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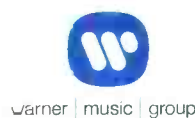
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And the winner is...

This year at the Grammys, you're going to hear about a new kind of winner. Our planet. That's because Warner Music Group, printer and packaging supplier Ivy Hill, and the Natural Resources Defense Council have launched a collaboration to help curb global warming. Starting April 1st, all of our standard CD and DVD products in the U.S. will be made from ecologically-enhanced paper packaging – paper that includes post-consumer recycled and sustainably harvested fibers. These policies will help protect biodiversity and reduce water pollution, waste and global warming pollution. We invite the industry to join us. Because in this contest, we all deserve to be winners. To learn more, visit www.nrdc.org/paper.



Billboard

EXPERIENCE

INSIDE THE MAD, MAD,
MAD WORLD OF THE
GUNS N' ROSES TOUR

FEB
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**BILLBOARD'S
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CONFERENCE:
DIGITAL,
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AND
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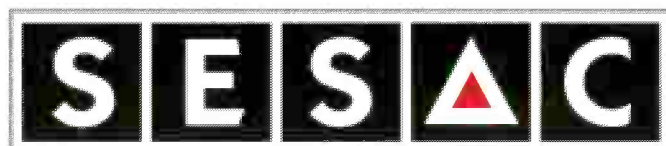
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No. 1

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360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

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

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

JUANES Q&A
Latin Grammy Award winner Juanes will be the featured artist for the Q&A at this year's **Billboard Latin Music Conference & Awards** taking place April 23-26 in Miami. For more info, visit billboardevents.com.

Blogging

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

Snow Jobs

Behind Apple CEO's PR Move, Reason For Hope?

Steve Jobs offered his "Thoughts on Music" via a Feb. 6 post at apple.com, which might have been more aptly titled "Thoughts on What Would Make Apple Happy." Make no mistake: When the CEO of a company valued at more than \$70 billion clears his throat—even if it's a hip, turtlenecked throat—he's taking care of business. His business.

The timing was no coincidence. Legislative pressure is mounting (see report, page 12) for Apple to allow its digital rights management system, FairPlay, to be licensed by other digital music stores and players, so that consumers can buy their music anywhere they want, and play it on any player they want. It's odd, but I read and reread Jobs' essay, and never saw mention of the showdowns brewing with Apple across Europe.

Jobs doesn't want to acquiesce on this point. If Apple has hated anything, historically, it's sharing its technology or taking an open-license approach (à la Windows, whose DRM essentially protects every digital song sold anywhere that isn't iTunes). Jobs's argument—a red herring—is that sharing such technology would result in FairPlay being hacked, cracked and rendered impotent.

For one, Apple's DRM is so unrestrictive, most never bother with the various workarounds that are already in place—or the reality that any album purchased from iTunes can be burned to CD and re-ripped as unprotected MP3s. Windows DRM has been hacked, but that doesn't mean the business model of Napster, MTV's Urge or Yahoo—a few Microsoft clients—has fallen to tatters. As Ted Cohen, now a digital media consultant but once a VP at EMI Music, always told me of DRM: "If someone is going to steal your car, you probably can't stop them. But you can lock your garage."

Jobs laid out three hypotheticals in his essay: continuing on the current course, which he never actually dismisses; licensing FairPlay, which he dismisses for the previously mentioned ideas; and the major labels dumping DRM, which hasn't worked to halt music piracy, Jobs says, and may never.

Staying the current course is a lose-lose for the music business, Apple and consumers, and probably not an option for much longer. Consumers are left with a confusing myriad of DRM roadblocks that keep digital music purchases from playing universally. Even if courts around the world don't force Apple to open its DRM, digital sales growth is slowing, and the revenue it is generating is nowhere near what's required to offset the losses of just the last year or two, let alone the losses that have been mounting, steadily, since 2000.

So what of letting go of DRM? Jobs makes some compelling points, particularly when

he notes that the music business in 2006 sold some 2 billion protected songs via digital stores, but more than 20 billion songs "completely DRM-free," via CDs. It's a staggering truth, made all the more staggering when you add in DRM-free illegal downloads—more than 15 billion in 2006, according to peer-to-peer network tracking firm BigChampagne. As Jobs notes, less than 3% of the music on the average iPod is actually purchased from the iTunes store.

But Jobs' numbers ultimately make as strong an argument for DRM as against.

Yes, consumers would prefer a DRM-free world. They'd also prefer substantially interest-bearing savings accounts and that Santa Claus was real. As the media world moves forward in the digital age, as Internet speeds increase, as consumers will soon be able to trade entire collections in the space of time it once took to trade a few songs, the need for those garage locks becomes ever more important.

Jobs' numbers ultimately make as strong an argument for DRM as against.

Jobs presumably singled out the music business because music-related issues are forcing his hand in Europe, and the music business makes such an easy target in the court of public opinion. Where was Hollywood in Jobs' "Thoughts"? Will the major movie studios be willing to offer their movies for sale online, free of any protection scheme? Warner Music Group chairman/CEO Edgar Bronfman Jr. probably stated it best, at the most recent WMG earnings call: "The notion that music does not deserve the same protections as software, television, films, videogames or other intellectual property, simply because there is an unprotected legacy product available in the physical world, is completely without logic."

The music business has an opportunity to take action on the DRM front, but that window of opportunity isn't getting any wider. This week's magazine sees the biz still lagging about 15% from last year, and with all the closings and layoffs of just the past six months, and with artists like Norah

Jones selling less than half of what she sold with previous first-week sales, it's hard not to wonder just how much blood is left in that stone.

The biz has two challenges to solve—one with technology and one with public perception. As to the latter, it was great to see Bronfman speaking out on these issues in a public forum. Sadly, the cynic in me says it was only because of the timing of his conference call. Do you know how many other major label sources, at any level, spoke out on the record about Jobs' comments? Give yourself a star if you guessed "zero."

Particularly in the blogosphere, the court of crucial, behavior-shaping public opinion is staffed with those often more interested in sticking it to the Man than in sticking to the facts. Music execs need to keep providing salient arguments, and letting the public decide. I spoke with key label executives from across the biz in the day or two following Jobs' essay, and the arguments are out there. The debate is raging online, and that's a fray the biz can no longer afford to stay above.

When it comes to tech, Jobs is right: DRM isn't working. It's confusing, clumsy and haphazardly applied. The music business and all of its partners need to agree on an unobtrusive, simple DRM standard and implement it, fast. Stop the bleeding with future generations of music. Lock the garage. Get it on CDs, get it on digital music, and make it one DRM that all systems can use. We've all heard the reasons why this would be difficult, but really, at this point, what options does the business have? Keep hemming and hawing—there goes another percentage point or two off your bottom line.

The beauty and the irony here is that the makings of that system already exists. It's called FairPlay.

Apple must license its DRM. Yes, it will take money and time to work out contracts and cross-platform glitches. And yes, there's a gulf between Jobs' whims and the reality of an entire copyright industry. Those, I hope, are issues that the business can start resolving with Apple when this discussion moves from the headlines to the negotiating table.

When he launched iTunes, Jobs pulled the music business kicking and screaming into a smart digital step. Perhaps turnabout, this time, will be FairPlay. ■■■

BILL WERDE
Deputy Editor
Billboard



GROUP EDITORIAL DIRECTOR
SCOTT MCKENZIE
EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF

EDITORIAL

DEPUTY EDITOR: Bill Werde 646-654-4680
SENIOR EDITORS: Jonathan Cohen 646-654-5582; Chuck Eddy 646-654-4708
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
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CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mike Boyle (Rock) 646-654-4727; Hillary Crosley (R&B/Hip-Hop) 646-654-4647; Todd Martens (Indies) 323-525-2292; Mitchell Peters 323-525-2322; Ken Tucker (Radio) 615-321-4286
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BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780; Katie Hasty (Billboard.com) 646-654-4650; Susan Visakowitz (Radio) 646-654-4730
MULTIMEDIA PRODUCER: Rich Kaplinks
COPY CHIEF: Chris Woods
COPY EDITORS: Molly Brown, Wayne Robins
CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Ouellette, Deborah Evans Price, Paul Sexton, Christa Titus, Steve Traiman, Anastasia Tsioulcas

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT
ASSOCIATE ART DIRECTOR: Christine Bowler
SENIOR DESIGNER: Greg Grabowy
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CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
CHART MANAGERS: Bob Allen (Boxscore, Nashville); Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.); Anthony Colombo (Rock, Spotlight Recaps, Video); Mary DeCrose (Kid Audio, Blues, Nashville); Raphael George (R&B/Hip-Hop); Wade Jensen (Bluegrass, Country, Christian, Gospel, Nashville); Geoff Mayfield (The Billboard 200, Heatseekers, L.A.); Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music, Reggae); Silvio Pietrioung (The Billboard Hot 100, Pop 100, Hot Digital Songs); Paul Pomret (Hits of the World, London); Gary Trust (Adult Contemporary, Adult Top 40)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

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LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788
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FOSTER REPRINTS: Nancy M. Rothman - 1-866-879-9144 Ext 134 - nrothman@fostereprints.com

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ASSOCIATE AUDIENCE MARKETING DIRECTOR: Frances Davis
AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERRENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
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NIelsen BUSINESS MEDIA EDITORIAL DIRECTOR: Sid Holt

BILLBOARD OFFICES

NEW YORK: 770 Broadway
New York, NY 10003
Phone: 646-654-4500
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799

LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ
Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014

NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454

WASHINGTON, D.C.: 910 17th St., N.W., Suite 215, Wash., DC 20006
Phone: 202-833-8692
Fax: 202-833-8672

MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

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JUMPING THE GUN
Which late-'06 releases arrived too early?



ROPING RICK RUBIN
Can Columbia snare the producing exec?



JOB'S ANALYSIS
Bizzers react to Apple head's new DRM letter



VIRTUAL VID VALUE
Why indie labels don't hate YouTube



FISTFUL OF HONORS
Ennio Morricone's lifetime of achievement

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>>> AEG INKS DEAL FOR PRU CENTER

Anschutz Entertainment Group has nailed down the contract with the National Hockey League's New Jersey Devils to manage the new Prudential Center in Newark, N.J. Additionally, AEG's national concert touring division, AEG Live, will book concerts and other special events for the 19,500-seat arena, which will also be the home of the Devils. The \$375 million Prudential Center, slated to open in October, will be the first major sports and entertainment venue to open in the nation's top media market in more than 25 years.

>>> TIMBERLAKE GOES MOBILE

Justin Timberlake is taking his image mobile. Timberlake unveiled a mobile video channel Feb. 9 on Verizon Wireless' VCast video service called JT-TV. The move will make Timberlake the first artist to have his own branded channel on the VCast service, with content developed exclusively for the service. The JT-TV service will begin airing in March with fashion and music programming, followed by movie and lifestyle content added in May or June.

>>> WHO REVEALS TOUR PLANS

Pete Townshend and Roger Daltrey announced the Who's 2007 European tour plans Feb. 8 in London. The itinerary begins May 16 in Lisbon, Portugal, the first of 29 dates extending to July 9, confirmed by promoter CPI. The rock legend will also play the Glastonbury Festival June 24.

>>> continued on p8

UP FRONT

TOURING BY MITCHELL PETERS

MAKING WAVES

Music Cruises A Win-Win For Artists, Fans

Be it on land or sea, if there's one thing Sammy Hagar loves more than shooting tequila and playing rock 'n' roll, it's throwing an unforgettable party for his most dedicated fans.

Indeed, after nearly a week of getting "drunk off their asses" during the second annual *Are We Having Any Fun Yet?* cruise this March, about 750 loyal Hagar supporters will stumble off the Carnival Pride ship to meet the Red Rocker at the dock in Cabo San Lucas, Mexico. From there, the next stop is Hagar's Cabo Wabo Cantina for afternoon tequila shots and an exclusive concert from the singer/liquor entrepreneur and his band the Wabos.

"We march [the fans] to the Cabo Wabo through town," Hagar says. "It's kind of like a parade. A couple of thousand locals join in and everybody is singing songs like 'Cabo Wabo' and 'Mas Tequila'—it's awesome."

Along with such acts as Lynyrd Skynyrd (*Gimme 3 Days*), Tim McGraw (*Country Cruise Getaway*), Sister Hazel (*the Rock Boat*) and Barenaked Ladies (*Ships and Dip*), Hagar is one of many acts this year linking with a major cruise line to earn extra cash while taking a break from the road.

In early January, a time when Skynyrd doesn't usually tour, the group teamed with Sixthman, an Atlanta-based company focusing on creating and developing musically driven events, for the sold-out *Gimme 3 Days* music cruise to the Bahamas.

Ros Schilling, Skynyrd manager with Vector Management, says the partnership was a win-win for the band and its fans. "It was quite comparable to what Lynyrd Skynyrd would make on



Rocking the boat: LYNYRD SKYNYRD on the *Gimme 3 Days* cruise, top and above right; SAMMY HAGAR on his *Are We Having Any Fun Yet?* cruise, left.

a per-show engagement in the United States," he says. Plus, "it really gives your fan base a whole new perspective and a really good vacation at the same time."

Along with three live performances from Skynyrd during the three-day cruise, 2,200 fans who bought tickets ranging between \$599 and \$1,999 for a two-person cabin were treated to additional concerts from 38 Special and a number of other acts.

Unlike Hagar's cruise, *Gimme 3 Days* was a full-ship

charter, meaning it wasn't part of a larger, nonmusical cruise. Sixthman co-founder Tod Elmore says the company rents boats from Carnival Cruise Lines and pays headliners a flat guarantee with a potential for additional revenue. "The model doesn't support paying a band for four days' worth of concerts," Elmore says. "Headliners typically get a performance guarantee plus back-end depending on the success of the event. Any of the other bands are getting a fee to come and play."

One challenge in orchestrating a music cruise is getting acts to commit in advance, which is why Sixthman scheduled *Gimme 3 Days*, the *Rock Boat* and *Ships and Dip* early in the year when touring is generally slow. "We need a 12- to 14-month lead time," he says. "It's hard for an artist to commit that much time in advance unless they know that they don't have much else going on."

Carnival VP of group sales and administration Cherie Weinstein says the cruise line has

seen an increased interest in music-themed cruises during the last four years. But Weinstein cautions acts who are entertaining the idea of chartering ships for live performances. "It is a large financial commitment," she says. "You're not just putting a concert on a venue. You can't have the 'if you build it, they will come' attitude. You've got to market, market, market and push, push, push."

The cost of renting a Carnival ship depends on the size of the boat, time of the year and number of days, but Weinstein declines to give a price range, saying only that "it's very, very large dollars."

That said, Schilling says the *Gimme 3 Days* cruise grossed \$1.5 million in cabin sales alone, a number that excludes alcohol and merchandise sales.

If there's a company that knows a thing or two about full-ship charter music cruises, it's Jazz Cruises, which currently hosts six on Holland America Line and Carnival. "Every single one has been a sellout," executive director Michael Lazaroff says.

This year's Latin Music Cruise, which sailed in late January, was hosted by Arturo Sandoval, and later in the year Marcus Miller will host the North Sea Jazz Cruise.

Prices are about \$4,000-\$5,000 for a double-occupancy cabin. The past six Jazz Cruises have each grossed approximately \$4.5 million in cabin sales, and the success of the concept is backed by the company's high customer return rate. "We have a 60% business repeat level," Lazaroff says. "When it's a full-ship charter, everyone is there for the same reason and there's a tremendous camaraderie." ■

R&B BY HILLARY CROSLLEY

URBAN RENEWAL

Mark Pitts Named Urban Music President At Jive

Mark Pitts has been promoted to president of urban music at Jive, Billboard has learned.

Pitts has had his finger on the pulse of urban music since 1993, when he co-founded Bad Boy Records with Sean Combs. In addition to managing the Notorious B.I.G. and Nas, he has nurtured Usher's smash hit "Confessions" album while serving as Jive's senior VP of A&R. Of late, he has reared Chris Brown, who was the best new artist at the 2006 Billboard Music Awards.

In an exclusive interview with Billboard, Pitts discusses his accomplishments and the challenges that lie ahead.

What's your favorite accomplishment at Jive?

I never really got a chance to have success that was mine. Even with Usher's "Confessions" success, where Usher and I basically lived together for five months to finish that record, the credit ultimately goes to L.A. Reid because he found Usher. But that's why

I'm so proud of Chris Brown, because he's mine.

What are some of Jive's strengths and weaknesses that you plan on addressing?

Our presence in rap is garbage, and the crazy thing is we started out as a rap label with UGK and Souls of Mischief. We're not as strong from "A," introducing an artist, to "B," making their single buzz-

worthy. Unfortunately, hip-hop is a lifestyle and it's making people understand that. Sometimes when you're dealing with corporate people you can't always explain it. You just have to do it. I also want to improve the morale because everyone has been here for 10-15 years. It demonstrates how they stand by their team, so they just need new energy. I want to have "president's

JERMAINE JOINS ISLAND

Mark Pitts isn't the only urban executive on the move. Jermaine Dupri, who exited Virgin in October 2006, joins Antonio "L.A." Reid as Island Records' president of urban music. Dupri will report directly to Reid and Steve Bartels, president of Island Records and COO of Island Def Jam Music Group. He will produce such urban Island artists as Mariah Carey, and lend his production skills to such Def Jam artists as Ludacris and Rihanna.

Aside from co-writing and producing Carey's 2005 Grammy Award-winning hit "We Belong Together," Dupri worked with Reid previously at Arista Records during the 1990s. He became Virgin Records' urban music president in January 2005.



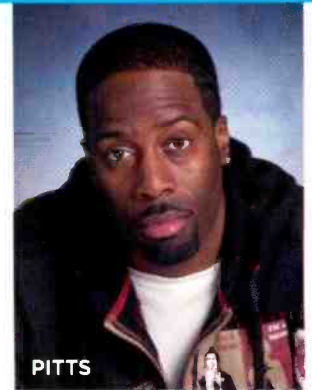
night" every month where the staff bowls and has drinks. You'll learn more from the assistants and directors than the top-heavy people.

How has Jive changed since you've been in A&R?

Before when you thought of Jive, it was Britney, 'N Sync and Backstreet Boys, and now 70% of Jive's business is black music. We're an R&B label and I don't have to go anywhere to find new acts—people are finding me. At Jive, I'll break Chris Brown and Natasha, my new female artist, because pop is what we do best. Then I can focus on one artist at a piano that takes time to break like Raheem DeVaughn.

Why do you think the Clipse project missed commercial success?

Their album wasn't a single-driven album, but it was hot. They have their own lane and we realized our mistakes afterwards. The energy I saw at their shows wasn't translated correctly. And they also came at a time where the South is on fire and the East Coast is still trying to get it back. We thought



PITTS

Jay and Nas were going to save us, but they weren't able to.

Who are you adding in the publicity department?

Wendy Washington's here now, so we'll be stronger on the urban side. We're already strong on the pop side, so it'll balance itself out.

What albums do you have slated for 2007?

Chris Brown and Usher, he's coming in the fourth quarter, Raheem DeVaughn, UGK, Joe. R. Kelly will probably drop in the third quarter. And my newest signee, Natasha, will drop this year, God-willing. Natasha's between Ciara and Beyoncé, but she's closer to Beyoncé. She's 17 years old, beautiful, and I think she's going to be like a black Britney. I've never met an artist that has no fear the way she does. She's a natural. ...

>>> MYSPACE ENTERS EURO MOBILE DEAL

MySpace has forged an exclusive European partnership with Vodafone, Europe's biggest mobile player, in a development that will enable the wireless carrier's customers to remotely view and edit their MySpace profiles. The deal, unveiled Feb. 7, heralds MySpace's first expansion into the European mobile space. The offering will initially go live in the United Kingdom, before rolling out to other European markets.

>>> TICKETMASTER, ITUNES GIVE AWAY MUSIC

Music fans buying concert tickets on ticketmaster.com will receive a free song of their choice from the iTunes store as part of an ongoing partnership between Ticketmaster and Apple. The promotion was launched to coincide with the upcoming summer concert season. The free music deal is an extension of an existing collaboration between Ticketmaster and iTunes that gives fans who pre-order certain digital albums on iTunes the ability to pre-order concert tickets on ticketmaster.com before they go on sale to the public.

>>> COLUMBIA PARTNERS WITH NETWORKING SITE

Gather.com, a social networking community designed for adults, has formed a partnership with Columbia Records to provide content for a new music channel on the site. Columbia will develop the channel to promote its acts, new releases and other original content. Artists signed to the label will participate in online chat sessions with Gather members. The deal is part of a larger Gather content initiative consisting of multiple new content channels, including books, food, health, money and movies.

RETAIL BY ED CHRISTMAN

Premature Platters

Merchants Think Certain Fourth-Quarter Releases Should Have Waited

Every year, retailers lament that an overloaded fourth-quarter release schedule not only leaves the rest of the year barren of new titles, but also results in titles that don't realize their sales potential because they get lost in the shuffle.

Billboard periodically polls merchants about what titles might have done bet-

ter out of the box if they had been held for the open field of the first quarter. This year, though retailers agree that some titles should have been held until early 2007, there seems to be less consensus about the specific titles.

Here are three releases that retailers singled out:

JET'S "SHINE" (ATLANTIC)

"Jet had an initial order of 600,000 and first-week sales of 51,000," Hastings Entertainment senior VP of merchandising Michael Rigby says. "With all of the challenges you have in putting together a promotional plan to work a record, and then you put them out in bunches, there is an argument to be made to waiting for the right time."



Jet's last album, "Get Born," has sold 1.6 million, according to Nielsen SoundScan, with a string of 31 weeks that saw it obtaining sales greater than 20,000 each week. New album "Shine" has so far sold 137,000, but has had only two weeks where it hit more than 10,000 scans.

"Shine" "is an album that absolutely would have been helped by a first-quarter release, for as much clamor as there was beforehand and how good it sounded," Alliance Entertainment Corp. senior VP Robby DeFreitos says. "And then nothing happened."

THE BEATLES' "LOVE" (APPLE/CAPITOL)

While some merchants cite "Love" as not living up to expectations due to a weak setup, others argue the album should have come out for the holiday and say they would have been angry if it didn't. Nonetheless, there is a consensus that the buying public was left in the dark about



Beatle producer George Martin having reworked the material. "A lot of our customers are unaware of the connection, that it was done by George Martin and it was born out of the Cirque du Soleil [show] in Vegas," Rigby says.

Retailers agree that lack of customer awareness resulted in weaker than expected sales, even though the album has scanned 1.2 million units. Others say the Beatles delivered the album too late to execute a proper setup. EMI didn't return a call for comment, but sources within the company point out the album sold 5 million worldwide in six weeks and wonder how that can be called a failure. What's more, the "Love" title may play well for Valentine's Day.

MOS DEF'S "TRUE MAGIC" (GOODTREE MEDIA/GEFFEN/INTERSCOPE)

After shifting street dates, "True Magic" was ultimately set for a January release. But the album came out Dec. 29, in a month laden with rap releases.



It wound up shifting only 9,000 units in its first week, and has sold 50,000 to date. In comparison, Mos Def's previous album, "New Danger," scanned 95,000 in its initial week and 459,000 so far.

The new album "was originally a November release then moved to January and then whipped back to Dec. 29," Newbury's Mello says. "That just killed the record."

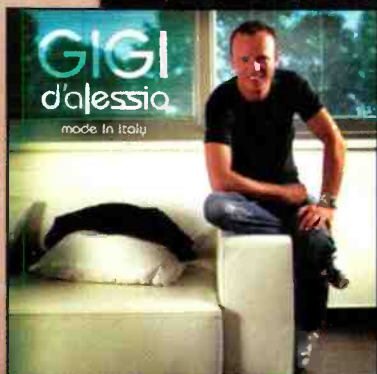
But sources within Universal Music Group say the Geffen album was rush-released due to a leak in the second week of December. "Piracy may not be an issue to retailers," one source says. "But it certainly is to us." ...

GIGI d'alessio

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>>> ROCK IN RIO HEADS TO SPAIN

The 2008 Rock in Rio festival will be held for the first time in Madrid, organizers have confirmed. The giant concert event will be staged over two weekends, June 27-28 and July 4-6, near the town of Arganda del Rey (population 45,000), some 20 kilometers from central Madrid. To date, the event has taken place just five times; in Rio de Janeiro, Brazil, in 1985, 1991 and 2001, and in Lisbon, Portugal, in 2004 and 2006, and has attracted 4 million festival goers.

>>> OZZFEST OFFERS FREE TICKETS

Tickets to Ozzfest 2007 will be free, organizers said Feb. 6. The 25-date tour will begin July 7 in Los Angeles, and details have yet to be announced regarding distribution of tickets. The event, headlined by Ozzy Osbourne, will be underwritten by a host of sponsorship deals. The tour is booked by Marsha Vlasic at MVO and produced by Live Nation.

>>> HELIO BEGINS OTA SERVICE

Wireless operator Helio has launched an over-the-air, full-song music download service. The startup carrier that went live last year says its mobile music service will be the "corner record shop" to other operators' "department store." The Helio Music service sells individual tracks for \$1.99 if downloaded to a phone or 99 cents for a PC. Songs downloaded to PCs only can be transferred to the phone via a USB connection. All four major record labels have licensed music to the service.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Jonathan Cohen, Howell Llewellyn, Paul Sexton and Ray Waddell.

BUSINESS BY BRIAN GARRITY

Relocating Rick Rubin

Moving The Producer To Columbia Could Be A Challenge

Columbia Records is wooing star producer Rick Rubin to take the role of co-chairman of the label. But landing the Def Jam Records co-founder, best-known in recent years for his work with the Red Hot Chili Peppers, System of a Down and Johnny Cash, comes with its own set of cultural, strategic and logistical challenges.

For starters, Rubin is based in Los Angeles and often works out of his home. A move to Columbia would require joining the button-up executive ranks (where facial hair choices are usually more conservative) and likely relocating to New York where he would be in demand in the office. What's more, as chairman he would be embroiled in day-to-day marketing and promotion issues—areas in which his experience is limited.

Columbia also will have to make concessions in its working relationship with Rubin. Sources say he will still be free to produce projects for other labels. He currently is at work on a pair of major

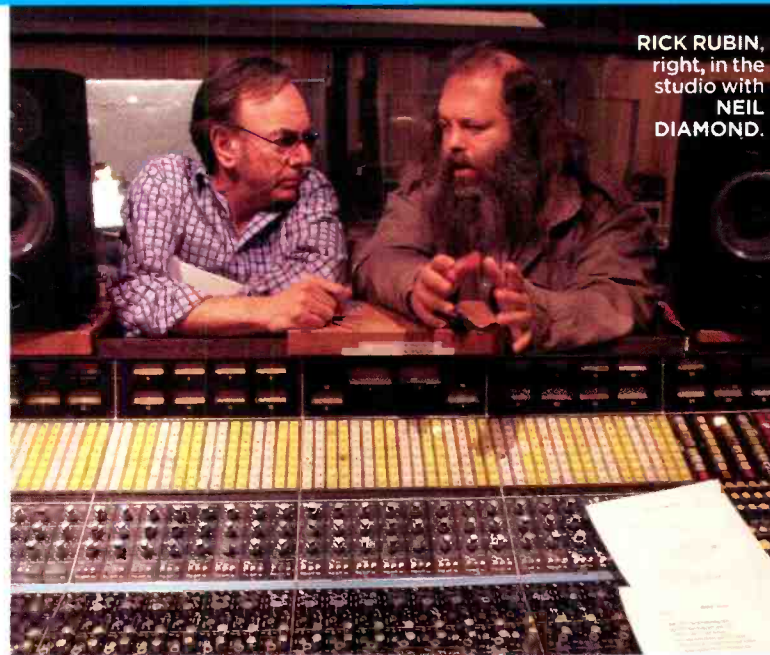
2007 releases for Warner Music Group's Linkin Park and Metallica.

That scenario has some industry executives invoking the name Matt Serletic—the producer-turned-Virgin Records boss who was producing bigger hits for WMG with Rob Thomas and Matchbox Twenty than he was with his own roster.

"The track record of producers running record labels isn't great," says one major label executive at a rival label familiar with the situation. "What you want is for Rick to do what he does."

Of course, those issues are moot unless he can first free himself of an existing deal with WMG, which still has three years left on it.

Rubin just moved his American Recordings imprint to Warner a year ago. The imprint—home to Cash, Neil Diamond and Tom Petty—is distributed under the Warner Bros. Records umbrella. There's no word yet as to whether



RICK RUBIN, right, in the studio with NEIL DIAMOND.

Top Rubin-Produced Albums 2000-2006

#	ALBUM	BAND	UNITS	YEAR
1	Toxicity*	System Of A Down	3.9 million	2001
2	Audioslave	Audioslave	3.1 million	2002
3	By The Way	Red Hot Chili Peppers	2.0 million	2002
4	Taking The Long Way	Dixie Chicks	1.9 million	2006
5	Stadium Arcadium	Red Hot Chili Peppers	1.8 million	2006
	Mezmerize*	System Of A Down	1.8 million	2005
7	American IV: The Man Comes Around*	Johnny Cash	1.6 million	2002
8	Vol. 3 (The Subliminal Verses)	Slipknot	1.4 million	2004
9	Make Believe	Weezer	1.2 million	2005
10	Renegades	Rage Against The Machine	1.1 million	2000
	Steal This Album!	System Of A Down	1.1 million	2002
	Out Of Exile	Audioslave	1.1 million	2005

*American Recordings release

Warner will attempt to block a Rubin move to Columbia or if American will come with him or stay put. Representatives for Sony BMG, WMG and Rubin all declined comment.

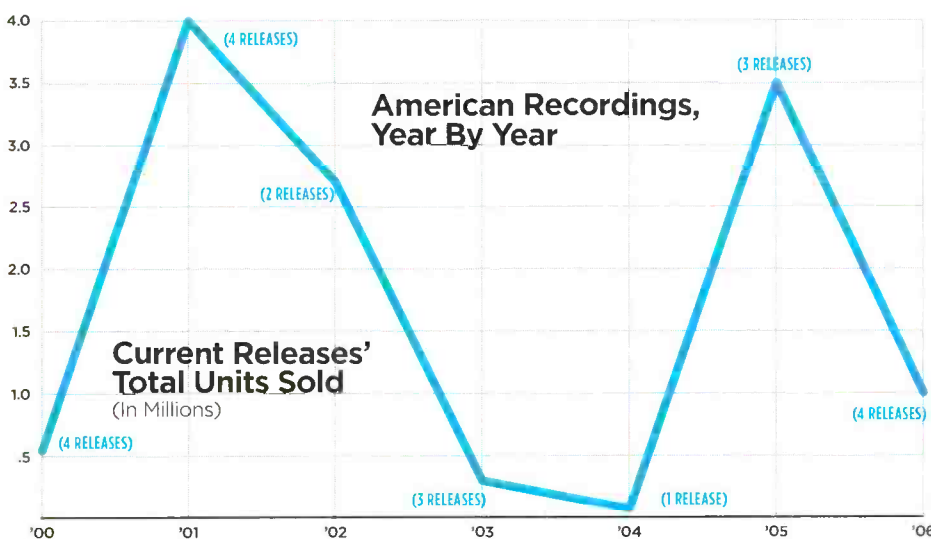
Assuming a settlement with Warner can be reached, sources say Sony BMG executives see a big upside in adding Rubin—even if it means shaking up a creative executive team that finished 2006 at No. 1 in U.S. market share among major label imprints. Current Columbia chairman Steve Barnett, who guided the label to the top spot last year on the back of hits from Beyoncé, Dixie Chicks and John Mayer,

reportedly would get a title bump but lose at least some creative control.

To be sure, Rubin already has an established track record of delivering hits for Columbia. And his arrival would give a jolt of executive star power to the label's able but glitter-free team. (No one else there is doing cameos in Jay-Z videos.)

Rubin produced the Dixie Chicks' Grammy Award-nominated Columbia release "Taking the Long Way," which ranked as the No. 9 top-selling album last year with more than 1.8 million copies sold, according to Nielsen SoundScan.

He's also produced a string of hits from rock act System of a Down—most recently 2005's dual release "Hypnotize"/"Mezmerize," which has sold more than 3 million units combined. The band is distributed under a joint deal between Columbia and American.



SOURCE: Nielsen SoundScan

HOME FRONT

360 DEGREES OF BILLBOARD

JUANES Q&A TO BE FEATURED AT LATIN CONFERENCE

The Billboard Latin Music Conference's annual Q&A has emerged as the centerpiece of the world's largest annual gathering of Latin music. Through the years, featured Q&A artists have been at the top of their game in sales, artistry and an innovative and proactive approach to music-making and

the music industry.

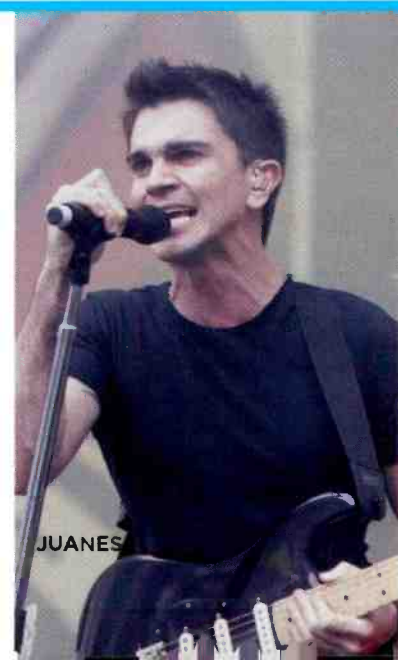
The featured Q&A artist at this year's conference—to be held April 23-26 in Miami—is Colombian star Juanes. During the past several years, Juanes has made unparalleled strides in a multiplicity of arenas, from record sales and sold-out concert tours to chart-topping success in dozens of countries, both Spanish and non-Spanish-speaking.

Juanes comes to the Billboard Q&A just a few months shy of releasing his new album, the much-anticipated follow-up to his multiplatinum "Mi Sangre," which has sold more than 4 million copies worldwide.

Juanes also just launched his own label, 4Js, a joint venture with Universal Music; renewed his recording deal with Universal Music Latino; and signed a worldwide publishing agreement with Universal Music Publishing Group. A committed advocate for change, the singer/songwriter has also donated

time and money to a broad variety of causes, most notably his own Colombia Sin Minas (Colombia Without Mines) foundation, which works to eradicate landmines from Colombia's rural areas. In 2005, Time magazine named him among its 100 most influential people in the world.

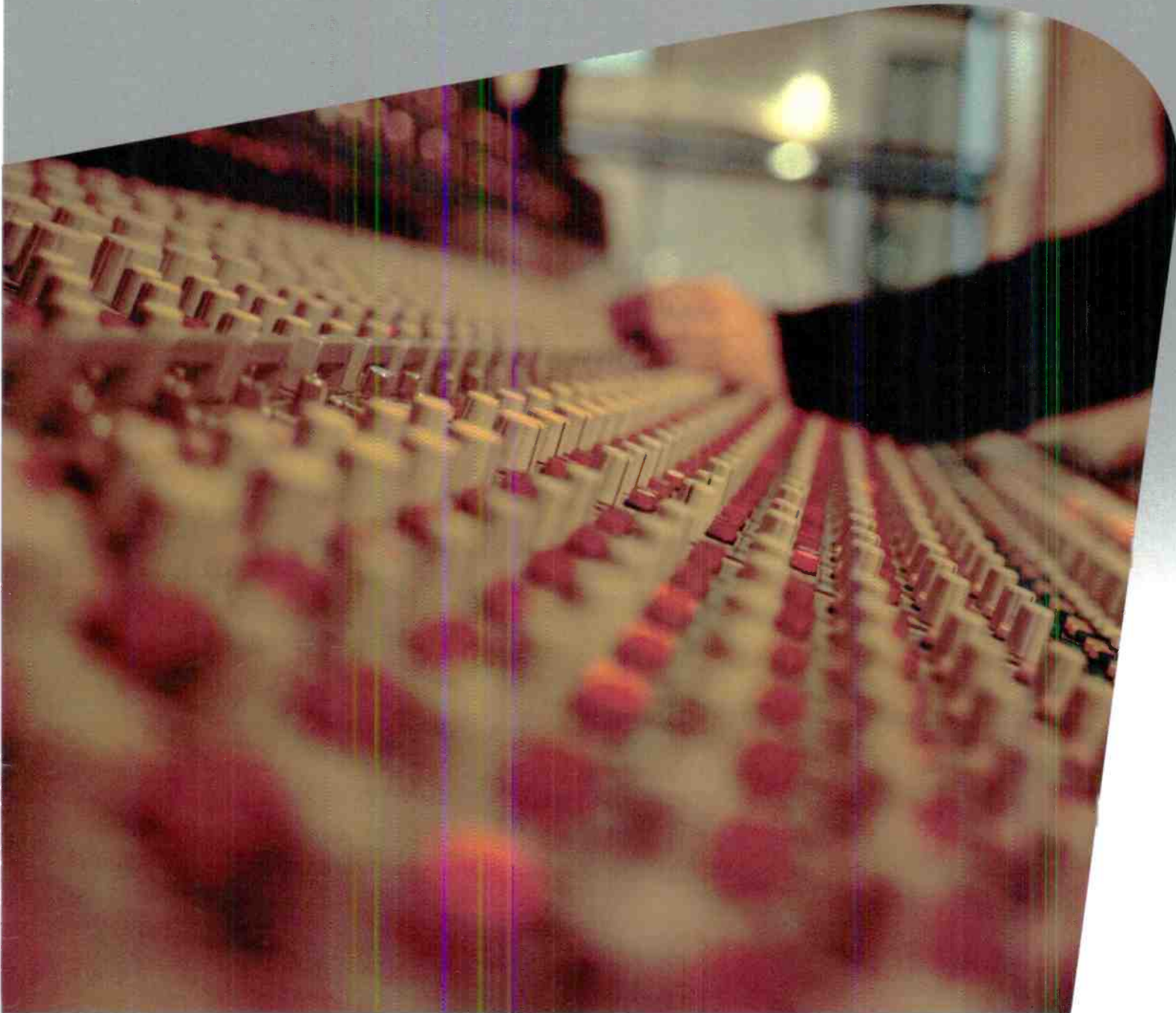
The Billboard Q&A will be Juanes' single public interview since the end of his world tour this past fall. For more information on the Billboard Latin Music Conference (see story, page 18), go to billboardevents.com.



JUANES

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DEBATING DRM

A Steve Jobs Statement Steps Up The Digital Rights Discussion

DIGITAL BY BRIAN GARRITY

The pig pile of technology companies and consumer advocacy groups pressuring the major labels to abandon support for digital rights management-protected downloads just got a lot heavier. Apple CEO Steve Jobs jumped on top of the stack with a Feb. 6 open letter to the industry stating that “DRMs haven’t worked, and may never work, to halt music piracy,” and later adding that “convincing [the labels] to license their music to Apple and others DRM-free will create a truly interoperable music marketplace.”

Privately irked label executives polled by Billboard say that the move is a way for Apple to sidestep heat the company is getting in Europe to make its iTunes/iPod ecosystem compatible with third parties (see story, below). And they are quick to note that the film and TV industries were not cited in Jobs’ letter. To be sure, the surprise statement sets up a contentious tone for upcoming content-licensing negotiations between Apple and the labels. As Warner Music Group CEO Edgar Bronfman Jr. said in a Feb. 8 investor conference call, “Frankly, manifestos in advance of those discussions are counterproductive.”

“We advocate the continued use of DRM in the protection of our and our artists’ intellectual property,” Bronfman said. “The notion that music does not deserve the same protections as software, television, films, videogames or other intellectual property, simply because there is an unprotected legacy product available in the physical world, is completely without logic or merit.”

The following is a survey of other leading responses to the Jobs statement.

.biz For DRM news updates and analysis go to billboard.biz/DRM.



THE INDUSTRY WEIGHS IN

“It’s one of the greatest deflections I’ve ever seen. He’s trying to get rid of his class action suit over being anti-competitive by blaming it all on the record labels. As if they get rid of everything that protects their assets, everything will be fine . . . It’s like when we wanted variable pricing—he called the record companies greedy. It wasn’t about raising prices. It was about different tiers of pricing. He’s great at it.”

TED COHEN, TAG Strategic managing partner



“To compete against free, which has no DRM, we have to realize we’re hitting a glass ceiling. [The letter] sets a public and institutional point of view and influence. The major labels are all public companies. When you have someone from that world saying we need to lose DRM for this to grow, and the only area that the major labels are having any growth is in the digital marketplace, then the pressure comes from the public and from their shareholders. And that’s the only pressure that will make them get off their asses and actually do something about it.”

TERRY McBRIDE, Netwerk CEO



“We like the opportunities DRM gives innovators. You can’t have a subscription service without DRM. You can’t enforce a monthly rental contract without it. So this is not an anti-DRM thing. Steve Jobs isn’t anti-DRM. He built a DRM. What he is saying to the labels is: ‘Don’t keep pointing the fingers at everybody else. You have to make a choice. You can either have DRM-free music and great user experience, or you can have an Apple environment and a great user experience, but you can’t have both.’ ”

JON POTTER, Digital Media Assn. executive director



“No matter how this is presented this is a reversal of the strategy that they have employed over the last four years. They’ve never made DRM or interoperability a public issue and we’ve never heard about it as a private issue . . . Jobs cannot be happy that he has to be open. It’s not been part of the plan. But we think it’s great. We welcome the pressure on the majors. We think they have to go this way. We’ve felt this way for a long time. They have no other options. We think it’s the right move for them. We think it will make consumers happy and grow the digital music industry faster and help offset more dramatically the CD decline.”

DAVID PAKMAN, eMusic president/CEO



“I think the timing of Apple’s industry paper on this subject is a direct reaction to the massive Windows Media DRM music-enabled cell phone ecosystem that is fast developing around Apple. Apple will be seriously marginalized by the huge cell phone manufacturers carrying WM DRM so, naturally, Apple now thinks it’s a great time to drop DRM.”

CHRIS GOROG, Napster CEO



EUROPE VS. APPLE Consumer Groups Across The Continent Follow Norway’s Fight For iTunes Interoperability

Across Europe, consumer groups have been confronting iTunes, attempting to enforce interoperability.

Most significantly, in Norway, Apple CEO Steve Jobs’ new stance on digital rights management (DRM) comes only a few weeks after a Jan. 19 ruling by the Consumer Ombudsman that the company’s FairPlay system contravened the country’s Marketing Control Act.

The ruling determined that, by restricting consumers’ use of music, Apple’s FairPlay DRM technology broke contract law in Norway.

Apple has until March 1 to outline its plans to resolve the various issues raised by the Ombudsman and has to implement those—or prove it is substantially on the way to implementing them—by Oct. 1.

Actions in other European countries have yet to result in legal rulings either for or against Apple. A country-by-country rundown:

SWEDEN



On March 6, 2006, the issue of iTunes interoperability was raised by the independent Swedish Consumer Council, a government consumer association representative confirms, but no ruling has been made yet.

issue of interoperability with Apple, suggesting that the iTunes terms and conditions contravene the country’s Consumer Protection Act.

“Right now,” the agency’s legal adviser Juha Eerikäinen says, “we are waiting for the company’s reply to us about how they are going to [make] some changes in their contract terms.”

FINLAND



On Aug. 21, 2006, the government’s Consumer Agency and Ombudsman office raised the

DENMARK



Billboard understands that although no complaints have officially been lodged with the body,

the Danish Consumer Ombudsman has opened a dialogue with Luxembourg-based Apple iTunes SARL, the umbrella organization for the various European iTunes online services.

GERMANY



In July 2006, Berlin-based, government-financed, politically independent consumer organization umbrella group Verbraucherzentralen (VZBZ) began lobbying for more user-friendly DRM systems, targeting the German parliament and the public. In January, a VZBZ spokesman said, “We expect Apple to make appreciable progress towards interoperability by September 2007.”

THE NETHERLANDS



On Jan. 25, independent Dutch consumer rights organization Consumentenbond filed a formal complaint against Apple with the Dutch government’s Netherlands Competition Authority (NMa). No date for the NMa hearing has yet been set.

FRANCE



On Aug. 3, 2006, the Information Society act (also known as the DADVSI bill) became law. It made interoperability mandatory, although the independent regulator that is supposed to rule on interoperability issues has yet to be created. Consumers body UFC Que Choisir had lobbied for the legislation.

In a statement issued Feb. 7, UFC Que Choisir called on the minister of culture and communication, Renaud Donnedieu de Vabres, to take a stance to ensure that the four major labels sell their music in DRM-free form. UFC Que Choisir public affairs director Julien Dourgnon says that if iTunes sells its songs without DRM, UFC Que Choisir will drop ongoing legal action against Apple to force interoperability. The action was launched in February 2005 in the Court of First Instance in Paris.

—Tom Ferguson

Additional reporting by Mark Sutherland in London, Aymeric Pichevin in Paris and Wolfgang Spahr in Hamburg.

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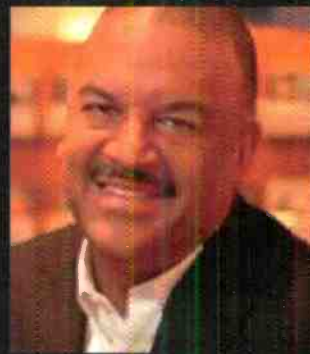


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- Nicholas Firth, Chairman/CEO, BMG Music Publishing Worldwide
- John Frankenneimer, Co-Chairman, Loeb & Loeb, LLP
- Dell Furano, CEO, Signatures Network
- Rob Glaser, Chairman/CEO, RealNetworks
- Danny Goldberg, President, Gold Village Entertainment
- Michael McDonald, John Mayer's Manager, Head of AT Records
- Evan Medow, CEO, Windswept Holdings LLC
- Ron Milles, EVP, Operations & General Counsel, Control Room
- Sean Moriarty, President/CEO, Ticketmaster
- Bryan Perez, President - Digital Distribution, Live Nation
- Jonathan Potter, Executive Director, Digital Media Association
- David Renzer, Chairman & CEO, Universal Music Publishing Group
- John Rudolph, CEO, BUG Music
- John Scher, Co-CEO/Manager, Metropolitan Talent
- Michael "Blue" Williams, President/CEO, Family Tree Entertainment
- Geoff Yang, Partner, Redpoint Ventures/Venture Capital
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LATIN BY LEILA COBO

NEW DEALS FOR NEW ACTS

Latin Labels Revising Contracts, Management Relationships

In an effort to offset declining record sales, Latin labels in and out of the United States have been quietly revising the contracts they offer new and up-and-coming acts.

Increasingly the contracts stipulate that a percentage of ancillary revenue generated by the artist, such as concerts and sponsorships, stays with the label.

While such deals have progressed to the point that several indie labels actually have management branches in place, most major labels currently do not. The big exception is Sony BMG, which in January opened a talent development division for Latin America that includes management services for some, but not all, Sony BMG acts. Little information has been released, but already signed to the division are rock act Vicentico, new Mexican act Pambo and Chile's Bárbara Muñoz, among others.

Beyond Sony BMG, different labels have different deals, which in turn vary with each artist and within each territory. The agreements are mostly applied to developing acts that require hefty label investment, and they don't take a cut from individual management contracts that artists may have.

"At this point all the contracts we're signing have a percentage of rights that includes revenue outside of record sales," Warner Music Latin America chairman Iñigo Zabalá says, noting that Warner

has had such deals in place for the past two years.

Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, says his labels get a percentage of shows and sponsorships for some acts. However, he adds, "We are not going to create a management company that competes with managers." In fact, some managers welcome these new arrangements.

"Just by virtue of what the label does for a developing act, I think it's fair that they get a percentage of the artists' career," says Amir Agai, a partner at management company Seitrack International, whose client list includes up-and-coming acts Jeremías (signed to Universal Music Latino) and Motel (Warner Mexico). Both give a percentage of revenue to their labels.

Still, having such deals in place doesn't necessarily mean a label does more for an act.

"If the label brings something to the table I think it's fair to commission it," says Rebecca Leon of Lionfish Management, who handles JD Natasha. "But, if the only incentive is they're marketing the album or putting it on the radio, well, there has to be a little bit more incentive than that."

While many acts enter these revenue-sharing contracts willingly, some have been known to turn them down and try their luck with other labels.

"It's fair in the long run if the labels did a great job with

these sorts of things [tours and sponsorships]," says one manager whose client declined a contract with a major label. "But I don't think many labels are prepared for this."

Yet as it turns out, the practice of a label taking a percentage of an artist's gains beyond record sales is neither new nor confined to Latin America.

In many Far East markets, like Japan, South Korea and Taiwan, it is common practice.

High-profile companies with such arrangements include Terry McBride's Nettwerk operation in Canada, which functions as a management company and label. In Europe, the biggest example is Sanctuary, which some five years ago expanded its management base to become a full-blown record operation with label, publishing and management, among other operations, under one roof. The company has had a troubled last 18 months and is scaling down its model.

In the Latin realm, J&N Records, which specializes in tropical music, is one of many indies that have long had publishing, management and booking under one roof.

"My issue is many managers did nothing for their artists," J&N president Juan Hidalgo says, although he does work with some outside managers. "They don't invest, they don't bring deals to the table."

"The way the business stands now," he says, "we need to be in the management arena to be profitable." ■■■



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

A Healthy Hit

Jenny Craig Deal Helps Kimberley Locke Help You

Just take a look around, and you'll find Americans becoming more accepting of the idea of going green, turning organic and cutting out the trans fats. Been to a Whole Foods Market recently? Shoppers pack the aisles. Even McDonald's is offering more healthful fare.

And music is being used to promote this healthier lifestyle. Kellogg's Special K campaign, featuring Collective Soul's "Better Now," still resonates after nearly two years.



LOCKE

Ditto for the Weight Watchers spot that used Cher's "Song for the Lonely." And now along comes singer Kimberley Locke, who is waving goodbye to her not necessarily healthy eating habits of yesterday.

With new brand partners by her side, and a new album from Curb due in the spring, the "American Idol" graduate is undergoing a major transition. Locke has entered into an endorsement deal with Jenny Craig through July 2007. While her manager, Jerry J. Sharell, says his client received a "nice amount of change from Jenny Craig," he's hoping the deal evolves into something "more lucrative and national."

Jenny Craig director of corporate communications Cozette Pfifer says the deal could be extended and grown. "We've received much attention from the press," Pfifer says. "Kimberley is helping us reach a younger demo-

graphic. And she is a great role model for our philanthropic program, Harlem Eats Right and Exercises."

In the coming weeks, Locke's new single, "Change," will be heard in Jenny Craig radio spots. The empowering track will also be streamed at jennycraig.com, where Locke is now posting a blog. She will also participate in a handful of personal appearances on behalf of the company.

Jenny Craig is also sponsoring a Challenge to Change radio contest, with winners receiving yearlong supplies from the weight loss specialists. In this issue, "Change" continues to ascend Billboard's Adult Contemporary chart, and is now No. 19.

Meanwhile, the music video for "Change," directed by Roman White (Carrie Underwood), premiered Feb. 7 at americanidol.com; it can also be streamed at the Jenny Craig site. Come April 22, Locke makes her debut on VH1's "Celebrity Fit Club," which airs 20 times each week. Indeed, Locke will surely attribute her weight loss to Craig and "Fit Club."

"What artist wouldn't want this kind of multimedia exposure?" wonders former Leo Burnett VP Bonny Dolan, now artist liaison and executive producer of music/sound design agency Comma Music. "The 'Fit Club' will reach a new audience for her—the same goes for Jenny Craig. Right now, for Kimberley, what's most important is that she get in front of a new demographic, while not losing those fans that have been with her since 'American Idol.'"

All this activity is quite a 180-degree turn for Locke who, only two years ago, inked a deal with plus-size retailer Lane Bryant. Locke appeared in print ads and made personal appearances for the retail giant.

When her contract with Lane Bryant came to a conclusion, Locke says she and manager Sharell went in search of other opportunities.

Days later, they received a call from a "Celebrity Fit Club" rep. "I signed that deal and then Jenny Craig came along. It was like a chain reaction," Locke recalls.

Sharell adds that his client was being offered deals from other plus-size companies at the time. "But Kimberley said, 'I want to lose weight and get in shape and live a healthier life.' So, no plus-size deals."

When it came time to negotiate Locke's "Fit Club" deal, Sharell remained cautious. It was important that Locke be profiled on the show as a working entertainer, he explains. "We arranged for the show's cameras to be at the video shoot for 'Change.'" Fans of the show can expect to see footage from this shoot on an upcoming episode.

And since each "Fit Club" contestant chooses his/her own nutritional food program, Locke will have the opportunity, on camera, to give props to Jenny Craig.

This is the type of synergy that makes for a perfect arrangement, Pfifer says. "You have Kimberley's album ['Based on a True Story'], the single, VH1 and Jenny Craig all coming together at the same time."

Curb Records VP of marketing Jeff Tuerff agrees. "Our goal is to foster a true partnership that allows greater awareness and exposure to Jenny Craig's brand and its product line as well as enhances [our] ability to expose and sell Kimberley's music."

Assessing her current situation, Locke says, "Everyone wants the big bang. But if one element is missing—say, we don't get support from radio—the other stuff won't go unnoticed. I'll remain very visible. Trust."

Or, as current Jenny Craig spokeswoman Kirstie Alley says in the company's new TV spot, "Snap!" ■■■

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MOTEL



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GLOBAL BY LARRY LeBLANC

French Connection

Quebec Bands Tour United States Sans Translation

TORONTO—After the Fire, sparks are flying again in Montreal.

Slightly more than two years ago, Montreal-based Arcade Fire (Merge Records) emerged onto the global stage and a media focus fell upon the city's music scene. But while fellow English-language acts Stars (EMI Music Canada) and the Dears (MapleMusic/Universal) drew international attention, Montreal's French-language alternative acts were largely overlooked.

That could be changing, with key indie bands from the city heading out to engage with U.S. audiences—while still singing in French. Montreal's most prominent francophone alternative band, punk/pop quintet Malajube, begins a 26-date American tour Feb. 17 in New York, booked by New York-based Dave Kaplan at the Agency Group.

"After Arcade Fire made its breakthrough, a lot of Montreal bands got the idea that they, too, could make it big outside Quebec," Malajube singer/guitarist Julien Mineau says, "but thought the only way of doing it was by singing in English. That's lame."

"It's tricky to make French [lyrics] rock," he adds, "but it would also be tricky not singing in our own language."

Quebecers, excepting Celine Dion, have not attempted to scale the U.S. market. "Previously, rock bands from Montreal were very Quebecois and very pop," says Gourmet Delice, director of Montreal-based management/booking firm Bonsound. "That doesn't cross borders."

Malajube attracted domestic media and retail attention in July 2006 as the only French-language act shortlisted for Canada's inaugural Polaris Music Prize (based on the United Kingdom's Mercury Prize).

"I adore Malajube," says Toronto-based Tim Baker, buyer with Sunrise Records, which operates 28 stores in Ontario. "They were my favorite Polaris act—there's a complete surprise that the French can play rock'n'roll."

Malajube has since picked up enthusiastic coverage from U.S. media, including Pitchfork, Wired, Penthouse and Spin—which devoted a full page to the band in January.

Malajube is signed to Montreal's Dare to Care Records. Mineau says its debut, "Le Compte Complet" (2004), has sold 15,000 units domestically, mainly in Quebec through non-Nielsen SoundScan outlets. "Trompe-l'Oeil" (2006) has

sold 25,562 units nationally, according to SoundScan. After initial U.S. availability as an import, it was released via local/regional distributors Oct. 31 and has sold 1,717 units to date.

Another Montreal French-language alternative rock act, Les Breastfeeders, has toured the United States twice since the August 2006 Canadian release of its second album, "Les Matins de Grands Soirs," on Blow the Fuse/Fusion 3.

"Singing in French is exotic to Americans," guitarist Sunny Duval says. "[Initially] we were scared, but when we played garage and punk venues, audiences liked us."

Nielsen SoundScan reports "Les Matins" has sold 3,493 units in Canada. It will be released Feb. 13 in the States through distributors Revolver U.S.A. and Carrot Top.

Malajube and Les Breastfeeders are managed by Bonsound, which books the latter's U.S. shows.

Both bands emerged from a mid-'90s indie francophone scene based around performances by such punk/hardcore names as Vulgaires Machins (on Montreal indie Indica) and the now-defunct Suck la Marde in local lofts and clubs.

Malajube, Les Breastfeeders, French/English-language electro-pop act Call Me Poupee (Sempri Records) and unsigned punk rock band Les Fumants have added college radio airplay and Internet exposure to their live base. Now airplay from Quebec's commercial radio stations is helping spread the word.

"We're playing Malajube," says Guy Brouillard, music director of French-language top 40 station CKOI Montreal. Although, he adds, "the rougher stuff like that [only] gets played after 8 p.m."

Malajube and Les Breastfeeders have also been supported by Montreal-based video channel MusiquePlus. PD Patrick Binette says both bands' music is more accessible than that of previous Quebec acts that primarily listened to French repertoire. "Young musicians today in Quebec have listened to Canadian, British and American rock bands," he says. "Their music reflects that."

"And the language isn't a barrier," Sunrise's Baker says. "The music is the most important thing. Do people complain about listening to the Gipsy Kings or Ricky Martin in Spanish? French? Big friggin' deal."

GLOBAL BY LARS BRANDLE and WOLFGANG SPAHR

Breaking Borders

U.K. Labels Beef Up British Music Week In Germany

U.K. labels are beefing up last year's inaugural British Music Week promotion and taking it back to Germany.

"Last year was a mini-test—this year we're scaling it up," BPI director of communications and development Steve Redmond says. If BMW 2007 proves successful, a rollout to other territories is possible, Redmond adds.

Aiming to raise consumer awareness of British talent in the world's fourth-biggest music market, BMW 2007 takes place April 20-28 in three German cities. The BPI says Nielsen Music Control figures credit U.K. repertoire with 12% of music sales in Germany during 2006. According to the IFPI, the German market was worth €1.77 billion (\$2.29 billion) in 2005; 2006 figures are not yet available. Berlin, Hamburg and Cologne have been confirmed as BMW 2007 host cities. Lineups are not yet finalized but the four majors and key independent labels—including Domino Records and Sanctuary—are planning showcases.

"This is a great way to draw attention to some great British talent," EMI Music U.K. & Ireland senior VP of international marketing Mike Allen says. "If it means hanging a sign on the door saying 'British,' then why not?" Allen says EMI is committed to a strong presence this year, having had no artists at BMW 2006.

Last year's 18-show, 40-act program in Berlin (May 19-26) drew total audiences of 8,000. Participating acts included Belle & Sebastian, the Feeling, the Rifles, Mohair and Boy Kill Boy.

Alt-rock band Mohair used BMW 2006 as a foundation-laying exercise in Germany, says its London-based manager Will Williams

of Transmission Management. "We won a lot of fans at press and radio," he reports, "and we've had labels sniffing around as a result. Everything is set up and we will hit the ground running in Germany when we do release there."

"We also got to showcase to [leading promoter] Peter Rieger Concerts," he adds, "which took us on. If we hadn't have gone [to BMW], we'd be starting from scratch."

Mohair released its debut album April 2006 in the United Kingdom on the Earcandy label, followed by a September U.S. release on New York-based Grunion Records. On Feb. 25, the band kicks off U.S. dates with pop/rock act Razorlight, which also performed to a German audience for the first time at BMW.

A spokesman for the band's Blackbook Management says BMW offered an "excellent opportunity" to kick-start the German campaign for its self-titled sophomore set on Vertigo/Universal. However, despite topping the U.K. chart, the album peaked at No. 43 on Germany's Music Control listing after its August release.

Universal Music Germany president/CEO Frank Briegmann insists BMW 2006 was "an important promotion facet and very successful in terms of marketing." But several German retailers describe the sales effect as minimal.

"In terms of advertising, British Music Week was 'sold' well,

but we didn't notice any increase in our sales," says Albert Wagner, owner of Berlin single-store independent L+P.

Stefan Schmidt, buyer at Berlin music merchant Dussmann, also reports little effect. "We advertised British Music Week in-store at short notice," he says. "But I think their [targeted] clientele tends to download music rather than buy it in the shops."

Redmond concedes that garnering German press coverage for BMW 2006 presented "an uphill battle," despite the involvement of such media partners as public broadcaster Radio Eins and lifestyle magazine Intro. Along with Berlin promoter Karrera Klub, both have signed up again for 2007.

Redmond says BMW 2007 is being assembled on a "surprisingly low budget" with cooperation from promoters FKP Scorpio (Hamburg) and Peter Rieger Concerts (Cologne), Berlin-based ticketing agency Trinity Concerts and music retail chain Saturn.

The British Embassy in Berlin will host a BMW launch event, and overseas trade body British Council will organize a three-night U.K. music video retrospective in the city. ♦♦♦



RAZORLIGHT first performed to a German audience at BMW.

GLOBAL BY WOLFGANG SPAHR

MORE THAN 99 LUFTBALLONS

Initiative: Musik Seeks To Spread German Music Beyond Country's Borders

BERLIN—The German government is refusing to give up on its music export office, despite the failure of its GermanSounds project, which closed at the end of 2006.

In April, a new public/private body, Initiative: Musik, will launch, backed by the record industry, authors body GEMA—and a greatly increased budget.

Initiative: Musik's exact structure and staffing have yet to be decided. But while GermanSounds existed on an annual budget of just €180,000 (\$234,000), the new body will receive annual government funding of €1 million (\$1.3 million) for projects, with the music industry chipping in a further €500,000 (\$651,000) per year to run the office.

German minister for culture and media Bernd Neumann pledges to "join forces with the music industry to develop an effective promotion model for pop music."

German Sounds was exclusively an export office, aimed at promoting German talent overseas. During the next few weeks, German politicians and music industry representatives will thrash out the priority level for the new body's wider brief, which adds supporting new talent in Germany and promoting music education in schools to the role of exporting music from Germany's independent sector.

"GermanSounds failed to fulfill the expectations and hopes of the music industry," Neumann says. "By working with the music industry, we hope to be able to combine economic and cultural aspects to optimum effect."

In its 2003-2006 existence, GermanSounds did arrange international tours for more than 80 independent German artists. But some in the industry remain highly critical of the export office concept.

Michael Karnstedt, Hamburg-based European president of publisher peermusic, says: "I haven't seen any successes of

GermanSounds and do not believe that such an office is capable of launching artists abroad."

Others—like Hamburg-based Jens-Markus Wegener, managing director of publishing and production company AMV Talpa Music—welcome the idea of a beefed-up replacement. "The old export office failed because in a changing market we need a new structure for selling domestic repertoire," he says. "But it's time to help German music get the worldwide recognition it deserves."

The Initiative: Musik move comes as domestic repertoire is on a high in Germany. In 2006, German acts accounted for 53.24% of total singles retail value (up from 51.41% in 2005) and 38.09% of albums retail value (up from 35.29%), according to IFPI Germany. The share has risen every year since 2003, when the respective shares were 45.3% and 29.5%.

Traditionally, the most important markets for exporting German-language music have been Austria (where, according to the local IFPI, German acts accounted for 20% of singles and albums retail value last year) and Switzerland (12%).

Success outside of these regions has proved harder to

come by, although hard rock band Rammstein has shipped more than 12 million units worldwide, according to its label Universal.

The new poster boy for German music abroad is Universal-signed boy band Tokio Hotel. Marketed to a tween (8-14) demographic across Europe, its German-language album "Schrei" has enjoyed almost unprecedented sales abroad, shifting 60,000 units in France and also breaking in the Netherlands and across eastern Europe.

Frank Briegmann, CEO of Universal Music Germany in Berlin, says he believes there are now increasing opportunities for German acts outside Germany, Switzerland and Austria. "But they have to reach the international level in music and presentation like Rammstein and Tokio Hotel," he notes.

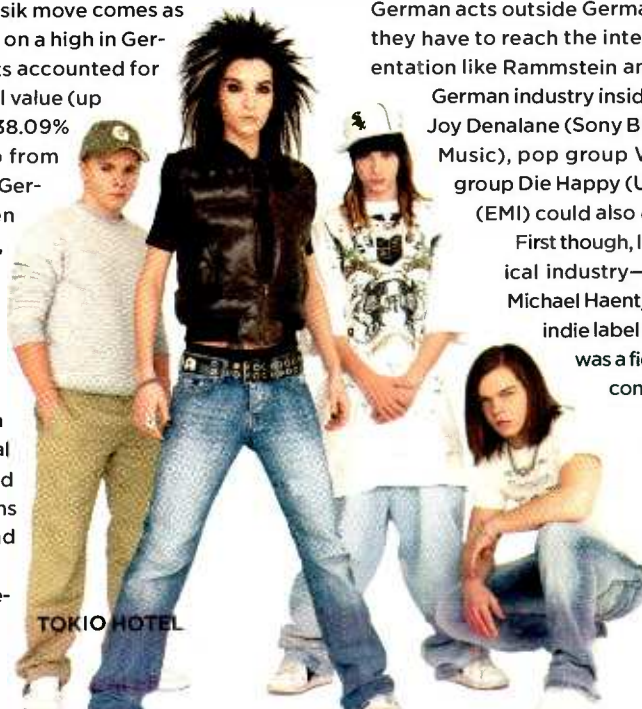
German industry insiders predict such acts as soul singer Joy Denalane (Sony BMG), hip-hop band Seeed (Warner Music), pop group Wir Sind Helden (EMI), hard rock group Die Happy (Universal) and female singer LaFee (EMI) could also do well internationally.

First though, Initiative: Musik has to win over a cynical industry—and the initial signs are positive. Michael Haentjes, Hamburg-based CEO of leading indie label Edel and chairman of IFPI Germany, was a fierce critic of GermanSounds but welcomes the new body.

"[This is] because three important areas of the German market are integrated there," he says. "We encourage new musical talent, hold special events in schools and give small labels the opportunity to obtain information on export business." ♦♦♦



NEUMANN



TOKIO HOTEL

GLOBAL NEWSLINE

>>>IMPALA APPLAUDS EC MOVE

Pan-European independent labels body Impala has welcomed the European Commission's Feb. 1 opening of a re-examination of the Sony Music and BMG merger, hailing the move as an opportunity to resolve the issue once and for all. Impala president Patrick Zelnik, who also runs the Naïve indie label in Paris, said in a Feb. 2 statement that the two majors should work together with the EC and independents to find a solution to the structural and competitive problems facing the whole industry. "The challenge is to empower the independent sector and respond to the industry's crisis through market access, innovation and diversity," Zelnik said.

Impala had appealed the EC's 2004 clearance of the deal that created Sony BMG. Last July, a European Union court subsequently annulled the EC's decision, meaning that Sony and BMG would have to refile their merger plans for another EC investigation. The EC will decide by March 1 whether to clear the merger or launch a four-month in-depth probe into Sony BMG Music Entertainment.

—Leo Cendrowicz

>>>FOPP BUYS MUSIC ZONE SITES

British independent music retailer Fopp has bought the leases to 67 U.K. stores from the administrators of the defunct Music Zone chain. The outlets, Music Zone's headquarters building and warehouse in Stockport, England, and a second warehouse in Denton, have been sold for an undisclosed sum, the company's administrator Deloitte announced Feb. 5.

Music Zone was placed into administration on Jan. 3. On Jan. 25, Deloitte announced that it had been unable to find a buyer for the business and Music Zone ceased trading, with the loss of 800 jobs.

Fopp started in Glasgow, Scotland, in 1981 and is headed by chairman and founder Gordon Montgomery.

It operated 31 stores prior to the deal and accounted for 1% of U.K. album expenditure in 2005 (figures for 2006 are not yet available), according to labels body the BPI. U.K. market-leading music specialist HMV had 23.5% of all album expenditure in 2005 with 214 stores, while Virgin took second place with 117 stores and 9.7%.

—Lars Brandle

>>>SNOW PATROL SCOOPS METEORS

Scottish/Irish alternative-rock group Snow Patrol scooped four trophies at the Irish music industry's annual Meteor Ireland Music Awards, held Feb. 1 at Dublin's Point Depot venue.

The Scottish/Irish alternative rock group was named best Irish band and its Fiction/Polydor album "Eyes Open" was named best Irish album. The act also took



SNOW PATROL

awards for best live performance and most downloaded song ("Chasing Cars").

Dublin's Damien Dempsey (Attack/Sanctuary) was named best Irish male artist, while Wicklow's Luan Plarre took home the prize for best Irish female. Westlife (RCA) was named best Irish pop act, while Dublin guitar band Director (Atlantic) was best new Irish act. Scissor Sisters (Polydor) was best international band and Arctic Monkeys' "Whatever People Say I Am, That's What I'm Not" (Domino) was best international album. Six of the Meteors' 17 categories were voted on by the public; the remainder were decided by an industry panel.

—Nick Kelly

>>>SELLABAND PREPS DOWNLOADS

SellaBand, the Amsterdam-based "virtual" home for unsigned acts, will launch a downloadable music portal in June. Currently, acts upload their recordings to its Web site sellaband.com. Consumers visiting the site are free to stream those tracks and select artists they believe have commercial potential, then invest a minimum of \$10 in the act. Once acts bank the maximum investment of \$50,000, they enter into an agreement with SellaBand that leads to professional recordings of their works (Billboard, Sept. 30, 2006). SellaBand launched in August 2006, and the first two acts to reach the target are Dutch rock outfit Nemesea and Utah-based singer/songwriter Cubworld. Nemesea will begin recording in March at Galaxy Studios in Mol, Belgium; Cubworld is likely to record his album in New York. SellaBand expects another eight bands to hit the target in 2007. The new portal will offer free downloads of finished tracks, with acts, investors and SellaBand sharing profits from advertising sold there.

—Juliana Koranteng

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Latin Notas

LEILA COBO lcobo@billboard.com

Focus On Digital And Mobile

New Revenue Streams Will Be Theme Of Latin Music Conference

When Latin label presidents were queried at the end of the year about which key factors affect their business, digital and mobile development was a common theme.

And no wonder. After years of negligible results, the last 12 months have finally yielded tangible gains for Latin music, with labels, acts and publishers seeing real profit from digital and mobile sales, in the United States and the entire Latin region.

These and other new revenue streams will be the underlying theme of the 18th annual **Billboard Latin Music Conference**, taking place April 23-26 at the Intercontinental Hotel in Miami.

Anchored by our now traditional star Q&A, this year with Colombian superstar **Juanes** (see story, page 10), the 2007 panels will provide in-depth focus on the mobile arena, digital sales and the use of the Internet as a promotional and revenue-generating tool. A panel of music supervisors will give the 101 on getting music picked for film and TV, while other top-ranked panels—including ones focused on teens and rap and reggaetón—return for encore presen-

tations, focusing on new trends and technologies.

We have seen the industry change at an accelerated pace in the past few years, with big success stories often defying the accepted parameters of exploitation and promotion long held sacred by labels.

The top-selling album of 2006 was "Barrio Fino en Directo" by **Daddy Yankee**, an artist who recorded and released music on his own label after being turned down by every major.

The big breakthrough story of the year, saleswise, was that of **Calle 13**, a group that entered mass consciousness via its videos and word-of-mouth. Major airplay eluded the act for months.

And, of course, the pop story of the past two years is **RBD**, a TV-created group that, outside of record sales, continues to generate merchandising, licensing and mobile revenue.

Even when a label is lucky to have a top seller at retail, things can get dire, with hefty returns almost an inevitable part of doing business.

In this environment, new business models are not just desirable—they are essential.

With a slew of major sponsors and partners, including Heineken, Target, Starbucks and Dodge, the Latin Music Conference aims to bring together all facets of the music industry in a way that is conducive

to business but also to the creative aspect of making music.

Daily multiple showcases are at the core of what has come to be known as "Latin Music Week." Among these, the "We Hear the Future" competition offers new acts an opportunity to perform for a panel of celebrity and industry judges. The winner receives exposure in *Billboard* magazine and on TV show "Billboard Latino" and iTunes Latino, among other platforms.

The week caps off with the Billboard Bash, the official pre-awards show on April 25, followed the next day by the Latin Music Awards, airing live on the Telemundo network.

Finalists for the awards will be announced Feb. 14 during the Telemundo show "Al Rojo Vivo" and on billboard.com.

For more information on the Latin Music Conference, panels and showcases, go to billboardevents.com. Early-bird registration ends March 2.

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EN BREVE

MACHETE MAKES MEX MOVE

Machete Music is entering the regional Mexican market. The label, best-known for its urban music, will release an album of corridos by El Potro de Sinaloa Feb. 13 and will follow up with a romantic album by the artist later in the first half of 2007. The company also plans to release an album by Sinaloa's Fidel Rueda, combining corridos and romantic songs. Another player in reggaetón, marketing company Urban Box Office, had announced the formation of urban regional label Fronterizo Records weeks before ceasing operations (*Billboard*, Nov. 18, 2006).

RBD BARBIES

Mexican pop act RBD is expanding its brand with the launch of Barbie dolls modeled after RBD's three female singers. Mattel will unveil the new RBD/Rebelde Barbies Feb. 13 during the New York Toy Fair. The dolls will bear the names Mia, Roberta and Lupita, the characters played respectively by RBD members Anahi, Dulce Maria and Maite on the soap opera "Rebelde," and will sport plaid skirts and red jackets, the school uniforms made famous by the "Rebelde" cast.

RICKY ON THE ROAD

As promised several months ago when he recorded his "MTV Unplugged" set, Ricky Martin kicks off his new tour—Blanco y Negro—in his native Puerto Rico. Martin will play four dates at the Jose Miguel Argelot Coliseum in San Juan and then perform 19 dates throughout Latin America, including stops in Mexico, Argentina and Guatemala. Although no dates have been announced for the continental United States, Martin is slated to begin that leg of the tour in April. The Blanco y Negro tour is sponsored by Sony Ericsson. A portion of the proceeds from the tour will go to the Ricky Martin Foundation.

—Ayala Ben-Yehuda and Leila Cobo

THE BILLBOARD **Q&A?**

JOAN SEBASTIAN

Still On Top After Three Decades

Even with a recording career that has spanned three decades, a variety of romantic and regional Mexican styles and countless covers of his work, Joan Sebastian remains a prolific creator of new material. His latest album, "Mas Allá del Sol," is nominated for a Grammy Award in the banda album category this year. The title track has spent 35 weeks on *Billboard's* Hot Latin Songs chart, 26 of them in the top 10. —Ayala Ben-Yehuda

What was the story behind "Mas Allá del Sol"?

I don't like to explain my songs, because when people ask me to explain my songs it makes me feel like they aren't well-made. But what I can tell you is that it has impacted the public because most men, and sometimes women too, fail in love or let down their partner. It is that moment of regret and the search for reconquest from [which] comes the phrase, "Beyond the sun and beyond my mistakes, I love you." It was my last song; I had already finished the

album and I included this song afterwards. I went back into the studio to record it.

When an artist wants to record your song, do you have any say in the matter?

Most composers like our work to be performed. In my career there was one occasion in which I stopped a song because [the artist] had ruined it, they had made changes to the lyrics. I felt very offended because already before that, this group had done something similar. The second time they already had a big ship-



SEBASTIAN

ment ready to go on the market, but I stopped it.

You've stayed on the same indie, Balboa, for almost 30 years. Did the majors ever approach you?

Several labels have asked me to go with them, but with Balboa, beyond the artistic question, I have a very special loyalty. I don't rule out [leaving] completely, but I have 29 years with them al-

ready. On this label I enjoy complete freedom and authority over my product. I'm a rather strange, difficult guy. They don't impose things on me that I don't want to do.

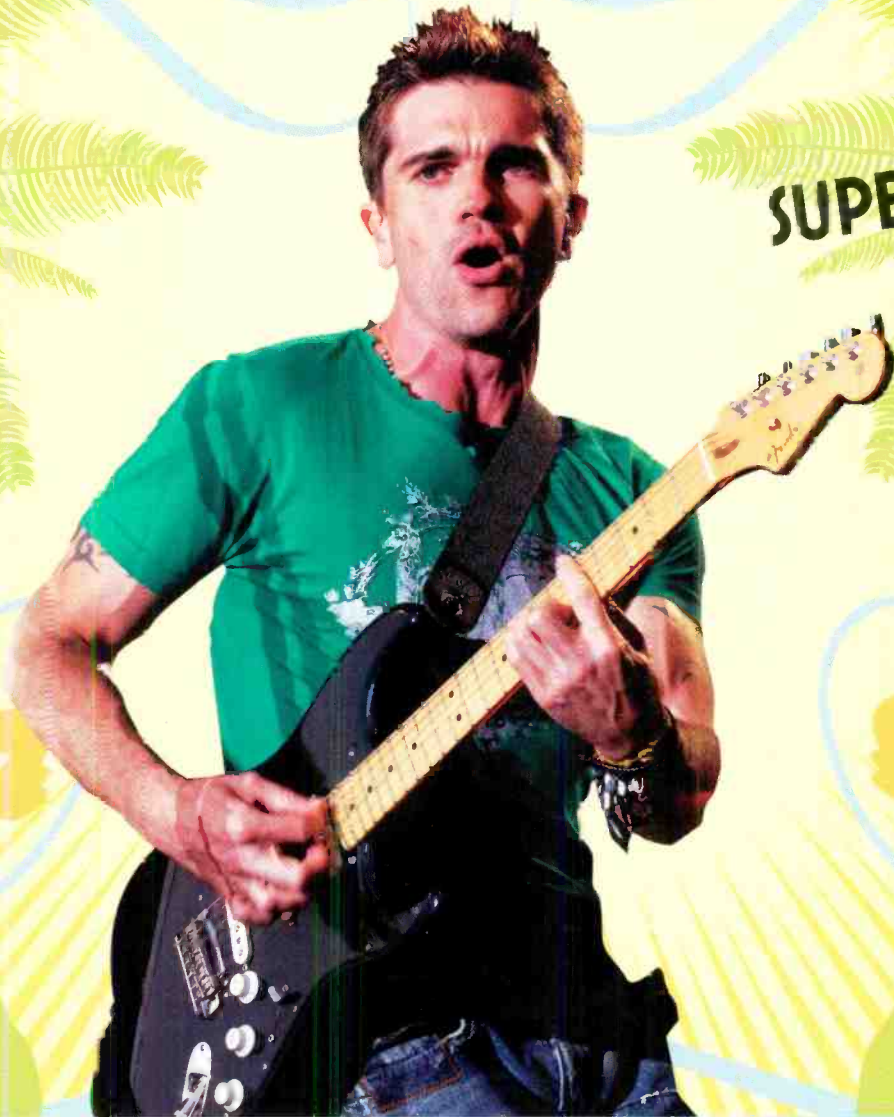
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SOFTWARE BY ANTONY BRUNO

Behind Vista's Veil

The Pros And Cons Of Windows' New Operating System

At his annual keynote address during the Consumer Electronics Show Jan. 7 in Las Vegas, Microsoft chairman Bill Gates said we are now living in the "digital decade." Fast forward to Jan. 30. Microsoft unveils Vista—the first new Windows operating system in more than five years, which Microsoft spent \$6 billion on developing in order to position it as the centerpiece of today's digital lifestyle.

A half-decade after the debut of the company's last operating system—Windows XP—the world of entertainment has changed as dramatically as the computer's role in it. Vista aims to address many of these changes and set up Microsoft as a key partner with the entertainment content industry.

Vista on the whole is more of an evolutionary step rather than a revolutionary innovation, and has several positives and negatives that are sure to set the digerati atwitter for months to come. While the blogosphere will obsess over how difficult it is to upgrade existing PCs or whether Microsoft just ripped off the best elements of Apple's OS X, here is what Vista means to the digital entertainment industry.

PROS:

■ Vista's most noticeable impact on content is the way it strives to make finding and using files stored in the computer easier. Users can search for anything within a specific folder rather than wait for a full system scan.

■ The entire user interface, called Aero, has been goosed with 3-D graphics and personalization options. It's received high marks for its ease of use: Scrolling through text, music or video files becomes a much more visual experience, similar to flipping through a Rolodex. Imagine scanning your CD collection and select-

gadget would simply update such information in real time. The gadgets serve different purposes, and they're primarily created by third-party partners. One such gadget preloaded in Vista was developed in partnership with Universal Music Group International. Users downloading the application are asked to

before upgrading, but how much of the problem is legitimate and how much is a PR stunt by Apple is unknown.

■ Some users who have upgraded their PCs with the Vista OS have reported problems running their old software afterward. Software developed prior to Vista was created for the older Microsoft



MICROSOFT VISTA'S user interface, called Aero, has been goosed with 3-D graphics. Scrolling through files is similar to flipping through a Rolodex.

ing discs based on recognition of the cover art as opposed to just reading a list of titles.

■ Perhaps the most noticeable difference is the addition of the Windows Sidebar. This collection of custom mini-applications—which Microsoft calls "gadgets"—is located in a dedicated bar along the side of the desktop that pull real-time information and content from the Internet. So rather than opening a browser to visit weather.com to get the local forecast, a weather

submit their music preferences. The application then links directly to appropriate artist Web sites, streaming audio and video, and can direct fans to Amazon and iTunes if they wish to buy anything. It will be limited to the U.K. editions of Vista.

■ Microsoft is making a concerted effort to work with content providers of all stripes, particularly through its Media Center component. Fox Sports, Showtime Networks, Nickelodeon and the Starz Entertainment Group have all signed on to provide content through the Sidebar application.

CONS:

However, like any major overhaul there are some challenges.

■ One that garnered no small degree of press after the Vista launch was a warning by Apple that the iTunes software was not yet compatible with the new OS. Some iTunes users upgrading to Vista have reported error messages while trying to play iTunes-purchased files. Additionally, Apple says if users do not disconnect an iPod properly, the device could be rendered unusable. Apple has recommended iTunes users wait for a new version of iTunes

OS, Windows XP. While Vista should work with these older applications—a concept known as "backwards compatibility"—it can take some time to iron out the wrinkles.

■ Vista is incompatible with many online games, due to the increased security features added to new systems. Online game-publishing giant WildTangent says more than 500 of the most popular online games, including some of Microsoft's own titles, don't work with the new OS.

■ But perhaps the biggest challenge to Vista's potential to rule over digital entertainment in the home is that more and more digital home entertainment options are connecting to the Internet directly and bypassing the PC altogether.

But until the day comes when such appliances are commonplace, the home computer will remain the center of the digital entertainment experience for most consumers, something that will continue driving software development activities in the years to come.

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

BITS & BRIEFS

RING MY WIDGET

BETA Records has created a "ringtone widget" that independent acts on its roster can use to add a personalized ringtone to any forum, blog or Web site. BETA is an online resource for DIY acts, offering them a dedicated Web page to host tracks, photos, bio, and blogging and e-mailing functionality. It also provides either a music download or streaming functions in addition to the new ringtone capabilities. The ringtone addition is available at no cost for any act registered to the BETA site.

LOOSE LIPS SINK SHIPS

Former executives from MP3 device manufacturer iRiver, out-of-business fellow iPod competitor Rio and digital music jukebox MusicMatch have joined together in a so far super-secret venture called

Broadband Instruments. Very few details have been unveiled, but the company's investors have hinted at the development of some type of consumer-focused entertainment device. And if Internet job postings are any indication, a wireless element will be involved.

ARTISTS OF MONTH ON TAP AT GAMETAP

GameTap, a broadband entertainment network from Turner Broadcasting System, has started an artist of the month campaign to showcase original music programming. The 30-day promotion will feature a different act each month, with new content posting every week during the month, including live performances, music videos, interviews and other materials. January's featured act was the Hold Steady, and Fall Out Boy is February's artist of the month.

HOT RINGMASTERS™ FEB 17 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	7	2	#1 THIS IS WHY I'M HOT	MIMS
2	2	9	ON THE HOTLINE	PRETTY RICKY
3	1	12	IRREPLACEABLE	BEYONCÉ
4	3	12	WE FLY HIGH	JIM JONES
5	4		MAKE IT RAIN	FAT JOE FEATURING LIL WAYNE
6	6	12	WALK IT OUT	UNK
7	12	4	THROW SOME D'S	RICH BOY FEATURING POLOW DA DON
8	5	12	I WANNA LOVE YOU	AKON FEATURING SNOOP DOGG
9	8	12	LIPS OF AN ANGEL	HINDER
10	10	12	PROMISE	CIARA
11	11	12	CRAZY BITCH	BUCKCHERRY
12	13	6	ICE BOX	OMARION
13	14	9	POPPIN'	CHRIS BROWN FEATURING JAY BIZ
14	18	7	LEATHER SO SOFT	BIRDMAN & LIL WAYNE
15	17	9	SAY IT RIGHT	NELLY FURTADO
16	16	12	SMACK THAT	AKON FEATURING EMINEM
17	9	12	SHORTIE LIKE MINE	BOW WOW FEATURING CHRIS BROWN & JOHNTA AUSTIN
18	29	2	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEATURING PATRICK STUMP
19	35	2	DON'T MATTER	AKON
20	28	4	THE WAY I LIVE	BABY BOY DA PRINCE FEATURING LIL BOOSIE

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



PIMP MY SUN VISOR

Who needs a makeup mirror? The Sun Visor Theater brings enough multimedia entertainment to the passenger-side sun visor that you can forget you even need makeup.

The SVT sports a seven-inch LCD display, built-in DVD player, TV tuner and MP3 audio playback. It also includes an SD memory card slot and a USB port for storing content, a wireless remote control and headphone jacks. All this is available as an aftermarket product requiring no custom installation a la "Pimp My Ride."

The SVT is \$300, with an additional optional \$45 one-year warranty. —Antony Bruno



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Sheet Music's Digital Device

FreeHand Systems' MusicPad Pro Could Drive Market

FreeHand Systems is touting its MusicPad Pro as the iPod for sheet music, a market with an estimated annual revenue of \$1 billion worldwide.

The comparison isn't just hype. The company's device appears to be the only portable, touch-screen unit that musicians, composers and students can use to display and work with digital sheet music. And with the tie-in to the company's Web site offering nearly 90,000 compositions, FreeHand could help drive the digital market for sheet music.

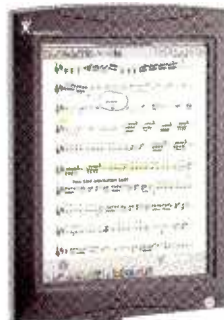
The market for the digital delivery of sheet music, which typically requires the buyer to print the music to paper or view it on a computer, is still relatively small. For example, Musicnotes, which offers about 50,000 titles, reached 2 million total downloads last November—seven years after the site launched in 1999. FreeHand has not released figures for its downloads.

But the market will undoubtedly change as more musicians go digital. And FreeHand's business model is set up to take advantage

of that change. It is similar to that of Apple's model. Like the iPod's connection to iTunes, MusicPad Pro promotes sales from freehandmusic.com.

This month, FreeHand closed its second institutional round of private funding from Vision Opportunity Master Fund (the sum was not disclosed). MusicPad Pro, which first shipped in September 2004, counts among its early adopters Sting, Quincy Jones, Herbie Hancock, Andy Summers and Jon Anderson, a company spokesman says. It's now in retail stores in Asia, Europe and North America, including Sam Ash. The company's audited financial statements for 2005 and 2006 are expected soon from BDO Siedman.

MusicPad Pro is a computerized device with a portable stand so it can be set up like sheet music sitting on a music stand. It's about 13 inches long and 10 inches wide. By inserting



a memory stick containing the digitized sheets, the music appears on the screen. The user can either work with the titles from freehandmusic.com or the user's own music scanned into software and transferred to the device, which also works with a wireless network. But the pad does much more than simply display the music.

With a tap or slide of the finger, the professional musician or composer can make a variety of changes to the music on the screen. For example, just a few taps can change the key for the entire score, shifting every note within seconds. The user can type or write notations on the sheet, erase musical notes, highlight sections and preprogram an entire set list so songs appear sequentially for the performer while onstage. None of the manipulations actually change the original sheet of music. Changes are made on a digital layer above the original.

The unit is a bit pricey for the average musician, selling at \$899. FreeHand CEO Kim Lorz says he expects the price to drop to about \$199-\$299 within a year. The company is finding new ways to reduce costs.

For example, Lorz says that engraving

costs (i.e., the cost to create the digital sheet music) initially cost the company \$40-\$50 per page. It now pays about \$7 per page. FreeHand can engrave about 4,000-5,000 titles per month.

Even when the price falls, some musicians will continue to prefer sheet music on paper, at least for some performances. Percussionist Beth Ravin notes that she often performs more than one instrument, requiring more than one music stand. This means she would have to purchase more than one MusicPad. She also wants to be able to see the pages ahead of the part she's performing rather than one or two pages at a time.

From a publisher's point of view, MusicPad may not increase professional musicians' overall demand for sheet music, at least in the short term. But perhaps by making more sheet music available digitally, musicians may at some point be encouraged to perform music that's out of print and thereby increase overall demand. But MusicPad's teaching functions could certainly encourage more people to pick up an instrument and learn how to play on their own, driving up the demand for sheet music.

For example, the unit includes MIDI or MP3 files for the music, so the student can hear the song while reading the notes. The player can also record the song with the unit, and the software will analyze and assess the performance—a definite plus for those who are a bit tone deaf. ...

MUSICPAD PRO can be set up like sheet music sitting on a music stand.

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



Retail Track

ED CHRISTMAN echristman@billboard.com

Stepping Up To The Plate

The DVD Album Needs Support From More Than Just One Label

Although we all know the CD is on its downward spiral, the 15% drop in U.S. album sales in the first month of this year has even industry veterans startled. If the labels are ever going to step up to the plate and do something about physical product, now is the time.

For one, Warner Music Group (WGM) is readying to launch its DVD album, which is geared to give consumers more bang for their buck as well as features aimed at the digitally advanced music fan. Titles are expected before June.

It remains to be seen if consumers want the new configuration. But if the effort doesn't get a worthwhile test in the

market, we may never find out. To be sure, the retailers will all be onboard. But if the DVD album is to be given a chance to resonate with the consumer, what it really needs is support from other major labels.

Unlike DVD audio, which allotted most space on the disc for 5.1 surround sound audio, the DVD album allocates only about 10% of the space for music, which is enough to fit a full album.

The rest of the space can contain video (even high definition), whether music or artist interviews, along with computer-ready features. Depending on what the labels and artists want, such features might include, say, ringtones or digital booklets with art-

work and lyrics that could be downloaded to the computer. Other possibilities include applications that could let users create their own mobile content from the music on the disc, or that could be used to unlock content from online locations or to open up fan sites.

While it won't play in traditional CD players, the DVD album obviously will play in DVD players, as well as computers with CD-ROM drives or ones that can play DVDs. Although DVDs are usually copy-protected, the latter feature enables at least the music to be transferred off the disc to portable players or burnt to CDs.

WGM has solicited support from the other majors on the DVD album, but those majors

say they are waiting to see the final version of the configuration. And in case you haven't noticed, a one-label effort will not save the physical goods side of the industry. In the last couple of years, Sony BMG Music Entertainment tried mightily hard with the DualDisc, putting out about 100 titles. While retailers wholeheartedly supported it, I don't think the other majors that came out with titles in the format—WGM and Universal Music Group, which only issued about 30 titles combined—had their hearts behind it. EMI Music didn't bother at all.

Likewise, when UMG launched JumpStart in an effort to combat the downturn in sales with lower CD prices, it was privately lambasted by

competitors. Retail's support initially was mixed too, but that has shifted to where more merchants like it than not.

Since WEA didn't zealously support its initiatives, some of those at the majors who have stepped out before, and found it lonely out there, may think now is the time for payback. But can the industry afford to let that happen when digital is still not making up for the physical decline—let alone the accelerated one we have so far this year?

MAKING TRACKS: Due to the layoffs at EMI Music Marketing, **Susanne (Fitzsimmons) Elliott**, who was a marketing director for major accounts, is seeking opportunities. She can be reached at susanne.elliott@

hotmail.com or 201-575-0634. Likewise, Central regional director **Dave Saunders**, who can be reached at buffin847@yahoo.com or 312-523-1079, and Southeast regional director **Jeff Ivan** at 678-524-3715 are on the job hunt, as is **Paul Lanning**, an EMI sales rep with 30 years' experience selling all types of accounts, at 203-981-6205 or mylanning@sbcglobal.net.

Outside EMI, **Jamie Galgano**, formerly GM of music wholesaler Galgano Music Distributors, is seeking opportunities and can be reached at galganojg@yahoo.com or 847-571-5380. ...

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



On The Road

RAY WADDELL rwaddell@billboard.com

No Thanks

Promoters Turning Down Live Nation Offer

Some promoters are saying "thanks, but no thanks" to a Live Nation initiative that allows non-Live Nation venues and promoters to list their events on livenation.com.

Live Nation is now offering venues, promoters and acts the ability to upload information directly to livenation.com (billboard.biz, Jan. 31). Until now Live Nation had listed many events from non-Live Nation venues and promoters without any additional information.

"The idea is to allow any third-party venue or promoter to control their page and populate it with custom content, so they can market their building and all its attributes, and make sure their event data is correct," Live Nation president of digital Bryan Perez says.

"We recognize that if the venue has significant brand equity or a third-party promoter has significant brand equity, that has value to the consumer," Perez continues. "All we want to do is allow the fan [to] get the best information from the most authoritative source."

Some promoters have a hard time believing that Live Nation's primary objective is so altruistic. "Does Chrysler promote GM products on its site? Does Universal promote Disney's movies on its site?" asks Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions.

So why would Live Nation promote a competitor's event? "Because that's what the fan wants," Perez says. "Right now, there is no one place a fan can go to get the information they need on live music."

Mickelson says Jam more than adequately serves consumers in its markets with the Jam digital initiatives like the jamusa.com Web site and "jammal" e-mail alerts.

"We have a very active database and attract many millions of page views to our Web site. Why would we want to lose our identity or our brand?" Mickelson says. "I've asked them not to list our shows or venues."

Florida-based promoter Jon Stoll, president of Fantasma, says he's "not crazy" about the concept. "It makes it look like they're doing my shows," he says. "I've told them I don't like it... and to this point they have been unable to take 100% of my shows off their site."

John Scher, co-CEO of Metropolitan Talent, is taking a "wait and see" attitude toward the initiative. "One of the things I've learned in the last couple of years is that you don't say 'no' off the top of your head for spite," Scher says. "If they've got a way to help sell more tickets and to publicize our events or my clients' events, you want to listen to them."

Even so, Scher admits. "My inclination is I don't want them usurping our brand... or being a one-stop shop for live entertainment."

Perez says Live Nation isn't trying to usurp anything. "We go to great lengths to make clear

on the site that third-party events and venues are not affiliated with Live Nation," he says.

The goal may indeed be for livenation.com to be the premier source of concert information, "but it's not all about our brand," Perez says. "You have to believe that people go to shows because they want to, not because Live Nation did or did not tell them about it."

Live Nation's sites combined are already the second-largest event site in the United States, Ticketmaster being No. 1 by a wide margin.

The screenshot shows the Live Nation Concert Search interface. At the top, there's a search bar with the text "Search ARTISTS or VENUES". Below that, there are several filters and options. The main content area displays information for "North Fork Theatre at Westbury", including the address "980 Brush Hollow Road, Westbury, NY 11590" and a description of the venue. Below this, there's a section titled "Concerts And Tickets at: North Fork Theatre at Westbury" with a list of upcoming events, including "The Cheetah Girls" and "Dancing With The Stars - The Tour". At the bottom, there's a "Venue Info" section for North Fork Theatre at Westbury, providing details about the venue's location, contact information, and accessibility features.

Venues can now upload information directly onto LIVENATION.COM.

"But Ticketmaster only lists their own events," Perez says. "If there's a live music event we want to make sure the fan finds it. Sometimes it's our event, sometimes somebody else's."

Competing with Ticketmaster as the "go-to" live entertainment site for fans may be the endgame here. It's well-known that Live Nation's ticketing deal with Ticketmaster expires by the end of 2008, and whether Live Nation works out a new deal with the ticketing giant or takes that part of its business in-house will either way have a profound impact on the concert industry. With a broad venue and event database in place, Live Nation will at the very least have made significant inroads toward to compete on that level.

And to those who say "no thanks," Perez says, "Nobody has to utilize the service if they don't feel it's a good fit for them."

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

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,278,039 (\$1,648,019 Australian) \$269.14/\$75.18	ROGER WATERS Entertainment Centre, Brisbane, Australia, Feb. 5	9,503 9,588	Michael Coppel Presents
2	\$1,179,500 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT Tacoma Dome, Tacoma, Wash., Jan. 27	20,840 sellout	Varnell Enterprises
3	\$1,056,791 \$97/\$55	ROD STEWART Philips Arena, Atlanta, Jan. 20	12,633 sellout	Concerts West/AEG Live
4	\$975,000 \$65	RED HOT CHILI PEPPERS, GNARLS BARKLEY Verizon Center, Washington, D.C., Jan. 25	15,000 sellout	I.M.P.
5	\$957,678 \$127.50/\$49.50	ROD STEWART Palace of Auburn Hills, Auburn Hills, Mich., Jan. 23	11,764 sellout	Concerts West/AEG Live
6	\$884,850 \$63.75	BCB SEGER, STEVE AZAR The Pyramid, Memphis, Feb. 3	13,880 sellout	Beaver Productions
7	\$796,950 \$59.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY BankAtlantic Center, Sunrise, Fla., Jan. 31	14,327 sellout	Fantasma Productions
8	\$777,739 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY RBC Center, Raleigh, N.C., Jan. 22	14,041 14,166	Live Nation
9	\$728,548 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY St. Pete Times Forum, Tampa, Fla., Jan. 28	13,950 sellout	Fantasma Productions
10	\$668,665 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY U.S. Bank Arena, Cincinnati, Jan. 20	12,188 sellout	Frank Productions, Mischell Productions
11	\$626,529 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY Charlotte Bobcats Arena, Charlotte, N.C., Jan. 23	11,892 12,040	Live Nation
12	\$608,584 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY Amway Arena, Orlando, Fla., Jan. 30	11,545 sellout	Fantasma Productions
13	\$483,190 \$95/\$38.50	DANCING WITH THE STARS - THE TOUR Palace of Auburn Hills Auburn Hills, Mich., Jan. 6	9,294 9,814	AEG Live, Frontline Management
14	\$474,051 \$150/\$29	MANNHEIM STEAMROLLER Amway Arena, Orlando, Fla., Dec. 15	9,050 sellout	JS Touring
15	\$440,316 \$95/\$38.50	DANCING WITH THE STARS - THE TOUR Gaylord Entertainment Center, Nashville, Jan. 21	8,312 10,942	AEG Live, Frontline Management
16	\$418,945 \$39.50/\$29.50	THE CHEETAH GIRLS Frank Erwin Center, Austin, Jan. 5	11,891 sellout	AEG Live
17	\$415,146 \$39.50/\$29.50	THE CHEETAH GIRLS ipayCne Center, San Diego, Jan. 13	11,629 sellout	AEG Live, Viejas Entertainment
18	\$408,778 \$39.50/\$29.50	THE CHEETAH GIRLS Thompson-Boling Arena, Knoxville, Tenn., Jan. 23	11,805 12,912	AEG Live
19	\$405,171 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR U.S. Bank Arena, Cincinnati, Jan. 17	7,429 10,145	AEG Live, Frontline Management
20	\$402,497 (\$473,092 Canadian) \$80.82/\$33.61	DANCING WITH THE STARS - THE TOUR Air Canada Centre, Toronto, Jan. 19	8,770 12,587	AEG Live, Frontline Management
21	\$395,140 \$58.50/\$48.50	HIGH SCHOOL MUSICAL - THE CONCERT Selland Arena, Fresno, Calif., Jan. 27	6,776 7,414	AEG Live
22	\$391,428 \$95/\$38.50	DANCING WITH THE STARS - THE TOUR Nationwide Arena, Columbus, Ohio, Jan. 7	7,080 10,452	AEG Live, Frontline Management
23	\$388,344 \$44	JOHN MAYER, JOSH ROUSE Cox Convention Center, Oklahoma City, Feb. 3	8,826 sellout	Beaver Productions
24	\$385,783 \$38.50/\$28.50	THE CHEETAH GIRLS AT&T Center, San Antonio, Jan. 7	11,918 sellout	AEG Live
25	\$376,967 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR Wostein Center, Cleveland, Jan. 9	6,938 8,338	AEG Live, Frontline Management
26	\$374,308 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR St. Pete Times Forum, Tampa, Fla., Jan. 23	6,687 10,030	AEG Live, Frontline Management
27	\$366,142 \$95/\$38.50	DANCING WITH THE STARS - THE TOUR Xcel Energy Center, St. Paul, Minn., Jan. 3	6,525 10,656	AEG Live, Frontline Management
28	\$361,692 (\$427,496 Canadian) \$54.57/\$46.11/\$37.65	SNOOP DOGG, ICE CUBE, BELLY Bell Centre, Montreal, Jan. 27	7,588 8,463	Gillett Entertainment Group, House of Blues Canada
29	\$357,944 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR Qwest Center, Omaha, Neb., Jan. 2	6,339 7,412	AEG Live, Frontline Management
30	\$351,439 \$43	JOHN MAYER, JOSH ROUSE FedEx Forum, Memphis, Feb. 2	8,173 sellout	Beaver Productions
31	\$350,470 \$100/\$27.50	YONDER MOUNTAIN STRING BAND The Fillmore, Denver, Dec. 29-31	9,912 10,800 three shows two sellouts	Live Nation
32	\$348,054 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR Bradley Center, Milwaukee, Jan. 12	6,271 9,355	AEG Live, Frontline Management
33	\$347,154 \$95/\$38.50	DANCING WITH THE STARS - THE TOUR Rupp Arena, Lexington, Ky., Jan. 19	6,481 8,501	AEG Live, Frontline Management
34	\$343,426 \$95/\$38.50	DANCING WITH THE STARS - THE TOUR Conseco Fieldhouse, Indianapolis, Jan. 18	6,033 10,180	AEG Live, Frontline Management
35	\$343,079 (\$406,136 Canadian) \$41.81/\$33.37	THE TRAGICALLY HIP, BUCK 65 John Labatt Centre, London, Ontario, Feb. 5	8,589 sellout	House of Blues Canada



The Indies

TODD MARTENS tmartens@billboard.com

A Level Playing Field?

Indie Labels Are Of Two Minds About YouTube

When the news broke last week that a select group of independent labels were unhappy with the progress of negotiations with YouTube, an A&R executive with a California-based rock indie immediately reached out to Billboard. His reaction: "Why? We love YouTube."

YouTube has already announced deals with Universal, Sony BMG and Warner Bros., and those in the independent community are eagerly awaiting their own agreement with the video-sharing site. Yet a number of U.K. label sources told Billboard that they believed the licensing rates for indie video content were not on par with those offered to majors, at least in the early rounds of discussion. The apparent discrepancy prompted **Simon Wheeler**, head of digital at the United Kingdom's Beggars Group, to comment to billboard.biz that the company would be willing to "take legal measures" to ensure an equal deal (billboard.biz, Jan. 30), although it was unclear what kind of action would be taken or when.

In the United Kingdom, indies are used to rallying behind such labels as Beggars as well as the AIM for indie causes. But conversations with a number of top U.S. indies during the past few days indicate they are not as quick to ratchet up the legal rhetoric against YouTube. And while media giant Viacom ordered YouTube to remove more than 100,000 video clips when licensing talks broke down, indie labels aren't yet displaying such aggressiveness.

YouTube has become absolutely vital to the independent community. There is no other site with YouTube's traffic numbers that allows hundreds of thousands of people to view, archive and discuss **Of Montreal** and **Cat Power** videos. Besides, poorly shot cell phone clips of live **Spoon** shows, or YouTube's ability to get an instant audience for a relatively young rock act such as **the Ponys**, certainly isn't hurting the sales numbers for indie labels.

Perhaps that's why the ire over YouTube discussions is generating mixed feelings from indies.

"I'm really torn about it," one label head says. "To date, we have viewed it as having good promotional value. But there does come a point when we—and we as in indies—are contributing to the revenue streams of all these other people, whether it's YouTube or [Internet service providers] or other Web sites just selling advertising. Increasingly, I am bothered by that."

But the label isn't asking YouTube to remove any of its videos, and will continue to feed YouTube content. The head of a digital department at one large indie says, "YouTube is better exposure than mtvU," referring to the video giant's college campus station.

That's not to say label reps believe the promo benefits outweigh any licensing payouts. As Tommy Boy head **Tom Silverman** says, "There's

nothing complex about an unlevel playing field." But most indies contacted by Billboard view YouTube as a friend, and are happy to let discussions progress at a relaxed pace.

"We've always put up as much on YouTube as we could," Merge label manager **Spott Philpott** says. "We kind of see it as promotional MP3s. If some blog has a whole record up, that's not very cool, but we do provide people with MP3s."

Such sentiments were echoed at Sub Pop. "We've given away MP3s in an age when we've done better than ever businesswise, and YouTube has definitely helped us a lot," new-media head **Dean Hudson** says. "YouTube has leveled the playing field for us. Our videos are actually getting seen by the general populace."

And some label reps fear attacking YouTube would be a public relations disaster, pointing to industry efforts to tear down Napster. The



indie community is reticent to speak out against a site beloved by the people buying its music, and—at least in the short term—seems content to reap such sites' promo benefits.

"The major labels are still going to make a lot of these decisions," the head of one notable indie says. "We're sort of at the mercy of the brilliant long-term planning of the big industry players. Until they figure it out, and get their asses off their heads, I might be inclined to just go along and get as much promotional value out of these things as I can. We need to keep our bands at the front of the places where people find out about new music."

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

LITTLE STEVEN'S UNDERGROUND GARAGE GARAGE ROCK

EMI is merging Capitol and Virgin to form the Capitol Music Group, and we're happy to see **Jason Flom** got the gig running it.

We're not happy about **Andy Slater** leaving, however, since he was responsible for the only good thing Capitol ever did for **the Beatles**, which was releasing their first eight American albums in mono, the way God intended them to be heard. Let's hope Flom continues to release the rest and finds a way to include their essential third album "A Hard Day's Night," which Capitol never owned.

Meanwhile, I think it was an old **Robert Klein** bit that went, "And now for a limited time only—and not available in stores—every record ever made." And that's basically what Microsoft has in mind with its new operating system Windows Vista. Problem is, your songs will work on any MP3 player—except an iPod, of course.

As much as I love this high-tech professional wrestling, isn't it time for all software to work with any hardware? I know Apple started it, but come on, guys—give the consumers a break.

When it comes to pricing content, however, consumers may soon be getting too much of a break. If the cost of a song goes any lower, we may lose an entire art form. Sanity Music, Microsoft's Australian partner and an oxymoron if there ever was one, is predicting pricing somewhere around a \$40-\$60 subscription fee per month for 300 songs. In U.S. dollars, that's about \$31-\$47.

A dollar a song is dangerously low, but 10 cents? Split among the artist, writer, record company and distribution?

I said it before, I'll keep saying it, but I hate this subscription thing. It's the songwriters and new acts who are going to get screwed first. See you on the radio.

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

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

ACADEMY
AWARD-
WINNING
FILM SCORE
COMPOSER

Ennio Morricone

On the eve of his “lifetime achievement” Oscar and North American live debut, the composer discusses honors, misconceptions and his work.



After five Academy Award best original score nominations, few could begrudge Ennio Morricone the honorary “lifetime achievement” Oscar he will receive Feb. 25 in front of a global TV audience during the Academy Awards at Hollywood’s Kodak Theater.

The composer was born in 1928 in Rome, the year before the first Oscar ceremony. In elementary school there, he befriended a child named Sergio Leone. In 1964, the adult Leone would repay that friendship, asking Morricone to write the music for his cowboy movie “A Fistful of Dollars”—an offer that set Morricone on the road to international reknown.

Morricone has composed more than 400 TV and film scores through a variety of publishers, in addition to his own more abstract compositions, through the Italy-based Sugar group.

A few days before the Oscars, musicians from several different generations pay tribute to the Italian’s five-decade career on the Sony Classical album “We All Love Morricone.” The set rolls out internationally beginning Feb. 16 and appears Feb. 20 in the United States. Its lineup ranges from Italian tenor Andrea Bocelli to U.S. metal act Metallica, as well as Bruce Springsteen, Roger Waters, Celine Dion, Quincy Jones and Herbie Hancock, all of whom offer their own takes on such Morricone themes as “The Good, the Bad and the Ugly,” “Once Upon a Time in the West” and “Malena.”

Shortly before he left Rome for his North American concert debut Feb. 3 at New York’s Radio City Music Hall, Morricone spoke to *Billboard* about his career and—as the Oscar citation puts it—his “magnificent and multifaceted contributions to the art of film music.”

What does this award mean to you?

It means a great deal—but, let’s say that if it hadn’t happened, then I wouldn’t have been too upset. This was because, after the “Mission” [1986] nomination, I was resigned to the fact that I would never win an Oscar.

“The Mission” had been particularly painful for me. Everybody said I was going to win, but that wasn’t how things went. The auditorium was rooting for me and there were even protests when I didn’t win. On other occasions I could have won or lost, it didn’t really matter, but for “The Mission” the academy members voted in a way that went against everybody else’s expectations.

How did “We All Love Morricone” come about?

It was the brainchild of [Italian record] producer Luigi Caiola, who first had the idea five years ago. At the time I told him that it was pure utopia, as there would be too many contractual and royalty complications with both the record labels and the artists. Experience had taught me that a project like this would be impossible, but he managed to pull it off—and hats off to him.

Did you work directly with the other artists involved?

No, they simply recorded their ver-

sions of my compositions. I wanted them to have as much artistic freedom as possible. Celine Dion, for example, chose her own arranger. I liked this idea that they could do what they wanted, in their own musical environment.

Your stated fans also include Led Zeppelin and the Mars Volta. What’s the relationship between your work and rock music?

There is one in that, if rock music is required in a film, then I’ll write it—but, apart from that, I don’t have an actual relationship with rock acts. They take my music and reproduce [it] in a simple and easy way.

Is it true that you compose directly on paper, not on an instrument?

Absolutely. All composers should do that. Those who don’t have problems. Music is something you imagine, you can’t isolate it. The orchestra is an instrument in its own right and it has to be in the mind of the composer. If you write on the piano, what you write will be conditioned and falsified by that instrument.

Is it frustrating that your name is synonymous with Sergio Leone’s so-called “spaghetti westerns,” which form a tiny part of your output?

Let me say I really object to the term “spaghetti western,” which I find

disrespectful—spaghetti is a thing you eat. It would be better to call them “Italian westerns.”

But I have no objection to being associated with Leone. What I do object to is the fact that I did six films with him, including “Once Upon a Time in America” [1984]. Six scores out of a total of 400? That comes to 1.5%, and people seem to forget about all the others. I’d also like to be associated with Giuseppe Tornatore, Giulio Pontecorvo, Mauro Bolognini and the dozens of other great directors I worked with.

People who just see me as “the Sergio Leone guy” are ill-informed and need to be told as much.

And yet Leone’s films launched your career, not to mention Clint Eastwood’s.

I guess that’s right. The music I wrote for Leone enjoyed great success and it still sells, so working with him was wonderful for my career. Nevertheless after that I did everything possible to get away from being branded as a western film composer. I turned down loads of offers to score other westerns—I mean dozens—often at the same time. I preferred to concentrate on every other genre imaginable. I trained to be a composer and not just a composer of westerns. I wanted to be able to compose for

every type of film—thrillers, love stories, historical dramas, you name it.

How do you go about scoring a film?

There isn’t really a standard procedure [for me]. Sometimes a director will call me before shooting has started, and we talk about how we can get the job done even though you might have to make changes later on. Otherwise they call you after the film’s been shot. It depends. There was even a time when they’d call you a month before the film was due to be released, although I have to say that doesn’t happen anymore.

How do you feel about soundtracks that are more compilation albums than scores?

If they try and do that with me, then I tend to abandon the project. I do accept, however, that a famous song can be necessary if you need to evoke a particular period, but that is more preferably done with the addition of a subtitle with the place and the year. If there are too many songs like that in a movie I’m working on, then I can’t leave my own mark.

Does Europe or the United States have the better system for paying film score composers?

It really depends on the success of the film. In Europe you receive a cut from the film’s takings and so, if the film does really badly at the box office, then you’ve virtually worked for free. In the U.S.A., on the other hand, the film score composer doesn’t get any of that, as the producers can sell your work to whoever they want. In that way they have to pay your cut of the film’s [expected] takings upfront.

You’re 78. Any plans to retire?

I could retire, but I keep getting phone calls, and I have to admit I enjoy doing this. I like music, I like working with great directors and with friends. What better way is there for me to express myself? ...

“Let me say, I really object to the term ‘spaghetti western,’ which I find disrespectful. Spaghetti is a thing you eat.”



THIS ONE-TIME POP TART NOW ACTS WITH CRUDUP AND KEATON, AND IS ABOUT TO RELEASE THE SURPRISINGLY GOOD 'WILD HOPE'

MORE

MANDY

On the evening of Jan. 20, amid the riot of networking that is the Sundance Film Festival, a pretty young folk singer named Mandy Moore took to a makeshift stage at a private Park City, Utah, home and performed a set of low-key confessionals for a small audience of attentive listeners. Buzzed on promotional booze, the crowd swayed in time to stories of love lost and confidence gained, and wondered perhaps why this impressive new talent had not been discovered by the world.

The answer, as anyone with a pop-cultural memory that stretches back farther than "Newlyweds" and K-Fed can tell you: She's been busy being Mandy Moore, the teen-pop tart who rode to stardom astride the sugar-high groove of "Candy," one of the genre's biggest hit singles. Never quite an equal of such jailbait glamazons as Britney Spears and Christina Aguilera, Moore nonetheless carved out a sizable niche for herself in the early-'00s teen-pop firmament by emphasizing her fresh-faced kid-sister qualities—a job made easier by acting in feel-good fluff like "The Princess Diaries" and "A Walk to Remember." In those days of dime-a-dozen mini-divas, you didn't really mind having Moore around, but you did not really take her seriously, either.

Eight years after the release of her debut, people—and not only the ones at Sundance—are doing just that. As the majority of her teen-pop peers have drifted into creative irrelevance (or worse), Moore, 22, has improbably become one of the more credible singer/actors of her generation, slowly building a film résumé peppered with quirky art-house flicks and making records more about singer/songwriter craft than high-gloss production flash.

This year Moore will release "Wild Hope," her first album of self-penned material, and she's got a handful of films on the way that pair her with capital-A actors such as Billy Crudup and Diane Keaton.

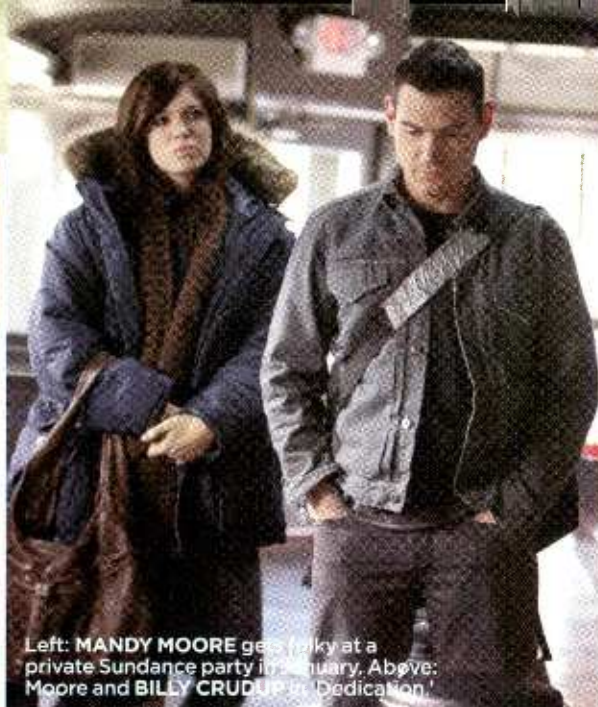
"She's a tough, smart kid," says Paul Theroux, the "Six Feet Under" star who directed Moore in the upcoming romantic comedy "Dedication." "Even though she's beautiful and has this sort of angelic look, she's got some callused shoulders."

So how did this former teen-pop B-lister make it out of the land of lip gloss and double-entendres?

"I don't know," Moore says with a laugh over breakfast at a cozy organic-foods joint in West Hollywood. Stylishly casual in jeans and a loose blouse, Moore exudes the easy charm you'd expect of someone who has been glad-handing strangers since junior high. She listens with intensity, yet often says the first thing that pops into her head. "I feel really lucky. It's so cliché, but I just wanna enjoy my life and have fun. And I've made the choices of doing what I thought would be fun and what I thought would be challenging."

Moore's longtime manager Jon Leshay of the Firm says his client might be more forward-thinking than she admits. "When I first met Mandy, I thought the most exciting thing about her was that she had this sense of not knowing if 'Candy' was her world," says Leshay, who also manages "American Idol" winner Taylor Hicks. "It wasn't so much that she felt that it

BY MIKAEL WOOD
PHOTOGRAPH BY SHERYL NIELDS



Left: MANDY MOORE gets folksy at a private Sundance party in January. Above: Moore and BILLY CRUDUP in 'Dedication'

wasn't for her as she was thinking that maybe there's something else out there—that this was going to be a long road. So we paced ourselves. It was like we were on the diet where you have a bunch of small meals rather than three huge meals."

"I look back to that phase with really fond memories," Moore says of her teen-pop days, "but it also seems like a blur. I signed a record deal [with Epic] when I was 15, and I didn't really get a chance to stop and absorb it all until a couple of years later."

When she finally got the chance, Moore says, she discovered she "didn't feel supported artistically" at the label. Her musical tastes had changed during the years following "Candy," and she no longer felt satisfied being "sent into the studio with songs that my A&R guy would find." ("I feel bad that people wasted their money on such trite, blah pop music," she recently told *Jane* magazine.)

Her solution—and the first step in Moore's overall rebranding effort—was 2003's "Coverage," on which she offered her versions of tunes by respected songwriters such as Carole King, Joni Mitchell and Todd Rundgren. "I just decided, 'OK, I understand the position I'm in, and I'm not going to necessarily get to do the type of record I want to make, so I have to sort of do it on my own.' So I found a producer, I found the repertoire, and I kind of paid for it by myself and just did it on my own time. I think Epic found out halfway through the recording process that that's what I was doing, and I guess they were OK with it. Then they heard it and they were like, 'Eh, we'll put it out.'"

"Coverage" didn't sell well: Topping out just below 300,000, the album marked Moore's fourth consecutive sales dip (see chart, right), and the singer says it didn't exactly convince Epic that its relationship with her was one worth continuing. "Which was A-OK in my book," she says.

Around the time of the release of "Coverage," Moore began taking a series of film roles that skewered her goody-goody image. In "Saved!" (2004) she played a holier-than-thou church-camp harridan, while in last year's "American Dreamz" she portrayed an ambitious pop-star wannabe willing to do anything to win an "Idol"-like singing competition.

"I never felt like it was a risky move," Moore says of the change in direction. "I was just shocked that the filmmakers wanted me to do roles like that with all these great people. I didn't really think about what people's reactions were going to be."

Part of the reaction was a short-lived deal with Sire, the Warner Music Group imprint known for its early history as home to punk acts Talking Heads and the Ramones. Moore says she explained to the execs there exactly what sort of record she wanted to make. "I was very adamant about writing the record," she says. "I was very adamant about working with one producer who understood me and understood the music and that I wanted it to be very organic and live-sounding. I was adamant about wanting to get on-stage with a band and just sing, without any gimmicks."

Still, conflict ensued. "I thought we were absolutely on the same page," Leshay says. "But where we felt that we had accelerated as Mandy's songwriting became more natural, we felt like they had stopped and wanted to pull us back and take the safe route." In Moore's view, that safe route meant working with "obvious" songwriters instead of the collaborators she had chosen, including smaller names like Lori McKenna and Rachael Yamagata.

"It got to the point of a standstill with Warner," Leshay

says. "They weren't going to budge—no money for recording or songwriting."

"Finally it was like, 'Let's call a spade a spade,'" Moore says. "You want a very different pop record than I want to make. So let's just go our two ways amicably and be done with it. And they agreed."

Warner, like Epic, her previous label, declined to comment.

"Bumped but not surprised" by her label dealings, Moore was open to an idea Leshay brought her: that she sign to the Firm Music, the new record company run by the star's Beverly Hills management company. "We use EMI to manufacture and put our records in stores and online," Leshay explains. "Mandy owns half the record, and the Firm owns the other half, and with that she has 100% creative freedom. But we're also 1,000% responsible for marketing, promotion, publicity—every element that goes into setting up and working an artist's career, not just a record."

"It's basically becoming a partner with a music company," Firm CEO Jeff Kwatinetz says. "We're merging the functions of management and record companies, and taking away the adversarial relationship between the artist and the label." Why does the new boss differ from the old boss? "Because her music company has the same agenda she does," Kwatinetz says. "In the old model of the music business, a record company that spends the majority of the dollars to market an artist's career only gets paid on records. So the label is going to gear its spending to maximize record sales. But that's not always the right

thing for every artist. Labels make money selling records; artists can make a lot more money elsewhere."

Both Kwatinetz and Leshay claim that Moore's dual-platform career makes her a perfect fit for the Firm Music's new model, which Leshay says puts them in an ideal position to pursue cross-marketing openings a conventional record label isn't willing to underwrite. "That could be music placement" on a soundtrack to a Moore film, he says, "or it could be a number of things. We'll know what those opportunities are when they come up."

In addition, the deal streamlines certain logistical matters, Leshay says. "We're looking at April for a release date, but Mandy's got four movies coming out. So if we need to, we can say, 'You know what? Let's push it back.'"

Though he concedes that "it's a very vulnerable time in retail," Leshay is optimistic about Moore's re-entry into record-making, saying he expects that "Wild Hope" will do "considerably better" than "Coverage."

"Whether it's overnight or 12-18 months from now, we're committed to making this a big-selling record," he says, "and we have the patience to make sure that happens."

For her part, Moore is confident that Leshay and Kwatinetz have her best interests in mind, even if her new deal leaves her with more of the responsibility for promoting her records. "I don't know if the significance of having an actual label behind you really means anything to people anymore," she says. "People are discovering music on MySpace; they're watching videos on YouTube. I don't think you need that whole big machine behind you. And in this day and age, I'm happy to be a bit of a guinea pig."

Released under the name of some unknown singer/songwriter, "Wild Hope" would hardly seem like the object of such experimentation: Warm and tuneful, it's an appealing folk-pop confection likely to appeal to fans of Norah Jones or Michelle Branch or Corinne Bailey Rae. But it is a surprise coming from Moore, who says her goal for the record was creating "something that's completely relatable to as many people as possible, but also really organic."

"She definitely knew what she didn't want," says John Alagia, who produced the record at upstate New York's Allaire Studios (where Jones tracked "Come Away With Me"). "She didn't want some little premanufactured teen-pop thing that's here today and gone tomorrow. She wanted to make a statement. And some of the writing is really mature. She's a woman now, and the music reflects that."

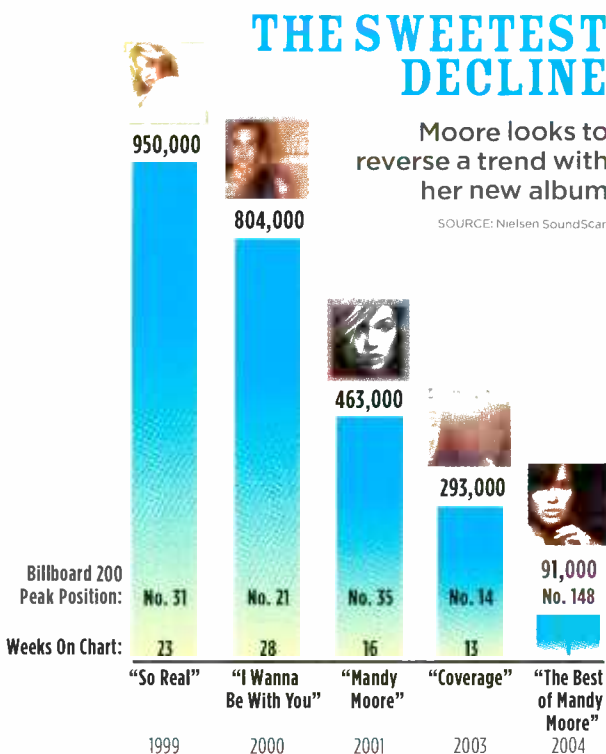
It also seemingly reflects the record's long road to completion. "Now I'm ready to be extraordinary," Moore sings with audible relief in one cut, over strummy acoustic guitar and vintage-soul electric piano. In another, the Aimee Mann-ish "All Good Things," she celebrates the fact that she's "got so much space now." "Gardenia," a dramatic ballad Moore wrote with Canadian superstar Chantal Kreviazuk, is perhaps the album's most mature cut: "I'm the one who likes gardenia," she sings over unadorned piano, "I'm the one who likes to make love on the floor."

"Mandy has a really young sensibility, but also a gravitas that's really surprising," says Steve Tannen of the Weepies, a Los Angeles duo with whom Moore wrote songs for "Wild Hope." "There's all sorts of challenges coming from where she came from. In a way, her celebrity works against her. I wouldn't want the world to have seen what I was doing when I was 15."

Leshay says Moore works best when challenged, which fairly describes her current situation. After all, the widespread music-industry changes Moore cites as reason to ally with the Firm Music aren't changes she's immune to: Even if listeners are willing to take seriously a singer/songwriter record from a former teen-pop moppet, they still have to buy the thing to prove the model works.

Moore seems untroubled by the demands. "Not to sound bad, but I don't necessarily have to make a record," she says, scrunching up her face to offset her brass-tacks honesty. "No one's out there desperately waiting for my next album. I have so much fun doing film stuff, and I feel really fulfilled creatively doing that right now. So I have to do the music my way. It means too much to me. I can't just go into the studio and make a crappy pop record to please somebody else. Why bother?"

Additional reporting by Mairiad Case.



THE BILLBOARD HOT 100

TITLE	PEAK	PEAK DATE	WEEKS ON CHART
Candy	41	10/30/99	20
I Wanna Be With You	24	8/12/00	17

WELCOME TO THE JUNGLE

A Look At The Latest **GUNS** Tour; In Which Axl Fires His Manager, Falls To Release An Album, Starts Shows Close To Midnight — And Generally Comes Out Smelling Like **ROSES**

Story by
RAY WADDELL

Illustration by
EDDIE GUY



6



It's 11:30 p.m. at the Air Canada Centre in Toronto and the natives are restless for some Guns N' freakin' Roses. --<-@ The show is sold out, and while fans have been entertained by Sebastian Bach and alt-porn stars the Suicide Girls, it's W. Axl Rose and his GNR mates that these headbangers have come to see. --<-@ Some of those involved in producing the show are nervous. It's understandable, given the GNR track record. It is not unheard-of for a delay to turn into an Axl no-show that results in a melee of thrown chairs and a trashed arena. --<-@ But minutes later,

when, indeed, all hell breaks loose, it isn't a riot born of frustration—it's the pandemonium that accompanies the pulsing guitar intro to "Welcome to the Jungle," followed by Rose's familiar wildcat wail, "Do you know where you are?"

On this night, all was well in Toronto. And by GNR standards—and much to the relief of many people behind the scenes—all was relatively well for the entirety of the 2006 GNR world tour, which spanned from May to December, playing close to 70 dates in nearly 60 cities. There were 28 North American dates reported to Billboard Boxscore, totalling slightly more than \$12 million in gross and 203,012 in attendance, for a healthy average of \$435,216 and 7,250 per night.

"He had the audience captivated from the moment he walked onstage," says Riley O'Connor, senior VP at Live Nation in Toronto and promoter of the GNR Canadian tour. "Axl is still a great entertainer and a Guns N' Roses show is still a lot of fun."

Perhaps the best gauge of GNR success is that the tour was not a train wreck. Reviews were generally good. The band came on past 11 p.m. on many nights, but everyone involved in the shows, including the fans, was pretty much aware that would be the case.

Sure, there were a few cancellations, the Eagles of Death Metal were asked to leave the opening slot of the tour (newly christened, from the stage, as the "Pigeons of Shit Metal" by Rose), and there was even a biting incident in Stockholm. But no riots, no destruction and, perhaps most significantly to those with a financial stake in the gigs, no last-minute no-shows.

This was no foregone conclusion last summer when then-manager Merck Mercuriadis, with Creative Artists Agency, set about booking the tour.

After all, in 2002, the band's first tour in nine years started off bad and ended worse. Set up as a

34-date arena trek that was to begin Nov. 7 at the GM Place in Vancouver, the Chinese Democracy tour staggered out of the gate when the opening date was canceled because Rose, the lone original GNR member, never left Los Angeles.

Several shows did come off in '02, however, and nine shows reported to Billboard Boxscore grossed \$3.3 million and sold 70,086 tickets out of a possible 118,611 capacity. But the tour ended in chaos on Dec. 6 at the First Union (now Wachovia) Center in Philadelphia when the scheduled show was canceled after 11 p.m., the band apparently unable to make the short jump from a Dec. 5 concert at Madison Square Garden in New York (Billboard, Dec. 21, 2002).

The fans, as they say, went wild. No arrests or major injuries were reported in Philly, but the arena suffered significant damage. The plug was pulled on the tour with 15 dates remaining. And in the wake of that debacle, promoters weren't exactly clamoring to pony up big bucks for the next GNR tour, least of all 2002 tour producer TNA. The GNR reputation in the touring industry at that time was one of unpredictability and huge risk, even if the band's enduring popularity and fiery live shows made the upside considerable.

But promoters have notoriously short memories and did come to the table in 2006. And GNR pulled off scores of successful shows all over the world, though notably did not play Philadelphia or Vancouver. The tour began in earnest with a triumphant, sold-out four-night stand at Hammerstein Ballroom in New York, followed by a run of European and South American rock festivals and headlining dates during the summer before returning for more North American shows in the fall.

LATE AND LOUD

Alex Hodges, former executive VP at Live Nation in Los Angeles, says his three December sellouts at Gibson Amphitheatre went very well. "[Rose] and his band put on one great rock'n'roll performance," Hodges says. "He was scheduled to go on between 11:40 and 11:50 [p.m.], and was there, onstage, rockin'."

The late start time may be a hassle, but Hodges says it's doable "if you plan for the opening acts and the length of time properly. Yes, it costs a bit more money, not due to the time on the clock but the total show length of time. We planned correctly and all went according to the plan and the budget."

The Suicide Girls helped fill in the gaps, booked for 19 dates on the tour in a deal that came together in less than four days, according to their agent, Marc Bauer at the Agency Group. It seems the Girls were a welcome addition for GNR fans. "They went over great with the crowd," Bauer says. "And the girls enjoyed it."

Things were a little dicey in some markets. A Nov. 6 show in Portland, Maine, at the Cumberland County Civic Center was canceled, according to a statement posted on the official GNR Web site (gunsroses.com), due to "limitations imposed by local fire marshals [that] made it impossible for the band to perform their show to usual high standards that their fans deserve." Other reports said the fact that band members would not be allowed to drink onstage was a contributing factor to the cancellation.

The Nov. 15 show at Air Canada Centre in Toronto went "smoothly," according to Patti-Ann Tarlton, director of live entertainment at the ACC, but the Alcohol & Gaming Commission of Ontario was "interested in the specifics of the event due to the media attention surrounding the date in Maine," Tarlton says. But despite the concern, Tarlton adds, "Considering this was a six-hour, sold-out show, we did not have a significant number of fan incidents."

Tarlton says communication during the advance of the show among promoter House of Blues/Live Nation, the commission, the venue and touring personnel helped make the date work.

"The entertainment was constant, leaving no gaps in the evening for fans to get bored, and by just after 11:30 the boys stepped onstage and played until almost 2 a.m.," Tarlton says, adding, "They can't all be cakewalks."





Live Nation's O'Connor says he was "never worried" about whether that show or any show would come off or not. "We scheduled everything knowing [Rose] was going to bound onstage anywhere between 11 and 11:30," he says. "The Guns N' Roses tour in Canada at the end of 2006 was a highlight show for every market."

THE SPECTRE OF AN ALBUM

The tour may not have been a train wreck, but by year's end it seemed someone had been thrown under the bus. In December, Rose publicly fired manager Mercuriadis amid allegations of mismanagement—much of it related to the tour—that further delayed the release of "Chinese Democracy," the decade-plus-in-the-making Interscope GNR "release."

If the tour went smoothly by GNR standards, behind the scenes there seems to have been tension aplenty. Both Rose and Mercuriadis implied publicly, the former in Rolling Stone magazine and from the stage at the MTV Video Music Awards and the latter also in Rolling Stone, before the tour started that "Chinese Democracy" would come in 2006. But as the tour wound down the album was seldom mentioned, and on Dec. 14 Rose issued a statement on the official GNR site that four January live dates in San Diego; Sacramento, Calif.; Bakersfield, Calif.; and Reno, Nev., were canceled to allow for the "proper setup and release of the album 'Chinese Democracy.'"

The Rose statement said that when he agreed to do the North American tour, it was with the "understanding" that he and Mercuriadis shared similar strategies and priorities around getting the GNR album out by Dec. 26. The letter went on to express regret that the release date would not be met, and pointed a finger at Mercuriadis for the handling of the tour: "Though many things went extremely well and were very exciting, there were . . . unnecessary and avoidable complications on our tour having to do with the tour routing, scheduling and album and video plans that played hell on all involved especially our crew," the post read. "This was

From left: GUNS N' ROSES perform at Rock in Rio last spring in Lisbon, Portugal; Porn to rock: SUICIDE GIRLS perform at an Illinois GNR show in November; AXL ROSE kicks off the GNR tour in May in New York; GNR in 1985, from left: Rose, STEVEN ADLER, IZZY STRADLIN, SLASH and DUFF MCKAGAN.

compounded by an overall sense of a lack of respect by management for the band and crew . . . that has resulted unfortunately in the end of both Guns' and my relationship in having a management or sense of band involvement with Merck Mercuriadis."

In other words, Merck was fired. The statement went on to provide a tentative release date of March 6 for the album.

Mercuriadis soon followed with his own Internet retort, posted on various unofficial GNR Web sites: "The reality is all of this year's touring was planned and agreed between Axl and myself, with a view to the album being in the stores before the 31st of December '06. This was confirmed by Axl in numerous interviews—most famously at the MTV Video Music Awards. We planned the tour in February [2006], just after Axl's birthday and we were supposed to finish the album in May, before it started."

Mercuriadis wrote of unproductive sessions in New York, London and Los Angeles waiting "for the muse to come." He stated that the start of the North American tour was delayed by a month at Rose's request "and finally, early in that period after the euphoria of Inland Invasion [KROQ Los Angeles' radio concert held Sept. 23 in DeVore, Calif.], Axl made a breakthrough and got two or three very productive days under his belt."



MERCURIADIS

ROSE

Mercuriadis said he felt they were just a few days from completion of the record three weeks out from the start of the North American tour. "Unfortunately, the muse disappeared just as fast as she came and the tour started with no single at radio to support it and the album still needing two or three days of work."

Mercuriadis said he seriously considered further postponing the start of the tour, "but the reality was that our historic track record left us with very little good will with you, the fans, and we needed the money to be able to complete the album and keep the band alive. We scheduled sessions in New York and once again sent the engineers there for the first two weeks of November while the tour was based there—but the hectic touring schedule meant nothing got done."

Mercuriadis concluded by saying that while some of Rose's letter was disappointing, "I know I sleep well at night in the knowledge that when 'Chinese Democracy' hits the streets in March that it is in large part down to my efforts over the last almost five years. I found the money and the motivation to keep Axl and the band alive and get the record made when everyone else had given up and walked away."

One additional area of contention between Rose and Mercuriadis was whether the tour was booked and sold to promoters with the promise of a 2006 album delivery. Rose seems to think it might have been, but that does not appear to be the case. "There was never a promise that the record would be out," says Larry Vallon, senior VP of national booking at AEG Live, which promoted nine GNR dates. "We were hopeful, of course, but I had made calls to friends at the label and they could never tell me they had a firm release date."

Rose and his attorney Howard Weitzman could not be reached for comment. Interscope and Mercuriadis declined to comment, as did Rose's reps at Creative Artist Agency.

In the end, the 2006 chapter of the ongoing GNR saga reads like the tale of a manager caught between the rock of a mythic album and the hard place of a never-easy GNR tour. If nothing else, however, the band did re-establish itself as a touring entity with box-office clout and a frontman who cares about delivering the goods onstage. Now more GNR live dates are on tap, as the band is booked to play the My Coke Fest in Johannesburg and Cape Town in South Africa, April 27 and May 1, respectively.

Promoters who spoke with Billboard for this story by and large look forward to promoting future GNR dates. And some are even willing to go on the record as true believers. "I do believe the record will be out," Vallon says. "And, yes, we would want to promote more Guns N' Roses dates." . . .

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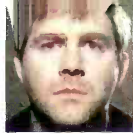
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COFFEE SHOPPED
Low Stars, CéU join the Starbucks roster



SELF RELIENT K
Christian band crosses over, stays Christian



'SILVER' STANDARD
LCD Soundsystem's simple marketing plan



BUCKY STOPS HERE
Covington's climb from 'American Idol'



MONEY CHANGER
Rock vet Eddie goes back to the future

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MUSIC

POP BY CHUCK TAYLOR

Down The Freeway Of Fame

Grass-Roots Campaign Making A Star Out Of Striemer

Naomi Striemer was never supposed to become a singer. Reared in the tiny Canadian community of Malagash, Nova Scotia, population 774, by a former band manager (dad) and booking agent (mom) who later shunned the business, the artist grew up under strict religious rule. Young Striemer was so sheltered that she knew nothing of radio or TV until she was 10.

At 7, Striemer was allowed to sing in her local church choir, where the director acknowledged her gifts: "She told me I had the power of Whitney and Mariah. I had no idea who they were."

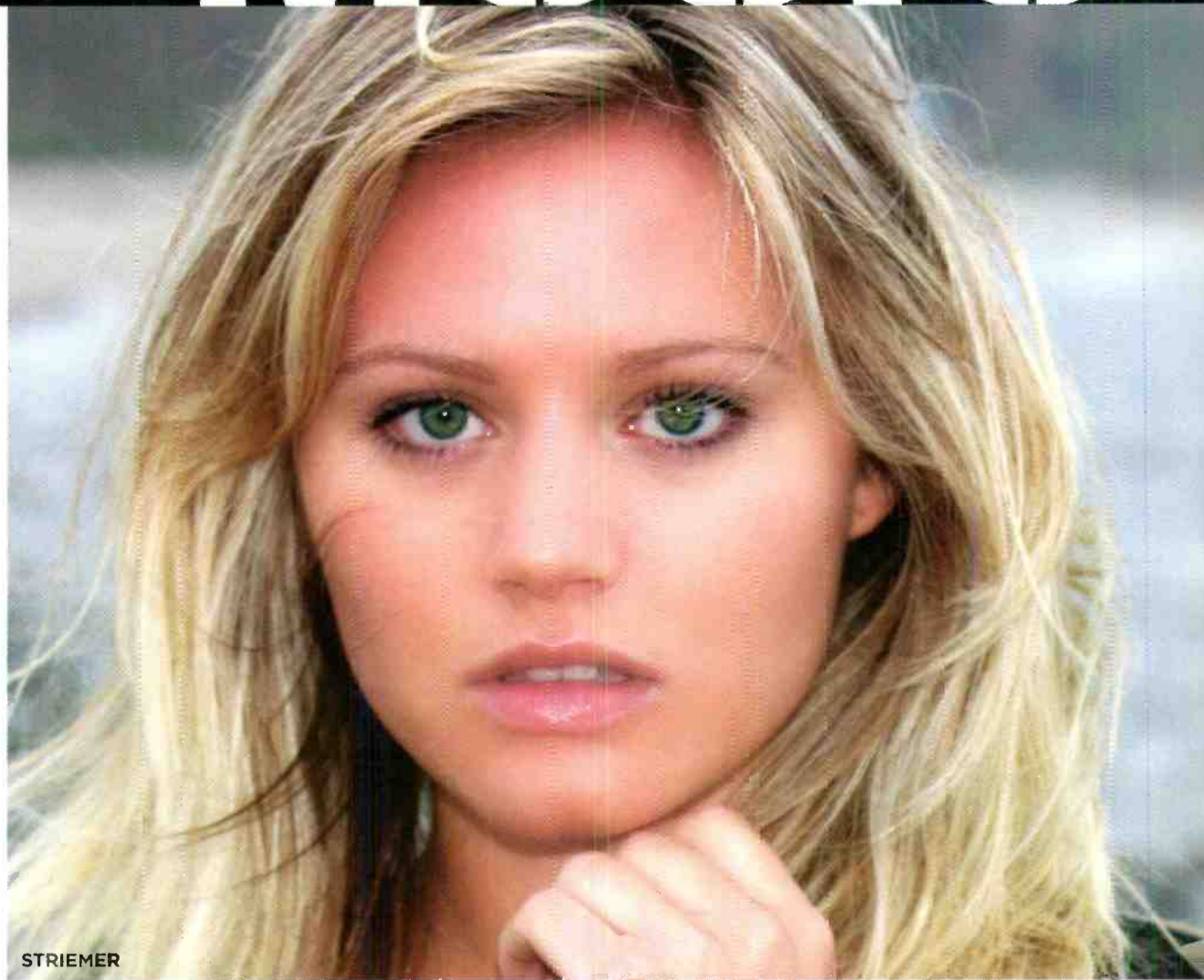
Today, the 23-year-old singer/songwriter is being heralded as the next Celine Dion, thanks to the album "Images," released Dec. 19 in Canada and due Feb. 20 in the United States (with liner notes that this journalist wrote, free of charge). She is signed to indie label S Records, launched by hedge fund operator Steven Nowack with the sole intention of propelling the blonde beauty down the freeway of fame.

In early 2005, he happened to step into Chapters' flagship bookstore in Toronto where Striemer was performing—and decided on the spot to make a career change. "I walked up to her, parents by her side, and said, 'What are you doing for the rest of your life? If you let me, I will make you one of the biggest stars in the world.' She was taken aback, and I'm sure her parents thought I was an unsavory character hitting on their daughter. But I was torn apart. She stunned me."

Hawking his initial signing on a grass-roots level—and sans the avails of radio play—Nowack generated Striemer's first North American press last September via a spotlight review in Billboard for debut single "Cars," featuring production by three-time Grammy Award winner Narada Michael Walden and a guitar solo from Carlos Santana. A page-one piece in Canada's national newspaper National Post followed, then features on the CTV national news, the CBC and "Entertainment Tonight."

In December, S Records offered "Cars" as a free download via simpatico.msn.ca, helping "Images" rank as the most downloaded album in Canada for the final two weeks of the year. That feat was repeated the week of Jan. 15, after the free download expired.

"Steven took such a different approach from the major labels; they usually give away a fringe track—not the lead sin-



STRIEMER

gle and certainly not one with the cachet of Carlos Santana," says Sean Fernie, associate director of broadband music for simpatico.msn.ca.

It's all the culmination of a long and winding career path for Striemer, whose chance meeting with Nowack came after nearly a decade of almost-famous fortuity.

Her journey began at 14 when a demo she sold in regional churches spurred interest from Christian label Sparrow Nashville. Striemer said no; she was more interested in the secular world. That led to a family move to Florida, which put her in the center of the pop explosion commandeered by Orlando-based Transcontinental Records, home to Backstreet Boys and 'N Sync. Founder Lou Pearlman wanted to place the singer in a girl group, but Striemer again turned down the offer. "I didn't have a good feeling about it," she says. "I guess I became the black sheep of the Orlando music scene."

At 18, she scored a deal with Epic after performing a cappella for then-president Polly Anthony. An album was recorded with A-list producers and writers, a video shoot was being lined up and the radio department was contemplating the launch single.

Then, two weeks before scheduled release, Anthony and a

number of other key execs were pink-slipped—leaving Striemer without an advocate. She was released from her contract, but the label refused to surrender the masters. Defeated, she returned to Canada, lamenting for two years before she felt ready to give it another go.

"Pain is good, because it forces you to explore what's inside. A lot of my voice didn't come out until the anger of the Sony situation," she says. "I began singing out of hurt instead of trying to be technically perfect."

She recorded a new album and with little money; each song merited no more than two takes. Striemer hit the road on a modest scale, performing at bookstores. And with a list of North American radio stations obtained from Epic, she sent out the record herself, which led to a modicum of radio airplay for the sweeping, Evanescence-akin "Fall Behind," fostering enough of a fan base to populate her live appearances.

Nowack has secured independent distribution deals so far with Barnes & Noble, Borders Books & Music, Virgin Music and Target for the album's U.S. release. "I'm ready to get out there and work harder than ever in my life," Striemer says. "Honestly, it's a beautiful new beginning."

>>>>THE PARK REOPENS

Linkin Park is mixing its as-yet-untitled new album, expected in May via Warner Bros. According to a post on the band's MySpace page, the first single will arrive next month. "After over a year of writing, recording and setting unrealistic finish dates for the record, we are in the home stretch," the band writes. Linkin Park will return to live duty with a May 6 appearance at the Bamboozle festival in East Rutherford, N.J.

>>>>MONKEY BUSINESS

Upstart U.K. rock act Arctic Monkeys has set an April 23 international release date for its second album, "Favourite Worst Nightmare." The Domino set will be released in North America the following day, while first single "Brainstorm" arrives April 16. It's the follow-up to last year's "Whatever People Say I Am, That's What I'm Not," which became the fastest-selling debut album in British chart history when it shifted 360,000 copies in its first week.

>>>>MORE MACY

Macy Gray will release her first album in four years next month as part of a new deal with Will.i.am Music Group/Geffen. "Big" is due March 27 and boasts production from Will.i.am and Justin Timberlake, both of whom also guest on the project. Additional contributions were turned in by Fergie, Natalie Cole and Nas, as well as producers Ron Fair and Jared & Whitey.

>>>>'NAME' THAT TUNE

U.K. rock act Travis will unveil its fifth album, "The Boy With No Name," May 7 in the United Kingdom via Epic. First single "Closer" will be commercially released in the territory April 23. A North American release date is pending. Travis' lone scheduled live date at present is an April 28 appearance at the Coachella Valley Music & Arts Festival in Indio, Calif.

Written by Jonathan Cohen.

ROCK BY LISA GILL

Home Brew

Low Stars: Starbucks' First Previously Unreleased Act

With a self-titled album to be released Feb. 15 via the Starbucks Hear Music Debut CD series, Los Angeles-based band Low Stars have been deemed an act of note by the curators of coffeehouse cool.

But Low Stars have only a handful of live shows under their belt, no major tours and, at press time, just 1,046 MySpace friends. The band's signing marks the first time the Starbucks music development series has tackled a previously unreleased musical act.

Previous Hear Music act Antigone Rising had flown under the radar for more than a decade before its 2005 release "From the Ground Up." And 17-year-old singer/songwriter Sonya Kitchell had distributed nearly 10,000 copies of her 2005 Velour Recordings EP "Cold Days" prior to her first album with Starbucks, according to Jeff Krasno, Velour co-founder and Kitchell's manager.

Low Stars will co-release their album through manager David Sonnenberg's label, DAS. Kitchell had a similar deal: Velour co-released "Words Came Back to Me" with Starbucks on its Velour Recordings label last April. The CD sold

about 47,000 through the Starbucks stores, according to Nielsen SoundScan. Overall, the album has shifted 76,000 copies in the United States, Krasno says.

For Kitchell and Low Stars, the real windfall was the estimated 60,000-100,000 CDs that Starbucks ordered to stock its shelves. The result was an advance payment to the artists of anywhere between \$500,000 and \$1 million, depending on the wholesale price and quantity ordered, according to Krasno. Neither Krasno nor Sonnenberg would disclose the specific amount of CDs that Kitchell or Low Stars have sold to Starbucks, or the amount of their advances.

At the same time, Krasno notes that with the Starbucks deals there is a profit split on CDs sold inside and outside of Starbucks. When asked about profit sharing, Sonnenberg would not give specific details, but notes it is "very equitable."

"If things go well," Sonnenberg says, "Starbucks is going to do better than they would do by just loading in a record by somebody, and we're going to do significantly better too."

"It is a true collaboration, and goes



LOW STARS will co-release their Hear Music album through manager David Sonnenberg's label DAS.

beyond the typical retail approach," Starbucks Entertainment president Ken Lombard says. "Our overall approach is through airplay at the stores, point-of-purchase displays. We offer something no other retailer can deliver, especially considering our customers' daily routine" of visiting a Starbucks.

Promotions for the Low Stars CD include an exclusive six- to eight-week placement at the checkout counter at more than 6,000 Starbucks in the United States and Canada, in-store airplay and signage, and programming on Star-

bucks' XM Satellite Radio channel, plus a small, yet-to-be-planned Starbucks tour.

Other benefits include Starbucks partner relationships, says Krasno, who points out that as one of the largest sellers of The New York Times worldwide, Starbucks receives substantially discounted, full-page, full-color advertising—worth about \$100,000 per page—some of which was used to promote Kitchell. "Beyond that," he says, "The 40 million unique customers a week—to have those impressions, especially with a new artist, it's hard to place a value number on that."

While the Hear Music Debut CD series appears to function less like a traditional retail program and more like a record label—although it does not provide tour support—both Low Stars and Kitchell retained ownership of their masters.

Since signing with Starbucks, Low Stars members Jeff Russo, Chris Seefried, Jude and Dave Gibbs—all of whom sing and play acoustic guitar—have already hit one milestone. The band's CSNY-style four-part harmonies caught the ear of producers from ABC's "What About Brian?," who have chosen the group's "Calling All Friends" as the sitcom's theme song. The band is also scheduled to appear this month on NBC's "Last Call With Carson Daly."

Visiting New York recently, Russo talked primarily about fatherhood (he and girlfriend Nina Gordon, formerly of Veruca Salt, had a baby last November). But, professionally, his most recent interest is in Chris Anderson's economics theory book, "The Long Tail: Why the Future of Business Is Selling Less of More"—particularly as it pertains to the music industry and the Low Stars.

Russo, a New York native in his mid-30s who is also in the band Tonic, says doing business with a coffee conglomerate has proved easier than the band's experience working with a major label. But the real relief for Low Stars was when the Starbucks deal was completed, three-quarters through recording the album. "It afforded us as much creative freedom as we wanted," Russo says. "There was no one saying, 'We need a single and we don't hear one.'" ...

UNIVERSAL APPEAL

Starbucks Dips Into Latin Music With CéU

Starbucks' Hear Music Debut CD series will release its first international act this spring.

New Brazilian singer/songwriter CéU, who gained notoriety last year after scoring a Latin Grammy Award nomination for best new artist, will join the small group of acts—Antigone Rising, Sonya Kitchell and Low Stars—that have debuted via the Hear Music series. Her self-titled debut album, which was previously released in Brazil, will be co-released by Starbucks Hear Music and Six Degrees Records on April 3.

Although Starbucks is actively looking for Latin acts to feature in their stores, CéU, who sings in Por-

tuguese, is not aimed at a Latin buyer.

"From our perspective, CéU fits more into a category of an artist that has a universal appeal," Starbucks Entertainment president Ken Lombard says. "And we feel all our customers want that."

While Starbucks carries many titles in its stores, established and up-and-coming acts from major and indie labels, its Hear Music Debut series is a proprietary CD series designed to introduce customers to new and developing artists.

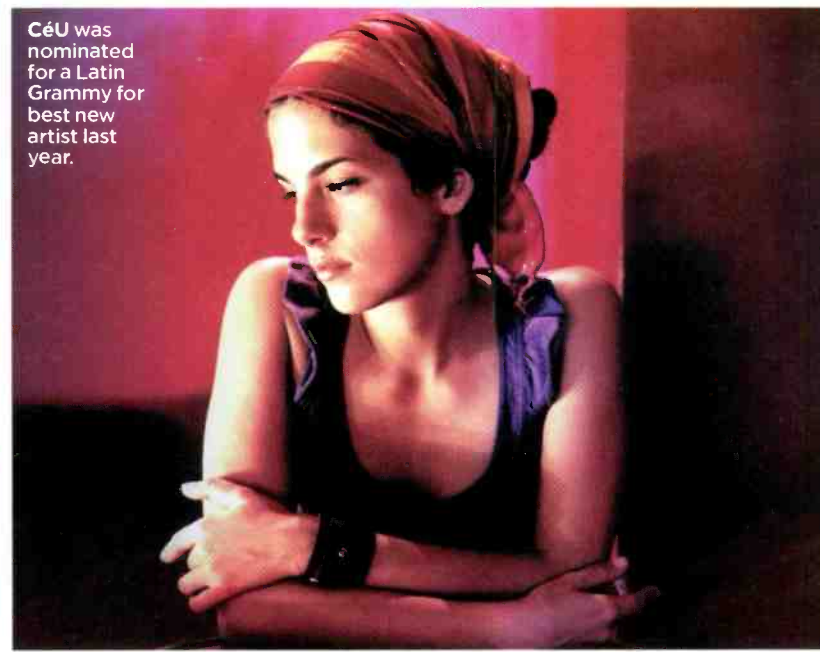
In CéU's case, Six Degrees Records took early copies of her music to Starbucks, hoping the company would take a chance on something with more of an international flavor, according to Six Degrees president/co-founder Bob Duskis.

"The CéU project is perfect for Starbucks because

they have a proven track record of exposing new talent to an open-minded 'adult audience,'" Duskis adds.

Beyond CéU, Lombard says Starbucks is working "very hard" to find Latin acts to feature in its stores. However, he adds, the company is not just looking into Latin as a niche.

"We're very thorough in terms of how we approach this in terms of a marketing and merchandising perspective," Lombard says. "The customer has come to trust that we're doing their work, and going much deeper than top 40." —Leila Cobo



CéU was nominated for a Latin Grammy for best new artist last year.



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Divine Inspiration

Bluegrass Duo Revisits Gospel Roots On New Album

In the past year, several country and bluegrass artists have released gospel albums that have done exceptionally well. Among the most high profile were projects by Alan Jackson, the Del McCoury Band and Alabama. It's proved to be a good time for artists to get in touch with their gospel roots. Audiences seem hungry for such music, and "Tell Someone," the new Rebel Records release from the Kenny & Amanda Smith Band, is a musical feast sure to appeal to the group's bluegrass base as well as country and Southern gospel music fans.

The group won the International Bluegrass Music Assn.'s emerging artist of the year award in 2003 and has rapidly become one of the hottest acts on the bluegrass circuit. "Ever

since we met 11 years ago, we've always dreamed of recording a gospel CD," Amanda Smith says. "A lot of these songs were tunes that I sang when I was a little girl in church."

Smith began singing in churches when she was 8 years old, while Kenny Smith spent five years performing with his cousin's gospel group, the Homeward Bound Quartet. "It was on a local level, but it was good to get experience," says Kenny, a two-time winner of the IBMA's guitarist of the year award. "We did mostly homecomings and revivals and we had a big following in the church."

Kenny later spent six years in the Lonesome River Band, then released an acclaimed solo album, "Studebaker," on Sugar Hill Records before he and

Amanda formed their band in 2001. "Tell Someone" is the Smiths' third album for Rebel. It features a mix of such Southern gospel favorites as "Stepping on the Clouds" and the Hoppers' signature tune "Shoutin' Time," alongside potent originals like "Till I Get Home," penned by Kenny's cousin Richard Gulley. "Tell Someone How Precious He Is" is a song Kenny used to perform with the Homeward Bound Quartet. "That song has a real special message," he says. "It became the theme for the whole album."

"Tell Someone" arrived Jan. 30 for the general market through Ryko Distribution and is going to Christian retail Feb. 20 through Crossroads. Kyle Cantrell recently debuted the entire CD on "Gospel Grass," a show he hosts on XM Satellite

Radio's bluegrass channel. The band also stopped by the studio recently and performed a few tracks for Cantrell's "Studio Special" series, slated to air Feb. 16. Fans are also able to hear the entire album on cmt.com, and the label is hoping to secure listening posts at Borders Books & Music and other key retailers.

"We try to put out one or two gospel releases a year," Rebel GM Mark Freeman says, noting there is a new release coming from Paul Williams & the Victory Trio as well as a compilation from Ralph Stanley featuring the best of three gospel projects he recorded in the 1980s. "Just about all of our artists would like to do a gospel recording at some time, and we have no objections. We love gospel music. Our gospel releases are consistent sellers."



FAREWELL: On Jan. 8, the gospel music community lost one of its most passionate young executives and I lost a dear friend. Vital Gospel A&R director Craig Minor, 38, died after battling lymphoma. He was instrumental in the careers of Ann McCrary, Wess Morgan, Rod McGaha and New Harvest, among others. I met Minor serving as a judge for the nationally televised "Exalting Him" talent competition. I have probably never laughed as much as I did on those coast-to-coast trips judging the regional contests. I cherish those memories. Shortly before he passed away, he had been singing. He asked his wife Diane if she heard the music. When she replied that he was the only one singing, Minor looked up and said, "They're not singing it here." That choir of angels gained a special voice, but those of us down here will miss him.

ROCK BY DEBORAH EVANS PRICE

Old Reliable

Relient K Still Building In Christian, Mainstream Markets

Relient K's burgeoning career illustrates that sometimes the least calculated of efforts reap the most rewards. After toiling away for seven years and building a rabid fan base in the Christian market, the band broke through to mainstream success with the 2004 release "Mmhhh."

Relient K's fifth album, "Five Score and Seven Years Ago," ar-

rives March 6 via Gotee Records/Capitol. Originally signed to Gotee by the label co-owner and ForeFront artist tobyMac, Relient K will continue to be marketed to Christian retail via Gotee while Capitol, which came onboard with "Mmhhh," will handle the band's mainstream thrust.

Capitol Records senior director of marketing Tom Osborn describes Relient K as "the little engine that could. They have that perception of being a smaller band. I can't tell you how many people I talk to who are truly startled when I tell them what the band is able to do saleswise and tourwise. People really gasp at the numbers this band is able to produce. They are the constant underdog and I think there's something really beautiful and charming about that."

Relient K's 2003 breakout, "Two Lefts Don't Make a Right... But Three Do," has sold 518,000 units in the United States, according to Nielsen SoundScan. "Mmhhh," which spawned the singles "Be My Escape" and "Who I Am Hates Who I've Been," is at 796,000.

"Our band's philosophy is we do what we do and whatever happens around us, happens around us," lead vocalist/songwriter Matt Thiessen says. "We write the songs we want to write and try to have fun with the band. It's not like we went into the record saying, 'This would be a great radio song,' it's just being us."

Produced by Howard Benson, "Five Score" is the first full-length studio record with new members John Warne and Jonathan Schneck, who joined original members Thiessen, Matthew Hoopes and David Douglas when bassist Brian Pittman exited. "It's not the same as what we've done, but I feel it's a continuation of where we've been heading," Thiessen says of the album's energetic pop

sound. "I feel like people will get that."

In addition to the standard CD release, there will be a deluxe package with a DVD featuring a six-song performance in Capitol's historic L.A. studio.

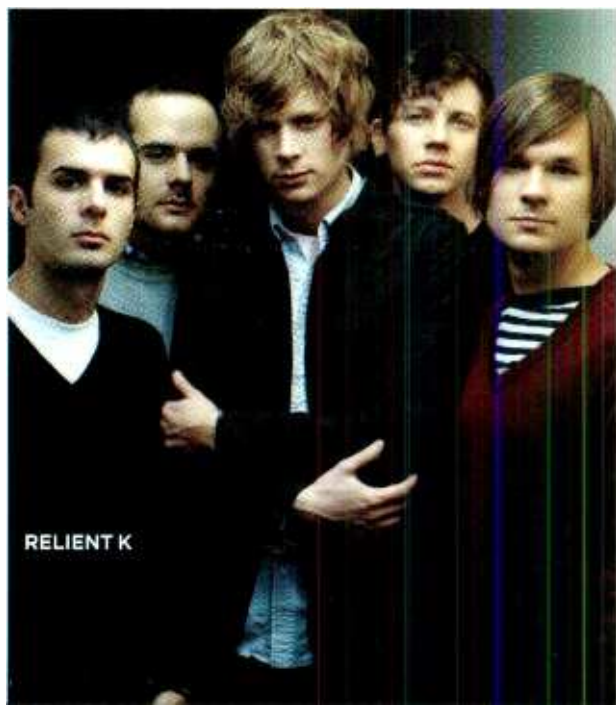
The first mainstream single from the new album is "Must Have Done Something Right." Fans got an early taste when it debuted on MySpace last November.

"Forgiven" is being worked to Christian radio. "I love working with Gotee," Osborn says. "They really know their market and how to take care of the band. I know they are holding down the fort and taking care of the Christian market."

Unlike some Christian bands that cross over to the mainstream and try to disassociate themselves from their roots, Relient K doesn't hide from its past. "Relient K knows who they are and I don't think it's ever been a problem," Osborn says. "They are a Christian band and they'll acknowledge it."

Thiessen says the band doesn't see differences in its audience. "We view Christian music and the general market all as the same thing. It's funny to have a genre just based on lyrics. If I was Jewish and I was writing songs about Judaism, you [wouldn't] sell me only in Jewish bookstores. I feel like Christian music gets segregated," he says, wryly noting, "Green Day isn't in the Democratic section at Wal-Mart."

Relient K will promote the new record with a series of in-store appearances during street week and visits to "Late Night With Conan O'Brien" and "The Tonight Show With Jay Leno." The band will headline a tour this spring featuring Mae and Sherwood.



RELIENT K



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Much O-Bliged

Top Nominee Likely For Big Success On Grammy Night

feel pretty certain the upcoming Grammy Awards will be a big night for two acts on the R&B/hip-hop beat: **Mary J. Blige** and **Gnarls Barkley**.

Of the eight awards that Blige is up for, I predict she will take home at least four: best female R&B vocal performance, best R&B song, best R&B album and best R&B performance by a duo or group with vocals ("Love Changes" with **Jamie Foxx**). If she nabs a fifth, it should be for song of the year ("Be Without You"). In my humble opinion, it's the strongest song in that bunch, although I'm also a big fan of **Corinne Bailey Rae's** "Put Your Records On."

Blige's other R&B category nod, best traditional R&B vocal performance ("I Found My

Everything" with **Raphael Saadiq**), will go to **Sam Moore** ("You Are So Beautiful"). A close second here is **George Benson** and **Al Jarreau's** teaming with **Jill Scott** on "God Bless the Child." Nominated as well for best pop collaboration with vocals for "One" with **U2**, Blige will be edged out by **Tony Bennett** and **Stevie Wonder's** take on "For Once in My Life."

After that is where Gnarls Barkley comes in. The colorful duo no doubt has a lock on best urban/alternative performance. And despite stiff competition from Blige and new-media darling Bailey Rae, the pair will also claim kudos for record of the year with "Crazy." That song registered with a wide swath of listeners, across all ethnic and demo categories.

For the adventurousness that courses throughout Gnarls Barkley's "St. Elsewhere," the pair deserves album of the year. However, close on their heels in that category is **Justin Timberlake** with "FutureSex/LoveSounds." And the reclusive **Rick Rubin** will get the producer of the year nod over Gnarls Barkley's equally talented **Danger Mouse**.

The last marquee category, best new artist, presents its own challenge. My pick is **Chris Brown**, who personifies the promise on which the category was established. But the same argument can be made for the other nominees, especially Bailey Rae and **Carrie Underwood**.

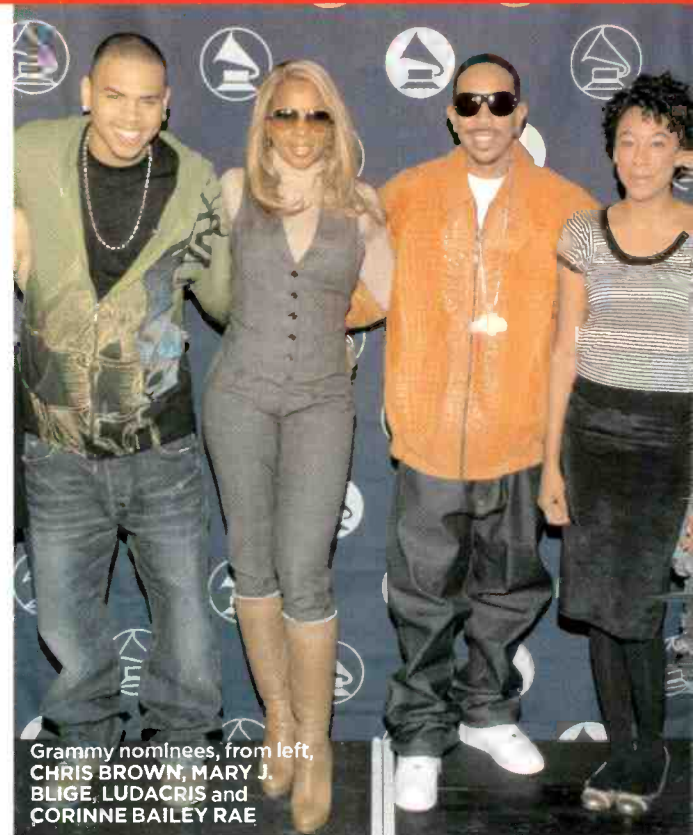
As for the remaining R&B and rap categories, here's my scorecard:

Best male R&B vocal: **Lionel Richie** made a nice comeback with "I Call It Love." But my scale tips in favor of **Ne-Yo** ("So Sick").

Best contemporary R&B album: This will be a tight race between Brown's self-titled debut and **Beyoncé's** "B-Day." My thinking is that Beyoncé may squeak past Brown on this one.

Best rap solo performance: **T.I.** with "What You Know."

Best rap performance by a duo or group: **Chamillionaire** featuring **Krayzie Bone** ("Ridin'") will get the Grammy. "Georgia" by **Ludacris** with **Field Mob** and **Foxx** may give it a run for the honor. **The Roots'** "Don't Feel Right" is a worthy contender, but their Def Jam debut album unjustly fell under the radar.



Grammy nominees, from left, CHRIS BROWN, MARY J. BLIGE, LUDACRIS and CORINNE BAILEY RAE

Best rap/sung collaboration: It hinges between **Akon** with **Eminem** ("Smack That") and Timberlake with T.I. ("My Love"). I predict the latter will get the nod.

Best rap song: Critically acclaimed newcomer **Lupe Fiasco** ("Kick, Push") is a deservedly strong contender but

T.I.'s "What You Know" will rule.

Best rap album: No offense to the other nominees in this category, but it ultimately comes down to two Atlanta homeboys: Ludacris ("Release Therapy") and T.I. ("King"). It's a tough one to call. However, my gut says Ludacris will win. ●●●

ROCK BY TODD MARTENS

'Silver' Lining

Will First-Week Sales Justify LCD Soundsystem's Social Experiment?

James Murphy is recalling a marketing meeting with executives from Capitol Records. The man behind the dance-punk of LCD Soundsystem—and one of the founders of New York's DFA Records—was discussing tactics to boost the first-week sales numbers for his upcoming album. Murphy wasn't sold on what he was hearing.

LCD Soundsystem will release "Sound of Silver" March 20 via DFA/Capitol, and some of the ideas bandied about in-



MURPHY

cluded a limited-edition print with bonus tracks, or perhaps a DVD to accompany early pressings of the new album. But Murphy offered a simpler, more cost-effective solution: Why not just ask fans to buy it?

"They all laughed at me and said I was retarded," Murphy says.

But Capitol soon took to the idea. "He did mention that, and I do think it's a great idea," Capitol product manager Reed Seerman says.

Murphy took his goal to DFA's online message boards, pleading with fans to come out in the first week of the album's release. Outlets from NME to Pitchfork picked up on the request, which Murphy describes as a "sociological experiment."

"We are literally just asking people point blank to buy my record because I want a good chart position," Murphy says. "It's refreshing to me."

Murphy is aware that his chart goals won't be easily reached. LCD Soundsystem's self-titled 2005 debut has sold 62,000 units in the United States, according to Nielsen SoundScan. A top 40 debut for "Sound of Silver" will likely require at least a five-digit first-week sales number.

"Doing this social-experiment stuff doesn't seem like it would help Capitol," Murphy says. "But it does. Posting that thing about us trying to be No. 1 seems like a disastrous idea, but it wound up generating press."

The one-on-one dialogue with fans has re-energized Murphy. He says he was "devastated" when "Sound of Silver" was leaked to the Internet in late 2006.

"I hadn't even given the record to the band members or

my family," Murphy says.

"Sound of Silver" features plenty of the playful production of the act's self-titled effort, but adds some political irony with the guitar-driven "North American Scum," and also sees Murphy delving into lighter, more ambient territory ("All My Friends").

If there are fewer overt dance songs on the album, Murphy says there's plenty forthcoming. He put aside numerous dance-heavy tracks while recording, and he'll keep promoting "Sound of Silver" by releasing dance 12-inches during the next few months.

"We're a pop band," Murphy says. "I'm totally comfortable with that, but I make dance music. One of the things that irked me about the last record was that as the singles came out, there wasn't new dance music from me on those 12-inches. It was the old song from the album, and a remix of that song from somebody else."

Murphy has perhaps more free reign than other acts due to DFA's relationship with EMI U.K. The deal allows for DFA albums to be licensed to a label within the EMI system, such as Capitol for LCD Soundsystem and Astralwerks for the Juan Maclean. Going forward, however, DFA label partner Jonathan Galkin says future DFA releases in the States will be worked by DFA and distributed by Caroline.

"We're not cutting out Astralwerks in a malicious way," Galkin says. "If we're an indie label going through Caroline, it's still part of the EMI deal."

It also better suits Murphy's low-key approach to marketing. "For most of what we do, we don't need the added muscle of a label. When we're breaking new bands, that's word-of-mouth. That's not a label's job." ●●●



Nashville Scene

KEN TUCKER ktucker@billboard.com

Idol Chatter

Bucky Covington Is Latest 'American Idol' Entrant Into The Country Market

With the "American Idol" finals just getting under way, it's too early to tell if there are any budding country stars in the field, but the last two seasons have provided a bumper crop.

The story of country's most famous "Idol" alum, **Carrie Underwood**, has been well-documented (Billboard, Jan. 12). The winner of season five, Underwood has made her mark



with two No. 1 records (as well as a No. 2); 4.8 million copies sold of her debut album "Some Hearts" (Arista/Arista Nashville), according to Nielsen SoundScan; and numerous industry awards, including a surprise win at November's Country Music Assn. Awards for female vocalist of the year. Her latest single, "Wasted," is climbing Billboard's Hot Country Songs chart, where it is No. 14 this week.

Kellie Pickler, now signed to Sony BMG's BNA Records, finished sixth in season five. Her debut single, "Red High Heels," peaked at No. 15 and her 2006 album "Small Town Girl" has sold extraordinarily well—400,000 units, according to SoundScan—for a new artist with a top 15 hit. A nod to the power of "Idol"? Methinks yes.

Pickler's second single, "I Wonder," has just been released.

Josh Gracin is the granddaddy of Nashville's "Idol" group, having finished fourth in season two. The former U.S. Marine's self-titled Lyric Street debut has sold 684,000 copies and spawned three top five singles, including the No. 1 "Nothin' to Lose." His sophomore effort, "All About Y'All," is tentatively scheduled for a summer release. The second single

from that album, "I Keep Coming Back," is No. 30 and climbing.

Meanwhile, **Bucky Covington**, who finished eighth last year, is the latest "Idol" finalist to get a Nashville record deal. Like Pickler, Covington is a North Carolina native and, like Gracin, he's signed to Lyric Street. His debut single, "A Different World," is No. 41 and he's in the studio finalizing his album, due April 17, with **Sawyer Brown** frontman **Mark Miller** producing.

Country rocker Covington, who was playing in a band while working at his father's auto body shop, decided to take a shot at the big time when his sister-in-law told him about a nearby "Idol" audition. "I don't want to wake up when I'm 40 years old wondering, 'What if?'" Covington remembers thinking.

And while he admits considering chasing his dream to Nashville and "trying it the old-fashioned way," he never made the move. "That's a tough step to make," he says. "When I get here, what do I do?"

"Idol" was the answer. "It puts you in the eye of the people that need to be watching—producers, managers and record labels. The hardest thing about trying to make it is, how do you get in front of

these people?"

Covington says he learned a lot from the "Idol" experience. "It's amazing how much you think you learn in the bars and playing with bands—you think you're ready, and then you realize how far away from ready you were.

"It's a boot camp for singers, and they whipped me into shape," he says.

Covington owes his introduction to Miller to Miller's young son, **Gunner**, who was a fan of Covington's "Idol" performances. After Miller tracked him down through Covington's hometown newspaper, the two men met and forged a friendship. Covington says Miller, who also produces Christian band **Casting Crowns**, is a "blessing to work with. He knows me better than I do."

Between appearances on the "Idol" tour last summer, Covington recorded a demo, which Miller pitched to Nashville labels. There was interest from several, but Lyric Street won out.

While he's a songwriter, Covington anticipates that only two of his songs will make his album. "There are so many good songs in Nashville. I'm not going to not sing a song just because I didn't write it."



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Hitting All The Right Notes

A Big Year For Rolando Villazon, Deutsche Grammophon And Mendelssohn

2007 is already proving to be a big year for superstar tenor **Rolando Villazon**. The Mexican singer has just released "Gitano" (Virgin Classics, Feb. 6), a fascinating and colorful disc of 20th-century Spanish zarzuelas (theatrical songs) sung with Villazon's typical clarion power and nuanced interpretation, and conducted by **Plácido Domingo**—himself a longtime champion of this unique musical form. Villazon is calling this album "my most intimate so far, as it brings together the music of my homeland's mother country, my home language and the artist I most admire and from whom I have learned the most."

However, this isn't Villazon's only recording within the next year or so. His first solo album under his exclusive Deutsche Grammophon contract will be released at the start of 2008. Titled "Cielo e Mar," it will be a recital featuring Italian opera arias by **Verdi**, **Donizetti**, **Ponchielli** and **Cilea**, as well as rarities by **Saverio Mercadante** and Brazilian composer **Carlos Gomes**. And this September, DG will release another Villazon project: a duet album with now-omnipresent soprano **Anna Netrebko** that is poised to take advantage of the rave reviews and popular success the two have garnered together. The Metropolitan Opera will also highlight the duo's chemistry April 3, when the two singers perform at the Met's 40th-anniversary gala in New York.

In other "Yellow Label" news, violinist **Daniel Hope** has a new exclusive recording deal with DG. His first DG album is scheduled to include the popular **Mendelssohn** violin concerto and the same composer's gorgeous Octet for Strings. Peculiar release scheduling decisions leave Universal Classics championing three Mendelssohn violin concertos nearly simultaneously, however. Within the past few months alone, it has already released two competing sets of the same repertoire: **Janine Jansen** on Decca last month and **Nicola Benedetti** on DG last November. Hope has at least one old friend at his new label: **Matthew Cosgrove**, DG VP of A&R, is the former director of Warner Classics, for whom Hope used to record as a soloist as well as a member of the **Beaux Arts Trio**.

PASSING THE BATON: Two prominent American orchestras have recently announced new music directors arriving at their podiums—and in both cases, the symphonies have chosen European maestros. The **Dallas Symphony Orchestra** named **Jaap van Zweden**, a Dutch conductor who is largely unknown to U.S. audiences, to a four-year contract beginning in September 2008 (although he will also lead

two weeks of concerts in the fall as well). The **Pittsburgh Symphony Orchestra** appointed Austria's **Manfred Honeck** to a three-year contract, also beginning in September next year. The new Pittsburgh structure is quite a turnaround from an experiment began just two years ago, in which PSO duties were split between **Andrew Davis**, **Yan Pascal Tortelier** and **Marek Janowski**, which the PSO leadership hailed at the time as a bold new initiative within the American orchestral community.

NOTES FROM ALL OVER: In Davos, Switzerland, violinist **Joshua Bell** was recently named one of this year's Young Global Leaders by the World Economic Forum. Bell was the only American musician to be named to this group of 250 international figures, all under the age of 40.



VILLAZON



MONEY

ROCK BY GARY GRAFF

Take The Money And Run

Veteran Vocalist Salutes Inspirations With Covers Set

Eddie Money is going back to the future—literally.

“Wanna Go Back,” due March 13 on Big Deal/Warrior Records, is the veteran rocker’s first new recording in eight years and covers 13 rock and soul classics that a 15-year-old Eddie Mahoney played with his Brooklyn, N.Y., band the Grapes of Wrath. The first single, Ray Charles’ “You Don’t Know Me,” was just released to radio, and the rest of the album features such favorites as the Young Rascals’ “Good Lovin’,” the Foundations’ “Build Me Up Buttercup,” Mitch Ryder’s “Jenny Take a Ride” and the timely “Please Please Please”/“Oh Baby Don’t You Weep” James Brown medley.

“I selected everything,” says Money, who duets with his 18-year-old daughter Jesse on the Motown hit “Ain’t No Mountain High Enough” and Inez and Char-

lie Foxx’s “Mockingbird.” “These are, like, my favorite songs of all time. It was just a thrill to go back and do songs that taught me how to sing. And all of a sudden, people are interested in this album.”

“Wanna Go Back”—produced by the 57-year-old singer and longtime keyboardist Randy Forrester and recorded last year with members of Tower of Power, Starship and the Gregg Allman Band—certainly comes at a fortuitous time. Thanks to Hinder’s in-concert cover of Money’s 1986 smash “Take Me Home Tonight,” there’s a buzz on the singer that he hasn’t enjoyed since the very end of the ’80s.

“I think there’s a future here that Eddie can resurface to and get back on a plateau,” says Jack Ashton of Los Angeles-based Ashton Consulting, who’s signed on as a full-time adviser to Money.

The key, Ashton says, is that Money still remains an active radio presence, particularly at classic rock and AC formats. Despite the lack of any new material since 1999’s “Ready Eddie,” such two- and three-decade-old hits as “Take Me Home Tonight,” “Two Tickets to Paradise” and “Baby Hold On” still enjoy heavy recurrent rotations with upwards of 300 or more spins per week, according to Nielsen BDS.

“These radio stations would not continue to keep playing Eddie Money in that kind of rotation unless there was heavy callout on them,” Ashton notes, “which means the adult audience Eddie has is very aware of his ballads.”

And, Ashton adds, it helps that “Eddie has never stopped touring.” In fact, Money plays about 100 public and private shows a year, according to Forrester, who also helps to

manage the singer. He’s also active in charity work for the Elizabeth Glaser Pediatric AIDS Foundation and other causes.

A vista of opportunities has opened for Money in the wake of Hinder’s tribute. Hinder itself is considering recording “Take Me Home Tonight” on its next album and wants Money—who sang it with the band onstage in December in Los Angeles—to guest on the recording if it does. Ashton says Sirius Satellite Radio has approached Money about doing a program, while VH1 has broached the idea of him hosting a game show.

Ashton also feels the Hinder hookup could be the jumping-off point for a full-length collaboration with younger admirers, similar to Santana’s last three albums. “I think there’s a lot more of those bands out there that

are big Eddie Money fans,” Ashton says.

For now, however, the focus is on “Wanna Go Back,” which Money’s team hopes to break initially at AC radio. “We’ll start with [“You Don’t Know Me”] and see where that goes,” Warrior Records chief Jim Ervin says. “If you look at the recent success of other artists like Rod Stewart and Neil Diamond that are having a resurgence right now, there’s obviously a demographic interested in buying great recordings by heritage artists.”

For Money, however, “Wanna Go Back” already feels like a success.

“One of the biggest thrills I had was giving the guys from the Grapes of Wrath a copy of this record,” he says. “They flipped out. They couldn’t believe it. These are all songs we did together, so it was just a thrill to give them a copy.”



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Scottish Scooter Scandal

British Fans Enjoy The View; Hoteliers Disagree

Formed three years ago in Dundee, Scotland, alternative rock quartet **the View** is named after the hometown pub where it initially rehearsed—the Bayview Hotel. Sadly, the band’s been unwelcome there for some time, since singer **Kyle Falconer** rode a scooter along the bar. And it’s also barred from U.K. hotel chain Travelodge after causing £7,000 (\$13,700) worth of damage at a Liverpool hotel in November 2006.

But the teenage outfit has found a safe home for its infectious, poppy rock in the hearts of U.K. record buyers, who sent its Jan. 22 debut “Hats Off to the Buskers” (1965/Sony BMG) to No. 1 on the Official U.K. Chart Co. album listing.

The album was released Jan. 29 in Japan and Australia; a March 13 U.S. bow on Columbia coincides with an international rollout. “Japan, Australia and the U.S. are the three main territories for the View,” Sony BMG U.K. international marketing manager **Philippa Demonte** says. “But we had so many requests from radio elsewhere, the international release had to come forward.”

The View is on the four-band, 17-date Shockwaves NME Awards Indie Rock Tour in the United Kingdom (Jan. 29-Feb. 23) and will play its own March U.S. shows ahead of April U.K. shows. U.S. bookings are through Little Big Man; ITB handles international shows. Publishing is through Loog/Universal.

—Steve Adams

SAHARAN CLASH

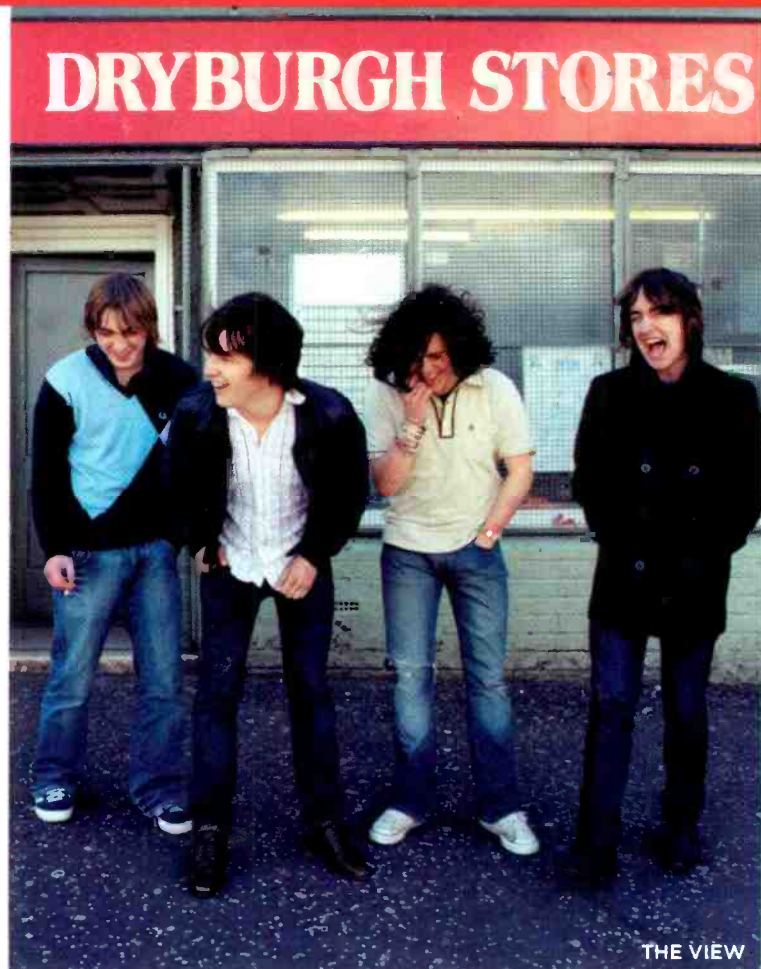
Mainstream success for African bands is rare, but Mali’s **Tinariwen**—guitar-toting Tuareg tribesmen from the Sahara—could change that, judging by the ecstatic European press reception for its third album “Aman Iman (Water Is Life)” (Independiente/Sony BMG).

The album was released Feb. 5 across Europe; a U.S. release on World Village follows March 23. Tinariwen joins U.K. guitar bands **Travis**, **Embrace** and **Gomez** on Independiente’s roster and press coverage has emphasized the potential of its earthy rock sound to reach way beyond a “world music” audience. “We just call it guitar music,” says lead singer/songwriter **Ibrahim Ag Alhabib**, who counts **Ali Farka Toure** and **Mark Knopfler** among his influences.

The band formed in 1982, but it was a 2001 meeting at a festival in Mali with **Robert Plant** and his guitarist **Justin Adams** that spawned its 2003 debut, “The Radio Tisdas Sessions.” Adams produced the album and released it on his own U.K. indie, Wayward; a second album, “Amassakoul” (2004), appeared on London-based IRL. The band claims combined global sales of 80,000 for the two, released by World Village in the United States.

Tinariwen begins a 16-date U.K. tour March 19 before hitting Europe’s summer festivals. Booking is by London-based Sasa Music; Eye for Talent handles U.S. shows. The band is signed to EMI Music Publishing.

—Nigel Williamson



THE VIEW

MONEY: WILLIAM SHEPARD; THE VIEW: REBECCA LEWIS

THE BILLBOARD REVIEWS

ALBUMS

POP

KATHARINE MCPHEE

Katharine McPhee

Producers: various

RCA

Release Date: Jan. 30

“The Simpsons”—once featured a Chuck E. Cheese-style kids’ restaurant with the slogan “We cram fun down your throat,” which is more or less the “American Idol” machine’s plan for Katharine McPhee on this debut record. The season five runner-up, a big-voiced Broadway wannabe on the show, is awkwardly painted as Gwen Stefani/Fergie by a surge of producers and writers on this anonymous-sounding pop album, cooing over dance tracks like “Open Toes” (which, despite its lyrics, is not Kellie Pickler’s “Red High Heels”) and “Love Story.” McPhee is appealing, but lyrics like “From the first time I saw you/Well I thought that we’d be cool” don’t do much to reveal her true personality. As was the case with Taylor Hicks’ debut in December, it’s tough to imagine many fans listening to “Katharine McPhee” and recognizing the girl they voted for.—JV

LATIN

KINTO SOL

Los Hijos del Maiz

Producers: Javier “DJ

Payback” Garcia, Kinto Sol

Univision

Release Date: Feb. 13



The title of this Mexico-born, Milwaukee-bred hip-hop trio’s fourth album translates as “Children of the Corn,” but the horror story goes back to the time of the conquistadores. A relentlessly militant call to reclaim the pride of Aztec roots and fight for immigrants’ rights wouldn’t work as well in the hands of less skillful lyricists and producers, who weave together stories of Latino struggle via intriguing rhymes and arrangements. Highlights are “Me Siguen Buscando,” which evokes a race to get away from ghetto life, and the brass-inflected “El Tiempo Pasa,” a reflection on life and death. The gritty seriousness of the Garcia brothers’ sound has made them a favorite on crime drama “The Shield,” and though this album is a challenging listen, it can only expand Latin hip-hop’s socially conscious possibilities.—ABY

JAZZ

BRAD SHEPIK TRIO

Places You Go

Producer: Brad Shepik

Songlines

Release Date: Feb. 13



In a trio setting, the Hammond B-3 organ usually dominates the musical pace with its penchant for groove. Gary Versace certainly fulfills

LUCINDA WILLIAMS

West

Producers: Hal Willner, Lucinda

Williams

Lost Highway

Release Date: Feb. 13

Three years after the hard-rocking-yet-intimate “World Without Tears,” Lucinda Williams returns with a much quieter, even more personal album. Working for the first time with producer Hal Willner, the queen of alt-country channels loss and loneliness into cracked vocals and deep slow-burn grooves, held together by the beautifully longhanded fretwork of Doug Pettibone and Bill Frisell. Haunting victim-of-love ballads (“Rescue,” “Where Is My Love”) are punctuated by angry kiss-offs (“Come One”), and standouts like the Neil Young-esque “Learning How to Live” strike the perfect balance between majesty and melancholy. Willner’s soulful production, elegant and layered, recalls Daniel Lanois’ work with Emmylou Harris. Indeed, the mood is somber, but there is a shimmering sweetness on tunes like “What If,” which envisions a world where the president wears pink.—SP



that role on guitarist Brad Shepik’s latest CD, “Places You Go,” especially on the uptempo opener “Témoins.” But Versace also colors, textures, riffs, muses and blasts with such a variety of sensibilities that he helps to redefine the organ trinity in such a way that trains the spotlight on the leader. Thus Shepik breaks free to explore a range of adventurous guitar voices, expressed from the heartfelt Americana-styled waltz “Return” to the enticing “Batur” (delivered with an Indonesian tonal touch) and the invigorating electric-Miles romp “Tides.” Shepik enlisted Versace for a European tour with drummer Tom Rainey when the bassist had to bow out due to a scheduling conflict, thus opening the door for improvisational serendipity, displayed in full relief on this appropriately named disc.—DO

WORLD

VIEUX FARKA TOURE

Vieux Farka Touré

Producer: Eric Herman

World Village

Release Date: Feb. 13

Vieux Farka Touré, the son of world music icon and Malian legend Ali Farka Touré, has taken up where his father left off with the release of this sublime debut album. Vieux plays guitar, calabash, sings and wrote seven of the 10

tracks on the record. His guitar work cannot but bring to mind the memorable style of his father, yet it’s also evident that Vieux is a major talent in his own right. The tune “Ana,” for instance, features trumpet and saxophones, and has the feel of a synthesis of Malian traditional forms and reggae. Opener “Sangaré” is a rhythmic wonder, embellished by Mamadou Fofana’s flute. Make note of the fine instrumental “Tabara,” which features the late Ali on lead guitar.—PVV

CLASSICAL

URI CAINE

Uri Caine Plays Mozart

Producer: Stefan Winter

Winter & Winter

Release Date: Feb. 13

Jazz pianist Uri Caine has already re-envisioned the music of Bach, Mahler and Beethoven, among other illustrious classical composers. Now, it’s Mozart’s turn. Working with a group of excellent colleagues like trumpeter Ralph Alessi, electric guitarist Nguyen Le and turntablist DJ Olive, Caine brings the art of improvisation—so focal in Mozart’s own time and idiom—back to center stage. These musicians are truly compelling when they harness and articulate the energy of Mozart’s melodic, rhythmic and harmonic developments, such as in their version of the first

movement of the Fortieth Symphony, rather than when they play the original themes with more four-square fidelity. Caine’s solos built on excerpts from two Mozart piano sonatas are real standouts, as is the group’s take on the Turkish Rondo from the A Major Piano Sonata, a sinuous arabesque that morphs into an ecstatic klezmer stomp.—AT

CHRISTIAN

BEVERLEY MITCHELL

Beverley Mitchell

Producer: D. Scott Miller

Rocky Ocean Music/

Daywind Records

Release Date: Jan. 23

Best-known for her starring role as Lucy on the TV series “7th Heaven” and for her role in such films as “Saw II,” Mitchell adds to her creative résumé with this engaging new CD. Being worked to the Christian and country markets, the material will appeal to both audiences, though lyrically it does lean more to the country side with such tracks as the breezy “Heaven on Earth Down Here” and the infectious “Good Girls.” The first single going to Christian radio is “Angel,” a poignant ballad that showcases Mitchell’s songwriting gift. She has a warm, sweet voice that serves her equally well on lively numbers like “Nothin’ ’Bout Nothin’” and ballads like

“Dream Like We’re Gonna Live Forever.”—DEP

SOUNDTRACK

VARIOUS ARTISTS

Company (2006 Broadway Revival Cast)

Producer: Tommy Krasker

Nonesuch/PS Classics

Release Date: Feb. 13

Director John Doyle’s revival of Stephen Sondheim’s forever-timely 1970 musical not only strips the staging practically bare, it also does away with the orchestration, putting individual instruments in the hands of the actors instead. Think of it as Broadway unplugged. The blueprint worked for last year’s revival of another Sondheim classic, “Sweeney Todd,” and for its Grammy Award-nominated cast album. “Sweeney” producer Tommy Krasker returns for “Company,” with similarly spare yet intense results that question whether Sondheim material ever needs grandiose treatment to soar. Raúl Esparza is a suave, big-voiced Bobby, the single New Yorker looking for inspiration to commit in the lives of his “good and crazy” married friends. When he sinks to the piano and alternately plunks and belts out show closer “Being Alive,” possibly the bitterest and sweetest cataloging of monogamy ever penned, the lean formula feels

continued on >>P40

GERALD LEVERT

In My Songs

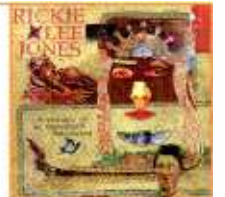
Producers: Gerald Levert, Edwin

“Tony” Nicholas

Atlantic

Release Date: Feb. 13

Finished shortly before Gerald Levert’s untimely death, this posthumous release carries special meaning, as his father Eddie Levert notes during a brief foreword. Beyond that, however, “In My Songs” fittingly showcases Levert’s trademark brand of love-themed R&B/soul. Moving away from the socially conscious vibe of 2004’s “Do I Speak for the World?” Levert gets back down to business. Revealing a more vulnerable side on the album’s title track, he achingly shares his desire to find a love like those he sings about in his songs. Another torch-burner is the searing “Deep As It Goes.” His warm, sensual vocals will have females squirming as he croons, “That’s the only way to be loved . . . way down deep.” But it’s not all slow going. Levert’s party side erupts on the stepping jam “DJ Don’t” and the playful “Wanna Get Up With You.” Wrapping the 12-song set is the poignant—and ironically titled—ballad “Is This the Way to Heaven?”—GM



RICKIE LEE JONES

Sermon on Exposition Boulevard

Producers: Lee Cantelon, Peter

Atanasoff, Rob Schnapf

New West

Release Date: Feb. 6

A veteran, idiosyncratic troubadour takes the teachings of Christ and adopts them into song. Where have we heard that one before? But there’s no “Slow Train Coming” for Rickie Lee Jones. “Sermon” is neither ministry nor born-again treatise—and it’s a much more potent listen than most Sunday-morning addresses. Jones has taken tracts from the gospels, as cataloged by author Lee Cantelon in his book “The Words,” and crafted songs that ruminate on faith and religion and finding a place for these messages in the modern world. It’s a concept so heady and engrossing that it can obscure the fact that “Sermon” also rocks in a way Jones never has before, building from the Rolling Stones/Velvet Underground riffs of “Nobody Knows My Name,” “Tried to Be a Man” and “Elvis Cadillac,” which provides poignant commentary on modern deities. This “Sermon” is a real conversation piece.—GG

THE BILLBOARD REVIEWS

SINGLES

from >>p39

even meatier than the traditional alternative.—*KM*

G **VANESSA BELL ARMSTRONG** **Walking Miracle**

Producers: various
EMI Gospel

Release Date: Feb. 20

While it's been nearly a decade since gospel great Armstrong graced the top 10, she long ago reached that rarefied place where numbers alone are insufficient to convey her significance. Still, her latest offers all the markings of both an artistic and commercial triumph. Heavy-duty hitmakers (among them Rodney Jerkins, Freddie Jerkins and Smokie Norful) capture Armstrong's grandeur on the best songs she's cut in ages. "Till the Victory Is Won" rocks with a relentless backbeat, while "Walking Miracle" mixes sparse hip-hop rhythm with straight, Sunday-morning grand piano. Armstrong whispers, shouts, soars and struts, in delirious, dazzling voice, on "So Good to Me" and the stellar "It's Over Now," leaving no doubt she remains the most thoroughly thrilling singer in gospel today.—*GE*

VITAL REISSUES

SUN KIL MOON **Ghosts of the Great Highway**

Producer: Mark Kozelek
Caldo Verde

Release Date: Feb. 6

Mark Kozelek's triumphant 2003 debut as Sun Kil Moon gets a second look with this new edition, rereleased on his own Caldo Verde label. Whereas "Ghosts" glows with ragged, Crazy Horse-style rockers ("Salvador Sanchez," "Lily and Parrots") and the gripping epic "Duk Koo Kim," the

six-song bonus disc that accompanies this new version spotlights Kozelek's gentler, acoustic side. Of particular interest are two different (albeit unrecognizable) arrangements of Leonard Bernstein's "Somewhere," one flecked with strings, the other with Spanish guitar counterpoint. But the real treats are on the album itself. The heartbreaking "Carry Me Ohio" and the hopeful "Gentle Moon" are some of the best songs Kozelek has ever written, his lyrics vivid, his playing sublime. "Glenn Tipton" sums it up best, as Kozelek recalls vintage pleasures and pain in equal measure: "I'll never breathe her name again/But I like to dream about what could have been."—*JC*

GRATEFUL DEAD **Live at the Cow Palace**

Producers: David Lemieux, James Austin
Rhino

Release Date: Jan. 23

Recorded New Year's Eve 1976, this captures the Dead on the cusp of perhaps its finest year. The high-definition mastering highlights everything from Phil Lesh's rumbling basslines to Jerry Garcia's silken leads. The playing is masterful, if chiefly

mellow; the well-oiled machine glides gracefully through a long list of live staples. But it's not until the second set that the band defies gravity on an uninterrupted 40-minute, five-song run from "Help on the Way" through a staggering "Morning Dew."—*SV*

POP

PINK **U + Ur Hand (3:34)**

Producers: Max Martin, Dr. Luke

Writers: Pink, M. Martin, L. Gottwald, Rami

Publishers: various
LaFace/Zomba

Across Europe, Pink maintains superstar status, but here at home, current disc "I'm Not Dead" has hardly tendered truth in advertising, as "Stupid Girls" stalled at No. 32 at mainstream top 40 and "Who Knows" was sadly overlooked. The third single, pop rocker "U + Ur Hand," has been bubbling amid playlists' lower reaches for a couple of months. Now LaFace/Zomba is gunning with renewed promotional gusto, hoping to convince reluctant programmers that Pink is punching up indisputable research wherever played. The song's greatest gift is a ribald lyric that delivers a big bird to a would-be suitor simply aiming to carve a notch in his bedpost. The title is obvious enough as Pink's ultimate kiss-off, culminated by lumbering guitars and assailing cadence. A supremely fun, de facto standard of boy meets girl, girl tells boy where to get off.—*CT*

COUNTRY

MONTGOMERY GENTRY **Lucky Man (3:15)**

Producers: Mark Wright, Rivers Rutherford

Writers: D.C. Lee, D. Turnbull

Publishers: various
Columbia

One thing that makes duo Montgomery Gentry so successful is its ability to speak for the common man. Again, on this eloquent, understated ballad, the lyric examines the true blessings in life. Eddie Montgomery's warm conversational delivery is perfectly suited to the song, and country listeners will feel they are listening to an old friend taking stock of his life. This is the second single from Montgomery Gentry's potent collection "Some People Change." Is it likely to be another big single? To quote the title of a previous Montgomery Gentry hit, "Hell Yeah!"—*DEP*

AC

LIONEL RICHIE **Why (4:02)**

Producers: Lionel Richie, Sean Garrett

Writers: S. Garrett, L. Richie, C. Booker

Publisher: not listed
Island Def Jam

With his most successful album of the decade and No. 1 adult R&B single "I Call It Love" also scoring on The Billboard Hot 100, Hot Dance Club Play, AC and R&B/hip-hop charts, Lionel Richie has extended solo chart prowess into his 25th year (first was 1981's "Endless Love" with Diana Ross). "Why" is another fresh, contemporary midtempo R&B jam, featuring rapid-fire verses, a smoky, layered chorus and a bridge that fires on all melodic cylinders. Richie is immediately recognizable, delivering a romp that is convincingly mature and yet hip as hell—an oh-so-challenging balancing act. "Why" sounds like an obvious why-not for radio. Isn't it grand when legacy reinvents itself?—*CT*

DANCE

JENNIFER HUDSON **And I Am Telling You I'm Not Going (6:19)**

Producers: Harvey Mason Jr., Damon Thomas, Randy Spendlove, Matt Sullivan

Writers: H. Krieger, T. Eyen

Publishers: various
Sony Music Soundtrax

It was a just a matter of minutes before ultimate diva anthem, "Dreamgirl" Jen-

JENNIFER LOPEZ **Que Hiciste (4:30)**

Producers: Marc Anthony, Julio Reyes

Writers: J. Reyes, J. Romero, M. Anthony

Publishers: various
Epic

Jennifer Lopez takes on what may be her most daring role yet—a Spanish-language songbird, via upcoming full-length "Como Ama Una Mujer." With husband Marc Anthony co-helming, Lopez is easily pushed to deliver her most impassioned vocal ever in first single "Que Hiciste" ("What Have You Done"), which bemoans a relationship gone way south. Opening as a deceptively midtempo ballad, the song combusts at the chorus with a battery of masterfully executed acoustic guitars, giving it a spicy indigenous flavor and melodic throb underlying the lyric's angst. Spanish radio should delight in its new heroine, while JLo fans will commend the inspired performance. Alongside, the fiery videoclip is not to be missed.—*CT*



nifer Hudson's "And I Am Telling You I'm Not Going" got a consummate dance rerub. Richie Jones' mix wrings the despairing theme from the original ballad with a jubilant, fitful beat that extends the original from 4:45 to 6:19, with not a second wasted. The club clip adds relentless percussive fervor, abstract echoes and a fun-filled extension to the triple-repeated line "and you" times seven. With the hit flick's soundtrack already topping The Billboard 200 for two weeks and "Telling You" climbing at adult R&B radio, "Dreamgirls" has already appropriated its place in America's pop-culture pantheon. Edited for the airwaves, this

track has potential to combust at top 40, where it could add an unexpected milieu of mirth to the airwaves.—*CT*

NEW & NOTEWORTHY

JAMES MORRISON **You Give Me Something (3:36)**

Producer: Eg White
Writers: J. Morrison, F. Eg
Publisher: not listed
Polydor/Interscope

The United Kingdom's James Morrison arrives in the United States with a boatload of kudos: Debut "Wonderful World" reached the top 10 across much of Europe, followed by "You Give Me Something," which hit No. 5, as debut album "Undiscovered" debuted at No. 1 in the United Kingdom, fostering three BRIT Award noms. Counting Al Green, Otis Redding and Cat Stevens as influences, Morrison's blue-eyed soul is instantly ingratiating with a superlative vocal prototype, slightly scratchy and seemingly age-old, while retro production boasts the appreciable churn of horns alongside. Given massive 2006 hits from overseas imports James Blunt, Daniel Powter and Gnarlz Barkley, here's hoping that stateside programmers recognize the appeal of this Brit artist, who, unlike each of those previous acts, has potential to develop a full-fledged career, judging the overall intoxicating appeal of "Undiscovered."—*CT*

HILARY DUFF **With Love (3:03)**

Producers: Vada Nobles, Logic
Writers: H. Duff, K. DioGuardi

Publisher: not listed
Hollywood

Forget about kid singer Hilary Duff. At 19, she has shed her Disney image in an effort to become America's Kylie Minogue. How refreshing. "With Love" is a beat-happy track that delivers a propulsive, guitar-laden, bleep-heavy hook that serves to reinvent the appealing singer as a boogie diva. It's a daring approach, and one that sets Hils apart from so many rhythmic acts homogenizing the pop airwaves. It doesn't hurt that the song serves as the backdrop for Duff's new fragrance of the same name, while "TRL" has also pledged commitment. Remixes from Joe Bermudez could foster additional heat, firing up Duff's fourth album, "Dignity," out Feb. 6.—*CT*



LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Jonathan Cohen, Gordon Ely, Gary Graff, Kerri Mason, Gail Mitchell, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Anastasia Tsioulcas, Philip Van Vleck, Susan Visakowitz, 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.

www.billboard.com
THIS WEEK ON .com

ADDITIONAL REVIEWS:

- Love of Diagrams, "Love of Diagrams EP" (Matador)
- Pop Levi, "The Return to Form Black Magick Party" (Counter/Ninja Tune)

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



MEXICAN HEAT

>> Led by Los Creadores, this issue's Regional Mexican Albums chart marks the first time that all of the top five entries exceed 10,000 copies. It's also the first week since the June 12, 2004, issue that regional Mexican releases sweep the top five on Top Latin Albums. Universal Music Group Distribution sells all five.

SNOWY PATH

>> Snow Patrol's "Chasing Cars" sets the mark for longest ride to No. 1 on Adult Top 40, parking there for a 35th week. The prior mark was held by Five for Fighting's "Superman (It's Not Easy)," which needed 28 chart weeks.



WOMAN'S WORLD

>> "A New Journey" is Celtic Woman's third straight set to lead Top World Albums. With those three albums, the ensemble has led that list for a record 95 consecutive weeks. Andrea Bocelli is the only artist to chalk up more total weeks at No. 1, with 122.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> The question is not who is on the charts but what, and the answer is Tim McGraw, Johnny Cash, Grace Kelly and Jane Fonda. Four celebrities, four chart songs and Fred Bronson explores the chart aspects.

>> Pat Boone made his Billboard chart debut almost 52 years ago, and now he finally makes his first appearance on Top R&B/Hip-Hop Albums, as he returns to the charts after an absence of exactly 10 years.

>> And Busted is busted up, but the U.K. band's songs live on, as the Jonas Brothers have the highest-debuting song on The Billboard Hot 100 with a track that went to No. 2 for Busted in the United Kingdom.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Keeping Up With Jones; Blue Note's Hot Hand

A though overall album volume still lags, **Norah Jones'** opening week adds a shine to The Billboard 200's top 10. Her "Not Too Late" starts with 405,000, a better number than chart watchers projected from chains' first-day sales, and one that more than doubles the chart-topping album from the same frame of 2006.

JONES



Thanks to Jones' arrival, the big chart's top 10 beats the same-week volume of the prior year for the first time in 2007 (up 5.7%). But the overall chart lags by 11.7%, while industry-wide volume—including catalog titles—trails by 14.6%, according to Nielsen SoundScan.

Although the opener for "Late" falls

behind the biggest weeks by either of Jones' first two albums, the number is mighty by current standards. There were only eight weeks in calendar year 2006 when any album clocked a larger sum; none of those happened during the first quarter. This opening volley also immediately establishes her third set as the best-selling album of this still-young year.

Jones' second album, "Feels Like Home," released during the memorable 2004 stanza that began with the Grammy Awards telecast and concluded with Valentine's Day, fed that frame's fat numbers with a start of 1 million copies. Her first set, "Come Away With Me," peaked at 621,000 copies when it returned to No. 1 after she collected an armful of Grammys in 2002.

The No. 1 album a year ago, **Barry Manilow's** "The Greatest Songs of the Fifties," opened with 156,000, but every other title in that week's top 10 outsold the same-ranked title on this issue's list.

KEEPING UP: Norah Jones' success is not confined to The Billboard 200. She's also a big deal in cyberspace and globally, as she bows at No. 1 on Top Digital Albums, Top Internet Albums and Billboard's Euro Albums chart. The last two lists keep pace with her impeccable

batting average on The Billboard 200: three No. 1s in as many tries.

The Euro chart standing reflects chart-topping starts in 10 of that continent's countries, including the United Kingdom, Germany and France.

Jones' bow on Top Digital Albums weighs in at 50,000 downloads, the fourth-largest by a No. 1 on that chart, behind **Justin Timberlake's** "FutureSex/LoveSounds" (67,000 in its first week), **Coldplay's** "X&Y" (62,000) and **the Killers'** "Sam's Town" (58,000).

Her fast start on the Internet list hardly surprises, considering Amazon's announcement that "Not Too Late" set a record for preorders in the online merchant's 12-year history (Billboard, Feb. 10). Sources had estimated Amazon's preorder in the range of 35,000-40,000. The title's first-week sum on Top Internet Albums stands at 42,000, the chart's largest number since **Pearl Jam's** self-titled set scanned 45,000 copies in the week ending May 7, 2006, much of that stoked by fan-club activity.

Her splash at Amazon makes sense. In a list that the retailer posted at the end of last year, Jones ranked as the third-best-selling artist in that site's history, with total sales of her first two albums ranking behind only the output

of the first-place **Beatles** and runner-up **U2**.

The arrival of her new set lifts Jones' aggregate standing from No. 102 a week ago to No. 99 on Nielsen SoundScan's release-to-date album artist list, not bad for a lady whose career began in 2001.

For all that, her demeanor during a Jan. 29 stop on "Today" showed her to be a young musician who still seems genuinely surprised by the handsome sales she has tallied in her brief career, a refreshing difference in an industry where egos swell quickly.

BLUE STREAK: "Not Too Late" isn't the only trump card in Blue Note Label Group's hand. The label also sells **Celtic Woman**, the Irish ensemble that enjoys a breakthrough week with a No. 7 bow on a start of 71,000 copies.

The public TV darling's prior best sales total had been 64,000, set in December for "A Christmas Celebration." That title also established the group's previous Billboard 200 peak when it reached No. 35. First album "Celtic Woman" climbed to No. 53, totaling 41,000 in its top sales frame.

This marks the first time in the 68-year history of Blue Note that the label owns two albums in the big chart's top 10.

Market Watch

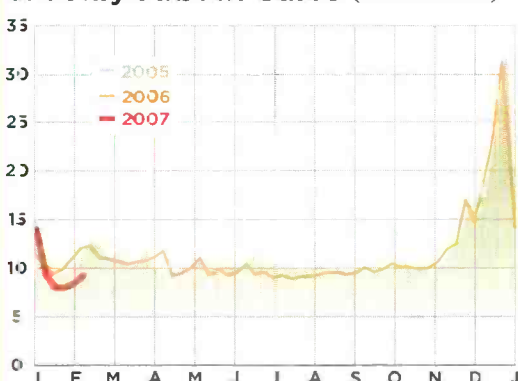
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,376,000	890,000	16,196,000
Last Week	8,506,000	889,000	16,636,000
Change	10.2%	0.0%	-2.6%
This Week Last Year	10,935,000	578,000	10,970,000
Change	-14.6%	54.0%	47.6%

* Digital album sales are also counted with album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	51,225,000	43,493,000	-15.1%
Digital Tracks	57,113,000	90,085,000	57.7%
Store Singles	313,000	231,000	-26.2%
Total	108,651,000	133,809,000	23.2%
Albums w/TEA*	56,936,300	52,501,500	-7.8%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	45,440,000	34,161,000	-24.8%
Digital	2,764,000	4,600,000	66.4%
Cassette	161,000	43,000	-73.3%
Other	2,860,000	4,689,000	64.0%

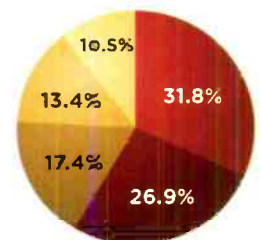
For week ending Feb. 4, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

Nielsen SoundScan

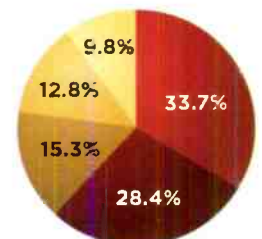
Distributors' Market Share: 01/07/07-01/28/07

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



FEB 17 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	NORAH JONES BLUE NOTE 74516/BLG (18.98) Ⓢ	Not Too Late		1
2	NEW	1	KATHARINE MCPHEE RCA 87983/RMG (18.98)	Katharine McPhee		2
3	3	11	DAUGHTRY RCA 88660/RMG (18.98)	Daughtry		1
4	NEW	1	CELTIC WOMAN MANHATTAN 75110/BLG (18.98)	A New Journey		4
5	1	2	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		5
6	7	5	AKON KONVICT/JUPPRONT/SRC UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		6
7	6	2	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		7
8	2	2	THE SHINS SUB POP 705* (15.98)	Wincing The Night Away		8
9	8	16	GREATEST GAINER ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		8
10	4	2	VARIOUS ARTISTS GRAMMY 03827/SONY BMG CMG (18.98)	2007 Grammy Nominees		4
11	NEW	1	HARRY CONNICK, JR. COLUMBIA 88851/SONY MUSIC (18.98)	Oh, My Nola		11
12	NEW	1	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		12
13	9	3	SOUNDTRACK WALT DISNEY 000117 (18.98)	Jump In!		13
14	12	8	NICKELBACK ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons		5
15	NEW	1	MADONNA WARNER BROS. 44489 (25.98 CD/DVD) Ⓢ	The Confessions Tour		15
16	10	6	JUSTIN TIMBERLAKE JIVE 88042*/ZOMBA (18.98)	FutureSex/LoveSounds		2
17	11	4	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		17
18	NEW	1	VARIOUS ARTISTS SONY BMG CMG 03828 (18.98)	Totally Country 6		18
19	15	12	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		19
20	NEW	1	LILY ALLEN CAPITOL 75466 (12.98)	Alright, Still...		20
21	NEW	1	VARIOUS ARTISTS VERITY/WORD-CURB/EMI CMG 02499/ZOMBA (18.98)	WOW Gospel 2007		21
22	17	13	RASCAL FLATTS LYRIC STREET 185075/HOLLYWOOD (18.98)	Me And My Gang		3
23	13	10	BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		2
24	14	9	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		5
25	16	7	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		2
26	18	14	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 00722*/IDJMG (13.98)	The Inspiration		1
27	27	33	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		1
28	23	17	FERGIE WILL J.A.M./A&M 007490/INTERSCOPE (13.98)	The Dutchess		3
29	24	9	GWEN STEFANI INTERSCOPE 008099 (13.98)	The Sweet Escape		1
30	21	11	SOUNDTRACK WALT DISNEY 861698 (18.98) Ⓢ	Hannah Montana		2
31	NEW	1	LOS CREADORES DEL PASTO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Recio, Recio Mis Creadores		31
32	25	21	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		2
33	38	43	JOSH GROBAN 143 REPRISE 44435/WARNER BROS. (18.98) Ⓢ	Awake		1
34	30	19	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		1
35	22	15	THE BEATLES APPLE 79808/CAPITOL (18.98) Ⓢ	Love		4
36	26	18	CIARA LAFACE 03336/ZOMBA (18.98) Ⓢ	Ciara: The Evolution		1
37	5	2	JOHN MELLENCAMP UNIVERSAL REPUBLIC 009249/UME (13.98)	Freedom's Road		1
38	29	30	KEITH URBAN CAPITOL NASHVILLE 77067 (18.98)	Love, Pain & The Whole Crazy Thing		3
39	28	31	JOHN MAYER AWARE COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		2
40	31	23	THE FRAY EPIC 93931/SONY MUSIC (18.98) Ⓢ	How To Save A Life		2
41	32	25	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		1
42	37	35	EVANESCENCE WIND-UP 13120 (18.98)	The Open Door		1
43	33	26	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade		2
44	NEW	1	VALENTIN ELIZALDE UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado		44
45	34	27	OMARION TU G/EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)			21
46	20	34	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope		20
47	NEW	1	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 68611 (13.98)	Some Loud Thunder		47
48	NEW	1	PAOLO NUTINI ATLANTIC 94634/AG (18.98)	These Streets		48
49	36	28	SNOOP DOGG DIDDYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		5
50	35	22	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		1

"loli" runner-up starts in the same slot winner Taylor Hicks did, although with fewer units (1*6,000 vs. 293,000).

The CD/DVD is the diva's 20th release to chart, stretching back to the Sept. 3, 1983, bow of her self-titled debut.

Debut from J.K. sensation bows with \$4,000. A \$7.99 Best Buy tag helps it, as does love from MTV.

Believe it or not, this is the first time the sax player has reached the top 100. Set starts with 1,000.

The 20-year-old Scottish singer-songwriter—one of Billboard's "Faces to Watch" (Jan. 5)—begins with 18,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	38	RED HOT CHILI PEPPERS WARNER BROS. 49996* (22.98) Ⓢ	Stadium Arcadium		1
52	43	14	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
53	NEW	1	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love		53
54	40	29	JAY-Z RCA-A-PELLA/DEF JAM 008045*/IDJMG (19.98) Ⓢ	Kingdom Come		2
55	42	15	TAYLOR SWIFT BIG MACHINE 120702 (11.98)	Taylor Swift		15
56	44	40	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		2
57	47	45	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98) Ⓢ	A Beautiful Lie		36
58	45	14	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
59	52	53	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
60	39	20	CARLY SIMON COLUMBIA 86138/SONY MUSIC (18.98)	Into White		13
61	73	84	BOB SEGER HIDEOUT 54506/CAPITOL (15.98) Ⓢ	Face The Promise		4
62	46	41	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		4
63	51	49	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride		1
64	NEW	1	ALKALINE TRIO VAGRANT 441 (13.98 CD/DVD) Ⓢ	Remains		64
65	61	64	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		1
66	19	2	SALIVA ISLAND 008107/IDJMG (13.98)	Blood Stained Love Story		19
67	57	62	SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges		35
68	53	47	U2 ISLAND 008027*/INTERSCOPE (13.98) Ⓢ	U218: Singles		12
69	50	37	IL DIVO SYCO COLUMBIA 02673/SONY MUSIC (18.98)	Siempre		1
70	64	57	LUDACRIS DTP DEF JAM 007224/IDJMG (13.98)	Release Therapy		1
71	54	55	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		1
72	62	58	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
73	77	69	VANESSA HUGDENS HOLLYWOOD 152638 (13.98)	V		24
74	70	2	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) Ⓢ	Vencedor		70
75	85	59	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
76	63	50	TAYLOR HICKS ARISTA 87984/RMG (18.98)	Taylor Hicks		1
77	58	54	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		28
78	68	70	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It		25
79	71	76	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
80	78	90	CELTIC WOMAN MANHATTAN 80233/BLG (18.98)	Celtic Woman		53
81	60	59	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98) Ⓢ	Eye To The Telescope		33
82	76	61	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
83	88	74	THE KILLERS ISLAND 007026*/IDJMG (13.98)	Sam's Town		2
84	79	68	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		5
85	55	39	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition		39
86	NEW	1	DAVE KOZ CAPITOL 11405 (18.98)	At The Movies		86
87	56	51	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Girl		9
88	94	72	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		72
89	NEW	1	CONJUNTO PRIMAVERA FONIVISA 352971/UG (12.98)	El Amcr Que Nunca Fue		89
90	75	66	FANTASIA J 78962/RMG (18.98)	Fantasia		19
91	69	56	THE ALL-AMERICAN REJECTS DOGMUSE 004791*/INTERSCOPE (13.98)	Move Along		8
92	67	60	INCUBUS IMMORTAL/EPIC 83852/SONY MUSIC (18.98)	Light Grenades		1
93	65	63	SNOW PATROL POLYDOR/A&M 006675*/INTERSCOPE (13.98) Ⓢ	Eyes Open		27
94	NEW	1	DIANA REYES UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar		94
95	90	92	CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓢ	Chris Brown		2
96	111	85	GYM CLASS HEROES DECAVANCE 12086/FUELED BY RAMEN (13.98)	As Cruel As School Children		85
97	74	65	TRICK DADDY SLIP-N-SLIDE ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		48
98	92	77	ANDREA BOCELLI SUGAR/DECCA 007831/INTERSCOPE CLASSICS GROUP (25.98 CD/DVD) Ⓢ	Under The Desert Sky		11
99	102	89	VARIOUS ARTISTS WORD-CURB PROVIDENT/INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007		38
100	81	67	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		3

THE BILLBOARD 200 ARTIST INDEX

ZPAC 134	ALKALINE TRIO 64	AVENTURA 150	DIERS BENTLEY 118	MICHAEL BUBLE 110	HARRY CONNICK, JR. 11	DISTURBED 197	FAT JOE 180	GNARLS BARKLEY 137	TAYLOR HICKS 76	JIBBS 144
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			JAMES BLUNT 115	DAUGHTRY 3	THE DECEMBERISTS 117		BROOKS & DUNN 102		DAVE KOZ 86	JOHN MAYER 39
			JAMES BLUNT 115	DAUGHTRY 3	DIDDY 116		CHRIS BROWN 95			

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

AIRPLAY MONITORED BY SALES DATA COMPILED BY

Nielsen
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Systems

Nielsen
SoundScan

Billboard HOT 100

FEB
17
2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 IRREPLACEABLE	BEYONCÉ (COLUMBIA)
2	3	15	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
3	4	12	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)
4	2	20	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
5	6	11	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)
6	5	14	PROMISE	CIARA (JIVE/ZOMBA)
7	10	9	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	8	10	ICE BOX	OMARION (T.U.G./COLUMBIA)
9	9	18	WE FLY HIGH	JIM JONES (KOCH)
10	16	9	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
11	11	12	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)
12	7	23	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
13	13	21	WALK IT OUT	UNK (BIG OOMP/KOCH)
14	17	12	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
15	21	7	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
16	19	10	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
17	14	19	SHORTIE LIKE MINE	ROW WOOD (COLUMBIA)
18	12	21	HOW TO SAVE A LIFE	THE FRAY (EPIC)
19	15	18	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)
20	22	11	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
21	27	4	THIS IS WHY I'M HOT	MIMS (CAPITOL)
22	25	8	THROW SOME D'S	RICH BOY FEAT. POWOW DA OON (ZONE 4/INTERSCOPE)
23	18	20	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
24	24	20	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
25	26	28	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)

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

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	35	#1 CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
2	1	34	HOW TO SAVE A LIFE	THE FRAY (EPIC)
3	3	33	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
4	5	28	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
5	8	10	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
6	4	35	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
7	7	25	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
8	6	21	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)
9	11	11	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
10	9	41	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
11	10	18	LET LOVE IN	GOOD GOOD DOLLS (WARNER BROS.)
12	14	13	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	12	17	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
14	13	35	BOSTON	AUGUSTANA (EPIC)
15	17	15	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
16	15	12	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)
17	18	8	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)
18	21	7	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
19	16	18	HURT	CHRISTINA AGUILERA (RCA/RMG)
20	20	9	IRREPLACEABLE	BEYONCÉ (COLUMBIA)
21	22	21	HERE IT GOES AGAIN	OK GO (CAPITOL)
22	19	20	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACK GROUP/UNIVERSAL MOTOWN)
23	23	10	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
24	24	13	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)
25	25	9	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	49	#1 UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
2	3	23	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
3	1	41	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
4	5	58	BAD DAY	DANIEL POWTER (WARNER BROS.)
5	4	38	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
6	9	17	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
7	7	24	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (JIVE)
8	8	33	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
9	12	16	HOW TO SAVE A LIFE	THE FRAY (EPIC)
10	6	40	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
11	11	28	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
12	10	21	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)
13	13	17	HURT	CHRISTINA AGUILERA (RCA/RMG)
14	15	23	FAR AWAY	NICKELBACK (ROADRUNNER/LAVA)
15	16	18	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)
16	17	5	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UMG)
17	18	5	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
18	20	9	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
19	23	3	CHANGE	KIMBERLY LOCKE (CUBA/REPRISE)
20	26	2	RAINCOAT	KELLY SWEET (RAZOR & TIE)
21	24	6	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
22	21	5	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACK GROUP/UNIVERSAL MOTOWN)
23	22	4	IRREPLACEABLE	BEYONCÉ (COLUMBIA)
24	28	2	ORDINARY MIRACLE	SARAH McLACHLAN (SONY CLASSICAL)
25	25	11	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	#1 THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	●
2	4	5	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
3	2	11	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
4	3	12	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	
5	18	3	CUPID'S CHOKEHOLD	GTM CLASS HEROES (JIVE/ZOMBA)	
6	7	15	HERE (IN YOUR ARMS)	HELLO GOODBYE (DRIVE THRU SANCIT/AF Y)	
7	5	15	IRREPLACEABLE	BEYONCÉ (COLUMBIA)	
8	8	20	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	
9	20	17	WALK IT OUT	UNK (BIG OOMP/KOCH)	
10	6	17	WE FLY HIGH	JIM JONES (KOCH)	
11	16	8	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)	
12	10	12	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
13	19	14	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
14	9	30	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
15	11	19	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
16	13	20	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
17	12	2	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	
18	17	8	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
19	14	43	HOW TO SAVE A LIFE	THE FRAY (EPIC)	■
20	-	1	YEAR 3000	JONAS BROTHERS (DAYLIGHT/COLUMBIA)	
21	24	29	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
22	28	3	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	
23	23	10	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)	
24	61	2	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
25	27	18	BOSTON	AUGUSTANA (EPIC)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	48	39	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	■
52	62	4	TOP BACK	T.I. (GRAND Hustle/ATLANTIC)	
53	43	19	WHITE & NERDY	"WEIRD AL" YANKOVIC (WAY MOBY/VO. CANO/ZOMBA)	
54	58	21	MANEATER	NELLY FURTAO (MOSLEY/GEFFEN)	
55	-	1	KING KONG	JIBBS (BEASTA/GEFFEN)	
56	55	4	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)	
57	45	35	LIFE IS A HIGHWAY	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	
58	-	1	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)	
59	-	1	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
60	52	15	ROCKSTAR	NICKELBACK (ROADRUNNER/LAVA)	
61	49	29	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	
62	56	16	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	
63	46	10	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/DJMG)	
64	44	34	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	■
65	57	40	PROMISCUOUS	NELLY FURTAO FEAT. TIMBALAND (MOSLEY/GEFFEN)	■
66	47	7	WATCHING YOU	RODNEY ATKINS (CURB)	
67	53	5	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
68	54	17	HURT	CHRISTINA AGUILERA (RCA/RMG)	
69	-	43	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	■
70	-	1	GRACE KELLY	MIKA (CASABLANCA UNIVERSAL REPUBLIC)	
71	-	1	CRAZY CAR	THE NAKED BROTHERS BAND (NICKSON/BMG STRATEGIC MARKET/ING)	
72	51	22	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)	●
73	67	15	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)	
74	59	20	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)	
75	71	27	LONDON BRIDGE	FERGIE (WILL I AM/A&M/INTERSCOPE)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)	★
2	2	15	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
3	4	29	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
4	3	18	ANNA-MOLLY	INCUBUS (IMMORTAL/EPIC)	★
5	6	16	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	★
6	5	15	STARLIGHT	MUSE (WARNER BROS.)	★
7	10	9	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)	★
8	9	5	DASHBOARD	MODEST MOUSE (EPIC)	★
9	7	22	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	★
10	11	11	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	★
11	8	20	LOVE LIKE WINTER	AFI (TINY EVIL/INTERSCOPE)	★
12	12	35	THROUGH GLASS	STONE SOUR (ROADRUNNER)	★
13	14	5	READ MY MIND	THE KILLERS (JIVE/ZOMBA)	★
14	15	10	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN)	★
15	13	35	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	★
16	19	4	DIG	INCUBUS (IMMORTAL/EPIC)	★
17	22	4	BREAKING BENJAMIN	(HOLLYWOOD)	★
18	16	51	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	★
19	18	9	PHANTOM LIMB	THE SHINS (SUB POP)	★
20	24	3	FOREVER	PAPA ROACH (ELECTONAL/GEFFEN)	★
21	23	18	GOODBYE	ARMY OF ANYONE (FIRM)	★
22	26	17	LIAR (IT TAKES ONE TO KNOW ONE)	TAKING BACK SUNDAY (WARNER BROS.)	★
23	30	9	THINK I'M IN LOVE	BECK (INTERSCOPE)	★
24	26	4	NAIVE	THE KOOKS (ASTRALWORKS)	★
25	27	8	VOICES	SADIS (CAPITOL)	★

FEB 17 2007 **POP** Billboard

Nielsen Broadcast Data Systems Nielsen SoundScan

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
2	3	16	IRREPLACEABLE	BEYONCE (COLUMBIA)
3	4	11	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
4	2	7	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
5	5	9	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
6	10	10	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	7	14	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
8	8	20	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	15	21	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
10	16	10	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
11	11	20	WALK AWAY (REMEMBER ME)	PAULA DEANNA FEAT. THE DEY (ARISTA/RMG)
12	25	10	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECADENCE/FUELED BY RAMEN/ATLANTIC/LAVA)
13	9	46	HOW TO SAVE A LIFE	THE FRAY (EPIC)
14	10	20	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
15	12	21	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
16	13	23	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
17	20	14	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
18	14	20	IT ENDS TONIGHT	THE ALL-AMERICAN Rejects (DOGHOUSE/INTERSCOPE)
19	11	11	WE FLY HIGH	JIM JONES (KOCH)
20	18	31	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
21	32	4	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
22	31	18	WALK IT OUT	UNK (BIG OOMP/KOCH)
23	19	30	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
24	22	17	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA)
25	24	4	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
26	30	14	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
27	23	32	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
28	21	30	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
29	24	2	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
30	26	31	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
31	33	10	ICE BOX	OMARION (T.U.G./COLUMBIA)
32	52	3	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
33	37	9	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
34	28	10	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
35	40	16	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
36	36	18	BOSTON	AUGUSTANA (EPIC)
37	42	28	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
38	1	1	YEAR 3000	JONAS BROTHERS (DAYLIGHT/COLUMBIA)
39	35	20	HURT	CHRISTINA AGUILERA (RCA/RMG)
40	1	1	OVER IT	KATHARINE MCPHEE (RCA/RMG)
41	34	22	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
42	39	15	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
43	41	28	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
44	36	16	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
45	22	22	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
46	78	2	SMILE	LILY ALLEN (CAPITOL)
47	27	3	PUSH IT TO THE LIMIT	CORBIN BLEU (WALT DISNEY)
48	43	26	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
49	51	4	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
50	44	8	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	43	11	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
52	47	15	WIND IT UP	GWEN STEFANI (INTERSCOPE)
53	1	1	SAY OK	VALESSA HUGHES (HOLLYWOOD)
54	48	26	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
55	66	5	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (TAKE FO/UNIVERSAL REPUBLIC)
56	1	1	DASHBOARD	MODEST MOUSE (EPIC)
57	46	9	FIDELITY	REGINA SPEKTOR (SIRE/WARNER BROS.)
58	53	13	PROMISE	CIARA (LAFACE/ZOMBA)
59	55	20	ROCKSTAR	NICKELBACK (ROADRUNNER/LAVA)
60	67	7	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)
61	54	19	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
62	50	26	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
63	61	25	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
64	72	4	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)
65	60	5	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
66	1	1	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
67	79	1	LOST WITHOUT U	RODNEY JAGGER (STAR TRAK/INTERSCOPE)
68	59	30	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
69	56	10	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
70	57	12	WATCHING YOU	RODNEY ATKINS (CURB)
71	68	7	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
72	2	2	GRACE KELLY	MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
73	1	1	CRAZY CAR	THE NAKED BROTHERS BAND (NICKSONY BMG STRATEGIC MARKETING)
74	69	15	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)
75	62	22	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
76	64	11	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
77	71	8	RED HIGH HEELS	KELLIE PICKLER (BNA)
78	1	1	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
79	63	26	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
80	10	10	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)
81	4	4	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
82	84	11	U + UR HAND	PINK (LAFACE/ZOMBA)
83	1	1	THINKING ABOUT YOU	NORAH JONES (BLUE NOTE/BIG)
84	77	24	MY WISH	RASCAL FLATTS (LYRIC STREET)
85	58	4	JUMP TO THE RHYTHM	JORDAN PRUITT (WALT DISNEY)
86	8	8	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
87	1	1	LIPS OF AN ANGEL	JACK INGRAM (BIG MACHINE)
88	75	2	HERE IT GOES AGAIN	OK GO (CAPITOL)
89	1	1	BE GOOD TO ME	ASHLEY TISDALE (WARNER BROS.)
90	80	22	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
91	73	7	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
92	82	11	SHOW ME THE MONEY	PETEY PABLO (JIVE/ZOMBA)
93	1	1	IT'S MY TURN NOW	KEKE PALMER (WALT DISNEY)
94	97	2	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)
95	74	30	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
96	1	1	FIND A NEW WAY	YOUNG LOVE (ISLAND/IDJMG)
97	81	27	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
98	65	19	HONESTLY	THE MILITIA GROUP/EPIC
99	85	18	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
100	89	2	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)

POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	14	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	★
2	1	14	IRREPLACEABLE	BEYONCE (COLUMBIA)	★
3	3	10	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
4	4	16	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	★
5	5	19	WALK AWAY (REMEMBER ME)	PAULA DEANNA FEAT. THE DEY (ARISTA/RMG)	★
6	6	16	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
7	10	10	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
8	8	22	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	★
9	9	22	HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
10	13	9	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	★
11	7	16	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
12	17	7	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	★
13	12	17	IT ENDS TONIGHT	THE ALL-AMERICAN Rejects (DOGHOUSE/INTERSCOPE)	★
14	11	21	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
15	15	12	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	★
16	14	30	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	★
17	20	5	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	★
18	16	13	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	★
19	18	26	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	★
20	19	17	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
21	23	8	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	★
22	25	11	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
23	27	8	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	★
24	22	20	HURT	CHRISTINA AGUILERA (RCA/RMG)	★
25	44	2	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	24	30	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	★
27	28	7	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	★
28	26	31	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
29	21	21	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	★
30	33	10	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	★
31	29	1	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	★
32	32	1	ICE BOX	OMARION (T.U.G./COLUMBIA)	★
33	30	1	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	★
34	35	4	WE FLY HIGH	JIM JONES (KOCH)	★
35	31	27	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	★
36	46	2	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
37	43	3	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
38	41	4	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECADENCE/FUELED BY RAMEN/ATLANTIC/LAVA)	★
39	34	15	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	★
40	4	4	PROMISE	CIARA (LAFACE/ZOMBA)	★
41	36	20	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	★
42	39	13	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)	★
43	38	23	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	★
44	1	1	OVER IT	KATHARINE MCPHEE (RCA/RMG)	★
45	42	20	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	★
46	45	2	BOSTON	AUGUSTANA (EPIC)	★
47	1	1	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	★
48	1	1	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	★
49	1	1	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	★
50	37	12	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)	★

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

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	FLATHEAD	THE FRATELLI (INTERSCOPE)
2	1	5	THROW SOME D'S	RICH BOY FEAT. POLDOW DA DDN (ZONE 4/INTERSCOPE)
3	2	6	MADE TO LOVE	TOBYMAC (FOREFRONT)
4	5	32	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
5	3	2	IF LOOKS COULD KILL	CAMERA OBSCURA (MERGE)
6	12	2	PLEASE HATE THIS EVENTUALLY	OMAR RODRIGUEZ-LOPEZ & DAMO SUZUKI (GOLDSTANDARD/LABS)
7	7	4	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)
8	11	4	JUST ANOTHER BOOTY SONG	SUGAR KANE FEAT. DREA (KOLOR BLIND/STREET PRIDE)
9	6	28	KOOL AID	LIL' BASS FEAT. JT MONE (PIPELINE)
10	1	1	COME CLOSE	3D (BODY HEAD)
11	14	14	JUMP	MADONNA (WARNER BROS.)
12	9	26	CALL ON ME	JANET & NELLY (VIRGIN)
13	13	8	MAGIC TRICKS	ADRIENNE (GLOBAL VILLAGE)
14	20	35	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
15	19	4	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)
16	1	1	IRREPLACEABLE	BEYONCE (COLUMBIA)
17	17	17	RING THE ALARM	BEYONCE (COLUMBIA)
18	18	44	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
19	22	6	HURT	CHRISTINA AGUILERA (RCA/RMG)
20	15	11	PHANTOM LIMB	THE SHINS (SUB POP)
21	8	11	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
22	1	1	WANT ME	INTRIGUE FEAT. BOHAGON (UNZIPPED/FACE2FACE)
23	21	104	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	25	53	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
25	26	25	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)

HITPREDICTOR™

DATA PROVIDED BY promosquad

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

ARTIST (IMPRINT / PROMOTION LABEL)	Score	Chart Rank
POP 100 AIRPLAY		
DIDDY FEAT. CHRISTINA AGUILERA	78.0	23
NICKELBACK If Everyone Cared LAVA (70.7)	70.7	31
AVRIL LAVIGNE Keep Holding On RMG (69.0)	69.0	33
THE RED JUMPSUIT APPARATUS		
Face Down VIRGIN (65.1)	65.1	37
KATHARINE MCPHEE Over It RMG (69.7)	69.7	44
AUGUSTANA Boston EPIC (68.9)	68.9	46
THE FRAY Look After You EPIC (70.6)	70.6	-
PINK U + Ur Hand ZOMBA (65.1)	65.1	-
HINDER Better Than Me UNIVERSAL REPUBLIC (77.0)	77.0	-
MAT KEARNEY Nothing Left To Lose COLUMBIA (69.0)	69.0	-
THE WRECKERS		
Leave The Pieces WARNER BROS. (71.8)	71.8	-
ADULT SO 40		
NICKELBACK If Everyone Cared LAVA (84.4)	84.4	18
IRREPLACEABLE COLUMBIA (67.6)	67.6	20
RED HOT CHILI PEPPERS Snow ((Hey Oh)) WARNER BROS. (71.9)	71.9	23
THE WRECKERS Leave The Pieces WARNER BROS. (73.1)	73.1	24
MY		

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

FEB
17
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	18	#1 GREATEST GAINER ROBIN THICKE STAR TRAK 06144*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
2	1	2	PRETTY RICKY BLUESTAR/ATLANTIC 84603/AG (18.98)	Late Night Special		1
3	HOT SHOT DEBUT	1	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		3
4	3	9	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SO'YV M. SIC (18.98)	Dreamgirls		1
5	5	12	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTC *N 007968*/UMFG (13.98)	Konvicted		1
6	4	9	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
7	9	8	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		1
8	8	23	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		2
9	7	9	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
10	6	8	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
11	13	21	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		2
12	12	14	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007564*/UMRG (13.98)	Like Father, Like Son		1
13	11	8	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.54)	Hip Hop Is Dead		1
14	10	11	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come		2
15	14	12	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		4
16	18	26	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		10
17	15	11	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		1
18	22	3	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		18
19	17	8	FANTASIA J 78962/RMG (18.98)	Fantasia		3
20	19	17	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		10
21	20	20	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		2
22	23	16	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (13.98)	Once Again		1
23	25	24	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
24	26	25	LUDACRIS DTP/DEF JAM 007224*/IDJMG (13.98)	Release Therapy		2
25	24	30	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
26	21	22	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		2
27	27	9	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		1
28	29	37	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
29	28	31	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.5)	Bred 2 Die - Born 2 Live		5
30	32	29	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
31	31	34	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		2
32	33	1	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		32
33	30	12	TAMIA PLUS 1 3784/MAGE (15.98)	Between Friends		9
34	33	13	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NCW 23		3
35	16	2	SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight		1
36	35	39	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
37	44	25	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
38	36	32	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story		10
39	34	28	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition		1
40	46	43	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
41	37	35	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life		1
42	48	50	JIBBS BEALTA/GEFFEN 007855*/INTERSCOPE (10.48)	Jibbs Feat. Jibbs		8
43	43	19	AL GREEN HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits		19
44	39	41	LIONEL RICHIE ISLAND 006484/IDJMG (13.98) ⊕	Coming Home		3
45	71	63	PACE SETTER KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am		9
46	41	36	STYLES P RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money		19
47	45	38	DJ CLUE ROC-A-FELLA/DEF JAM 006163*/IDJMG (13.98)	DJ Clue?: The Professional		3
48	47	45	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
49	65	78	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		1
50	42	34	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I		1
51	10	25	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
52	75	34	J XAVIER NOODAY 007/MUSIC WORLD (12.98)	Young Prince Of Tha South		52
53	51	33	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle		1
54	55	46	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
55	49	25	CHERISH SHONUFF 54077/CAPITOL (12.98)	Unappreciated		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	72	3	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 884*1/ZOMBA (18.98)	Songs From The Strcm, Volume I		9
57	38	16	DIANA ROSS MANHATTAN 82654/BLG (13.98) ⊕	I Love You		16
58	40	4	MOS DEF GOODTREE MEDIA/GEFFEN 00751*/INTERSCOPE (13.98)	Tru3 Magic		25
59	54	5	YOUNG DRO GRAND HUSTLE/ATLANTIC 33949* AC (18.98)	Best Thang Smokin'		1
60	NEW	1	SEAN PRICE DUCK DOWN 2045* (16.98)	Jesus Price Supastar		60
61	60	52	YUNG JOC BLOCK/BAD BOY SOUTH 83837*/AG (18.98)	New Joc City		1
62	54	16	RUBEN STUDDARD J 78961/RMG (18.98)	Tha Return		1
63	59	5	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		1
64	57	3	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box		39
65	66	37	UNK BIG OOMP 5973/KOCH (17.38)	Beat'n Down Yo Block		21
66	NEW	1	SOUNDTRACK KOCH 4187 (17.98)	The RZA Presents: Afro Samurai: The Soundtrack		66
67	NEW	1	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 21358/TIME LIFE (17.98)	A Body + Soul Collection: Midnight Fire		67
68	76	32	INDIA.ARIE UNIVERSAL MOTOWN 006111/UMPG (13.98)	Testimony: Vol. 1, Life & Relationship		1
69	52	32	SHAREEFA DTP/DEF JAM 007231*/IDJMG (10.38)	Point Of No Return		3
70	76	30	SAMMIE ROWDY/UNIVERSAL MOTOWN 007839*/UMRG (13.98)	Sammie		1
71	74	36	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		2
72	79	38	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing		1
73	56	37	JANET JACKSON VIRGIN 30416* (18.98) ⊕	20 Y.O.		1
74	85	3	VARIOUS ARTISTS GRAND HUSTLE/ATLANTIC 4625*/AG (18.98)	Grand Hustle Presents: In Da Streetz Volume 4		58
75	53	38	CLIPSE RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury		2

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

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	5	4	#1 BOB MARLEY MADACY SPECIAL PRODUCTIONS 5 245/MADACY	Forever Bob Marley		1
2	1	4	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 035416*/UMRG	Welcome To Jamrock		1
3	3	1	SEAN PAUL VFL/ATLANTIC 83788*/AG	The Trinity		1
4	2	3	MATISYAHU OBE HAVEN/EPIC 03374/SONY MUSIC ⊕	No Place To Be		1
5	4	9	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth		1
6	6	4	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's		1
7	8	15	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMG/DJMG	Africa Unite: The Singles Collection		1
8	9	1	BLJU BANTON SAPAMEL 10014*	Too Bad		1
9	7	3	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN	Undisputed		1
10	10	1	VARIOUS ARTISTS JF 770*	Strictly The Best Vol. 36		1
11	11	3	VARIOUS ARTISTS JF 759* ⊕	Reggae Gold 2006		1
12	12	4	EASY STAR ALL-STARS EAS* STAR 1014	Radiodread		1
13	14	1	VARIOUS ARTISTS JF 769*	Strictly The Best Vol. 35		1
14	13	5	CFAM MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story		1
15	RE-ENTRY	1	TANYA STEPHENS JF 791*	Rebellion		1

BETWEEN THE BULLETS rgeorge@billboard.com

SCOTT NAILS HOT SHOT DEBUT

Jill Scott enlists the help of friends to grab the Hot Shot Debut on Top R&B/Hip-Hop Albums. "Jill Scott Collaborations" ignites up Botti and Mos Def, plus "Daydreaming" from Lupe Fiasco's Grammy Award-nominated album. Unlike Scott's prior albums, this project is distributed by Fontana, after Hidden Beach ended its relationship with Sony Music last year. Two steps up the list, Robin Thicke hoists the Greatest Gainer award for the third straight frame en route to his first No. 1 album.

—Raphael George



FEB 17 2007 R&B/HIP-HOP Billboard



HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	31	#1 YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
2	1	17	PROMISE	CIARA (LAFACE/ZOMBA)	☆
3	1	17	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
4	1	14	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
5	3	16	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
6	7	24	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
7	6	14	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
8	9	13	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
9	10	14	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
10	8	19	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
11	12	29	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
12	11	21	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
13	18	7	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
14	15	29	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
15	17	10	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
16	13	25	WE FLY HIGH	JIM JONES (KOCH)	☆
17	23	7	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
18	14	26	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
19	21	8	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
20	16	21	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
21	24	21	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	☆
22	22	27	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
23	9	9	1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
24	20	20	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
25	23	4	30 SOMETHING	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	16	ONE	TYRESE (J/RMG)	☆
27	19	17	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	☆
28	26	18	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
29	25	25	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆
30	30	18	ZOOM	LIL BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆
31	35	14	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
32	4	4	I'M A FLIRT	BOW WOW FEAT. R. KELLY (COLUMBIA)	☆
33	38	11	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)	☆
34	32	15	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
35	41	9	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)	☆
36	31	31	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
37	40	5	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
38	15	15	LOST ONE	JAY-Z FEAT. CHRISSETTE MICHELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
39	4	11	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
40	3	20	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
41	52	5	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
42	10	10	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MTRIARCH/GEFFEN)	☆
43	45	45	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
44	57	3	2 STEP	UNK (BIG OOMP/KOCH)	☆
45	3	35	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
46	37	30	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
47	51	9	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
48	44	10	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
49	43	67	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
50	50	54	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	26	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
3	3	26	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
4	4	12	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
5	5	22	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
6	7	18	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
7	8	20	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
8	14	5	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
9	6	68	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
10	15	4	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
11	12	31	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
12	11	44	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
13	9	39	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
14	13	5	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
15	18	16	WHAT YOU ARE	LIONEL RICHIE (ISLAND/IDJMG)	☆
16	16	14	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
17	17	13	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
18	19	11	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
19	21	27	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
20	23	21	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
21	22	16	ONE	TYRESE (J/RMG)	☆
22	20	13	ENOUGH	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	☆
23	26	7	MORE THAN FRIENDS	FREDDIE JACKSON (ORPHEUS)	☆
24	25	13	UM GOOD	SMOKIE HOPFUL (EMI GOSPEL)	☆
25	29	2	SEPTEMBER	KIRK FRANKLIN (STAX/CONCORD)	☆

HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
2	4	4	JUST ANOTHER BOOTY SONG	SUGAR KATIE FEAT. DREA (KOLOR BLIND/STREET PRIDE)	☆
3	2	4	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)	☆
4	1	1	COME CLOSE	3D (BODY HEAD)	☆
5	4	4	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆
6	8	28	KOOL AID	LIL BASS FEAT. JT MONEY (PIPELINE)	☆
7	1	1	GET TO THE MONEY	REEC (BULLS EYE)	☆
8	14	28	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
9	1	1	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
10	10	26	CALL ON ME	JANET & NELLY (VIRGIN)	☆
11	1	1	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
12	11	17	RING THE ALARM	BEYONCE (COLUMBIA)	☆
13	7	10	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
14	1	1	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
15	1	1	BONE OUT	ERIN JENNAE FEAT. TURF TALK (PORT CITY)	☆
16	1	1	BONGCE ALONG	MS. TRINITY FEAT. E-DEE (UNSEEN LAB)	☆
17	1	1	U SHOULD HAVE SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
18	1	1	SWING LOW	SILVA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	☆
19	1	1	OH JAH	SEA B. MARRAH (HIGH OVER BABYLON)	☆
20	1	1	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
21	1	1	CLAP	CINQUE (BIG GRIP)	☆
22	1	1	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/IAM)	☆
23	18	25	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
24	1	1	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)	☆
25	20	33	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆

RHYTHMIC AIRPLAY

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

HIT PREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
ROBIN THICKE Lost Without U INTERSCOPE (89.8)	3
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4)	4
CHRIS BROWN Poppin' Zomba (87.3)	6
PRETTY RICKY On The Hotline ATLANTIC (83.1)	8
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	10
T.I., Top Gun ATLANTIC (75.9)	14
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	19
YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ 1st Time ATLANTIC (87.4)	23
TYRESE One RMG (80.5)	26
☆ BOW WOW FEAT. R. KELLY I'm A Flirt COLUMBIA (76.5)	32
MARY J. BLIGE We Ride ((I See The Future)) INTERSCOPE (85.5)	42
☆ UNK 2 Step KOCH (74.5)	44
CRIME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	47
MARQUES HOUSTON Circle UNIVERSAL MOTOWN (77.3)	53
☆ SAVANNE Come With Me UNIVERSAL MOTOWN (82.8)	65
RHYTHMIC AIRPLAY	
LLOYD FEAT. LIL WAYNE You UNIVERSAL MOTOWN (84.3)	1
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	3
PRETTY RICKY On The Hotline ATLANTIC (73.1)	6
NELLY FURTADO Say It Right INTERSCOPE (75.4)	11
AKON Don't Matter UNIVERSAL MOTOWN (68.5)	12
OMARION Ice Box COLUMBIA (76.0)	15
JUSTIN TIMBERLAKE What Goes Around... Comes Around ZOMBA (78.7)	19
RIHANNA & SEAN PAUL Break It Off IDJMG (77.6)	22
CHRIS BROWN Poppin' Zomba (86.6)	23
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	26
☆ JAY-Z FEAT. BEYONCE Hollywood IDJMG (89.4)	29
TAIO CRUZ I Just Wanna Know UNIVERSAL REPUBLIC (79.1)	-
☆ ROBIN THICKE Lost Without U INTERSCOPE (88.7)	-
☆ JOJO The Little Too Late UNIVERSAL MOTOWN (76.7)	-
☆ UNK 2 Step KOCH (74.5)	-

AIRPLAY MONITORED BY

SALES DATA COMPILED BY

Nielsen
Broadcast Data
SystemsNielsen
SoundScanBillboard **COUNTRY** FEB
17
2007HOT
COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	
1	1	21	#1 WATCHING YOU T. HEWITT, R. ATKINS (R. ATKINS, S. CEAN, B. G. WHITE)	Rodney Atkins CURB		1	31	34	18	STARTIN' WITH ME J. RITCHIE (J. C. WEN, K. J. F. RIVELL, J. F. CHEY)	Jake Owen RCA		31	
2	2	18	IT JUST COMES NATURAL T. BROWN, G. STRAIT (M. GREEN, J. COLINS)	George Strait MCA NASHVILLE		2	32	36	23	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. B. CATHER, E. HILL)	Treacy Lawrence ROCKY COWFORD/COS		32	
3	3	24	SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		1	35	38	17	DIXIE LULLABY D. GEHMAN (P. GREEN, P. VIS, J. POLLARD)	Pat Green BNA		33	
4	5	23	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TEREN, R. J. THE FORD)	Trace Adkins CAPITOL NASHVILLE		4	36	40	14	ISN'T THAT EVERYTHING T. L. JAMES (D. PECK, T. L. JAMES, B. DFLY)	Danielle Peck BIG MACHINE		34	
5	4	32	AMARILLO SKY M. KNOX, J. RICH, B. KENNY, R. CLAWSON, B. P. JRSLEY	Jason Aldean BROKEN BOW		4	37	39	8	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEONARD, C. SANFORD)	Alison Krauss And John Waite ROUNDER		35	
6	6	12	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. BRYAN, D. BERG)	Keith Urban CAPITOL NASHVILLE		6	38	41	13	COME TO BEC M. WRIGHT, R. RITCHIE, G. W. L. SON, V. MCGEE, J. RICH	Grechen Wilson COLUMBIA		36	
7	9	11	LITTLE BIT OF LIFE K. STEGALL, P. DONNEL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW		7	HOT SHOT DEBUT	1	1	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE		37	
8	7	20	ALYSSA LIES D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE		7	39	43	10	COME ON RAIN D. JOHNSON (D. JOHNSON)	Steve Holy CURB		38	
9	8	10	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA		8	53	-	2	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		39	
10	11	14	BEER IN MEXICO B. GANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA		10	40	44	7	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain EQUITY		40	
11	12	35	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. PINSON)	Trent Tomlinson LYRIC STREET		11	45	47	4	A DIFFERENT WORLD M. A. MILLER, D. J. LIVER, M. NEELER, J. HANSON, T. MARTIN	Bucky Covington LYRIC STREET		41	
12	13	18	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB		12	43	53	3	GUYS LIKE ME J. JOYCE (E. CHL. RCH, D. RUTTA)	Eric Church CAPITOL NASHVILLE		42	
13	14	27	I'LL WAIT FOR YOU B. GANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		13	46	58	3	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		43	
14	21	25	AIR POWER WASTED M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		14	NEW	1	1	JOHNNY CASH M. KNOX, J. RICH, V. MCGEE, R. CLAWSON	Jason Aldean BROKEN BOW		44	
15	17	23	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		15	42	45	10	BAGPIPER CRYIN' C. DI NAPOLI, D. EASON (F. RUSHLOW, R. CLAWSON, M. WADDELL)	R. Shilow Harris SHOW DOG NASHVILLE		42	
16	15	17	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA		15	44	46	5	HOUSE LIKE THAT T. TERMINI, B. J. VALKEF JR. (C. JOHNSON)	Donovan Copman CATEGORY 5		44	
17	16	21	HILLBILLY DELUXE T. BROWN, R. OUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		16	51	-	2	SAY YES D. DRAKE, B. DECKER (B. JAMES, D. SCHEITZ, J. TURNER)	Dusty Drake BIG MACHINE		47	
18	19	21	I JUST CAME BACK FROM A WAR F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley 903 MUSIC		18	54	56	5	SPOKEN LIKE A MAN T. JOHNSON, R. L. FEEK (C. FRASER, E. E. HILL, J. KEAR)	Elaine Larsen GIANTS/AYER/BNA		48	
19	22	12	LONG TRIP ALONE B. BEAVERS (S. BODGARD, B. BEAVERS, C. BENILEY)	Dierks Bentley CAPITOL NASHVILLE		19	49	41	13	OUR COUNTRY J. MELLENCAMP, T. BROWN (J. MELLENCAMP)	John Mellencamp UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		39	
20	20	24	GOOD AS GONE W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. RCAD, P. S. FEET, K. FAIRCHILD, D. J. WESBROOK)	Little Big Town EQUITY		18	50	48	3	TAKE IT ALL OUT ON ME B. JAMES (J. COLLINS, W. MCBLEY)	Mark Wills EQUITY		48	
21	23	22	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, L. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE		21	51	50	3	WHAT I DID LAST NIGHT B. BEAVERS (C. BRITTB. PINSON)	Catherine Britt RCA		50	
22	26	35	GREATEST GAINER STAND D. HUFF, RASCAL FLATTS (B. BAILY, D. ORTOP)	Rascal Flatts LYRIC STREET		22	52	60	-	7	BOMSHEL STOMP C. HOWARD, E. P. TARELLI, B. KRISTY, D. E. PITTARELLI, C. CLARK	Bomshel CURB		52
23	24	12	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. CARVEY, M. KING, M. FODDEN, L. HOWES)	Jack Ingram BIG MACHINE		23	53	49	13	MORE B. CHANCEY (R. YNNE, C. MORGAN)	Fockia Lynne UNIVERSAL SOUTH		49	
24	27	7	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		24	54	59	-	7	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		54
25	27	21	FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. DONNEL)	Clay Walker ASYLUM-CURB		25	55	55	10	I GET TO B. PINSON, BLUE COUNTY (G. AUSTIN, S. J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB		51	
26	29	18	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		26	56	59	7	MISSING MISSOURI M. BRIGHT, S. EVANS (M. ZER, L. TOMLINSON, D. WELLS)	Sara Evans RCA		55	
27	28	18	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		27	57	55	10	STEALING KISSES B. GALLIMORE, PHILL (L. M. KEWNA)	Faith Hill WARNER BROS./WRN		36	
28	31	8	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		28	RE-ENTRY	2	2	BUILT TO LAST W. ALDRIDGE (E. PARK)	Heartland LOFTON CREEK		58	
29	33	15	DON'T MAKE ME B. ROWAN (M. GANNON, G. GDDMAN, D. BRYAN, D. BERG)	Blake Shelton WARNER BROS./WRN		29	NEW	1	1	THAT KINDA DAY D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET		59	
30	30	34	I KEEP COMING BACK M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin LYRIC STREET		30	NEW	1	1	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, F. MAYO, K. ROCHELLE)	Kellie Pickler BNA		60	



With just four days of airplay, singer bows with lead single from forthcoming "Big Dog Daddy" album, due



Lead single from upcoming sophomore album, due second quarter, bows with 1.3 million impressions at 58 stations.



"American Idol" finalist charts second single from "Small Town Girl" album, drawing 281,000 impressions at 14 stations.

HITPREDICTOR

DATA PROVIDED BY

promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		☆ TIM MCGRAW Last Dollar (Fly Away) CURB (82.7)	12	BILLY CURRINGTON Good Directions MERCURY (90.7)	26
GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.8)	2	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	13	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	29
TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	4	☆ CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	14	JAKE OWEN Startin' With Me RCA (88.2)	31
KEITH URBAN Stupid Boy CAPITOL (79.5)	6	☆ SUGARLAND Settin' MercurY (89.6)	15	TRACY LAWRENCE Find Out Who Your Friends Are cos (88.4)	32
JASON MICHAEL CARROLL Alyssa Lies ARISTA NASHVILLE (85.4)	8	DARYL WORLEY I Just Came Back From A War 903 MUSIC (84.2)	18	STEVE HOLY Come On Rain CURB (77.0)	38
MARTINA MCBRIDE Anyway RCA (80.7)	9	☆ DIERKS BENTLEY Long Trip Alone CAPITOL (82.6)	19		
KENNY CHESNEY Beer In Mexico BNA (79.9)	10	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	21		
TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	11	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	24		

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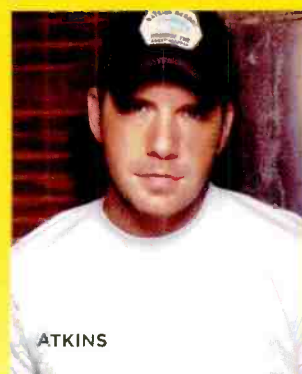
HOT COUNTRY SONGS: 114 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007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

ATKINS SETS MARK FOR MALE FRESHMAN

Rodney Atkins logs a fourth week atop Hot Country Songs with "Watching You" (37.6 million audience impressions). He becomes only the second artist in the 17-year Nielsen BDS era to spend that many weeks at No. 1 with a first and second chart-topper.

Atkins' prior single, "If You're Going Through Hell (Before the Devil Even Knows)," spent four weeks at No. 1 starting in the Aug. 12, 2006, issue. The only other artist during the monitored airplay era to spend at least that



ATKINS

long on top with two first No. 1s is Carrie Underwood, whose "Jesus, Take the Wheel" and "Before He Cheats" spent six weeks and five weeks at No. 1, respectively, last year.

The four-week reign by "Watching" is the chart's longest No. 1 run since Underwood's "Cheats" garnered those five weeks and the longest by a solo male artist since Atkins' four-week stand with "Hell." The last male to lead longer, five weeks last summer, was Kenny Chesney with "Summertime." —Wade Jessen



Nielsen Broadcast Data Systems



Nielsen SoundScan

FEB 17 2007 LATIN Billboard

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	11	#1 SOLA H. DELGADO (G.C. PADILLA, H.L. DELGADO)	Hector "El Father" VI/MACHETE	1
2	3	3	15	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	1
3	7	7	12	SHORTY SHORTY S. TEJADA (S. TEJADA)	Xtreme LA CALLE/UNIVISION	2
4	11	17	4	GREATEST GAINER ESE J. GUILLEN (G. GLESS)	Conjunto Primavera FONOVISA	4
5	2	2	14	PAM PAM LUNY TUNES & TAINY (J.L. MOREIRA, L. VEGUILLA, F. SALDANA, M.E. MASIS)	Wisn & Yandel MACHETE	1
6	8	10	13	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	6
7	9	6	12	ANTES DE QUE TE VAYAS M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	3
8	5	4	14	BENDITA TU LUZ F. OLVERA A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	1
9	4	8	12	IRREEMPLAZABLE STARGATE, K. KNOWLES, NE-YO (S. SMITH, B. KNOWLES, M.S. ERIKSEN, T.E. HERMANSEN, E. LIND A, B. ORKLAND, R. PEREZ)	Beyonce COLUMBIA	4
10	10	16	10	PEGAO WISN & YANDEL (J.L. MOREIRA, L. VEGUILLA)	Wisn & Yandel Featuring Los Vaqueros WY/MACHETE	10
11	6	5	11	TU AMOR S. ABYSS (J. FERMIAS)	Luis Fonsi UNIVERSAL LATINO	5
12	17	13	12	ME MATAS MYZ1 KO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	9
13	14	14	12	ME MUERO A. AVILA (N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	13
14	22	-	1	TE LO AGRADEZCO, PERO NO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz Featuring Shakira WARNER LATINA	14
15	16	12	12	DIME (TELL ME) J. SMITH (A. PEREZ, J.H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y FAMOUS ARTISTS TVT	4
16	18	21	10	COMO YO NADIE TE HA AMADO J. CALDERON (J. BON, JOWI, R. SAMBOURA, D. GUILD)	Yuridia SONY BMG NORTE	16
17	13	11	12	CHIQUILLA A.B. QUINTANILLA III (L. GIRALDO, A. B. QUINTANILLA III, L. GIRALDO)	A.B. Quintanilla III Presents Kumbia All Starz EMI TELEVISIA	7
18	24	32	10	LA NOCHE PERFECTA E. PEREZ (R. RUBIO)	El Chapo De Sinaloa DISA	18
19	23	25	12	DON'T CRY E. PEREZ (M. DE JESUS, BAEZ, M. JHAVIS, J. DE JESUS, PINEDA, RAMOS, E. PEREZ, NEW WRITER)	Toby Love SONY BMG NORTE	19
20	37	-	1	AMAR ES LO QUE QUIERO S. KRYS (D. DE MARIA)	David Bisbal UNIVERSAL LATINO	20
21	21	20	12	SI TU NO ESTAS A. BADOEIRO (R. ARBELO)	Sin Bandera SONY BMG NORTE	18
22	27	19	12	I WANNA LOVE YOU A. THIAM (A. THIAM, C. BROCAOUS)	Akon Featuring Snoop Dogg KONVICT/UPFRONT/SRC UNIVERSAL MOTOWN	16
23	28	31	12	NADA PUEDE CAMBIARME A. BADOEIRO (F. MONTESINOS)	Paulina Rubio UNIVERSAL LATINO	23
24	20	26	12	NO SE DE ELLA (MY SPACE) W.O. LANDRON, NELY (W.O. LANDRON, E. LIND)	Don Omar Featuring Wisn & Yandel VI/MACHETE	20
25	25	23	12	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE (N. QUINTANILLA)	Los Tigres Del Norte FONOVISA	23



She sells career-high 10,000, helping mark a historic week for Regional Mexican Albums (see Hot Box, page 41)

The late singer controls two of the top three Top Latin Albums, as his new posthumous set bows with 20,000.



Though he's been charting since 2001 on the Tropical tally, this is his first single to reach Hot Latin Songs.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	12	15	11	INVIERNO K. CIBRIAN (C. BRANT, M. PORTMANN)	Reik SONY BMG NORTE	11
27	29	27	10	ME QUIERE BESAR MEKKA (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	18
28	33	43	9	IGUAL QUE AYER LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	28
29	45	-	1	CADA VEZ QUE PUESSO EN TI A. RAMIREZ, CORRAL (E. RODARTE)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA/EMI/SONSA	29
30	40	38	12	TUS PALABRAS LGA ENTERTAINMENT GROUP (L. L. DIAZ)	Banda El Recodo FONOVISA	30
31	19	9	11	SER C PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISIA	1
32	35	41	10	CUANDO BAJA LA MAREA G. MORENO (C. ARRANCO, M. CYRE)	Diana Reyes MUSIMEX/UNIVERSAL LATINO	32
33	26	22	12	MIA NELY (TITO EL BAMBINO, R. AYAL, A. J. DE LA CRUZ)	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISIA	12
34	34	35	12	FANTASMA DJ WALDE, JUNITO, LADEY (F. ORTIZ)	Zion BABY	22
35	30	29	12	POR TU AMOR O. URBINA JR., R. AVITA, LUGARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)	Alacranes Musical UNIVISION	17
36	44	-	1	Y SI VOLVIERA A NACER NOT LISTED (P. SOSA)	Alegres De La Sierra EMERALD VIVA	36
37	50	-	1	MANDA UNA SENAL F. OLVERA A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	37
38	38	50	3	LOBO DOMESTICADO NOT LISTED (J. SEBASTIAN)	Valentin Elizalde UNIVERSAL LATINO	38
39	HOT SHOT DEBUT	1	1	MI CCAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	39
40	32	30	12	A LA PRIMERA PERSONA A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	1
41	NEW	-	-	VALE LA PENA M. DELEON (H. PACHECO)	Yoskar Sarante J & N	41
42	47	-	1	DAME C. LARA (C. LARA)	RBD EMI TELEVISIA	42
43	43	-	1	COMO ENTENDER S. KRYS, J. PENA (J. PENA, D. BERMUDEZ)	Jennifer Pena UNIVISION	43
44	31	24	11	POR ELLA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISIA	13
45	RE-ENTRY	-	-	PEGATE T. TORRES, C. SINGER, J. TILLAN (R. MARTIN, R. TAVARE, T. TORRES)	Ricky Martin SONY BMG NORTE	43
46	41	33	12	COMO ME HACES FALTA J. A. MEDINA (M. A. SOLIS)	Patrulla 81 DISA	31
47	RE-ENTRY	-	-	TODO SE DERRUMBO PAGUIAR (M. ALEJANDRO A. MAGDALENA)	Pepe Aguilar EMI TELEVISIA	45
48	46	37	12	ELLA VOLVIO A. TORRES (R. PORRATA, H. TORRES)	N'Klabe SONY BMG NORTE	37
49	42	28	12	MI AMOR POR TI A. TERRAZAS (A. TORRES)	Los Horoscopos De Durango DISA/EMI/SONSA	15
50	NEW	-	-	SI FUERA FACIL O. BERNAL, D.E.S. KRYS, A. CASTRO (O. BERMUDEZ, J. PENA)	Obie Bermudez EMI TELEVISIA	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	1	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Lobo Domesticado	Platino	1
2	NEW	-	-	VALENTIN ELIZALDE UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado		2
3	GREATEST GAINER	1	12	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	Platino	1
4	NEW	-	-	CONJUNTO PRIMAVERA FONOVISA 352971 UG (12.98)	El Amor Que Nunca Fue		4
5	NEW	-	-	DIANA REYES UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar		5
6	2	1	12	RBD EMI TELEVISIA 75852 (13.98)	Celestial		1
7	3	3	12	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live		3
8	4	2	12	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	Platino	1
9	7	6	12	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	Platino	1
10	NEW	-	-	VARIOUS ARTISTS DISA 721005 (10.98)	Duranguenses De Corazon: Mi Amor Por Ti		10
11	6	4	12	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISIA 73197 (15.98)	From Kumbia Kings To Kumbia All Starz		2
12	5	9	12	LOS TUCANES DE TIJUANA UNIVISION 310947 UG (13.98)	El Papa De Los Pollitos		3
13	8	5	12	VARIOUS ARTISTS SONY BMG NORTE (MARKETING GROUP)/UNIVERSAL 008068/UNIVERSAL LATINO (18.98)	NOW Latino 2		2
14	10	7	12	MARCO ANTONIO SOLIS FONOVISA 352490 UG (13.98) +	Trozos De Mi Alma 2		1
15	15	15	12	WISN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	Platino	1
16	12	-	1	GIPSY KINGS SONY BMG NORTE 79959/WARNER BROS. (18.98)	Pasajero		12
17	13	11	12	VARIOUS ARTISTS WY 008010/MACHETE (13.98)	WY Records Presents: Los Vaqueros		2
18	14	14	12	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico		9
19	20	22	12	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon		15
20	NEW	-	-	JOSE LUIS RODRIGUEZ SONY BMG NORTE 04581 (18.98)	La Historia Del Puma		20
21	18	18	12	HECTOR "EL FATHER" VI 008054/MACHETE (14.98)	The Bad Boy		2
22	9	8	12	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia		8
23	19	16	12	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins		1
24	17	13	12	RICKY MARTIN SONY BMG NORTE 00909 (15.98)	Ricky Martin: MTV Unplugged		1
25	21	17	12	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772 UG (10.98)	BBT		7

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	11	10	12	K-PAZ DE LA SIERRA DISA 720970 (11.98)	Conquistando Corazones		6
27	24	19	12	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos		6
28	23	29	12	LOS BUKIS FONOVISA 352962/UG (10.98)	La Mejor... Coleccion		23
29	22	34	12	VALENTIN ELIZALDE UNIVERSAL LATINO 004333 (9.98)	En Vivo Vol. II		22
30	29	28	12	RAMON AYALA Y SUS BRAVOS DEL NORTE FR/DDE/1900 (14.98)	30 Corridos: Historias Nortenas		16
31	16	-	1	LA AUTORIDAD DE LA SIERRA DISA 720978 (11.98)	Momentos Inolvidables		16
32	30	30	12	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra		2
33	25	21	12	VICENTE FERNANDEZ SONY BMG NORTE (13.98)	La Tragedia Del Vaquero		7
34	39	48	20	PACE SETTER MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos		11
35	26	-	1	DUELO UNIVISION 311095 UG (12.98)	Lo Mejor De Nosotros: 20 Super Exitos		26
36	41	57	12	XTREME LA CALLE 340911 UG (13.98)	Haciendo Historia		36
37	35	31	12	ANDREA BOCELLI SUGAR/VEHEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor		2
38	27	25	12	CALLE 13 WHITE LIGHT 96075 SONY BMG NORTE (15.98)	Calle 13		6
39	34	26	12	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos		3
40	32	35	12	CONJUNTO PRIMAVERA FONOVISA 352602 UG (10.98)	Para Ti... Nuestra Historia		6
41	28	20	12	INTOCABLE EMI TELEVISIA 58975 (15.98)	Crossroads: Cruce De Caminos		1
42	31	24	12	LOS TIGRES DEL NORTE FONOVISA 352922 UG (15.98)	La Muerte Del Soplón		11
43	33	23	12	R.K.M. & KEN-Y PINA/PR 008074/UNIVERSAL LATINO (12.98) +	Masterpiece: Sold Out		7
44	43	54	7	VALENTIN ELIZALDE CINTAS ACUARIO 704 (6.98)	16 Exitos		37
45	49	44	7	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		5
46	40	33	14	ALACRANES MUSICAL UNIVISION 311023 UG (5.98)	Linea De Oro		33
47	NEW	-	-	LA DINASTIA DE TUZANTLA. MICH. VEHEMUSIC 953177/UNIVERSAL LATINO (12.98)	Camino De Exitos		47
48	37	42	12	LOS RIELEROS DEL NORTE FONOVISA 352966 UG (10.98)	La Mejor... Coleccion		37
49	44	36	12	JAVIER SOLIS SONY BMG NORTE 88292 (14.98)	La Historia De Javier Solis		4
50	42	32	12	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado		12

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	56	60	44	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo		4
52	50	43	12	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98)	Barrio Fino: En Directo	Platino	1
53	45	39	12	LOS BUKIS FONOVISA 352697/UG (5.98)	Linea De Oro		26
54	46	37	12	LOS ORIGINALES DE SAN JUAN UNIVISION 310996/UG (5.98)	Linea De Oro		37
55	36	27	12	LOS HOROSCOPOS DE DURANGO DISA 720955 (11.98)	Desatados		4
56	51	45	12	LOS RIELEROS DEL NORTE FONOVISA 352698/UG (5.98)	Linea De Oro		45
57	47	41	12	RBD EMI TELEVISIA 35902 (14.98)	Nuestro Amor		1
58	48	52	12	LOS REHENES/JAVIER TORRES FONOVISA 352653/UG (10.98)	Para Ti... Nuestra Historia		32
59	54	53	12	LOS ORIGINALES DE SAN JUAN UNIVISION 311039 UG (10.98)	Nuestros Inicios: 30 Super Exitos		53
60	52	47	12	VARIOUS ARTISTS ALLSTAR 440101/MACHETE (14.98 CD/DVD)	Don Omar Presenta: Los Bandoleros Reloaded		25
61	55	46	12	REIK SONY BMG NORTE 70213 (14.98)	Seuencia		31
62	57	51	12	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		5
63	53	71	12	VALENTIN ELIZALDE UNIVERSAL LATINO 004663 (9.98)	Soy Asi		53
64	58	49	12	ALEGRES DE LA SIERRA VIVA 623320/UNIVERSAL LATINO (11.98)	Duele El Amor		41
65	62	58	12	CONJUNTO PRIMAVERA FONOVISA 352698/UG (5.98)	Linea De Oro		51
66	RE-ENTRY	-	-	OLGA TANON UNIVISION 330073 UG (14.98)	Soy Como Tu		5
67	59	-	1	VALENTIN ELIZALDE BCI LATINO 34216/BCI (6.98)	20 Exitos		48
68	65	72	12	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra		65
69	72	-	1	LOS RIELEROS DEL NORTE FONOVISA 352735/UG (11.98)	Para Ti... Nuestra Historia		18
70	73	62	12	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo		2
71	RE-ENTRY	-	-	VARIOUS ARTISTS CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE (19.98 CD/DVD)	Chosen Few: El Documental II		2
72	69	-	1	GRUPO EXTERMINADOR FONOVISA 352781 UG (10.98)	Para Ti... Nuestra Historia		17
73	67	55	12	LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca		13
74	63	50	12	GRUPO EXTERMINADOR FONOVISA 352465 UG (10.98)	La Mejor... Coleccion		47
75	61	-	1	ALACRANES MUSICAL UNIVISION 310839 UG (13.98)	A Paso Firme		3

AIRPLAY CHARTS: Panels of 27 Latin pop, 12 tropical, 13 Latin rhythm, 48 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Nielsen Broadcast Data Systems Nielsen SoundScan

LATIN

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
2	3	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
3	8	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
4	6	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
5	7	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
6	4	BENDITA TU LUZ	MANA (WARNER LATINA)
7	5	TU AMOR	LUIS FONSI (UNIVERSAL LATINO)
8	9	NADA PUEDE CAMBIARME	PAULINA RUBIO (UNIVERSAL LATINO)
9	2	INVIERNO	REIK (SONY BMG NORTE)
10	10	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISIA)
11	13	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
12	14	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)
13	18	MANDA UNA SENAL	MANA (WARNER LATINA)
14	12	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
15	11	SER O PARECER	RBD (EMI TELEVISION)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	9	SHORTY SHORTY	XTREME (LA CALLE/UNIVISION)
2	10	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
3	1	PAM PAM	WISIN & YANDEL (MACHETE)
4	3	VALE LA PENAL	YOSKAR SARANTE (J & N)
5	2	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
6	33	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)
7	6	ELLA VOLVIO	N'KLABE (SONY BMG NORTE)
8	11	NO VUELVO CONTIGO	FRANKIE NEGRO (LA CALLE/UNIVISION)
9	24	LA OTRA	ILEGALES FEATURING MONCHY Y ALEXANDRA (UNIVERSAL LATINO)
10	8	NO HAY MANERA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
11	7	LOS HOMBRES TIENEN LA CULPA	DOO OMAR, GILBERTO SANTA ROSA (CMG/SRC/UNIVERSAL M/TOWN)
12	20	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
13	14	VAMOS A TO'A	LIMI-T 21 (LA CALLE/UNIVISION)
14	5	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
15	12	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	ESE	CONJUNTO PRIMAVERA (FONOVISIA)
2	1	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISIA)
3	3	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
4	5	LE COMPRE LA MUERTE A MI HIJO	LOS TIGRES DEL NORTE (FONOVISIA)
5	17	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/FONOVISIA)
6	12	TUS PALABRAS	BANDA EL RECOLO (FONOVISIA)
7	10	CUANDO BAJA LA MAREA	DIANA REYES (MUSIC/UNIVERSAL LATINO)
8	4	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
9	16	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)
10	7	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
11	6	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
12	11	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATINO)
13	8	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
14	19	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
15	9	POR ELLA	INTOCABLE (EMI TELEVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	-	LOS CREADORES DEL PASTO DURANGUENSE DE A. FREDO RAMIREZ	RECIO, RECIO MIS CREADORES (DISA)
2	-	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)
3	1	VALENTIN ELIZALDE	VENCEOR (UNIVERSAL LATINO)
4	-	CONJUNTO PRIMAVERA	EL AMOR QUE NUNCA FUE (FONOVISIA/UG)
5	-	DIANA REYES	TE VOY A MOSTRAR (UNIVERSAL LATINO)
6	-	VARIOUS ARTISTS	DURANGUENSES DE CORAZON: MI AMOR POR TI (DISA)
7	2	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)
8	4	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
9	6	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISIA/UG)
10	3	K-PAZ DE LA SIERRA	CONQUISTANDO CORAZONES (DISA)
11	9	LOS BUKIS	30 RECUERDOS (FONOVISIA/UG)
12	8	LOS BUKIS	LA MEJOR... COLECCION (FONOVISIA/UG)
13	7	VALENTIN ELIZALDE	EN VIVO VOL. II (UNIVERSAL LATINO)
14	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
15	5	LA AUTORIDAD DE LA SIERRA	MOMENTOS INDIVIDUALES (DISA)

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Billboard DANCE

FEB 17 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	1 WEEK DANGEROUS POWER	GABRIEL & ORESSEN FEAT. JAN BURTON ORGANIZED NATURE 008
2	2	ROCK THIS PARTY (EVERY 30DY DANCE NCW)	BOB SINCLAR FEAT. BIG ALI & DOLLARMAN YELLOW/SILVER LABEL 2502/TOMMY BOY
3	5	RUNAWAY	JAMIROQUAI COLUMBIA PROMO
4	6	MINIMAL	PET SHOP BOYS RHINO PROMO
5	7	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE
6	9	I NEED SOMEONE	RALPH FALCON NERVOUS 20613
7	1	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
8	18	IRREPLACEABLE	BEYONCE COLUMBIA PROMO
9	11	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIOE PROMO
10	25	SAY IT RIGHT	NELLY FURTADO MOSLEY PROMO/GEFFEN
11	8	WIND IT UP	GWEN STEFANI INTERSCOPE PROMO
12	4	BELIEVE IN US	JOI CARDWELL LIZA PROMO
13	14	STARS ALIGN	KASKADE ULTRA 1477
14	16	IT'S JUST SEX	BILLIE MYERS FRUITLOOP PROMO
15	10	WE RIDE	RIHANNA SRP/DEF JAM PROMO IDJMG
16	19	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLLIDAY WITH ROSABEL SILVER LABEL PROMO/TOMMY BOY
17	13	PARTY PEOPLE	ALTAR FEATURING JEANIE TRACY MA/MAHOUSE PROMO
18	23	ANGELICUS	DELEIRIUM FEAT. ISABEL BARYKADIAN NETTWERK PRCMO
19	15	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JIMICA 00008
20	17	BORDERLINE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
21	12	HURT	CHRISTINA AGUILERA RCA 04456/RMG
22	24	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER PROMO
23	26	PUMP	CHRIS THE GREEK PANAGHI SUB DEEP HAVEN PRCMO
24	20	ONE DAY MY LOVE	N'DEA DAVENPORT PEACE BISQUIT CURVVE
25	38	2 WEEKS POWER PICK	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON MUSIC WORLD PROMO COLUMBIA
26	31	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN DEF JAM PROMO/IDJMG
27	22	NUMBER ONE IN HEAVEN	NEMESIS CURB PRDMO
28	34	I WILL BELIEVE IT	SIRIA MARIAN 116
29	32	PROPER EDUCATION (THE WALL)	ERIC PRYOZ VS. PINK FLOYD DATA PROMO/MINISTRY OF SOUND
30	27	DAY TO DAY	TRICKY BIZZNISS FEAT. TRIKIE REISS ESNTION SILVER PROMO
31	36	ROUND AND ROUND	STATIC REVENGER ULTRA PROMO
32	41	EMBRACE ME	LEANA SWEDISH DIVA PROMO
33	33	GOOD TIME	LELA JAMES FEAT. PETE ROCK & CL. SMOOTH WARNER BROS. PROMO/UNION
34	39	YOU ARE WHY	DAWN TALLMAN SLAAG PROMO
35	29	MARTYR	DEPECHE MODE MUTE/SIRE PROMO/REPRISE
36	21	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC P. ANT
37	30	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE PROMO/ZOMBA
38	28	SO EXCITED	JANET FEATURING KHIA VIRGIN PROMO
39	28	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN COOLESS PRMO
40	NEW	THE CREEPS	CAMILLE JONES SILVER LABEL 2486/TOMMY BOY
41	RE-ENTRY	MAKE IT HAPPEN	MAYA AZUCENA KULT PROMO
42	NEW	NO MORE PAIN	MARK PICCIOTTI FEAT. DINO BLUEPLATE BLUEPLATE PRMO
43	NEW	KISSING WITH A FRAUD	JIMMY JAMES MADE PRMO
44	40	BY THE WAY	JENNA DREY ROBBINS 72157
45	35	FERGALICIOUS	FERGIE WILLIAMS/AM8M PROMO/INTERSCOPE
46	42	FUNKY LOVE	JUSTIN MICHAEL FEATURING JACKIE WILSON SWANK PROMO
47	45	THE WHISTLE SONG (REVISITED)	FRANKIE KNUCKLES NOICE! 001
48	37	MANEATER	NELLY FURTADO MOSLEY PROMO/GEFFEN
49	44	EVERLASTING LOVE	GTS FEATURING MINK AVEZ 1240/KING STREET

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	2 WEEKS THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PEPHONIE 7307/WISIN
2	2	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485
3	3	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC
4	NEW	YOUNG LOVE	TOD YOUNG TO FIGHT IT ISLAND 0088 01/IDJMG
5	NEW	SKINNY PUPPY	MYTHMAKER HELL-O DEATHDAYS 63382/SPV
6	NEW	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 83147
7	5	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532
8	14	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
9	4	DJ SKRIBBLE / VIC LATINO	THRIVE MIX03 THRIVE DANCE 90758*/HRIVE
10	6	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SIRE/REPRISE 44255/WARNER BROS.
11	7	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN
12	9	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*
13	8	SCISSOR SISTERS	TA-DAH! UNIVERSAL M/TOWN 007499*/UMRG
14	10	ENIGMA	A POSTERIORI VIRGIN 69994
15	13	THE STARLITE SINGERS	BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY
16	11	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383 WARNER BROS.
17	12	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064
18	16	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006101
19	15	MOBY	GO: THE VERY BEST OF MOBY V2 27347
20	18	THE RAPTURE	PIECES OF THE PEOPLE WE LOVE UNIVERSAL M/TOWN 007438/UMRG
21	15	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTISS/PLAWLESS/GEFFEN 005687/INTERSCOPE
22	19	GOLDFRAPP	SUPERNATURE MUTE 92961*
23	RE-ENTRY	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP
24	RE-ENTRY	TEDDYBEARS	SOFT MACHINE BIG BEAT/ATLANTIC 91551/AG
25	2	THE STARLITE SINGERS	ULTIMATE DANCE HITS MADACY SPECIAL PRODUCTS 52220/MADACY

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	11 WEEKS U + UR HAND	PINK LAFACE ZOMBA
2	2	PROPER EDUCATION (THE WALL)	ERIC PRYOZ VS. PINK FLOYD DATA/MINISTRY OF SOUND
3	12	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
4	4	HERE (IN YOUR ARMS)	HELLOGODDYBE DRIVE-THRU/SANCTUARY
5	8	DANGEROUS POWER	GABRIEL & ORESSEN FEAT. JAN BURTON ORGANIZED NATLRE
6	7	BY MY SIDE	FLANDERS SPG
7	9	I GO CRAZY	D.H.T. FEATURING EDEE ROBBINS
8	13	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
9	6	IRREPLACEABLE	BEYONCE COLUMBIA
10	3	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
11	10	GO!	JUPITER RISING CHIME
12	15	JUST A GIRL	IAN VAN DAHL ROBBINS
13	NEW	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
14	22	RUNAWAY	JAMIROQUAI COLUMBIA
15	16	BY THE WAY	JENNA DREY AUDIO ONE
16	11	PUT YOUR HANDS UP 4 DETROIT	FEDDE LE GRAND FLAMINGO/ULTRA
17	25	TAKE IT	TOM HOVY & LIMA KOSMO
18	NEW	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN DEF JAM/IDJMG
19	14	HURT	CHRISTINA AGUILERA RCA/RMG
20	17	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER ESNTION SILVER
21	20	WIND IT UP	GWEN STEFANI INTERSCOPE
22	18	YEAH YEAH	FULL INTENTION PRESENTS BODYROX FEAT. LUCIANA EYE INDUSTRIES
23	19	RIDING THE WAVE (COUNTING DOWN THE DAYS)	SUNFREAKZ FEATURING ANDREA BRITTON OXYD
24	NEW	CURIOUS	4 STRINGS ULTRA
25	RE-ENTRY	FEEL ALIVE	BENASSI BROS. ULTRA

FEB 17 2007 HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) FEBRUARY 6, 2007
1	NEW	GLAY LOVE IS BEAUTIFUL (LTD VERSION CD+DVD) TOSHIBA/EMI
2	3	YUNA ITO HEART SONY
3	2	SUGASHIKAO ALL SINGLES BEST BMG FUNHOUSE
4	1	YUNA ITO HEART (FIRST LTD VERSION) SONY
5	NEW	RHYMESTER MADE IN JAPAN, BEST OF... (LTD EDITION) KIDON
6	4	BOA MADE IN TWENTY (20) (CD+DVD) AVEX TRAX
7	NEW	GWEN STEFANI SWEET ESCAPE (FIRST LTD VERSION) UNIVERSAL
8	6	NORAH JONES NOT TOO LATE TOSHIBA/EMI
9	NEW	VARIOUS ARTISTS HOSIBUKURO TOSHIBA/EMI
10	9	KOBUKURO ALL SINGLES BEST (FIRST LTD EDITION) WARNER

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/AFOP/TITE-LIVE) FEBRUARY 6, 2007
1	NEW	NORAH JONES NOT TOO LATE BLUE NOTE
2	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS.
3	3	BENABAR REPRISE DES NEGOCIATIONS JIVE
4	2	YANNICK NOAH CHARANGO SAINT GEORGE
5	1	MICHEL DELPECH MICHEL DELPECH AZ
6	5	DIAM'S DANS MA BULLE CAPITOL
7	NEW	MAFIA K1FRY JUSQU'A LA MORT MENACE RECORDS
8	NEW	AARON ARTIFICIAL ANIMALS RIDING ON NEVERLAND DISCOGRAPH
9	4	CARLA BRUNI NO PROMISES NAIVE
10	6	SHYM MES FANTASIES UP

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) FEBRUARY 5, 2007
1	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS.
2	1	ELISA SOUNDTRACK'96-'06 SUGAR
3	NEW	AVION TRAVEL DANSON METROPOLITANI SUGAR
4	3	MARIO BIONDI HANDFUL OF SOUL SCHEMA
5	2	LAURA PAUSINI IO CANTO ATLANTIC
6	NEW	NORAH JONES NOT TOO LATE BLUE NOTE
7	5	ZUCCHERO FLY POLYDOR
8	6	ANTONELLO VENDITTI DIAMANTI RCA
9	8	U2 U218 SINGLES MERCURY
10	4	NELLY FURTADO LOOSE MOSLEY/GEFFEN

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) FEBRUARY 2, 2007
1	34	I CAN'T SAY I'M SORRY ERIK SEGERSTEDT COLUMBIA
2	5	VARSTA SCHLAGERN MARKOOLIO/LINDA BENGTZING ARIOLA
3	3	EVERYTHING CHANGES MARKUS FAGERVALL RCA
4	1	DON'T YOU KNOW UNITED DJ'S VS. PANDORA CAPITOL
5	2	LOSE YOU LINDA SUNDBLAD MONZA

ALBUMS		
THIS WEEK	LAST WEEK	(GLF) FEBRUARY 2, 2007
1	NEW	SALEM AL FAKIR THIS IS WHO I AM VIRGIN
2	1	LASSE STEFANZ 40 LJUVA ARI MARIANN
3	NEW	LENA PHILIPSSON LENA 20 AR COLUMBIA
4	2	MONEYBROTHER PENGABRORSAN HACKA SKIVINDUSTRI
5	3	BARRY WHITE GOLD UMTV

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CD.) FEBRUARY 4, 2007
1	NEW	NORAH JONES NOT TOO LATE BLUE NOTE
2	NEW	KLAXONS MYTHS OF THE NEAR FUTURE RINSE/POLYDOR
3	1	THE VIEW HATS OFF TO THE BUSKERS 1965
4	NEW	JAMIE T PANIC PREVENTION VIRGIN
5	3	AMY WINEHOUSE BACK TO BLACK ISLAND
6	NEW	JUST JACK OVERTONES MERCURY
7	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS.
8	6	SNOW PATROL EYES OPEN FICTION/POLYDOR
9	4	JAMES MORRISON UNDISCOVERED POLYDOR
10	8	KEANE UNDER THE IRON SEA ISLAND

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) FEBRUARY 4, 2007
1	1	SNOW PATROL EYES OPEN FICTION/POLYDOR
2	NEW	NORAH JONES NOT TOO LATE BLUE NOTE
3	3	DAMIEN LEITH THE WINNER'S JOURNEY SONY BMG
4	2	PINK I'M NOT DEAD LAFACE/ZOMBA
5	6	THE KILLERS SAM'S TOWN ISLAND
6	12	NELLY FURTADO LOOSE MOSLEY/GEFFEN
7	9	ESKIMO JOE BLACKFINGERNAILS, RED WINE WARNER
8	4	SOUNDTRACK HAPPY FEET ATLANTIC
9	11	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE REPRISE
10	7	U2 U218 SINGLES MERCURY

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) FEBRUARY 7, 2007
1	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS.
2	1	IL DIVO SIEMPRE SYCO
3	NEW	NORAH JONES NOT TOO LATE BLUE NOTE
4	17	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR
5	2	LA OREJA DE VAN GOGH GUAPA SONY BMG
6	9	LA QUINTA ESTACION EL MUNDO SE EQUIVOCA SONY BMG
7	4	AMARAL PAJAROS EN LA CABEZA VIRGIN
8	5	LUZ CASAL PEQUEÑOS, MEDIANOS Y GRANDES EXITOS CAPITOL
9	6	SORAYA ARNELAS PAGINAS DA VIDAINTERNACIONAL SOM LIVRE
10	3	ALEJANDRO SANZ EL TREN DE LOS MOMENTOS WARNER

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) FEBRUARY 2, 2007
1	5	GRACE KELLY MIKA CASABLANCA/ISLAND
2	2	STARZ IN THEIR EYES JUST JACK MERCURY
3	3	TOO LITTLE TOO LATE JOJO DA FAMILY/BLACKGROUND UNIVERSAL
4	1	A MOMENT LIKE THIS LEONA LEWIS SONY BMG
5	4	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOWTOWN

ALBUMS		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) FEBRUARY 2, 2007
1	1	SNOW PATROL EYES OPEN FICTION/POLYDOR
2	NEW	NORAH JONES NOT TOO LATE BLUE NOTE
3	2	RAZORLIGHT RAZORLIGHT VERTIGO
4	NEW	KLAXONS MYTHS OF THE NEAR FUTURE RINSE/POLYDOR
5	3	THE VIEW HATS OFF TO THE BUSKERS 1965

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 6, 2007
1	NEW	NORAH JONES NOT TOO LATE EMI
2	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS.
3	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	5	PINK I'M NOT DEAD LAFACE/ZOMBA
5	6	DECLAN THANK YOU STARWATCH
6	3	CARLA BRUNI NO PROMISES NAIVE
7	4	ROSENSTOLZ DAS GROSSE LEBEN ISLAND
8	NEW	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN HONEST JONS
9	2	STEFAN GWILDIS HEUT IST DER TAG SONY BMG
10	16	SIDO ICH AGGRO BERLIN

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN) FEBRUARY 17, 2007
1	NEW	NORAH JONES NOT TOO LATE BLUE NOTE/EMI
2	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS./WARNER
3	NEW	VARIOUS ARTISTS 2007 GRAMMY NOMINEES GRAMMY/SONY BMG CMG/SONY BMG
4	3	JUSTIN TIMBERLAKE FUTURESEX LOVESOUNDS JIVE SONY BMG
5	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN/UNIVERSAL
6	6	GWEN STEFANI THE SWEET ESCAPE INTERSCOPE/UNIVERSAL
7	5	VARIOUS ARTISTS MUCHDANCE 2007 UNIVERSAL
8	2	THE SHINS WINNING THE NIGHT AWAY SUB POP
9	7	AKON KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOWTOWN/UNIVERSAL
10	8	THE BEATLES LOVE APPLE/CAPITOL/EMI

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) FEBRUARY 6, 2007
1	1	PADRE MARCELO ROSSI MINHA BENDAO SONY BMG
2	3	CESAR MENOTTI & FABIANO PALAVRAS DE AMOR - AO VIVO:
3	2	VARIOUS ARTISTS SAMBAS DE ENREDO 2007 - RIO DE
4	4	BANDA CALYPSO VOL. 10 - ACELEROU MD
5	6	VARIOUS ARTISTS PANCADAO DO CALDEIRA DO HUCK SOM
6	39	CHICLETE COM BANANA TABULEIRO MUSICAL SONY BMG
7	5	VARIOUS ARTISTS SUMMER ELETROHITS TVZ 3 SOM LIVRE
8	7	ROBERTO CARLOS DUETOS SONY BMG
9	15	SOUNDTRACK PAGINAS DA VIDAINTERNACIONAL SOM LIVRE
10	18	CIDIA E DAN DUETOS ROMANTICOS PERFORMANCE BE

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) FEBRUARY 7, 2007
1	1	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOWTOWN
2	3	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
3	2	SHORTIE LIKE MINE BDW WDW FT. CHRIS BROWN COLUMBIA
4	9	CHASING CARS SNOW PATROL FICTION/POLYDOR
5	NEW	FACE DOWN RED JUMPSUIT APPARATUS VIRGIN

ALBUMS		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) FEBRUARY 7, 2007
1	NEW	NORAH JONES NOT TOO LATE BLUE NOTE
2	4	THE FRAY HOW TO SAVE A LIFE EPIC
3	2	BROOKE FRASER ALBERTINE SONY BMG
4	1	J.J. CALE/ERIC CLAPTON THE ROAD TO ESCONDIDO REPRISE
5	15	POD GREATEST HITS THE ATLANTIC YEARS WEA

EURO		
DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) FEBRUARY 17, 2007
1	1	GRACE KELLY MIKA CASABLANCA/ISLAND
2	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY FUELED BY RAMEN/ISLAND
3	3	STARZ IN THEIR EYES JUST JACK MERCURY
4	5	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
5	4	SAME JEANS THE VIEW 1965
6	10	HOW TO SAVE A LIFE THE FRAY EPIC
7	6	PERFECT (EXCEEDER) (RADIO EDIT) MASON VS PRINCESS SUPERSTAR DATA
8	13	GOLDEN SKANS KLAXONS POLYDOR
9	14	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE
10	NEW	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
11	8	TOO LITTLE TOO LATE JOJO DA FAMILY/BLACKGROUND/UNIVERSAL MOWTOWN
12	15	I WANNA LOVE YOU AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOWTOWN/UNIVERSAL
13	12	PATIENCE TAKE THAT POLYDOR
14	RE	AMERICA RAZORLIGHT VERTIGO
15	7	THE PRAYER BLOC PARTY WICHITA
16	16	SNOW ((HEY OH)) RED HOT CHILI PEPPERS WARNER BROS.
17	11	PROPER EDUCATION (THE WALL) (RADIO EDIT) ERIC PRYDZ VS. PINK FLOYD DATA
18	9	I LUV U THE ORDINARY BOYS 8-UNIQUE/POLYDOR
19	18	IRREPLACEABLE (ALBUM VERSION) BEYONCE COLUMBIA
20	19	REHAB AMY WINEHOUSE ISLAND

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) FEBRUARY 7, 2007
1	2	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
2	1	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA
3	5	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA
4	8	HURT CHRISTINA AGUILERA RCA
5	3	SMACK THAT AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOWTOWN

ALBUMS		
THIS WEEK	LAST WEEK	(PROMUVI) FEBRUARY 7, 2007
1	25	NORAH JONES NOT TOO LATE BLUE NOTE
2	1	ARNO JUS DE BOX DELABEL
3	13	MADONNA THE CONFESSIONS TOUR WARNER BROS.
4	2	MARCO BORSATO SYMPHONICA IN ROSSO MERCURY
5	4	MARVA HERINNERINGEN. DE GROOTSTE HITS VANMARVA TOPKAPI

ARGENTINA		
ALBUMS		
THIS WEEK	LAST WEEK	(CAPIF) FEBRUARY 6, 2007
1	3	MANA AMAR ES COMBATIR WARNER
2	2	THE CHEETAH GIRLS THE CHEETAH GIRLS 2 UNIVERSAL
3	1	RICKY MARTIN MTV UNPLUGGED COLUMBIA
4	9	ALEJANDRO SANZ EL TREN DE LOS MOMENTOS WARNER
5	NEW	MADONNA THE CONFESSIONS TOUR WARNER BROS.
6	4	LA RENGA TRUENOTIERRA SONY BMG/FYN S.A.
7	NEW	ROD STEWART STILL THE SAME: GREAT ROCK CLASSICS OF...
8	8	U2 U218 SINGLES MERCURY
9	10	ALEJANDRO SANZ VERANO 2007 WARNER
10	7	VARIOUS ARTISTS D-MODE PRESENTA D-SUMMER 2007 (2CD)

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.		FEBRUARY 7, 2007
1	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	
2	3	PROPER EDUCATION	ERIC PRYDZ VS. PINK FLOYD DATA	
3	2	HURT	CHRISTINA AGUILERA RCA	
5		MARLY-GOMONT	KAMINI RCA	
6	4	GRACE KELLY	MIKA CASABLANCA/ISLAND	
6	4	SMACK THAT	AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
7	NEW	UEBERS ENDE DER WELT	TOKIO HOTEL ISLAND	
8		FOUS TA CAGOULE	FATAL BAZOOKA UP MUSIC	
26		THIS AIN'T A SCENE, IT'S AN ARM'S RACE	FALL OUT BOY MERCURY	
9		STARZ IN THEIR EYES	JUST JACK MERCURY	
11	7	EVERYTIME WE TOUCH	CASCADEA ANDORFINE	
12	NEW	FAIS LA POULE	SEBASTO SONY BMG	
13	NEW	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER	
14	43	THE PRAYER	BLOC PARTY WICHITA	
15	11	PATIENCE	TAKE THAT POLYDOR	

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	NEW	NORAH JONES	HOT TOO LATE BLUE NOTE	
2	NEW	MADONNA	THE CONFESSIONS TOUR WARNER BROS.	
3	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	
4	5	PINK	I'M NOT DEAD LAFACE/ZOMBA	
5	2	CARLA BRUNI	NO PROMISES NAIVE	
6	3	THE GOOD THE BAD & THE QUEEN	THE GOOD THE BAD & THE QUEEN HONEST JONS	
7	NEW	KLAXONS	MYTHS OF THE NEAR FUTURE RINSE/POLYDOR	
8	9	U2	U218 SINGLES MERCURY	
9	6	THE VIEW	HATS OFF TO THE BUSKERS 1965	
10	8	AMY WINEHOUSE	BACK TO BLACK ISLAND	
11	10	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA	
12	4	JAMES MORRISON	UNDISCOVERED POLYDOR	
13	12	SNOW PATROL	EYES OPEN FICTION/POLYDOR	
14	NEW	JAMIE T	PANIC PREVENTION VIRGIN	
15	7	IL DIVO	SIEMPRE SYCO	

RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	
2	1	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA	
4		HURT	CHRISTINA AGUILERA RCA	
4	7	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
5	5	U + UR HAND	PINK LAFACE/ZOMBA	
6	6	PATIENCE	TAKE THAT POLYDOR	
7	3	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA	
8	8	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.	
9	10	CHASING CARS	SNOW PATROL FICTION/POLYDOR	
10	11	AMERICA	RAZORLIGHT VERTIGO	
11	9	I DON'T NEED A MAN	THE PUSSYCAT DOLLS A&M/INTERSCOPE	
12	12	MARLY-GOMONT	KAMINI RCA	
13	16	GRACE KELLY	MIKA CASABLANCA/ISLAND	
14	15	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR	
15	26	RUBY	KAISER CHEFS B-UNIQUE/POLYDOR	

SALES DATA COMPILED BY



FEB 17 2007

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	NEW	1 WK	HARRY CONNICK, JR.	OH, MY NOLA	COLUMBIA 88851/SONY MUSIC
2	1	16	MICHAEL BUBLE	IT'S TIME	143/REPRISE 48946/WARNER BRDS. Ⓞ
3	2	24	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG
4	NEW		HARRY CONNICK, JR.	CHANSON DU VIEUX CARRE	MARSALIS 460006/ROUNDER
5	3	2	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252
6	5	6	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS	COLUMBIA 77505/SONY MUSIC Ⓞ
7	4	18	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS	HEAR 30026/CONCORD
8	NEW		TONY DESARE	LAST FIRST KISS	TELARC JAZZ 83651/TELARC
9	10	1	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY
10	6	18	GLADYS KNIGHT	BEFORE ME	VERVE 006225/VG
11	9	4	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324
12	8	6	MICHAEL BUBLE	CAUGHT IN THE ACT	143/REPRISE 48444/WARNER BRDS. Ⓞ
13	7	2	SONNY ROLLINS	SONNY, PLEASE	EMARCY 71690
14	11	2	PAT METHENY / BRAD MEHLDAU	METHENY MEHLDAU NONESUCH	79964/WARNER BRDS.
15	NEW		TIN HAT TRIO	THE SAD MACHINERY OF SPRING	HANNIBAL 1524/RYGODISC
16	13	4	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O/VERVE/CHRONICLES 004893/UME
17	14	7	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL	THELONIOUS/BLUE NOTE 45173*/JLG
18	15	2	MILES DAVIS	COOL & COLLECTED	LEGACY/COLUMBIA 84784/SONY MUSIC
19	16	1	KEITH JARRETT	THE CARNegie HALL CONCERT	ECM 007362/UNIVERSAL CLASSICS GROUP
20	RE-ENTR		ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE	VERVE FORECAST 006660/VG Ⓞ
21	19	24	CHRIS BOTTI	LIVE WITH ORCHESTRA & SPECIAL GUESTS	COLUMBIA 80458/SONY MUSIC Ⓞ
22	22	35	KATIE MELUA	PIECE BY PIECE	DRAMATICO/UNIVERSAL MOTOWN 003868/UMRG
23	20	23	TONY BENNETT	GREATEST HITS OF THE '60S	RPM/COLUMBIA 84779/SONY MUSIC
24	18	10	ANJANI	BLUE ALERT	COLUMBIA 76946/SONY MUSIC
25	12	13	NANCY WILSON	TURNED TO BLUE	MCG JAZZ 10222/TELARC

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	4	YO-YO MA	AWAKE	143/REPRISE 44435/WARNER BROS. Ⓞ
2	2	18	STING	SONGS FROM THE LABYRINTH	DG 007220/UNIVERSAL CLASSICS GROUP
3	4	22	JOSHUA BELL	VOICE OF THE VIOLIN	SONY CLASSICAL 97779/SONY BMG MASTERWORKS
4	6	4	ANNA NETREBKO	RUSSIAN ALBUM	DG 008153/UNIVERSAL CLASSICS GROUP
5	3	7	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERUDA SONGS	NONESUCH 79954/WARNER BROS.
6	5	4	LANG LANG	DRAGON SONGS	DG 008233/UNIVERSAL CLASSICS GROUP Ⓞ
7	7	4	SOUNDTRACK	THE PAINTED VEIL	DG 008254/UNIVERSAL CLASSICS GROUP
8	9	19	ANDRE RIEU	THE HOMECOMING!	DECCA 7613/SLG
9	12	21	GABRIELA MONTERO	BACH & BEYOND	EMI CLASSICS 64647/BLG
10	13	44	THE 5 BROWNS	NO BOUNDARIES	RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓞ
11	8	21	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONIA MUNDI 907444	
12	11	96	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 33962/SONY BMG MASTERWORKS
13	17	3	LIBERA	ANGEL VOICES	EMI CLASSICS 70523/BLG
14	16	19	VARIOUS ARTISTS	PAUL MCCARTNEY'S ECCE COR MEUM	EMI CLASSICS 7C424/BLG
15	10	16	RENEE FLEMING	HOMAGE: THE AGE OF THE DIVA	DECCA 007405/UNIVERSAL CLASSICS GROUP
16	15	4	JANINE JANSEN/GEWANDHAUS ORCHESTRA (CHAILLY)	MENDELSSOHN/BRUCH: CONCERTOS & ROMANCES	DECCA 007260/UNIVERSAL CLASSICS GROUP
17	18	21	VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP	SMASH 77617/RHINO
18	22	31	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS	HYPERION 67543/HARMONIA MUNDI
19	14	17	HILARY HAHN	PAGANINI/SPHOR: VIOLIN CONCERTOS	DG 007188/UNIVERSAL CLASSICS GROUP
20	21	24	JANINE JANSEN	VIVALDI: THE FOUR SEASONS	DECCA 005507/UNIVERSAL CLASSICS GROUP
21	25	15	DANNY ELFMAN	SERENADA SCHIZOPHRANA	SONY CLASSICAL 89780/SONY BMG MASTERWORKS
22	NEW		BOSTON BAROQUE (PEARLMAN)	CHEBUBINI: REQUIEM IN C MINOR	TELARC 80658
23	RE-ENTR		ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	PART: DA PACEM	HARMONIA MUNDI 907401
24	RE-ENTR		VARIOUS ARTISTS	MOZART! DG 006730	UNIVERSAL CLASSICS GROUP
25	RE-ENTR		BOCELLI/MARINEZ/ANTNONUCCI/PICCOLI (MERCURIO)	PAGLIACCI	DECCA 007181/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	NEW	1 WK	DAVE KOZ	AT THE MOVIES	CAPITOL 11405
2	1	12	KENNY G	I'M IN THE MOOD FOR LOVE: THE MOST ROMANTIC MELODIES OF ALL TIME	ARISTA 82690/RMG
3	3	16	GEORGE BENSON & AL JARREAU	GIVIN' IT UP	MONSTER 2316/CONCORD
4	4	19	BONEY JAMES	SHINE	CONCORD 30049
5	2	2	WALTER BEASLEY	READY FOR LOVE	HEADS UP 3116
6	7	1	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER	VOLUME II RENDEZVOUS 5122
7	6	54	KENNY G	THE ESSENTIAL KENNY G	LEGACY/ARISTA 75487/RMG
8	8	19	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER	INOIRECTO D1
9	10	25	FOURPLAY	X	BLUEBIRD 86399/RCA VICTOR
10	1	2	WAYMAN TISDALE	THE VERY BEST OF WAYMAN TISDALE	GRP 008197/VG
11	9	14	NINA SIMONE	NEMIXED & REIMAGINED	LEGACY/RCA 01280/RMG
12	1E	32	PETER WHITE	PLAYIN' FAVORITES	LEGACY/COLUMBIA 94992/SONY MUSIC
13	11	32	WAYMAN TISDALE	WAY UP!	RENDEZVOUS 5118
14	1E	6	INCOGNITO	BEES + THINGS + FLOWERS	RICE/NARADA JAZZ 70179/BLG
15	12	2	CHUCK LOEB	PRESENCE	HEADS UP 3117
16	1E	2E	JAZZMASTERS	JAZZMASTERS V	TRIPPIN' N' RHYTHM 90522/V2
1E	2E		THE RIPPINGTONS	20TH ANNIVERSARY	PEAK 30000/CONCORD Ⓞ
18	2C	6E	JAMIE CULLUM	CATCHING TALES	VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG Ⓞ
19	17	21	ROB WHITE	LET IT RIDE	E2 90953/ORPHEUS
20	21	42	MINDI ABAIR	LIFE LESS ORDINARY	GRP 006222/VG
21	5	34	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION	HIP-O 004869/UME
22	19	75	HERBIE HANCOCK	POSSIBILITIES	HEAR/HAI/COCK 70013/VECTOR
23	23	23	LEE RITENOUR	SMOKE 'N' MIRRORS	L.E./PEAK 23001/CONCORD
24	RE-ENTR		PIECES OF A DREAM	PILLOW TALK	HEADS UP 3105
25	22	37	MARION MEADOWS	DRESSED TO CHILL	HEADS UP 3106

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	13	JOSH GROBAN	AWAKE	143/REPRISE 44435/WARNER BROS. Ⓞ
2	2	11	IL DIVO	SIEMPRE SYCO	COLUMBIA 82673/SONY MUSIC
3	3	13	ANDREA BOCELLI	UNDER THE DESERT SKY	SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP Ⓞ
4	6	53	ANDREA BOCELLI	AMORE	SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
5	4	94	IL DIVO	IL DIVO	SYCO/COLUMBIA 93963/SONY MUSIC Ⓞ
6	5	55	IL DIVO	ANDORA	SYCO/COLUMBIA 76914/SONY MUSIC
7	7	16	JUANITA BYNUM & JONATHAN BUTLER	GO SPEL GOES CLASSICAL	FLOW 1894/MARANATHAI
8	8	50	ANDREA BOCELLI	AMOR SUGAR/VENEMUSIC	006144/UNIVERSAL LATINO
9	9	18	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION	NEMO STUDIO/ANGEL 73671/ELG
10	10	55	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005620/UNIVERSAL CLASSICS GROUP
11	11	21	VITTORIO	VITTORIO	POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP
12	12	36	CHLOE	WALKING IN THE AIR	MANHATTAN 42961/BLG
13	13	63	JOHN WILLIAMS YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK)	SONY CLASSICAL 74708/SONY BMG MASTERWORKS
14	14	46	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL	MORMON TABERNACLE CHOIR 70036
15	16	92	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓞ
16	18	66	HAYLEY WESTENRA	ODYSSEY	DECCA 005440/UNIVERSAL CLASSICS GROUP
17	23	2	VARIOUS ARTISTS	IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE	VITAMIN 9432
18	15	5	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER	VITAMIN 9449
19	24	67	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION	VOL. 2 DECCA 006570/UNIVERSAL CLASSICS GROUP
20	17	38	SOUNDTRACK	THE DA VINCI CODE	DECCA 006479/UNIVERSAL CLASSICS GROUP
21	20	3	GLENN DANZIG	BLACK ARIA II	EVILIVE 2097/MEGAFORCE
22	21	9	THE TEN TENORS	HERE'S TO THE HEROES	RHINO 63674
23	19	9	RONAN TYNAN	THE DAWNING OF THE DAY	DECCA 007339/UNIVERSAL CLASSICS GROUP
24	22	71	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE	MORMON TABERNACLE CHOIR 0017
25	RE-ENTR		BOND	EXPLOSIVE: THE BEST OF BOND	MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓞ

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



FEB 17 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER 66 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 Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓜ 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 postives. 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). Numeral 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). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	637	#1 BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS (CAPITOL 30334) (18.98)		3
2	RE-ENTRY		SELAH	HIDING PLACE (CURB 78834) (18.98)		
3	5	254	GREATEST GAINER NORAH JONES	COME AWAY WITH ME (BLUE NOTE 32088) (17.98)		
4	2	150	GUNS N' ROSES	GREATEST HITS (Geffen 001714/INTERSCOPE) (16.98)		3
5	3	123	RASCAL FLATTS	FEELS LIKE TODAY (LYRIC STREET 165049/HOLLYWOOD) (18.98)		1
6	12	143	JOSH GROBAN	CLOSER (143/REPRISE 48450/WARNER BROS.) (18.98) Ⓜ		1
7	4	85	CREED	GREATEST HITS (WIND-UP 13103) (18.98 CD/OVD) Ⓜ		
8	6	1540	PINK FLOYD	DARK SIDE OF THE MOON (CAPITOL 46001) (18.98/10.98)		4
9	7	328	THE DOORS	BEST OF THE DOORS (ELEKTRA/ASYLUM 60345/ELEKTRA) (18.98)		9
10	9	320	TIM MCGRAW	GREATEST HITS (CURB 77978) (18.98/12.98)		5
11	50	73	NORAH JONES	FEELS LIKE HOME (BLUE NOTE 84800) (18.98)		4
12	13	171	JOHNNY CASH	16 BIGGEST HITS (LEGACY/COLUMBIA) (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)		2
13	8	8	TOBYMAC	MOMENTUM (FOREFRONT 25924) (17.98 CD)		
14	10	692	JOURNEY	JOURNEY'S GREATEST HITS (LEGACY/COLUMBIA 85889/SONY MUSIC) (18.98/12.98)		4
15	15	169	EVANESCENCE	FALLEN (WIND-UP 13063) (18.98)		6
16	14	124	KEITH URBAN	BE HERE (CAPITOL NASHVILLE 77489) (18.98)		4
17	20	138	MICHAEL BUBLE	MICHAEL BUBLE 143 REPRISE 48376/WARNER BROS. (18.98)		
18	28	880	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS (TURTLE BAY/ISLAND 548904/UMI) (13.98/9.98) Ⓜ		4
19	21	524	CREEDENCE CLEARWATER REVIVAL	CHRONICLE: THE 20 GREATEST HITS (FANTASY 2/CONCORD) (17.98/12.98)		4
20	17	56	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	THE BABY EINSTEIN LULLABY CLASSICS (BUENA VISTA 961085/WALT DISNEY) (7.98)		
21	19	107	SUGARLAND	TWICE THE SPEED OF LIFE (MERCURY 002172/UMGN) (13.98)		2
22	16	154	STEVIE WONDER	THE DEFINITIVE COLLECTION (UNIVERSAL MOTOWN/UTV 066164/UMI) (18.98)		
23	24	117	TOBY KEITH	GREATEST HITS 2 (DREAMWORKS) (NASHVILLE) 002323/UMGN (13.98)		
24	27	420	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 (MERCURY 528718/UMI) (18.98/11.98)		4
25	11		DANE COOK	HARMFUL IF SWALLOWED (COMEDY CENTRAL 0017) (16.98 CD/DVD) Ⓜ		
26	25	325	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)		4
27	29	668	QUEEN	GREATEST HITS (HOLLYWOOD 161265) (18.98/11.98)		1
28	18	94	ORIGINAL BROADWAY CAST RECORDING	WICKED (DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP) (18.98)		
29	32	780	METALLICA	METALLICA (ELEKTRA 61113) (18.98/11.98)		4
30	26	95	GEORGE STRAIT	60 NUMBER ONES (MCA NASHVILLE 000459/UMGN) (25.98)		6
31	RE-ENTRY		PRINCE	THE VERY BEST OF PRINCE (WARNER BROS. 74272) (18.98)		
32	34	325	SOUNDTRACK	GREASE POLYDOR (UNIVERSAL 825095/UMI) (18.98)		8
33	30	579	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS (MCA 110813/UMI) (18.98/12.98)		4
34	37	112	LYNYRD SKYNYRD	ALL TIME GREATEST HITS (MCA 112229/UMI) (18.98/12.98)		
35	RE-ENTRY		JOSH GROBAN	JOSH GROBAN 143/REPRISE 48154/WARNER BROS. (18.98)		4
36	33	764	AC/DC	BACK IN BLACK (LEGACY/EPIC 80207) (SONY MUSIC) (18.98) Ⓜ		4
37	31	187	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER (CAPITOL 82710) (18.98) Ⓜ		2
38	35	71	JOHN LEGEND	GET LIFTED (G.O.O.D.) (COLUMBIA 92776) (SONY MUSIC) (18.98) Ⓜ		
39	23	127	LYNYRD SKYNYRD	THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS: THE MILLENNIUM COLLECTION (MCA 11194/UMI) (11.98/6.98)		2
40	38	111	KELLY CLARKSON	BREAKAWAY (RCA 64491/RMG) (18.98)		5
41	22	11	ERIC CLAPTON	THE BEST OF ERIC CLAPTON: 20TH CENTURY MASTERS: THE MILLENNIUM COLLECTION (FONDOLES/POLYDOR 002759/UMI) (19.98)		
42	36	64	BEE GEES	NUMBER ONES (POLYDOR/UNIVERSAL 003777/UMI) (13.98 CD/DVD) Ⓜ		
43	42	258	LINKIN PARK	(HYBRID THEORY) (WARNER BROS. 47755) (18.98/12.98)		4
44	46	115	THE KILLERS	HOT FUSS (ISLAND 002468) (JMJG) (13.98)		3
45	40	199	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE (HENDRIX 111671) (UMI) (18.98/12.98)		2
46	43	219	BON JOVI	CROSS ROAD (MERCURY 526013/UMI) (18.98/11.98)		4
47	RE-ENTRY		BONE THUGS-N-HARMONY	GREATEST HITS (RUTHLESS 25423) (18.98)		
48	44	98	LIONEL RICHIE	THE DEFINITIVE COLLECTION (UNIVERSAL MOTOWN/UTV 068140/UMI) (18.98)		
49	45	168	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO (ATLANTIC 606194) (18.98)		
50	46	61	RED HOT CHILI PEPPERS	GREATEST HITS (WARNER BROS. 48545) (18.98)		

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1 WK	#1 NORAH JONES	Not Too Late	1	
2	NEW		KATHARINE MCPHEE	Katharine McPhee	2	
3	1	2	THE SHINS	Wincing The Night Away	8	
4	NEW		LILY ALLEN	Alright, Still...	20	
5	NEW		PAOLO NUTINI	These Streets	48	
6	2	1	DAUGHTRY	Daughtry	3	
7	NEW		HARRY CONNICK, JR.	Oh, My Nola	11	
8	8	24	CORINNE BAILEY RAE	Corinne Bailey Rae	17	
9	NEW		MADONNA	The Confessions Tour	15	
10	5	21	JOHN MAYER	Continuum	39	
11	NEW		CLAP YOUR HANDS SAY YEAH	Some Loud Thunder	47	
12	6	5	REGINA SPEKTOR	Begin To Hope	46	
13	12	20	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	16	2
14	13	52	THE FRAY	How To Save A Life	40	2
15	7	2	THE GOOD, THE BAD & THE QUEEN	The Good, The Bad & The Queen	107	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1 WK	#1 NORAH JONES	Not Too Late	1	
2	NEW		CELTIC WOMAN	A New Journey	4	
3	NEW		CLAP YOUR HANDS SAY YEAH	Some Loud Thunder	47	
4	NEW		MADONNA	The Confessions Tour	15	
5	NEW		KATHARINE MCPHEE	Katharine McPhee	2	
6	2	2	THE SHINS	Wincing The Night Away	8	
7	3	2	REGINA SPEKTOR	Begin To Hope	46	
8	7	11	DAUGHTRY	Daughtry	3	
9	5	16	CORINNE BAILEY RAE	Corinne Bailey Rae	17	
10	NEW		HARRY CONNICK, JR.	Oh, My Nola	11	
11	6	11	THE BEATLES	Love	35	
12	13	21	JOHN MAYER	Continuum	39	
13	11	5	CARLY SIMON	Into White	60	
14	8	2	JOHN MELLENCAMP	Freedom's Road	37	
15	14	2	VARIOUS ARTISTS	2007 Grammy Nominees	10	

HOT CHRISTIAN ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	BB 200 RANKING	CERT
1	2	18	#1 DOES ANYBODY HEAR HER	CASTING CROWNS (BEACH STREET/REUNION/PLG)		
2	1	21	WHAT IT MEANS	JEREMY CAMP (BEAC/TDOOTH & NAIL)		
3	4	20	HOLD FAST	MERCYME (INO)		
4	5	30	MADE TO WORSHIP	CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)		
5	6	22	YOU ALONE	ECHOING ANGELS (INO)		
6	3	29	SHINE	SALVADOR (WORD-CURB)		
7	9	12	EVERLASTING GOD	LINCOLN BREWSTER (VERTICAL/INTEGRITY)		
8	7	23	I WILL LIFT MY EYES	BEBO NORMAN (ESSENTIAL/PLG)		
9	8	18	SHINE ON	NEEDTOBREATHE (SPARROW/LAVA/EMI CMG)		
10	12	16	GIVE IT ALL AWAY	AARON SHUST (BRASH)		
11	14	12	MADE TO LOVE	TOBYMAC (FOREFRONT/EMI CMG)		
12	11	23	YOUR NAME	PHILLIPS, CRAIG & DEAN (INO)		
13	10	23	ENOUGH	BARLOWGIRL (FERVENT/WORD-CURB)		
14	15	12	BIG ENOUGH	ALYSHA WOODS (GOTTEE)		
15	19	3	WALKING HER HOME	MARK SCHULTZ (WORD-CURB)		

VIDEO

TOP DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1	SAW III LIONS GATE HOME ENTERTAINMENT 20232 (29.98)	Tobin Bell/Shawnee Smith	R	
2	NEW		THE GUARDIAN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50643 (29.99)	Kevin Costner/Ashton Kutcher	PG-13	
3	1	2	GRIDIRON GANG COLUMBIA PICTURES/SONY PICTURES HOME ENTERTAINMENT 14646 (28.98)	Dwayne "The Rock" Johnson/Xzibit	PG-13	
4	NEW		THE INVINCIBLE IRON MAN MARVEL/LIONS GATE HOME ENTERTAINMENT 20248 (19.98)	Animated	PG-13	
5	2	2	EMPLOYEE OF THE MONTH LIONS GATE HOME ENTERTAINMENT 21079 (28.98)	Dane Cook/Jessica Simpson	PG-13	
6	3	2	THE TEXAS CHAINSAW MASSACRE: THE BEGINNING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10631 (28.98)	Jordana Brewster/Matthew Bomer	R	
7	5	3	THE ILLUSIONIST 20TH CENTURY FOX 40237 (29.98)	Edward Norton/Paul Giamatti	PG-13	
8	6	3	CRANK LIONS GATE HOME ENTERTAINMENT 20692 (28.98)	Jason Statham/Amy Smart	R	
9	4	2	THE PROTECTOR THE WEINSTEIN COMPANY/GENIUS PRODUCTS 74712 (28.98)	Tony Jaa/Petchtai Wongkamlao	R	
10	1	6	LITTLE MISS SUNSHINE 20TH CENTURY FOX 40331 (29.98)	Greg Kinnear/Steve Carell	R	
11	8	7	THE DEVIL WEARS PRADA 20TH CENTURY FOX 37440 (29.98)	Meryl Streep/Anne Hathaway	PG-13	
12	2	12	CARS WALT DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 27189 (29.98)	Animated	G	
13	9	8	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29297 (29.98)	Johnny Depp/Oriandic Bloom	PG-13	
14	7	5	JACKASS: NUMBER TWO MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 47894 (29.98)	Johnny Knoxville/Bam Margera	R	
15	0	7	TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY SONY PICTURES HOME ENTERTAINMENT 14842 (28.98)	Will Ferrell/John C. Reilly	PG-13	
16	RE-ENTRY		SAW II LIONS GATE HOME ENTERTAINMENT 18856 (28.98)	Donnie Wahlberg/Tobin Bell	R	
17	4	7	BARNYARD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 43124 (29.98)	Animated	PG	
18	RE-ENTRY		SAW ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 6541 (14.98)	Cary Elwes/Danny Glover	R	
19	38	8	24: SEASON ONE 20TH CENTURY FOX 05416 (59.98)	Kiefer Sutherland/Dennis Haysbert	NR	
20	13	10	ICE AGE: THE MELTDOWN 20TH CENTURY FOX 37771 (29.98)	Animated	PG	
21	NEW		ONE NIGHT WITH THE KING 20TH CENTURY FOX 40826 (29.98)	Peter O'Toole/Tiffany Dupont	PG-13	
22	21	6	INVINCIBLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 72102 (29.98)	Mark Wahlberg/Greg Kinnear	PG	
23	20	6	STEP UP TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 71844 (29.98)	Channing Tatum/Jenna Dewan	PG-13	
24	33	5	THE DESCENT LIONS GATE HOME ENTERTAINMENT 20642 (28.98)	Shauna MacDonald/Natalie Mendoza	R	
25	25	33	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 43549 (26.98)	Zac Efron/Vanessa Anne Hudgens	NR	

TOP TV DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label & Number (Price)
1	6	14	#1 24: SEASON ONE 20TH CENTURY FOX 05416 (59.98)	
2	4	36	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY BUENA VISTA 49549 (26.98)	
3	2	2	THAT'S SO SUITE LIFE OF HANNAH MONTANA WALT DISNEY/BUENA VISTA 72980 (19.98)	
4	3	8	24: SEASON 5 20TH CENTURY FOX 39038 (59.98)	
5	NEW		AVATAR: THE LAST AIRBENDER BOOK 2: EARTH VOLUME 1 NICKELODEON VIDEO/PARAMOUNT 50614 (16.98)	
6	10	32	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 28506 (29.98)	
7	1	2	24: SEASON 6 PREMIERE 20TH CENTURY FOX 41878 (14.98)	
8	7	4	MARTIN: THE COMPLETE FIRST SEASON HBO 36012 (29.98)	
9	NEW		THE WALTONS: THE COMPLETE FOURTH SEASON WARNER 10884 (39.98)	
10	9	42	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA 417303 (29.98)	
11	13	18	THE OFFICE: SEASON TWO NBC/UNIVERSAL 30378 (49.98)	
12	12	11	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 38209 (39.98)	
13	8	2	GO DIEGO GO!: THE GREAT JAGUAR RESCUE! NICK JR./PARAMOUNT 850604 (16.98)	
14	14	20	GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCUT TOUCHSTONE TELEVISION/BUENA VISTA 70096 (59.98)	
15	19	22	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)	
16	15	6	THE SIMPSONS: THE COMPLETE NINTH SEASON 20TH CENTURY FOX 39041 (49.98)	
17	RE-ENTRY		WEEDS: SEASON ONE LIONS GATE 18805 (39.98)	
18	17	9	DANE COOK: VICIOUS CIRCLE HBO 37182 (24.98)	
19	18	13	HANNAH MONTANA: LIVING THE ROCK STAR LIFE! WALT DISNEY/BUENA VISTA 71215 (19.98)	
20	RE-ENTRY		SEINFELD: SEASON 4 COLUMBIA TRISTAR/SONY PICTURES 09574 (49.95)	
21	20	6	24: SEASON TWO 20TH CENTURY FOX 07929 (69.98)	
22	21	9	THE CHEETAH GIRLS 2 WALT DISNEY/BUENA VISTA 70476 (26.98)	
23	RE-ENTRY		STARGATE SG-1: THE COMPLETE NINTH SEASON MGM/20TH CENTURY FOX 00085 (49.98)	
24	NEW		[SCRUBS]: THE COMPLETE FIRST SEASON TOUCHSTONE TELEVISION/BUENA VISTA 39244 (49.98)	
25	RE-ENTRY		ARRESTED DEVELOPMENT: SEASON THREE 20TH CENTURY FOX 2234439 (29.98)	

TOP VIDEO RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label	RATING
1	NEW	#1	SAW III LIONS GATE HOME ENTERTAINMENT		R
2	NEW		THE GUARDIAN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT		PG-13
3	2	2	GRIDIRON GANG COLUMBIA PICTURES/SONY PICTURES HOME ENTERTAINMENT		PG-13
4	1	2	EMPLOYEE OF THE MONTH LIONS GATE HOME ENTERTAINMENT		PG-13
5	3		THE ILLUSIONIST 20TH CENTURY FOX		PG-13
6	4	3	CRANK LIONS GATE HOME ENTERTAINMENT		R
7	3	2	THE TEXAS CHAINSAW MASSACRE: THE BEGINNING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO		R
8	7	6	LITTLE MISS SUNSHINE 20TH CENTURY FOX		R
9	6	7	THE DEVIL WEARS PRADA 20TH CENTURY FOX		PG-13
10	9	3	THE NIGHT LISTENER MGM HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		R

TOP VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	RATING
1	1	3	#1 X360: LOST PLANET: EXTREME CONDITION CAPCOM		T
2	2	23	PS2: MADDEN NFL 07 EA SPORTS		E
3	3	12	X360: GEARS OF WARS MICROSOFT		M
4	4	13	PS2: NEED FOR SPEED: CARBON EA SPORTS		E
5	5	8	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT		R
6	6	11	PS2: WWE SMACKDOWN VS. RAW 2007 THQ		T
7	7	13	PS2: BULLY ROCKSTAR GAMES		T
8	8	9	X360: CALL OF DUTY 3 ACTIVISION		T
9	9	12	X360: MADDEN NFL 07 EA SPORTS		E
10	RE-ENTRY		X360: NEED FOR SPEED: CARBON EA SPORTS		E

LAUNCH PAD

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2007

TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	4	9	#1 GREATEST GAINER SILVER SUN PICKUPS DANGER ROAD 009 (11.98)	Carnavas
2	HOT SHOT DEBUT		YOUNG LOVE ISLAND 008101/DJMG (10.98)	Too Young To Fight It
3	NEW		SEAN PRICE DUCK DOWN 2045* (16.98)	Jesus Price Supastar
4	NEW		SKINNY PUPPY HELL O DEATHDAY 63982/SPV (11.98)	Mythmaker
5	5	18	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block
6	7	10	RODRIGO Y GABRIELA ATO 21537 (13.98)	Rodrigo Y Gabriela
7	NEW		ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone
8	6	13	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
9	3	2	DEERHOOF KILL ROCK STARS 472 (15.98)	Friend Opportunity
10	11	7	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me
11	12	8	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon
12	1	2	MOE. FATBOY 6645 (13.98)	The Conch
13	2	2	DUSTIN KENSURUE EQUAL VISION 133 (11.98)	Please Come Home
14	10	35	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
15	14	7	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards
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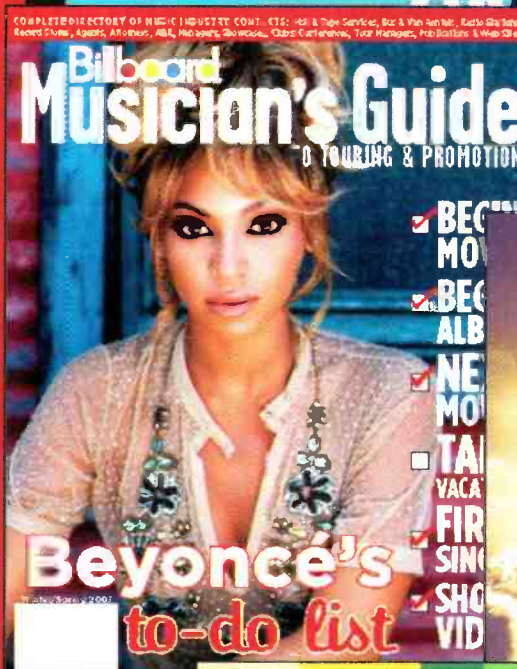
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MIDEM CONVENTION: The annual MIDEM convention was held in Cannes Jan. 21-25 and drew nearly 10,000 attendees from the global music industry. PHOTOS: COPYRIGHT MIDEM 2007/IDENTION/PHOTO LUMIERE

RIGHT: MIDEM director **Dominique Leguern** who hosted a breakfast with Billboard executive editor/associate publisher **Tamara Conniff** during the convention as Billboard recognized 10 MIDEM Masters who represent the top caliber of international professionals in every sector of the industry.

ABOVE: CenterStaging Musical Productions executive VP of music publishing and administration **Michael Sandoval**, right, and Billboard executive editor/associate publisher **Tamara Conniff** hosted the MIDEM Live Music and A&R Networking lunch in association with rehearsals.com to announce the companies' strategic partnership to produce and distribute new artist performances and music industry events.



Spin magazine brought legendary rocker **Paul Weller** to New York for three nights (Jan. 23-25) of sold-out shows at Irving Plaza. The shows were presented in association with Adidas Originals. Pictured, from left, are Spin publisher **Malcolm Campbell**, Weller and Spin Media president **Tom Hertle**. PHOTO: COURTESY OF DAVE GUSTAV



The Hilton Harmony event was held at the Music Box in Los Angeles, where eight-time Grammy Award winner **Natalie Cole**, center, and breakout singer/songwriter **Josh Kelley**, left, became the final two signatures on the Hilton Harmony Piano. The six-foot grand piano boasts more than 110 celebrity autographs, each representing a \$1,000 donation from Hilton to the Grammy Foundation's music education programs. Pictured with Cole and Kelley is Recording Academy/Grammy Foundation president **Neil Portnow**. PHOTO: COURTESY OF JENNIFER LITT



Jack Ingram stripped down in New York on Jan. 31 at the Housing Works Bookstore Cafe in SoHo, with an acoustic preview performance of his new album, "This Is It," due March 27 on Big Machine Records. From left are Big Machine Records president/CEO **Scott Borchetta**, Ingram, Ingram's manager **George Couri** and music journalist **Alan Light**.



Quincy Jones, right, and legendary singer/songwriter **Nicholas Ashford** celebrate the inaugural Q Prize hosted by Audemars Piguet at an invitation-only gala Jan. 24 at the Core Club in New York. PHOTO: COURTESY OF PATRICK McMULLEN



Kiss' Gene Simmons and **Paul Stanley** receive a plaque Jan. 29 at the McGhee Los Angeles offices to celebrate their No. 1 DVD "KISSology Volume 1: 1974-1977" going five-times platinum. From left are executive producer **Alex Colletti**, Kiss manager **Doc McShee**, Fontana Distribution senior VP of sales and marketing **Ken Gullic Stanley**, Simmons executive producer **Roger Colletti** and MTV Networks audio/music marketing and product management **Nick Cacci**. PHOTO: COURTESY OF LEE SALEM/LEE SALEM PHOTOGRAPHY

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

LIFE'S DELICATE BALANCE

For Darren Hayes, residency as lead of '90s smash duo Savage Garden feels like a lifetime ago. "The music industry then was in its heyday and we certainly enjoyed amazing success, but I do feel like an old man sometimes," he tells Track. After selling 25 million copies of the duo's two albums and topping singles charts with "Truly Madly Deeply" and "I Knew I Loved You," Hayes decided to go the solo route. He recorded two solo albums: the pop-fabuloso "Spin" in 2002 and the more brooding "The Tension and the Spark"—which then-label Columbia declined to release in America.

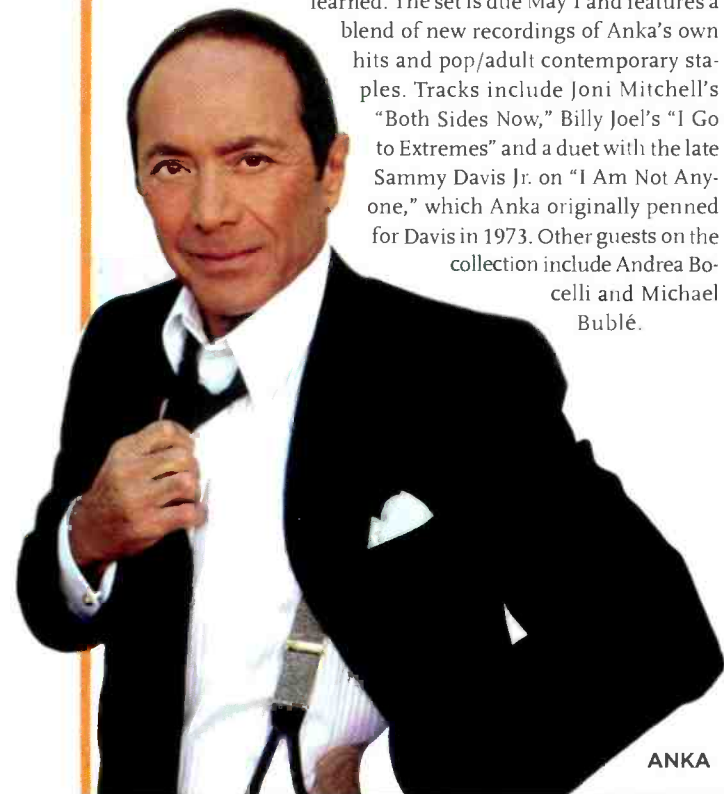
"I adored the record and it got lost in translation," he says of the latter disc. "But rather than get down, I focused on writing songs. It seemed like a waste to not use that time creatively." Hayes was again approached by major labels—but declined. "I got to that second- or third-date stage with a couple of record companies, but I had cold feet. I have the luxury of spending money to make the record I want with people I want."

Hayes' third solo project is a 25-song double opus, "This Delicate Thing We've Made." Due in August, the collection, which will arrive by way of his own label Powdered Sugar, reflects the artist's life changes, including coming out and his marriage to British animator Richard Cullen in a civil partnership ceremony at their home in London.

"This is absolutely the most personal thing I've written," Hayes says. "I've looked at the world, met my soulmate, buried a friend who died from AIDS. . . I am constantly reminded that the older we get, relationships and our view of the world are full of contrast. I hope it's something everyone can relate to."

DOING IT HIS WAY

Veteran entertainer Paul Anka has inked a new deal with Decca for his next album, "My Way—Swings & Strings," Track has learned. The set is due May 1 and features a blend of new recordings of Anka's own hits and pop/adult contemporary staples. Tracks include Joni Mitchell's "Both Sides Now," Billy Joel's "I Go to Extremes" and a duet with the late Sammy Davis Jr. on "I Am Not Anyone," which Anka originally penned for Davis in 1973. Other guests on the collection include Andrea Bocelli and Michael Bublé.



ANKA

SCREAM MAKES MORE NOISE

Sources say veteran urban music exec Michael Mauldin, president of Mauldin Brand Agency, will take his Scream Tour brand and partner with Warner Music Group under the Scream Star Entertainment banner. The deal is supposed to encompass the Scream trek, now in its sixth year; a new record label and magazine; and digital media initiatives—as well as TV, film and merchandising projects. Previous Scream Tour acts include Omarion, Pretty Ricky, Marques Houston, Bow Wow, Yung Joc and Mario. The multimillion-dollar deal is expected to close in the coming weeks.

Sources also say Mauldin, a former Columbia Records black music president and the father of Jermaine Dupri, will head up Scream Star Entertainment as its CEO, and will work closely with senior management at Warner Music Group and Atlantic Records.



DUFF

DANCING WITH A STAR

Hilary Duff's new Hollywood Records album, "Dignity," sees the light of day April 3. In anticipation of the singer's fourth album, Track was given a sneak peek. If these five songs are any indication, Duff is in the mood to shake what her mama gave her. All five previewed songs ("With Love," "Play With Fire," "Stranger," "Danger" and "Burn") find the singer/actress reveling in the beats and rhythms of clubland. (Talk about a metamorphosis.) For this dancefloor-primed collection, Duff worked with top songwriters and producers, including Kara DioGuardi, Tim & Bob and Will.i.am. Some of the new disc's sounds are heard in the ad campaign for Duff's new Elizabeth Arden fragrance, With Love. . . Hilary Duff.

DREAMS CAN COME TRUE

Though Italian-born soprano Giorgia Fumanti's sophomore album, "From My Heart," does not arrive until March 6, the Manhattan Records artist has already had her spiritual wish come true. Despite being raised a Roman Catholic, Fumanti now follows Buddhism. So, imagine her surprise when a close friend of the Dalai Lama came to see her perform live in concert and offered to pass on a copy of her new CD—a pop/classical collection of songs in Italian and English—to the spiritual leader.

Fumanti, who was recently on tour with Jose Carreras, says she is moved by the gesture: "It is truly an unbelievable thing for me. I cannot say how moved and honored I am that my music will be heard by the Dalai Lama."

GRADY'S RED LIGHT SPECIAL IN THE 615

Track has learned that former Sony Music Nashville chief John Grady—who co-founded the Columbia-distributed DMZ label with producer T-Bone Burnett—has resurfaced as a partner in Red Light Management. Red Light is Coran Capshaw's Charlottesville, Va.-based shop, which oversees such acts as Dave Matthews Band, Trey Anastasio, Gomez and country rookie Rodney Atkins. Grady's mandate for Red Light is to establish a beachhead for the management company in the 615 area code.

SALES SPIKES FOR BELOFF?

Will former Billboard associate publisher Jim Beloff end up on the Heatseekers chart? Beloff, who left Billboard to pursue his love of the ukulele, received a major name check by fellow uke devotee William H. Macy when the actor appeared on "The Oprah Winfrey Show." The one-time ad sales chief sells ukuleles, accessories, books, instructional videos and albums—by himself and other uke masters—through his Flea Market Music enterprise.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Capitol Music Group names **Ronnie Johnson** executive VP of the company's urban department. He was executive VP at **Atlantic Records**.

Capitol Music Group names **Lee Trink** president and **Jeff Kempler** COO. Trink was executive VP/GM, and Kempler was executive VP, both at **Virgin Records**.

Epic Records promotes **Jacqueline Saturn** to senior VP of promotion. She was senior VP of rock and alternative promotion.

Legacy Recordings in New York taps **Patti Matheny** as VP of A&R planning. She was director.

Universal Records South names **Cliff Audretch III** senior director of A&R. He was senior director of creative at **Windswept Music Publishing**.

Show Dog Nashville names **P.J. Olsen** director of research and information systems and **Tom Moran** VP of promotion. Olsen was associate director of sales and research at **Sony BMG**, and Moran held the same title at **Epic Nashville**.

RADIO: Sirius Satellite Radio names **Garrett Hart** format manager. He was PD at **WRQK-FM** Canton, Ohio.

PUBLISHING: EMI Music Publishing names **Stephen Dallas** senior director of legal and business affairs. He practiced commercial litigation at **Thelen, Reid & Priest**.

Ole in Los Angeles promotes **Sean Mulligan** to director of film, TV and media. He was U.S. West Coast representative.



TOURING: United Talent Agency in Los Angeles taps **John Pantle** as a senior agent. He was a senior agent at the **Agency Group**.

Nederlander Concerts names **Lesley Olenik** director of talent at California's 1,700-seat **Grove of Anaheim**. She was assistant to the VP of talent buying at **Viejas Entertainment**.

International Creative Management taps **Dennis Ashley** and **Robert Gibbs** as agents, specializing in urban talent. Both previously served as agents at **Creative Artists Agency**.

MEDIA: LATV names **Howard Bolter** president/COO. He was executive VP at **Wobo Media**.

RELATED FIELDS: CenterStaging Corp. in Burbank, Calif., promotes **Paul Schmidman** to president. He was COO, and will continue to serve in that role.

Send submissions to exec@billboard.com.

GOODWORKS

NICKELBACK CARES

Nickelback is doing its part to raise money and awareness for Amnesty International and International Children's Awareness Canada. Starting Feb. 1, all proceeds from digital sales of the band's new single and video, "If Everyone Cared," are being donated to the two organizations. The music video, lensed by Dori Oskowitz, features band performance footage intercut with stories of individuals who have incited change for the betterment of the world.

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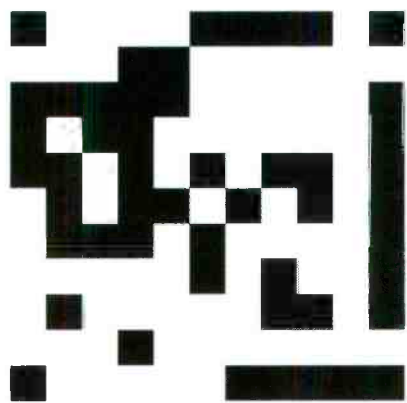
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