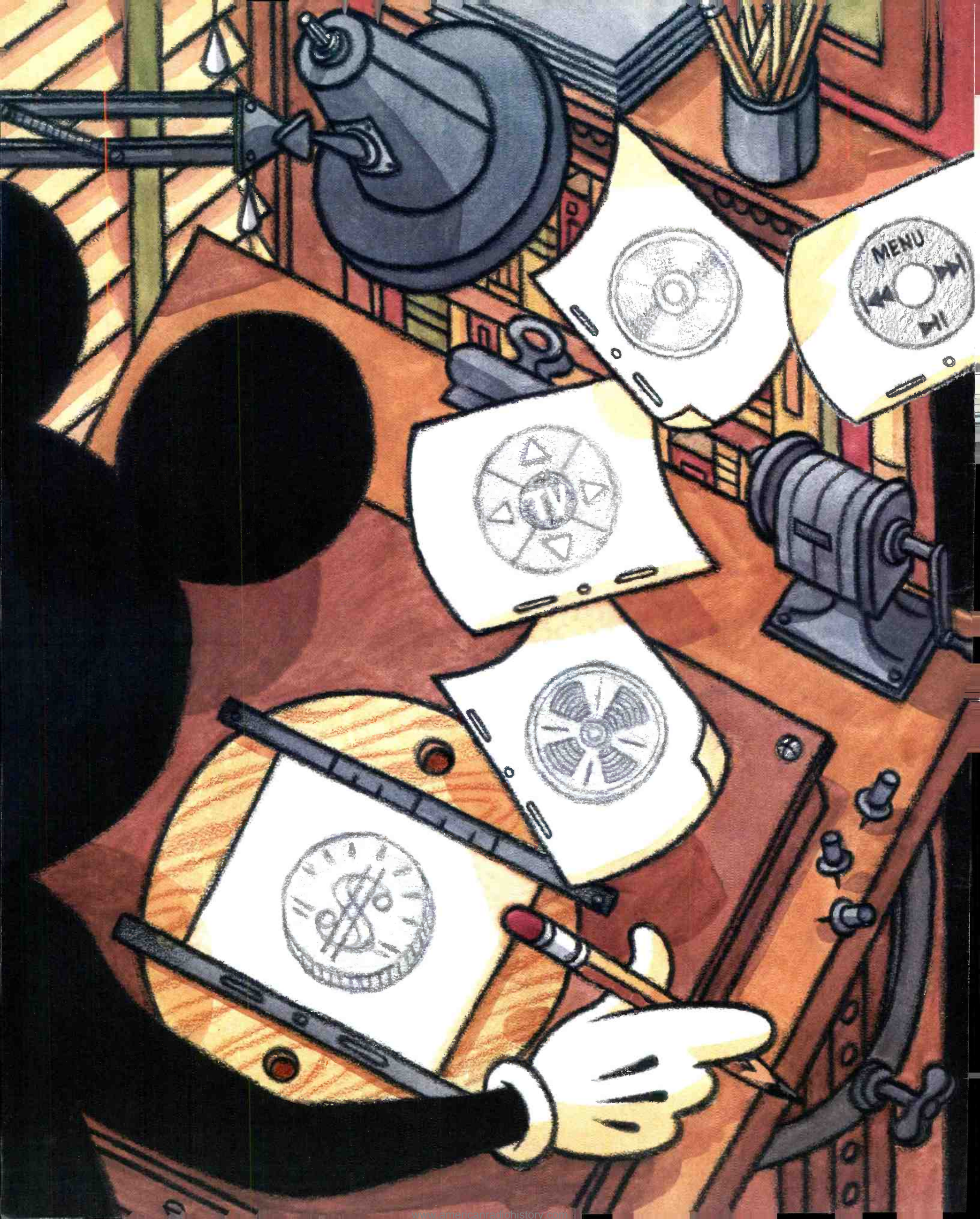
Once a month I go online to several blogs and hear kids talk about how they feel like they're not getting as many songs on a CD, so why buy it?

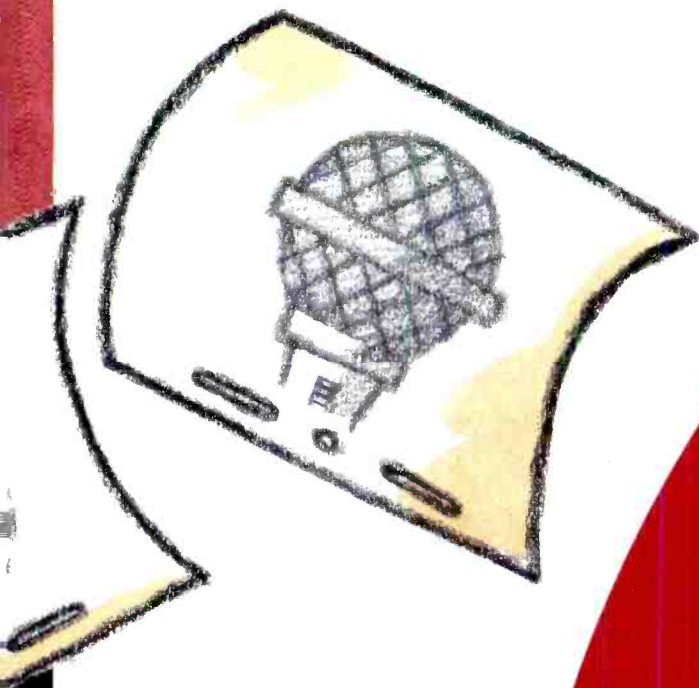
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MAKING THE MAGIC HAPPEN

**THE DISNEY SYNERGY MACHINE UNLEASHED
A TORRENT OF 2006 SUCCESSES.
CAN THE HOUSE OF MOUSE LORD AGAIN?
BY BRIAN GARRITY
ILLUSTRATION BY SEAN KELLY**

When trying to quantify the heat surrounding the Disney Channel's hit series "Hannah Montana" try this one on for size: The Walt Disney Records soundtrack to the show, starring Miley Cyrus as a high school student by day, pop star by night, has sold more than 1.9 million units since its release last November. It has also placed a whopping eight singles on The Billboard Hot 100. Now Cyrus is scheduled to release a solo album in June via another Disney label—pop label Hollywood Records. But in the ultimate testimony to the hotness of the Hannah Montana character, Cyrus will be getting some help from her platinum-selling alter ego in launching her career. The album, tentatively titled "Best of Both Worlds," will feature a mix of Cyrus originals as well as tracks from season two of "Hannah Montana." And in the pièce de résistance, an accompanying tour is being discussed in which Cyrus will serve as the opening act for, that's right, herself.

It's strategies like "Best of Both Worlds" that exemplify how Cyrus is the new poster child for collaboration among Disney-owned business.

"You can't dismiss the power and the strength of the synergy opportunities that this company can provide," Disney Records senior VP/GM Robert Marick says.

Not after last year. The Mouse House enjoyed a banner run in 2006 by aggressively marketing its TV shows, films and related soundtracks to consumers who were tuning into Disney-owned TV Networks, watching Disney-owned movies, listening to Disney-controlled radio outlets and surfing Disney-operated Web sites. And its music division was one of the biggest beneficiaries of that strategy.

The Buena Vista Music Group—the umbrella group comprising Walt Disney Records, Hollywood and country label Lyric Street Records—claimed the two best-selling albums of 2006: the

"High School Musical" soundtrack from Disney Records, which sold more than 3 million copies, and Rascal Flatts' "Me and My Gang" from Lyric Street, which moved 2 million-plus units.

Beyond "HSM" and "Hannah Montana" the company also scored soundtrack hits with "Cheetah Girls 2" (Disney; more than 1.2 million units), the companion album to the movie about an R&B girl group; "Cars" (Disney; 749,000 units), the soundtrack to the animated Pixar film; and "Grey's Anatomy, Volume 2" (Hollywood; 274,000 units), which contains music from the top-rated ABC TV show. In all, BVMG-distributed soundtracks sold more than 8 million units last year.

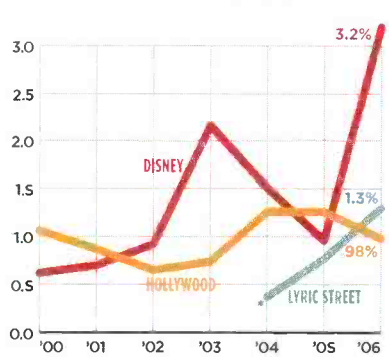
A stress on synergy isn't new for BVMG. The company has successfully worked the strategy

since the days when Hilary Duff starred in "Lizzie McGuire" on the Disney Channel in 2002.

But it's stronger than ever, Disney execs say. Disney Records alone almost tripled its current market share in the last year and posted its best market share in more than six years. The label's current share surged from a 0.96% share in 2005 to 3.18% in 2006—a mark that one-upped the peak of its Duff heyday in 2003, when it claimed a 2.2% share.

GOOD FORTUNES

BVMG labels' market share, 2000-2006



Current market share for 2006 year to date as of Nov. 12, 2006. SOURCE: Nielsen SoundScan

It also placed the label ahead of industry heavyweights Def Jam, Epic Records, RCA Records and J Records in terms of individual share in 2006.

Likewise, Lyric Street's market share almost doubled, rising from 0.77% in 2005 to a 1.29% share.

The one exception was Hollywood, which dropped from a 1.26% share in 2005 to a 0.98%.

Now comes the hard part: repeating that success in the year ahead. The company wants to take formulas that worked in 2006 and reapply them in 2007. And not just with Cyrus.

A big test comes Jan. 12, when Disney Channel premieres "Jump In!," a made-for-TV musical about competitive double Dutch that some company insiders are positioning as the urban music version of the mega-successful "HSM," whose soundtrack was the top-selling album of 2006.

The movie stars Corbin Bleu, the boyish, curly-haired 17-year-old singer/actor best-recognized for his supporting role in "HSM." If "Jump In!," which has its own soundtrack dropping Jan. 9 from Disney Records, connects in any way even remotely approximating the success of "HSM," Bleu will be well-positioned to release his own planned solo pop-crossover album via Hollywood

later this year. The company is already banking that that will be the case. Bleu's debut, "Another Side," is scheduled to hit stores April 17. So far the bet seems like a good one. "Push It to the Limit," the Bleu-fronted lead single from "Jump In!," has sold 59,000 units in two weeks as an iTunes-exclusive prerelease EP and currently tops the retailer's album chart. Disney is using strategies similar to the ones employed last year with "HSM" to lay the groundwork for "Jump In!" The company is launching the movie in the same early-January window it used to debut "HSM" last year. Music from the movie has been available online at disneychannel.com weeks ahead of its premiere, the songs are in heavy rotation at Radio Disney,

LYRIC STREET RIDES 'CARS'

Disney Records and Hollywood Records are not the only labels under the Buena Vista Music Group umbrella taking advantage of Disney synergies to drive exposure for their acts.

Even country label Lyric Street Records, which falls out of the company's tween marketing sweet spot, is in close connection with Disney's film and TV divisions.

For instance, Rascal Flatts, whose "Me and My Gang" was the second-biggest-selling album of the year, was featured on the Disney/Pixar animated smash "Cars" soundtrack last summer.

Lyric Street president Randy Goodman says the company is in steady communication with Disney's film and TV divisions looking for projects that mesh with its acts.

The label is working with the head of Disney's animated soundtracks division seeking potential projects to place music from up-and-comer Sarah Buxton, whose debut album is due in 2007.

However, Goodman cautions that synergy plays are not a layup.

"I used to have this naive idea that when we had an act we'd do an ABC special," he says. "The reality is I have to have a brand that I can bring to my synergy partners." —BG



RASCAL FLATTS' music was heard in 'Cars.'

DISNEY STARS ON THE RISE



"Jump In!" stars KEKE PALMER as Mary Thomas.

Disney Records unearthed a treasure trove of new talent through its soundtracks to Disney Channel TV programs in 2006. Now many of the stars of those movies and series are set to release their own albums through sister label Hollywood. Meanwhile, Disney and Hollywood will return with past solid sales performers. Billboard breaks down Buena Vista Music Group's planned sequel to its hit year that was 2006.

VARIOUS

ALBUM: "Jump In!" soundtrack

LABEL: Disney

RELEASE DATE: Jan. 9

PREVIOUS SALES: "Push It to the Limit" EP, 15,000 (2007)

CHART HISTORY: "Push It to the Limit" EP, No. 1 at iTunes

SYNERGY: The soundtrack to the made-for-Disney Channel musical about competitive double Dutch stars Corbin Bleu of "High School Musical" fame.

OUTLOOK: Disney is setting up "Jump In!" as its 2007 answer to "HSM." If the movie connects with tweens look for big sales at iTunes, lots of hype and a breakout for Bleu. "Push It to the Limit," the Bleu-fronted lead single from the soundtrack, is already a Radio Disney hit.

JORDAN PRUITT

ALBUM: "No Ordinary Girl"

LABEL: Hollywood

RELEASE DATE: Feb. 6

PREVIOUS SALES: N/A

CHART HISTORY: N/A

SYNERGY: Jordan Pruitt has been a fixture as an opening act on the "High School Musical" tour. She also recorded the single "Outside Looking In" for the Disney Channel movie "Read It and Weep" and the track "We Are Family" for the soundtrack to Walt Disney Pictures' "Air Puppies."

OUTLOOK: Pruitt's exposure in the Disney synergy machine is modest compared with other acts. Look for a slow build.

HILARY DUFF

ALBUM: TBA

RELEASE DATE: April 3

LABEL: Hollywood

PREVIOUS SALES: "Metamorphosis," 3.9 million (2003); "Hilary Duff," 1.8 million (2004); "Most Wanted," 1.4 million (2005)

CHART HISTORY: The Billboard 200:

"Metamorphosis," No. 1 (Sept. 20, 2003); "Hilary Duff," No. 2 (Oct. 16, 2004); "Most Wanted," No. 1 (Sept. 3, 2005). The Billboard Hot 100: "So Yesterday," No. 42 (Oct. 25, 2003); "Come Clean," No. 35 (March 27, 2004); "Wake Up," No. 29 (Sept. 3, 2005)

SYNERGY: The current Disney synergy phenom, Hilary Duff broke through as the star of TV show "Lizzie McGuire" five years ago. Disney reportedly grossed \$100 million-plus in merchandising associated with the show. She is pushing a new fragrance called With Love... Hilary Duff in conjunction with cosmetics company Elizabeth Arden. The commercial for the accompanying ad campaign features clips from the video for the first single, in which Duff pushes the envelope on her image as a budding sex symbol.

OUTLOOK: Expect a more mature (at least by Mouseketeer standards) dance-driven album from Duff, evidenced by the "With Love" commercial and the October 2006 single "Play With Fire." The track has sold 34,000 copies and hit No. 31 on the Hot Dance Club Play chart the week ending Dec. 23, 2006. Hollywood execs are hoping for a



Disney's new 'it' boy: CORBIN BLEU.

breakthrough with mainstream pop audiences this time out.

CORBIN BLEU

ALBUM: "Another Side"

RELEASE DATE: April 17

LABEL: Hollywood

PREVIOUS SALES: N/A

CHART HISTORY: N/A

SYNERGY: Corbin Bleu is the poster child for the Disney Channel in 2007 with a starring role in "Jump In!" and supporting role in "High School Musical 2."

OUTLOOK: BVMG execs are hoping the stardust around the "HSM" franchise rubs off on the R&B-flavored debut album from its new "it" boy.

cross over many of the stars featured on Disney's soundtracks. Besides Bleu and Cyrus, still to come in 2007 is a crossover release from the Cheetah Girls in a dedicated turn as a pop act (see synopsis, below).

Whether any of its current batch of crossover acts can connect with the mainstream in the way Duff did when she shed her "Lizzie McGuire" persona remains to be seen. Duff's 2003 debut, "Metamorphosis," scanned almost 4 million units.

By contrast, Hudgens, the first of the new bunch out of the gates, is a work in progress. Her debut album, "V," has sold 300,000 units since its release in September 2006. Disney and Hollywood tweaked the formula slightly when it came to launching her career. Rather than working the album exclusively in its own synergy system until it sold 500,000 units, as is the typical approach, the company made the judgment that based on her age (18), her level of maturity and the hype around "HSM," Hudgens could go straight to mainstream pop and MTV.

BVMG execs say they are pleased with the album's performance and note that they plan to keep working it throughout 2007. The video for the single "Come Back to Me" is gaining in rotation at MTV.

Hollywood is also in the process of slowly building an audience around another Disney Channel-launched act, Aly & AJ. The girl duo has sold more than 700,000 copies of its debut album, "Into the Rush," since its release in August 2005. A follow-up is slated for later this year.

To be sure, Disney execs think they have found a winning formula for developing tween hits.

"We've come into our own

and found a place for ourselves in the marketplace," Hollywood Records executive VP/GM Abbey Konowitch says.

On the tween/teen level, Disney's Marick says the company has been progressively fine-tuning the approach during the last two years with projects like "Cheetah Girls," Raven-Symone and Jesse McCartney.

He says the big evolution of the last 24 months has been the way the company has pushed promotion of soundtrack music. In the "Lizzie McGuire" days, Disney let the show itself sell the music. Today, special music videos and music clips from the show run independently on the channel to supplement the main programming, singles are aggressively worked at Radio Disney and tracks are strategically worked through its Web site and at digital retail.

Disney Records and Hollywood have also been closely working together on the timing of up-streaming acts.

"We do everything within our power not to compete with ourselves," Konowitch says.

And in the latest wrinkle, the company is using the recently launched Buena Vista Concerts arm to drive exposure for Disney soundtrack acts and crossover Hollywood acts.

The Cheetah Girls' ongoing tour has featured Cyrus performing as Hannah Montana and Hudgens as openers and currently has Hollywood girl group Everlife (a band featured on the "Hannah Montana" soundtrack) in the opening slot.

The "HSM" cast kicked off a 40-city trek Nov. 29 that features Hudgens and Bleu performing songs from their upcoming Hollywood releases as well as tracks from the soundtrack. In addition to the promotional value,



'Hannah Montana' star MILEY CYRUS

THE ONE THAT GOT AWAY

Vanessa Hudgens and Corbin Bleu aren't the only "High School Musical" cast members with solo albums coming in 2007. Ashley Tisdale—best-known for her work as Sharpay Evans in "HSM" and Maddie Fitzpatrick on the Disney Channel TV series "The Suite Life of Zack & Cody"—also has a debut on the way.

But unlike Hudgens and Bleu, Tisdale's crossover bid, "Headstrong," won't come via Hollywood Records. Instead, the album, due Feb. 6, will come from Warner Music Group's Warner Bros. Records.

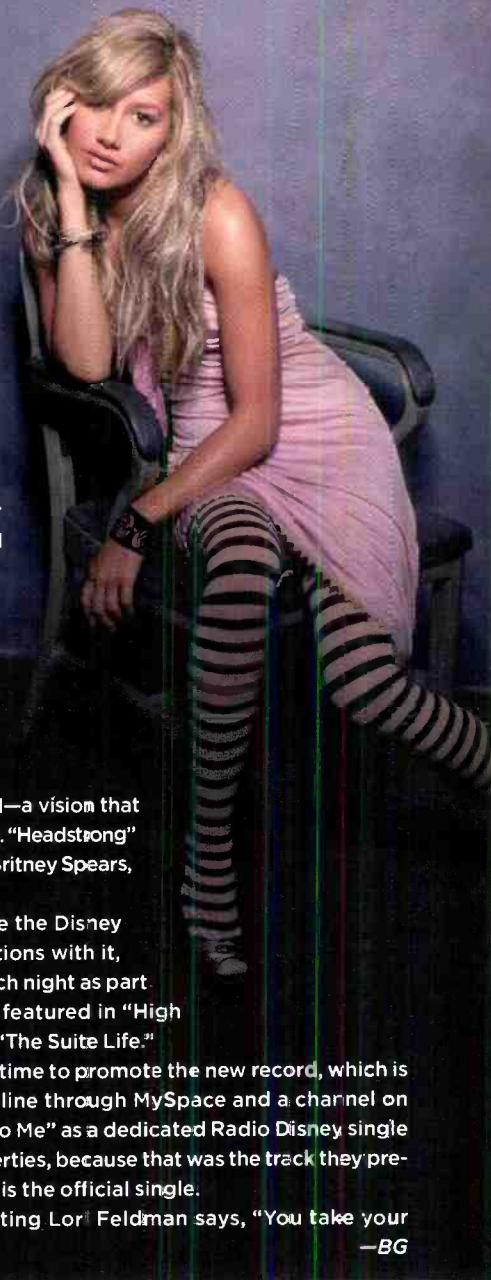
Hollywood Records executive VP/GM Abbey Konowitch says that the label decided to back one male and one female from "HSM." "We didn't want to be competing with ourselves," he says.

The artist's manager Bill Perlman says that Tisdale, 21, also wanted a more adult-leaning record—a vision that may not have worked with what Disney was seeking. "Headstrong" features production from Jonathan "JR" Rotem (Britney Spears, Destiny's Child, Rhianna) and the Matrix.

But even though Tisdale is recording outside the Disney system, she is still benefiting from her associations with it, performing three songs from the new album each night as part of her role in the "HSM" tour. She will also be featured in "High School Musical 2" and the upcoming season of "The Suite Life."

The downside is that Tisdale is left with little time to promote the new record, which is why Warner Bros. will promote her heavily online through MySpace and a channel on YouTube. The label is also releasing "Be Good to Me" as a dedicated Radio Disney single complete with a video for airing on Disney properties, because that was the track they preferred. The urban-flavored "He Said, She Said" is the official single.

Warner Bros. senior VP of strategic marketing Lori Feldman says, "You take your support where you can get it." —BG



the live business is emerging as a new source of revenue for BMVG, which shares in the touring and merch business of many of its acts.

"Touring is going to be a huge part of what we are doing moving forward," says David Agnew,

executive VP/GM of BVMG. "We can't assume we are going to have the No. 1 and No. 2 albums next year."

Though with "High School Musical 2" set for release this summer, don't count them out. ...

HAYDEN PANETTIERE

ALBUM: TBA

RELEASE DATE: May 8

LABEL: Hollywood

PREVIOUS SALES: N/A

CHART HISTORY: N/A

SYNERGY: Hayden Panettiere has recorded a handful of singles for Disney soundtracks including "Ice Princess" and "Tiger Cruise." But her real claim to fame is a starring role as the cheerleader on NBC's breakout TV hit "Heroes."

OUTLOOK: BVMG won't work her through the Disney system in the traditional way. Look for Hollywood to take the pop-influenced album straight to mainstream radio and MTV.



The career of HAYDEN PANETTIERE, the star of 'Heroes,' is looking up for 2007.

MILEY CYRUS

ALBUM: "The Best of Both Worlds"

RELEASE DATE: June

LABEL: Hollywood

PREVIOUS SALES: "Hannah Montana" soundtrack, 1.9 million (2006)

CHART HISTORY: The Billboard 200: "Hannah Montana" soundtrack, No. 1 (2006). The Billboard Hot 100: "The Best of Both Worlds," No. 92 (Aug. 12, 2006); "If I Were a Movie," No. 47; "I Got Nerve," No. 67; "Pumpin' Up the Party," No. 81; "Who Said," No. 83; "The Other Side of Me," No. 84; "This Is the Life," No. 89; "Just Like You," No. 99 (Nov. 11, 2006)

SYNERGY: Miley Cyrus is the star of the hit Disney Channel TV series "Hannah Montana." She has also been performing in character as Hannah Montana as the opening act on the "High School Musical" tour. A "Hannah Montana" tour is in discussions for 2007 in which Cyrus will open for her alter ego. No decisions regarding the tour have been finalized.

OUTLOOK: With the "Hannah Montana" soundtrack selling close to 2 million units since its release in November, expectations are running high for Cyrus' solo debut. The album figures to be aided by the fact that it will feature "Hannah Montana" songs—hence the album's title.

CHEETAH GIRLS

ALBUM: TBA

RELEASE DATE: June

LABEL: Hollywood

PREVIOUS SALES: "Cheetah Girls" soundtrack, 1.7 million units (2005); "Cheetah Girls 2" soundtrack, 1.2 million units (2006)

CHART HISTORY: The Billboard 200: "Cheetah Girls," No. 33 (2005); "Cheetah Girls 2," No. 5 (2006). The Billboard Hot 100: "Strut," No. 53; "The Party's Just Begun," No. 85 (Sept. 16, 2006)

SYNERGY: Disney has enjoyed so much success with a pair of made-for-TV movies about the fictional girl group, the Cheetah Girls are being transformed into a real recording act.

OUTLOOK: Already an established franchise, the Cheetah Girls have a ready-made audience. Hollywood's version of the group will operate as a trio rather than a four-piece, as it is in the films and their accompanying soundtracks; Raven-Symone, the movies' star, will not be part of the group. Two of the members of the remaining trio, Adrienne Bailon and Kiely Williams, are also part of the group 3LW.



ALY & AJ

ALBUM: TBA

RELEASE DATE: July

LABEL: Hollywood

PREVIOUS SALES: "Into the Rush," 758,000 (2005)

CHART HISTORY: The Billboard 200: "Into the Rush," No. 36 (2005). The Billboard Hot 100: "Rush," No. 59 (March 11, 2006); "Chemicals React," No. 50 (Oct. 7, 2006); "Greatest Time of Year," No. 96 (Dec. 9, 2006)

SYNERGY: Aly costars on the Disney Channel TV series "Phil of the Future." Younger sister AJ has recorded for Disney soundtracks "Herbie: Fully Loaded" and "Ice Princess."

OUTLOOK: The duo's first album quietly churned out almost 750,000 copies driven by the singles "Rush" and "Chemicals React." Hollywood didn't push Aly & AJ at mainstream radio and MTV until they hit sales of 500,000 units through the Disney system.

VARIOUS

ALBUM: "High School Musical 2" soundtrack

RELEASE DATE: August (estimated)

LABEL: Disney

PREVIOUS SALES: "High School Musical" soundtrack, 3 million (2006)

CHART HISTORY: The Billboard 200: No. 1 (2006). The Billboard Hot 100: "Breaking Free," No. 4; "Get'cha Head in the Game," No. 23; "Start of Something New," No. 28; "We're All in This Together," No. 34; "What I've Been Looking For," No. 43; "Bop to the Top," No. 62; "What I've Been Looking For (Reprise)," No. 67; "When There Was Me and You," No. 72 (Feb. 11, 2006)

SYNERGY: The movie/soundtrack has spawned a hit concert tour of the same name. Hollywood also has deals with three of the film's stars. Reportedly all of the original film's cast will return, and there will be new music and choreography by director Kenny Ortega.

OUTLOOK: "HSM" claimed more than 60 million viewers on the Disney Channel, and its soundtrack was the best-selling album of 2006. Topping the popularity of the original figures to be a challenge, but interest in the sequel will be high—which should translate into big ratings and music sales.

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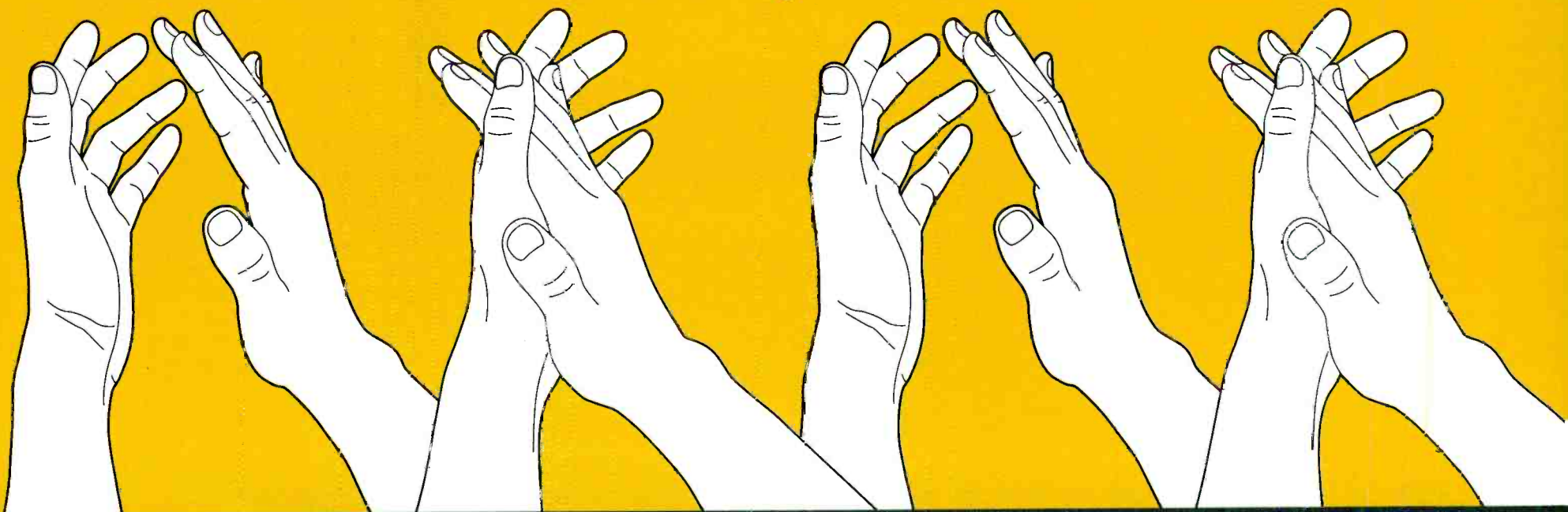


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sweater as your own
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YEAH!

**BY BRIAN GARRITY!
PHOTOGRAPHS BY
DOUGLAS SCNDERS!**





from >>p33

One effort to find middle ground between technology and content is a TechZone display called the Download, sponsored by CES, the RIAA and the National Music Publishers' Assn.

The Download is a showcase of various digital music download technologies and services focusing on legal peer-to-peer services and collaborative technologies.

Another is a CES initiative called the Great Audio Experience, which aims to raise awareness of digital audio quality.

While MP3s and other digital music formats have revolutionized how music is distributed, there have been concerns about the loss of audio quality that often results.

"MP3s are great for the convenience, but by having that you take some of the quality away," Chupka says. "When musicians record something, they record it with the intention of it really being heard like it sounds like when they record it."

The organization recruited 3 Doors Down to promote the effort. The act will perform at CES Jan. 9.

"When we're in the studio we can spend hours on a single sound, a single element of a song that gets completely lost on an MP3 player," band member Matt Roberts said during a November CEA event introducing the initiative. "We want our audience to be able to hear that." ◆◆◆

ON THE AGENDA

As usual, the Consumer Electronics Show (CES) will feature a horde of attendees crowding multimedia booths and jamming taxis beyond the limits of patience.

Activities will take place across four venues: the Las Vegas Convention Center, the connecting Las Vegas Hilton, the Sands Convention Center and small portions of the Venetian Hotel.

In all, there will be more than 2,700 exhibitors and 140,000 attendees.

Here are expected highlights of the event:

Microsoft chairman/founder Bill Gates will give his traditional preshow keynote at 6:30 p.m. Jan. 7. Get there early if you want to avoid getting crammed into a satellite viewing room.

The main stage proves very content-heavy this year with Walt Disney president/CEO Robert Iger presenting at 4:30 p.m. Jan. 8 and CBS president/CEO Leslie Moonves at 4:30 p.m. Jan. 9.

Other keynotes include Motorola chairman/CEO Ed Zander at 8:30 a.m. Jan. 8 and Nokia president/CEO Olli-Pekka Kallalavuo at 11 a.m. as part of the Industry Insider series.

On Jan. 9, 3 Doors Down will perform at 2 p.m. and 3 p.m. on the ESPN stage in the Las Vegas Convention Center's Grand Lobby. The band's members serve as spokesmen for CES' Great Audio Experience.

The CES, the RIAA and the National Music Publishers' Assn. are sponsoring a TechZone display called the Download—a showcase of various digital music download technologies and services focusing on legal peer-to-peer services and collaborative technologies. It will be held at the Anytime-Anywhere TechArena in the Sands Convention Center.

Among the SuperSessions, the "Content and CE Partnerships: Breaking New Ground" panel aims to explore the rift between content owners and hardware manufacturers and find some common ground. Los Angeles Times reporter Dawn Chmielewski will moderate. Speakers include Akimbo Systems CEO Josh Goldman, Deloitte & Touche deputy managing partner Tony Kern, Walt Disney Internet Group executive VP of business development and operations Larry Shapiro, AOL Mobile VP/chief technical evangelist Mike Wehrs and Warner Bros. Home Entertainment Group senior VP Jim Wutrich.

Preshow conferences on Jan. 7 include Mobile Entertainment and Digital Hollywood. Speakers include Interscope/Geffen/A&M head of new media Kamran V. CyKik, Epic Records digital media marketing and promotion executive Grayson Brulte, TAG Strategic managing partner Ted Cohen and iMesh executive chairman Robert Summer. ◆◆◆

—Antony Bruno

CES SNAPSHOTS

Here is a quick look at some sectors and companies to watch during this year's Consumer Electronics Show.

VIDEOGAMES

With the introduction this past holiday season of the Sony PlayStation 3 and Nintendo Wii, and in the wake of last year's introduction of Microsoft's Xbox 360, consumers now have three next-generation videogame consoles to choose from. With the demise of the Electronic Entertainment Expo, traditionally the largest videogame event of the year, expect companies exhibiting at CES to take up some of the slack and present a lot more of their offerings.

MP3 PLAYERS

Toshiba's Gigabeat was all the rage at last year's CES, although it had virtually no consumer impact throughout the year. Expect CES to feature a large presence from Microsoft to promote its Zune music player, as well as new offerings from Sony, Samsung and others.

3 DOORS DOWN will perform at CES to raise awareness of digital audio quality.

SONY

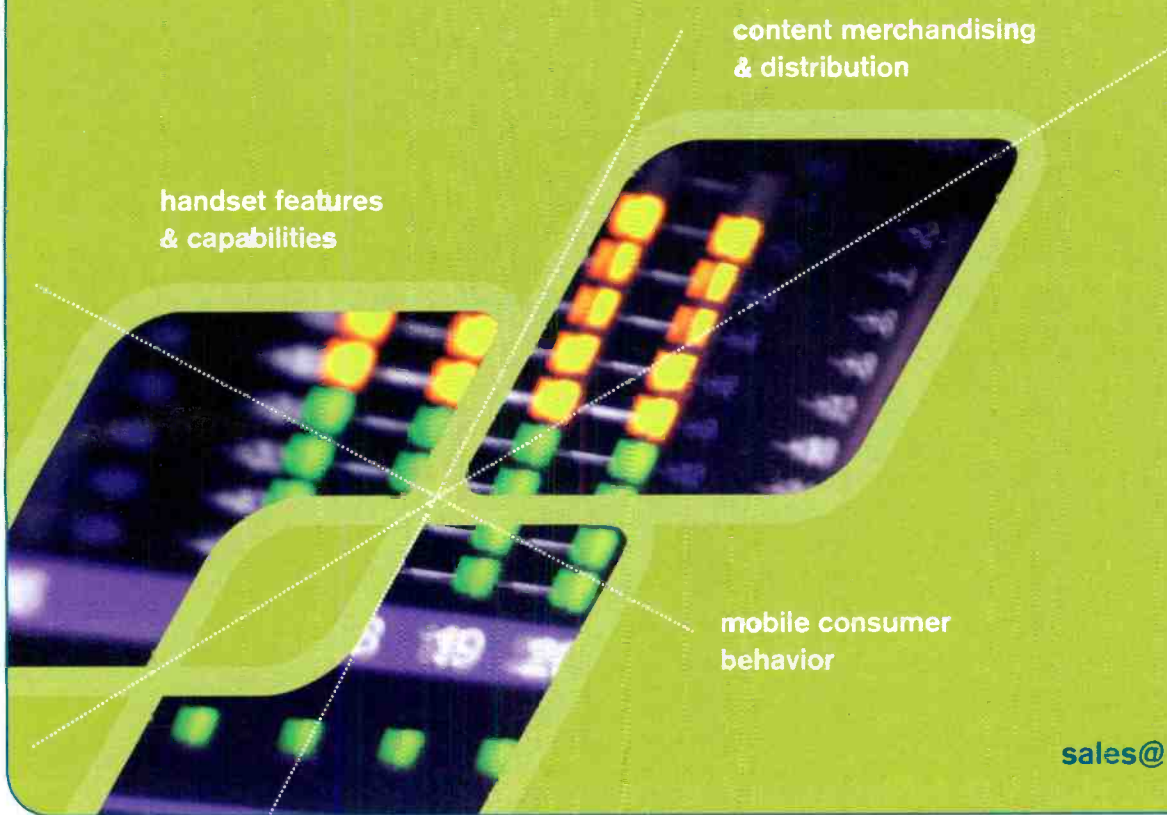
The consumer electronics powerhouse has one of the biggest booths on the floor again, and at a pre-CES event last month in New York it unveiled a paltry MP3 device lineup. But Sony Electronics chief Stan Glasgow did hint at a possible closed, unified digital music system and device akin to Apple's iPod/iTunes and Microsoft's Zune. Additional details may be forthcoming in Las Vegas.

MACWORLD

Apple's annual developers event, MacWorld, has always taken place soon after CES. But this year the dates overlap exactly. Insiders expect the introduction of the long-rumored iPhone that merges iPod functionality into a mobile device. A Prudential analyst has assured clients that the device is already in production, with a more sophisticated "smart phone" planned for third-quarter 2007. Also expect Apple to announce the availability of iTV. The system is expected to beam video content from a Mac to an Apple TV box for high-definition TVs. ◆◆◆

—Antony Bruno

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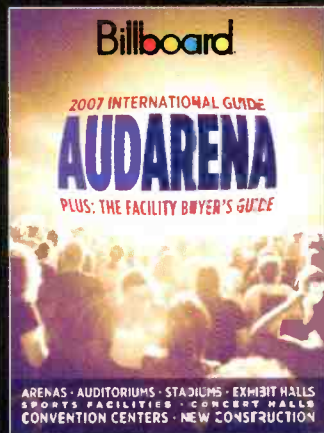
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JANUARY 13, 2007

MUSIC



Goldstone admits that as a result, "there are things that probably go slower than people would like. But," he quickly adds, "if she was too accommodating, we probably wouldn't be doing this well."

Goldstone, Shapiro and Warner Bros. VP of marketing Mitra Darab can hardly contain themselves when talking about why they felt compelled to run with Spektor's ideas, calling her everything from "a genius" to "a culture-changing artist" with a convincing lack of preciousness or pretension. As Goldstone puts it, "You won't find a whole lot of new acts being signed within any of the major labels that are being given this level of control, and that's a testimony to Regina's importance and her unique talent."

But even with having the control the Russian-born, Bronx, N.Y.-bred artist does, the pensive Spektor admits, "I'm not living the life that's for me; it's a very hard life I've been living the past couple of years. I hate to say that, because there's a reason why you try to make music—you want to put it out there for people to hear—but I'd love to have more time to work and be by myself."

Shapiro recognizes that "there's only so far the commerce train is going to push someone like Regina," and he says the game plan will be very much the same going into 2007: keeping Spektor visible but not crossing any lines that make her feel uncomfortable.

Specifically, the attention VH1 has been giving the video for first single "Fidelity" is expected to intensify after the turn of the year, and while Spektor tours Europe in January and February, Darab says Sire will launch a TV ad campaign at home to exploit the period after Christmas "when people return CDs they don't want or start to use their iTunes gift cards."

This is of particular importance because, according to Darab, 22% of Spektor's sales are digital. In line with that fact, Feb. 13 will see the release of an iTunes-exclusive consisting of live recordings hand-chosen by Spektor, and in January "Fidelity" goes for adds at modern rock and adult top 40 stations.

Having already had the support of trend-setting triple-A stations like KFOG San Francisco; KINK Portland, Ore.; and WBOS Boston, Spektor has also been added to the top 40 and modern rock playlists at satellite radio broadcasters XM and Sirius, and was picked up early by modern rock heavyweight KNDD Seattle.

In another impressive feat, "Begin to Hope" hit No. 1 in December on the iTunes alternative album chart in the United States, topping releases by far more visible acts like My Chemical Romance and the Killers. "What's really interesting about that is she's the only female right now in the top 50 on the iTunes alternative chart—which is inspiring but depressing at the same time," Coldstone says.

ROCK BY SUSAN VISAKO'W TZ

SPECTACULAR SPEKTOR

Slow-Building Promo Campaign Driving Sire Disc

Regina Spektor doesn't own a TV or a radio. In fact—as her manager Ron Shapiro puts it, "Most of her being lives in another time."

But the 26-year-old singer/songwriter—who names the Beatles, Bob Dylan, Billie Holiday and Chopin among her biggest influences—is making music that resonates in the here and now.

Spektor entered the Heatseekers chart at No. 1 and The Billboard 200 at No. 135 last July with her ambitious major-label debut, "Begin to Hope" (Sire). Never falling below the top 30, the album reclaimed the Heatseekers summit 25 weeks later on Dec. 16, simultaneously cracking The Billboard 200 for the first time since July 15.

Sire president Michael Goldstone attributes the album's ongoing success to a traditional approach that, in large part, Spektor has overseen and directed herself. She has guided Sire, along

with PR firm Big Hassle and Ron Shapiro Management, through an "old-school, word-of-mouth" campaign, Goldstone says—fueled by "hard work and belief." It's a crusade that actually began around Spektor's last disc, "Soviet Kitsch," which she self-released in 2002; Sire reissued it two years later.

"When you talk about the development of 'Begin to Hope' in the marketplace, you can't skip over 'Soviet Kitsch,'" Goldstone says. "So much of the work we did was selling 500 records a week for two years. We worked it in a blue-collar way. We never even really announced it. When you have an artist that has great instincts, you support those instincts."

That strategy has thus far proved wise. According to Nielsen SoundScan, "Soviet Kitsch" has hit the 54,000 mark, and "Begin to Hope" has moved 160,000 units.

Spektor has been involved in every aspect of her presentation in the marketplace—from the music itself to imaging,

SPEKTOR: CHRIS CRISMAN © 2006 WONDERFUL MACHINE INC.

REGGAE BY PATRICIA MESCHINO

Controlled Substance

Bob Marley's Producer Son Stephen Debuts As A Solo Artist

For the past 10 years Stephen Marley has balanced touring responsibilities with a hectic production schedule largely determined by his brothers' projects, which include Damian Marley's 2006 Grammy Award winner for best reggae album "Welcome to Jamrock." But with the March 20 release of his long-awaited debut album "Mind Control" (Tuff Gong/Universal Republic), the spotlight will solely shine on Stephen's talents as an emotive singer, diversified songwriter and accomplished instrumentalist while solidifying his reputation as an innovative, genre-blurring producer.

Stephen handily navigates through the album's myriad moods. He is the forlorn romantic on the haunting ballad "You're Gonna Leave," the anguished bluesman on "Iron Bars" and the consummate roots reggae revolutionary decrying political corruption on "Chase Dem."

"This record can be played in a variety of radio formats, so we will market it in a fairly nontraditional way," says Monte Lipman, president of Universal Republic, which will release "Mind Control" through a joint venture deal with the Marley family's Tuff Gong Records. "Beginning Jan. 16, we will release three different singles; we're going to the tastemakers in Soho and the mixshow guys in the street, we're going to hit everybody."

The retro dancehall gem "The Traffic Jam" (already a hit in reggae markets) will be serviced to urban and crossover formats; the hypnotic, hip-hop-accented "Hey

Baby" (featuring Mos Def) will be serviced to urban, crossover, triple A, alternative and pop formats; and the flamenco-flavored "Let Her Dance" is, according to Lipman, "intended for a slightly older crowd."

"We are positioning this record to go beyond the core reggae market," Lipman adds, "without ever compromising who Stephen is."

The second son of Bob and Rita Marley, Stephen, 34, began his career as a precocious 7 year old singing and dancing alongside his older siblings in their group the Melody Makers. As a child, Stephen's father instructed him in the basics of production and the gravity of his musical mission. "He would say music is serious and if you're not serious, better you go study to be a doctor," Stephen recalls.

Stephen displayed his earnestness as a teenager by working alongside his older brother Ziggy producing the Melody Makers' tracks before moving on to solo endeavors. Among his earliest productions was younger brother Damian's 1996 debut album "Mr. Marley"; Stephen also served as Damian's principal songwriter, musician and vocal coach and he remains the primary force in his sibling's rise to international renown.

On 1999's "Chant Down Babylon" Stephen manipulated his father's vocal outtakes from '70s Island Records sessions into duets with R&B and hip-hop acts, attracting mainstream attention and a best reggae album



MARLEY

Grammy nomination. But the hip-hop dancehall amalgam was more consistent on Damian's 2002 Grammy winner "Halfway Tree," and "Welcome to Jamrock" was where it all came together. The album has moved 603,000 units, according to Nielsen SoundScan, and peaked at No. 7 on The Billboard 200. Its title cut, considered by many the reggae song of 2005, also found favor in the hip-hop and alternative-rock markets, a testament to its seamless production.

"What Stephen did with the production on 'Jamrock' and now on his debut is amazing," says veteran New York radio personality Dahved Levy, host of WBLS' popular show "Saturday Night Ballroom," which features everything from hip-hop to dancehall to African soukous. "Marketing Stephen's album to several formats is a great strategy; if it doesn't hit in one format, it is sure to hit at another."

Whether any song from Stephen's debut becomes a "Jamrock"-level phenomenon is less important to him than continuing to make music that tears down barriers. "I never make songs to have them go so big," he says. "But these songs are already hits with my kids, so nothing matters more."

>>> ALL NEW ARETHA

Aretha Franklin says her new album, "Aretha: A Woman Falling Out of Love," is "the real deal," and she has a guest list to back that up. Franklin is joined on the set by Shirley Caesar, Karen Clark-Sheard and the rest of Detroit's Clark Sisters, plus country star Faith Hill. The artist also co-produced the album—which is expected out in the first quarter of 2007 on her own independent label Aretha's Records—with veteran studio hand Michael Powell.

—Gary Graff

>>> MADONNA CONFESSES

The Wembley Arena stop in London on Madonna's box-office-busting Confessions tour will be released as part of a CD/DVD set Jan. 30 via Warner Bros. Portions of the DVD were originally broadcast during an NBC special during the Thanksgiving holiday. "The Confessions Tour" includes a 13-track CD as well as the complete London concert on the DVD disc, including four songs that didn't air on TV.

—Jonathan Cohen

>>> DOVES CRY

U.K. rock trio Doves are planning to hit the studio in February to begin recording their fourth studio album, which they hope to release in the summer or early fall via Capitol. The group recently returned from a songwriting session in Derbyshire situated next to a llama farm. "This record has required a little more writing and work to find a direction, something that feels new to us," the band wrote on its blog.

—Jonathan Cohen

>>> INTO THE SEA

Chicago indie rock institution the Sea & Cake is eyeing a May release for its seventh Thrill Jockey studio album. "I'd say in general, for lack of a better word, it's more upbeat," frontman Sam Prekop says, adding that the band aimed to recapture the "Afro-pop thing" present on songs from its self-titled 1994 debut. "We're really concentrating on the guitar interweave idea."

—Jonathan Cohen



Real Talk

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Boom Time In Beluga Heights

J.R. Rotem's Joint Venture With Sony/Epic Is His Dream World

Few people can say they get down with both 50 Cent and the Game, let alone created crossover pop hits for Rihanna. But J.R. Rotem, son of Israeli immigrants and a California native, is that guy. I also must point out that he produced my favorite song from Mobb Deep's "Blood Money" album, "In Love With the Moola." Rotem's recently secured a new venture with Sony/Epic.

"It's a multimillion-dollar, joint-venture label deal with Sony/Epic," Rotem says of the three-year deal. "Beluga Heights is the name of my label. It's the parent company, including the label, publishing company, clothing line and a bunch of other things. A lot of labels were interested, but we went with [Epic president] Charlie Walk because he was so excited about the music. You play him a song and he's dancing on his desk."

Rotem says Beluga Heights is his dream world. "It's like a made-up place which represents success," he says. "For example, beluga is a very high-end caviar, if you go to a high-end car dealership like Bentley, their black is called

beluga. The BH in our logo is like the sign for Beverly Hills, and we basically work out of Beverly Hills. It's a place of success, positivity and hard work."

Rotem runs the company with his manager and partner Zach Katz, his A&R



ROTEM

guy Tommy Rotem and his head pop writer Evan Boggart, who penned Olivia and 50 Cent's spring hit, "Best Friend."

Tommy Rotem recently discovered Beluga's first act, Sean Kingston. "He's a 16-year-old prodigy," J.R. Rotem says. "I wasn't interested in signing artists, but my little brother, Tommy Rotem, found him on MySpace and developed him before he showed him to Zach and I. And he blew us away. He sings in Jamaican patois and raps about his life in Jamaica's hood. Things in Jamaica can be rough, they've got 13-year-olds running crack houses with guns over there. But he isn't the type of kid that tries to be hard. He's like a teddy bear."

Meanwhile, Rotem has been busy producing folks ranging from Dr. Dre, 50 Cent and Rick Ross to Rihanna, Britney Spears, Jennifer Lopez, Ashley Tinsdale and Hayden Panettiere of the NBC show "Heroes."

Of course, I had to ask if he thought Dr. Dre's "Detox" was finally going to come out in 2007.

"Dr. Dre's a perfectionist, and if it's

not up to his standards, which are pretty much the highest in the game, then he's not releasing it," Rotem says. "He changes the sound of music every time he comes out. So though I can't say for sure, I'd like to say it is. Last year he was focusing on Busta and the Game's albums. But 'Detox' is his main focus now."

And what of Mr. Curtis Jackson?

"I'm working very closely with 50 and he doesn't seem angry. He's at the top of the game. He's focused on making an album to save hip-hop, and I think a lot of people feel that way. 50 is an incredible force, who doesn't need to put out an album for money or respect. He's got both so we're trying to make a new sound. He's a trendsetter like Britney is in pop music."

Rotem isn't stopping at hip-hop, either. "Beluga is a mainstream pop label," he says. "We're looking at rock groups, pop, urban male R&B, whatever that will be big in crossover. For us, we have to make sure the artists have the crossover opportunity to become worldwide artists."

ROCK BY BRIAN GARRITY

Second Time Around The Bloc

Promo Campaign Kicks Into High Gear For U.K. Band's Sophomore CD

After winning over U.S. hipsters en masse with its critically acclaimed 2005 debut "Silent Alarm," U.K. rock act Bloc Party is aiming for a breakout with mainstream audiences on its sophomore outing.

"A Weekend in the City" drops Feb. 6 via Vice Recordings/Atlantic Records and comes with increased expectations in tow.

Most notably, while Vice is quarterbacking the project in the United States, upstreaming partner Atlantic is involved from the get-go this time out.

The major label, which found success in crossing over acts like Panic! at the Disco and Gnarls Barkley from its indie system at radio last year, is looking to deliver similar results with Bloc Party.

Driving Atlantic's interest is the fact that "Silent Alarm," with little radio support, sold more than 280,000 copies, according to Nielsen SoundScan—the best-selling release in Vice's history. And during the course of 18 months, the band went from playing small clubs to 6,000-plus-seat amphitheatres. Worldwide, Bloc Party, which is signed to Wichita Recordings, sold close to 1 million units, including 500,000 in the United Kingdom.

With the new record, Vice and Atlantic have been quietly working a preview track, "The Prayer," at alternative and college radio since the end of October. But the big bet is on "I Still

Remember," which was serviced in late December; it is going for adds Jan. 22.

The romantic, midtempo song has a grand sweep synonymous with anthemic-reaching singles from Brit guitar bands.

"It hits all the right emotional buttons," Vice GM Adam Shore says of the single. "It has the most potential to cross over beyond their core format."

Credit for that sound goes, in part, to producer Garret "Jackknife" Lee, whose résumé includes recent hits from U2 and Snow Patrol.

Under Lee's direction, frontman Kele Okereke,

guitarist Russell Lissack, bassist Gordon Moakes and drummer Matt Tong toned down the frenetic feel of their Paul Epworth-produced debut, which drew comparisons to the jerky post-punk of Gang of Four and late-period Blur.

"A Weekend in the City," particularly on its back half, is dominated by slower, richly textured songs (the lead single, as well as "On," "Sunday" and "Kruezeberg") that stretch into pop/rock territory.

"It's got everything that makes a Coldplay song, plus more," Moakes says of the band's more introspective material. "It has a lush sound with-

out being too syrupy."

It also features much more direct vocals from Okereke, who makes a big leap as a songwriter and lyricist on this loose song cycle that thematically mirrors its title.

"I wanted to make something that could be more easily understood, without dumbing it down," Okereke says.

Label executives are betting that in the process the band has found a way to meaningfully extend its reach in the United States.

The initial shipment for "Weekend" is expected to reach 150,000 units vs. 26,000 for "Silent Alarm." Best Buy, Target, iTunes and indie accounts are all receiving special versions of the album featuring different bonus tracks.

Touring will again play a key role in raising the band's stateside fortunes. Bloc Party was initially slated to tour in front of Panic! at the Disco last November in a bid to expose it to a younger demo. But the band played only a handful of dates before dropping out after Tong suffered a collapsed lung. He has been cleared to resume playing when the group starts U.K. promotional performances in January.

The band will return to the United States for a headlining tour in March and will swing through America three more times by the end of 2007.

Shore says, "They have made it clear to us that they don't have intentions of just being 'the cool band' forever."



BLOC PARTY



BeatBox

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2 Bit Pie In The Sky

Electronic Collective's Film And Game Tie-Ins Are No Fluke

Not many producers will readily admit to taking commercial interests into the studio. But for Jon Fugler, head knob twiddler and lead singer of studio project/band/artist collective 2 Bit Pie, the music's eventual destination is part of its origin.

"We think if we do the mix this way we'll send it to somebody; it sounds like a computer game or a film," he says. "That's part of what we came from. The whole electronic music thing grew up with CGI and gaming, and the increasing reality and fantasy of all of those media."

The group's meaty debut, "2 Bit Island" (One Little Indian), isn't out until Jan. 30, but some of its tracks have already been licensed. Seductive electro-pop single "Here I Come" for "Tiger Woods PGA Tour 07" and the

adrenalized opera of "Soto Mundo" (featuring Royal Opera soprano Dilshani Weerasinghe) for what must be a chase sequence in "CSI Miami."

Fugler and 2 Bit cohort Mike Bryant are also original members of Fluke, a production collective that shared the short-lived "electronica" spotlight with more visible groups like Prodigy and the Chemical Brothers in the late '90s.

The 2 Bit sound is a grown-up version of Fluke's. The swollen keys, arctic synths and rave bass are here, but with more melody and nuance and an endless stream of collaborators. "There are a lot of people who we've been friends with over the years from other sides of music, who we hang out with on a drunken Friday night and say, 'Why don't we do some-

thing?'" Fugler says. "We got to the point where we did."

Gorgeous London lounge rat Yukiko Ishii (so sellable that Fugler and Bryant are producing her debut album) provided some vocals as did longtime electronic favorite Jan Burton and singer/songwriters Marli Buck and Margo Buchanan. Former Bush drummer Robin Goodrich gave the boys some fresh loops, while Korn engineer and Pro Tools whiz Andy Gray "brought everything up to the next level," Fugler says.

The group effort doesn't make for a seamy product. Everything on "Island" is beautifully layered, with the interplay between Fugler and his rotating staff of vocalists adding a masculine/feminine tension often lacking in music, let alone electronic music. And making

the material even more unique and attractive to licensors.

OPPOSITES ATTRACT:

New York-based underground house specialist Twisted Records has joined up with the more commercially minded Koch Records in a three-pronged deal, which encompasses exclusive domestic distribution for Twisted Records, plus co-branding and project-scouting opportunities under the newly formed Twisted Group.

"The changing marketplace made it impossible for me to keep operating Twisted as an underground independent label," president/co-founder Rob Di Stefano says. "And Koch had dance releases but hadn't been getting props. Branding with Twisted gives them instant

2 BIT PIE



street cred in the market."

The creation of the Twisted Group allows Di Stefano to expand beyond the 4/4 dark house that defines Twisted Records, while maintaining that focus—and the loyalty it's inspired among fans of the genre—within the label itself. The Twisted Group imprint will mark a wide array of dance-oriented Koch releases,

like upcoming Carl Cox mix CD "Global" and ambient drum'n'bass project Ror-Shak. "For us, it maximizes the brand, maintains the label's relevance and reaches a wider audience," he says.

Di Stefano also reports that he's "in the process of reviving" his storied Tribal label, "independent of the Koch arrangement."



POP BY DEBORAH EVANS PRICE

Stacie Orrico, Reawakened

After A Well-Deserved Break, Singer Switches The Pop Machine Back On

In March 2004, Stacie Orrico walked away from it all. Feeling overwhelmed by the global success of her multiplatinum sophomore album, Orrico exited the business, returned to her family in Seattle and took a waitressing job at a neighborhood seafood restaurant.

With the Jan. 16 release of "Beautiful Awakening," the 20-year-old singer/songwriter returns with a

fresh perspective. "I knew if I didn't step away and build a life outside the music industry that I'd always be holding on too tight," she says. "So I went away and shut down the machine for a couple of years."

Orrico had earned the right to take a break. She was discovered at a Christian music seminar in 1998 in Estes Park, Colo. She entered a competition

and won, gaining the attention of an A&R executive from EMI Christian Music Group, who offered her a development deal with ForeFront Records. She was only 12.

Her 2000 debut, "Genuine," was certified gold and debuted at No. 1 on Billboard's Heatseekers chart. Soon she was attracting mainstream attention opening for Destiny's Child

on the trio's Survivor tour.

Orrico's self-titled 2003 album was issued on Virgin and EMI CMG's ForeFront label. Her career as a mainstream pop star exploded with the hit singles "Stuck" and "(There's Gotta Be) More to Life." The "Stacie Orrico" album has sold 498,000 units, according to Nielsen SoundScan.

Orrico soon found herself on the music business treadmill, performing at the Macy's Thanksgiving Day Parade, MTV's "TRL" and the tree-lighting ceremony at Rockefeller Center. To make life more hectic, her career started exploding overseas as well, and she began heavily promoting the album in Asia.

Exhausted and burned out, Orrico opted to return to Seattle. "I spent a couple of years building a foundation, reconnecting with my family and the friends I had since childhood, meeting new people and having normal life experiences," she says. "It was healthy and very vital to me being able to come back and do this again."

Eventually, she began writing songs for a new album and wound up with 55 new tunes. She enlisted some noted producers to craft "Beautiful Awakening," including Dallas Austin, Dwayne Bastiany and former Naughty by Nature DJ Kay Gee. The result is an album that leans more toward the R&B of Alicia Keys and Lauryn Hill than Orrico's previous polished teen pop.

The first single is "I'm Not Missing

You." "It's the most pop song on the album," Orrico says. "It bridges the gap between where I left off to where we're going on this album, which is more soulful."

"Beautiful Awakening" was released internationally in August. It has already been certified gold in Japan (100,000 copies) and is also making waves in Germany and Australia.

Virgin Records senior VP of marketing Amani Duncan expects the album to do well domestically too. "I strongly believe she has her fans from the [previous] album, because we've superserved the core," Duncan says. "Now it's about gaining the fans that didn't buy that first record."

Though her previous albums were also worked in the Christian market, Orrico is signed strictly to Virgin now, and "Beautiful Awakening" will be worked as a mainstream record. According to Duncan, EMI CMG Distribution will take the CD to Christian retail, but there are no plans to work a single to Christian radio.

Duncan says online promotion efforts are playing a key role in launching the record domestically. Orrico has been blogging on the Internet, and her MySpace site features videoclips of her discussing the album. "People hear her and instantly get onboard," Duncan says. "We are casting the net wide, because we have the luxury of having an artist that can touch so many people."



Jazz Notes

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JFA Relief Efforts Soared In '06

'Legends Of Jazz' TV Series, Meanwhile, Got A Slow Start

Before closing the chapter on 2006, it's fitting to recognize last year's champion jazz relief organization: the Jazz Foundation of America, which will be honored Jan. 10 at the International Assn. for Jazz Education's 34th annual conference in New York.

Several relief groups rallied in support of post-Hurricane Katrina musicians in New Orleans, including the impressive Branford Marsalis/Harry Connick Jr.-led Musicians Village construction project through Habitat for Humanity. But one of the most important support teams was New York-based JFA, directed by the indefatigable Wendy Oxenhorn.

For the past 17 years, the JFA has been providing emergency medical and housing assistance to elderly blues and jazz musi-

cians. This past year, Oxenhorn rallied her small staff, which normally handles 500 cases a year, to assist 1,300 New Orleans emergency cases.

Financed by companies like E*Trade Financial, individuals like E*Trade Financial president Jarrett Lilien and Agnes Varis of Agvar Chemicals, and the proceeds from such fund-raisers as its annual "A Great Night in Harlem" concert at the Apollo Theater, the JFA provided more than \$250,000 worth of manufacturer-donated instruments (including replacing Fats Domino's flood-destroyed piano), created more than 3,100 gigs for hundreds of New Orleans musicians performing in schools and nursing homes in eight states at a reasonable wage (\$200 per date) and helped hun-

dreds of displaced musicians secure long-term housing.

TV JAZZ FALTERS: "Legends of Jazz," the first new national jazz broadcast series in more than 40 years, stumbled out of the gate in 2006 when most Public Broadcast System affiliates relegated the weekly program to late-night and weekend time slots. Apparently stations believed that "Legends"—hosted by jazz pianist Ramsey Lewis, produced by Chicago-based media company LRSmedia and executive-produced by LRSmedia co-chairman Larry Rosen—was not ready for prime time.

The critically applauded 12-episode series focused on various themes and featured cross-generational stars. While it fared well in total households

in comparison to many cable concert and arts-oriented programming, according to the Nielsen Television Index, PBS

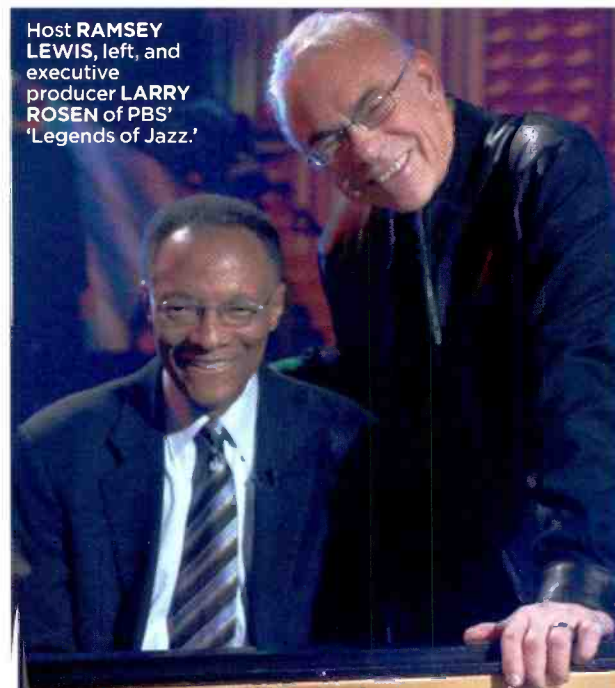
stations in most top markets programmed it when viewership is slim. For example, WNET in New York, jazz's

biggest market, broadcast "Legends" on Fridays at 12:30 a.m. The only bright spots were the host channel, Chicago's WTTW (Fridays, 9:30 p.m.), and Los Angeles' KVCR (Tuesdays, 8 p.m.).

While the show has been renewed, its second season won't begin taping until fall 2007 and won't air until fall 2008. Maybe then PBS affiliates will finally air the show in prime time.

2007 FESTS OF NOTE:

The Danilo Pérez-curated Panama Jazz Festival celebrates its fourth season Jan. 18-20; the Melbourne (Australia) Jazz Festival returns after a dark year with a fine lineup May 2-13; and the granddaddy of them all, the Monterey Jazz Festival, turns 50 this year with a grand bash Sept. 21-23.



Host RAMSEY LEWIS, left, and executive producer LARRY ROSEN of PBS' 'Legends of Jazz.'

LATIN BY LEILA COBO

COLOMBIAN GOLD

In The Land Of Shakira And Fonseca, Latin America's Latest Pop Boom

Had he been born in Colombia a generation ago, Fonseca might have opted for a career in law or engineering, accepted fields for young men and women of certain means in that country.

Instead, when the now-26-year-old Bogotá native informed his parents he wanted to be a professional musician, they sent him to the Berklee College of Music without lifting an eyebrow.

It all paid off last year, when Fonseca won a Latin Grammy Award for his hit "Te Mando Flores."

Beyond the personal accomplishment, the win represents yet another notch in the belt of a rapidly growing movement of new pop acts coming from Colombia.

"We are living a boom," says EMI Colombia president Alvaro Rizo, who spearheaded the resurgence of major labels' interest in local Colombian talent when he signed Grammy winner Andrés Cabas in 2000.

"Twenty years ago no one believed in [pop] Colombian acts," he adds. "We laughed at them. Now everyone wants to sing. I

don't have the staff or budget to work the huge number of local acts."

Colombia has always been a hotbed of all kinds of music, but it was best-known as the birthplace of cumbia, the home of vallenato and the breeding ground for new salsa.

In the pop arena, however, Colombian acts had little local credibility and practically no international relevance. That is, until Carlos Vives' fusion of pop, rock and vallenato exploded inside and outside Colombia in the early 1990s.

His success, coupled with that of Shakira and Juanes, has made Colombian pop a cool and viable option and given rise in the past two years to a cohesive musical movement

with international possibilities. No other country, save for Mexico and maybe Argentina, has so much international potential in the Latin realm.

"Creatively speaking, we're at another level," says industry veteran Fidel Jaramillo, who headed Universal's Colombian offices for years and is now president of indie Origin Entertainment. "I remember going to international meetings and basically getting shut down when I spoke of [vallenato stars] Diomedes Diaz or Los Hermanos Zuleta. Now there is international awareness."

Sony BMG Latin America president Kevin Lawrie agrees. "Colombia is a creative hotbed. You ignore Colombia at your own risk."

Despite the creativity oozing from Colombia—it's not only artists, but also producers, arrangers and session players who are in demand—it's still difficult to export the music.

Unlike Mexico, whose extended market is effectively the United States, Colombian acts have to physically move to get noted outside the country's borders.

This poses many challenges. Universal Music, for example, stopped signing acts locally altogether because the local company didn't have the cash flow necessary for new-artist development. Now Universal is reversing that policy with the launch of a joint-venture label with Colombian star Juanes (see story, right).

Of course, not all acts signed locally get exported, and of those who do, not all will become a Shakira or a Juanes. A good indicator of who will get picked for outside distribution is local success. Fonseca scored big when his song "Te Mando Flores" hit No. 1 on Colombian charts for 22 consecutive weeks.

And Juanes, prior to leaving Colombia in an effort to get signed in the United States, had local success as lead singer of rock group Ekymosis.

"Of course we want to export them, but it isn't easy," Jaramillo says. "Today everybody wants winners, and you don't always have that."



4Js Blasts Off

Juanes-Created Label Gives Colombian Acts A Boost

Colombia's growing roster of up-and-coming acts is getting a major shot in the arm with the launch of 4Js, the new label created by rock star Juanes.

4Js—named after Juanes' father and siblings, whose names all start with J—is a joint venture between Juanes and Universal Music Mexico for worldwide distribution.

The label already has four Colombian acts signed to its roster and plans to officially launch in first-quarter 2007 with a set by iconic folk singer/songwriter Octavio Mesa.

Like Surco, the joint venture between Universal and producers Gustavo Santaolalla and Anibal Kerpel (to which Juanes is signed), 4Js will not be a stand-alone label but more of an A&R and production entity. Headed by Juanes, the label will primarily focus on pinpointing talent from Colombia.

"The impetus isn't money," Juanes says. "I want, in some way, to contribute so this chain [of artists] keeps coming out."

The notion of a label is something Juanes had contemplated from his early days as an indie artist in Colombia.

"I was always interested not so much in the industry side of things but in being able to put people together and create music," he says, speaking from his home in Medellín.

A couple of years ago, already riding the global success of his albums "Mi Sangre" and "Un Día Normal," Juanes took his label idea to Jesus López, chairman for Universal Music Latin America/Iberian Peninsula.

López, who regarded Colombia as a breeding ground for talent, had been signing his Colombian acts abroad for economic reasons. Now, he says, the Juanes deal has led him to once again sign acts locally.

"In the last few years, Colombia has notably emerged as a source of repertoire," López says. "For Universal Music, it gives us great pride to place our artistic strategy in Colombia in Juanes' hands, and that's why we've created 4Js."

The other three acts signed to 4Js are rock band Tr3s de Corazón and singer/songwriters Jimena Angel and Susy.

Tr3s de Corazón, which has recorded independently since 2002, finished its 4Js debut with producer Maurizio Terracina (of División Minúscula), and will start mixing this month.

Also mixing this month is singer/songwriter Angel, who recorded in Miami with producer Sebastian Krysz. As for Mesa, his album "La Verraquera" was produced by Juanes with Toy Hernández of Control Machete and Fernando "Toby" Tobón, who played with Juanes in Ekymosis. The album features Mesa hits like "El Hijo de Tuta" and duets with Juanes, Cabas and Medellín rapper El Tigre.

All of 4Js' albums will be initially released in Colombia, with other territories to be decided. In Mesa's case, a Mexico release is highly likely, given the repertoire.

The notion, Juanes says, is for all acts to find a space abroad as well.

"I see 4Js as an incubator to jump-start these acts," he says. "If any of them work, then Universal will develop them at a larger level." —LC



Pop Goes Colombia

Colombia's new pop movement was spearheaded by the pop/folk fusions of Cabas and, most recently, Fonseca. Here are nine other acts with possibilities for early 2007:



ALICASTRO
Sony BMG
The singer/songwriter came to Sony BMG in Miami via his publisher, Peermusic. His debut, "Todo Vale," is a set of fresh, acoustic-leaning romantic fare.



ILONA EMI
The gritty singer/songwriter nominated for a Latin Grammy Award in 2005 is releasing her sophomore album. Ilona's back story as a homeless teenager gives her ammo for songs poignant and powerful.



JULIO NAVA
JJ Music
A gifted songwriter whose eclectic sound veers from pop to coffeehouse rock, Nava's latest album, "No Tengas Más Prisa," includes English-language tracks, a clear bid for the U.S. market.



NATY BOTERO
Sony BMG
An intriguing blend of pop infused with funk, electronic beats and hip-hop drew attention from executives, who plan a U.S. release for first-quarter 2007.



FANNY LU
Universal
Fanny Lu sings a catchy blend of cumbia and vallenato with pop. Her debut, "Lagrimas Cálidas," was released last year in the United States, and is now being worked earnestly at radio.



VERONICA OROZCO EMI
The actress and singer/songwriter's self-titled pop debut went gold in Colombia and is slated for release regionwide in 2007. Suggestive photos are fueling interest.



DR. KRÁPULA
Origin
One of the country's most engaging bands, Dr. Krápula plays alternative ska. Conversations are under way for distribution deals abroad for its fourth album.



OCTAVIO MESA
4Js/Universal
A septagenarian icon of guasca music (think irreverent country), Mesa is getting a makeover with his debut on Juanes' label in early 2007.



SANALEJO EMI
This high-octane ska/punk ensemble appeals to teens and tweens alike. A third album will be recorded in February. —LC

LATIN BY LEILA COBO

Power Of The Pen

Peña Writes Her Own Tunes On Third Univision Album

As a teenager, Jennifer Peña became one of Latin music's most promising female singers, thanks to albums that mixed traditional pop ballads with cumbia/norteño fare.

Now, after a nearly three-year absence from recording, Peña will present a sharply different repertoire and persona to her fans.

"Dicen Que El Tiempo . . ." due Jan. 30 on Univision Records, is a collection of pop tracks produced by Sebastian Kryz, known for more rock-laced material.

The set, penned mostly by Peña with her boyfriend singer/songwriter Obie Bermúdez, marks the first time Peña, 23,

has written her own songs.

"It's definitely a different sound," Peña says. "The important thing is I was very involved in the production of the whole thing. I had never been in the studio when the musicians were there. I had never recorded background vocals. I gave my ideas as to how it should sound and what should be said."

The question, of course, is whether fans will like this retooled version of Peña.

"I do think a lot of fans are going to say, 'I'm not used to this, but I like it,'" she admits. "And I want people to think positive."

First single "Cómo Entender" will be shipped to radio in early

January. A midtempo, big ballad with pulsating acoustic and electric guitars, it is clearly identifiable as Peña on first listen, although the sound is more youthful and pared-down and the lyrics more colloquial.

It's more in keeping with the not-as-slick sounds that Latin pop radio seems to be more open to today, whereas Peña's previous hits were tailor-made for more traditional-minded radio.

"We've been looking for the Jennifer Peña sound, like we do with any artist. The most difficult albums are the first and second, because you're looking for that sound, that uniqueness. Jennifer is the perfect ex-

ample of the evolution of an artist," says Univision Music Group president/CEO Jose Behar, who is already looking to cross Peña into the English-language market.

Originally signed to Q Productions, the label run by Selena's father Abraham Quintanilla, Peña was an established artist in the Tejano circuit as a child and young teen. At the time, Behar headed EMI Latin, which distributed Q. When Behar launched Univision Music Group in 2002, he signed Peña as one of his first artists, and immediately he sought to expand her fan base within the Latin realm, much as he had done years before when he

signed Selena.

Peña's first Univision album was 2002's "Libre," which has sold 145,000 copies in the United States, according to Nielsen SoundScan (and nearly 300,000 worldwide, according to the label). It featured the radio hit "El Dolor de Tu Presencia," which spent eight weeks at No. 1 on Billboard's Hot Latin Songs chart.

Peña charted three more songs from that album, then released "Seducción" in early 2004. Despite a strong single, "Vivo y Muero en Tu Piel," which spent six weeks at No. 1, "Seducción" scanned 88,000 copies.

The album was released at about the time that Peña met

Bermúdez, who was well-known for his songwriting (he is signed to EMI and up for a Grammy Award in the Latin pop category). It was Bermúdez, Peña says, who urged her to begin writing. She now has her own publishing company, Blu's Tunes (named after her dog Blu) but has yet to sign with a major publisher.

Aside from honing her writing skills, Peña has also ventured into acting, with a role in the upcoming indie, bilingual film "Americano," due this year.

"I don't feel like I'm starting from scratch," she says of all the changes. "Rather, it's a new beginning where I have 10 years of experience behind me." ...



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Batters Up In U.S. For Bats For Lashes

Elisa Aims Beyond Italy; Findlay Brown Takes The Gloves Off

U.K. "alt-folk" act Bats for Lashes hit Los Angeles during the Christmas period to tape a promo video for its third single "Prescilla"—a trip that their manager Dick O'Dell hopes will precede a string of U.S. visits in 2007.

U.K. indie sector veteran producer/label owner/artist manager O'Dell says Sony BMG has an option on the act's debut album "Fur and Gold" for the United States, "but," he says with a laugh, "if that doesn't happen, to say I have had a few offers is the understatement of the century—and last century."

The Brighton, England-based quartet is led by multi-instrumentalist/singer/songwriter Natasha Khan, whose exotic glam/goth image has attracted national U.K. press coverage. Chrysalis Group's Pinnacle-distributed Echo label released "Fur and Gold" domestically Sept. 11. O'Dell says shipments have passed the 10,000 mark. "Prescilla" gets a U.K. release Feb. 19.

Chrysalis Music-published Khan's songwriting has drawn comparisons to Kate Bush and Björk. "We deliberately went for a widescreen sound on the album," O'Dell says, "because of her compositional ability."

Bat for Lashes recently wrapped a series of dates in the Netherlands, France and United Kingdom, booked through X-Ray Touring. Spring U.S. shows through Little Big Man are planned. "We're looking to springboard into America via an appearance at South by Southwest in mid-March," O'Dell says. —Chris Barrett

SUGAR'S SUGAR: Italian indie label Sugar has high hopes that 2007 will see singer/songwriter Elisa make an international breakthrough after a decadelong recording career in her homeland.

Sugar is best-known as the label that launched Andrea Bocelli and Sugar president Filippo Sugar reports "strong interest" from overseas in a global licensing deal for the tenor's less-famous stablemate.

Elisa was a teenage hairdresser when she signed with the Warner-distributed label, but Sugar insists that "her extraordinary talent was evident from the outset. Now she is a more mature artist, we feel the time is ripe [for international exposure]."

Elisa writes and records in English as well as Italian, and Sugar suggests that the right vehicle for an overseas launch is now available in "Soundtrack 96-06," a 10-year career retrospective that includes four new songs. It topped the FIMI albums chart in the week

following its Nov. 17 release, and Sugar reports domestic shipments have passed the 160,000 mark.

Elisa is published by Sugar. Live work is through Milan-based Friends & Partners. —Mark Worden

BOXING CLEVER: He could have been a boxer—now singer/songwriter Findlay Brown is hoping to score an early knockout in the United Kingdom with his Jan. 22 single "Come Home" on London indie Peacefrog Records.

The 27-year-old Brown's alternative/folk track has already gained U.K. exposure as the soundtrack to MasterCard's pre-Christmas TV ad campaign—a tie-in organized by Integral, the marketing/promotion/licensing arm of Peacefrog's distributor Vital.

Growing up in a small village near the northern city of York, Brown took part in bare-knuckle fights organized by local gypsy groups but discovering the music of Jimi Hendrix and a subsequent move to London opened his eyes to a potential career as a musician.

Having signed to BMG Music Publishing, Brown gained national airplay with limited-release singles in May and August 2006 on the All Good Things label. "We heard about him from his publisher, and Peacefrog people went to see him live," Vital marketing manager Luke Selby says. "Now we hope to see Findlay in the charts most of next year."

Peacefrog, the U.K. home of Swedish troubador José Gonzalez, issued limited-edition EP "Don't You Know I Love You" on Dec. 4, and will release Brown's debut album, "Separated by the Sea," on Feb. 19. Releases in continental Europe and Japan will follow, and a U.S. distribution deal is being discussed.

Brown recently played a handful of London club shows. His London-based manager Oliver Isaacs says a booking agent is currently being sought. —Juliana Koranteng



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



TRICK DADDY
Back by Thug Demand
Producers: *various*
Slip-N-Slide/Atlantic
Release Date: Dec. 19
Following 2004's excellent "Thug

Matrimony" is no easy task, and it's perhaps wise that Trick Daddy waited two years and change to pop out his next joint. On "Back by Thug Demand," the Miami MC crafts a tight 12-song, three-skit set whose sonic ambitions build into a soulful, old-school party mode on such tracks as "Chevy" and "So High." The album starts off dark and foreboding, with Trick Daddy and guests like Young Buck, Chamillionaire and Goldrush extolling the virtues of thug life on "Breaka Breaka," "Straight Up" and "Bet That." But just when the caricature wears thin, "10-20-Life," "Tuck Ya Ice" (with Baby), "You Damn Right" and "Born a Thug" tally the toll, the last of which with a narrative that bemoans the unbreakable cycle of the streets. Putting the somber aside, Trick Daddy also hits the bedroom with some of his most explicit and funniest booty calls yet, with a hot club groove on "Lights Off" and a solid flow with Jaheim and Trina on "Tonight." The album covers a great deal of ground in its 55 minutes, but in a confident and cohesive manner that should assure a continued "Demand" for Trick Daddy's services.—GG



MOS DEF
True Magic
Producers: *various*
Geffen
Release Date: Dec. 29
After playing Frogger around the release-date calendar for

months, Mos Def's third disc is damned to that post-Christmas week where releases go to die. And true to the timing, it's one of the season's most disappointing frustrations. The bright spot is a burner: "Dollar Day (Surprise Surprise)" is a scorching indictment of the nonresponse to Hurricane Katrina that finds Mos literally screaming about the horrors and prejudices uncovered by the storm, all stamped on the bang-beat from Juvenile's "Nolia Clap." The bad news: That track has been on the Internet for well over a year now, and Mos has been decidedly less bothered by things since. Like its predecessor, the equally undercooked "The New Danger," there is a sense that a deadline crawled up before the music was cemented. "Magic" is less rapped than murmur-sung, less fiery than droning and repetitive. There is a piercing want of innovation in the clumsily titled "Thug Is a Drug," an essay on gangsterism done a hundred times more eloquently on the Black Star record, and two-minute tracks like "A Ha" and "Napoleon Dynamite" sound super-dated. With admirable force, Mos wants to push around the edges of hip-hop, and he comes close on the slinky, sinister "Murder of a Teenage Life" and the Iraq-themed "Fake Bonanza." But with two clunker albums in a row, one wonders where his center is now.—JV

HIP-HOP

STYLES P
Time Is Money
Producers: *various*
Ruff Ryders/Interscope
Release Date: Dec. 19

The wait for this Lox member's second solo album has been longer than anticipated. The follow-up to 2002's gold "A Gangster & a P" was first delayed by an eight-month incarceration for assault, then by internal label battles. Luckily, "Time Is Money" rises above the delay and finds Styles P in sharp-tongued, swinging form. The 12-song set is full of pithy political perspectives, some libidinous playa posturing and a couple of tracks, including "Burn One Down," that sound like part of a "Rocky" soundtrack. On "Testify," Talib Kweli joins Styles to review decades of civil rights battles, while "I'm Black"—arguably the defining track of Styles' career so far—achieves lift-off thanks to soaring guest vocals by Floetry's Marsha Ambrosius. Styles may have lost time during the past few years, but what he returns with is definitely on the "Money."—GG

ROCK

RON SEXSMITH
Time Being
Producer: *Mitchell Froom*
Ironworks Music
Release Date: Jan. 9

After eight albums and a 15-year career that has turned his name into a synonym for elegance and songcraft, it seems that for Ron Sexsmith, the key to a good record lies in the sequencing and tempo changes. That's what makes "Time Being" one of his best albums in years: Knowing when the sleepy songs are getting a little too sleepy and changing it up a bit. Well, that and the fact that his reunion with Mitchell Froom (producer for albums two and three) has yielded one of his most beautifully recorded efforts (check out the mix on the sweet "Never Give Up"). The singable choruses of such songs as the pretty "All in Good Time" do well to keep things moving, but ironically, the stark, bare-

bones closer "And Now the Day Is Done" is the disc's apex.—WO

STARS OF TRACK AND FIELD
Centuries Before Love and War

Producer: *Tony Lash*
Wind-up
Release Date: Jan. 16
On its first full-length release, this mellow alt-rock outfit from Portland, Ore., fleshes out its laid-back gloom with hushed samples and electronics. The band creates a set of chilling crescendos that veer from frozen loneliness to hopeless arena grandeur, with lyrics like "Blue light and giant space/You stare and stare" ("Arithmatik"). Standout "Movies of Antarctica" is a desolate stadium anthem that echoes Radiohead and Coldplay, and the delicate "With You," a loss-filled ballad, leads a stuttering indie-pop verse into a lush, harmony-rich chorus. Sounding like an astronaut who knows he'll never make it home, singer Kevin Calaba tells us what he sees, but never how he feels, his voice dreamy and disembodied, hardly comforted by swirling guitar leads. "Centuries" has a sparse, glacial beauty, but remains a movie with gorgeous images in which nothing ever happens.—SP

SLOAN
Never Hear the End of It
Producers: *Sloan, Nick Detoro*
Murder Records/Yep Roc
Release Date: Jan. 9

Through defiantly, stubbornly and unapologetically wearing their love for the greats on their sleeves, the members of Sloan have earned their group a hip enough reputation over 15 years. If at times clichéd and a wee too Beatles-y, their largely power-pop albums are always clever and varied (thanks to a band full of songwriters), especially when linking hooky bridges with hookier choruses. Stretching to 30 songs, Sloan's eighth album again sounds familiar (Lennon, T. Rex, Elvis Costello), which is good and bad. Grazing glam and punk and

skipping from Britpop to '70s radio rock, the disc gets bogged down by bland hard chargers before redeeming itself with blends of smart changes, catchy choruses and witty lyrics, all of which push the grin-spreading, state-of-the-union cut "Fading Into Obscurity" or "Set in Motion" far above the pack. Solid but rarely stellar.—WO

COUNTRY

TY HERNDON
Right About Now
Producers: *Darrell Brown, Jonathan Yudkin, Dennis Matkosky*
Titan/Pyramid Records
Release Date: Jan. 9

On his 1995 Epic debut, "What Mattered Most," Herndon proved to be a master interpreter of a great song. And on his new album, which spans country, pop, gospel and soul, Herndon taps into the songwriting power of some of Nashville's best tunesmiths, including Keith Urban, Rodney Foster, Tim Nichols, Marcus Hummon and Beth Nielsen Chapman. "Right About Now" is gorgeous throughout—who can argue with alternating use of Hammond B3 organ and banjo?—and as good as any of his previous efforts if not better. "Someday Soon," a Darrell Brown, Foster and Urban co-write, is heartfelt and solid, and the Brown-Michael Peterson title cut is easily the album's highlight. "If I Could Only Have Her Love Back" feels like a '70s pop song but satisfies nonetheless. The lush "There Will Be a Better Day" is a fitting close to this enjoyable disc.—KT

R&B

THE HOLMES BROTHERS
State of Grace
Producer: *Craig Stewart*
Alligator Records
Release Date: Jan. 16

The title of the Holmes Brothers' first offering since 2004's "Simple Truths" might well serve also as a description of their musical vibe. The new **continued on >>p38**

SINGLES



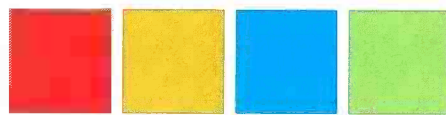
EVANESCENCE
Lithium (3:42)
Producer: *Dave Fortman*
Writer: *A. Lee*
Publishers: *Professor Screweye/Dwight Frye, BMI*
Wind-up

Evanescence has already justified sophomore album "The Open Door" by selling 1 million copies in mere weeks and delivering the instant hit "Call Me When You're Sober." The next dose from the album is "Lithium," a power ballad that could blow a hole through a wall. It's the kind of number Evanescence was born to perform: cinematic production, gripping orchestration and Amy Lee's voice gliding through verses and soaring over choruses. In "Sober," she told her old flame not to let the door hit him on the way out. On "Lithium," Lee mourns his departure as she tries not to wallow in despair that's so familiar, it's almost a friend ("I want to stay in love with my sorrow"). Her latest musical affair with darkness is captivating and not just for the Hot Topic contingent. Almost makes you wish your heart was broken.—CLT



ALAN JACKSON A
Woman's Love (3:56)
Producer: *Alison Krauss*
Writer: *A. Jackson*
Publishers: *WB/YeeHaw, ASCAP*
Arista Nashville

The second single from Alan Jackson's wondrous "Like Red on a Rose" album, produced by bluegrass diva Alison Krauss, follows the title track, which became the latest in a long string of country radio hits for the Georgia native. Like its predecessor, this single is a warm, romantic tune that showcases Jackson's softer side. It's the only number the singer/songwriter contributed to the record, culled from a previous stash of songs, because it fit with the album's theme. Beautifully performed and written, it explores a man's thoughts on being loved. Full of Jackson's easygoing charm, it's a tune that says what many men want to say but can't. Warm and honest, "Love" has all the hallmarks of another Jackson hit.—DEP



SINGLES

from >>p37

album is a deft blend of gospel, R&B, blues, soul and country—an amalgam easily achieved by Wendell and Sherman Holmes and Poppy Dixon, and virtually unattainable for anyone else. The tunes encompass the near doo-wop of “Three Gray Walls,” a formidable cover of Hank Williams’ “I Can’t Help It If I’m Still in Love With You” (with a nice vocal contribution from Rosanne Cash), a very cool rendition of Lyle Lovett’s “If I Had a Boat” and a turn with Levon Helm on the Southern gospel number “I’ve Just Seen the Rock of Ages.” A great album to start the new year.—PVV

JAZZ

CHARLES TOLLIVER With Love

Producers: Charles Tolliver, Michael Cuscuna
Blue Note

Release Date: Jan. 16

★ Trumpeter Charles Tolliver has been working the New York jazz scene as a sideman since the 1960s and has played on a number of Blue Note sessions. But “With Love” is his first for the label as a leader, and he debuts in big-band fashion. Of the seven songs on the album, six are Tolliver compositions. The seventh is his dynamic arrangement of Thelonious Monk’s “Round Midnight.” Opening track “Rejoicin’” is a classic bit of bop power, starting with a dizzying energy that never abates. Tolliver also revisits his song “Right Now,” which Jackie McLean cut in 1965, spinning some new and hip ideas in the process. “With Love” is an emphatic statement from an artist who clearly has a special gift for big-band composition.—PVV

GOSPEL

FUZZY Glad to Be

Producers: Michael Johnson, Lynn “Fuzzy” Taylor
MCG

Release Date: Jan. 16

★ Lynn “Fuzzy” Taylor displays his rich gospel/R&B pedigree on his impressive debut project “Glad to Be.” A former member of renowned gospel troubadours the Highway QCs (led by his father Spencer Taylor), backup vocalist with ‘90s rappers Salt-N-Pepa and nephew of late ‘70s R&B superstar Johnnie Taylor, Fuzzy was clearly paying attention to the notable company he kept. Wrapping his smooth, soulful voice around 10 largely self-penned tracks, he lends a timeless, retro-soul touch on uptempo gems (the title track, “My Soul”), and a number of strong ballads (“Shake It Off,” “Deliver Me”). With enough contemporary/R&B sensibility to keep a radio-friendly edge to his sound, Fuzzy has the markings of a serious sleeper hit.—GE

NEW & NOTEWORTHY

SHITAKE MONKEY

Street Beef

Producers: Shitake Monkey
Outlook Music

Release Date: Jan. 9

★ What results when the studio nerds behind releases by Jennifer Lopez, Natasha Bedingfield and Michael Jackson, just to name a few, get together and make their own indie album? In the case of Shitake Monkey, one of the surprise hits of the year. Johnny Rodeo, Electric Pete and Chuck Brody are more bemused than bitter about their bubble-gum experiences and incorporate a good deal of that production sheen into the 17 Beastie Boys-by-

way-of-Weezer tracks on “Street Beef.” A lot of the material is willfully silly (“Baby Baby”), but some of it is just good. Check out the wailing falsetto on the “calypsoul” number “Mad Monkey” or the Beach Boys-ish harmonies and organs on “Maybe Lady.” It’s all hummable, memorable and self-aware enough to keep the indie kids’ cool intact.—KM

VITAL REISSUES

THE FOUR SEASONS

Working My Way Back to You/The Genuine Imitation Life Gazette

Producers: various
Collector’s Choice Music

Release Date: Jan. 9

★ One of the top-selling pop groups of the chronological 1960s, the Four Seasons avoided the cultural ‘60s until the decade was just about over. “The Genuine Imitation Life Gazette” was a belated (recorded mid-1968) attempt to embrace the concept album and achieve parity with their old rivals the Beach Boys (who had surpassed almost everyone with “Pet Sounds” in 1966). The title song was by New York folk-rocker Jake Holmes, who collaborated with the Seasons’ resident musical genius Bob Gaudio on the rest of the album. “Mrs. Stately’s Garden” is the best of the bunch, vibrantly orchestrated ‘60s art pop. The tone of confusion and pretension is set by “American Crucifixion Resurrection,” a melange of pretty sounds and portentous lyrics that makes one imagine a rock opera composed by a young, callow Jimmy Webb for Sammy Davis Jr. Released as a twofer with the 1966 album “Working My Way Back to You,” a more typical collection of hit and filler.—WR

POP

JEWEL Quest for Love (3:25)

Producer: Greg Wells
Writers: A. Remanda, J. Kilcher
Publishers: Remanda/EMI April/Wiggly Tooth/Weinstein, ASCAP
Atlantic

▶ For all the quality that Jewel delivered on current album “Goodbye Alice in Wonderland,” her contribution to the soundtrack to the fantasy flick “Arthur and the Invisibles,” due in theaters Jan. 12, is perhaps her most accessible single since “Foolish Games.” So simple, stunningly melodic and delivered with utter ease, “Quest for Love” blossoms with a dazzling crescendo amid cool, jazzy organic instrumentation and lush harmonies. No doubt this song was tailored for radio play—it is wholly mainstream—but Jewel’s fan base is in for the ultimate treat here. Her spectacular performance, meshed with a magnetic melody, should finally foster the chart-topping return of an artist in prime form.—CT

NORAH JONES Thinking of You (3:22)

Producer: Lee Alexander
Writers: N. Jones, I. Ersahin
Publishers: Muthajones/EMI, BMI/Nublu & Friends, SESAC
Blue Note

With more than 30 million records sold worldwide, it’s easy to forget that pop-jazz phenomenon Norah Jones has released only two albums in her career. “Thinking of You,” the first single from third set “Not Too Late” (out Jan. 30), is a slow, bluesy love song that sounds just like her other nostalgic, low-key ballads. Jones’ smoky vocals sail dreamily over safe Wurlitzer chords, light brass and faux-jazz bass, but all she does is conjure a sea of easy listening. After a joyful, jammy disc with a side project called “The Little Willies,” New York’s premier piano chanteuse could have easily risked much more. Completely uneventful, this track is a perfect soundtrack to writing coffee shop novels.—SP

JC CHASEZ Until Yesterday (4:19)

Producers: Justin Timberlake, JC Chasez
Writers: J. Timberlake, JC Chasez
Publishers: various
Jive

To date, JC Chasez’s post-‘N Sync career has met resistance due to a bagful of musical tricks that attempted to cast the singer as a hip-hop aficionado to less-than-convincing effect. “Until Yesterday” marks a dramatic change in his musical approach, with a minor-chord-driven Beatles-esque meets “Rocky Horror” track about discovering your girlfriend is pregnant with another man’s kid. It doesn’t hurt that former groupmate Justin Timberlake co-produced and co-wrote the track, giving Chasez newfound cachet. He remains a fairly nondistinctive vocalist, but “Yesterday” is a head-turner that could pave the way to a formidable new identity down the hitmaking highway.—CT

JOSH KELLEY Just Say the Word (4:12)

Producer: Josh Kelley
Writers: J. Kelley, C. Kelley, D. Haywood
Publishers: Dudeski, ASCAP, Charles Kelley/Dave Haywood, BMI
Threshold

★ The vocal clarity of singer/songwriter/producer Josh Kelley, accompanied by crisp musicianship on current album “Just Say the Word,” reveal the craft of that rare artist who not only delivers live, but translates the goods onto record. New single “Just Say the Word” lyrically lays to rest a lost love, with the caveat that if need be, “I’ll race to you tonight/And I’ll be right there by your side.” Kelley, whose greatest claim to fame was 2003 hit “Amazed” on Hollywood, oozes organic charm, with a song that not only connects emotionally, but boasts instantaneous appeal as a potential anchor for adult top 40 radio. One listen is all it takes to sign up for his fan club.—CT

COUNTRY

JOHN WAITE & ALISON KRAUSS Missing You (3:59)

Producers: John Waite, Scott Baggett
Writers: J. Waite, M. Leonard, C. Sanford
Publishers: various
Rounder

▶ John Waite’s first album in three years, “Downtown: Journey of a Heart” cooks up the same trick that many heritage artists are using these days: reheating the hits that made them famous—usually to ill effect. But wait: His revision of signature 1984 No. 1 “Missing You” has an appreciable twist. Recording as a duet with Grammy Award vet Alison Krauss adds a newfound tenderness to the ironic lyric “I ain’t missing you at all/No matter what I say.” Her vulnerable vocals, as ever, add ache to the familiar track, while Waite is in fine voice, sounding as vital as he did, gulp, more than 20 years ago. This track has the potential to add to the growing trend of pop/rock acts crossing to country; production is live-sounding, loose and could certainly make the grade there. It streets Jan. 9.—CT

DANCE

KIRA Against All Odds (2:50)

Producers: Bert Wilmers, Maarten Wilmaers, Bart Grinaert

Writer: P. Collins
Publishers: EMI Golden Torch/EMI April/Hit & Run, ASCAP
Remixer: Albert Castillo
Robbins

★ The inevitable question when listening to Kira’s high-energy remix of Phil Collins’ 1984 classic is... what took so long? Once again, indie dance label Robbins—Cascada, Lasgo, D.H.T., DJ Sammy, Reina—holds the promotional reins, with a song that goes exactly where you would hope and expect. In under three minutes, a kicky beat, frolicking production and Kira’s capable vocal deliver on all fronts. The original Euro radio mix is preferred, adding a dash of techno, while the new U.S. radio mix draws a bit more on the synth side. This ain’t brain surgery, but it sure does tickle the noggin’.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Gordon Ely, Gary Graff, Kerri Mason, Wes Orshoski, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



THE GODFATHER

>>In the wake of his death, James Brown gets his first nod on Top Pop Catalog Albums (No. 11, 11,000 copies) and Top Digital Albums (No. 9, 5,000). His "20 All-Time Greatest Hits" is also one of two albums he places in the top 10 of Top R&B/Hip-Hop Catalog Albums.

100% HOT 100

>>For the first time since nonretail songs were entitled to chart on The Billboard Hot 100 in December 1998, every title can be bought: (albeit digitally). The only two songs not available via download or at retail on last week's list are both displaced.



LITTLE RASCALS

>>As Christmas songs fall back, Rascal Flatts rebounds 11-1 on Adult Contemporary. The trio's "What Hurts the Most" collects a fifth week at No. 1, one more week in the top slot than that same title spent leading Hot Country Songs last spring.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

The View From Outside; Omarion's Second Topper

OK, so album sales are down again. It's a pattern we've seen every year but one since the glorious bonanza that was 2000 (see story, page 5).

With more and more revenue derived from digital track sales, master ringtones and Internet streaming, it's obvious that album sales alone are not an adequate report card to evaluate the health of either the music industry at large or any specific record company.

But, while we search for new math, a success story in a parallel business makes me wonder if a music industry in transition actually needs a mathematician.

A guy on his way to the gym was annoyed at himself for running up a \$40 late fee on an overdue VHS tape at the video store. His fitness club membership inspired a new model to rent videos without the stigma of late fees.

That epiphany led former math teacher Reed Hastings to launch rent-by-mail service Netflix, he told "60 Minutes." In seven years, the company has become an industry-leading purveyor of DVDs, a business plan that top video chain Blockbuster soon imitated.

From at least the mid-'70s through 2000, the album format carried the music industry's mail. But with album volume dipping during this decade and digital

technology forever changing the rules, an industry that was accustomed to making dollars from dollars must also figure out how to make dollars from pennies.

Hastings came from outside the video industry to rethink that business, just as it took a computer company like Apple to succeed in invigorating a digital market that music companies couldn't get their arms around.

It just might be that the next big ideas to reshape the music industry won't come from someone who has always worked at a label or a retail chain, but rather from some music-loving consumer who daydreams while running errands one day—or heading off to the gym.

SO LONG, SANTA: You expect a decline in physical albums in the days after Christmas, and 2006 obediently follows that script. Overall album sales are down 55% from the week that ended Dec. 24, 2006, in line with the 50% drop in the week that followed Christmas 2005, when that holiday fell on a Sunday.

Mind you, the only reason this week looks small is that it falls in the shadow of Christmas. Roll ahead of the Thanksgiving frame, and the last time the industry sold more than 14 million albums in a week was the one that ended Jan. 1,

2006, when the post-Christmas stanza fetched 16.8 million sales, according to Nielsen SoundScan.

By now, veteran chart watchers know the drill for this time of year. Only one of the albums that appeared on last issue's Billboard 200 posts a gain over the prior week, a distinction that belongs to the special edition of the "Dreamgirls" soundtrack. That's your Greatest Gainer, while the Pacesetter award in a week like this goes to the album that has the smallest percentage decline (Killswitch Engage, 149-76, down 9.8%).

Upward moves on this issue's album lists most often indicate that a title eroded less than others in the same part of the chart.

While the sales climate is understandably different, the rhythm at No. 1 is a carryover from the rest of the year. A new week, a new chart-topper, this time owned by Omarion. With 119,000 sold, "21" is the second No. 1 on the big chart in the R&B crooner's solo career and the 42nd—and final—chart-topper of 2006.

The group from which he hails, B2K, never rang that bell but came close with its first album, which entered The Billboard 200 at No. 2. Omarion's "O" sold 182,000 when it

bowed at No. 1 in first-quarter 2005.

The shifting tides of the weeks after Christmas also tend to benefit soundtracks and developing albums. Poster child for the latter is Regina Spektor, who graduates from Heatseekers with her 137-85 leap on The Billboard 200. Hello-goodbye and (+44) make similar moves to, respectively, Nos. 95 and 101.

"Dreamgirls," which arrived in theaters nationally on Christmas Day, illustrates how soundtracks can thrive in the post-yuletide climate. The single-disc version motors 31-3; its 17% decline is by far the smallest erosion among titles in the top 10 (104,000). Combined with the aforementioned double-length version, the "Dreamgirls" soundtracks total 130,000 for the week.



CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>In tribute to James Brown, Fred Bronson compiles a list of his top 30 hits on The Billboard Hot 100. What's No. 1? Check out Chart Beat online to find out.

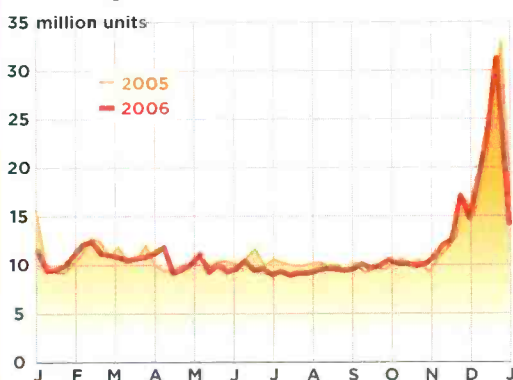
>>Bronson also explains why Fergie's "Fergalicious" belongs to the class of 2007 and lauds the All-American Rejects for earning their biggest hit to date. There's turbulence on the Adult Contemporary chart, and Bronson probes the reshuffling to see how it affects chart history. Plus there's a comparison of the chart fortunes of the "Dreamgirls" original cast album and the "Dreamgirls" soundtrack.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	14,169,000	110,000	30,122,000
Last Week	31,260,000	102,000	14,509,000
Change	-54.7%	7.8%	107.6%
This Week Last Year	15,770,000	77,000	19,906,000
Change	-15.5%	42.9%	51.3%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	618,951,000	588,153,000	-5.0%
Digital Tracks	352,655,000	581,952,000	65.0%
Store Singles	5,009,000	3,811,000	-23.9%
Total	976,615,000	1,173,916,000	20.2%
Albums w/TEA*	654,216,500	646,348,200	-1.2%

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

ALBUM SALES



SALES BY ALBUM FORMAT

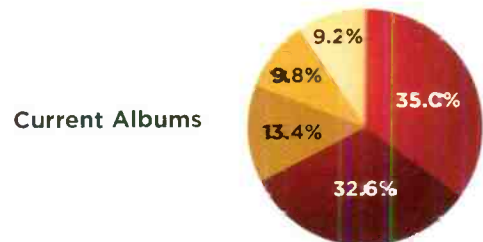
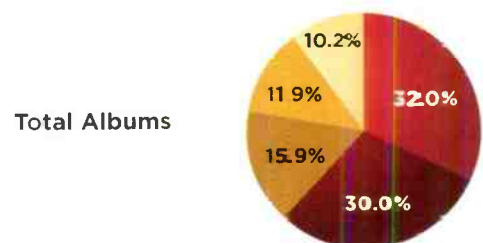
CD	598,917,000	553,421,000	-7.6%
Digital	16,251,000	32,590,000	100.5%
Cassette	2,667,000	1,128,000	-57.7%
Other	1,116,000	1,014,000	-9.1%

For week ending Dec. 31, 2006. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

Nielsen SoundScan

Distributors' Market Share: 12/04/06-12/31/06

UMG Sony BMG WMG Irdies EMI



JAN 13 2007 THE Billboard 200

Main Billboard 200 chart table with columns for This Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position, and album cover images.

Film's release spurs re-entry for the original Broadway recording at No. 4 on Top Cast Albums, while a special edition bullets 12-6 on that list.

New set starts with 63,000, a far cry from the 131,000 debut that greeted "Nothing Is Sound" at No. 3 in 2005.

In the freefall of this post-Christmas transition week, album earns Pacesetter honors with the smallest decline on chart (9.8%).

Album, which debuted on Heatseekers in July, jumps off that chart as it rises into top 100.

Two-CD/one-DVD set boasts all of the label's familiar hitmakers, including 2Pac, Dr. Dre and Snoop Dogg (pictured).

Continuation of the Billboard 200 chart table, showing entries from rank 51 to 100.

THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their corresponding chart positions.

Bank rates are "Naughty"

Ours are "Nice"

First Entertainment Credit Union	Bank of America® (APY)	Wells Fargo® (APY)	Washington Mutual® (APY)	Citibank® (APY)
Money Market 2.90%^{APY} \$2,500 minimum balance	0.30% \$2,500 minimum to avoid fee - \$1,000 minimum balance	0.50% \$1,000 minimum balance	0.15% \$2,500 minimum to open and avoid fee.	1.01% Up to \$9,999
Premier Money Market 3.75%^{APY} \$25,000 minimum balance	0.30% \$25,000 minimum balance	1.55% \$10,000 minimum balance	2.33% \$25,000 minimum balance	1.90% \$25,000 minimum balance
Titanium Money Market 4.50%^{APY} \$100,000 minimum balance	0.30% \$100,000 minimum balance	No comparable product	2.84% \$100,000 minimum balance	No comparable product
1-Year Term Savings Certificate 5.00%^{APY} \$1,000 minimum balance	3.15% \$1,000 minimum balance	3.25% \$2,500 minimum balance	3.60% \$1,000 minimum balance	4.20% \$500 minimum balance
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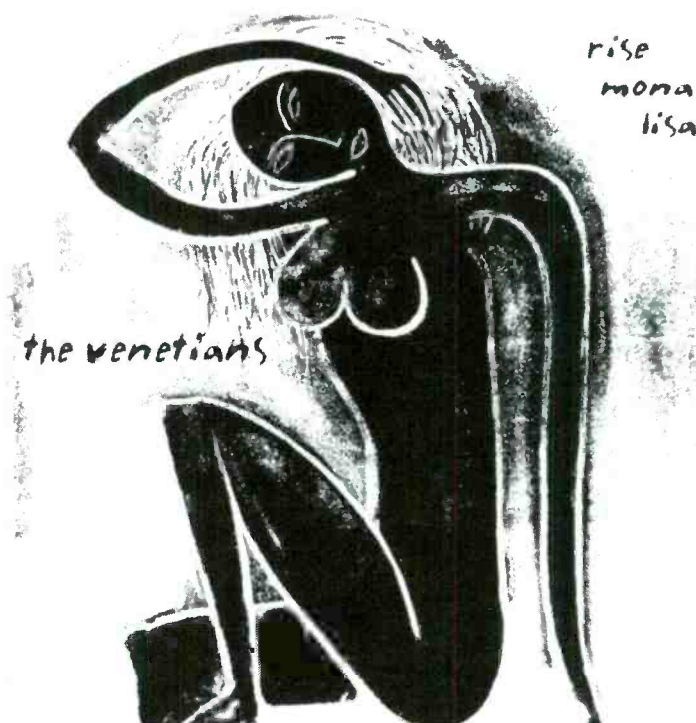


***** **The Buzz on this band is that there are 5 hits on their new CD!!!!**

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rise
mona
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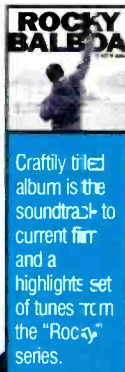
Debut CD "Rise Mona Lisa"

at press time
Not Signed to a Major Label!

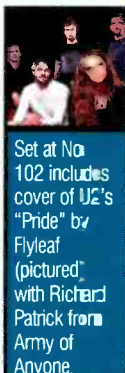
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Music Video for "Rise Mona Lisa" available at
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JAN 13 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	172	153	(+44) INTERSCOPE 007754 (13.98)	When Your Heart Stops Beating		10
102	NEW	1	VARIOUS ARTISTS FIRM 60010 (15.98)	Family Values Tour 2006		102
103	119	141	GNARLS BARKLEY DOWNTOWN 70003 ATLANTIC (13.98) ⊕	St. Elsewhere	■	4
104	84	78	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars	●	6
105	79	-	STYLES P RUFF RYDERS 005707 INTERSCOPE (13.98)	Time Is Money		79
106	69	64	BOB SEGER HIDEOUT 54366 CAPITOL (15.98) ⊕	Face The Promise	■	1
107	90	92	JAMES BLUNT CLUSTARD ATLANTIC 97250 AG (18.98) ⊕	Back To Bedlam	■	2
108	175	166	FLYLEAF OCTONE 50905 (9.98)	Flyleaf	●	60
109	NEW	1	SOUNDTRACK LEGACY VOLCANO 76267 CAPITOL (18.98)	Rocky Balboa: The Best Of Rocky		109
110	117	116	TENACIOUS D EPIC 94891 SONY MUSIC (18.98)	The Pick Of Destiny (Soundtrack)		1
111	67	63	ROD STEWART J 82641/RMG (18.98)	Still The Same... Great Rock Classics Of Our Time	●	1
112	98	101	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man	●	3
113	87	77	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way	■	1
114	96	94	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty	●	14
115	97	89	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	■	7
116	123	88	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		32
117	152	146	DAMIEN RICE HEFFA VECTOR 43249/WARNER BROS. (18.98)	9		22
118	157	164	BREAKING BENJAMIN HOLLYWOOD 162687 (18.98)	Phobia	●	1
119	135	156	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation	■	1
120	193	168	BRAND NEW TINY EVIL 006034/INTERSCOPE (13.98)	The Devil And God Are Raging Inside Me		31
121	134	150	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days	■	1
122	RE-ENTRY	8	SAOSIN CAPITOL 73694 (12.98) ⊕	Saosin		22
123	112	102	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GRP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22	■	1
124	110	107	DAVE MATTHEWS BAND BAMA RAGS/RCA 86858/RMG (19.98)	The Best Of What's Around: Vol. 01		10
125	89	80	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	Celtic Woman	■	53
126	74	68	BARRY MANILOW ARISTA 82640/RMG (18.98)	The Greatest Songs Of The Sixties	●	1
127	70	73	ALAN JACKSON ARISTA NASHVILLE 89172/SBN (18.98)	Like Red On A Rose		4
128	122	120	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	●	37
129	RE-ENTRY	6	SENSES FAIL DRIVE-THRU 439 VAGRANT (15.98) ⊕	Still Searching		15
130	100	115	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone	●	1
131	139	149	BECK INTERSCOPE 007576 (13.98 CD/DVD) ⊕	The Information		7
132	161	142	VARIOUS ARTISTS WORD-CURB 886582/WARNER BROS. (18.98)	Three Wooden Crosses		74
133	199	155	CLIPSE RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury		14
134	104	108	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	■	1
135	174	161	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 008069/UNIVERSAL LATIN (18.98)	NOW Latino 2		84
136	160	165	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15		41
137	115	114	LITTLE BIG TOWN EQUITY 3610 (13.98)	The Road To Here	●	51
138	190	145	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story		64
139	171	182	AUDIOSLAVE INTERSCOPE EPIC 97228/SONY MUSIC (18.98)	Revelations	●	1
140	197	163	YING YANG TWINS COLLIPARK 2850 TVT (18.98)	Chemically Imbalanced		40
141	RE-ENTRY	27	WOLFMOOTHER MODULAR 041/INTERSCOPE (11.98)	Wolfmother		22
142	RE-ENTRY	4	PAULA DEANDA ARISTA 83611/RMG (11.98)	Paula DeAnda		54
143	NEW	1	N.W.A. RUTHLESS PRIORITY 77716 CAPITOL (18.98) ⊕	The Best Of N.W.A.: The Strength Of Street Knowledge		143
144	118	158	SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges		35
145	RE-ENTRY	19	RICK ROSS SLIP-N-SLIDE DEF JAM 006984 IQJMG (13.98)	Port Of Miami	●	1
146	NEW	1	MATISYAHU ONE HAVEN OR EPIC 03374 SONY MUSIC (18.98 CD/DVD) ⊕	No Place To Be		146
147	166	171	GHOSTFACE KILLAH DEF JAM 008165 IQJMG (13.98)	More Fish		11
148	113	72	IL DIVO SYCO COLUMBIA 93963/SONY MUSIC (18.98) ⊕	Il Divo	■	1
149	41	26	JAMES TAYLOR COLUMBIA 00323/SONY MUSIC (18.98)	James Taylor At Christmas		16
150	86	86	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10	●	1



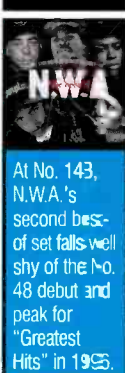
Craftily titled album is the soundtrack to current film and a highlights set of tunes from the "Rocky" series.



Set at No. 102 includes cover of U2's "Pride" by Flyleaf (pictured) with Richard Patrick from Army of Anyone.



"Boston" band's September 2005 release sees biggest sales week and chart debut, partially due to sale price at Target.



At No. 143, N.W.A.'s second best-of set falls well shy of the No. 48 debut and peak for "Greatest Hits" in '95.



CD/DVD release includes a live concert from Tel Aviv, remixes and a cover of the Police's "Message In A Bottle."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	MOS DEF GOODTREE MEDIA GEFEN 007515 INTERSCOPE (13.98)	Tru3 Magic		151
152	185	-	THE DECEMBERISTS CAPITOL 30984 (18.98)	The Crane Wife		35
153	RE-ENTRY	23	TAKING BACK SUNDAY WARNER BROS. 44424 (18.98) ⊕	Louder Now	●	2
154	177	186	RIHANNA SRP DEF JAM 006165 IQJMG (13.98)	A Girl Like Me	■	5
155	178	179	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists	■	1
156	RE-ENTRY	14	OK GO CAPITOL 78800 (18.98) ⊕	Oh No		69
157	88	84	VINCE GILL MCA NASHVILLE 006021/UMGN (29.98)	These Days	■	1
158	106	93	YUSUF YA ATLANTIC 94550 AG (18.98)	An Other Cup		52
159	RE-ENTRY	8	TV ON THE RADIO INTERSCOPE 007466 (11.98)	Return To Cookie Mountain		41
160	127	137	SOUNDTRACK FOX 13109 WIND-UP (18.98)	Walk The Line	■	1
161	196	-	CHINGY SLOT-A-LOT 12135 CAPITOL (18.98)	Hoodstar	●	9
162	170	-	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live		162
163	183	180	STAIN'D FLIP ATLANTIC 94558/AG (18.98)	The Singles 1996 -> 2006		41
164	182	185	EMINEM SHADY AFTERMATH 005881 INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	■	1
165	129	125	SOUNDTRACK HOLLYWOOD 162630 (18.98)	Grey's Anatomy: Volume 2		14
166	125	144	LIONEL RICHIE ISLAND 006484 IQJMG (13.98) ⊕	Coming Home		1
167	136	113	KENNY G ARISTA 82690/RMG (18.98)	I'm In The Mood For Love...The Most Romantic Melodies Of All Time		37
168	163	184	JANET JACKSON VIRGIN 30416 (18.98) ⊕	20 Y.O.	■	1
169	145	169	MARY J. BLIGE MTRIARCH GEFEN 005722 INTERSCOPE (13.98/8.98)	The Breakthrough	■	1
170	91	85	KENNY CHESNEY BNA 86578/SBN (18.98)	LIVE: Live Those Songs Again		4
171	RE-ENTRY	6	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison		128
172	150	129	LOREENA MCKENNITT QUINLAN ROAD VERVE 007920/VG (18.98)	An Ancient Muse		83
173	NEW	1	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards		173
174	RE-ENTRY	36	T.I. GRAND HUSTLE/ATLANTIC 83800 AG (18.98) ⊕	King	■	1
175	RE-ENTRY	7	PITBULL FAMOUS ARTISTS 2820 TVT (18.98)	El Mariel		17
176	RE-ENTRY	13	RISE AGAINST GEFEN 006976 INTERSCOPE (11.98)	The Sufferer & The Witness		10
177	RE-ENTRY	24	THE RACONTEURS THIRD MAN 27306 V2 (18.98)	Broken Boy Soldiers		7
178	RE-ENTRY	2	SHINY TOY GUNS UNIVERSAL MOTOWN 007615 UMRG (11.98)	We Are Pilots		13
179	109	131	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	■	2
180	RE-ENTRY	5	FAT JOE TERROR SQUAD 78122 IMPERIAL (18.98)	Me, Myself & I		14
181	142	123	DRAKE BELL UNIVERSAL MOTOWN 008086 UMRG (10.98) ⊕	It's Only Time		81
182	144	138	TOM WAITS ANTI- 86677/EPIGRAPH (53.98)	Orphans: Brawlers, Bawlers & Bastards		74
183	180	192	VARIOUS ARTISTS ATLANTIC/WARNER BROS. 74798/WARNER STRATEGIC MARKETING (11.98)	Only Hits		32
184	RE-ENTRY	7	DEFTONES MAVERICK 43239/WARNER BROS. (18.98)	Saturday Night Wrist		10
185	72	40	CELTIC WOMAN MANHATTAN 70124/BLG (18.98)	A Christmas Celebration		35
186	RE-ENTRY	49	KORN VIRGIN 45889 (18.98)	See You On The Other Side	■	3
187	RE-ENTRY	12	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960/AG (18.98)	Lupe Fiasco's Food & Liquor		8
188	164	177	JACK JOHNSON JACK JOHNSON BRUSHFIRE UNIVERSAL REPUBLIC 004149 UMRG (13.98)	In Between Dreams	■	2
189	RE-ENTRY	7	LIL' BOOSIE TRILL 08597 ASYLUM (18.98)	Bad Azz		18
190	RE-ENTRY	20	DON OMAR VI 006662 MACHETE (15.98)	King Of Kings	■	7
191	102	110	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	■	1
192	131	134	MEAT LOAF VIRGIN 83147 (18.98) ⊕	Bat Out Of Hell III: The Monster Is Loose	●	1
193	RE-ENTRY	14	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma		140
194	99	95	JIMMY BUFFETT MRL/BLAT/RCA 00332/SBN (18.98)	Take The Weather With You	●	4
195	167	187	AEROSMITH GEFEN COLUMBIA 00867/SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith		33
196	121	112	VARIOUS ARTISTS WALT DISNEY 861637 (18.98 CD/DVD) ⊕	Radio Disney: Party Jams		82
197	141	109	IL DIVO SYCO COLUMBIA 76914/SONY MUSIC (18.98)	Ancora	●	1
198	126	119	ANDREA BOCELLI SUGAR DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	■	1
199	RE-ENTRY	27	YUNG JOC BLOCK/BAD BOY SOUTH 83937 AG (18.98)	New Joc City	●	1
200	128	121	DIANA KRALL VERVE 007323/VG (18.98)	From This Moment On		7

DAVE MATTHEWS BAND	124	NAS	4	BRAD PAISLEY	58	RASCAL FLATTS	22	STONE SOUR	77	DREAMGIRLS	3	WALK THE LINE	160	TRICK DADDY	53
JOHN MAYER	40	NICKELBACK	20	PANIC! AT THE DISCO	71	RED HOT CHILI PEPPERS	51	BOB SEGER	106	DREAMGIRLS: DELUXE EDITION	60	TAKING BACK SUNDAY	153	JOSH TURNER	61
TM MCGRAW	75	N.W.A.	143	KELLIE PICKLER	84	THE RED JUMPSUIT	129	SUGARLAND	54	GREY: ANATOMY	59	TV ON THE RADIO	159	TYRESE (AKA BLACK-TY)	56
LOREENA MCKENNITT	172			PITBULL	175	APPARATUS	47	TAYLOR SWIFT	55	VCLUME 2	165	JAMES TAYLOR	149	THREE DAYS GRACE	73
BRIAN MCKNIGHT	116			PROJECT PAT	138	DAMIEN RICE	117	SNOW PATROL	52	HAPPY FEET	79	TENACIOUS D	110	ROBIN THICKE	62
MARSH MCLACHLAN	194	OK GO	156	THE PUSSYCAT DOLLS	59	LIONEL RICHIE	116	SNOW PATROL	52	HAPPY FEET	79	THREE DAYS GRACE	73	U2	32
MEAT LOAF	92	DON OMAR	190			RIHANNA	154	STAIN'D	163	ROCKY BALBOA: THE BEST OF ROCKY	109	T.I.	174	CARRIE UNDERWOOD	15
MOS DEF	151	OMARION	1			RISE AGAINST	176	GWEN STEFANI	14	BEST OF ROCKY	109	JUSTIN TIMBERLAKE	8	KEITH URBAN	33
MY CHEMICAL ROMANCE	16			THE RACONTEURS	177	RICK ROSS	145	ROO STEWART	111	STEP UP	92	TOOL	121		
				CORINNE BAILEY RAE	57										

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

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

JAN 13 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)
2	2	15	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	18	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI. (JIVE/ZOMBA)
4	4	15	SMACK THAT	AKON FEAT. EMINEM (SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN)
5	5	14	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)
6	6	9	PROMISE	CIARA (LAFACE/ZOMBA)
7	7	12	FERGALICIOUS	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
8	8	13	WE FLY HIGH	JIM JONES (DIPLO/MAT/S/KOCH)
9	9	16	HOW TO SAVE A LIFE	THE FRAY (EPIC)
10	10	10	YOU	LOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
11	11	16	WALK IT OUT	UNK (BIG DUMP/KOCH)
12	12	20	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
13	13	7	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)
14	17	23	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
15	14	22	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)
16	15	13	WALK AWAY (REMEMBER ME)	PAULA DAANOA FEAT. THE OKEY (ARISTA/RMG)
17	16	9	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
18	19	6	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
19	22	20	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
20	18	20	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
21	20	7	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
22	21	7	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)
23	28	15	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
24	23	12	HURT	CHRISTINA AGUILERA (RCA/RMG)
25	26	26	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)

998 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 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	4	WHAT GOES AROUND...	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
27	31	11	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA/NASHVILLE)
28	24	8	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/DJMG)
29	36	8	WATCHING YOU	ROONEY ATKINS (CURB)
30	33	15	MY WISH	RASCAL FLATTS (LYRIC STREET)
31	27	6	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
32	50	51	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
33	29	20	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
34	40	17	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
35	43	10	IT JUST COMES NATURAL	GEORGE STRAIT (MCA/NASHVILLE)
36	34	22	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
37	30	7	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE/WARNER)
38	37	15	MY LITTLE GIRL	TIM MCGRAW (CURB)
39	39	17	WANT TO	SUGARLAND (MERCURY)
40	35	7	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
41	58	5	ICE BOX	OMARION (TUG/COLUMBIA)
42	32	14	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
43	4	17	TAKE ME AS I AM	MARY J. BLIGE (MATERIAL/GEFFEN)
44	2	4	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
45	56	9	AMARILLO SKY	JASON ALOEAN (BROKEN BOW)
46	57	11	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
47	52	3	THROW SOME D.S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
48	45	19	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
49	46	10	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)
50	41	14	UNAPPRECIATED	CHERISH (SHO NUFF/CAPITOL)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	29	#1 HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
2	2	30	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
3	3	23	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
4	4	28	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
5	6	30	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
6	5	16	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
7	7	36	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
8	8	20	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
9	9	13	LET LOVE IN	GOD GOD DOLLS (WARNER BROS.)	☆
10	10	22	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
11	11	30	BOSTON	AUGUSTANA (EPIC)	☆
12	13	12	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	
13	12	15	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
14	14	35	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
15	15	6	KEEP HOLDING ON	AVRIL LAVIGNE (RCA/RMG)	☆
16	16	13	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
17	17	5	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
18	18	7	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
19	19	8	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
20	21	10	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
21	20	16	HERE IT GOES AGAIN	OK GO (CAPITOL)	
22	23	23	CAN'T LET GO	LONDON PIGG (RCA/RMG)	
23	24	18	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
24	25	8	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)	☆
25	26	4	IRREPLACEABLE	BEYONCE (COLUMBIA)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	36	#1 WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
2	9	44	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
3	12	53	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
4	10	33	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
5	15	35	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
6	18	19	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)	☆
7	16	23	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	☆
8	19	18	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
9	22	29	I CALL IT LOVE	LIONEL RICHIE (ISLAND/DJMG)	☆
10	17	12	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
11	27	28	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
12	29	16	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143 REPRISE)	☆
13	21	18	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
14	28	24	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB REPRISE)	☆
15	23	11	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
16	26	25	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)	☆
17	25	12	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
18	24	13	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
19	16	16	THE BRIDGE	ELTON JOHN (ROCKET/INTERSCOPE)	
20	14	9	HIDEAWAY (WHEN IT SNOWS)	JIM BRICKMAN FEAT. GEOFF BYRD (SLG)	
21	1	6	IT CAME UPON A MIDNIGHT CLEAR	DARYL HALL JOHN OATES (U-WATCH/ICON/DK-E)	
22	-	4	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
23	3	6	SANTA CLAUS IS COMING TO TOWN	WYNONNA (CURB)	
24	2	6	JINGLE BELLS	KIMBERLEY LOCKE (CURB)	
25	-	10	JUMP	MADONNA (WARNER BROS.)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	15	#1 FERGALICIOUS	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)	
2	1	10	IRREPLACEABLE	BEYONCE (COLUMBIA)	
3	4	14	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
4	3	7	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
5	6	38	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
6	9	14	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
7	5	7	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
8	10	24	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
9	8	12	WE FLY HIGH	JIM JONES (DIPLO/MAT/S/KOCH)	
10	7	16	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI. (JIVE/ZOMBA)	
11	12	19	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
12	15	12	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)	
13	13	9	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
14	16	15	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
15	23	14	WHITE & NERDY	"WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	
16	14	5	KEEP HOLDING ON	AVRIL LAVIGNE (RCA/RMG)	
17	18	16	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
18	21	17	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)	
19	17	33	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
20	32	22	LONDON BRIDGE	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)	
21	20	12	WALK IT OUT	UNK (BIG DUMP/KOCH)	
22	29	24	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	
23	24	7	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALANO (A&M/INTERSCOPE)	
24	38	16	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
25	45	49	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	27	25	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
27	22	20	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)	
28	28	12	HURT	CHRISTINA AGUILERA (RCA/RMG)	
29	27	44	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
30	4	30	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
31	29	8	WALK AWAY (REMEMBER ME)	PAULA DAANOA FEAT. THE OKEY (ARISTA/RMG)	
32	35	34	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	
33	13	5	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	
34	6	20	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	
35	31	14	HERE IT GOES AGAIN	OK GO (CAPITOL)	
36	50	20	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	
37	39	3	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)	
38	41	12	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)	
39	53	35	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALANO (MOSLEY/GEFFEN)	
40	53	35	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
41	43	16	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)	
42	71	19	SHOW STOPPER	DANNY KANE (BAD BOY)	
43	36	6	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
44	34	9	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
45	43	25	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
46	22	3	WHAT GOES AROUND...	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
47	53	39	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
48	54	15	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)	
49	-	59	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
50	62	34	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	26	5	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/DJMG)	
52	42	0	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	
53	71	29	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
54	-	40	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
55	49	0	HERE ((IN YOUR ARMS))	HELLOGOODBYE (DRIVE-THRU)	
56	47	14	MY WISH	RASCAL FLATTS (LYRIC STREET)	
57	63	5	THAT'S THAT	SNOOP DOGG (DOGGYSTYLE/GEFFEN)	
58	33	4	YOU DON'T KNOW	EMINEM 50 CENT, LOYO BANKS & CASHIS (SHADY/ATLANTIC/INTERSCOPE)	
59	48	9	PROMISE	CIARA (LAFACE/ZOMBA)	
60	59	11	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
61	66	10	ROCKSTAR	NICKELBACK (ROADRUNNER/DJMG)	
62	64	11	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	
63	75	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
64	55	10	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA/NASHVILLE)	
65	74	10	MY LITTLE GIRL	TIM MCGRAW (CURB)	
66	60	21	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	
67	72	13	BOSTON	AUGUSTANA (EPIC)	
68	-	1	ICE BOX	OMARION (TUG/COLUMBIA)	
69	63	2	WATCHING YOU	ROONEY ATKINS (CURB)	
70	-	35	BAD DAY	DANIEL POWTER (WARNER BROS.)	
71	-	36	RIDIN'	CHAMILLONNAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	
72	65	3	SHOW ME WHAT YOU GOT	JAY-Z (RCA-A&M/DEF JAM/DJMG)	
73	-	26	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
74	25	4	HIP HOP IS DEAD	NAS FEAT. WILL.I.A.M. (DIPLO/MAT/S/KOCH)	
75	-	6	IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 ANNA-MOLLY	INCUBUS (IMMORTAL/EPIC)	☆
2	2	17	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
3	3	10	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
4	4	15	LOVE LIKE WINTER	AFI (TINY EVIL/INTERSCOPE)	☆
5	5	24	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
6	6	10	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	☆
7	9	30	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	☆
8	7	17	LEVEL	THE RACONTEURS (THIRD MAN/V2)	☆
9	8	30	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	☆
10	10	11	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
11	11	10	STARLIGHT	MUSE (WARNER BROS.)	☆
12	12	26	THE POT	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	☆
13	13	6	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
14	14	14	WHEN YOUR HEART STOPS BEATING	(+44) (INTERSCOPE)	☆
15	15	46	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
16	16	39	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	☆
17	17	21	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
18	18	25	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	☆
19	19	22	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
20	20	11	THE WAR	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	☆
21	21	14	NO CONTROL		

POP 100

Table with 5 columns: Rank, Title, Artist, Weeks on Chart, Last Week. Lists top 100 pop singles.

POP 100: The Top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations.

POP 100 AIRPLAY

Table with 5 columns: Rank, Title, Artist, Weeks on Chart, Last Week. Lists top 100 pop singles by airplay.

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

HOT SINGLES SALES

Table with 5 columns: Rank, Title, Artist, Weeks on Chart, Last Week. Lists top hot singles sales.

HITPREDICTOR

Table with 2 columns: Title, Chart Rank. Lists predicted hits and their chart positions.

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JAN 13 2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1		1	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)		1
2	1	88	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead	1
3		4	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1
4	11	16	PACE SETTER MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	4
5	3	5	CIARA LAFACE 03336/ZOMBA (18.98) +	Ciara: The Evolution	1
6	7	9	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2
7	5	18	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1
8	8	8	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) +	Kingdom Come	2
9	6	2	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	3
10	2	2	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	1
11	12	4	VARIOUS ARTISTS SHADY 007985*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	1
12	9	12	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	2
13	15	3	TYRESE (AKA BLACK-TY) J 78962/RMG (18.98)	Alter Ego	1
14	13	10	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	2
15	20	18	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	12
16	24	19	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1
17	10	2	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	10
18	23	14	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	1
19	17	13	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1
20	22	14	LUDACRIS DTP/DEF JAM 007224*/IDJMG (13.98)	Release Therapy	1
21	16	3	FANTASIA J 78962/RMG (18.98)	Fantasia	1
22	14	11	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	2
23	31	21	LIL SCRAPPY BME/REPRISE 48566/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	1
24	25	17	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten	4
25	18	2	DJ CLUE ROC-A-FELLA/DEF JAM 006163*/IDJMG (13.98)	DJ Clue?: The Professional 3	18
26	19	2	STYLES P RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money	19
27	32	9	JIM JONES DIPLOMATS 5964/KOCH (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1
28	29	22	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	3
29	21	23	CORINNE BAILEY RAE CAPITOL 56361 (12.98)	Corinne Bailey Rae	15
30	60	69	GREATEST GAINER MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition	30
31	35	4	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story	10
32	30	29	CHERISH SHO/NUFF 54077/CAPITOL (12.98)	Unappreciated	1
33	NEW	1	VARIOUS ARTISTS DEATH ROW 63077 (25.98 CD/OVD) +	15 Years On Death Row	33
34	27	28	CHRIS BROWN JIVE 82876/ZOMBA (18.98) +	Chris Brown	2
35	34	11	DIDDY BAD BOY 83864/AG (18.98)	Press Play	1
36	26	26	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	2
37	45	30	CLIPSE RE-UP GANG STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury	2
38	45	40	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz	2
39	39	16	LIONEL RICHIE ISLAND 008484/IDJMG (13.98) +	Coming Home	3
40	47	46	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	1
41	40	10	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs	1
42	38	1	GHOSTFACE KILLAH DEF JAM 008105*/IDJMG (13.98)	More Fish	13
43	39	14	JANET JACKSON VIRGIN 30416* (18.98) +	20 Y.O.	1
44	44	32	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	1
45	40	38	MONICA J 78960*/RMG (18.98)	The Makings Of Me	1
46	33	36	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane	1
47	NEW	1	N.W.A. RUTHLESS/PRIORITY 77716/CAPITOL (18.98) +	The Best Of N.W.A.: The Strength Of Street Knowledge	47
48	36	37	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2
49	52	33	YING YANG TWINS COLLIPARK 2850*/TVT (18.98)	Chemically Imbalanced	1
50	NEW	1	MOS DEF GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.98)	Tru3 Magic	50
51	53	41	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I	1
52	43	43	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1
53	42	42	RUBEN STUDDARD J 78961/RMG (18.98)	The Return	2
54	37	35	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle	17
55	65	48	SHAREEFA DTP/DEF JAM 007231*/IDJMG (10.98)	Point Of No Return	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
56	57	44	PITBULL FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel	5
57	48	55	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor	2
58	49	56	GNARLS BARKLEY DOWNTOWN 70903*/ATLANTIC (13.98) +	St. Elsewhere	1
59	74	60	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin	1
60	58	58	T.I. GRAND HUSTLE/ATLANTIC 83930*/AG (18.98) +	King	1
61	55	61	GEORGE BENSON & AL JARREAU MONSTER 2316/CONCORD (18.98)	Givin' It Up	14
62	67	2	VARIOUS ARTISTS GRAND HUSTLE/ATLANTIC 94625*/AG (18.98)	Grand Hustle Presents: In Da Streetz Volume 4	52
63	56	65	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 68401/ZOMBA (18.98)	Songs From The Storm, Volume I	9
64	66	64	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am	9
65	69	66	YUNG JOC BLOCK BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1
66	62	54	CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Hoodstar	3
67	71	14	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up	5
68	61	63	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My O'wn Words	1
69	54	57	INDIA ARIE UNIVERSAL MOTOWN 006141/JMRG (13.98)	Testimony: Vol. 1, Life & Relationship	1
70	85	77	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1
71	75	68	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple	1
72	51	52	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	3
73	68	70	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Gi-1 Like Me	2
74	50	51	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4
75	76	86	BONEY JAMES CONCORD 30049 (18.98)	Shine	6

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	PEAK POSITION
1	NEW	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	1
2	4	43	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk	1
3	29	29	'K&B' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	1
4	94	94	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	1
5	11	30	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	1
6	9	9	BUDDY GUY LEGACY/SILVERTONE 81967/ZOMBA +	Can't Quit The Blues	1
7	7	4	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	1
8	5	51	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	1
9	6	16	THE ROBERT CRAY BAND NOZZLE/VANGUARD 79815/WELK	Live From Across The Pond	1
10	13	57	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	1
11	RE-ENTRY	1	WILLIE CLAYTON N. ALACO 7529	Gifted	1
12	10	64	SUSAN TEDESCHI NERVE FORECAST 005111/VG	Hope And Desire	1
13	9	53	B.B. KING GEFFEN CHRONICLES 005263/UME	B.B. King & Friends: 80	1
14	8	19	MARIA MULDAUR TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan	1
15	12	15	CHRIS SMITHER NIGHTY ALBERT 2001 SIGNATURE SOUNDS	Leave The Light On	1

BETWEEN THE BULLETS rgeorge@billboard.com

DEF JAM SCORES RAP HAT TRICK

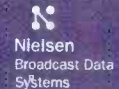
Def Jam captures the top three slots on Top Rap Albums at billboard.biz, the first imprint to own such a sweep since that chart's management flipped from Nielsen SoundScan to Billboard in 2004.



Chart leader Nas survives a 75% sales dip at core store outlets to spend his second week on top with "Hip Hop Is Dead." Two former No. 1s fol-

low, as Young Jeezy's "The Inspiration" climbs 3-2 while Jay-Z moves to No. 3 with "Kingdom Come." All three albums are in the Top R&B/Hip-Hop Albums top 10 for the final sales week of 2006 (Nos. 2, 3 and 8). Def Jam has posted 10 No. 1s on Top Rap Albums and 11 No. 1s on Top R&B/Hip-Hop Albums since Jay-Z took the helm in January 2005. —Raphael George

JAN 13 2007 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	2	12	PROMISE	CIARA (LAFACE/ZOMBA)	☆
3	3	18	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
4	4	26	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
5	5	20	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
6	6	16	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI (JIVE/ZOMBA)	☆
7	7	16	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
8	8	24	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
9	9	14	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
10	10	19	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
11	11	9	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
12	12	12	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
13	13	23	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
14	14	13	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
15	15	10	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
16	16	9	THROW SOME D'S	RICH BOY FEAT. FOLOW DA OON (ZONE 4/INTERSCOPE)	☆
17	17	15	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
18	18	21	TOP BACK	TI (GRAND HUSTLE/ATLANTIC)	☆
19	19	24	MONEY IN THE BANK	LIL' SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
20	20	22	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
21	21	10	LOST ONE	JAY-Z FEAT. CHRISSETTE MICHELLE (RQC-A-FELLA/DEF JAM/IDJMG)	☆
22	22	9	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
23	23	8	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
24	24	8	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
25	25	28	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL' WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
25	25	13	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆
27	27	15	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
28	28	8	HEAVEN	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
29	29	62	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
30	30	22	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
31	31	62	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
32	32	30	I CALL IT LOVE	LIONEL RICHELIE (ISLAND/IDJMG)	☆
33	33	9	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
34	34	10	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
35	35	13	SHOW ME WHAT YOU GOT	JAY-Z (RQC-A-FELLA/DEF JAM/IDJMG)	☆
36	36	11	ONE	TYRESE (J/RMG)	☆
37	37	25	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
38	38	24	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
39	39	49	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
40	40	32	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
41	41	42	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
42	42	16	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
43	43	5	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
44	44	4	1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
45	45	13	RUBBERBAND BANKS	YOUNG DRO (GRAND HUSTLE/ATLANTIC)	☆
46	46	25	EVERYTIME THA BEAT DROP	MONICA FEAT. OEM FRANCHIZE BOYZ (J/RMG)	☆
47	47	1	CRY NO MORE	SHAREEFA (DTP/DEF CON II/IDJMG)	☆
48	48	5	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
49	49	3	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
50	50	12	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
2	2	20	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
3	3	20	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
4	4	19	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
5	5	10	I CALL IT LOVE	LIONEL RICHELIE (ISLAND/IDJMG)	☆
6	6	30	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
7	7	10	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
8	8	12	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
9	9	50	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
10	10	27	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
11	11	10	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
12	12	15	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
13	13	10	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
14	14	10	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
15	15	16	GOT YOU HOME	LUTHER VANDROSS (J/RMG)	☆
16	16	11	WHAT YOU ARE	LIONEL RICHELIE (ISLAND/IDJMG)	☆
17	17	12	WHERE LOVE BEGINS	PATTI LABELLE FEAT. YOLANDA ADAMS (UMBRELLA/BUNGALO)	☆
18	18	10	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
19	19	8	ENOUGH	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	☆
20	20	12	PLEASE DON'T GO	TANK (BLACKGROUND)	☆
21	21	6	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
22	22	11	ONE	TYRESE (J/RMG)	☆
23	23	18	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
24	24	27	WITH U	JANET (VIRGIN)	☆
25	25	26	TUESDAY	LENNY WILLIAMS (LENTON)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	7	4	#1 A LOVE THANG	RENA SODT (AMOR/K.E.S.)	☆
2	6	23	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
3	11	8	U SHOULDA SEEN HER ON MYSFACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
4	12	1	B.P.	DONNI RAI (GLOBAL VILLAGE)	☆
5	2	1	SUBMERGE	M-TINA (TRI-STORM)	☆
6	1	1	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
7	1	1	DEM BOYZ	T-WEAPON FEAT. TREA & SHAMROCK (DEFIANT)	☆
8	3	12	RING THE ALARM	BEYONCE (COLUMBIA)	☆
9	5	21	CALL ON ME	JANET & NELLY (VIRGIN)	☆
10	4	20	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
11	18	21	COME GO WITH ME	RUSTIC FEAT. CROW (SPIDD)	☆
12	14	2	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
13	8	4	WE FLY HIGH/PEPPIN TIME	JIM JONES (DIPLOMATS/KOCH)	☆
14	1	1	BONE OUT	ERIN JENNAE FEAT. TURF TALK (PORT CITY)	☆
15	10	5	SO GOOD TO ME	VANESSA BELL ARMSTRONG (EMI GOSPEL)	☆
16	38	28	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ HICKLEZ & PAUL WALL (WATTS)	☆
17	16	16	PHONE TALK	ALYSE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	☆
18	3	3	CHA-CHA SLIDE	MR. C THE SLIDE MAN (M.O.B./UNIVERSAL/UMRG)	☆
19	25	81	MISS YOU	AALIYAH (BLACKGROUND/UNIVERSAL MOTOWN)	☆
20	23	7	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI (JIVE/ZOMBA)	☆
21	5	5	ACT A FOOL	LIL' JON FEAT. THREE 6 MAFIA (BME/TVT)	☆
22	12	12	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL' WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
23	17	41	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
24	2	2	DUTTY WINE	TONY MATTERHORN (VP)	☆
25	14	14	THE MISSISSIPPI CHA CHA SLIDE AKA STOMP 2007	MIXX MASTER LEE FEAT. RED RUM & J. SMDDV (ALPINE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	2	18	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
3	3	18	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
4	4	14	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
5	5	14	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
6	6	14	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI (JIVE/ZOMBA)	☆
7	7	14	PROMISE	CIARA (LAFACE/ZOMBA)	☆
8	8	14	FERGALICIOUS	FERGIE (WILL.I.AM./A&M/INTERSCOPE)	☆
9	9	8	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
10	10	14	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
11	11	8	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
12	12	9	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
13	13	13	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
14	14	13	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (TAKE FO'/UNIVERSAL REPUBLIC)	☆
15	15	20	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
16	16	19	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
17	17	9	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
18	18	8	DADDY'S LITTLE GIRL	FRANKIE J (COLUMBIA)	☆
19	19	6	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
20	20	11	AY CHICO (LENGUA AFUERA)	PITBULL (FAMOUS ARTISTS/TVT)	☆
21	21	6	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
22	22	17	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
23	23	13	MONEY IN THE BANK	LIL' SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
24	24	3	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
25	25	25	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST (IMPRINT / PROMOTION LABEL)	Score	Chart Rank
F&B/HIP-HOP AIRPLAY		
CIARA (LAFACE/ZOMBA)	79.1	2
AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	77.5	3
LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	85.9	4
JIM JONES (DIPLOMATS/KOCH)	68.6	5
FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	67.2	9
CHRIS BROWN (JIVE/ZOMBA)	87.3	10
LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	82.4	11
ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	89.8	15
TI (GRAND HUSTLE/ATLANTIC)	75.9	13
RUBEN STUDDARD (J/RMG)	72.3	20
JAY-Z FEAT. CHRISSETTE MICHELLE (RQC-A-FELLA/DEF JAM/IDJMG)	66.0	21
OMARION (T.U.G./COLUMBIA)	82.1	22
PRETTY RICKY (BLUESTAR/ATLANTIC)	83.1	23
FANTASIA FEAT. BIG BOI (J/RMG)	72.8	24
LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	72.3	25
JOHN LEGEND (G.O.O.D./COLUMBIA)	63.3	28
TYRESE (J/RMG)	80.5	36
MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	85.5	48
RHYTHMIC AIRPLAY		
JIM JONES (DIPLOMATS/KOCH)	66.2	5
CIARA (LAFACE/ZOMBA)	74.6	7
LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	75.3	9
LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	84.3	11
SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	83.4	12
FRANKIE J (COLUMBIA)	70.2	18
PRETTY RICKY (BLUESTAR/ATLANTIC)	73.1	19
NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	75.4	24
RIHANNA & SEAN PAUL (RCA/ATLANTIC)	77.6	27
JUSTIN TIMBERLAKE (JIVE/ZOMBA)	78.7	30
OMARION (T.U.G./COLUMBIA)	76.0	32
CHRIS BROWN (JIVE/ZOMBA)	86.6	32
NAS FEAT. WILL.I.AM. (RCA/ATLANTIC)	65.9	32
JOJO (JIVE/ZOMBA)	76.7	32

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. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard COUNTRY

JAN 13 2007

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	4	9	#1 SHE'S EVERYTHING	FROGERS (W.NANCE, B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE		1
2	3	5	1	WATCHING YOU	T.HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins	CORB		2
3	2	2	1	MY WISH	D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts	LYRIC STREET		3
4	5	3	1	MY LITTLE GIRL	B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw	CORB		3
5	6	7	1	IT JUST COMES NATURAL	T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait	MCA NASHVILLE		5
6	4	1	1	WANT TO	B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland	MERCURY		1
7	7	6	1	BEFORE HE CHEATS	M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA NASHVILLE		1
8	8	10	1	AMARILLO SKY	N. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean	BROKEN BOW		8
9	9	9	1	TIM MCGRAW	M. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE		9
10	11	12	1	ALYSSA LIES	D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll	ARISTA NASHVILLE		10
11	10	8	1	SOME PEOPLE CHANGE	M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. S. ILLERS, N. THRASE)	Montgomery Gentry	COLUMBIA		11
12	12	13	1	MY, OH MY	P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)	The Wreckers	MAVERICK/WARNER BROS. WRN		12
13	14	17	1	LADIES LOVE COUNTRY BOYS	F. ROGERS (J. JOHNSON, G. TERENCE, R. RUTHERFORD)	Trace Adkins	CAPITOL NASHVILLE		13
14	17	16	1	STUPID BOY	D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban	CAPITOL NASHVILLE		14
15	13	15	1	LITTLE BIT OF LIFE	K. STEGALL, P. DODD, NELL (T. MULLINS, D. WELLS)	Craig Morgan	BROKEN BOW		13
16	15	18	1	ANYWAY	M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride	RCA		15
17	16	14	1	ONE WING IN THE FIRE	R. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson	LYRIC STREET		14
18	19	20	1	AIR POWER RED HIGH HEELS	B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAY, K. ROCHELLE)	Kellie Pickler	BNA		18
19	18	19	1	I'LL WAIT FOR YOU	B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols	UNIVERSAL SOUTH		18
20	22	24	1	GOOD AS GONE	W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town	EQUITY		20
21	21	22	1	THE WOMAN IN MY LIFE	F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD-VASSAR)	Phil Vassar	ARISTA NASHVILLE		21
22	23	21	1	YOU'LL ALWAYS BE MY BABY	S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans	RCA		21
23	20	23	1	I JUST CAME BACK FROM A WAR	F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley	903 MUSIC		20
24	25	28	1	HILLBILLY DELUXE	T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE		24
25	24	25	1	A FEELIN' LIKE THAT	M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan	MCA NASHVILLE		24
26	26	27	1	ONCE IN A LIFETIME	D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban	CAPITOL NASHVILLE		6
27	27	29	1	LIPS OF AN ANGEL	J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RODDEN, B. HOWE)	Jack Ingram	BIG MACHINE		27
28	28	32	1	LONG TRIP ALONE	B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		28
29	30	30	1	THE REASON WHY	V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill	MCA NASHVILLE		29
30	28	31	1	FORE SHE WAS MAMA	K. STEGALL (C. BEATHARD, P. DODD, NELL)	Clay Walker	ASYLUM-CORB		28



Up 384,000 impressions, singer enters top 4C for the first time since "Used to be Pain" rose to No. 35 in 2005.



"American Idol" finalist crosses Airpower threshold in 16th chart week drawing 10.2 million impressions.



Lead single from forthcoming studio set bows with chart's biggest gain, up 15 million impressions.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	31	34	1	ME AND GOD	F. ROGERS (J. TURNER)	Josh Turner	MCA NASHVILLE		31
32	32	33	1	GOOD DIRECTIONS	C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington	MERCURY		32
33	33	35	1	STARTIN' WITH ME	J. RITCHIE (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen	RCA		33
34	40	51	1	WASTED	M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		34
35	51	-	1	BEER IN MEXICO	B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney	BNA		35
36	37	38	1	I KEEF COMING BACK	M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin	LYRIC STREET		36
37	34	36	1	PODUNK	J. STEELE, J. RICK (K. ANDERSON, T. HAMBROGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		37
38	42	46	1	ISN'T THAT EVERYTHING	T. L. JAMES (D. PECK, T. JAMES, B. DALY)	Danielle Peck	BIG MACHINE		38
39	43	42	1	FIND OUT WHO YOUR FRIENDS ARE	T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence	ROCKY COMFORT/545		39
40	39	40	1	I DON'T WANT TO	M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)	Ashley Monroe	With Ronnie Dunn	COLUMBIA	39
41	48	41	1	DON'T MAKE ME	B. ROWAN (M. CANNON, GOODMAN, D. BRYANT, D. BERG)	Blake Shelton	WARNER BROS. WRN		41
42	44	43	1	DIXIE LULLABY	D. GEHMAN (P. GREEN, P. DAVIS, J. POLLARD)	Pet Green	BNA		42
43	46	53	1	MISSING YOU 2007	J. WAITE, E. BAGGETT (J. WAITE, M. LEONARD, C. SANFORD)	Alison Krauss	And John White	ROUND 1	43
44	50	49	1	MOMENTS	J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive	MONTEGEMIDAS/NEW REVOLUTION		44
45	52	48	1	COME TO BED	M. WRIGHT, J. RICH, G. WILSON (V. MCGEHE, J. RICH)	Gretchen Wilson	COLUMBIA		45
46	35	47	1	GO TELL IT ON THE MOUNTAIN	W. KIRKPATRICK, LITTLE BIG TOWN (TRADITIONAL)	Little Big Town	EQUITY		35
47	38	26	1	TWO PINK LINES	J. JOYCE (E. CHURCH, V. SHAW)	Eric Church	CAPITOL NASHVILLE		38
48	57	-	1	A WOMAN'S LOVE	A. KRAUSS (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE		48
49	HOT SHOT DEBUT	1	1	SETTLIN'	B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. EUSH, T. OWENS)	Sugarland	MERCURY		49
50	NEW	1	1	GREATEST LAST DOLLAR (FLY AWAY)	B. GALLIMORE, T. MCGRAW, O. SMITH (W. K. ALPHIN)	Tim McGraw	CORB		50
51	45	39	1	OUR COUNTRY	J. MELLENCAMP (J. MELLENCAMP)	John Mellencamp	UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		45
52	47	37	1	STEALING KISSES	B. GALLIMORE, P. HILL (L. MCKENNA)	Faith Hill	WARNER BROS. WRN		47
53	RE-ENTRY	1	1	COME ON RAIN	D. JOHNSON (D. JOHNSON)	Steve Holy	CORB		53
54	60	55	1	BAGPIPES CRYIN'	C. DINAPOLI, D. BASCN (T. RUSHLOW, R. CLAWSON, M. WADDELL)	Rushlow Harris	SHOW DDC/NASHVILLE		54
55	58	52	1	MORE	B. CHANCEY (R. LYNN, D. MORGAN)	Rockie Lynne	UNIVERSAL SOUTH		52
56	41	54	1	BORN ON CHRISTMAS DAY	F. ROGERS (B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE		41
57	RE-ENTRY	1	1	ISN'T SHE	C. BLACH, CAROLINE RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain	EQUITY		57
58	48	56	1	SANTA LOOKED A LOT LIKE DADDY	F. ROGERS (B. DEWES, D. RICH)	Brad Paisley	ARISTA NASHVILLE		48
59	RE-ENTRY	1	1	THAT'S ALL I'LL EVER NEED	M. NESLER, T. MARTIN, J. WAYNE (J. WAYNE, M. NESLER, T. MARTIN)	Jimmy Wayne	EIG MACHINE		59
60	RE-ENTRY	1	1	CRAZY EX-GIRLFRIEND	F. LIDDE, L. M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert	COLUMBIA		60

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		KELLIE PICKLER Red High Heels BNA (75.9)	18	BLAKE SHELTON Don't Make Me Warner Bros. (87.7)	41
GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.8)	5	PHIL VASSAR The Woman In My Life ARISTA NASHVILLE (94.4)	21	☆ GRETCHEN WILSON Come To Bed COLUMBIA (82.5)	45
JASON MICHAEL CARROLL Alyssa Lies ARISTA NASHVILLE (85.4)	10	SARA EVANS You'll Always Be My Baby RCA (89.5)	22	STEVE HOLY Come On Rain CORB (77.0)	53
TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	13	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	25		
KEITH URBAN Stupid Boy CAPITOL (79.5)	14	JAKE OWEN Startin' With Me RCA (88.2)	33		
MARTINA MCBRIDE Anyway RCA (80.7)	16	TRACY LAWRENCE Find Out Who Your Friends Are COS (88.4)	39		

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

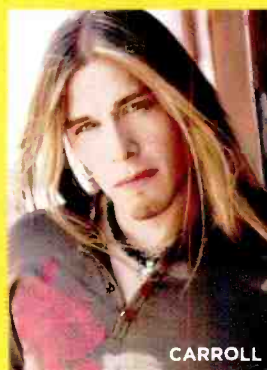
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BETWEEN THE BULLETS w/jessen@billboard.com

FIRST TIMERS SHINE AS CARROLL JOINS SWIFT

Arista Nashville rookie Jason Michael Carroll claims one of two debut singles in this issue's top 10 on Hot Country Songs. One of only two bulleted titles inside the top 10, Carroll's poignant "Alyssa Lies" collects 17.4 million audience impressions (up 208,000) and steps 11-10. He joins fellow newcomer Taylor Swift, whose debut track "Tim McGraw" holds at No. 9.

With spins detected at 112 of the 114 stations Nielsen BDS monitors for this chart,



CARROLL

"Lies" introduces Carroll's debut album, "Wait-in' in the Country," due Feb. 6.

On the chart's lower end, Sugarland garners Hot Shot Debut roses at No. 49 with "Settlin'." The second single from the duo's "Enjoy the Ride" set starts with 1.6 million impressions at 21 monitored stations, narrowly edging Tim McGraw's No. 50 arrival with "Last Dollar (Fly Away)" (1.5 million). The clip of McGraw's song premiered New Year's Day on CMT and CMT.com. —Wade Jessen

JAN 13 2007

LATIN Billboard



HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	2	2	10	#1 BENDITA TU LUZ <small>FOLVERA A. GONZALEZ / F. FOLVERA S. VALLIN</small>	Mana WARNER LATINA	1
2	1	1	14	TU RECUERDO <small>T. TORRES (T. TORRES)</small>	Ricky Martin Featuring La Mari SONY BMG NORTE	1
3	3	3	12	SER O PARECER <small>A. AVILA (A. AVILA)</small>	RBD EMI TELEVISIA	1
4	4	5	14	PAM PAM <small>LUNY TUNES TAINY (J.L. MORERA, L. VEGUILLA, F. SALDANA, M. E. MASIS)</small>	Wisn & Yandel MACHETE	1
5	8	12	22	ANTES DE QUE TE VAYAS <small>M.A. SOLIS (M.A. SOLIS)</small>	Marco Antonio Solis FONOVISA	3
6	5	4	13	DIME (TELL ME) <small>J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)</small>	Pitbull Featuring Ken-Y FAMOUS ARTISTS /TVT	4
7	6	6	14	DIME QUIEN ES <small>LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)</small>	Los Rieleros Del Norte FONOVISA	6
8	7	11	17	CHIQUILLA <small>A.B. QUINTANILLA III (H. L. GIRALDO (A.B. QUINTANILLA III, L. GIRALDO))</small>	A.B. Quintanilla III Presents Kumbia All Starz EMI TELEVISIA	7
9	11	7	20	NI UNA SOLA PALABRA <small>C. LOPEZ (X. SAN MARTIN)</small>	Paulina Rubio UNIVERSAL LATINO	1
10	9	9	23	ME MATAS <small>MYZTIKO (K. VASQUEZ, J. NEVES)</small>	Rakim & Ken-Y PINA /UNIVERSAL LATINO	9
11	10	8	31	MAS ALLA DEL SOL <small>J. SEBASTIAN (J. SEBASTIAN)</small>	Joan Sebastian MUSART /BALBOA	3
12	14	35	5	IRREPLACEABLE <small>STARGATE, B. KNOWLES, NE-YO (S. SMITH, B. KNOWLES, M. S. ERIKSEN, T. HERMANSEN, E. LIND, A. BJORKLUND, R. PEREZ)</small>	Beyonce CD/UMBA	12
13	21	23	14	POR ELLA <small>R. MUNDO, R. MARTINEZ (L. PADILLA)</small>	Intocable EMI TELEVISIA	13
14	16	15	6	SOLA <small>H. DELGADO (G. C. PADILLA, H. L. DELGADO)</small>	Hector "El Father" VI /MACHETE	14
15	18	18	48	ALIADO DEL TIEMPO <small>M. BARBA (M. BARBA)</small>	Mariano Barba THREE SOUND	6
16	13	10	21	LOS INFIELES <small>L. SANTOS, A. SANTOS (A. SANTOS)</small>	Aventura PREMIUM LATIN	4
17	27	28	13	GREATEST GAINER POR TU AMOR <small>O. URBINA JR., R. AVILA, J. LUGARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)</small>	Alacranes Musical UNIVISION	17
18	15	21	6	INVIERNO <small>NOT LISTED (C. BRANT, M. PORTMANN)</small>	Reik SONY BMG NORTE	15
19	19	19	6	TU AMOR <small>S. KRYS (JEREMIAS)</small>	Luis Fonsi UNIVERSAL LATINO	19
20	23	25	7	SHORTY SHORTY <small>S. TEJADA (S. TEJADA)</small>	Xtreme LA CALLE /UNIVISION	20
21	17	20	9	I WANNA LOVE YOU <small>A. THIAM (A. THIAM, C. BRODUS)</small>	Akon Featuring Snoop Dogg KONVICT/UPFRONT/SRC /UNIVERSAL MOTOWN	16
22	22	27	15	ME QUIERE BESAR <small>MEKKA (ALEXIS FIDO)</small>	Alexis & Fido SONY BMG NORTE	22
23	28	29	7	SI TU NO ESTAS <small>A. BAQUERO (R. ARBELLO)</small>	Sin Bandera SONY BMG NORTE	23
24	12	13	11	MIA <small>NELY (TITO EL BAMBINO, R. AYALA, J. DE LA CRUZ)</small>	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISIA	12
25	36	41	6	PEGAO <small>WISN & YANDEL (J. L. MORERA, L. VEGUILLA)</small>	Wisn & Yandel Featuring Los Vaqueros WY /MACHETE	25



Group, which played Dick Clark's New Year's show, sees its single spend a 12th straight week in top five on Latin Pop Airplay.

At No. 17, it is the act's third entry on this chart. By June, it will have released seven albums in just 18 months.



Second single, and title track, from current album. It's his biggest-selling set to date (40,000 copies).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	24	34	20	NO SE POR QUE <small>G. ARENAS, J. DIAZ (J. L. PILOTO C. BRANT)</small>	Chayanne SONY BMG NORTE	16
27	25	24	11	QUIEN ME IBA A DECIR <small>K. SANTANDER (K. SANTANDER)</small>	David Bisbal VALE /UNIVERSAL LATINO	1
28	26	30	12	MI AMOR POR TI <small>A. TERRAZAS (A. TORRES)</small>	Los Horoscopos De Durango DISA /EDIMONSA	15
29	33	33	1	LE COMPRE LA MUERTE A MI HIJO <small>LOS TIGRES DEL NORTE (N. QUINTANILLA)</small>	Los Tigres Del Norte FONOVISA	29
30	29	31	19	QUE VUELVA <small>J. L. TERRAZAS (M. A. SGLIS)</small>	Grupo Montez De Durango DISA	16
31	32	26	12	A LA PRIMERA PERSONA <small>A. SANZ, L. PEREZ (A. SANZ)</small>	Alejandro Sanz WARNER LATINA	1
32	34	39	4	ME MUERO <small>A. AVILA (N. JIMENEZ)</small>	La 5A Estacion SONY BMG NORTE	32
33	30	38	5	DON'T CRY <small>E. PEREZ (M. DE JESUS BAEZ, M. J. HAVIS, J. DE JESUS PINEAO, RAMOS, E. PEREZ, NEW WRITER)</small>	Toby Love SONY BMG NORTE	30
34	31	17	17	ATREVETE <small>NESTY (J. L. MORERA, L. VEGUILLA)</small>	Wisn & Yandel Featuring Franco El Gorilla CFEE /URBAN BOX OFFICE	8
35	38	37	11	HERIDAS DE AMOR <small>P. MANAVELLO (R. MONTANER, J. AVENDANO)</small>	Ricardo Montaner EMI TELEVISIA	29
36	39	40	10	COMO ME HACES FALTA <small>J. A. MEDINA (M. A. SOLIS)</small>	Patrulla 81 DISA	36
37	35	36	7	SIN TI SOY UN LOCO <small>M. QUINTERO LARA (M. QUINTERO LARA)</small>	Los Tucanes De Tijuana UNIVISION	35
38	41	-	2	COMO YO NADIE TE HA AMADO <small>J. CALDERON (J. BON, J. V. R. SAMBORA, D. CHILD)</small>	Yuridia SONY BMG NORTE	38
39	48	49	10	EL HOMBRE QUE MAS TE AMO <small>J. PEREZ REYES (A. FLORES)</small>	Lalo Mora DISA /EDIMONSA	38
40	44	42	15	DESILUSIONAME <small>B. BEHOZZO, S. GEORGE, D. BETANCOURT, C. J. FRANCO)</small>	Olga Tanon UNIVISION	4
41	HOT SHOT DEBUT	1	1	SE TERMINO EL AMOR <small>G. GARCIA (C. GONZALEZ)</small>	Beto Y Sus Canarios DISA /EDIMONSA	41
42	47	45	8	SOY UNA GARGOLA <small>A. GARGOLA (R. ORTIZ, DJ GIANN)</small>	Las Gargolas Featuring Randy VI /MACHETE	42
43	40	44	11	LUCHES DEL ENTIERRO (NUESTRO AMOR) <small>LUNY TUNES TAINY (J. L. MORERA, L. VEGUILLA, F. SALDANA, Y. V. CABREJAS, A. CALLO, COTTO, E. GARCIA)</small>	Los Benjamins Feat. Wisn & Yandel, Daddy Yankee, Hector "El Father" & Zion MAS FLOW /MACHETE	6
44	43	-	2	LA TRAGEDIA DEL VAQUERO <small>PRAMIREZ (T. BELLO)</small>	Vicente Fernandez SONY BMG NORTE	43
45	45	-	2	CHILLIN' <small>MAJOR LEAGUE (T. CALBERON, D. RAMOS, W. O. LANDRON, J. CHAMBERS)</small>	Tego Calderon Featuring Don Omar JIGGIRI /ATLANTIC	45
46	46	43	20	EL TELEFONO <small>LUNY TUNES TAINY (H. DELGADO, J. LUNA, L. MALAVE)</small>	Wisn & Yandel & Hector "El Father" ROC-LA-FAMILIA/MACHETE/DEF JAM /DJMG	11
47	RE-ENTRY	10	10	SI TU AMOR NO VUELVE <small>F. CAMACHO (W. CASTILLO)</small>	La Arrolladora Banda El Limon DISA /EDIMONSA	39
48	NEW	-	-	LA NOCHE PERFECTA <small>E. PEREZ (R. RUBIO)</small>	El Chapo De Sinaloa DISA	48
49	42	-	15	SIGO CON ELLA <small>S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)</small>	Obie Bermudez EMI TELEVISIA	8
50	RE-ENTRY	6	6	NI FREUD NI TU MAMA <small>G. WELLS (BELINDA, N. PEREGRIN, G. WELLS, S. PEIKEN)</small>	Belinda EMI TELEVISIA	38

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	6	#1 RBD <small>EMI TELEVISIA 75852 (13.96)</small>	Celestial	1	1
2	4	3	6	VARIOUS ARTISTS <small>SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 000809/UNIVERSAL LATINO (18.98)</small>	NOW Latino 2	2	2
3	3	-	2	AVENTURA <small>PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕</small>	K.O.B.: Live	2	3
4	11	29	33	DON OMAR <small>VI 006662/MACHETE (15.98)</small>	King Of Kings	2	4
5	6	4	10	RICKY MARTIN <small>SONY BMG NORTE 00909 (16.98)</small>	Ricky Martin: MTV Unplugged	1	5
6	10	6	6	VARIOUS ARTISTS <small>WY Records Presents: Los Vaqueros WY 008010/MACHETE (13.98) ⊕</small>	Los Vaqueros	2	6
7	5	5	19	MANA <small>WARNER LATINA 63661 (18.98)</small>	Amar Es Combatir	2	7
8	7	8	14	MARCO ANTONIO SOLIS <small>FONOVISA 352490/UG (13.98) ⊕</small>	Trozos De Mi Alma 2	1	8
9	8	10	13	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ <small>EMI TELEVISIA 73597 (15.98)</small>	From Kumbia Kings To Kumbia All Starz	2	9
10	17	14	60	WISN & YANDEL <small>MACHETE 561402 (15.98) ⊕</small>	Pa'l Mundo	1	10
11	13	12	8	ANA GABRIEL <small>SONY BMG NORTE 01721 (15.98)</small>	La Reina Canta A Mexico	9	11
12	18	9	6	HECTOR "EL FATHER" <small>VI 008043/MACHETE (14.98)</small>	The Bad Boy	2	12
13	20	19	14	LUNY TUNES & TAINY <small>MAS FLOW 230013/MACHETE (15.98)</small>	Mas Flow: Los Benjamins	2	13
14	16	13	13	VICENTE FERNANDEZ <small>SONY BMG NORTE (13.98)</small>	La Tragedia Del Vaquero	7	14
15	12	7	3	R.K.M. & KEN-Y <small>EMI TELEVISIA 73597 (15.98)</small>	Masterpiece: Sold Out	7	15
16	9	11	41	ANDREA BOCELLI <small>SUGAR VENEZUELA 006144/UNIVERSAL LATINO (18.98)</small>	Amor	2	16
17	41	38	4	PAGE SETTER LEO DAN <small>SONY BMG NORTE 02936 (14.98)</small>	La Historia	17	17
18	21	18	46	RAKIM & KEN-Y <small>PINA 270183/UNIVERSAL LATINO (15.98)</small>	Nuestra Obra Maestra	2	18
19	22	27	55	CALLE 13 <small>WHITE LION 96875/SONY BMG NORTE (15.98)</small>	Calle 13	6	19
20	19	16	30	LOS BUKIS <small>FONOVISA 352638/UG (11.98)</small>	30 Recuerdos	6	20
21	25	26	13	VALENTIN ELIZALDE <small>UNIVERSAL LATINO 006611 (9.98)</small>	Vencedor	20	21
22	24	25	10	INTOCABLE <small>EMI TELEVISIA 58875 (15.98)</small>	Crossroads: Cruce De Caminos	1	22
23	15	17	8	ALEJANDRO SANZ <small>WARNER LATINA 64002 (17.98)</small>	El Tren De Los Momentos	2	23
24	29	21	7	K-PAZ DE LA SIERRA <small>DISA 720970 (11.98)</small>	Conquistando Corazones	6	24
25	14	15	55	RBD <small>EMI TELEVISIA 35902 (14.98)</small>	Nuestro Amor	1	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	23	20	4	YURIDIA <small>SONY BMG NORTE 02496 (14.98)</small>	Habla El Corazon	15	26
27	2	2	7	LUIS MIGUEL <small>WARNER LATINA 64038 (18.98)</small>	Navidades Luis Miguel	1	27
28	28	22	10	BRONCO / LOS BUKIS / LOS TEMERARIOS <small>FONOVISA 352772/UG (10.98)</small>	BBT	7	28
29	68	-	2	GREATEST GAINER MIGUELITO <small>WAD 001348/MACHETE (11.98)</small>	Mas Grande Que Tu	29	29
30	26	23	7	SIN BANDERA <small>SONY BMG NORTE 01965 (16.98)</small>	Pasado	12	30
31	32	36	35	DADDY YANKEE <small>EL CARTEL 007033/WITERSCOPE (12.98) ⊕</small>	Barrio Fino: En Directo	1	31
32	46	37	16	LOS HOROSCOPOS DE DURANGO <small>DISA 720952 (11.98)</small>	Desatados	4	32
33	38	35	11	LOS TIGRES DEL NORTE <small>FONOVISA 352782/UG (15.98)</small>	La Muerte Del Soplon	11	33
34	53	43	15	MONCHY & ALEXANDRA <small>J & N 50191/SONY BMG NORTE (13.98)</small>	Exitos	11	34
35	34	34	12	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1960 (14.98)</small>	30 Comidos: Historias Nortenas	16	35
36	40	28	6	VARIOUS ARTISTS <small>ALLSTAR 450101/MACHETE (14.98 CD/DVD) ⊕</small>	Don Omar Presenta: Los Bandoleros Reloaded	25	36
37	30	24	5	EL GRAN COMBO DE PUERTO RICO <small>DISCOS 605 02756/SONY BMG NORTE (13.98)</small>	Arroz Con Habichuela	21	37
38	48	51	7	ANA GABRIEL <small>SONY BMG NORTE 95902 (15.98)</small>	Historia De Una Reina	5	38
39	44	41	3	REIK <small>SONY BMG NORTE 70213 (14.98)</small>	Seuencia	31	39
40	RE-ENTRY	16	16	BETO Y SUS CANARIOS <small>DISA 720952 (11.98)</small>	Contigo Por Siempre	16	40
41	35	46	15	PAULINA RUBIO <small>UNIVERSAL LATINO 007733 (15.98)</small>	Ananda	1	41
42	51	44	11	LOS BUKIS <small>FONOVISA 352697/UG (5.98)</small>	Linea De Oro	26	42
43	37	40	13	BELINDA <small>EMI TELEVISIA 60736 (13.98)</small>	Utopia	25	43
44	36	33	17	JAVIER SOLIS <small>SONY BMG NORTE 88292 (14.98) ⊕</small>	La Historia De Javier Solis	4	44
45	59	48	11	CONJUNTO PRIMAVERA <small>FONOVISA 352602/UG (10.98)</small>	Para Ti... Nuestra Historia	5	45
46	57	47	8	AVENTURA <small>PREMIUM LATIN 94082/SONY BMG NORTE (13.98)</small>	God's Project	5	46
47	31	39	32	RBD <small>EMI TELEVISIA 75852 (14.98)</small>	Rebelde	2	47
48	27	30	4	SHAKIRA <small>EPIC 76169/SONY BMG NORTE (25.98 CD/DVD) ⊕</small>	Fijacion Oral: Vol. 1/Oral Fixation: Vol. 2	27	48
49	54	50	41	VARIOUS ARTISTS <small>THE EMPOWERMENT 33000/SONY BMG NORTE 72425/SONY BMG STRATEGIC MARKETING GROUP (16.98)</small>	NOW Latino	1	49
50	42	32	7	VARIOUS ARTISTS <small>CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE (19.98 CD/DVD) ⊕</small>	Chosen Few: El Documental II	1	50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	39	31	6	LUIS FONSI <small>UNIVERSAL LATINO 008070 (13.98)</small>	Exitos: 98: 06	11	51
52	58	65	17	TOBY LOVE <small>SONY BMG NORTE 75376 (14.98)</small>	Toby Love	27	52
53	49	56	39	JUAN GABRIEL <small>SONY BMG NORTE 81079 (15.98)</small>	La Historia Del Divo	4	53
54	62	60	64	INTOCABLE <small>EMI TELEVISIA 98613 (16.98)</small>	X	2	54
55	43	45	25	MARC ANTHONY <small>SONY BMG NORTE 61251 (18.98)</small>	Sigo Siendo Yo	2	55
56	60	42	9	VARIOUS ARTISTS <small>SMG SRC/UNIVERSAL MOTOWN 008033/UMRG (13.98)</small>	Los Cocorocos	13	56
57	67	62	17	LOS ORIGINALES DE SAN JUAN <small>UNIVISION 310996/UG (5.98)</small>	Linea De Oro	44	57
58	47	53	36	RICARDO ARJONA <small>SONY BMG NORTE 67549 (18.98) ⊕</small>	Adentro	3	58
59	33	69	4	JOSE FELICIANO <small>SIENTE 653452/UNIVERSAL LATINO (14.98)</small>	Jose Feliciano Y Amigos	33	59
60	71	64	9	ALACRANES MUSICAL <small>UN</small>			



LATIN

Billboard DANCE

JAN 13

LATIN AIRPLAY

POP

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

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIME (TELL ME)	PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TVT)
2	2	ME MATAS	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
3	3	PAM PAM	WISIN & YANDEL (MACHETE)
4	6	IRREPLACEABLE	BEYONCE (COLUMBIA)
5	4	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
6	9	SOLA	HECTOR "EL FATHER" (V/MACHETE)
7	7	ME QUIERE BESAR	ALEXIS & FIDO (SONY BMG NORTE)
8	5	MIA	TITO "EL BAMBINO" FEATURING DADDY YANKEE (EMI TELEVISION)
9	8	SER O PARECER	RBD (EMI TELEVISION)
10	15	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
11	11	SHORTY SHORTY	XTRME (LA CALLE/UNIVISION)
12	10	DON'T CRY	TOBY LOVE (SONY BMG NORTE)
13	12	ATREVETE	WISIN & YANDEL FEAT. FRANCO EL GORILLA (CFE/URBAN BOX OFFICE)
14	13	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
15	21	LOS INFIELES	AVENTURA (PREMIUM LATIN)

REGIONAL MEXICAN

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

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	CELESTIAL (EMI TELEVISION)
2	3	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMUNIVERSAL/UNIVERSAL LATINO)
3	5	RICKY MARTIN	MTV UNPLUGGED (SONY BMG NORTE)
4	4	MANA	AMAR ES COMBATIR (WARNER LATINA)
5	5	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
6	7	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
7	8	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
8	19	LEO DAN	LA HISTORIA (SONY BMG NORTE)
9	10	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
10	9	RBD	NUUESTRO AMOR (EMI TELEVISION)
11	11	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
12	2	LUIS MIGUEL	NAVIDADES LUIS MIGUEL (WARNER LATINA)
13	12	SIN BANDERA	PASADO (SONY BMG NORTE)
14	14	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
15	20	REIK	SEUENCIA (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	DON OMAR	KING OF KINGS (V/MACHETE)
2	1	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
3	4	WISIN & YANDEL	PA' MURDO (MACHETE)
4	5	HECTOR "EL FATHER"	THE BAD BOY (V/MACHETE)
5	6	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
6	3	R.K.M. & KEN-Y	MASTERPIECE: SOLO OUT (PINA/PR/UNIVERSAL LATINO)
7	7	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
8	8	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
9	13	MIGUELITO	MAS GRANDE QUE TU (W&M/MACHETE)
10	9	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
11	10	VARIOUS ARTISTS	DON OMAR PRESENTA: LOS BANDOLEROS RELOADED (ALLSTAR/MACHETE)
12	11	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL II (CHOSEN FEW/EMERALD/URBAN BOX OFFICE)
13	11	TOBY LOVE	TOBY LOVE (SONY BMG NORTE)
14	14	TEGO CALDERON	THE UNDERDOG / EL SUBESTIMADO (JIGGIRI/ATLANTIC/AG)
15	15	DJ KAZZANOVA	DJ KAZZANOVA: REGGAETON MIX (MACHETE)

REGIONAL MEXICAN

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

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	8	SO EXCITED	JANET FEATURING KHIA VIRGIN PROMO
2	4	10	BORDERLINE	JOEY WATLEY AVITONE PROMO/PEACE BISQUIT
3	2	11	THE WHISTLE SONG (REVISITED)	FRANKIE KNUCKLES NOICE 001
4	8	7	HURT	CHRISTINA AGUILERA RCA 04456/BMG
5	6	9	PARTY PEOPLE	ALTAR FEATURING JEANIE TRACY MAMA HOUSE PROMO
6	9	8	WE RIDE	RIHANNA SRP/DEF JAM PROMO/IOJMG
7	13	9	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JMCA PROMO
8	7	10	RING THE ALARM	BEYONCE COLUMBIA PROMO
9	10	10	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC PLANT
10	1	12	I BELIEVE	GEORGIE PORGE LIVE PROMO/MUSIC PLANT
11	18	7	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FEAT. DIE AL & DOLLAMAN YELLOW/SILVER LABEL PROMO/TOMMY BOY
12	5	12	WHEN YOU WERE YOUNG	THE KILLERS ISLAND 007884/IOJMG
13	1	7	ONE DAY MY LOVE	N'DEA DAVENPORT PEACE BISQUIT /CURVVE
14	19	7	BELIEVE IN US	JOI CARDWELL LIZA PROMO
15	7	15	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE PROMO/ZOMBA
16	11	15	LOVE'S THE ONLY DRUG	ULTRA NATE SILVER LABEL 2508/TOMMY BOY
17	21	4	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
18	14	13	LOST YO MIND	PEPPER MASHAY LIVE 2013/MUSIC PLANT
19	20	8	BY THE WAY	JENNA DREY ROBBINS 72157
20	25	5	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO
21	10	13	MANEATER	NELLY FURTADO MOSLEY PROMO/GEFFEN
22	16	11	EVERLASTING LOVE	GTS FEATURING MINK AVEZ 1240/KING STREET
23	22	6	MARTYR	OEPHECHE MODE MUTE/SIRE PROMO/REPRISE
24	26	5	MINIMAL	PET SHOP BOYS RHINO PROMO
25	32	4	RUNAWAY	JAMIROQUAI COLUMBIA PROMO

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	6	16	SHUT ME UP	MINDLESS SELF INDULGENCE LCR 4424/METROPOLIS
2	1	8	JUMP	MADONNA WARNER BROS. 42935
3	4	99	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 7065E
4	2	39	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE
5	43	5	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE UCR 403/METROPOLIS
6	8	10	MORE THAN A LOVER	RU GLOBAL VILLAGE 0028
7	21	6	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA 89684/SONY MUSIC
8	14	2	HURT	CHRISTINA AGUILERA RCA 04456/BMG
9	31	5	GET TOGETHER	MADONNA WARNER BROS. 42935
10	11	11	DANCE 4 LIFE	Tiesto FEAT. MAXI JAZZ BLACK HOLE 1455/ULTRA
11	59	4	HUNG UP	MADONNA WARNER BROS. 42945
12	12	45	SORRY	MADONNA WARNER BROS. 42892
13	20	9	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994
14	13	24	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
15	16	41	SHAKE	YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT
16	9	15	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA
17	24	50	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
18	RE-ENTRY	11	SOPHIA	THE CRUXSHADOWS DANCING FERRET 20926
19	18	29	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421
20	15	3	COLD SHOWER	RIEUSA FIRE ENTERTAINMENT 0010/BURN
21	21	60	NUMBER 1	GOLDFRAPP MUTE 9304
22	17	59	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
23	11	41	CHECK ON IT	BEYONCE FEAT. SLIM THUG COLUMBIA 90277/SONY MUSIC
24	RE-ENTRY	11	SILENT SHOUT	KNIFE MUTE 9325
25	22	21	TURN IT UP	PARIS HILTON WARNER BROS. 42902

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
2	2	13	JUMP	MADONNA WARNER BROS.
3	3	14	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU
4	4	11	MOVING TOO FAST	SUPAFLY INC. NEVAUS
5	7	5	U + UR HAND	PINK LAFACE/ZOMBA
6	5	12	IS IT ANY WONDER?	KEANE INTERSCOPE
7	6	6	HURT	CHRISTINA AGUILERA RCA/BMG
8	1	10	WHEN YOU WERE YOUNG	THE KILLERS ISLAND/IOJMG
9	18	10	I GO CRAZY	O.H.T. FEATURING EDMEE ROBBINS
10	9	16	BE STILL	KASKADE ULTRA
11	1	18	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG MINISTRY OF SOUND/***** FM FAMOUS/ULTRA
12	20	3	BY MY SIDE	FLANDERS SPG
13	15	4	PUT YOUR HANDS UP FOR DETROIT	FEDDE LE GRAND FLAMINGO/ULTRA
14	13	22	SATELLITES	SEPTEMBER ROBBINS
15	3	3	RIDING THE WAVE (COUNTING DOWN THE DAYS)	SUNFREAKZ FEATURING ANDREA BRITTON OXYE
16	14	3	SEX 'N' MONEY	JAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
17	13	3	ANGEROUS POWER	GABRIEL & DRESDEN ORGANIZED NATURE
18	13	3	CHELSEA	ISTEY CURVATURE/WIND-UP
19	15	15	IS IT LOVE?	IO MADE
20	5	15	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS UNIVERSAL MOTOWN
21	22	6	GO!	JUPITER RISING CHIME
22	RE-ENTRY	15	FERGALICIOUS	FERGIE WILLIAM/A&M/INTERSCOPE
23	21	2	PROPER EDUCATION (THE WALL)	ERIC PRYDZ VS. PINK FLOYD DATA/MINISTRY OF SOUND
24	24	2	FEEL ALIVE	BENASSI BROS. ULTRA
25	25	2	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JMCA

HITS OF THE WORLD

JAN 13 2007

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) DECEMBER 27, 2006
1	NEW	MISO SOUP (FIRST LTD. EDITION) TEGOMASS JOHNNY'S ENTERTAINMENT
2	3	SHIRUSHI MR. CHILDREN TOY'S FACTORY
3	NEW	MISO SOUP TEGOMASS JOHNNY'S ENTERTAINMENT
4	NEW	SIROI YUKI MAI KURAKI GIZA
5	6	BOKU-RA NO MACHI DE (LTD. EDITION/CD) KAT-TUN J-STORM
6	5	BOKU-RA NO MACHI DE (LTD. EDITION CD+DVD) KAT-TUN J-STORM
7	9	EVERYTHING (CD+DVD) EXILE AVEV TRAX
8	14	KURISUMASU NO YAKUSOKU (FIRST LTD. EDITION) YUZUODA TOY'S FACTORY
9	12	HITO-IRO NANA FT. MIKA NAKASHIMA SONY
10	1	KAN-FU FIGHTING KAN YJANI EIGHT TEICHIKU

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) DECEMBER 31, 2006
1	1	A MOMENT LIKE THIS LEONA LEWIS SONY BMG
2	2	PATIENCE TAKE THAT POLYDOR
3	NEW	DIFFERENT WORLD IRON MAIDEN CAPITOL
4	9	SMACK THAT AKON FT. EMINEM KONVICT
5	5	TRULY MADLY DEEPLY CASCADA ANDORFINE
6	8	BOOGIE 2NITE BOOTY LUV HED KANDI
7	4	I THINK WE'RE ALONE NOW GIRLS ALoud FASCINATION
8	36	PATT (PARTY ALL THE TIME) SHARAM SCORPIO
9	10	YOU KNOW MY NAME CHRIS CORNELL INTERSCOPE
10	11	WIND IT UP GWEN STEFANI INTERSCOPE

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 3, 2007
1	1	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY GEFLEN
2	2	SHAME MONROSE STARWATCH
3	3	DAS BESTE SILBERMONO COLUMBIA
4	4	WAS WIR ALLEINE NICHT SCHAFFEN XAVIER NAI000 NAIDOO
5	5	HURT CHRISTINA AGUILERA RCA
6	7	PATIENCE TAKE THAT POLYDOR
7	6	THE BEST SIDE OF LIFE SARAH CONNOR X-CELL
8	8	SMACK THAT AKON FT. EMINEM KONVICT
9	11	MY LOVE JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
10	12	COMING HOME SASHA WARNER

EURO DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) JANUARY 13, 2007
1	1	A MOMENT LIKE THIS LEONA S
2	2	PATIENCE TAKE THAT POLYDOR
3	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY GEFLEN
4	6	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE
5	12	IRREPLACEABLE (ALBUM VERSION) BEYONCE COLUMBIA
6	16	AMERICA RAZORLIGHT VERTIGO
7	RE	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN
8	11	MY LOVE (SINGLE VERSION) JUSTIN TIMBERLAKE FT. TI JIVE ZOMBA
9	7	YOU KNOW MY NAME CHRIS CORNELL INTERSCOPE
10	10	HURT CHRISTINA AGUILERA RCA
11	9	SNOW ((HEY OH)) RED HOT CHILI PEPPERS WARNER BROS.
12	18	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
13	17	WIND IT UP GWEN STEFANI INTERSCOPE
14	RE	BOOGIE 2NITE BOOTY LUV HED KANDI
15	NEW	TELL ME DIDDY FT. CHRISTINA AGUILERA BAD BOY/ATLANTIC
16	20	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR
17	RE	SEXYBACK (MAIN EXPLICIT VERSION) JUSTIN TIMBERLAKE JIVE/ZOMBA
18	RE	LET ME OUT DOVER CAPITOL
19	4	FAIRYTALE OF NEW YORK THE POGUES WARNER
20	RE	U + UR HAND PINK LAFACE/ZOMBA

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) DECEMBER 29, 2006
1	1	FOUS TA CAGOULE FATAL BAZOOKA UP
2	2	MON PAYS FAUDEL MERCURY
3	3	MARLY-GOMONT KAMINI RCA
4	4	EVERYTIME WE TOUCH CASCADA ANDORFINE
5	6	PETIT PAPA NOEL BEBE LILLY HEBEN
6	5	PAS LE TEMPS FAF LARAGE M6 INTERACTIONS
7	7	AMIES-ENNEMIES NADIYA COLUMBIA
8	11	PORQUE TE VAS STAR ACADEMY 6 MERCURY
9	8	LE COUCOU DE TITOU TITOU LE LAPIN/UMY LABEL
10	10	MOI, J'AIME SKIER PIGLOO M6 INT/SCORPIO

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) DECEMBER 31, 2006
1	3	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA
2	4	SMACK THAT AKON FT. EMINEM KONVICT
3	1	NIGHT OF MY LIFE DAMIEN LEITH SONY BMG
4	2	DON'T GIVE UP SHANNON HOLL/NATALIE BASSINGTHWAIGHTE SONY BMG
5	8	MY LOVE JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
6	7	WIND IT UP GWEN STEFANI INTERSCOPE
7	5	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
8	10	LIGHT SURROUNDING YOU EVERMORE WARNER
9	6	I WISH I WAS A PUNK ROCKER SANOJ THOM RCA
10	12	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNSCAN) JANUARY 13, 2007
1	2	THE BEATLES LOVE APPLE/CAPITOL/EMI
2	10	VARIOUS ARTISTS EMINEM PRESENTS: THE RE-UP SHADY/INTERSCOPE/UNIVERSAL
3	RE	JUSTIN TIMBERLAKE FUTURESEX LOVESOUNDS JIVE/SONY BMG
4	5	VARIOUS ARTISTS MUCHDANCE 2007 UNIVERSAL
5	7	GWEN STEFANI THE SWEET ESCAPE INTERSCOPE/UNIVERSAL
6	9	NELLY FURTADO LOOSE MOSLEY GEFLEN/UNIVERSAL
7	4	IL DIVO SIEMPRE SYCO SONY BMG
8	RE	AKON KONVICTED KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN UNIVERSAL
9	8	MES AIEUX TIRE-TOI UNE BUCHE DEP/UNIVERSAL
10	RE	U2 U218: SINGLES ISLAND/INTERSCOPE/UNIVERSAL

ITALY		
SINGLES		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 2, 2007
1	1	IO CANTO LAURA PAUSINI ATLANTIC
2	4	SEI PARTY DI ME ZERO ASSOLUTO UNIVERSO
3	2	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
4	3	PATIENCE TAKE THAT POLYDOR
5	5	I JUVENTINI CHECCO ZALONE UNIVERSO
6	10	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO
7	9	JUMP MADONNA WARNER BROS.
8	22	COME BACK TO ME VANESSA HUGHENS HOLLYWOOD
9	6	ILLEGAL SHAKIRA FT. CARLOS SANTANA EPIC
10	12	ED ERO CONTENTISSIMO TIZIANO FERRO CAPITOL

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSCAE/MEDIA) DECEMBER 29, 2006
1	1	AL FINAL DE LA PALM RAFA GONZALEZ-SERNA UNIVERSAL
2	2	ORIGINAL RAP SFOX BOACOR
3	4	POR LA NOCHE MALA RODRIGUEZ UNIVERSAL
4	3	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
5	5	MARTYR DEPECHE MODE MUTE
6	14	JUMP MADONNA WARNER BROS.
7	6	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
8	7	UNBELIEVEABLE TIKARO J LOUIS & FERRAN BIT
9	9	ESCAPAR MOBY/AMARAL VIRGIN
10	11	REJ AME BLANCO Y NEGRO

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) DECEMBER 19, 2006
1	1	LUIS MIGUEL NAVIDADES WARNER
2	2	YURIDIA HABLA EL CORAZON SONY BMG
3	4	RICKY MARTIN MTV UNPLUGGED COLUMBIA
4	5	VALENTIN ELIZALDE VENCEDOR UNIVERSAL
5	7	ALEJANDRO SANZ EL TREN DE LOS MOMENTOS WARNER
6	9	SIN BANDERA PASADO SONY BMG
7	6	RAMMSTEIN VOLKERBALL UNIVERSAL
8	3	RBD CELESTIAL (VERSAS EM ESPANHOL) EMI TELEVISIA
9	11	SOUNDTRACK HIGH SCHOOL MUSICAL UNIVERSAL
10	12	FRANCO DE VITA MIL Y UNA HISTORIAS SONY BMG

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) JANUARY 3, 2007
1	1	FOUS TA CAGOULE FATAL BAZOOKA UP
2	2	MON PAYS FAUDEL MERCURY
3	3	AMIES-ENNEMIES NADIYA COLUMBIA
4	4	PAS LE TEMPS FAF LARAGE M6 INTERACTIONS
5	6	MARLY-GOMONT KAMINI RCA

ALBUMS		
1	2	YANNICK NOAH CHARANGO SAINT GEORGE
2	1	MICHEL SARDOU HORS FORMAT AZ
3	3	THE BEATLES LOVE APPLE
4	4	LYNDA LEMAY MA SIGNATURE WARNER BROS.
5	6	IL DIVO SIEMPRE SYCO

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 3, 2007
1	1	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
2	3	HURT CHRISTINA AGUILERA RCA
3	2	SHAME MONROSE STARWATCH
4	4	DAS BESTE SILBERMONO COLUMBIA
5	5	SMACK THAT AKON FT. EMINEM KONVICT

ALBUMS		
1	1	IL DIVO SIEMPRE SYCO
2	7	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	3	LAURA PAUSINI IO CANTO ATLANTIC
4	2	MONROSE TEMPTATION WARNER
5	5	U2 U218 SINGLES MERCURY

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) JANUARY 3, 2007
1	1	KONEESEEN KADONNUT APULANTA LEVY-YHTIO
2	12	IN JOY AND SORROW SIRE
3	16	ANOTHER ONE BITES THE DUST QUEEN VS. THE MIAMI PROJECT POSITIVA
4	NEW	TAHTIHETKI KERHO PAJULA
5	18	BOYS OUT OF NEW YORK JANNI WILDE/ROSE AVENUE HYPE

ALBUMS		
1	NEW	RAMMSTEIN VOLKERBALL UNIVERSAL
2	9	JUICE LESKINEN KAUTTA AIKAIN GLAM SLAM
3	4	PMPM LESKIAIDIN TYTTARET RCA
4	14	SUNRISE AVENUE ON THE WAY TO WONDERLAND BONNIER
5	2	IL DIVO SIEMPRE SYCO

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) DECEMBER 22, 2006
1	1	ZBIGNIEW KSIAZEK, PIOTR RUBIK PSALTERZ WRZESNIOWY MAGIC
2	2	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM...EVER!! POMATON
3	4	PIOTR RUBIK RUBIKON M&M
4	5	MAREK GRECHUTA ZLOTA KOLEKCJA (DNI KTORYCH NIE ZNAMY) POMATON
5	3	GRZEGORZ TURNAU HISTORIA PEWNEJ PODROZY PARLOPHONE
6	6	U2 U218 SINGLES MERCURY
7	7	VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC
8	9	THE BEATLES LOVE APPLE
9	8	ANIA KILKA HISTORI NA TEN SAM TEMAT SONY BMG
10	10	GEORGE MICHAEL TWENTY FIVE AGEAN

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) DECEMBER 29, 2006
1	1	MAGYARORSZAG EGYESULT HANGOK SONY BMG
2	3	A KORBEN ZORAN UNIVERSAL
3	2	RENAISSANCE FAITHLESS CHEEKY
4	NEW	MEG 1X DEPRESSZIO HAMMER MUSIK
5	NEW	SOME KIND OF MONSTER EP METALLICA VERTIGO

ALBUMS		
1	1	RUZSA MAGDI OROGI ANGIAL CLS
2	2	NOX OROMVOLGY UNIVERSAL
3	4	ZORAN KOZOS SZAVAKBOL UNIVERSAL
4	3	AKOS MEG KOZELEBB FEHER SOLYOM
5	8	GEORGE MICHAEL TWENTY FIVE AGEAN

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 3, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	PATIENCE	TAKE THAT POLYDOR
2	2	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
3	5	SMACK THAT	AKON FT. EMINEM KONVICT
4	4	FOUS TA CAGOULE	FATAL BAZOOKA UP MUSIC
5	6	MY LOVE	JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
6	3	A MOMENT LIKE THIS	LEONA LEWIS SONY BMG
7	7	HURT	CHRISTINA AGUILERA RCA
8	9	MON PAYS	FAUDEL MERCURY
9	8	SHAME	MONROSE STARWATCH
10	12	MARLY-GOMONT	KAMINI RCA
11	10	DAS BESTE	SILBERMOND COLUMBIA
12	NEW	DIFFERENT WORLD	IRON MAIDEN CAPITOL
13	13	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
14	14	EVERYTIME WE TOUCH	CASCADA ANDORFINE
15	18	WIND IT UP	GWEN STEFANI INTERSCOPE

ALBUMS

JANUARY 3, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	THE BEATLES	LOVE APPLE
2	3	U2	UZ18 SINGLES MERCURY
3	2	IL DIVO	SIEMPRE SYCO
4	4	TAKE THAT	BEAUTIFUL WORLD POLYDOR
5	6	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
6	5	MONROSE	TEMPTATION WARNER
7	12	PINK	I'M NOT DEAD LAFACE/ZOMBA
8	17	SNOW PATROL	EYES OPEN FICTION/POLYDOR
9	10	OASIS	STOP THE CLOCKS BIG BROTHER
10	7	GEORGE MICHAEL	TWENTY FIVE AGEAN
11	13	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
12	11	DEPECHE MODE	THE BEST OF - VOL. 1 MUTE
13	14	ROBBIE WILLIAMS	RJQUEBX CHRYSALIS
14	31	RAZORLIGHT	RAZORLIGHT VERITY
15	22	JAMES MORRISON	UNDISCOVERED POLYDOR

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 3, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MY LOVE	JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
2	2	SMACK THAT	AKON FT. EMINEM KONVICT
3	3	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
4	4	HURT	CHRISTINA AGUILERA RCA
5	5	PATIENCE	TAKE THAT POLYDOR
6	8	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
7	7	U & UR HAND	PINK LAFACE/ZOMBA
8	6	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.
9	9	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
10	10	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG
11	12	CHASING CARS	SNOW PATROL FICTION/POLYDOR
12	15	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
13	11	WINDOW IN THE SKIES	UZ MERCURY
14	13	ILLEGAL	SHAKIRA FT. CARLOS SANTANA EPIC
15	14	JUMP	MADONNA WARNER BROS.

SALES DATA COMPILED BY



ALBUMS

JAN 13 2007

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	OFFER	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	OFFER
1	1	1	SWITCHFOOT	OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG		26	23	3	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY	
2	2	13	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG		27	21	13	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG	
3	1	44	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		28	3	36	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
4	7	13	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY		29	8	12	THIRD DAY	CHRISTMAS OFFERINGS ESSENTIAL 10828/PROVIDENT-INTEGRITY	
5	5	13	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582		30	4	61	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
6	21	37	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1383/EMI CMG		31	29	8	VARIOUS ARTISTS	I WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
7	RE-ENTRY		VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY		32	32	4	KUTLESS	LIVE FROM PORTLAND BEC 4848/EMI CMG	
8	17	6	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB		33	27	39	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	
9	3	9	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG		34	26	21	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB	
10	11	8	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY		35	10	36	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
11	95	28	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2358*/EMI CMG		36	RE-ENTRY		RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
12	15	13	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		37	28	14	AMY GRANT	TIME AGAIN... AMY GRANT LIVE WORD-CURB 886849	
13	4	14	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS SPARROW 2828/EMI CMG		38	30	14	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
14	6	3	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY		39	RE-ENTRY		DISCIPLE	SCARS REMAIN SRE/INO 4084/PROVIDENT-INTEGRITY	
15	10	70	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		40	23	13	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY	
16	9	9	NEWSBOYS	GO INPOP 1383/EMI CMG		41	22	7	VARIOUS ARTISTS	THE NATIVITY STORY: SACRED SONGS NEW LINE 39073/WORD-CURB	
17	19	3	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY		42	37	56	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB	
18	18	5	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY		43	RE-ENTRY		EMERY	THE QUESTION TOOTH & NAIL 0604/EMI CMG	
19	NEW		MATT REDMAN	BEAUTIFUL NEWS SIXSTEPS/SPARROW 0378/EMI CMG		44	RE-ENTRY		LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
20	12	10	ALABAMA	SONGS OF INSPIRATION RCA NASHVILLE 00532/PROVIDENT-INTEGRITY		45	38	22	VARIOUS ARTISTS	BELIEVE SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY	
21	25	65	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY		46	36	63	VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG	
22	NEW		PASSION WORSHIP BAND	BEST OF PASSION (SO FAR) SIXSTEPS/SPARROW 2180/EMI CMG		47	44	37	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMI CMG	
23	24	7	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY		48	3	2	VARIOUS ARTISTS	CHARLOTTE'S WEB: MUSIC INSPIRED BY BULLETPROOF 1015/WORD-CURB	
24	20	17	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY		49	43	4	VARIOUS ARTISTS	X 2007 TGD/INO & NAIL/BEC 1749/EMI CMG	
25	RE-ENTRY		NORMA JEAN	REDEEMER SOLID STATE/TOOTH & NAIL 3560/EMI CMG		50	RE-ENTRY		DEMON HUNTER	THE TRIPTYCH SOLID STATE 1606/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	OFFER	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	OFFER
1	2	6	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO		26	23	12	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109	
2	3	8	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA		27	29	21	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
3	5	13	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA		28	35	66	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
4	11	10	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA		29	33	57	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
5	7	65	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA		30	31	91	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
6	6	75	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 7733/SONY MUSIC		31	38	17	THE CARAVANS	PAVED THE WAY MALACO 4542	
9	13		SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347		32	40	40	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
8	10	14	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!		33	27	34	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
9	14	9	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY 30SPEL/INTEGRITY 87208/ZOMBA		34	44	33	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270	
10	13	32	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC		35	42	65	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
11	12	49	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA		36	34	27	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	
12	15	51	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301		37	36	29	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
13	2	3	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT		38	37	42	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
14	16	9	COKO	GRATEFUL LIGHT 6527		39	28	68	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC	
15	1	13	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	A CHRISTMAS CELEBRATION MANY ROADS 4964378		40	43	57	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
16	26	14	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA		41	RE-ENTRY		JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041	
17	4	2	MARY MARY	A MARY MARY CHRISTMAS MY BLOCK/COLUMBIA 86650/SONY MUSIC		42	16	13	ISRAEL & NEW BREED	A TIMELESS CHRISTMAS INTEGRITY GOSPEL/INTEGRITY/COLUMBIA 87935/SONY MUSIC	
18	1	2	DEITRICK HADDON	7 DAYS TYSCOT VERITY 88166/ZOMBA		43	RE-ENTRY		YOUTHFUL PRAISE	LIVE! THE PRAISE... THE WORSHIP EVIDENCE GOSPEL 51709/LIGHT	
19	2	21	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA		44	RE-ENTRY		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	
20	34	13	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG 19181/TIME LIFE		45	38	5	YOLANDA ADAMS	THE ESSENTIAL YOLANDA ADAMS LEGACY/VERITY 02211/ZOMBA	
21	8	11	JUANITA BYNUM	CHRISTMAS AT HOME WITH JUANITA FLOW 9309		46	RE-ENTRY		SOUL P.	THE PREMIERE BEATMART 44017/PROVIDENT-INTEGRITY	
22	13	70	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		47	47	89	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2504	
23	23	6	GRITS	REDEMPTION GOTEE 65929		48	NEW		VARIOUS ARTISTS	A GOSPEL CHRISTMAS LASERLIGHT 32807/DELTA	
24	23	33	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		49	46	18	MEN OF STANDARD	SURROUNDED COLUMBIA 80880/SONY MUSIC	
25	25	12	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA		50	RE-ENTRY		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JAN 13 2007 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓢ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B Hip-Hop Songs and Hot R&B Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓢ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD 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 CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	3	8	#1 JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) DIPLOMATS 5964/KOCH (17.98)	
2	8	21	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE THRU. 83645 / (11.98)	
			VARIOUS ARTISTS	15 YEARS ON DEATH ROW DEATH ROW 63077 / 25.98 CD/DVD ⊕	
4	4	75	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	
5	2		JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
6	13	12	SENSES FAIL	STILL SEARCHING DRIVE THRU 439/VAGRANT (15.98) ⊕	
7	7		LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
8	9	5	YING YANG TWINS	CHEMICALLY IMBALANCED COLLIPARK 2850*/TVT (18.98)	
9	22	39	BULLET FOR MY VALENTINE	THE POISON TRUST/KILL 74 (13.98)	
10	11	9	PITBULL	EL MARIEL FAMOUS ARTISTS 2820*/TVT (18.98)	
11	5	6	TOM WAITS	ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI- 08677/EPITAPH (53.98)	
12	19	10	BROOKE HOGAN	UNDISCOVERED SMC 44909/SOBE (13.98)	
			THE STARLITE SINGERS	CHRISTMAS SHOES MADACY SPECIAL PRODUCTS 52455/MADACY (5.98)	
			VARIOUS ARTISTS	NO WAY! IT'S LIKE SO CHRISTMAS ST. CLAIR 3577 (9.98)	
15	17	7	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
16	39	10	GREATEST GAINER CHIODOS	ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD) ⊕	
17	6	12	HEARTLAND	I LOVED HER FIRST LOFTON CREEK 9006 (18.98)	
18	32	13	UNK	BEAT N DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
19	50	19	SOUNDTRACK	THE LAST KISS LAKESHORE 33869 (18.98)	
20	44	8	TECH N9NE	EVERREADY (THE RELIGION) STRANGE 01 (18.98)	
21	12	9	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
22	10	19	CAT POWER	THE GREATEST MATADOR 626* (15.98)	
23			NEW BING CROSBY	WHITE CHRISTMAS LASERLIGHT 32830/DELTA (6.98)	
24	15	3	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
25	49	21	DRAGONFORCE	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	
26	28	6	DARRYL WORLEY	HERE AND NOW 903 MUSIC 1003 (18.98)	
27	14	14	JERRY LEE LEWIS	LAST MAN STANDING: THE DUETS ARTISTS FIRST 20001/SHANGRI-LA (19.98)	
28	23	7	NICKEL CREEK	REASONS WHY (THE VERY BEST) SUGAR HILL 4022/WELK (18.98)	
29	43	17	IRON MAIDEN	A MATTER OF LIFE AND DEATH SANCTUARY 84768 (18.98) ⊕	
30	40	8	VARIOUS ARTISTS	A BLUE COLLAR CHRISTMAS: REDNECK STYLE ISLAND VIEW ENTERTAINMENT/MADACY SPECIAL PRODUCTS 52588/MADACY (7.98)	
31			THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP (16.98)	
32	37	7	JOANNA NEWSOM	YS DRAG CITY 303* (16.98)	
33	48	7	JOHNNY CASH	COUNTRY CHRISTMAS LASERLIGHT 32833/DELTA (7.98)	
34			RE-ENTRY SILVERSN PICKUPS	CARNAVAS DANGERBIRD 009 (11.98)	
35	18	17	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820 (17.98)	
36			RE-ENTRY THE HOLD STEADY	BOYS AND GIRLS IN AMERICA VAGRANT 442 (13.98)	
37	45	36	SUFJAN STEVENS	ILLINOIS ASTHMATIC KITTY 014* (15.98)	
38	25	13	PILLAR	THE RECKONING FLICKER 10825 (13.98) ⊕	
39			RE-ENTRY VARIOUS ARTISTS	CHRISTMAS WITH THE RAT PACK AND FRIENDS LASERLIGHT 32811/DELTA (6.98)	
40			RE-ENTRY ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	
41			RE-ENTRY KOTTONMOUTH KINGS	HIDDEN STASH III SUBURBAN NOIZE 73 (18.98)	
42	26	14	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI (16.98)	
43			RE-ENTRY JIM GAFFIGAN	BEYOND THE PALE COMEDY CENTRAL 0039 (13.98)	
44	29	3	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
45			NEW COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
46			RE-ENTRY YO LA TENGO	I AM NOT AFRAID OF YOU AND I WILL BEAT YOUR ASS MATADOR 692* (15.98)	
47	16	6	SUFJAN STEVENS	SONGS FOR CHRISTMAS ASTHMATIC KITTY 6028 (23.98)	
48			RE-ENTRY NEKO CASE	FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	
49			RE-ENTRY VARIOUS ARTISTS	CRUNK HITS VOL. 2 TVT 2508 (18.98)	
50	46	4	JIM JONES	A DIPSET XMAS DIPLOMATS 5957/KOCH (13.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to *Billboard's* web sites. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	2	#1 NAS	HIP HOP IS DEAD DEF JAM/COLUMBIA 007229*/DJMG	
2	2	6	THE BEATLES	LOVE APPLE 79808/CAPITOL ⊕	
3	6	3	YOUNG JEEZY	THE INSPIRATION CORPORATE THUGZ/DEF JAM 007227*/DJMG	
4	8	4	VARIOUS ARTISTS	EMINEM PRESENTS: THE RE-UP SHADY 007885*/INTERSCOPE	
5	7	7	AKON	KONVICED KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	
6	4	6	TOM WAITS	ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI- 86677/EPITAPH	
7	3	8	J.J. CALE & ERIC CLAPTON	THE ROAD TO ESCONDIDO DUCK/REPRISE 44418/WARNER BROS.	
8	12	6	JAY-Z	KINGDOM COME ROC-A-FELLA/DEF JAM 008045*/DJMG ⊕	
9			SNOOP DOGG	THA BLUE CARPET TREATMENT DDGGYSTYLE/GEFFEN 008023*/INTERSCOPE	
10			OMARION	21 L.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC	
11			INCUBUS	LIGHT GRENADES IMMORTAL/EPIC 83852/SONY MUSIC	
12	10	4	GWEN STEFANI	THE SWEET ESCAPE INTERSCOPE 008099	
13	13	11	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA	
14			NEW MOS DEF	TRU3 MAGIC GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE	
15	5	12	BOB DYLAN	MODERN TIMES COLUMBIA 87606*/SONY MUSIC ⊕	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	2	96	#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG	
2	3	6	LOREENA MCKENNITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
3	1	13	CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG	
4	4	13	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
5			RE-ENTRY ZZVA	WINTER WONDERLAND: CELTIC CAROLS/SPIRIT OF THE SEASON BC1 40564 ⊕	
6	7	7	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-0 007891/UME	
7			DANIEL O'DONNELL	FROM DANIEL WITH LOVE: A COLLECTION OF 20 GREAT LOVE SONGS DPTV MEDIA 37	
8	8	21	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
9	5	9	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
10	10	7	MOYA BRENNAN	AN IRISH CHRISTMAS SPARROW 66784	
11			RE-ENTRY ALI FARKA TOURE	SAVANE NONESUCH 79965/WARNER BROS.	
12			RE-ENTRY SEU JORGE	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
13	6	11	MICHELLE AMATO/MICHELLE LINDAHL/SARAH MOORE	CELTIC CHRISTMAS MADACY SPECIAL PRODUCTS 52693/MADACY	
14			RE-ENTRY GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
15	11	23	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	

TOP R&B HIP-HOP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	—	105	#1 JOHN LEGEND	GET LIFTED (G.O.O.D./COLUMBIA/SONY MUSIC)	
2	—	35	JAMES BROWN	20 ALL-TIME GREATEST HITS! (POLYDOR/UME)	
3	12	111	BONE THUGS-N-HARMONY	GREATEST HITS (RUTHLESS)	
4	7	155	STEVIE WONDER	THE DEFINITIVE COLLECTION (UNIVERSAL MOTOWN/UTV/UME)	
5	4	111	BEYONCE	DANGEROUSLY IN LOVE (COLUMBIA/SONY MUSIC)	
6	5	525	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)	
7	10	538	SADE	THE BEST OF SADE (EPIC/SONY MUSIC)	
8	14	419	2PAC	GREATEST HITS (AMARU/DEATH ROW/INTERSCOPE)	
9	8	98	LIONEL RICHIE	THE DEFINITIVE COLLECTION (UNIVERSAL MOTOWN/UTV/UME)	
10	—	1	JAMES BROWN	THE 50TH ANNIVERSARY COLLECTION (POLYDOR/UTV/UME)	
11	13	587	AL GREEN	GREATEST HITS (HI/THE RIGHT STUFF/CAPITOL)	
12	1	64	LUTHER VANDROSS	THIS IS CHRISTMAS (LIVE/EPIC/SONY MUSIC)	
13	20	121	LYFE JENNINGS	LYFE 268-192 (COLUMBIA/SONY MUSIC)	
14	—	200	50 CENT	GET RICH OR DIE TRYIN' (SHADY/AFTERMATH/INTERSCOPE)	
15	22	139	JAY-Z	THE BLACK ALBUM (ROC-A-FELLA/DEF JAM/DJMG)	

MUSIC VIDEO

LAUNCH PAD

JAN 13 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PERFORMERS	CCNT.
1	1	8	#1 UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (2E.58 CD/DVD)	Andrea Bocelli		
2	2	81	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles		
3	NEW		NO PLACE TO BE ONE HAVEN/EPIC/SONY BMG VIDEO 03374 (18.98 CD/DVD)	Matisyahu		
4	3	6	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo		
5	6	13	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck		
6	7	110	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed		
7	4	4	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica		
8	12	4	VOLIMINAL: INSIDE THE NINE ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610951 (21.98 DVD)	Slipknot		
9	5	9	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 124 (23.98 DVD)	Kiss		
10	8	201	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd		
11	34	156	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie		
12	NEW		FAMILY VALUES TOUR 2006 FIRM/EMM MUSIC VIDEO 60012 (19.98 DVD)	Various Artists		
13	10	7	THE SPACE WITHIN US A&E HOME VIDEO 76291 (24.98 DVD)	Paul McCartney		
14	28	149	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera		
15	38	3	LOUDER NOW/PARTONE WARNER BROS./WARNER MUSIC VISION 44440 (19.98 CD/DVD)	Taking Back Sunday		
16	9	6	TONY BENNETT: AN AMERICAN CLASSIC COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02834 (14.98 DVD)	Tony Bennett		
17	13	7	BACK TO BEDLAM CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 94557 (21.98 CD/DVD)	James Blunt		
18	29	3	I HEARD A VOICE TINY EVIL/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 008114 (11.38 DVD)	AFI		
19	19	8	LIVE! TONIGHT! SOLD OUT! Geffen Home Video/Universal Music & Video Dist. C07914 (19.98 DVD)	Nirvana		
20	23	65	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence		
21	NEW		15 YEARS ON DEATH ROW DEATH ROW/KOCH VISION VIDEO 63077 (25.98 CD/DVD)	Various Artists		
22	11	22	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley		
23	22	6	U218 VIDEOS INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 008081 (19.98 DVD)	U2		
24	16	164	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC		
25	32	4	HARAJUKU LOVER LIVE INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 008100 (19.98 DVD)	Gwen Stefani		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CCNT.
1	2	2	#1 AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) Ⓢ	K.O.B.: Live	
2	5	3	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
3	10	15	GREATEST GAINER AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards	
4	7	11	SHINY TOY GUNS UNIVERSAL MOTOWN 007615*/UMRG (11.98)	We Are Pilots	
5	8	20	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
6	4	2E	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
7	RE-ENTRY		THE STARLITE SINGERS MADACY SPECIAL PRODUCTS 52455/MADACY 5.98	Christmas Shoes	
8	25	1E	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
9	23	5	CHIODOS EQUAL VISION 136 (14.98 CD/DVD) Ⓢ	All's Well That Ends Well	
10	32	4	BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	Boys Like Girls	
11	14	3	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
12	9	8	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	
13	12	6	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
14	11	6	VICENTE FERNANDEZ SONY BMG NORTE 02080 (13.98)	La Tragedia Del Vaquero	
15	3	5	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
16	6	5	R.K.M. & KEN-Y PINA/PR 008074/UNIVERSAL LATINO (12.98) Ⓢ	Masterpiece: Sold Out	
17	41	6	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia	
18	27	27	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	Inhuman Rampage	
19	HOT 340 DEBUT		MATT REDMAN SIXSTEPS 70376/SPARROW (16.98)	Beautiful News	
20	15	43	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
21	16	48	CALLE 13 WHITE LION 96875/SONY BMG NORTE 15.98	Calle 13	
22	13	22	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	
23	21	-	JOANNA NEWSOM DRAG CITY 303* (16.98)	Yes	
24	38	4	SILVERSN PICKUPS DANGERBIRD 009 (11.98)	Carnavas	
25	20	4	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
26	50	-	THE HOLD STEADY VAGRANT 442 (13.98)	Boys And Girls In America	
27	NEW		MIGUELITO W&D 001348/MACHETE (11.98)	Mas Grande Que Tu	
28	33	7	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	Beyond The Pale	
29	40	2	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
30	24	7	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	
31	17	3	ROCK STAR SUPERNOVA BURNETT/EPIC 88414/SONY MUSIC (13.98)	Rock Star Supernova	
32	RE-ENTRY		THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
33	RE-ENTRY		MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	
34	3E	2	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Corridos: Historias Nortenas	
35	1E	4	GEORGE LOPEZ OGLIO 89140 (16.98)	El Mas Chingon	
36	RE-ENTRY		PARAMORE FUELED BY RAMEN 076 (13.98)	All We Know Is Falling	
37	3C	5	EL GRAN COMBO DE PUERTO RICO DISCOS 605 02756/SONY BMG NORTE (13.98)	Arroz Con Habichuela	
38	RE-ENTRY		ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
39	RE-ENTRY		RED ESSENTIAL 10807 (12.98)	End Of Silence	
40	RE-ENTRY		REIK SONY BMG NORTE 70213 (14.98)	Seuencia	
41	RE-ENTRY		HURT CAPITOL 41137 (12.98)	Vol. 1	
42	RE-ENTRY		BAND OF HORSES SUB POP 70690* (13.98)	Everything All The Time	
43	RE-ENTRY		LOS BUKIS FONOVISA 352697/UG (5.98)	Linea De Oro	
44	3*	6	BELINDA EMI TELEVISION 60736 (13.98)	Utopia	
45	4E	5	DISCIPLINE SRE/INO/COLUMBIA 88920/SONY MUSIC (13.98)	Scars Remain	
46	RE-ENTRY		AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
47	RE-ENTRY		THE COUNTDOWN KIDS MADACY KIDS! 52131/MADACY (5.98)	Care Bears: Christmas Eve	
48	RE-ENTRY		ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
49	RE-ENTRY		COBRA STARSHIP DECAYDANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets	
50	RE-ENTRY		A STATIC LULLABY FEARLESS 30094/EAST WEST (13.98)	A Static Lullaby	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	8	#1 PROMISE CIARA LAFACE/ZOMBA	CIARA
2	2	4	LOST ONE JAY-Z FEAT. CHRISSETTE MICHELE ROC-A-FELLA/DEF JAM/DJMG	JAY-Z
3	3	3	RUNAWAY LOVE LUDACRIS FEATURING MARY J. BLIGE DTP/DEF JAM/DJMG	Ludacris
4	6	7	THAT'S THAT SNOOP DOGG FEATURING R. KELLY DOGGYSTYLE/GEFFEN	Snoop Dogg
5	5	5	I LUV IT YOUNG JEEZY CORPORATE THUGZ/DEF JAM/DJMG	Young Jeezy
6	9	10	WE FLY HIGH JIM JONES DIPLOMATS/KOCH	Jim Jones
7	19	2	TOP BACK T.I. GRAND HUSTLE/ATLANTIC	T.I.
8	7	5	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG KOVACT/UPFRONT/SPC/UNIVERSAL MOTOWN	Akon
9	12	6	WIND IT UP GWEN STEFANI INTERSCOPE	Gwen Stefani
10	5	9	SHORTIE LIKE MINE BOW WOW FEAT. CHRIS BROWN & JHNTA AUSTIN COLUMBIA	Bow Wow
11	10	10	IRREPLACEABLE BEYONCE COLUMBIA	Beyonce
12	18	2	LISTEN BEYONCE MUSIC WORLD/COLUMBIA	Beyonce
13	22	8	TELL ME DIDDY FEATURING CHRISTINA AGUILERA BAD BOY/ATLANTIC	Diddy
14	10	3	HIP HOP IS DEAD NAS FEATURING WILL.I.AM DEF JAM/COLUMBIA/DJMG	Nas
15	13	11	MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA	Justin Timberlake
16	15	4	WAIT A MINUTE THE PUSSYCAT DOLLS FEAT. TIMBALAND A&M/INTERSCOPE	The Pussycat Dolls
17	11	3	YOU LLOYD FEAT. LIL WAYNE THE INC./UNIVERSAL MOTOWN	Lloyd
18	21	2	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE MATRIARCH/GEFFEN	Mary J. Blige
19	RE-ENTRY		FERGALICIOUS FERGIE WILL.I.AM/A&M/INTERSCOPE	Fergie
20	RE-ENTRY		LOVE LIKE WINTER AFI TINY EVIL/INTERSCOPE	AFI
21	24	2	ICE BOX OMARION T.O.G./COLUMBIA	Omarion
22	RE-ENTRY		BONES THE KILLERS ISLAND/DJMG	The Killers
23	RE-ENTRY		WAITING ON THE WORLD TO CHANGE JOHN MAYER AWARE/COLUMBIA	John Mayer
24	14	10	HOW TO SAVE A LIFE THE FRAY EPIC	The Fray
25	NEW		HOOD BOY FANTASIA FEATURING BIG BOI J/RMG	Fantasia

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	MTV	GWEN STEFANI, WIND IT UP
2	AFI, LOVE LIKE WINTER	
3	CIARA, PROMISE	
4	PUSSYCAT DOLLS, WAIT A MINUTE	
5	LUDACRIS FEAT. MARY J. BLIGE, RUNAWAY LOVE	
6	BEYONCE, LISTEN	
7	T.I., TOP BACK	
8	EVANESCENCE, LITHIUM	
9	NAS, HIP HOP IS DEAD	
10	JAY-Z FEAT. CHRISSETTE MICHELE, LOST ONE	
1	VH1	FERGIE, FERGALICIOUS
2	JUSTIN TIMBERLAKE FEAT. T.I., MY LOVE	
3	THE FRAY, HOW TO SAVE A LIFE	
4	JOHN MAYER, WAITING ON THE WORLD TO CHANGE	
5	CHRISTINA AGUILERA, HURT	
6	U2, WINDOW IN THE SKIES	
7	REGINA SPEKTOR, FIDELITY	
8	THE ALL-AMERICAN REJECTS, IT ENDS TONIGHT	
9	BEYONCE, IRREPLACEABLE	
10	NORAH JONES, THINKING ABOUT YOU	
1	BET	JAY-Z FEAT. CHRISSETTE MICHELE, LOST ONE
2	SNOOP DOGG FEAT. R. KELLY, THAT'S THAT 5***	
3	YOUNG JEEZY, I LUV IT	
4	LUDACRIS FEAT. MARY J. BLIGE, RUNAWAY LOVE	
5	OMARION, ICE BOX	
6	LLOYD FEAT. LIL WAYNE, YOU	
7	CIARA, PROMISE	
8	JIM JONES, WE FLY HIGH	
9	T.I., TOP BACK	
10	FANTASIA FEAT. BIG BOI, HOOD BOY	

BREAKING & ENTERING THIS WEEK ON **billboard.com**
 John Michael Carroll lends his baritone to a somber "Alyssa Lies," which bows on The Billboard Hot 100 in the same week it reaches the top 10 of Hot Country Songs. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

SONGS & TRACKS

CONGRATULATIONS



JAN
13
2007

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

06 RAP UP (Forever People, ASCAP/Airt Nuthin' Goin' On But Funkin') ASCAP/WB Music, ASCAP/Bat Future Music, BMJ, WB/M, RBH 67

1ST TIME (Cranny Man Publishing, BMJ/Maik-Melhi Music, BMJ/Basement Fun, ASCAP/Hot Sauce Music, ASCAP) RBH 44

A

ABOUT US (Cecile Barker Publishing, ASCAP/Paul Wall, ASCAP/2 Kingspin Publishing, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/BMG Music, ASCAP) WB/M, RBH 90

ACT A FOOL (Lil Jon 00017 Music, BMJ/Songs Of TVT, BMJ/Jazz Music Group, BMJ/Ben Hill, Jager Music, ASCAP/Me And Marj, Music, ASCAP/Cookies And Milk, ASCAP/Amore Music, BMJ/Bill G Swizole, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/Swizole Music, BMJ) HL, RBH 99

ALADO DEL TIEMPO (Three Sound, BMJ) LT 15

ALYSIA'S CAREERS (BMG Music Publishing, BMJ/More Than 3 Minutes Music, BMJ) CS 10, H100 86

AMARILLO SKY (Rich Texan Music, ASCAP/Bound For Sound Music, ASCAP/WB Music, ASCAP/Bio Logo Music, BMJ/Carli Vincent And Associates, SESAC/Grinnin' Girl Music, BMJ/Bar Two Beat One Music, ASCAP) WB/M, CS 4, H100 89, RBH 86

AND I AM TELLING YOU I'M NOT GONING (Dreamtraps, ASCAP/Universal-Geffen Music, BMJ/Dramettes, BMJ) HL, H100 98, RBH 57

ANNA-MOLLY (Hunglikvora, ASCAP) H100 92

ANTES DE QUE TE VAYAS (Promociones Musicales HR, A.C.A., BMJ/Peermusic, BMJ) LT 5

ANYWAY (Delemarco, BMJ) LT 5

ANYWAY (Bucky And Clyde, ASCAP) CS 16

ATREVE TE (WY, BMJ) LT 34

B

BAGPIPES CRYIN' (Breaking New Ground Publishing, BMJ/Count Of Monte Rushlow, BMJ/Sony/ATV Tree, BMJ/Neville Music, BMJ/Cuts Of Cedar, BMJ/Sink Like A Ship, BMJ) HL, CS 54

BEER IN MEXICO (Sony/ATV Milene, ASCAP/Standouts, ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP) H100 99, POP 97

BET THAT (Trick N' Rick, BMJ/First N' Gold, BMJ/Gold Rush Publishing, BMJ/Y A Daddy, ASCAP/Trac-N-Field Entertainment, BMJ/Cherilyn Camp Music, ASCAP/Universal Music Corporation, BMJ) LT 5

BE WITH ME (Young Matcon Publishing, ASCAP/EMI Blackwood, BMJ/Phoenix Ave. Music Publishing, ASCAP/EMI April, ASCAP/Justin Combs Publishing, ASCAP/Rodney Jerkins Productions, BMJ) HL, RBH 83

BE WITHOUT YOU (Mary J. Blige, ASCAP/Sony/ATV Tree, ASCAP/WB Music, ASCAP/Universal Music Corporation, SESAC/Northern Soul, SESAC/Lada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrisyals Music, ASCAP/Jasmylyn Lyness, SESAC/Reach Global Tunes, SESAC) HL/WB/M, RBH 31

BE WITH YOU (Garland, ASCAP/Cherry Lane, ASCAP/Sweet Groves, ASCAP) CLM/HL, RBH 66

BORN ON CHRISTMAS DAY (EMI April, ASCAP/Sea Jaxx Music, ASCAP) HL, CS 56

BOSTON (EMI April, ASCAP/Augustana Music, ASCAP) HL, H100 58, POP 55

B.P. (WB Music, ASCAP/Sons Of K-Oss, ASCAP) WB/M, RBH 92

BREAK IT OFF (Tatler, ASCAP/Greentreeves, PRS/Dutty Rock, PRS/EMI April, ASCAP/Copyright Control/Annarhi Music, BMJ/EMI Blackwood, BMJ) HL, POP 62

BUDDY (Squidchild, ASCAP/Universal Music Corporation, ASCAP/1030 Publishing, ASCAP/Kat Dorman, BMJ/Gunn Style, BMJ/Music Publishing, ASCAP/Kenx, BMJ/Sugar Biscuit, ASCAP) RBH 43

C

CALL ME WHEN YOU'RE SOBER (Professor Screweez Publishing, BMJ/Onyx Entertainment, BMJ/Sweet 1666 Music, ASCAP) WB/M, H100 30, POP 29

CANT GET ENOUGH (Rodney Jerkins Productions, BMJ/EMI Blackwood, BMJ/Ensign Music, BMJ/Fred Jerkins II, BMJ/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP) CLM, RBH 66

CANT LET GO (Songs Of Universal, BMJ/Bagny Whytes Music, BMJ/Bat Future Music, BMJ) HL, RBH 29

CAPRICE MUSIK (T-Town Music Publishing, ASCAP) RBH 85

CHAIN HANG LOW (Big Big Kid, ASCAP/Li D, ASCAP/First N' Gold, BMJ/Universal Music Corporation, ASCAP) HL, POP 32

CHANGE ME (BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Music, ASCAP/Anthony Nance Music, ASCAP/EMI Blackwood, BMJ/Tar Up Music, BMJ/Copyright Control, HL/WB/M, RBH 10

CHASING CARS (Big Life, BMJ) WB/M, H100 18, POP 19

CHICKEN NOODLE SOUP (Notting Hill Music, BMJ) H100 90, POP 89, RBH 35

CHILUNO (Maito, ASCAP/Blunt, BMJ/Jumping Band Songs, BMJ/Cory Jackson Hill, BMJ/William Omar Landron, BMJ/Universal-Songs Of Polygram International, BMJ) LT 45

CHIUQUILLA (Loco De Amor, BMJ/Universal-Musica Unica, BMJ/DH, BMJ/Warner-Tamela Publishing, BMJ) LT 8

COME BACK TO ME (Antonio Songs, ASCAP/Seven Peaks Music, ASCAP/In Bocca Al Lupo, ASCAP/Unichappell Music, BMJ/Careers-BMG Music Publishing, BMJ/Mighty Nice, BMJ/Bluewater Music, BMJ) WB/M, H100 72, POP 61

COME ON RAIN (Mike Curb Music, BMJ/Sweet Radical Music, BMJ/Pat Price, BMJ) CS 53

COME TO BED (EMI Blackwood, BMJ/Oklahoma Girl Music, BMJ/WB Music, ASCAP/Rich Tean Music, ASCAP) HL/WB/M, CS 45

COME TO ME (YMI Publishing, BMJ/Janice Combs Publishing, BMJ/EMI Blackwood, BMJ/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Baby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin G A Finesse Walk Music Publishing, BMJ/Shay Wizzy Publishing, SESAC/She Rights Music, BMJ/Songs Of Universal, BMJ/Zex Publishing, BMJ) HL, H100 67, POP 66

COMO ME HACES FALTA (BMJ) LT 36

COMO YO NADIE TE HA AMADO (Agressive, ASCAP/Sony/ATV Tree, ASCAP/Bon Jon, ASCAP/Universal-Polygram International, ASCAP/Desmobe, ASCAP/EMI April, ASCAP) LT 38

CRAZY EX-GIRLFRIEND (Sony/ATV Tree, BMJ/Nashville Star, BMJ/West, ASCAP) HL, CS 60

CRY NO MORE (Rodney Jerkins Productions, BMJ/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Muzesha Publishing, BMJ/23, 030 Music, BMJ/Music Sales Corporation, ASCAP/EMI Blackwood, BMJ) HL, RBH 44

CUPID'S CROKEHOLD (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music of 1091, ASCAP/Replian Music, BMJ/EMI Blackwood, BMJ/Almo Music, ASCAP/Delicate, ASCAP) HL, POP 95

D

DANGEROUS (Sony/ATV Tree, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMJ/Bass Music, BMJ/Collin Park Music, BMJ/EWC Music, BMJ/Da Grigler Music, BMJ/Inchapel Music, BMJ/Horiz, BMJ/Inn, BMJ/Geometric Music, BMJ/Follows Music Publishers, BMJ) HL, RBH 100

DEJA VU (EMI Blackwood, BMJ/Music Of Windswept, ASCAP/23, 030 Music, BMJ/Yoga Flames Music, BMJ/Janice Combs Publishing, BMJ/EMI April, ASCAP/Carter Boys Publishing, ASCAP/Price Tag, SESAC/Rodney Jerkins Productions, BMJ/Foray Music, SESAC/B-Day, ASCAP/Nonjon Trax, SESAC) HL, POP 87

DEM BOYZ (Tomorrow Weapon Publishing, ASCAP/SHAMMANIC MUSIC, ASCAP/Losing Composure, BMJ/The Water, ASCAP) RBH 97

DEM JEANS (Shahin Cymone Music, ASCAP/EMI April, ASCAP/Basajamba Music, ASCAP/Chingy Music, ASCAP/BMG Songs, ASCAP/Air Control Music, ASCAP) HL/WB/M, H100 83, POP 85, RBH 89

DESLUSIONARIE (Famous, ASCAP/Santander Melodies, ASCAP/Universal Music, Inc., ASCAP) LT 40

DIME QUIEN ES (Pacific, ASCAP/Maximo Aguirre, BMJ/Esteira, ASCAP) LT 7

DIME (TELL ME) (Marimbro Music, ASCAP/Li Jizell Music Publishing, BMJ/Sony/ATV Discos, ASCAP/Maler, ASCAP) LT 6

DIXXIE LULLABY (EMI Blackwood, BMJ/Geenhouse Music, BMJ/Pete Davis, BMJ/Drum Groove, SESAC/Calhoun Enterprises, SESAC) HL, CS 42

DONT GRY (EZ Vibe, ASCAP/Scarilo, ASCAP) LT 33

DONT MAKE ME (Carl IV, ASCAP/Bertrand, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music, BMJ) CS 4

A ZEN ROSES (YOU REMIND ME) (EMI April, ASCAP/Street Lynes Publishing, ASCAP/Warner-Tamela Publishing, BMJ/Mass Confusion, ASCAP) HL/WB/M, RBH 59

E

ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMJ/EMI Blackwood, BMJ/Tam S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Carter Boys Publishing, ASCAP/CraigMan, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP) CLM/HL, RBH 41

EVERYTIME THAT BEAT DROPS (ASCAP/EMI April, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrisyals Music, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP/Artist Publishing Group West, ASCAP/WB Music, ASCAP/Honeys Baby Boy Music, ASCAP/Parade Music, ASCAP/EMI April, ASCAP/Jamill Whigham Publishing, ASCAP/CMR Rebirth Publishing, ASCAP) HL/WB/M, RBH 46

FACE DOWN (The Red Jumpshot Apparatus Publishing Designee, BMJ/Songs Of Universal, BMJ/Grim Goodbye Music, BMJ) HL, H100 56, POP 54

FAIR WAY (Warner-Tamela Publishing, BMJ/Arm Your Soul, SOCAN/Zero-6, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WB/M, H100 20, POP 17

A FEELIN' LIKE THAT (White Monkey, BMJ/Rainy Graham, BMJ/Play-5, ASCAP/Music Of R.M., ASCAP/Old Desperado, ASCAP/NZD, ASCAP) CS 25

FERGALICIOUS (w/1 I am Music, BMJ/Cherry River, BMJ/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Unlites Attack Muzik, ASCAP/Pink Passion Music, ASCAP/Two Bad Music, ASCAP/Pejarik Music, BMJ/Bushouse, ASCAP) CLM/HL, H100 2; POP 1; RBH 4

F

FIDELITY (Soviet Kitch Music, BMJ/EMI Blackwood, BMJ) HL, H100 93, POP 94

FIND MYSELF IN YOU (Cancelled Lunch Music, ASCAP/Universal-Polygram International, ASCAP) HL, RBH 39

GET OUT WITH YOUR FRIENDS ARE (Sony/ATV Acuff Rose, BMJ/Lavender Zoo Music, BMJ/Careers-BMG Music Publishing, BMJ/Sagabeaux Songs, BMJ) HL/WB/M, CS 39

FORE SHE WAS MAMA (Sony/ATV Acuff Rose, BMJ/Lavender Zoo, BMJ/Immokalee Music, BMJ/Daphni Music, BMJ) HL, CS 30

G

GALLERY (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tree, BMJ/EMI April, ASCAP) HL/WB/M, POP 69

GET UP (Bubba Goe Music, BMJ/Northern Tunes, BMJ/Warner-Tamela Publishing, BMJ/Royalty Rightings, ASCAP/Universal Music Corporation, ASCAP/Camilliaty Camp Music, ASCAP) HL/WB/M, POP 52

GO GETTA (EMI Blackwood, BMJ/Young Zezy Music, Inc., BMJ/EMI April, ASCAP/No Question Entertainment, ASCAP/First N' Gold, BMJ/Kelly, BMJ/Comba Songs, BMJ/Golden Tree, BMJ/Warner-Tamela Publishing, BMJ) HL/WB/M, RBH 50

GOOD AS GONE (Warner-Tamela Publishing, BMJ/Sell The Cow, BMJ/Tower One, BMJ/WB Music, ASCAP/Tower Two, ASCAP) WB/M, CS 20

GOOD DIRECTIONS (Maural Music Corporation, ASCAP/Antonio Dixon's Music, ASCAP/Large Opportunity Music, ASCAP) CS 32

GO TELL IT ON THE MOUNTAIN (Public Domain/Sell The Cow, BMJ/Warner-Tamela Publishing, BMJ/Tower One, BMJ/WB Music, ASCAP/Tower Two, ASCAP) WB/M, CS 46

GO UP TO HOME (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Northern South, SESAC/Say What! Say What? Phenom Music, BMJ/Unice Bobby Music, BMJ/EMI Blackwood, BMJ/Baby's Little Publishing Company, SESAC) HL/WB/M, RBH 53

GREW UP A SCREW UP (EMI April, ASCAP/Justin Combs Publishing, ASCAP/Big Poppa Music, ASCAP/Williamson Publishing, ASCAP/Black Music, ASCAP/Black Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Chingy Music, BMJ/Songs Of SKG, BMJ/Cherry River, BMJ) CLM, H100 70, POP 70, RBH 62

LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP/Songs Of Springfield, BMJ/Gimme Them Gimme Tren Songs, BMJ) HL, CS 15

LIVE IN THE SKY (Club Crown Publishing, BMJ/Empty House Music, ASCAP/EMI April, ASCAP/Warner-Tamela Publishing, BMJ) HL, RBH 90

LONDON BRIDGE (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Songs Of Universal, BMJ/EMI Blackwood, BMJ/Hito Music, BMJ/Mike Hartnett Publishing, BMJ) HL, POP 25

LONG TRIP ALONG (Ensign Music, BMJ/Rancho Para Music, BMJ/Home With The Armadillo, BMJ/White Tracks, ASCAP/Flood, Burnstead, McCready & McCarthy, ASCAP) CS 28

LOST ONE (Carter Boys Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Airt Nuthin' Goin' On But Funkin', ASCAP/Bat Future Music, BMJ/Psalm 144-1 Music, BMJ/Christie Michele Music, SESAC/Foray Music, SESAC/Foray Kings Production Inc., SESAC) HL/WB/M, H100 73, POP 96, RBH 21

LOST WITHOUT U (Lyle Em, ASCAP/DosDuettes, ASCAP) HL, H100 44, POP 90

LOVE LIKE WINTER (Ex Noctem Nacimur Music, BMJ) H100 68, POP 71

LOVE ME OR HATE ME ("FK YOU!!!")** (Big Life Music, ASCAP/Songs Of Windswept Pacific, BMJ/Kasz Music Publishing, ASCAP) H100 79, POP 76

HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP) HL, H100 5, POP 5

HURTY (Mina Music, BMJ/Careers-BMG Music Publishing, BMJ/Inchapel Music, BMJ/Horiz, BMJ/Inn, BMJ/Geometric Music, BMJ/Follows Music Publishers, BMJ) HL, RBH 100

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/LaVibe Music Publishing, ASCAP/EMI Blackwood, BMJ/BFM Music, BMJ/EMI, PRS) HL, RBH 32

ICE BOX (M. Grandberry O's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BMJ/Hito Music, BMJ/Ezek International Music, BMJ/Kerolyke Music, ASCAP/Universal Music Corporation, ASCAP/Foray Music, ASCAP) HL/WB/M, H100 51; POP 51; RBH 22

I DONT WANT TO (EMI Blackwood, BMJ/Blue Lamp, ASCAP/Reynolds, BMJ/Ayden, BMJ/Wrensong, BMJ) HL, CS 40

IF WE WERE A MOVIE (Walt Disney, ASCAP) H100 62; POP 65

I JUST CAME BACK FROM A WAR (Pitkwick Landing, ASCAP/Warner-Tamela Publishing, BMJ/Precious Four Music, BMJ) CS 23

I KEEP COMING BACK (V2) (ASCAP/Diver Dan, ASCAP/Jeffrey Steele, BMJ/Songs Of Windswept Pacific, BMJ) CS 36

I KNOW YOU WANT ME (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/Bubba Goe Music, BMJ/Northern Tunes, BMJ/Warner Chappell, BMJ/Carl IV Music, ASCAP) HL/WB/M, RBH 96

ILL WAIT FOR YOU (Cubbin, BMJ/Hazy Alien Music, BMJ/Sony/ATV Tree, BMJ) CS 19

I LUV IT (EMI Blackwood, BMJ/Young Zezy Music, Inc., BMJ/Tomestone Publishing, BMJ) HL, H100 36; POP 44; RBH 14

LOS INFELES (Premium Latin, ASCAP) LT 16

IN THE HOOD (Losing Composure, BMJ/Sell-N-The-Water, BMJ/Town Music Publishing, BMJ) RBH 73

INTO THE OCEAN (Paris On Paper Publishing, ASCAP) H100 65, POP 67

INVIENO (Nana Maluca, SESAC/Maximo Aguirre, BMJ/Avani Music, SESAC/Mark Portman, BMJ) LT 18

IRREPLACEABLE (Stellar Songs, ASCAP/EMI April, ASCAP/O'Flynn, ASCAP/EMI Tunes, ASCAP/Super Sayin Publishing, BMJ/Songs Of Universal, BMJ/EMI Blackwood, BMJ/EMI, PRS/Rutel, ASCAP) HL/WB/M, H100 1; LT 12; POP 2; RBH 1

ISNT SHE (Juaja, ASCAP/Curti Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Corner, ASCAP/Harbinism.com, SESAC) CS 5

ISNT THAT EVERYTHING (Belladina Music, BMJ/CMX Music, BMJ/Tommy Lee James, BMJ/Sell Working For The Man, BMJ/Music Of Combustion, BMJ/Songs Of Windswept Pacific, BMJ) CS 38

IT ENDS TONIGHT (Smells Like Phys Ed, ASCAP/BMG Music, ASCAP) WB/M, H100 8; POP 7

IT JUST COMES NATURAL (Warner-Tamela Publishing Designee, BMJ/Songs Of Universal, BMJ/CS 5, H100 80; POP 7; RBH 1)

ITS ME (Not Listed) RBH 72

ITS NOT OVER (Surface Pretty Deep Ugly Music, BMJ/G Waf Music, ASCAP/Warner-Tamela Publishing, BMJ/Floating Leaf, BMJ/EMI April, ASCAP) HL/WB/M, H100 38; POP 3

I WANNA LOVE YOU (Byetta! Music, ASCAP/Famous, BMJ/Young Zezy Music, Inc., BMJ/EMI Blackwood, BMJ) HL, H100 4; LT 2; POP 4; RBH 3

K

KEEP HOLDING ON (Ayni Lavigne, SOCAN/Almo Music, ASCAP/2590 Music Publishing, ASCAP/Kotkat Music, ASCAP) HL, H100 1; POP 2

THE KILL (BURY ME) (Apoorophex Music, ASCAP/Zomba Enterprises, ASCAP) WB/M, POP 83

KINGDOM COME (EMI April, ASCAP/Carter Boys Publishing, ASCAP/QC, ASCAP/F.D.B., ASCAP/Zomba Enterprises, ASCAP/Stone Diamond Music, BMJ/Zomba Enterprises, ASCAP/Jan Lite Music, ASCAP) HL/WB/M, RBH 31

KING KONG (Big Big Kid, ASCAP/Universal Music Corporation, ASCAP/Li D, ASCAP/Li Reaz, ASCAP/Iyrece Publishing, ASCAP/NLYA Publishing, ASCAP) HL, H100 96; RBH 88

L

LADIES LOVE COUNTRY BOYS (EMI Blackwood, BMJ/House Of Full Circle, BMJ/Universal Music Corporation, ASCAP/Memphislied, ASCAP/Full Circle, BMJ) HL, H100 19, RBH 82

LA DOLCE PERFECTA (TN Ediciones, BMJ) LT 48

A LA PRIMERA PERSONA (Gazul, ASCAP/WB Music, ASCAP) LT 31

LAST DOLLAR (FLY AWAY) (Big Love Music, BMJ) CS 50

LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, ASCAP/Mike Hartnett Publishing, BMJ/Janice Combs Publishing, BMJ/EMI Blackwood, BMJ) RBH 52

LA TRAGEDIA DEL VAQUERO (Bello Musical, BMJ/Universal Music, Inc., ASCAP) LT 44

LEAVE THE PIECES (WB Music, ASCAP/Sony/ATV Acuff Rose, BMJ/Songs Of R. Joseph, ASCAP) WB/M, POP 93

LE COMPRE LA MUERTE A MI HIJO (TN Ediciones, BMJ/Dos Sound Publishing, BMJ) LT 29

LET'S ROSE (BabyGame, BMJ/Pico Print Publishing, BMJ/Scott Storch Music, ASCAP/TVT Music, ASCAP) LT 15

LET'S STAY TOGETHER (Lyle In, ASCAP/Sony/ATV Tunes, ASCAP) HL, RBH 34

LIPS OF AN ANGEL (EMI Blackwood, BMJ/Hinder Music, BMJ/High Buck Publishing, BMJ) HL, CS 27

LIPS OF AN ANGEL (Hinder Music, BMJ/EMI Blackwood, BMJ/Black Buck Publishing, BMJ) HL, H100 9; POP 9

LISTEN (B-Day, ASCAP/MIRO Music, ASCAP/Williamson Publishing, ASCAP/Black Music, ASCAP/Kotkat Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Chingy Music, BMJ/Songs Of SKG, BMJ/Cherry River, BMJ) CLM, H100 70, POP 70, RBH 62

LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP/Songs Of Springfield, BMJ/Gimme Them Gimme Tren Songs, BMJ) HL, CS 15

LIVE IN THE SKY (Club Crown Publishing, BMJ/Empty House Music, ASCAP/EMI April, ASCAP/Warner-Tamela Publishing, BMJ) HL, RBH 90

LONDON BRIDGE (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Songs Of Universal, BMJ/EMI Blackwood, BMJ/Hito Music, BMJ/Mike Hartnett Publishing, BMJ) HL, POP 25

LONG TRIP ALONG (Ensign Music, BMJ/Rancho Para Music, BMJ/Home With The Armadillo, BMJ/White Tracks, ASCAP/Flood, Burnstead, McCready & McCarthy, ASCAP) CS 28

LOST ONE (Carter Boys Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Airt Nuthin' Goin' On But Funkin', ASCAP/Bat Future Music, BMJ/Psalm 144-1 Music, BMJ/Christie Michele Music, SESAC/Foray Music, SESAC/Foray Kings Production Inc., SESAC) HL/WB/M, H100 73, POP 96, RBH 21

M

MAKE IT RAIN (Joseph Cartagena, ASCAP/Reach Global, ASCAP/2590 Music Publishing, ASCAP/TVT Music, ASCAP/Young Music Publishing, BMJ/Joey & Ryan Music, BMJ/Warner-Tamela Publishing, BMJ) H100 31; POP 42; RBH 9

MANEATER (Neistar Publishing, ASCAP/Virginia Beach, ASCAP/Danja Handz Muzik, SESAC/Millennium Kid Music Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP) HL, WB/M, H100 45; POP 40

MAS ALLA DEL SOL (Edmusa, ASCAP) LT 11

ME AND GOD (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP) HL, CS 3

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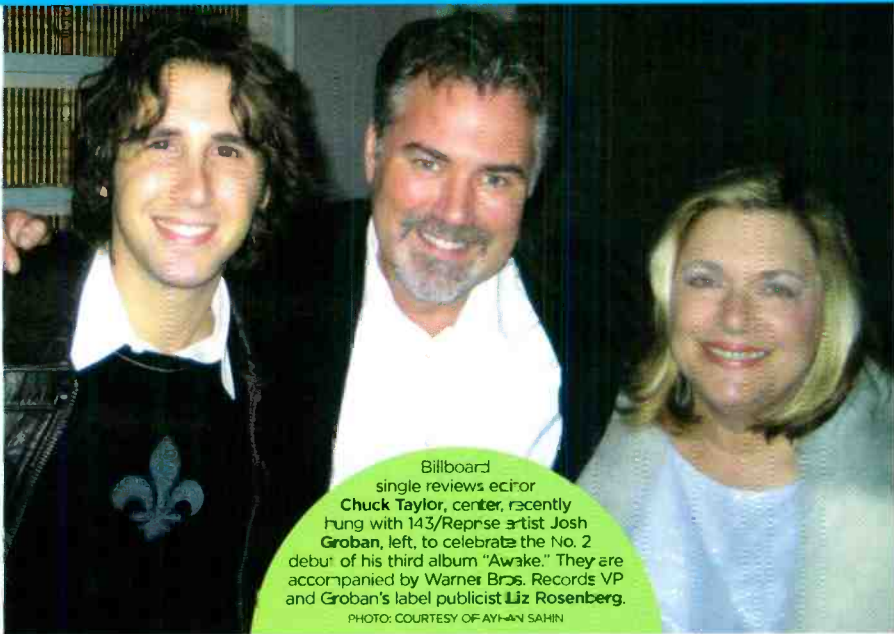
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EXPERIENCE THE BUZZ



Billboard single reviews editor **Chuck Taylor**, center, recently hung with 143/Reprise artist **Josh Groban**, left, to celebrate the No. 2 debut of his third album "Awake." They are accompanied by Warner Bros. Records VP and Groban's label publicist **Liz Rosenberg**. PHOTO: COURTESY OF AYHAN SAHIN



R&B songstress **Mary J. Blige** stopped by the V-Hi Soul studio recently to tape an all-new "Soul Story." The program celebrates the career of a featured VHI Soul artist by airing a chronological sequence of their videos, with artists providing in-depth accounts of the personal stories behind the lyrics. Pictured, from left, are VHI/VHI Soul director of music programming **Michele Johnson**, Blige and VHI Classic/VHI Digital Television senior VP/GM **Eric Sherman**. PHOTO: COURTESY OF MAURA WOZNIAK/VHI



Stevie Wonder, left, and the **O'Jays' Eddie Levert** celebrate the holidays at Wonder's 11th annual House Full of Toys benefit concert on Dec. 16 at the Gibson Amphitheater in Los Angeles. Also performing were **Corinne Bailey Rae**, **Al Jarreau**, **Brian McKnight**, **Common**, **Yolanda Adams**, **India.Arie**, **Danny Carreras**, **Donald Lawrence** and **Tyrase**. PHOTO: COURTESY OF EDDIE WOLFF

After spending 51 straight hours outside Houson's Super Wal-Mart on Dec. 11, Univision Radio hip-hop Party 104.9 DJ **Crisco Kid** raised more than 2,200 pounds of toys for the Boys and Girls Club of Greater Houston. Here, **Kid**, left, poses with Rap-A-Lot artist **Trae The Truth**. PHOTO: COURTESY OF CLUBZONE HOUSTON



Rapper **Pitbull**, along with **ElHood.com**, brought holiday cheer with a surprise visit to Amigos for Kids' after-school program in Miami's Little Havana. During his visit, Pitbull spoke with the kids and signed iPods donated by **ElHood.com**, a new global online community of friends, artists and fans of music, film, entertainment and culture. Amigos for Kids is a nonprofit organization that serves the needs of South Florida's abused, abandoned and less fortunate children and their families. PHOTO: COURTESY OF GOET PRODUCTIONS



Rihanna hit the LG Chocolate party Dec. 4 at the Palms in Las Vegas. PHOTO: COURTESY OF ROBERT MORAN/WIREIMAGE.COM



The Lustgarten Foundation for Pancreatic Cancer held its Holiday Rock & Roll Bash Dec. 7 at B.B. King's Blues Club & Grill in New York. **Jim Dolans** band **JD & the Straight Shot** performed to a standing-room-only crowd. Pictured, from left, are Weinstein Co. co-chairman **Harvey Weinstein**, musician **Robert Randolph**, Cablevision Systems president/CEO **James Dolan** and former New York Governor **Mario Cuomo**.

Cleer Channel adult top 40 KYSR (Star 98.7) Los Angeles recently hosted its holiday concert series, comprising four separate shows during the course of a week with four Grammy Award-nominated acts, starting with **the Fray** at the Troubadour, then **Corinne Bailey Rae** at the Roxy, **KT Tunstall** at the Key Club and **John Mayer** at the Key Club. The first three shows benefited VH1's Save the Music, while proceeds from the Mayer gig went to his favorite charity, Toys for Tots. Pictured, from left, are Star APD/MD **Deanne Saffren**, **Rae** and Star PD **Charese Fruga**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

THE KELLY AND MIKE SHOW

We at Track knew Kelly Clarkson could rock, but we were still bowled over by the fact that she secured the services of Minutemen/fIREHOSE mainman Mike Watt to play on her in-progress third studio album for RCA. "I ended up playing on six of the songs. I had no idea what it was going to be like, but it ended up being pretty interesting," Watt tells Track of the sessions, which were arranged by producer David Kahne. "[Kahne] let me try all kinds of stuff like fuzz bass, fills and solos besides just making things fatter—he said he called me in [because] he liked my tone."



Watt also found an admirer in Clarkson guitarist/songwriter Jimmy Messer, who "was very enthusiastic and helped me much—he was a skater when he was younger and knew

all about my music." Watt admits he was a bit skeptical about working on the project, since he knew hardly anything about "American Idol" or Clarkson herself. "I heard that Kelly won some game show, but I was really impressed how she sang her ass off. It was intense. I'm really glad I had the experience—it was trippy and everyone gave me much respect."

Also keep an ear out for Watt's bass work on the Stooges' upcoming album, "The Weirdness," due March 20 via Virgin. He is expected to be on the road with the group in the spring.

PASS THE DUTCHIE

Marijuana and rock'n'roll have been joined at the hip since, well, ever, and that link will be explored in the book "Pot Culture: The A-Z Guide to Stoner Language and Life" by journalist Shirley Halperin and longtime High Times editor Steve Bloom. Due in September via Harry N. Abrams, the book is essentially an encyclopedia of pot, filled with such top 10 lists as best stoner movies and stoner capitals of the world, plus a Pot-Parazzi section with photos of celebrities sneaking a toke. In addition to celebrity-authored how-tos (i.e., how to make a homemade bong), "Pot Culture" will feature contributions from such musicians as Rob Thomas, Fall Out Boy's Joe X, Stephen Marley and Redman. A number of other high-profile artists are on the hook to participate on the volume, which Track understands was being bid on by several publishers.



FORMERLY MOTOWNPHILLY BACK AGAIN

Venerable R&B group Boyz II Men is back with new music—and a new venture with Donald Trump. The group, which features Nathan Morris, Shawn Stockman and Wanya Morris, has a new album out in Japan on its own MSM Music Group label via Japanese company BBMC. Plans are to release a two-CD version of the set (new music on one CD; rerecorded versions of previous hits on the other) in February in the States once distribution is finalized. But what's percolating on the front burner is a co-venture with Trump, former Philadelphia 76ers president Pat Croce and other local investors for one of two casino licenses being given to the group's Philly hometown.

It was Croce who brought the group to Keystone Redevelopment Partners, led by Trump Entertainment Resorts and Croce. According to Wanya Morris, the partnership is about to find out who among the four bidding organizations will be granted the license. Should its group win the bid, Boyz II Men will manage the entertainment side of the venture.

DREAM A LITTLE DREAM

With "American Idol" fever about to strike again, Track got an update on one of the show's former standouts. Paris Bennett is eyeing a March 6 release for her debut album, "Princess P," which will arrive via 306, a label founded by Bennett's manager Paul Jones. Distribution will be through Navarre. First single "Ordinary



BENNETT

Love" was produced by Jon Jon Traxx, while Bennett describes second single "Dreamin'" as a song that "speaks to my 'American Idol' experience before and after." In fact, the record doubled as the theme song to an upcoming reality show on a major cable channel that focuses on a group of New Orleans high school students competing for roles in a live-stage multimedia tribute to the Tony Award-winning musical and Golden Globe-nominated film "Dreamgirls."

Coaching Bennett on her fledgling effort is grandmother Ann Nesby, the former featured vocalist with Sounds of Blackness. "Every day I get a new tactic from her about my career," she says. "But mainly she's told me to just be me and never change who I am."

JAZZ BY THE WATER

Jazz Cruises has assembled some of the genre's top names for two separate sailings this year. The Latin Music Cruise, which sets sail Jan. 27 from Fort Lauderdale, Fla., will be hosted by Arturo Sandoval and feature performances by Alexis Arce, Marlina Burke, Willy Chirino, Tomas Cruz, Amaury Gutierrez, Jose Feliciano, Havana, La India, Ricardo Montaner and Olga Tanon. Later in the year, Marcus Miller will host the North Sea Jazz Cruise, which departs July 5 from Copenhagen, and will boast performances by Dee Dee Bridgewater, James Carter, Roy Hargrove, the McCoy Tyner Trio, David Sanborn and Medeski, Scofield, Martin & Wood.

The ship will dock a week later in Rotterdam, Holland, and will then serve as the venue for the North Sea Jazz Festival.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Virgin Records America has promoted **Amani Duncan** to senior VP of marketing. She was VP of video marketing.

Concord Music Group names **Michael Gillespie** senior VP of sales. He was VP of sales and customer operations at Universal Music Group Distribution.

Universal Music Group International in London names **Ray Still** a consultant to its board. He formerly served as president at Warner Vision International.

Universal South Records names **Fletcher Foster** senior VP/GM. He was senior VP of marketing at Capitol Records Nashville.

Columbia Records names **Bruce Tyler** executive VP. He was executive VP of promotion/marketing strategy at Sony Music Label Group U.S.

RCA Music Group promotes **Wendy Goodman** to VP of promotion for adult formats. She was director of promotion for adult formats.

Univision Music Group taps **Jeff Young** as VP of sales. He was senior VP of sales and marketing at Disa Records.

PUBLISHING: Cherry Lane Music Publishing in New York promotes **Emily Katter** to coordinator of mechanical licensing. She was licensing assistant.

BMI in New York promotes **Wardell Malloy** to director of writer/publisher relations. He was associate director.

TOURING: Global Spectrum names **Jason Blumenfeld** GM of Androscoggin Bank Colisée in Lewiston, Maine. He was an event manager at Wachovia Complex in Philadelphia.



FOSTER

TYLER

GOODMAN

MALLOY

DIGITAL: Snocap appoints **Bruce Taylor** to VP of marketing and promotes **Karin Visnick** to VP of product management. Taylor was senior manager at Dolby Laboratories, and Visnick was director of product management.

MOBILE: Oasys Mobile taps **Doug Dyer** as CEO. He was acting CEO and president at ROK Entertainment Group U.S.

RADIO: XM Satellite Radio appoints **Joan Amble** to its board of directors. She is executive VP/corporate controller at American Express.

Dial Global names **Mark Behrandt** VP of Detroit sales. He was an account executive at ABC Radio Networks.

Excelsior Radio Networks names **Gary Fries** as a consultant to its subsidiaries Dial Global and MJI Interactive. He was president/CEO at the Radio Advertising Bureau.

MEDIA: MTV: Music Television in New York promotes **Depelsha Thomas McGruder** to senior VP of business operations and strategy. She was VP.

NBC promotes **Alicen Schneider** to VP of music creative services and **Nicole de la Torriente** to VP of music business affairs at NBC Universal Television. Schneider was VP of music supervision at NBC Universal Television Music, and de la Torriente was director at NBC Universal Television.

RELATED FIELDS: Dale Earnhardt Inc. appoints **Max Siegel** to president of global operations. He held dual positions as senior VP at Zomba Label Group and president at Zomba Gospel.

Leadership Music in Nashville names **Maria Nielson** administrative coordinator and **Cori Dodson** events administrative coordinator. Nielson was a business consultant at Unisys, and Dodson was a catering sales manager at Sheraton Music City.

FOR THE RECORD: In the Dec. 9 Executive Turntable, the new account executive at Big Machine Media should have been identified as **Brady Brock**.

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- Best Traditional R&B Vocal Performance ~ "I Found My Everything"
- Best R&B Song ~ "Be Without You"
- Best Remixed Recording, Non-Classical ~ "Be Without You"

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- Favorite Female Artist
- Favorite Album ~ "The Breakthrough"

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- Video of the Year: "Be Without You"

"The Breakthrough"

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AMA's Favorite Album of the Year

Billboard's R&B/Hip-Hop Album of the Year

"Be Without You"

Most consecutive weeks at #1 on Billboard's R&B chart (15 weeks)

Hit #1 at Urban Mainstream (6 weeks), Top 40 Rhythmic (4 weeks) & Top 40 Mainstream (4 weeks)

BET's Video of the Year

Billboards' R&B/Hip-Hop Song of the Year, R&B/Hip-Hop Song Airplay of the Year

& Hot 100 airplay song of the year

The Breakthrough LP was the recipient of universal critical acclaim, with Vanity Fair declaring, "...she's still the Queen"

USA Today stating "Another Blige 'Breakthrough' ...Blige still touches souls..."

People Magazine calls the CD "...one of her most impassioned performances, proving a little drama can go a long way."



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