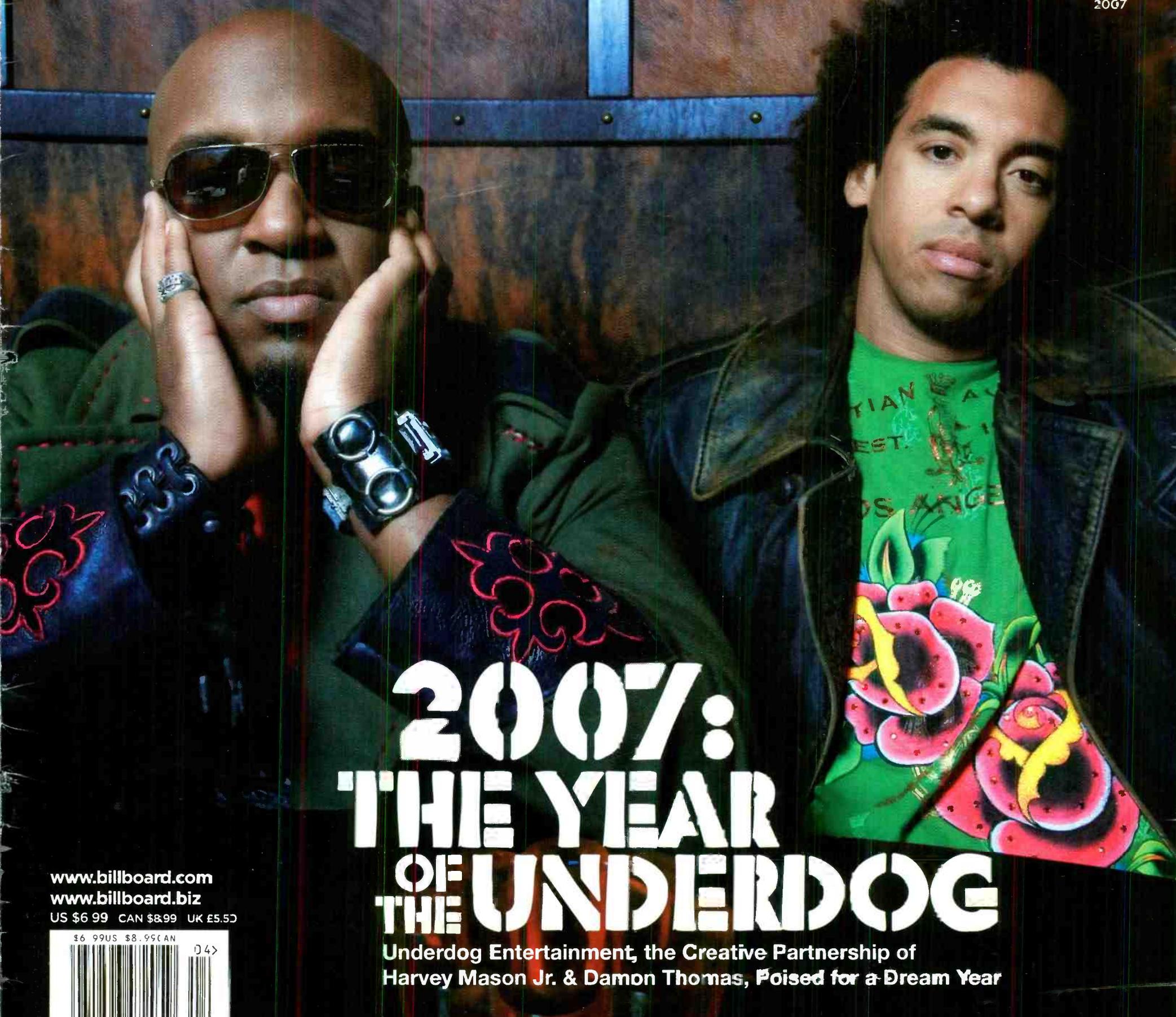


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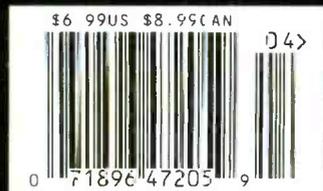


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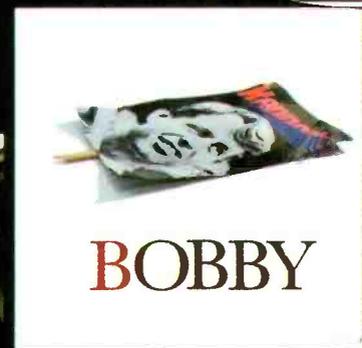
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Dishdog One Way



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TYRESE



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B2K

DREAMGIRLS



DIRTY DANCING HAVANA NIGHTS



JUSTIFIED



SO AMAZING AN ALL STAR TRIBUTE TO LUTHER VANDROSS



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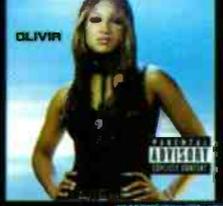
Cherise



miyu



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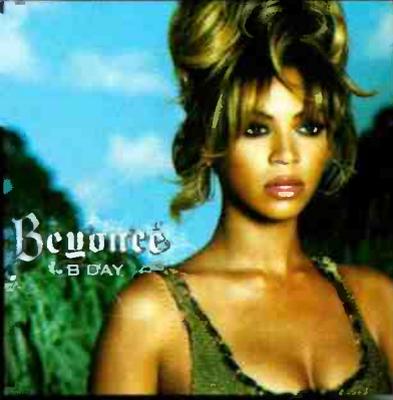
WILL SMITH



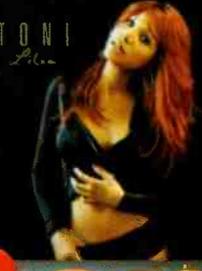
PINK can't take it home



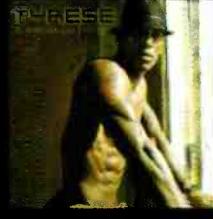
MICHAEL JACKSON



Beyonce



TONI



FUGESE



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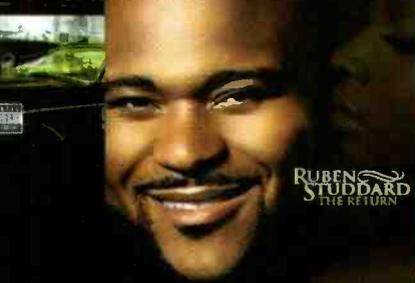


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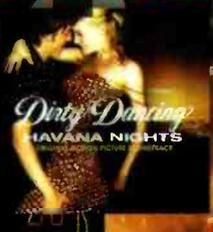
DIRTY DANCING HAVANA NIGHTS



LUTHER VANDROSS



LUTHER VANDROSS



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FROM THE MOTION PICTURE

DREAMGIRLS



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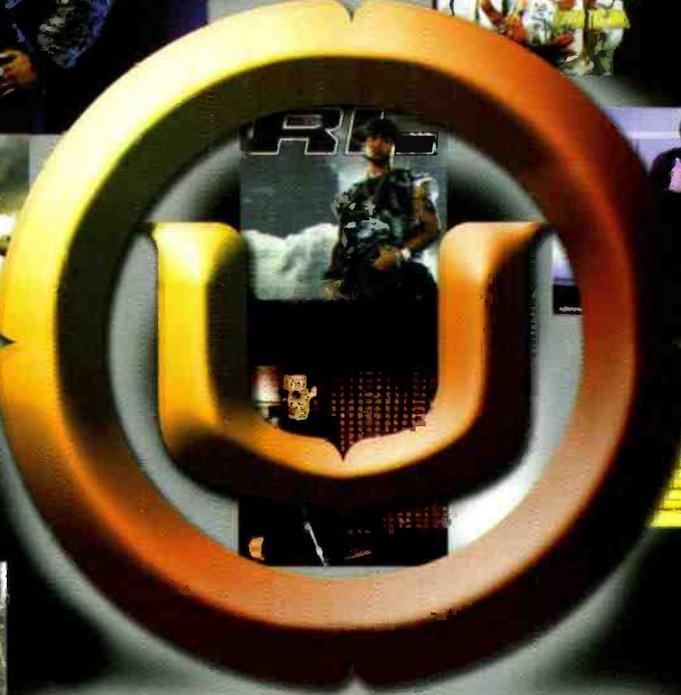
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NEW TUNE

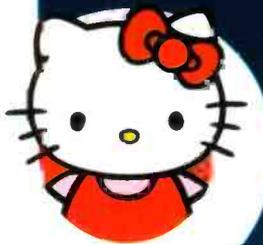
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# FALL OUT BOY

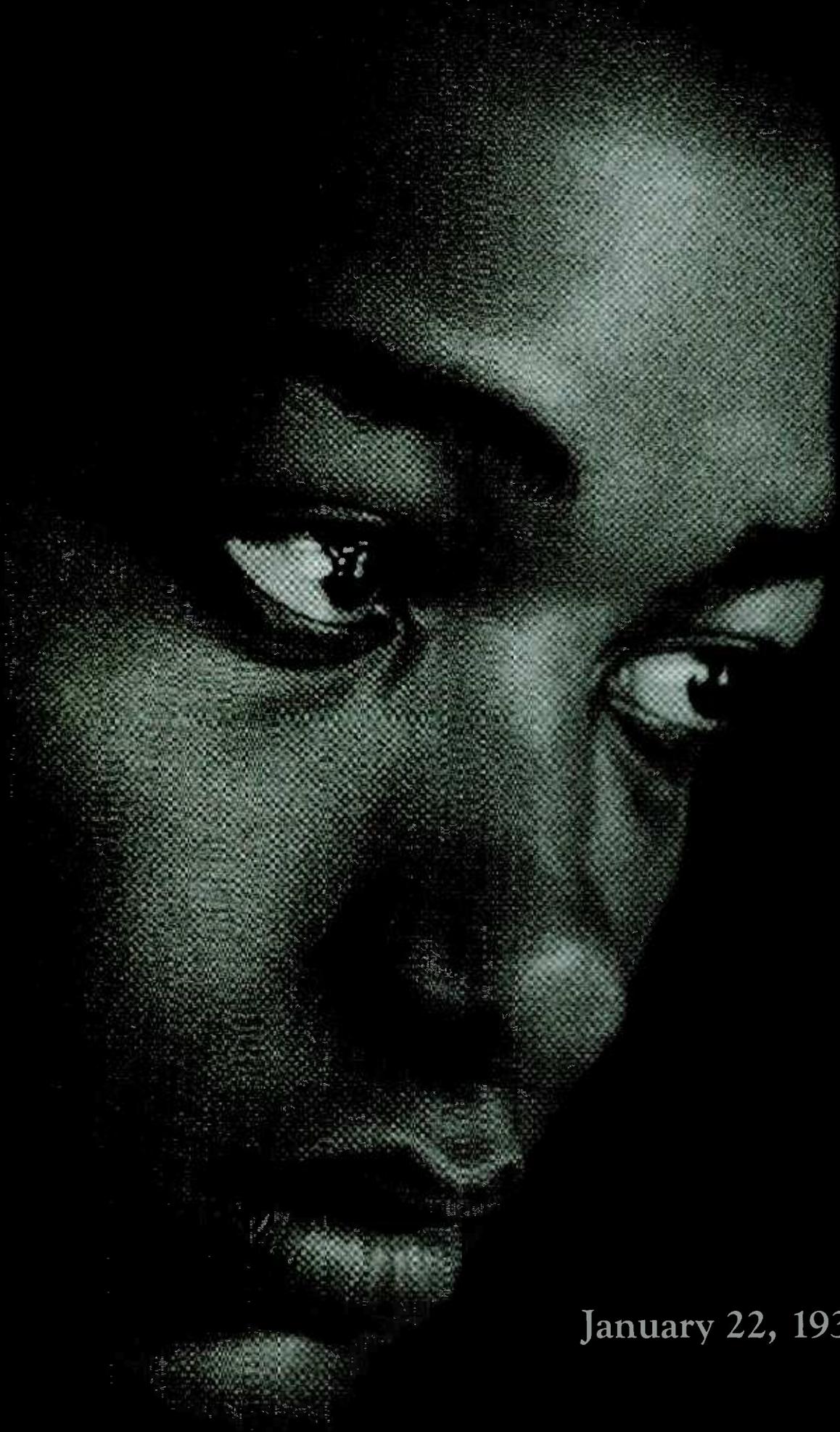
A Punk Band Takes Its Sellout Schtick To The Bank  
While Millions Of Fans Join In On The Joke >P.22

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MIDEM Q&A

IMPALA'S MARTIN MILLS  
ON STARTING A LABEL,  
THE RISE OF THE INDIES AND  
THE FUTURE OF SONY BMG

>P.21



January 22, 1931 - December 11, 1964

a.k.

# No. 1

ON THE CHARTS

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TOP INTERNET	#1	THE BEATLES / LOVE
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360 DEGREES OF BILLBOARD

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### Conferences

#### MOBILE LIVE

Billboard's Mobile Entertainment Live—the official mobile entertainment conference at CTIA—is taking place March 26 at the Orange County Convention Center in Orlando, Fla. For more, visit [billboardevents.com](http://billboardevents.com).

#### MIDEM

Nearly 10,000 music professionals from almost 100 countries will meet to do deals, network, learn and check out hot new talent at MIDEM 2007, taking place Jan. 21-25 at the Palais des Festivals in Cannes. Visit Billboard at stand No. 09.12.

#### MUSIC & MONEY

Billboard's 2007 Music & Money Conference, taking place March 1 at the St. Regis Hotel in New York, is the premier event for the music industry's decision-makers and entrepreneurs. For more info, visit [billboardevents.com](http://billboardevents.com).

### Blogging

#### THE JADED INSIDER

Rick Moranis channeling John Mellencamp? A fantasy set list for the rumored reunion of the Police? Get those scoops and a whole lot more on the Billboard blog, which you can find only at [jadedinsider.com](http://jadedinsider.com).

## OPINION

EDITORIALS | COMMENTARY | LETTERS

## The Value Of Unity

Responding To A New Age For Performers And Record Companies

BY FRAN NEVRKLA

Last summer Phonographic Performance Ltd. (PPL) announced the impending voluntary merger of the two British performers' collecting societies the Assn. of United Recording Artists and the Performing Artists' Media Rights Assn. This fundamental development in the company's 73-year history, now ratified, comes at a time when the increasingly ubiquitous public use of music, developing technology, shifting media and globalization make the role—and revenue—of performers of primary importance. In addition, their new shared “home” with record companies gives added strengths.

The ecological infrastructure of the music industry is, in many sectors, extremely fragile; this, perversely, at a time when more music is “consumed” by a global public than ever before. Thus it is critical at this delicate moment that the primacy of performers around the world is recognized and respected. Ubiquity enhances—it must not devalue.

Against the backdrop in the United Kingdom of last month's Gowers review [which recommended that the copyright term for sound recordings be held at 50 years, despite the pleas of many in the music industry for term extension], governments must start to look beyond music as “mere” copyright—important though legal frameworks are. Governments must understand that music's impact at so many levels is invaluable—socially, culturally, economically, remedially. When “measured” against the other rights in a CD—artwork, design, photography, composition, lyric, etc.—all of which enjoy life plus 70 years, it becomes a form of “copyright discrimination” to then maintain only 50 years in sound recordings. Such an anomaly is insupportable and unjust, and all use of sound recordings must be paid for fairly—both for duration and in rate. To suggest that performers in their old age should support themselves by selling T-shirts is irresponsible and demeaning; “PPL-type income” will become fundamentally important for everyone.

Music is priceless and PPL will aggressively promote its value. Jointly with our industry counterparts, we will continue dialogue with governments in London and across Europe. We will step up our engagement and communication with the new performer community we now represent. Through events, meetings, presentations, advertisements, fliers and more, we will bring together all parties to focus on this critical issue.

The merger brings many benefits as the

need for holistic and international service companies in today's marketplace has never been greater. The implications of efficient, professional and creative one-stop shops serving both performers and producers are immense. As “users” of music seek to divide and rule to their advantage, it is this sort of nexus that will strengthen the industry's collective voice and regrow market value.

Out of the United Kingdom, as a net exporter of music, overseas income collections become one of the top priorities. Naturally this process must be “two-way traffic” between PPL and the 28 overseas producer and performer societies with whom it has signed reciprocal agreements. Cooperation and dialogue are prerequisites in the new global music village. Recently mandated to collect overseas income for record companies, PPL is thus perfectly equipped to carry out the same service for performers. Digital media is no respecter of territories and borders and as radio and TV spread and mutate—and in the process require new licenses—a sharp international focus becomes a prerequisite. This all comes at a time when the move toward copyright harmonization is creating an increasingly global industry.

The merger also enables the company to centralize all performer services under one roof for the first time and this streamlining will effectively speed up those services and reduce costs. In addition, by incorporating previous databases into CatCo (the company's universally recognized database holding the metadata for 9 million tracks globally), PPL has already managed to reduce substantially the reserves held in relation to “old” sound recordings—and this process will continue. Enhanced systems too are a prerequisite—as are passionate and dedicated staff.

PPL's new overall structure, enshrined in fresh documentation, has the main board

consisting of 17 board directors: four respectively from the major companies and the independents, four performer directors and four senior PPL executives as well as Lord Smith of Finsbury, former Secretary of State at the Department for Culture, Media and Sport. Now, in addition there is a six-person performer board with five “performer guardians” and three attendees in addition to the appointment of a new director of performer affairs, Keith Harris, last year. Im-



NEVRKLA

portantly there will be a dispute resolution committee, the chairman of which will be Ian Mill, one of the most highly respected British lawyers. The new structure, which represents a “British model,” is designed to last and survive any attempts by any cynic to dismantle it. The formal documentation contains all the necessary safeguards.

Performers need to feel well-supported and well-served, as do labels. After all, no artists = no music = no industry. The maxim must continue to be service, service, service.

*Fran Nevrla is chairman/CEO of PPL, which collects and distributes airplay and public performance royalties in the United Kingdom on behalf of more than 3,500 record companies and 40,000 performers. For more information, go to ppluk.com.*

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**No More Drama**  
Will mixtape bust hurt hip-hop?



**On The Road Again**  
Four acts climbing the venue ladder



**Chinese Democracy**  
Nonticket revenue key to live business



**Highway Companion**  
Auto makers embrace MP3



**Barsuk Backed**  
Something like a Menomona

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**>>>EMI RESTRUCTURES**

EMI Music Continental Europe chairman/CEO Jean-François Cecillon and EMI Music senior VP (chairman's office) Ian Hanson have been promoted as EMI Group rebuilds following the Jan. 12 departure of Alain Levy and David Munns. Cecillon takes the newly created role of chairman/CEO of EMI Music International and Hanson becomes COO of EMI Music with immediate effect. Both report to EMI Group CEO Eric Nicoli.

**>>>EMI, P2P TO LAUNCH SERVICE**

EMI Music and Beijing-based Internet portal Baidu unveiled Jan. 16 the launch of an advertising-supported online music streaming service in China—the first such arrangement in that country between an Internet search engine and a major international label. The two companies say they are also looking into the possibility of developing advertising-supported music download services. The streaming service will launch within a matter of days, an EMI spokesman says.

**>>>CLARKSON REVS NASCAR DEAL**

Former "American Idol" Kelly Clarkson has partnered with NASCAR for the 2007 season. The deal includes an at-track concert, a TV spot, charitable endeavors and NASCAR's awards dinner. The partnership kicks off Feb. 18, when Clarkson will headline the "NEXTEL Tribute to America" special on Fox, prior to the Daytona 500.

continued on >>p8

# Update

JANUARY 27, 2007

BRANDING BY MICHAEL PAOLETTA

## Hello Cherry

**Sanrio Deal With Publishing Company Carries Band-Brand Alliances To The Next Phase**

In coming months, Hello Kitty and other globally branded characters in parent company Sanrio's product line will be singing a new tune. Billboard has learned that Sanrio has entered a multiyear, joint-venture deal with Cherry Lane Music Publishing.

Cherry Lane will exclusively create all original music associated with Hello Kitty and Sanrio's other important U.S. properties, including Chococat and My Melody. The publishing company will also administer the joint venture, which will be announced Jan. 23 at the New York Palace Hotel during a Sanrio-hosted breakfast.

This business arrangement follows on the heels of other artists who have delivered newly recorded jams to specific brands. In recent months, Bo Bice updated "Time Has Come Today" for Hasbro's Monopoly Here and Now board game, while the Black Eyed Peas concocted fresh tunes for Snickers' online destination, instartdef.com.

The union between Sanrio and Cherry Lane bypasses one-off deals like these in favor of a longer-lasting relationship. Tina Wells, CEO of Buzz Marketing Group, a tweens and teens marketing and communications agency in New York, believes this is the next phase in alliances between band and brand.

Sanrio will look to Cherry Lane and its songwriters to create and produce sounds, songs and themes for their main characters. Though the deal is still

being fine-tuned, with no commitments from anyone yet, Cherry Lane acts like Will.i.am, John Legend and Wolfmother could, for example, find themselves creating theme songs for Hello Kitty and other characters.

The music has the potential to be heard in various mediums, including physical CDs, digital tracks, ringtones, TV shows and premiums with other licensees (Hello Kitty dolls with music, perhaps).

Camille Hackney, senior VP of brand partnerships and commercial licensing at Atlantic Records, calls it a "bold, smart and aggressive move for Cherry Lane, because they're working for their writers—in a very focused way."

For Sanrio president/COO Mas Imai, the partnership is a way for brands like Hello Kitty to strengthen and deepen their connections with consumers—with the help of music. "Having a musical relationship with Cherry Lane is ideal for us," Imai says. "They understand our brand essence."

Cherry Lane also understands the music industry, which was key for Sanrio, Imai notes. And Sanrio offers Cherry Lane a worldwide billion-dollar presence, encompassing products, retail shops and more than 120 U.S. licensees.

While Cherry Lane will tap its own artist/songwriter roster first, outside writers will not be ruled out. "Fergie could be a good representation of Hello Kitty," Cherry Lane VP

of advertising and catalog development Dan Rosenbaum says. "Gwen Stefani also comes to mind."

Cherry Lane senior VP of creative services and marketing Richard Stumpf adds, "We're considering all options." In those instances where an outside writer is used, it will be on a work-for-hire basis. Either way, Cherry Lane and Sanrio will own the music. Which makes one wonder if participating artists' labels will help promote and market music they don't own.

If the artist is signed to Atlantic, Hackney says there would be "some sort of financial remuneration for us, because Cherry Lane would be asking one of our artists to break

out of a contract for Sanrio."

But this could all be worked out by sitting down with all parties involved, Hackney adds. "Our final decision would rest on the creative, the artist cycle—is the artist between albums?—the media buy and other marketing elements surrounding the project."

Cherry Lane's deal with Sanrio is similar to its business arrangement with NASCAR in that the music publisher is responsible for creating music for the organization and the music assets are held in a joint venture.

Cherry Lane also has business relationships with other brands, including NFL Films and World Wrestling Entertainment. In these arrangements, the music

publisher administers and promotes existing music.

Whether Cherry Lane connects Sanrio with one of its other brand partners remains to be seen—but the door is there to open, Stumpf says. This appeals to Imai, who is considering all options to best-leverage Sanrio's properties.

"Brands are looking for an experience to come to life," Wells says. "Artists like Fergie and Will.i.am are cool characters with larger-than-life personas." Still, she cautions: "How do you infuse a Fergie or a Will.i.am into a brand? How do you make this a true partnership? Because, ultimately you must capitalize on the strength of all brands involved."



## Mixed Messages

DJ Drama's Bust Leaves Future Of Mixtapes Uncertain

The high-profile police raid of the Aphilliates Music Group office in Atlanta that resulted in the arrest of DJ Drama and the confiscation of 81,000 mixtape CDs has ignited a firestorm in the hip-hop music industry.

Drama is arguably the top mixtape DJ working today, having created buzz-generating, prerelease mixes for top stars including T.I., Young Jeezy and Lil' Wayne. According to at least a few sources with direct knowledge of such deals, mixtape DJs have been paid by record labels to include up-and-coming artists and upcoming releases on such mixes.

Because the RIAA was involved in the arrest of Drama, retailers and sources involved in hip-hop marketing are now left wondering about the future of the crucial marketing tool, and angered about the perception that the RIAA is working selectively when it comes to enforcement.

DJ Drama (aka Tyree Simmons) and his partner DJ Don (Donald) Cannon have been released on signature bond, after being arrested on felony charges under the Racketeering Influenced Corrupt Organizations Act. The raid, conducted by the Morrow County Sheriff's joint vice task force and the Clayton County Police, resulted in the reported seizure of mixtape CDs, office computers, recording equipment and four cars. The company's assets were also frozen.

Within 24 hours of the Jan. 16 late afternoon raid, some online sites, brick-and-mortar stores and even chains hurried to pull questionable product from bins, as DJs and mixtape distributors expressed fears that they too could soon be arrested.

Mixtapes have been around from the earliest days of hip-hop, ranging from a playlist of top 40 songs from a party to a collection of hot tracks that an MC might use for freestyling. As CD replicating technology spread earlier this decade, the mixtape practice grew to include manufacturing CDs and selling them to record stores, and eventually to one-stops and distributors. This widened circulation caught the attention of the record business, and also elevated certain mixtape practitioners to national levels of status.

While some mixtape auteurs simply drop the raps of up-and-coming MCs over existing hit tracks, Drama and his in-house production partner Cannon built on this practice, mixing in new, original beats with freestyles and tracks recorded for major labels.

Those within the hip-hop industry say a successful mixtape can move as many as 20,000 units. "[Young] Jeezy put out tapes of original material and all his tapes are platinum in the streets," Drama told Billboard last November. "Platinum in the streets," according to the manager of one prominent mixtape DJ, equals roughly 10,000 copies.

"I was getting booked for shows in Detroit, D.C., places I'd never been because of these tapes," Young Jeezy told Billboard in November.

For years, labels have turned a blind eye to the fact that mixtapes were featuring the tracks from their unlicensed hit songs. Drama and other top mixtape DJs get paid as much as \$15,000 by labels to create artist-specific mixes, according to sources involved in such deals; the labels separately pay production companies to manufacture such recordings. This money generally comes from labels' marketing or promotion budgets.

"The major labels encourage me to get our artists on mixed tapes," says a lawyer with more than a decade of

experience in the rap industry, including the representation of platinum and gold artists.

The manager of one prominent mixtape DJ adds, "Record labels send us music and ask us to put it on the tapes, saying, 'I'll give you x amount of dollars to make a tape and you can make your own money, we don't care.' I don't understand how they can use the DJ's mixtapes and say 'make your own money if you like,' and then not protect us on the flip side."

Time will tell if the pirated product in question in the Drama arrest is the same pirated product that labels have been paying Drama and other DJs to create.

"The Drama situation is all about an old-fashioned organization like the RIAA not keeping up with new

the criminal sale of recorded material, breaking the OCGA, Official Code of Georgia Annotated, No. 16-8-60, which specifies that CDs must list the true name and address of their office, which these CDs didn't, nor did they [list] copyright permission. People were able to make purchases over the Internet and these guys sold the pirated discs for profit."

Meanwhile, there is no licensing scheme on the horizon that would enable the streamlined, legal creation of mixtapes as they are known today. The DJ Drama arrest comes a few months after the RIAA issued a memo to the majors on mixed tapes, proposing a solution to what the organization says is a problem that now accounts for sales of 30 million-50 million units a year in the United States alone. The paper concluded that an "ideal solution would involve the labels providing a legal alternative to retailers that can compete with, and meet the demand that exists for mixtapes."

The arrest has left the future of Drama, retailers who sell mixtapes and, indeed, the entire promotional practice in question.

Last September, Warner Music Group's Asylum Records announced a multifaceted agreement with Aphilliates Music Group, which was started in 2003 by Drama, Cannon and DJ Sense. Drama has an artist deal with Atlantic Records to release "Gangsta Grillz: The Album" this year. Atlantic did not return calls seeking comment.

Before Drama's arrest, independent retailers had been hit hardest by the RIAA's recent mixtape-related investigations. While Buckles contends that the RIAA's standard practice is to send a cease-and-desist letter before proceeding with other enforcement options, "I never got a cease-and-desist letter in my life," says Marc Seigel, owner of Rhode Island Records in Pawtucket, who was hit with five years of probation and fines, legal fees and restitution totaling \$14,500, after the police found 6,500 mixtape CDs in a raid, he reports. Billboard also found two other merchants that combined will be out \$45,000 when they are done paying fines, restitution and legal fees.

Meanwhile, such drastic enforcement measures have yet to be taken against Best Buy, one of the largest accounts for major labels. Buckles confirmed that Best Buy had received a cease-and-desist in response to the selling of mixtapes—"I've bought them in Best Buy," Buckles says—but declined to comment further on what he called an ongoing issue. In mid-December, Billboard acquired five such CDs in a Best Buy store on Broadway and Houston Street in Manhattan. Best Buy declined comment.

Representatives at every major hip-hop label, as well as the largest independent hip-hop labels, declined to comment on the affect of the Drama arrest on hip-hop marketing efforts via mixtapes. But it seems clear that the machinery behind the promotion vehicle had ground to a fast halt.

"All the DJs are calling us and are panicked that they are going to be hit next," reports the head of a leading distributor of mixtape CDs. While he insists his company takes extraordinary measures to clear all music to ensure that it only sells legitimate mixtape CDs, "even we are concerned and worried just like everybody else about what happens next."

"Ultimately, it's going to change everything," says a source from a Web site that specializes in selling mixtapes. "Our site will not be distributing mixtapes anymore. It's the end of any way to sell physical mixtapes." ...

Additional reporting by Gail Mitchell.



DJ DRAMA

technology and marketing methods," says DJ Irie, a mixer on hip-hop station WEDR (99 Jamz) Miami. "Mixtapes help record labels and artists. Record sales are already declining and without mixtapes they would be even worse. The artists and some labels get it, and that's why they support and oftentimes fund mixtapes."

RIAA executive VP of anti-piracy Bradley Buckles says that his organization doesn't "have any position on mixtapes," and simply looks for pirated product being sold.

"If there's a mixtape out there that [DJ Drama] is being paid to produce, that doesn't translate to 'everything he's producing is at the behest of the record industry,'" Buckles says. "He could have two titles that are somehow authorized and 50 that aren't."

"We didn't have DJ Drama in our cross hairs and we don't have mixtapes, in the purest sense, in our cross hairs," Buckles adds. "But a cop never knows who they will pull over when they pull over a speeding vehicle, and we don't know who we'll run into when we follow pirated product back to its source... There's been a lot of anti-piracy activity in Atlanta and when we'd search for illegal CDs, much of what was picked up was traced back to this operation."

According to Chief Jeffrey Baker of the Morrow Police Department, "We found an outlet in Morrow for

### >>>'IDOL' GUESTS ON VIDEO BLOG

"American Idol" graduate Katharine McPhee, who is gearing up for the release of her self-titled debut album Jan. 30, will guest star on pop culture video blog Lonelygirl15. The blog is a video serial centering on the life of a fictional teenage girl named Bree. The RCA Records artist will appear in an episode that begins airing Jan. 19, an RCA representative says. The album's lead single, "Over It," may also be heard in the Lonelygirl15 episode starring McPhee.

### >>>ALLEN LEADS BRIT AWARDS NODS

With nominations for breakthrough act, female solo, album and single, British newcomer Lily Allen leads the way for the 2007 BRIT Awards. New artists James Morrison and Corinne Bailey Rae each scored three nods, and Snow Patrol is up for the album and single awards and will contend for the coveted group award with Arctic Monkeys, Kasabian, Muse and Razorlight. The Killers, Scissor Sisters and Gnarl Barkley figure strongly in the international categories. The BRIT Awards are set for Feb. 14 at Earls Court in London.

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**TOURING** BY MITCHELL PETERS

## Making The Leap

Which Acts Will Jump Into Larger Venues In 2007?

### >>>STAGE THREE INKS BRETT JAMES

Stage Three Music has signed the No. 3 Billboard Hot Country Songwriter for 2006, Brett James, to a long-term worldwide co-publishing agreement. The deal includes the acquisition of a co-publishing interest in James' back catalog and the formation of a joint-venture publishing company. Carrie Underwood's "Jesus, Take the Wheel," co-written by James, is nominated for this year's Grammy Awards for song of the year and best country song. James will handle A&R for the new joint venture and may write with some selected writers.

### >>>STEFANI RENEWS WITH KOBALT

Gwen Stefani has renewed her music publishing administration deal with Kobalt Music Group. The deal covers territories outside North America and includes her interests in "The Sweet Escape" and her first solo release "Love. Angel. Music. Baby."

### >>>LAWRENCE'S 'STELLAR' NIGHT

Donald Lawrence took top honors at gospel music's 22nd annual Stellar Awards, held Jan. 13 at Nashville's Grand Ole Opry House. He was named artist and producer of the year. "Donald Lawrence Presents the Tri-City Singers Finale: Act One" was named contemporary CD, special event CD and top video. Myron Butler was named male vocalist and his group Myron Butler & Levi received contemporary group/duo and new artist awards. Kirk Franklin's "Hero" was top CD. Dorinda Clark-Cole netted female vocalist. Cole and siblings Jacky Clark-Chisholm, Twinkie Clark and Karen Clark-Sheard received the 2007 Chevrolet Most Notable Achievement Award. For a complete list of winners, visit [billboard.com](http://billboard.com).

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Tom Ferguson, Michael Paoletta, Deborah Evans Price and Chris M. Walsh.

Having jumped from support slots in sweaty clubs to headlining for thousands in theaters and arenas, bands like the Killers, Fall Out Boy and Panic! at the Disco know a thing or two about paying their dues before becoming box-office sellouts.

While factors like airplay, record sales, media buzz and Internet and TV exposure contributed to the leap, there was one common thread each band shared. "They all did their time as opening acts and took it one step at a time on a touring level," says Adam Zacks, a senior talent buyer at House of Blues Concerts in Seattle, who has worked with all three acts.

"When the Killers were in 500-seaters, they could've

been in 1,000-seaters, and when they were playing 1,000-seaters, it could've been 2,000-seaters," says William Morris Agency's Kirk Sommer, who books the band. "But [bands] need time to mature in the proper environment. You can't do too much too soon."

Staying put in smaller venues can also create more buzz, which could lead to higher demand. This was the case with Fall Out Boy, Bob McLynn of Crush Management says. "We realized with Fall Out Boy that we could have sometimes played larger venues, but the goal was to keep playing these markets for years to come," McLynn says. "Our shows always sold out in advance and made it a hotter ticket next time the band came to town to a different, larger venue."

Here's a look at four touring acts that could jump into larger venues in 2007. The list was compiled based on the predictions of several talent buyers across the United States.



### GYM CLASS HEROES

Label: Decaydance/Fueled by Ramen

Agent: Nick Storch, the Agency Group

With the MySpace-inspired track "New Friend Request," New York's Gym Class Heroes are reaching out to their more than 250,000 "friends" to make the jump into bigger venues in 2007. And if record sales are any indicator, GCH shouldn't have anything to worry about. The band's latest effort, "As Cruel As School Children," which dropped in July 2006, has sold 98,000 units in the United States—40,000 more than 2005's "The Paper Cut Chronicles," according to Nielsen SoundScan. Since day one, the band's formula for success has been simple. "It's basically Internet and touring," says Scott Nagelberg, who manages the group with McLynn of Crush Management. "It's not about putting a lot of money behind them. It's about building core fans who will come back and see them every time they play." GCH recently completed its first headlining tour of 500-capacity clubs, and now it's

time for phase two. In mid-February through early April, the band—which melds rap, punk and R&B—will play up to 1,200-capacity venues. "If they tour correctly, they can cross over and play for hip-hop, punk or rock audiences," Lyman says. "They played on the Warped tour and totally won over the punk kids." Nagelberg says the band already has its fair share of hip-hop fans, along with an interesting combination of "15-year-old girls who weigh 70 pounds and six-foot-five, 300-pound guys."

### MUTE MATH

Label: Teleprompt/Warner Bros.

Agents: Bryan Myers and Tim Beeding, Creative Artists Agency

Since its first club tour in 2005, New Orleans electro-rock outfit Mute Math has seen steady growth in all territories it visits,



according to manager Kevin Kookogey of Teleprompt, which serves as a label and management company. "The markets where we started with 100 people, we're now doing 500, and the ones where we started with 200-500, we're now doing 1,000," Kookogey says. "Our average [venue capacity] by the end of 2007 will be about

1,000." Although Mute Math doesn't classify its music as Christian, the band received buzz in the summer of 2005 after a string of Christian festivals. More recently, Kookogey says a performance at Lollapalooza in 2006 and several appearances on late-night TV talk shows have helped build the band's name. Amy Corbin, a talent buyer with Charles Attal Presents, says the band plays larger rooms each time it visits the Texas market. "They've been steadily developing over the last couple years," Corbin says. "They have a really core fan base." Mute Math is supporting the Fray through the end of January before visiting Europe for a headline club tour. In March and April, the band returns to the States for another headlining tour, which includes a stop at Austin's South by Southwest. A new album can be expected in second-quarter 2008, according to Kookogey.

### PAOLO NUTINI

Label: Atlantic Records  
Agent: Kirk Sommer, William Morris Agency

As U.K.-based Paolo Nutini prepares for his touring debut in the United States later this month, the soul-influenced musician already has offers to play "most of the big festivals in America" in 2007, according to his manager Mike Luba of Madison House. Days before the Jan. 30 release of his full-length debut, "These Streets," Nutini will play 200- to 500-seat clubs stateside before returning to the United Kingdom for more shows in April. And by the end of 2007, the 20-year-old



singer's agent, William Morris Agency's Kirk Sommer, believes that number will significantly increase. "I think by his second to third trip over, he'll be in large theaters and such," Sommer says. With buzz stirring across the pond, Live Nation's Rich Best calls Nutini the "real deal," and predicts the Scottish singer/songwriter will be playing "legitimate theaters" in eight to 12 months. After arriving in America, Nutini has TV performances lined up on "Today" and "Late Night With Conan O'Brien." Nutini has already seen success overseas with sold-out concerts throughout Europe. "These Streets," which debuted at No. 3 on the U.K. charts, has sold 500,000 units, according to his label. "We're in a nice spot where we don't have to bullshit anyone," Luba says. "If we just let people find out about it organically, it will be OK."

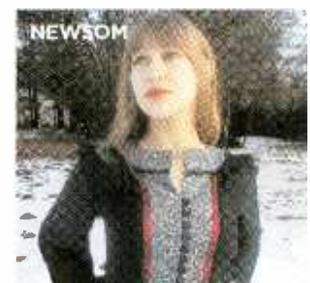
### JOANNA NEWSOM

Label: Drag City  
Agent: Ali Giampino, the Billions Corp.

Armed onstage with a seven-foot harp, a six-piece backup band and a microphone, indie-blog darling Joanna Newsom recently completed her first U.S. headline tour of venues in the 750-capacity range, says Ali Gi-

ampino, Newsom's agent at the Billions Corp. Part of the touring strategy for the past two years has been to play the support role for acts like Sufjan Stevens, Devendra Barnhart, Smog, the Incredible String Band and Will Oldham. "All of those support tours she did was a smart way to get recognized and build a fan base before doing a headlining tour," Giampino says, noting that appearances at the Sasquatch (George, Wash.) and Bonnaroo (Manchester, Tenn.) festivals provided greater exposure. House of Blues Concerts' Zacks says Newsom's set at Sasquatch in 2005 was "one of the most talked about performances of that year." On Dec. 4, two months after the release of her album, "Ys," Newsom played to a sold-

out crowd at Seattle's 1,100-capacity Showbox, according to Zacks. So where does Newsom go from there? "I think she's well-suited for small theaters—or big theaters in some markets," Zacks says. In mid-January, Newsom heads to the United Kingdom to play a handful of orchestral concerts. "She's going to see how she likes those," Giampino says, "and if she does, she might try to do a few orchestral shows in the United States—possibly [one] at the Hollywood Bowl. ..."



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FNAC's Alicante store

GLOBAL BY HOWELL LLEWELLYN

# THE SPANISH IMPOSITION

France's Fnac Bucks Retail Trends In Spain

MADRID—French entertainment retailer Fnac has launched a bold five-year expansion plan in Spain.

The merchant is investing €60 million (\$79 million) in 16 new stores by 2012 to bring its number of Spanish outlets to 30.

The chain launched in 1993 in Spain and opened its 14th store there last December in Bilbao. It plans to open three more locations in 2007.

According to Fnac, music represented 14% of its Spanish sales in 2006. The company also sells DVDs, consumer electronics (including digital players) books and computer games and software.

Although final figures were not available at press time, Fnac Spain managing director Christophe Deshayes says the chain's music sales held up in 2006. "In 2005," he recalls, "physical sales fell 6% in Spain, but in Fnac stores we increased music sales by 2%."

Fnac has 118 stores across eight European countries, plus one apiece in Brazil and Taiwan. At the Bilbao opening, company president Denis Olivennes said Spain was Fnac's most profitable market and its second-biggest after France. Olivennes predicted 2006 sales in Spain would top €400 million (\$526 million), up 15% on 2005.

Fnac's expansion comes during tough times for Spain's traditional music merchants.

Figures from Spanish authors body SGAE show some 200 music specialists—20% of Spain's total—closed between 2001 and 2006. And labels body Promusicae estimates CD sales fell 15% in volume during 2006.

"I doubt very much that Fnac is opening 16 stores based on music sales," single-store independent retailer José Escribano says. "DVD and books maybe, but physical CDs are just not selling too well."

Escribano's Escribiscos store is situated about 160 feet from Fnac's central Madrid outlet. However, he claims the chain's expansion has not hampered his business.

"My store has been here 30 years," he says, "and when Fnac arrived in 1993 it had no effect on me. I have my own line of indie-pop that they don't touch, and I don't touch their [mainstream] lines such as Alejandro Sanz."

"Official" music market share figures are not available, but Deshayes claims Fnac owned 20% in 2006, behind 72-outlet department store chain El Corte Ingles. Industry estimates give ECI a 25% music market share.

ECI director of music purchases Javier Sánchez says its own music sales were flat in 2005, but fell in 2006. The chain is now rolling out a nationwide modernization of its music sections, he notes, "to spruce up the sign-posting, lighting and decoration."

Although Sánchez attributes Fnac's growth to consumer electronics, local labels still view it as an important local partner, particularly with niche genres.

"Fnac can be of enormous assistance in developing new artists," Sony BMG Spain sales director César González says. He cites the 2004 album "Lágrimas Negras" by Spanish flamenco guitarist Bebo Valdés and Cuban pianist Diego el Cigala as an example.

"The original shipment was only 5,000," he recalls, "but it took off in Fnac, where it reached No. 2 in their sales chart. Fnac became a trampoline for the album." He says the album has now shipped 850,000 units globally.

Fnac has also worked on exclusive joint-venture album releases, most recently with Universal and independent labels Subterfuge and Nuevos Medios.

Online, Deshayes says, downloads will be added "sometime this year" to Fnac Spain's Web site (fnac.es). However, he notes that digital sales are still "very low" in Spain. As a result, Fnac Spain remains heavily committed to physical product. "It can still have a future with interesting content and packaging," Deshayes says.

"We often sell two versions of the same CD," he adds, "one with an additional DVD which is more expensive but always sells better than the CD-only version. We still believe in the CD."

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# HUNGRY FOR INDIES

Canadian Major Labels Seek Out Independents To Boost Distribution

TORONTO—As physical sales slide, three of Canada's major labels are attempting to bolster their distribution businesses by aggressively courting domestic independent labels.

While Sony BMG Canada largely focuses on its own roster, insiders describe the competition among Universal, EMI and Warner for Canada's indies as fiercer than at any time in recent memory.

"The majors are hungry for indie labels," says Dominique Zgarka, president of distributor Koch Entertainment (Canada). "They're going after everything."

"There's a lot of talent we want to participate in," adds Tony Tarleton, EMI Music Canada director of associated labels. "We're getting introduced to [indie] people I never thought we'd have conversations with."

According to Nielsen SoundScan, in the year ending Dec. 17, 2006, Canada's independent distributors took 18.3% of retail sales. Universal had 35.6%, Sony BMG 21.4%, Warner 14.8% and EMI 9.9%. Overall, volume was down 6% compared with 2005. With less than 10% market share, EMI has been the most active "indie hunter" of late, signing Toronto-based electro-pop specialist Upper Class Recordings from Sonic Distribution in Hamilton, Ontario, and Hamilton-based startup Labwork Music. The major confirms a pressing and distribution deal with Van-

couver-based jazz label Maximum Music—previously with Universal—is also imminent.

EMI is vying with Universal and Warner for distribution of Montreal-based Deja Musique, and fiercely independent Vancouver-based Mint Records is negotiating with EMI and Universal over distribution rights for the early-2007 fourth album by its biggest act, the New Pornographers. "I am interested in seeing how a major works [for us] without committing our entire catalog," Mint co-owner Kevin Beesley says.

Majors distribute the majority of independent product in English-speaking Canada but traditionally avoid Quebec labels' French-language repertoire. No majors would comment on Deja, but insiders consider it one of Quebec's strongest independents. Deja claims to have sold 1 million albums—mainly in Quebec—since its 1999 launch. Its roster includes French-language urban artist Corneille, singer/songwriter Dany Bédar, English-language rocker Jonas and bilingual R&B newcomer Jodie Resther.

Label owner Janie Duquette says lengthy distribution negotiations have delayed a national rollout of Jonas' sophomore album "Suite Life," which Nielsen SoundScan says has sold 22,000 units in Quebec since its Oct. 10 release. Duquette believes major-label expertise, infrastructure and funding can expand her business in English-speaking regions. "I believed those stories of the big bad majors until I knocked on doors in Toronto," Duquette says. "But I was amazed by the great reception from each company."

Duquette suggests Jonas, Resther and Bédar have international potential. However, some remain skeptical. "I don't see any of the majors breaking these acts," Koch's Zgarka says. "We've tried to break Quebec acts in English Canada and it's a bitch, even with English-speaking acts."

Although the majors declined to give specific examples—Warner did not return phone calls—sources suggest more wide-ranging P&D deals are on offer than in the past.

"There's more flexibility today in the offerings," Universal Music Canada senior VP of A&R Allan Reid says. "We're offering a lot more than just distributing records to retail stores."

Sources claim such newfound flexibility extends to promotion, marketing and publicity services, digital or synchronization licensing and strategic alliances including joint ventures.

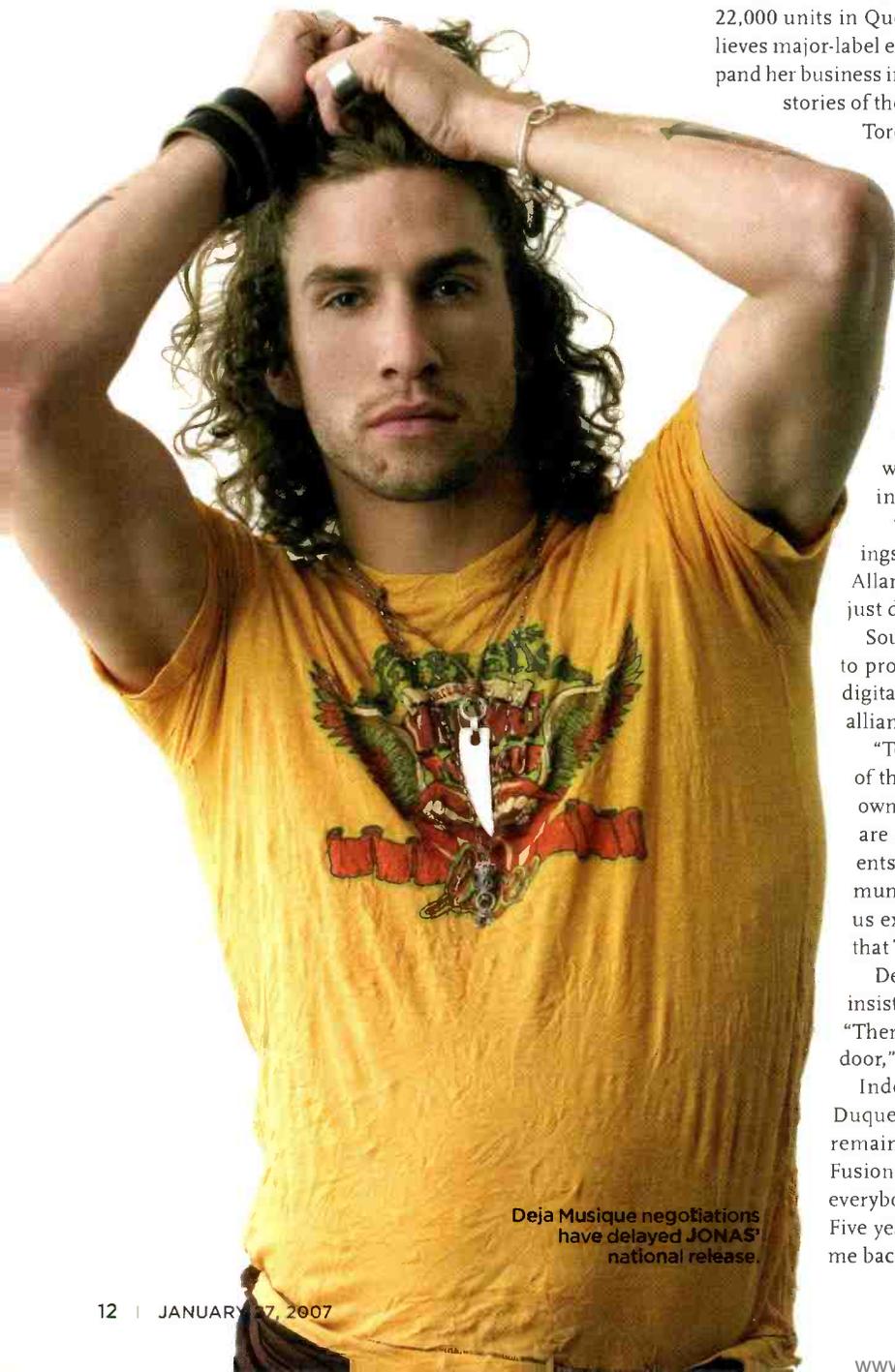
"Today, there's the ability for us to tap into all of their resources," Upper Class Recordings co-owner Garth Jones says. The majors, he suggests, are attracted by "the speed at which independents develop talent and change direction." Maximum president Brian Watson adds that "what got us excited about EMI was the strategic attitude that Tony [Tarleton] has behind his label group."

Despite the majors' increased interest, Zgarka insists independent distribution remains healthy. "There are still people constantly knocking on our door," he says.

Indeed, throughout her lengthy negotiations, Duquette insisted that Deja's Quebec distribution remain with Distribution Select and Distribution Fusion III. "There could have been a big 'no' from everybody," she says, "but all the majors went for it. Five years ago, they would have said 'no' and sent me back home."

## 18.3%

Independent distributors' portion of 2006 retail sales in Canada



Deja Musique negotiations have delayed JONAS' national release.

## GLOBAL NEWSLINE

### >>> JAMIESON EXITS BPI

U.K. labels body the BPI has confirmed the departure of its chairman Peter Jamieson after a four-year term. Jamieson had become the BPI's first full-time executive chairman in October 2002. The organization has now opted to return to the type of configuration it had prior to his arrival, when the body was led by a part-time chairman and a full-time director general. EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth becomes chairman effective March 1. Current IFPI general counsel Geoff Taylor will take the newly created full-time role of BPI CEO at the same time.

According to Wadsworth, "In the context of the rapidly changing music marketplace, we feel it is important that the BPI Council—representing all its members—should be more closely involved in directing and driving the organization and its policies."

Jamieson is involved in ongoing talks to retain his services with the trade body on unspecified projects, the BPI said in a statement. —Lars Brandle

### >>> NEWS LTD BUYS MOSHTIX IN OZ

News Limited, the Australian subsidiary of Rupert Murdoch's media conglomerate News Corp., has purchased Moshtix, the country's third-largest ticketing group for an unspecified amount. The acquisition was made through the Australian company's News Digital Media affiliate. The Australian ticketing sector is dominated by two major players—Ticketek and Ticketmaster—both of which claim to sell 10 million tickets each year to music, sporting, movie and arts events.

Hamish Petrie, who set up Moshtix in 2003, found a niche in the market by targeting small music venues, cinemas and promoters, and using a more cost-effective paperless online model. He will remain with the company to oversee expansion plans, which will see the company increase the scope of its operations from Sydney and Melbourne to become a national operation. Moshtix's online ticketing service will be offered as an add-on to local NDM Web sites, including MySpace. —Christie Eliezer

### >>> HMV'S KNOTT STANDS DOWN

U.K. and Ireland managing director Steve Knott is standing down from the U.K. market-leading music merchant business by "mutual consent" at the end of January. HMV Group CEO Simon Fox will assume Knott's duties until a permanent successor is hired. Fox succeeded longtime group CEO Alan Giles in September 2006.

Company veteran Knott was managing director of HMV's U.K. bookselling chain Waterstone's before taking his current role in April 2003. News of his departure, which an informed source stresses was "entirely amicable," came as HMV Group reported an operating loss of £24.5 million (\$47.3 million) for the 26 weeks ending Oct. 28, 2006, compared with a profit of £2.8 million (\$5.4 million) in the corresponding period in 2005. The figures included a one-off cost of £4.2 million (\$8.1 million) for "key strategic initiatives," including relaunching HMV's download services. —Lars Brandle

### >>> BAKISH MOVES TO MTVNI

Bob Bakish has been named president of MTV Networks International.

Bakish, a U.S.-based 10-year veteran of MTV and its parent Viacom, will relocate to London shortly to take over his new role. He reports to MTV Networks' London-based vice chairman Bill Roedy. Until now, Roedy has also held the position of MTVNI president. Bakish's new duties include day-to-day management responsibility for the network's international subsidiaries, including local and regional operations across Europe, Latin America and Asia/Pacific. Managing directors of key regions and MTVNI COO Alex Ferrari report to Bakish.

No start date has yet been confirmed for Bakish. He moves from Viacom—where he was appointed in January 2006 as executive VP of operations and Viacom Enterprises. He was previously executive VP/COO of MTV Networks Ad Sales. —Lars Brandle

GLOBAL BY WILL FREEMAN

## Want To Crack China? Get Sponsored

Insiders Say Ticket Revenue Alone Isn't Enough

BEIJING—No sponsor, no show. That's the reality facing international acts looking to tour mainland China.

"There are two serious challenges [in staging] a successful show in China," says Robb Spitzer, a partner at Shanghai promoter China West Entertainment.

"First," Spitzer says, "because China's live entertainment industry is immature and heavily regulated, the use of venues, equipment and services is more time-consuming and expensive than elsewhere. Second, the local audience earns less money than their Western counterparts."

As a result of those factors, insiders say nonticket revenue is essential. "It ain't going to happen here without sponsorship," Shanghai promoter Split Works' founder Archie Hamilton says. "We need sponsors just to be able to bring in the Maximo Parks of the world."

In December 2006, Split Works launched a Bacardi-sponsored series of monthly shows featuring international acts in Beijing and Shanghai, running to July. The inaugural act was U.K. alternative rock quintet Maximo Park, which played to a 1,200-strong crowd Dec. 7 at Beijing's Star Live club.

The band's manager, Colin Schaverien of London-based Prolifica, agrees that Bacardi's sponsorship was "a necessity to make the trip happen," and went toward the band's fee, road crew and transport costs. Although there was no onstage branding at the Beijing show, nor at a Dec. 9 gig in Shanghai, Schaverien says Bacardi "basically took over the venues' bars."

Tickets were \$12, and although he admits the act lost money, Schaverien says the sponsorship ensured the loss was "negligible."

The highest-profile 2006 show by an international act

was the Rolling Stones' April 8 performance at the 8,000-capacity Shanghai Grand Stage, through local promoter Emma Entertainment. Tickets ranged from \$37 to \$370. The Stones show was sponsored by Deutsche Bank and Swatch Group's Rado brand.

Emma president Jonathan Krane says corporate sponsors will pay seven-figure dollar sums for linkage with a particular performer and event in China "to get to their niche demographic and get above the advertising saturation here."

In most cases, local promot-

ers pitch events to sponsors. "Sponsorship and touring is all up to promoters," Hong Kong-based EMI Southeast Asia executive director Hans Ebert says, "though we might be able to help if we have the contacts."

Whiskey brand Chivas Regal (owned by French drinks firm Pernod Ricard) has sponsored several shows, including July 2006 Beijing and Shanghai dates by the Black Eyed Peas.

According to Shanghai-based Pernod Ricard China brand director Han Zanting, "Chivas' association with music is [key to] the brand's marketing strategies in China."

Sponsorship was also prominent at the second annual Beijing Pop Festival Sept. 9-10 in Chaoyang Park in northwest Beijing. The event, organized by Beijing promoter Rock for China Entertainment, featured local acts and U.K.-based alternative bands Placebo and Supergrass, plus U.S. hard-rockers

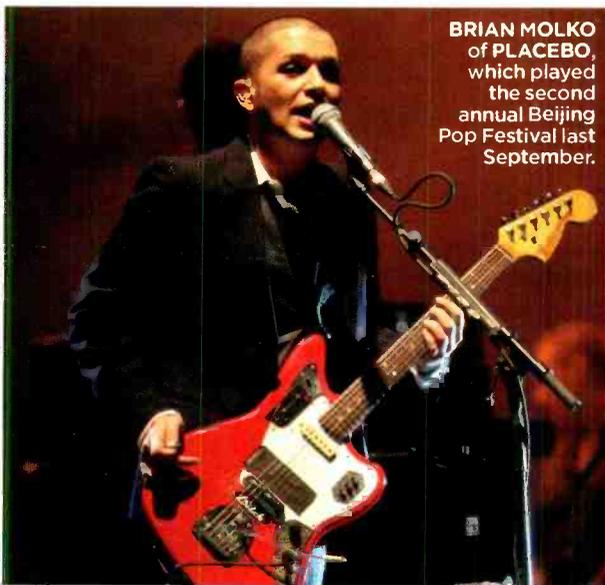
Dio and Sebastian Bach.

The event drew a crowd of 30,000. Sponsors included MasterCard, Motorola, print company RR Donnelley and Burton Snowboards. James Chen, MasterCard International's Beijing-based VP of account management for China, says that what attracted the company to the festival was its target audience—young people who are current or potential cardholders.

Placebo is managed by London-based Riverman management, whose co-founder Dave Mclean runs its Southeast Asia office in Bangkok. He claims the band played the festival—its first Chinese show—"for 20% of the normal fee."

Mclean says Placebo would certainly return to the People's Republic. "If we had a sponsor," he says, "we'd do 10 shows in China—we'd do 20."

Additional reporting by Mark Sutherland in London.



BRIAN MOLKO of PLACEBO, which played the second annual Beijing Pop Festival last September.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,224,705 (€6,241,713) \$47.44/\$23.72	<b>CLOUSEAU</b> Sportpaleis, Antwerp, Belgium, Nov. 30-Dec. 29	209,898 212,174 twelve shows	PSE Belgium
2	\$2,744,598 \$225/\$175/ \$127.50/\$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, Jan. 3-7	19,596 20,740 five shows two sellouts	Concerts West/AEG Live
3	\$2,261,870 \$225/\$175/ \$127.50/\$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, Dec. 28-31	16,404 16,592 four shows three sellouts	Concerts West/AEG Live
4	\$1,444,431 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Nassau Coliseum, Uniondale, N.Y., Dec. 29, 31	26,258 25,993 two shows	AEG Live
5	\$1,381,820 \$288/\$228/\$168/ \$98	<b>RAIN</b> Colosseum at Caesars Palace, Las Vegas, Dec. 23-24	7,854 two sellouts	Caesars Palace, Concerts West/AEG Live
6	\$809,477 (\$950,748 Canadian) \$80.46/\$59.17	<b>JEAN-PIERRE FERLAND</b> Bell Centre, Montreal, Jan. 13	11,064 11,854	Sillett Entertainment Group, GSI Musique
7	\$731,209 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Verizon Center, Washington, D.C., Dec. 28	14,278 14,546	AEG Live
8	\$703,115 (€537,090) \$47.15/\$39.27	<b>MUSE</b> Sportpaleis, Antwerp, Belgium, Dec. 19	15,841 15,875	Live Nation
9	\$701,317 (\$817,319 Canadian) \$51.70/\$34.54	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Air Canada Centre, Toronto, Jan. 2	15,041 15,841	AEG Live
10	\$677,327 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> St. Pete Times Forum, Tampa, Fla., Dec. 20	13,091 14,190	AEG Live, Fantasma Productions
11	\$675,066 (€505,929) \$64.05/\$44.03	<b>CHRISTINA AGUILERA</b> Sportpaleis, Antwerp, Belgium, Dec. 3	11,784 15,779	Live Nation
12	\$663,195 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Hartford Civic Center, Hartford, Conn., Jan. 4	12,673 12,824	AEG Live
13	\$657,699 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> American Airlines Center, Dallas, Dec. 17	12,590 14,012	AEG Live
14	\$647,409 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> HP Pavilion, San Jose, Calif., Dec. 1	12,408 13,103	AEG Live
15	\$638,822 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Toyota Center, Houston, Dec. 18	12,416 12,811	AEG Live
16	\$622,798 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Times Union Center, Albany, N.Y., Jan. 7	12,028 12,301	AEG Live
17	\$616,083 \$55.75/\$36.75	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Mellon Arena, Pittsburgh, Jan. 6	12,570 13,000	AEG Live
18	\$604,891 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Jobing.com Arena, Glendale, Ariz., Dec. 3	11,328 12,525	AEG Live
19	\$575,982 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Amway Arena, Orlando, Fla., Dec. 21	10,802 11,516	AEG Live, Fantasma Productions
20	\$560,025 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Charlotte Bobcats Arena, Charlotte, N.C., Dec. 23	10,937 11,101	AEG Live
21	\$548,724 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Blue Cross Arena, Rochester, N.Y., Jan. 3	10,507 10,863	AEG Live
22	\$545,802 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Greensboro Coliseum, Greensboro, N.C., Dec. 27	10,532 14,595	AEG Live
23	\$525,518 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> IpayOne Center, San Diego, Nov. 29	9,736 9,803	AEG Live, Viejas Entertainment
24	\$512,963 (£264,030) £66.81/\$32.45	<b>PAUL WELER, AZIZ, THE RIFLES, MOKE</b> The Forum, London, Nov. 14-15, Dec. 6-7	8,400 four sellouts	3A Entertainment
25	\$502,429 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Verizon Wireless Arena, Manchester, N.H., Dec. 30	8,956 9,283	AEG Live
26	\$502,280 \$62.50/\$57.50/ \$30/\$27.50	<b>UMPHREY'S MCGEE, NORTH MISSISSIPPI ALL STARS &amp; OTHERS</b> Aragon Ballroom, Chicago, Dec. 29-31	11,995 13,000 three shows	Jam Productions
27	\$477,117 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Colonial Center, Columbia, S.C., Dec. 22	9,149 12,096	AEG Live
28	\$452,010 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> HP Pavilion, San Jose, Calif., Dec. 27	8,126 10,550	AEG Live, Frontline Management
29	\$448,163 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> ARCO Arena, Sacramento, Calif., Dec. 5	8,407 10,225	AEG Live
30	\$441,371 \$39.50/\$29.50	<b>RADIC DISNEY BIRTHDAY CONCERT: MILEY CYRUS &amp; OTHERS</b> Dallas Convention Center, Dallas, Nov. 18 includes matinee	11,522 13,544 two shows	AEG Live
31	\$432,704 \$49.50/\$39.50	<b>HOW THE EDGE STOLE XMAS: TAKING BACK SUNDAY &amp; OTHERS</b> NOKIA Theatre, Grand Prairie, Texas, Dec. 8-9	9,712 9,852 two shows	AEG Live
32	\$432,505 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> KeyArena, Seattle, Dec. 11	8,116 11,534	AEG Live
33	\$423,779 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Rose Garden, Portland, Ore., Dec. 10	7,880 13,195	AEG Live
34	\$422,570 \$40/\$30	<b>TRANS-SIBERIAN ORCHESTRA</b> BJCC Arena, Birmingham, Ala., Dec. 20	12,621 sellout	Live Nation, in-house
35	\$414,484 \$58.50/\$38.50	<b>HIGH SCHOOL MUSICAL - THE CONCERT</b> Stockton Arena, Stockton, Calif., Dec. 6	7,711 9,054	AEG Live

# UpFront



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

# Old Rodeo, New Festival

Multi-Artist Live Extravanzas Share Country Acts

Two high-profile, primarily country music multi-artist events announced their lineups last week. One, the Houston Livestock Show & Rodeo, is in its 75th year. The other, the Stagecoach festival at the Empire Polo Field in Indio, Calif. (site of the Coachella Valley Music & Arts Festival), is making its debut. The two shows share exactly five acts: George Strait, Alan Jackson, Brooks & Dunn, Sugarland and Pat Green.

The entertainment lineup for the Houston Livestock Show & Rodeo, set for Feb. 27-March 18 at Reliant Stadium, bolsters its traditional country lineup with Latin, pop, rock and R&B acts.

The Rodeo opens with its perennial favorite son, Strait (Feb. 27), followed by Los Lonely Boys (28), Reba McEntire (March 1), Natalie Cole and KEM (2), Clay Walker (3), the Cheetah Girls and "Hannah Montana" (4), Josh Turner (5), Gretchen Wilson (6), Sheryl Crow (7), Jackson (8), Green (9), Martina McBride (10), Pesado and Emilio (11), Sugarland (12), Toby Keith (13), Beyoncé (14), Dierks Bentley (15), Brooks & Dunn (16) and Rodeo closer ZZ Top (18).

Leroy Shafer, VP/COO of RodeoHouston, says the lineup reflects what ticket buyers want to see, determined through extensive research. "The percentage of noncountry performances this year is 35%," Shafer says. "That number, give or take five percentage points, has remained the same for several years."

Shafer says the Rodeo "went all out" in putting together the 75th-anniversary lineup. "Like every year, there are a few entertainers that we did not obtain," he says. "When you are filling 20 straight performances, you will never get every entertainer that you want. When you get nearly all of them, like we did this year, you have to be pleased."

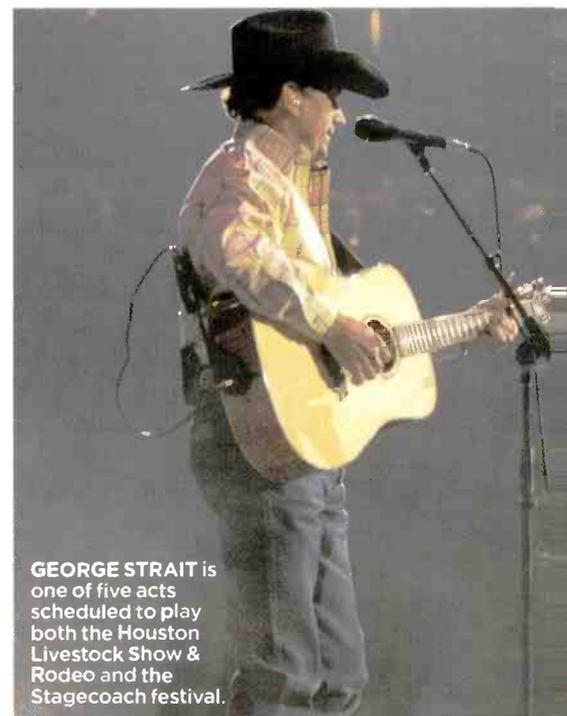
Shafer declines to reveal the Rodeo talent budget, but says it had been successful in holding the line on entertainment costs for the past three years. "We increased the budget more than 20% this year because of our 75th-anniversary celebration and signed more top-end entertainers than we have in several years," he adds.

Tickets, ranging from \$16 to \$300, went on sale Jan. 13. The event manifests nearly 1.5 million tickets for rodeo concert performances at Reliant Stadium, and last year sold 73% of those for more than 1.1 million in paid attendance.

"We averaged 55,761 paid attendance for each of 20 performances," he says. The event had four complete sellouts in 2006: Strait, Ramon Ayala and Jay Perez, Hilary Duff and Brooks & Dunn. The Brooks & Dunn show set an all-time paid attendance record at 72,783.

Meanwhile, back at the Stagecoach ranch, the lineup is headed by Strait, Kenny Chesney, Brooks & Dunn, Jackson, Sugarland, Lucinda Williams and Willie Nelson.

Stagecoach hosts four performance stages: the



GEORGE STRAIT is one of five acts scheduled to play both the Houston Livestock Show & Rodeo and the Stagecoach festival.

main stage, an all-country stage, a bluegrass stage and a "storytelling" area, the last of which will feature appearances by "Prairie Home Companion" creator Garrison Keillor and Texas poet laureate Red Steagall. The fest was booked by Coachella producer Paul Tollett, Louis Messina of TMG/AEG Live and Steve Moore of AEG Live Nashville. "Kenny and George committed immediately and they love the idea," Messina told On the Road in November. "This is the first year, and I think this is something that's going to be around for a long time and grow into something really special. This is Paul's dream, and I'm just happy to lend a hand."

When digging deeper in the Stagecoach lineup, it's interesting to note some acts that will be at Coachella that would likely never show up at the Rodeo. Along with mainstream country names like Sara Evans and Jason Aldean, Stagecoach gets much more "alt" than most country events, with acts like Williams, Neko Case, Drive-By Truckers, the Flatlanders and Junior Brown—acts likely to grace the Bonnaroo or Austin City Limits Festival stages. Stagecoach artists like Robert Earl Keen and Green can and do go over well at the Rodeo, but Stagecoach brings in some serious 'grass and acoustic-based stuff with Earl Scruggs, Nickel Creek, Yonder Mountain String Band, the Gascals, Marty Stuart and others.

In fact, when have Strait and Chesney been on the same bill with the Truckers and Case? Not often enough. The Rodeo is a monster concert lineup attached to a mega event, but Stagecoach will bring a truly diverse "country" audience together, possibly for the first time, and may break down some invisible barriers in the process.

## Retail Track

ED CHRISTMAN echristman@billboard.com



# The Witching Hour

Christmas Product Payments Less Worrisome This Year

We've reached the point in the year that old-time distribution credit managers used to refer to as the witching hour. It is the time period that generally runs Jan. 10-25, when the first batch of Christmas product payments come due.

While product payments are normally due on the 25th of the month, standard industry practice provides retail and wholesale accounts a 1.5%-2% discount—depending on the label—if payments come in on the 10th of the month. Most majors, though, customarily allow a five-day grace period.

In January, this is normally a time of tension, as distribution credit managers hold their breath while waiting to see if accounts on their "watch list" take advantage of early-payment discounts. And with history as their guide, managers are also wary that some account no-

fortunately, that's because Tower and Musicland—the big accounts that had people nervous for the last five years—finally bit the dust in 2006.

After those two liquidations, it is unlikely any account will come out of the blue to present a January surprise. The big accounts still standing are all publicly traded companies, with enough transparent financial information to allow credit managers to accurately assess their financial health. If any privately owned accounts are suddenly found to be a problem, relatively speaking, it likely will pale in comparison to the two huge whacks that labels and distributors took last year. Besides, early indications suggest things are moving along smoothly, and one major label distribution executive says his company has received all its payments—from accounts large and small—on time.

Meanwhile, issues like early-payment discounts and 60-days dating to make product payments are a moot point in the digital distribution world. Currently, download stores are treated like consignment vendors. Online stores report to labels what they have sold during the previous month, and send payment accordingly at the same time—so for sales made during December, they pay sometime between Jan. 10 and Jan. 20. While that allows a few weeks' dating, some major label executives say they expect that online accounts will eventually begin reporting sales and payments on a weekly or maybe even daily basis. While the concept of daily payments might be wishful thinking, if the weekly basis ever happens, large payment due balances will become a thing of the past—as will the need to put potential loss reserves on the balance sheets.

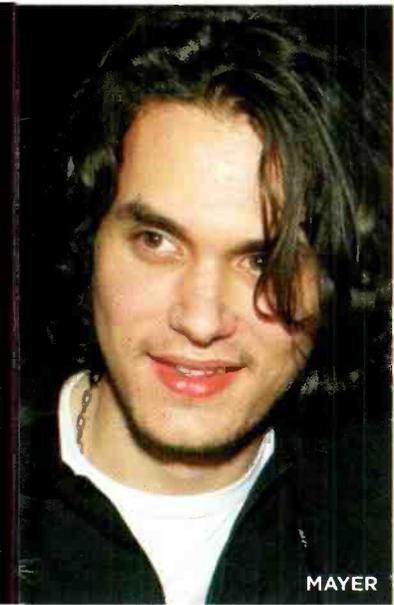
Unlike in the physical world, digital accounts are either all 800-pound gorillas like Apple, Microsoft and the cell phone suppliers—which means you will know ahead of time if they

are headed for trouble—or they are too small to worry about, if they run into trouble. So far when small accounts have gotten into trouble and missed payments, labels have pulled the license to sell product. That's much quicker and cleaner than the way they deal with troubled accounts in the physical world—and it certainly involves less worries too.

**THE DIGITAL SHARE:** An article I wrote in the Jan. 15 issue listed the top 10 selling albums of 2006, as counted by Nielsen SoundScan. And the list of top-selling digital tracks issued with Nielsen SoundScan's other year-end data has received plenty of ink in the mainstream press. But the top 10 selling digital albums of 2006 are still worth zeroing in on. Leading the list, the Fray's "How to Save a Life" sold slightly more than 198,000 copies last year, followed by John Mayer's "Continuum," which garnered 176,000 album downloads, and Justin Timberlake's "FutureSex/LoveSounds" with 142,000 downloads.

While digital albums, as noted above, may have comprised 5.5% of total album sales, it's always interesting to note albums that gain larger-than-average footholds in the digital world. That didn't occur as much as you would expect among the top 10 digital albums, but it did happen with three of the top four. The Fray's digital sales comprised 11.8% of the album's overall sales of 1.7 million; Mayer's digital sales translates into 14.8% of its total sales of 1.2 million units; and Jack Johnson and Friends' "Sing-A-Longs & Lullabies for the Film Curious George" (No. 4) was downloaded nearly 135,000 times last year, good enough to comprise 11.9% of its total album sales of 1.1 million scans.

But the rest of the top 10 selling digital albums wound up below the 8% share mark—more or less falling into line with the 5.5% average.



MAYER

body suspected is in trouble will suddenly miss the discount.

If accounts do not take advantage of the early-payment discount, it generally means a Chapter 11 filing is imminent. Most troubled companies wait until they are flush with cash before filing, and that's always right after Christmas.

However, for the first January in years, credit managers say they are, if not care-free, then at least without worry. Un-

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## Latin Notas

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# Guessing The Grammys

## Predicting Winners You Won't See On Your Screen

It's Grammy Award time again, and with it come our annual predictions on who will take the spoils in the Latin categories.

Of course, it's unlikely you'll see any of these nominees on your TV screen come Feb. 11; of late, the Latin categories have become something of an ugly stepchild, usually hidden from sight. If not even telegenic Shakira managed to get a shot at the screen last year (not to mention a nomination in the English-language categories), we can safely assume there will be nothing Latin to look at this time around.

Yet recognizing what the Grammys signify, here is our take on the possible winners.

For those new to this column, our predictions are educated guesses, based on past voting behavior. They should not sway voters, as ballots have already been counted (What, you didn't vote?) Finally, these are predictions, meaning they won't necessarily come true. Write down your own and enjoy.

### BEST LATIN POP ALBUM:

Velvety-voiced crooner Marco Antonio Solís has yet to be recognized in the pop category, but he faces stiff competition from Ricardo Arjona, whose "Adentro" blends intimacy with a touch of social conscience (in "Mojado," the duet with Intocable). Bolstered by a major U.S. and Latin-American tour, Arjona should best even megaseller Solís. However, don't discount Julieta Venegas, a

Grammy favorite who may be the dark horse with her delightful "Limón y Sal," appropriately competing in the pop category after being slotted as alternative in the Latin Grammys.

### BEST LATIN ROCK, ALTERNATIVE OR URBAN ALBUM:

Yes, this is a hodgepodge category, but critics of its content should be aware that there is always a lack of material to choose from, particularly on the alternative side. That said, the fight should be between Maná's "Amar Es Combatir" and

Calle 13's self-titled debut. Maná will win out of sheer seniority and name recognition, although Tego Calderón will also carry votes thanks to being under the Atlantic umbrella and thus, the radar of mainstream voters.

### BEST TROPICAL LATIN ALBUM:

Gilberto Santa Rosa is a perennial favorite and will probably lead in this lackluster group. But we'll give special mention to Andy Montañez's "Salsatón," a fresh take on a fusion of rhythms that still managed to sound uncontrived.

### BEST MEXICAN/ MEXICAN-AMERICAN ALBUM:

Pepe Aguilar's "Historias de Mi Tierra" is really the only album with the heft and name recognition required to win.

### BEST NORTEÑO ALBUM:

This is, without a doubt, the most contested category of this bunch, with a group of mostly respected veterans, including Conjunto Primavera, Pesado and Los Huracanes del Norte, all standouts. Still, Los Tigres del Norte have been so feted and publicized this year it's hard to imagine they could not win. Doesn't hurt that their album, "Historias Que Contar," is the musical equivalent of a thriller novel.

### BEST BANDA ALBUM:

While Banda el Recodo continues to have name and weight, 2006 was the year of Joan Sebastian. "Mas Allá del Sol" benefits from Sebastian's own finely crafted songs, impeccable arrangements that stretch the boundaries of banda and a hit single, "Más Allá del Sol," that topped Billboard's radio charts for weeks. For a complete list of nominees go to grammy.com.



RICARDO ARJONA will give Marco Antonio Solís stiff competition in the best Latin pop album category.

LATIN BY LEILA COBO

## Tropical Merger

### MP's Link With J&N Reflects Market Hardships

Tropical indie MP, known for its hard-hitting, Puerto Rican salsa acts, has merged its operations with indie powerhouse J&N, best-known for its merengue and bachata releases.

The move is a reflection of the hardships faced by tropical music labels, which have seen radio stations switch formats and sales decline in the past decade. Tropical music, which in the 1980s and 1990s was a bastion of Latin music and identity, now accounts for less than 10% of all Latin music sales, according to RIAA numbers.

By joining their respective areas of expertise, MP and J&N are hoping for more sales and clout at radio and retail.

"We felt indie labels have been buffeted in the distribution and promotion areas, and that a merger could work well for both of us," MP owner Tony Moreno says.

MP was at one point distributed via Sony BMG but

had been self-distributed in the past two years, a fact that hindered its entry into mass merchant accounts. J&N has a distribution agreement with Sony BMG that will now also cover MP releases.

Effective immediately, MP will be housed in J&N's Miami offices. Both labels will continue to function independently of each other, with Moreno as VP of MP and Juan Hidalgo continuing as president of J&N, the label he owns with his brother, Nelson Estévez. Both labels will share distribution, marketing, promotion and A&R resources, as well as revenue from record sales and publishing.

A major focal point, Moreno says, is sales of digital and mobile tracks, which J&N will soon begin to offer via its online store, musicalatina.com.

MP, whose roster includes Tito Rojas, Anthony Cruz and Eddie Santiago, was founded nearly 20 years ago, when salsa was in its heyday.

"In Puerto Rico, they were like another Fania [Records]," says Enrique Reyes of Reyes Distributors.

But when salsa's popularity took a downturn, MP saw sales slip.

On its end, J&N maintained a solid foothold in the tropical market thanks to its inroads with other tropical genres, including bachata, merengue and now, reggaetón—all genres that have overpowered salsa in sales. J&N has also leveraged its catalog with several compilations like the "Hits" series, which includes "Salsahits" and "Merenhits."

The merger is widely seen as beneficial to both parties.

"They are two complementing labels," says Eddie Fernández, senior VP of Universal Music Publishing Latin America. "Tropical music is not buoyant right now, but it's a market that exists and has its audience."

## EN BREVE

### PIRACY GOES TECH IN ARGENTINA

As music sales begin to shift from physical to digital in Argentina, so has piracy. A recent study by local chamber of video and record producers CAPIF and APDIF, its right hand in legal and police actions against piracy, shows that sales of illegal CDs in the streets of Buenos Aires—the leading music market in Argentina—diminished by 24%.

APDIF president Javier Delupi explains that 77 street vendors with major catalogs of illegal CDs were detected in 2005. Last year, there were 59.

But the number of illegal vendors outside Buenos Aires increased. As a result, the illegal physical market seems to be identical to 2005, accounting for 60% of the "legal" market, or roughly 10 million units.

On the other hand, a total of 969 cybercafes were found throughout Buenos Aires, allowing users to download music illegally and burn CDs. The proliferation of Internet cafes has been directly associated with the growth of online piracy in Latin America, with many recent anti-piracy operations targeting such businesses. "There is a new pattern in the way music is pirated," Delupi says.

Another study commissioned by CAPIF and executed by private consulting firm Knack indicates that 62% of consumers who illegally download music have begun to do so only in the past year. Lower-income-bracket "intermittent pirates," as the Knack study calls them, download an average of five songs per week at cybercafes. Upper-income users, dubbed "permanent downloaders" by Knack, download an average of 28 songs per week from their homes via their broadband connections. All told, the study estimates there were 608.5 million illegal downloads in 2006, up from 412 in 2005.

The study also found that the genre of choice for Internet users was Argentine rock or rock en español.

—Marcelo Fernandez Bitar, Buenos Aires

## Legal Matters

SUSAN BUTLER sbutler@billboard.com



# U.S. Labels Target Russian Music Site

## Suit Marks Shift In Legal Strategy

Major labels call allofmp3.com the "most notorious" of the Russian enterprises "that traffic in pirated music, film and software." Yet unlike their rush to court against peer-to-peer operators of Napster, Grokster and Kazaa soon after those sites launched, U.S. labels waited until December 2006 to sue Mediaservices—six years after that company launched allofmp3.com. In a shift in strategy from earlier cases, labels have been working behind the scenes to build a network of supporters, including governments, foreign courts and financial services.



KOHLMANN

Allofmp3.com looks like a legitimate American music store, claims to be legal and sells downloads of hit albums for slightly more than \$2. Major record companies didn't authorize these sales; Mediaservices claims it doesn't need permission to license music from anyone other than Russian collecting societies—even if they don't pay labels.

In November, U.S. and Russian governments reached a market access agreement requiring Russia to take action to address piracy, among other things, before the United States would consent to Russia joining the World Trade Organization; allofmp3.com is specifically named as an example of an illegal operation.

In May 2005, a German court issued an injunction against Mediaservices, prohibiting the company from making the major labels' recordings available in Germany. In September 2006, Russian copyright law amendments went into effect granting copyright holders and performers—for the first time—exclusive rights to control digital distribution and performances of their works. The following month, a Danish court ordered Tele2, an Internet service provider, to block its subscribers' access to allofmp3.com. PayPal, Visa and MasterCard cut off services to the site. And a suit filed

by U.K. labels is pending.

Despite this, allofmp3.com launched a free streaming service in October to attract advertisers plus an international press campaign to promote its sites. Then its related site sued banks in Moscow, insisting that Visa and MasterCard services be reinstated. That was the last straw for U.S. labels.

"We felt we had to make it clear that they're an illegal site—that they couldn't make these claims," says a record industry executive, who asked not to be identified due to the pending litigation. "We had been waiting to see what the [Russian] government would do. We really thought it would likely be resolved diplomatically. Once it became clear that [the government wasn't taking sufficient action], we had to stand up and be counted."

**COMING TO TERMS:** The termination right under the current U.S. Copyright Act, which gives authors the right to terminate grants in a copyrighted work 35-40 years after the grants were executed, is anything but clear. One of the confusing issues arises from the provision that states: "Termination of the grant may be effected notwithstanding any agreement to the contrary, including an agreement to make a will or to make any future grant."

But what is an "agreement to

the contrary"? Does this mean that the author cannot threaten to terminate the grant to gain bargaining power and then regrant rights to the same person on better deal terms?

In 2005, the federal Court of Appeals in California held that an agreement terminating the initial grant and simultaneously granting future rights could be enforced (*Milne v. Stephen Slesinger Inc.*). But last June, a District Court in New York held that an agreement by one heir of novelist John Steinbeck, which regranted certain rights in novels, could not prevent other heirs from terminating the grants. The case is on appeal.

During a panel discussion for the Copyright Society in New York this month, Susan Kohlmann, a partner with Pillsbury Winthrop Shaw Pittman who represents one of the Steinbeck parties, said that she does not believe that termination rights trump all other contracts entered into after 1978, the effective date of the current act. The law was meant to protect authors early in their careers when they don't know the value of their work—not to preclude new grants in the works.

Patrick Perkins, a sole practitioner, said that ultimately each state's contract law should guide the interpretation of a contract to decide whether a subsequent agreement is really a grant of rights (which should be enforced) or simply an amendment to the initial grant (which would be an "agreement to the contrary" not affecting the termination right).

Michael Landau, a professor at Georgia State University College of Law, noted that sometimes an author will sign an agreement long after the initial grant, agreeing that the initial work was a work made for hire. He believes this type of agreement should not be enforced to prevent termination.

David Donahue, a partner with Fross Zelnick Lehman Zissu, moderated the panel. ...

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### Touring Conference & Awards

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### Regional Mexican Music Summit

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### DEMMX Awards,

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DIGITAL BY ANTONY BRUNO

# Downloads Drive Detroit

## Can MP3 Players Help Revive The Auto Industry?

Struggling U.S. auto manufacturers are hoping music will do for them what it did for Apple after the introduction of the iPod—make them cool.

And in doing so, they're looking to attract a new generation of car buyers who expect digital entertainment at all times.

Two-thirds of 2007-model cars will allow users to connect MP3 players to factory-installed stereos.

Leading the charge is Ford Motor, which at the Detroit Auto Show Jan. 9 introduced a new factory-installed, in-car communications and entertainment system called Sync, developed in partnership with Microsoft.

While auto manufacturers have offered iPod-integration kits as a dealer-installed option for some time, Sync revolutionizes the way consumers connect MP3 players and mobile phones to the vehicle's central nervous system. Using either a USB port—a standard feature on personal computers—or Bluetooth wireless technology, Sync lets users operate and control any MP3 player through voice commands, the car steering wheel or the dashboard stereo.

It supports not only the iPod, but also files purchased from iTunes as well as subscription tracks on PlaysForSure devices. Users can even stream Internet radio feeds from mobile phones through the stereo system.

And Sync isn't limited to high-end models. It will be a factory-installed option in 12 different Ford, Lincoln and Mercury vehicles introduced this year—including the Focus and Explorer—and eventually



Ford Motor demonstrates the range of portable devices supported by the Sync in-car entertainment system, which lets users operate and control any MP3 player through voice commands, a vehicle's steering wheel or the dashboard stereo.

become a standard option throughout its entire fleet.

According to Kevin Reale, an automotive industry analyst with AMR Research, Sync is symptomatic of a broader effort by car makers to offer a kind of second home on wheels. Since the average U.S. citizen spends 1.5 hours a day in his or her car, music is a key ingredient.

Manufacturers are "becoming more customer-centric," Reale says. "They're really trying to understand what customers want in their vehicles. Up until the last few years it was 'build it and they will come,' but it's not like that anymore." According to a fall 2006 Harris Interactive poll, the least-preferred methods for linking an MP3 player to a car stereo—the FM transmitter and the cassette-tape adapter—are also the most common. More than half of those polled said they would consider

a more sophisticated interface.

Ford research shows that among buyers and potential buyers age 14-26—who represent 20% of the market—80% expressed a demand to link MP3 players with their car stereos, and the capability is in the top five of overall desired features.

So not only do car manufacturers have an opportunity to better meet a growing need, but advanced in-car systems like Sync, or similar products like Chrysler's MyGig, might even be the winning factor when deciding what car to buy.

"Everyone recognizes the importance of [digital music]," Ford marketing strategy manager Kevin Leling says. "It's very important for people to take their personal music with them."

As such, car manufacturers are demanding that those providing them with factory-installed stereos include MP3-player connectivity. A spokesman for Clarion, a car stereo manufacturer that primarily supplies factory-installed units for the automotive industry, says 50% of its products this year feature some kind of MP3-player link—up from 20% last year. He expects that number to grow to 100% within the next three years.

Fortunately, it's a relatively easy function to add. According to Andrew Poliak of car stereo software developer QNX, a stereo unit just needs a basic operating system and compatible software. On the horizon are more advanced options like multizone listening, in which one track plays through the

main speakers while another plays through either rear-seat speakers or headphone jacks.

The relatively slow process of integrating MP3 player connectivity can be blamed in part on the long product development cycle of the automotive industry. While innovations in consumer electronics generally take about 18 months from concept to consumer availability, the automotive cycle is closer to three to seven years.

That Ford was able to turn around Sync in 15 months is unheard-of in the automotive world. "That's warp speed for us," Leling says. Motivating Ford and other manufacturers is that a generation of car buyers just around the bend will expect an MP3-player link in their cars just like today's generation expected a CD player.

And connecting with young music listeners doesn't stop with in-car entertainment systems. The auto industry is leaning heavily on music in its marketing to potential buyers—some of whom aren't yet old enough to drive.

Chrysler, for instance, sponsored Warner Music Group's YouTube concert video initiative on New Year's Eve. In 2005, Ford sponsored a series of "Flash Concerts" advertised through mobile operator Cingular.

"They're trying to connect to the consumer at a much earlier stage," Reale says. "It's just a matter of time before this capability becomes a standard mechanism in all vehicles."

## BITS & BRIEFS

### ROCK ME AMADEUS

Those frustrated by the lack of accurate and complete classical music metadata on MP3 players can now turn to Gramenote, which introduced a new data management and delivery system designed specifically for classical music. Whereas pop and rock music can easily be listed in such categories as artist, track and album, classical music requires specialized fields like composer, recording artist, movement, symphony and soloist, among others.

grew 150% in Germany and 146% in the United Kingdom.

Additionally, the trend of mobile phone users creating their own ringtones is on the rise. In the United States growth is modest, from 5.1% to 6.6% during the May-November time frame. The practice is more widespread in Europe, with the Italian market the largest at 20.4% as of November.

### LAWDY MAMA LIGHT MY FUSE

"Guitar Hero II," the play-along videogame set for this spring, has expanded its soundtrack to 70 songs, most recently adding such tracks as "Hush" by Deep Purple, "Dead!" by My Chemical Romance and "Rock and Roll Hoochie Koo" by Rick Derringer. The Xbox 360 version will have access to dozens of additional tracks that can be downloaded via the Xbox Live Marketplace. Titles for songs available for download won't be released until after the game debuts.

### RINGTONE EVOLUTION

The ringtone business may be flattening out, but according to mobile content tracking firm M:Metrics, 2007 may see an explosion in the ringback tone market. The company found that ringback tones have grown most aggressively in the United States, at a rate of 225% from the end of January 2006 to the end of November 2006. During the same period, ringbacks

## YAHOO! MUSIC JAN 27 2007

### TOP 20 STREAMS

1	BEYONCE Irreplaceable COLUMBIA	2,238,677
2	AKON Smack That SRC/UNIVERSAL MOTOWN	1,964,988
3	FERGIE Fertigacious A&M/INTERSCOPE	1,360,747
4	EVANESCENCE Call Me When You're Sober WIND-UP	1,319,429
5	SHAKIRA Hips Don't Lie EPIC	1,308,946
6	CIARA Promise LAFACE/JIVE	1,306,349
7	CHRISTINA AGUILERA Hurt RCA	1,202,647
8	NELLY FURTADO Say It Right MOSLEY/GEFFEN	1,149,830
9	HINDER Lips Of An Angel UNIVERSAL REPUBLIC	1,018,398
10	AKON I Wanna Love You SRC/UNIVERSAL MOTOWN	983,477
11	THE FRAY How To Save A Life EPIC	975,874
12	VANESSA HUDGENS Come Back To Me HOLLYWOOD	975,053
13	JIM JONES We Fly High KOCH	970,057
14	BOW WOW Shine Like Mine COLUMBIA	965,201
15	PAULA DEANDA Walk Away ARISTA	945,480
16	SNOW PATROL Chasing Cars A&M/INTERSCOPE	923,411
17	LUDACRIS Money Maker DTP/DEF JAM	906,279
18	UNK Walk It Out BIG OOMP/KOCH	876,022
19	CHRIS BROWN Say Goodbye JIVE	875,191
20	JUSTIN TIMBERLAKE SexyBack JIVE	870,669

The top 20 audio and video streams (combined) for the four weeks ending Jan. 14. Source: Yahoo! Music

An especially strong showing for such an old title is owed to its presence in year-end wrap-ups and countdowns.



Her self-titled debut has sold 126,000 copies and sits at No. 131 on The Billboard 200 this week.



### NO-STRING THEORY

Multiroom stereo systems have long suffered from one serious hangup—the difficulty in stringing speaker wires throughout the room and house. KEF Audio has introduced a solution with a set of wireless speakers called KEF Wireless. Available as either an after-market product or bundled in with a broader KET sound system, the speakers offer CD-quality audio through a proprietary 2.4 GHz wireless connection. KEF claims the connection is not affected by such sources of interference as microwave ovens, cordless phones and wireless LAN routers.

The speakers, unveiled at the Consumer Electronics Show in Las Vegas, will be available to retail by the end of the first quarter for \$500.

—Antony Bruno

## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

The death of V2 Records would be an interesting cautionary tale if it wasn't so depressing.

The problem from the beginning was that Sheridan Square forced V2 to absorb Artemis, which it had already purchased, saddling a new would-be indie with somebody else's—is baggage unkind?—all right, choices.

In this case, the unchosen choice seems to have come in the form of the tragically innocent Sugar Cult. But as everybody needs to learn the hard way these days, loyalty and longevity can no longer be taken for granted.

The real tragedy will be if the failure of V2 is somehow blamed on Andy Gershon's visionary approach to our failing business. It was Gershon's artist-friendly attitude and impeccable taste that brought the White Stripes, the Raconteurs, the Greenhornes, Ray Davies and the Mooney Suzuki

to V2, and his hands-on approach that helped sell the "I Am Sam" soundtrack.

For the most part, the artists will be fine. Jack White and his friends will have no problems, and the Mooney Suzuki's imminent new album will find a home.

It's the Josh Ritters we worry about—those un-categorizable artists who have nothing going for them but talent. Let's hope Ritter finds a family as hardworking and caring as the V2 team.

The lesson learned seems to be that an indie's chances for survival are enhanced by three things: a patient parent company (deep pockets somewhere); a catalog to live off of while new acts develop; or starting out clean and small, free of mainstream expectations (and someone else's artists) and staying fast and flexible in this speed-of-light changing world. See you on the radio. ♦♦♦

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>COOLEST SONG IN THE WORLD THIS WEEK</b> TEENAGE HEAD <small>Olde Haat</small>	THE MORLOCKS
2 SAYONARA BLUES <small>Wicked Cool Records</small>	THE WOGGLES
3 WITHIN YOU WITHOUT YOU <small>Capitol</small>	THE BEATLES
4 AIN'T NO KING OF ROCK AND ROLL <small>Bonnier</small>	THE NOMADS
5 LONG LIVE THE WEEKEND <small>Adeline</small>	THE LIVING END
6 DRIVE MY CAR/THE WORD/WHAT YOU'RE DOING <small>Capitol</small>	THE BEATLES
7 POD <small>Epic</small>	TENACIOUS D
8 FAVORITE SON <small>CBGB Forever</small>	GREEN DAY
9 SO ROMANTIC <small>Wicked Cool</small>	THE CHARMS
10 DANCE LIKE A MONKEY <small>Roadrunner</small>	NEW YORK DOLLS

## COOLEST GARAGE ALBUMS

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

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to [UNDERGROUNDGARAGE.COM](http://UNDERGROUNDGARAGE.COM).



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# UpFront



MENOMENA



## The Indies

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

# Dear Prudence

## Caution Pays Off For Barsuk Band

Seattle-based Barsuk Records courted adventurous indie rock act Menomena for more than a year. Before signing any deal, though, the trio turned into amateur lawyers, meticulously going over every contract point and viewing its suitor with a healthy dose of skepticism.

For its part, the label will demonstrate its commitment with the Jan. 23 release of the group's "Friend & Foe." The album marks the first major front-line release from Barsuk to carry a lower retail list price—down to \$11.98 from \$13.98—and does so despite carrying a slightly higher manufacturing cost than the standard CD. With an intricately designed, multilayered, die-cut heavy package—courtesy of graphic novelist/artist Craig Thompson ("Blankets")—Barsuk founder Josh Rosenfeld estimates the label is spending an extra 10-15 cents per unit.

"It's not huge, but over the course of many thousands of records, it is a lot," Rosenfeld says. "You shouldn't be packaging great music in crap packaging. I still think of pop music as art, and this is better art with this package than if we decide to save some money and crank it out. It's a scarier environment to be investing money in art these days, but I am excited to be doing it."

And he should be. "Friend & Foe" is a collection of enticingly oddball arrangements, brimming with melodies drawn from a wild assortment of noises and tape loops. "Muscle'n Flo" takes a scatterbrain rhythm and builds it to a lilting,

gospel-inflected crescendo, whereas myriad instruments dart in and out of the forlorn keyboards of "My My," a cut that positions Menomena as a younger Flaming Lips.

"We all have attention-deficit disorder, and we don't like predictable music," band member Brent Knopf says. "We tend to write kind of backwards. We start with the most crazy sounds, and then try to come up with ways to shape those crazy sounds into a pop song. We generate these loops and piece them together like a quilt. A song is the last thing that happens with us."

Menomena's Barsuk debut adds to an already exciting Jan. 23 release date for indie fans and retailers alike. Aside from indie superstars the Shins, the day will see new albums from vets Deerhoof and Of Montreal, as well as Wilco-inspired newcomer the Broken West on Merge.

With Barsuk aiming for an initial ship-out of about 5,000 units, according to Jo Lenardi, who oversees retail marketing for the label, Menomena is clearly a long-term project—but one the label hopes a lower list price and eye-catching packaging will help land it some love from retailers.

"It's a big experiment for us," Lenardi says. "Retailers are always telling us people want cheaper records, so we're giving them a cheaper record. Hopefully they'll appreciate it and help us out. Every penny counts to every single one of us these days."

The risk is hanging on an act

Rosenfeld campaigned hard to sign. Initially linked with one man, Oregon-based operation FILMguerrero, whose releases and catalog will now be distributed via Barsuk, Menomena had concerns about signing to a larger label, even though the act saw it as necessary. Its FILMguerrero debut, "I Am the Fun Blame Monster," has sold 6,000 units in the United States, according to Nielsen SoundScan.

Knopf says he and Barsuk haggled over the length of the contract term, a debate Barsuk won. The label wanted one album and two options, whereas the band was hesitant to sign for more than one option.

"We were coming at it from the attitude that if everything is working and everyone is happy, we're not going to leave," Knopf says. "It took some time to learn Barsuk's reasons on insisting upon two options. But a total of three albums is 10 years of our lives. That's a career. When you sign something that gives someone an exclusive license for that length of time, it would have been stupid for us not to be cautious."

Few bands exercise that kind of prudence. It endeared Menomena even more to Rosenfeld.

"In the same way of a Modest Mouse or an Arcade Fire, I think Menomena doesn't at first seem like it would appeal to hundreds of thousands of people," Rosenfeld says. "But there's something so good about them that there are days when they can make me feel optimistic about the tastes of the people who are out there." ♦♦♦

ALICIA J. ROSE

CHAIRMAN  
BEGGARS  
GROUP  
AND IMPALA

# Martin Mills

On the eve of appearing in the MideNet debate 'DRMs—Do We Really Need'M' on Jan. 21, Martin Mills discusses his 30 years in indie music with Billboard.

In 1977, when Martin Mills and his then-business partner Nick Austin launched U.K. independent Beggars Banquet from their London record shop, it was one of the first in a new wave of indies inspired by the “do it yourself” ethic of the country’s punk-rock explosion.

Some 30 years later, upstart indies are still taking on the major labels, and Mills has been at the forefront of the sector’s development—most notably in 2006 when Impala, the Pan-European independent labels body he chairs, played a prominent part in having European Commission approval of the Sony-BMG merger annulled.

Mills was a founding member of Impala in May 2000, having previously been a leading light in launching U.K. trade body AIM in 1998.

As chairman of Beggars Group, he now presides over a string of labels including XL, Mo’ Wax, 4AD, Matador, Too Pure, Mantra and Wiiiija. This year, he celebrates the 30th anniversary of the very first Beggars Banquet release (the “Shadow” single by London punk band the Lurkers, on Aug. 17, 1977). Since then, he has nurtured talents as diverse as Gary Numan, the Pixies, the Cocteau Twins, Basement Jaxx, the Prodigy, Badly Drawn Boy and the White Stripes.

## Are independents better at nurturing emerging talents than majors?

Yes, it’s almost a truism. The priority for majors is to make quick bucks for their shareholders. I’m not saying that the majors don’t release good music: James Blunt has been a great success. But when you’re trying to ensure you hit the top of the charts, then you tend to be more formulaic. Independents tend to take a longer-term view, and see themselves as providing a cultural service rather than running a business.

You also tend to see that with the artists: Those who sign with independent labels tend to do so because they want credibility, they want to achieve something, and they know that it is the only place where their art will flourish. The real music industry, the one that is about art and creativity, is the independent sector.

## Is it tougher for indies now than when you started?

It’s much harder now. It takes more investment, and it’s not such a “bedroom” business. You’ve got to find music that inspires people and always look out for something that sounds different. Not that the independents are necessarily better than

majors are finding artists—anyone can look at what’s on offer on MySpace. But there is also a kind of synergy with majors and independents: They want us to find new talent, which they can try and buy out. The majors need this food chain.

## What sort of discrimination do independents face?

We suffer when it comes to licensing music for films and television, where we are often offered an “indie rate,” which is lower than that given to majors. Happily, however, that practice is disappearing now. And the majors also have more clout in dealing with the big names like Microsoft and iTunes.

## Can you appreciate the business rationale for mergers like Sony BMG?

I certainly do. I’m not being a Luddite here—I’m not objecting to this just for the sake of it. But we need to ensure that the majors do not impede the market. We need a situation where the big guy does not squeeze out the small guy. And it’s not easy to say how this can be done—it’s not easy to legislate.

## What would happen to the music market if the Sony-BMG merger

## is confirmed?

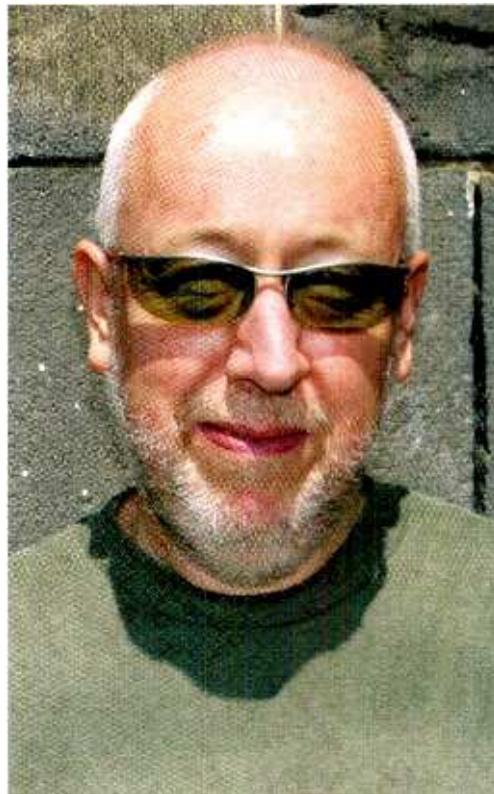
I definitely expect their market share to rise to a point where Sony BMG and Universal will [jointly] claim a solid 70% of the market. We’re talking about them wanting to dominate and control the entire retail market.

It has taken some time, and there was initially a decline in their market share, which was partly due to them getting to know each other and work out the chinks. But now Sony BMG are battling at the same rate as Universal. The other week, 83.5% of the top 50 albums in the U.K. chart were by Sony BMG and Universal.

Once you have leverage in the music market, it is disproportionate to your actual size. Once you’re big enough, no one can touch you. This has to be unhealthy. It’s like Coca-Cola and Pepsi in the drinks market, but we’re talking about art here.

The obvious consequence of the [European Union] court ruling is that Sony and BMG need to revert to their previous status. If you build an extension to your house without planning permission, you have to pull it down.

## Do you have similar concerns about Universal’s purchase of



## BMG Music Publishing?

No, because the nature of music publishing is very different. Publishers are not competing for space and the market structure is different. But if you have one company that is the biggest music label and at the same time the biggest publisher, then you have a problem. So our specific objection to the publishing merger is more about vertical integration.

## Will new technologies help independents?

Independents have an advance on majors in the online world thanks to the delays in [digital rights management]. We’ve been making use of MySpace to really get our artists known, and it shows how nimble and flexible we are. But the future is in our own hands. We have to act fast as the online world has fewer gatekeepers than the physical world. And now, with MySpace selling MP3s, we have another way.

## Has online piracy flourished because CDs are priced too high?

There is a certain amount of truth

in that. This is a semimonopolistic business, and it doesn’t cost much to physically make the CDs. People obviously wonder why they should pay £10 for a CD that they could buy on street corner for £1, or get for nothing on the Internet. But copying has always existed, and we have to deal with it. As independents, we want a system that allows legitimate private copying, and sends the revenue to the artists in question. We’d prefer that to the [existing European] system of copyright levies, which we see as a very blunt instrument.

## Beggars emerged at the time of punk. Was that a once-in-a-lifetime phenomenon?

I’m not sure it could be replicated today. The rave scene about 10 years ago came close, but nowadays the media moves too fast and you don’t get things that just creep up. Punk was overwhelming at the time—it was like a hurricane. Overnight, people were abandoning the Grateful Dead for the Clash. There was this absolutely dramatic switch from musical virtuosity for something completely simplistic.

## What advice would you give to a young Martin Mills trying to launch a new label?

Don’t do it to make money. Creativity and business do not mix easily. You should only do it if you enjoy it, love it, have fun with it. And if it makes money, all the better.

For me, the business is a by-product. When I look back, my highlights are always musical ones. I could talk about the successes with the Prodigy and the White Stripes, but the best moments were watching performances and recordings. It was being there at the beginning, and knowing that I was seeing something special.

As independents, we want a system that allows legitimate private copying, and sends the revenue to the artists in question.

**WITH GUILF, SINCERITY AND SOME GREAT NEW POP TUNES, MAJOR LABEL STAR FALL OUT BOY PROVES PERCEPTION IS NINE-TENTHS OF INDIE CRED LAW**

There's a telling moment that occurs early in the video for Fall Out Boy's new single "This Ain't a Scene, It's an Arm's Race."

In the studio with a famed hip-hop producer, vocalist Patrick Stump is stretching his soft voice—and his hands skyward—like he's the newest member of Boyz II Men. Every awkward, rhythmless shake of his arm is mocked by the urban crowd, and the producer shakes his head in disbelief as Stump strains his vocal chords. When the guitars kick in, a bottle is broken, and Fall Out Boy is "thrown out the hood," to quote one of the tabloids flashed on the screen.

The moment might just be whimsical fun—some punk kids commenting on the way bands might change their approach once they've attained some success. Except that Fall Out Boy has attained plenty of success and has started to change its approach.

On the band's forthcoming album, "Infinity on High," due Feb. 6 from Island, the first voice one hears is that of hip-hop impresario Jay-Z. And when it came time to shop for a producer, Fall Out Boy turned to R&B hitmaker Babyface, among others—the R&B veteran helmed two of the album's tracks.

Welcome to the world of Fall Out Boy, where the line between schtick and reality has been blurred to the tune of more than 3 million albums sold since the act's 2003 debut for indie Fueled by Ramen. As Fall Out Boy drifts further from its hardcore punk roots to write increasingly accessible pop tunes, the band never stops taking a swipe at its own pedestal, constantly laughing at the absurdity of its own actions. With no intent to hide its bid for mainstream acceptance, Fall Out Boy maintains a level of indie credibility, allowing fans to believe they're in on the joke.

The "This Ain't a Scene" video is revealed to be nothing but a bad dream. But not before bassist-turned-songwriter-turned-teen-heartthrob Pete Wentz is lured into stripping naked for a photographer with a camera phone, a playful nod to the fact that his nude pics hit the Internet last year.

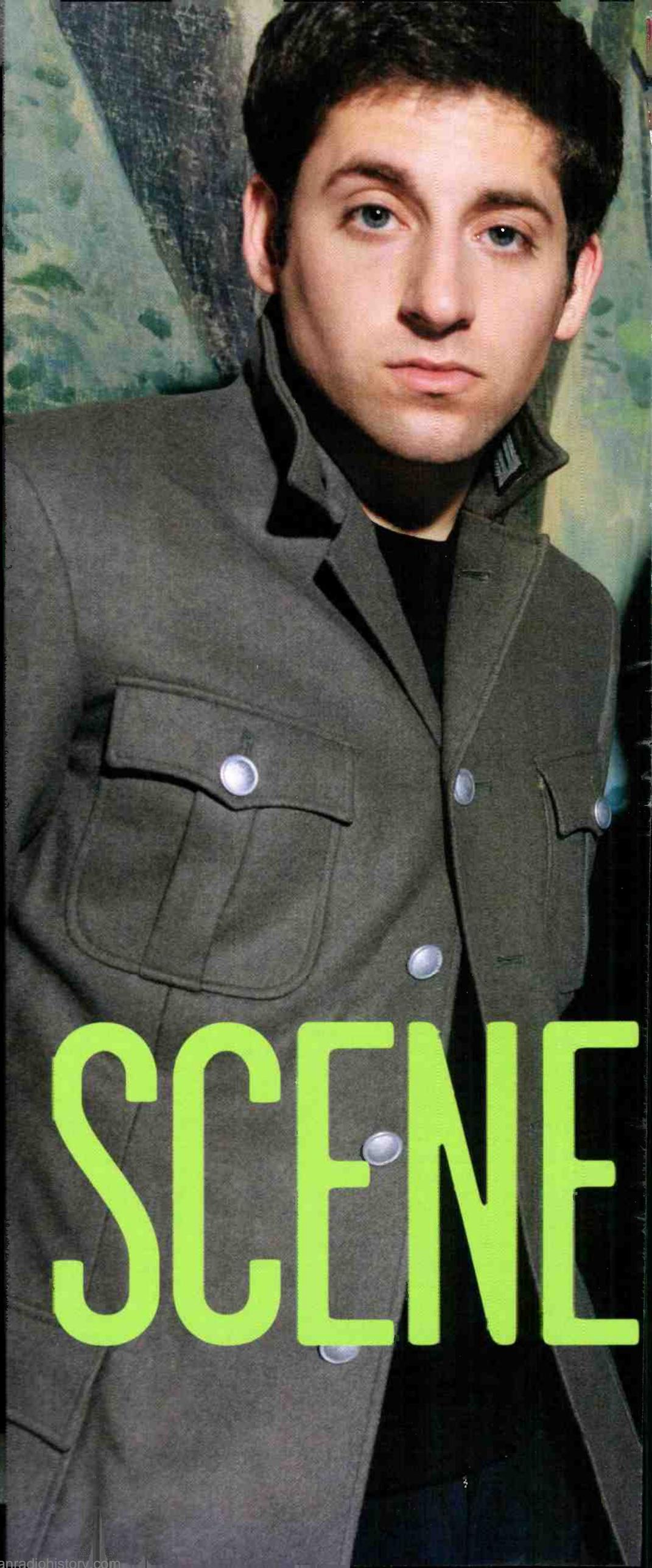
"If I don't address these things and have fun with them, then I don't know the point of being in this band," Wentz says.

At a time when mainstream punk is all about style, Fall Out Boy has learned perception is king. The video for "This Ain't a Scene" illustrates the band's ability to market a sense of ironic detachment. It has allowed the group to dive head first into pop music with a constant mix of self-referentialism and self-depreciation (as evidence, see the following song titles: "I Slept With Someone in Fall Out Boy and All I Got Was This Stupid Song Written About Me," or new song, "Don't You Know Who I Think I Am?").

The approach has generated steady success. The band's 2003 effort, "Take This to Your Grave," has sold 553,000 units in the United States, according to Nielsen SoundScan. That album was recorded with a \$40,000 investment from Island but worked by Fueled by Ramen. The follow-up, "From Under the Cork Tree," has sold 2.5 million and was promoted by the major from day one.

Responding to such a megaseller can be daunting. One Fall Out Boy contemporary, Reprise Records act My Chemical Romance, reacted to selling millions by getting >>>

**BY TODD MARTENS  
PHOTOGRAPH BY PAMELA LITTKY**



**SCENE**

From left, FALL OUT BOY'S JOE  
TROHMAN (guitar), PETE WENTZ  
(bass), PATRICK STUMP (vocals)  
and ANDY HURLEY (drums).

# IS BELIEVING

>>> weirder, its "The Black Parade" a theatrical concept album about death. "Infinity on High," however, plays out like a celebration of life, full of over-the-top and irresistibly cheesy hooks.

From the hip-hop beats of "This Ain't a Scene" to the hand-clap rhythm of "The Take Over, the Breaks Over" to the bombastic, gospel coda of "Hum Hallelujah," the album is designed to be shouted from skyscrapers. The Babyface songs were not on the press advance, but Stump says he drafted Babyface for the sugar-coated pop he crafted for the "Josie and the Pussycats" soundtrack.

"Your natural inclination as a band or an artist is to write yourself out of this situation," Wentz says of the band's success and opportunity. "I would compare it to someone like Brad Pitt. He's such a leading man and so good looking, but at times he takes on roles that specifically go against [expectations]. We did that at first, but then we decided to embrace it."

In fact, according to the band's songwriter, Stump, sometimes he had to stop himself from embracing it too much.

"I had to resist the temptation to use a lot of strings," says Stump, who adds that he fought the urge to overproduce the album.

"A lot of times, bands get really big and start to overthink things and do things to make themselves look good to other musicians," Stump says. "A friend of mine said, 'But aren't you dumbing it down?' This is going to sound like I'm joking, but you're not dumbing it down if you're not that smart to begin with."

#### You Say You Aren't Very Smart But That Only Shows How Smart You Are

If Stump is the band's philosopher, then Wentz is the resident strategist. Listen to him talk about his pals in New Found Glory. "From a pulled-back panoramic view, a band had a hit, and then they didn't," he says. "Next band. But when you go in closer, you can see where something was building, and where the record label should have crossed them over to top 40."

New Found Glory once enjoyed Next Big Thing status but has seen a steady decline in record sales since 2002's MCA breakthrough "Sticks and Stones." The band is supporting Fall Out Boy on a pre-album release tour of clubs.

"There are very specific reasons things happen," Wentz says. "That band has written a lot of hits, if you ask me, but when you kick the door in, people sometimes trample over you. New Found Glory kicked the door in for us."

Fueled by Ramen co-owner John Janick recognized that kind of insight in Wentz. The Tampa,

Fla.-based label signed Fall Out Boy in 2002, and reached an agreement with Island in which the major had the rights to option the act. In 2004, Janick gave Wentz a label through Fueled by Ramen in Decaydance, an imprint that has found such emo/punk stars as Panic! at the Disco, which has sold 1.5 million albums so far, and the Academy Is, which has sold 211,000 albums.

"Pete's not in La-La Land wanting to be some famous dude," Janick says. "He wants to be involved with artists, and he understands where people went wrong and right. I want bands that are level-headed and understand how things work. Our bands are mini-entrepreneurs."

Or not-so-mini in the case of Fall Out Boy, which is steadily building an empire that now includes Decaydance and the Wentz-designed and managed Clandestine Industries clothing line. An integral part of Island's marketing campaign for "Infinity on High" centers on fashion.

"We want to model after what Jay-Z does with Roc-A-Fella and his Rocawear fashion," says band manager Bob McLynn of Crush Management.

Clandestine has sold largely on the Internet, but design house DKNY will roll out Clandestine product in the fall, Island VP of creative marketing Jeff Straughn says, which will be key to marketing the album through the 2007 holidays.

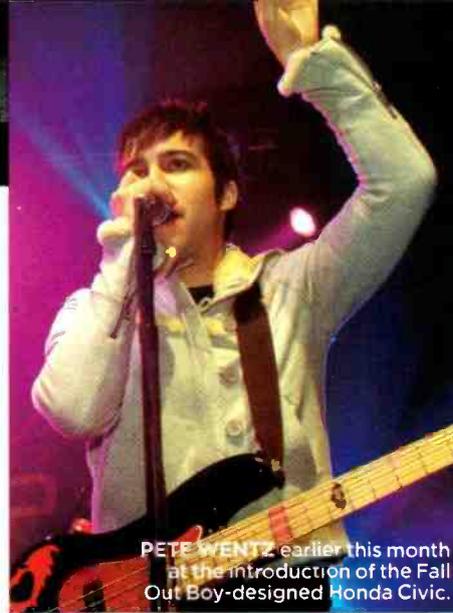
And for the large segment of Fall Out Boy's fan base unlikely to be shopping at high-end fashion retailers, Island Def Jam president Steve Bartels says that, beginning in early February, mall retailer Aeropostale will market "Infinity on High" in its 730 stores.

There will also be a tie-in with Verizon, which will use the dance-punk single "This Ain't a Scene" in its commercials beginning Feb. 17. On a smaller level, Island has dubbed Feb. 9 "Fall Out Friday," and will work with 300 high schools to stage listening parties.

Bartels says: "It's a matter of making sure everyone is superserved to know the record is coming."

#### This Band Took Corporate Sponsorships and All It Got Was Indie Cred

Discussing the ethics of corporate sponsorships is as much of a punk cliché as a wallet chain, but it is still very much on the minds of many in the scene. Earlier this year, Wentz conducted two interviews with AbsolutePunk.net about the band's practices. Not one to shy away, Wentz discussed the band's major label ties and reasons behind the rerelease of 2005's "From Under the Cork Tree" with added songs, a business tactic that fans despise. Wentz said the de-



PETE WENTZ earlier this month at the introduction of the Fall Out Boy-designed Honda Civic.

cision was based on "the label's best interest."

The response on the site was overwhelmingly positive. One converted poster wrote, "It felt like they were so mainstream, and I prided myself on loving bands so under the radar. Once I started reading Pete's online journals and interviews I fell in love."

There's a lesson here for the music business. Labels universally grasp the importance to market in the digital space, but too often forget that what sells on blogs and social networking sites isn't the same as what works in glossy magazines or music videos. Fans are looking for honest connections and real access, and if Fall Out Boy has succeeded in one aspect of its career more than any other, it's the group's mastery of the digital space and communicating to its denizens. The '90s alterna-star wrote tortured songs about the agony of success. Today's up-and-comers wear their hearts on their sleeves and a smirk on their faces. It's no accident that the band has more "friends" (1 million-plus) on MySpace than any other act we've been able to find, or that Wentz discovered Panic! at the Disco through a blog post.

By exposing itself to fans and reaching out in an honest way, Fall Out Boy articulates its own struggles in ways that simply increase the band's relatability. The group's members come across as sincere, because they are upfront about the fact that they are marketing sincerity.

Wentz and Fueled by Ramen later leaked new song "Carpal Tunnel of Love" to AbsolutePunk.net (see story, this page), and the artist is known to appear on the occasional message board. Fueled by Ramen still maintains the act's MySpace page and spearheads much of its online marketing.

In an age when the Warped tour lists 67 corporate underwriters, Fall Out Boy has a firm understanding of where its fans shop. Clandestine markets \$84.95 hoodie sweatshirts, and Fall Out Boy has partnered with Honda,

which snared the band to headline the seventh edition of the Honda Civic arena tour. If anything, Fall Out Boy may be the first pop-punk band to successfully grasp that a large segment of the scene is less about rebellion than it is individualistic branding.

If the product is cool, go for it. "I was not interested at first," Wentz says of the Honda Civic tour. "Then we were told we'd be designing a hybrid. Maybe there's some guilt there, with how much gas we burn on tour."

The tour consists of close to 50 dates, beginning April 18 in Charlotte, N.C. McLynn says the tour has a good rep with kids, citing Dashboard Confessional, Blink-182 and the Black Eyed Peas as previous headliners. McLynn believes that fans have no problem with the concept "because they've seen it out before with bands they respect."

During the course of two years, the band, booked by Andrew Simon at Creative Artists Agency, moved from clubs to headlining arenas, grossing more than \$10 million from 45 shows reported to Billboard Boxscore in 2006. Despite the big numbers, Fall Out Boy has plenty of practical concerns, as Wentz says the band does not accept tour support from Island.

"I think if people understood how this business works, they'd be more inclined to buy records," he says. "If you're in a band, you essentially pay to make a record, and you're taking a bet against yourself. With tour support, you take it all, or you don't take any. We wanted to be a band that would actually recoup our records, and we've recouped every record we've ever made, and we recoup fast."

Tour support is not as prevalent as it was a decade ago, and McLynn says that the band has always been self-sufficient on the road. "All of our bands start out in vans and slug it out," he says. "It's always better to not take support. You're spending your own money."

And, McLynn says, \$100,000 in tour support—a fairly typical figure for a new major label act—is "probably an extra 80,000 records you need to sell to recoup."

And Stump says the band is dumb.

#### You're My Favorite Band Ever, But Only Until You Sell 20,000 Records

Now when the band tours, it juggles come-lately fans of MTV hits "Dance, Dance" and "Sugar, We're Goin' Down" with old-timers who hang on every word the band says. "It's bizarre," Wentz says. "The best you can try to do as an artist is to bridge those two worlds... It's a fine line to try and navigate."

Fall Out Boy went straight to the masses to premiere "This Ain't a Scene," debuting the song at the American Music Awards in November. It's one pop-star gambit not mocked in the song's video.

The clip ends with Fall Out Boy performing in a VFW hall in Iowa, and the quartet is, once again, four unassuming punk kids from Middle America. The sound is bigger, the video is more expensive, but the members of Fall Out Boy have changed little in their rise from headlining DIY shows to Honda Civic-sponsored stadiums tours. Or so that's the idea.

"I just think it's strange to see the boys next door go through this," Wentz says. "We're just every kid, and that's what's interesting about our band. If anything, we sound like other bands, and we've done the same thing. It's just an observation of what's happening, I guess, and I'm trying to unpack it a little."

Additional reporting by Ray Waddell.

## FALLING OUT

### The Here Today, Gone Tomorrow Nature Of Social Networks

Fall Out Boy has earned its rep as the poster child for the MySpace generation.

The band is one of the most popular inhabitants on the online community, claiming more than 1.4 million "friends."

But Fall Out Boy's approach to working with social networks may also hint at the fickleness of Web users when it comes to destinations like MySpace.

The band is using MySpace to preview two tracks from "Infinity on High"—first single "This Ain't a Scene, It's an Arms Race" and "Carpal Tunnel of Love." But Fall Out Boy chose AbsolutePunk.net, a site with social networking aspects, to leak "Carpal Tunnel of Love," which was made available online before "This Ain't a Scene."

And Fall Out Boy is giving some of the biggest social networking love to a little-known upstart, friendsorenemies.com.

Friends or Enemies was the second site to get access to the "Carpal Tunnel" leak. What's more, the site is the title sponsor of the band's prerelease warm-up tour of small venues.

"We just feel like it's a cool, new social networking site," says Fall Out Boy manager Bob McLynn of Crush Management of Friends or

Enemies. "We feel like we've [already] done so much stuff with MySpace and everything else. And this is something a little more core to somewhere where our fans go."

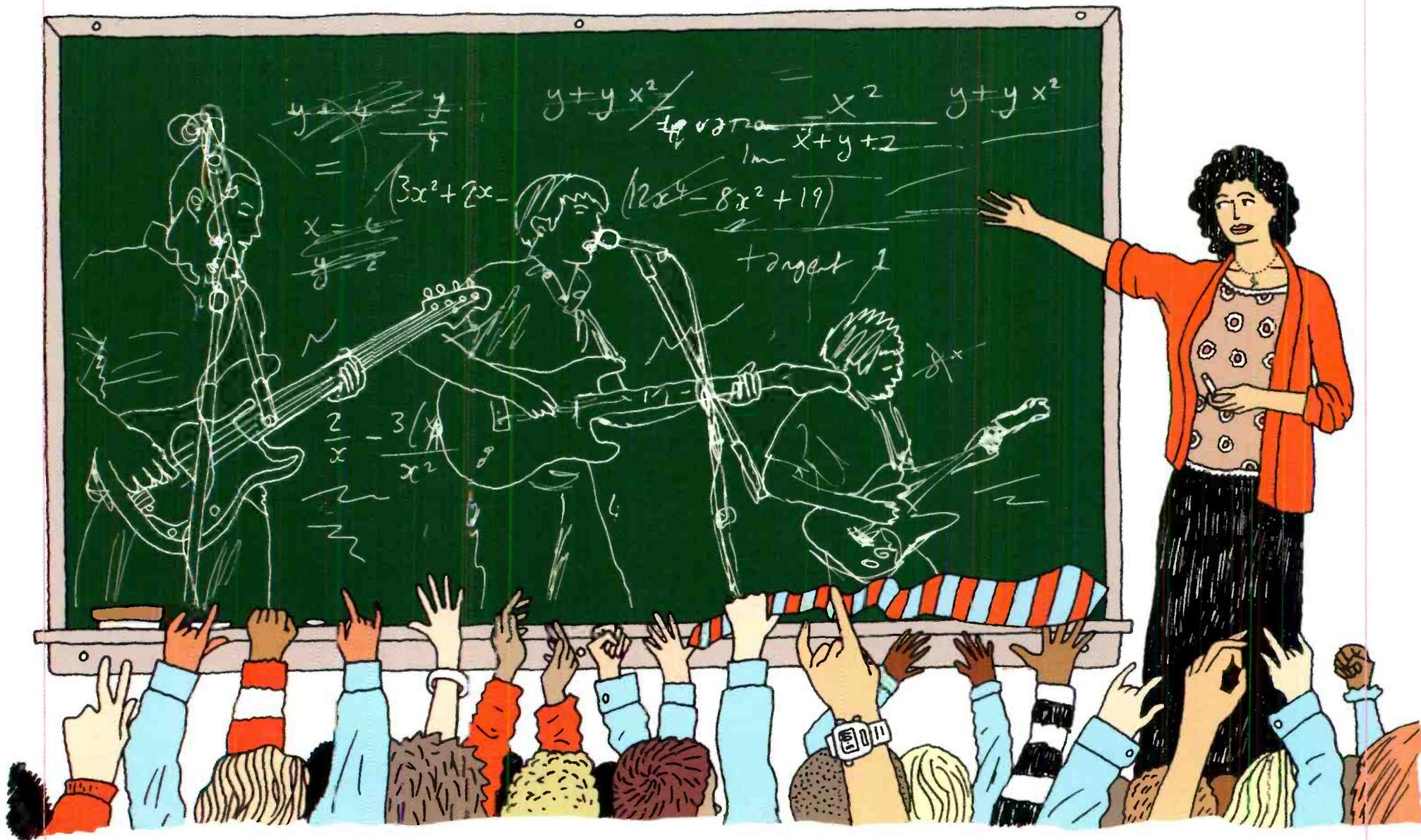
Fall Out Boy bassist and public face Pete Wentz went so far as to set up a journal on the site to post regular blog-style comments.

He also has appeared on MTV wearing Friends or Enemies gear.

As part of the deal, look for Fall Out Boy to take a lot of pictures on the road and upload them to the site in the months ahead.

"They've been really good about getting instantaneous stuff to the Web and that's what it is about these days," McLynn says. "The Internet is right there, so we're trying to maximize that even more."

—Brian Garrity

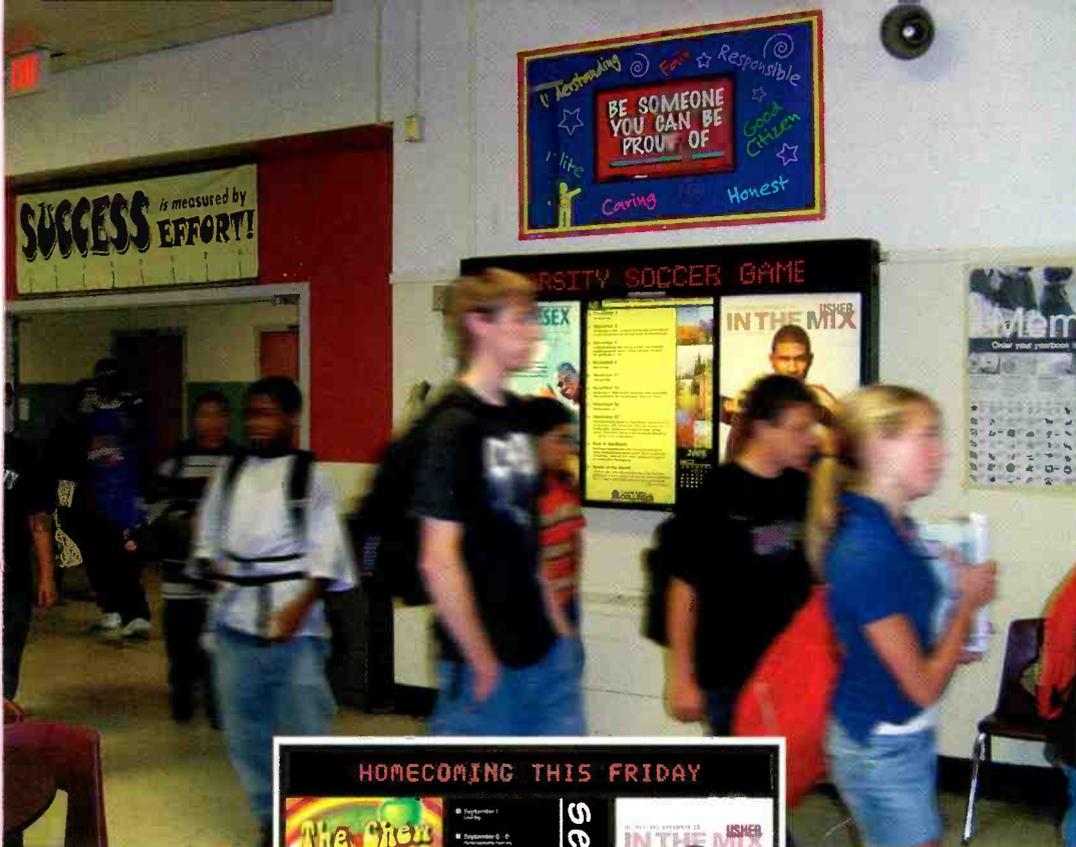


# Making The Grade

READING AND WRITING AND . . .  
 RECORD LABEL MARKETING EFFORTS?  
 WELCOME TO THE LATEST FRONT OF  
 MUSIC PROMOTION: GRADE SCHOOLS

BY AYALA BEN-YEHUDA  
 ILLUSTRATION BY PETER ARKLE

The smell of tater tots hung over the crowded quad at San Fernando (Calif.) High School on a recent afternoon as the stage was being set for a lunchtime performance. ¶ But before Wind-up Records rock band Stefy could perform, there was an opening act. An MC from Dispatch magazine, a health and entertainment publication distributed in Southern California high schools, brought a student named Wilmer onstage to quiz him: “Is meth bad for you?” ¶ “It’s not OK, man,” Wilmer replied. ¶ “Make some noise for this guy right here,” said the MC, who handed Wilmer a Converse T-shirt as a prize. ¶ After students were asked to name some of the dangers of smoking, Stefy took the stage and launched into its song “Pretty Little Nightmare.” Most students looked on curiously as others milled around a nearby booth stocked with Stefy posters, sampler CDs from the Militia Group and brochures on everything from quitting smoking to hepatitis B. ¶ “For a high school tour like this, there is some degree of undivided attention, though not absolute,” Wind-up executive VP of marketing Andy Schneider says. But with multitasking kids discovering music online, on their cell phones and in videogames, “playing at a high school is a great way to cut through the clutter.” >>>



Though on-campus music marketing isn't new, "we're starting to see more and more interest coming from labels and corporations," says Samantha Skey, VP of marketing at Alloy Media & Marketing, which combines concerts, a school-centered social networking site and backlit media boards at more than 10,000 middle and high schools.

Though some activists and parents oppose advertising in schools (see story, next page), the music business can't resist the young demographic—and marketers and even some school personnel say that packaging music with positive messaging is a win-win.

Shrinking arts education budgets mean schools have had to be more creative in finding funding for music programs, Skey says. She adds that since educators generally perceive music as a good thing, the barriers to access by labels and brands interested in a music-related promotion are relatively low.

"It's about captive audience," says Richard Ellis, president of 12 to 20, which partnered with Dispatch on a six-campus Stefy school tour.

Ellis' firm has coordinated at least eight of its own school tours in the last 15 months, many of them in the form of educational assemblies. "[In] the mall tours, they don't have to sit there. In schools they have to sit there."

Key to campus entrée are careful screening of content and what Skey calls a "give back" component: for example, a donation to a school's music or sports programs, a contest to raise money for charity or a health and safety message.

At San Fernando High, guidance counselor Carol Montes de Oca says she books concerts at the school to reinforce anti-tobacco classroom instruction.

"Why not celebrate a smoke-free lifestyle?" she asks as she passes out anti-smoking stickers. Though she had expected a little more health messaging onstage that day, Montes de Oca says kids are generally receptive "if they see these cool, hip people promoting that."

As communities where kids influence each other all day, schools are "a petri dish of music for us in terms of growing a fan base," Epic Records senior VP of marketing Lee Stimmel says.

But Stimmel says his company generally markets itself on technology that students take with them everywhere, like cell phones. More expensive initiatives like artist tours are few and far between, but Epic worked



with 12 to 20 last year on a school tour that combined presentations on Internet safety with a performance and meet-and-greet with Cheyenne Kimball.

12 to 20's Ellis, who began booking bands in school cafeterias in 1999, says he has built relationships with about 5,000 elementary, middle and high schools, many of them based on what he calls the "music/youth empowerment/live event" formula.

"It's not like a hustle," Ellis says. "We want to talk about important things with kids, because it's smart marketing and it's the right thing to do."

"They're not foolish in the schools," he adds. "They know that even though this might be fun, there has to be a reason."

Though school tours target an attractive demographic, Ellis says they don't appeal to all labels, given the expense and logistics involved—and "when you can throw something up on the Internet for \$2,500."

To get more buzz for the buck, Ellis is developing a high school satellite press tour in which student newspaper editors are invited to watch a live concert online and ask questions of the artist.

Another company taking a multifaceted approach is Alloy Media & Marketing.

Its media boards, which are seen by 8 million students, are programmed with a school calendar, a scrolling LED message and an advertisement, often for music or movies.

Contract terms vary by school, but Alloy's Skey says they often involve funding a specific need, such as sports team uniforms.

Unlike Channel One, which drew criticism because it beams educational programs with ads into classrooms, Alloy's boards "are in the background," says Skey, who also consults with consumer groups. "They're not busting into the academic day."

Last year, Alloy acquired Sconex, a niche networking site that connects students according to the high schools they attend. The company sends new music to active members called "influencers" in hopes of creating buzz at schools within a demographic region. In addition, Alloy can cross-promote content on the site and its media boards.

But students' ability to discover music on their own has made it easier for them to ignore a glut of online marketing initiatives, including ones on MySpace, says Teresa Ensenat, owner of Moxie. Her firm distributes music and posters to 1,000 subscriber high schools for



At left, a media board owned by Alloy Media & Marketing in a high school hallway. Above and right, high school marketing of a STEFY concert.

listening parties, newspaper write-ups and giveaways from student organizations.

"It's much more effective to actually physically send music," says Ensenat, who also organizes artist visits and interviews with school media.

Ensenat's entry point into schools is faculty, especially in journalism classes. "The labels are doing this to promote the artists, and we're pretty upfront about that," she says. "But we're also saying, 'It's a good opportunity for your kids to critically analyze popular culture.'"

Knowing that teens respond poorly to being told what to like, "we don't promote—we present," says Ensenat, who doesn't require coverage of her clients as a condition of service. Moxie supplies music for airplay on more than 80 high school radio stations, most of which are FM and broadcast at least 12 hours per day, Ensenat says.

Far from being seen only as a competitor for kids' attention, technology is marketed in tandem with music for the school audience. In December, San Francisco high school students were supplied tickets to a private concert in the city by Mexican pop group RBD courtesy of Verizon Wireless. The company encouraged attendees to record the show on their V Cast phones for broadcast over the network and on YouTube.

Even though school audiences are small, labels say it's about building a relationship with fans that isn't based on a single—and giving new acts concert experience. "Even if it didn't sell us one record, we still would have done it because it helped get her out there," Epic marketing VP Scott Carter says of Cheyenne Kimball's tour.

Interscope marketing director Dyana Kass says it's hard to quantify the results of school campaigns, because she layers them in the same market with promotions online, at radio and in local press. But "if at one stop your Web traffic flies up, then you know it moved the needle," says Kass, who also looks at how much merchandise was distributed and whether there were requests for the band at local retail and radio. "Even if it didn't hit sales yet, that's just one step closer."

Kass credits school buzz with building early word-of-mouth for the All-American Rejects. The band played a Cingular-sponsored show at a high school in Sunnyvale, Calif., and its logo was featured on a book cover passed out in homerooms.

Schools "want holiday concerts, they want home-

'In the mall tours, they don't have to sit there.'



coming concerts, they want something tied to a book drive," says Kass, who has also arranged for artists to speak to music classes about breaking into the business. "As long as there is no profanity and it's not so sales-y, you don't really have an issue."

EMI Music Marketing regional director Stephanie Payne says educational messaging is a plus, but not always required for school access. In one case, she says a local parent who owned a music store requested giveaway samplers to increase attendance at football games.

"We've been mobbed," Payne says. "Our little booth is almost overrun because the kids are so excited. Not a lot of them have expendable cash, so we're turning them on to good music for free."

"I'm not running around campus chasing after kids," Payne adds. "If they don't want it, they don't come up to the booth."

Back at San Fernando High, Stefy's eponymous lead singer sat at a table offstage to sign autographs. Meanwhile, a DJ put on some merengue, and an impromptu dance party erupted on the quad.

A pair of boys in school football team shirts asked to take their picture with Stefy. "Are you on MySpace?" one of them asked.

Dispatch publisher Shael Trunk began organizing high school music events like the Stefy show starting in September. His 2-year-old magazine has a circulation of 120,000 in Los Angeles and Orange County schools. In addition to major-label music profiles, the October issue had a story about suicide prevention and an article comparing the health drawbacks of diet versus regular soda.

When Trunk is not promoting a band, a movie or a videogame, he'll bring a new release from a label to spin at lunchtime. The magazine recently gave out an R&B/hip-hop compilation from EMI featuring Janet Jackson, Ice Cube and other artists.

Trunk says he has brought three times as many such releases to schools this year as he did last year. He says the district relies on him to keep out inappropriate content, such as a poster for the movie "John Tucker Must Die" that he didn't bring to schools because it showed a scantily clad woman.

"You have to keep the kids happy and the district happy," Trunk says. "They trusted us in developing this on-campus thing, and it worked."

# An Idea With Wheels

## A NEW RADIO SERVICE TARGETING SCHOOL BUS LISTENERS IS NOT WITHOUT DETRACTORS

Public service announcements are plentiful on Bus Radio, a network that began broadcasting entertainment programs to school buses this year.

Needham, Mass.-based Bus Radio, which currently reaches 100,000 students, expects to reach 1 million kids in 11 states by the end of the 2006-2007 school year. With the push of a button, bus drivers can air separate broadcasts for elementary, middle and high school students at no cost to the districts.

Each hourlong block, taped separately for the morning and afternoon commutes, contains 44 minutes of music, talk and interviews. The remainder is divided between national advertisers and messages about bus safety, healthy eating and other issues.

Bus Radio pays school districts according to how much they use the broadcasts and how many students ride the buses. The company won't name its advertisers or the labels whose content it has licensed. A demonstration broadcast featured songs by acts including Christina Aguilera and Gnarls Barkley. A promo by Avril Lavigne advised students to "stay in your seats, stay in school and stay tuned to Bus Radio."

Lavigne's manager, Terry McBride, arranged for the promo because "any chance to be anywhere our audience hangs out is where we should be."

PD Ed Moloney has also sought out unsigned acts and "artists that labels are having a tough time getting to FM radio."

What Moloney is not looking for is risqué content. "If there is a parental advisory sticker [on the CD], that's a red flag for us," says Moloney, who prints out lyrics and screens songs for cursing and innuendo.

Still, Bus Radio has raised the hackles of activists who oppose commercial activity in schools.

Anna Weselak, president of the National PTA, says her organization signed a letter opposing Bus Radio because "students have no choice."

Weselak, who had not heard the broadcasts when she spoke with Billboard, added that schools in need of money "can partner with businesses and organizations in their communities that do not exploit children."

Alex Molnar, professor of education policy at Arizona State University and head of its Commercialism in Education Research Unit, adds to Weselak's notion. "Advertising [to kids] is inherently

manipulative in a way in which it's not manipulative to adults, who presumably have distance, judgment and so on," he says.

But unlike the child obesity epidemic, which galvanized parents to oppose junk food in schools, Molnar admits the arguments against Bus Radio "seem to some parents to be rather abstract . . . this becomes something that they don't necessarily support, but on the other hand, don't have the energy to oppose."

If a district objects to a specific ad, the company says it can delete it from the local feed—a level of control that appeals to Brian Forget, business administrator for the Triton Regional School District in northeastern Massachusetts.

Forget received a letter signed by the National PTA and dozens of advocacy groups, as well as a few complaints from parents, "that

we're throwing [kids] in a metal can and forcing them to listen to advertisements." But since bus drivers often use FM radio anyway as a reward for good behavior, "they're already listening to them," Forget says. "This allows us to control both the content and the advertisements."

Holly Janvrin, a bus driver and PTA president at Salisbury Elementary in Salisbury, Mass., calls Bus Radio a "long overdue" alternative to crude shock-jock content and alcohol ads. "I find my bus singing a lot," Janvrin says, citing "Hannah Montana" as a particular favorite. "And I find they are staying in their seats more."

—ABY



FLIP THE SWITCH? Bus Radio's control panel lets drivers select for certain age groups.

In schools they have to sit there. —RICHARD ELLIS, PRESIDENT OF 12 TO 20

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DAMON THOMAS, left,  
and HARVEY MASON  
JR. are riding high.

THE

SPECIAL FEATURE

# UNDERDOGS

STARS

AFTER HIT-MAKING  
SUCCESS AS  
PRODUCERS AND  
SONGWRITERS,  
MASON AND  
THOMAS STEP  
UP WITH THEIR  
OWN LABEL

The 'Dreamgirls' soundtrack boosted the duo's profile.

Melodic. True musicianship. Grace under fire.

Those qualities constitute the essence of songwriter/producers Harvey Mason Jr. and Damon Thomas, aka the Underdogs.

Drawing on that essence, the two have amassed an extensive and diverse list of credits in six short years that stretches from Tyrese ("I Like Them Girls") to their first soundtrack project, the Golden Globe-winning musical "Dreamgirls." The album hit No. 1 last week on The Billboard 200.

"The most unique sensibility the Underdogs bring to their songs is a keen sense for lyric and melody," says another hitmaking authority, RCA Music Group chairman/CEO Clive Davis.

"Today, where so many focus on how hot the track is," he adds, "they've never forgotten that ultimately it's the lyric and melody, which are the most important elements of a long-lasting hit."

Davis' J Records now provides marketing, promotion, sales and distribution for acts Mason and Thomas sign to their own label, Underdog Entertainment. The duo will continue producing projects for other record labels as well.

Mason's and Thomas' innate sense of lyrics and melody dates back to childhood.

Midwesterner Thomas was a 5-year-old piano prodigy whose mom fed his fervor for music by supplying him with a keyboard and sound equipment to imitate his own mini-home studio.

"I knew then, at 13, that I wanted to be a record producer," Thomas says.

Mason grew up with his own in-house producer, dad Harvey Mason Sr. The well-regarded studio musician/drummer worked with such jazz greats as Erroll Garner, George Shearing, Herbie Hancock and Grover Washington Jr. in addition to releasing two solo albums on Arista.

"My dad was the first producer I knew, however I didn't know what producers did," Mason says. "But I ended up going to work with him from the time I was 7 or 8. Growing up around the studio and what he did, I knew that was what I wanted to do."

Thomas' production quest brought him to Los Angeles. Under the tutelage of Kenneth "Babyface" Edmonds, Thomas helped write top 10 hits for Pink, Dru Hill, Faith Evans and Brandy.

Mason, meanwhile, was sharpening his penmanship skills as a writer for Rodney Jerkins' Darkchild Entertainment. In addition to co-writing Toni Braxton's No. 1 single "He Wasn't Man Enough," Mason penned songs for Brandy and Brian McKnight.

After interviewing with the Darkchild camp and meeting Mason at Darkchild, Thomas later suggested the two join forces. Mason says the first hour they worked together sealed the Underdog Entertainment partnership for him.

"The first song we wrote did really well," Mason says of the pair's initial songwriting foray in 2001. "But besides that, it came naturally. It was fun writing together, a total collaboration. That first day we had a track, lyric, melody and then recorded the demo. The next thing we knew, three people wanted the record."

The song in question was Tyrese's "I Like Them Girls." Among the three people who wanted the record was Clive Davis.

"I had wanted the song for [singer] RL of the group Next," Davis says. "Ironically, I began working with the Underdogs right after that, and we had our first No. 1 together with Tyrese's 'How



## 'INFECTIOUS' UNDERDOGS GARNER PRAISE AND STEADY WORK FROM INDUSTRY FANS PRODUCTIONS

BY GAIL MITCHELL AND JIM BESSMAN

You Gonna Act Like That.'"

EMI Music Publishing executive VP/head of urban Big Jon Platt calls the Underdogs "true R&B producers in a musical climate where everything is hip-hop R&B."

Platt, who met Thomas nine years ago, tried to sign Thomas directly to EMI at that time. Thomas did sign through his stint with Babyface, and has since re-signed directly to EMI. He met Mason, then with Jerkins, roughly around the same period.

Platt notes the Underdogs' out-of-the-box success with "How You Gonna Act Like That" was an ear-opening moment.

"At a time when hip-hop was dominating radio—which was great for hip-hop—a ballad came through the middle and shut radio down. If you want an R&B song, a true R&B ballad, there's a limited list you can go to. The Underdogs are arguably at the top of that list."

Larry Jackson, senior VP of A&R at RCA Music Group, says, "From the very first meeting Clive and I had with them, their strong songs and ideas coupled with our artists seemed like a great fit. What draws people into their copyrights are the clever lyrical twists and infectious melodies."

That talent has lured a host of artists into the Underdogs' world, notably Craig David, JoJo, Jamie Foxx, Faith Evans, Mario, Cris Brown, Stacie Orrico, Mariah Carey and three "American Idol" winners: Ruben Studdard, Kelly Clarkson and Fantasia.

Those collaborations and others have resulted in a string of hits and a 2004 Grammy Award nomination for Justin Timberlake's "Justified" album.

Brown and Studdard are among the artists who have made repeat visits to the Underdogs' eight-room Underlab facilities, which occupies two floors in the Edmonds Building in the heart of Hollywood.

Studdard first worked with the duo on the song that became the first single of his career, "Flying Without Wings." A second collaboration, "Sorry 2004," scored him his first No. 1 record. The trio has since reunited on Studdard's current album, "The Return."

"Although I was a brand-new artist, they treated me as an equal," Studdard says. "Working with them is like working with a well-oiled machine. They have a gift for knowing exactly what your talents and abilities are. Then they use that gift

to bring out the best in you as an artist."

Brown, a current Grammy nominee for best new artist, says the Underdogs were the second producers he recorded with on his debut album. The Mason/Thomas song on that album, "Your Man Ain't Me," stands alongside "Take U Down" (from his 2007 sophomore set) as his two favorite Underdogs-produced tracks.

"Harvey has pushed me more than any other vocal producer," Brown says. "He and Damon work fast and stay focused."

Mason and Thomas eat, drink and breathe music at Underlab. What started out as the home of the Underdogs and one engineer has morphed into a full-fledged music factory with three studios, four composing rooms, four full-time engineers and a stable of 10 songwriter/producers.

The last group consists of veteran and emerging talent from Los Angeles and Atlanta. That mix includes six-year Underdogs associate Steve Russell, a former frontman for R&B group Troop, such fresh faces as Los Angeles' Rob Knox (aka Egyptian Lover), production duo the Cartel and Atlanta's St. Nick.

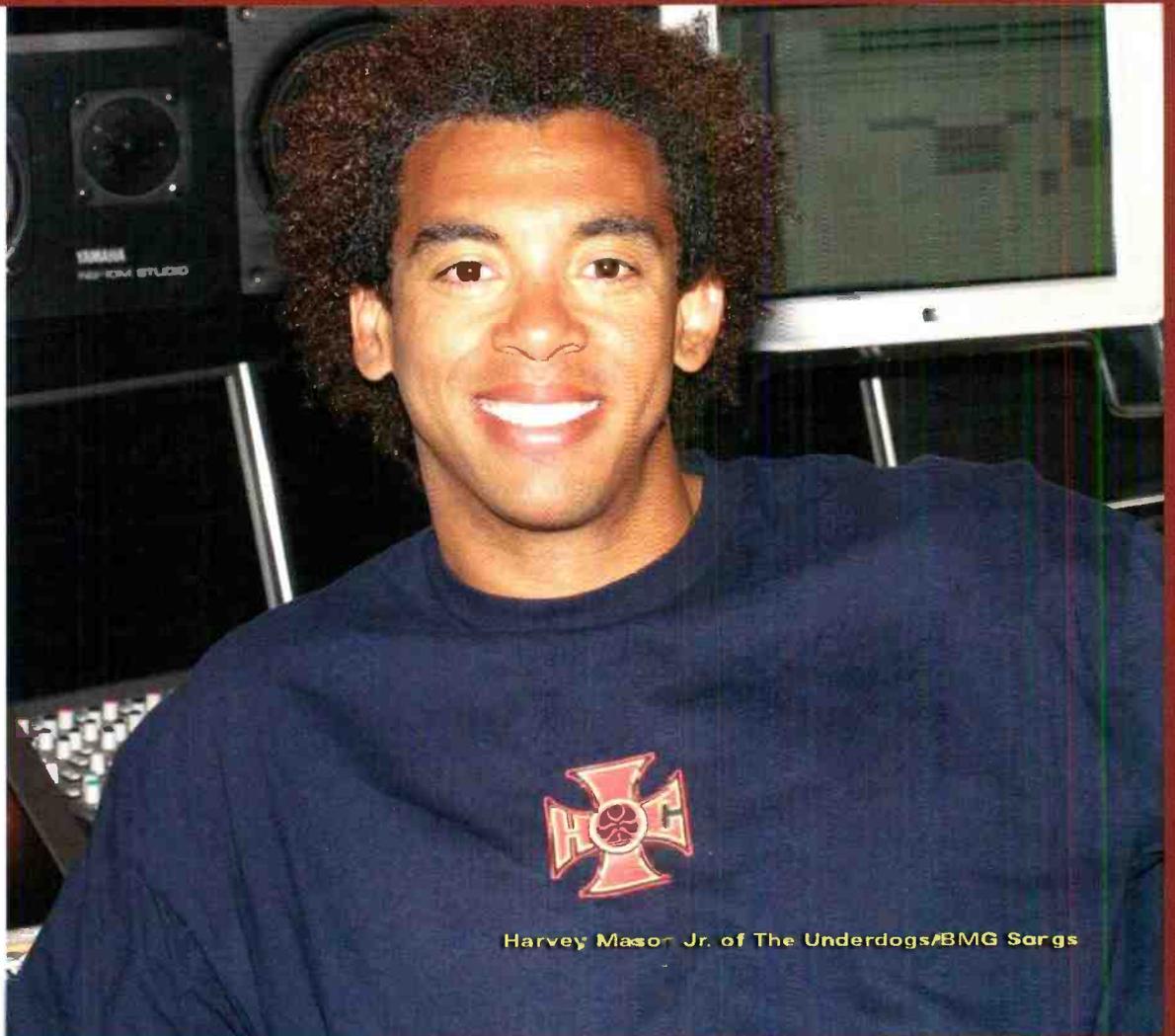
Ask Mason and Thomas if they ever go home, they answer in unison, **continued on >>p32**

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Harvey Mason Jr. of The Underdogs/BMG Sargs

congratulations  
to the UNDERDOGS

ON THEIR INCREDIBLE SUCCESS

From: Fred Davis, Guy Blake  
and everyone at  
DAVIS SHAPIRO LEWIT & HAYES, LLP.

from >>p30

"We try for Sunday."

Both note that their production camp operates with no less than three projects going on at all times. It was that dedication—plus the grand piano and drum set he saw in the studio—that convinced "Dreamgirls" co-music supervisor/Paramount VP of music Randy Spendlove that he had found the right producers to update the 25-year-old Broadway musical for today's theater-going audience. Armed with a who's who list of every producer in R&B and hip-hop, Spendlove says he was looking for true musicianship.

"There were instruments everywhere," Spendlove says, "making it clear that these guys could approach this music from a real organic place. It's not about sampling; it had to be real and soulful, respecting the roots of the film's Broadway origins while bringing the music into contemporary production values and sounds."

Having spent every day with the pair for almost a year on the "Dreamgirls" soundtrack, Spendlove singles out Mason's vocal production skills and Thomas' colorful chord construction as the key ingredients in the Underdogs' formula.

"Harvey works the way a college basketball coach works with a player," Spendlove says, alluding to Mason's stint as a basketball player for the University of Arizona. "It's based on support and expertise."

It was the "magic-making calm patina in their control room" that caught the attention of original "Dreamgirls" composer Henry Krieger.

During a 14-month period, the pair had the whole building going as it culled and produced more than 40 tracks (including Beyoncé's Golden Globe-nominated "Listen" and three more new songs) from more than 200 hours of music, dealing with veteran and first-time singers, musicians, union contracts, budgets and shifting schedules.

"Dreamgirls" director Bill Condon cites the pair's brilliance at "keeping within the story as they reshaped the music dramatically. It was fun to watch the actor/performers—some of whom hadn't done this before—in their gentle hands."

Accepting the "Dreamgirls" challenge led to a second soundtrack venture last year: "Bobby," whose central theme revolves around the assassination of Sen. Robert Kennedy.

The film was written and directed by Emilio Estevez and features the original song "Never Gonna Break My Faith." Sung by Aretha Franklin and Mary J. Blige and backed by the Harlem Boys Choir, the inspirational anthem was co-written by Bryan Adams, who co-produced the song with the Underdogs. It's also up for a Golden Globe best song award.

"From the moment Harvey heard the song, his vision was always a contemporary gospel anthem," recounts Rachel Levy, VP of music for the Weinstein Co. and Dimension Films. "The Underdogs took Adams' vision and brought it to life, turning it into a monster of a song."

Their soundtrack projects aren't the only new ventures on the Underdogs' docket.

The launch of Underdog Entertainment follows a proposal four years ago from Davis, who suggested the duo have its own J Records-distributed label.

Hip-hop-edged R&B singers Luke & Q are due to release an album this year. The New Orleans duo's first single is the club jam "Turn It Around" featuring Young Dro. Additional acts on the roster include girl group Girlfriend, former Epic R&B singer Glenn Lewis and a female vocalist whose name remains under wraps for now.

Soon after announcing their label venture, Mason and Thomas established their own publishing company through Universal Music Publishing.

During the next couple of months the pair's production dance card is filling up thanks to upcoming sessions with the aforementioned Brown, "Dreamgirls" breakout Jennifer Hudson, Interscope act NLP, Heather Headley and Whitney Houston.

Between overseeing those two divisions, the duo still juggles various production projects. Recent collaborations include songs on current releases by Donnell Jones and Tyrese.

Ask Mason and Thomas what the future holds during the next five years, their answer is accompanied by big smiles and few details in keeping with their close-to-the-vest Underdogs persona. "We know where we'd like to see ourselves in five years," Mason says. "We have goals and high aspirations. But we're not so sure we want to advertise what those are."

# THE UNDERDOGS

BY GAIL MITCHELL

## ON TOP

MASON AND THOMAS ON THE ART OF MAKING HITS

Catching time to talk these days with the Underdogs, aka Harvey Mason Jr. and Damon Thomas, isn't easy. ■ When *Billboard* first spoke with the hitmaking producers last year, the duo was holed up at its Hollywood studio, knee-deep in a recording session with Chris Brown, who is now nominated for a best new artist Grammy Award. ■ It was about a month before the Dec. 5 release of the pair's first soundtrack effort, "Dreamgirls," and just a few days shy of the release of the pair's second film-related project, "Bobby." That soundtrack is fronted by Aretha Franklin and Mary J. Blige on "Never Gonna Break My Faith," co-produced by the Underdogs and the song's co-writer, Bryan Adams. ■ The next encounter came on the day the Golden Globe nominations were announced. "Listen," co-produced by Beyoncé and the Underdogs (it's the singer's signature song in "Dreamgirls"), picked up a best song nod. It was one of five nominations the film garnered. Also vying for best song: "Never Gonna Break My Faith." ■ Asked if they were going to celebrate that evening, Mason and Thomas answered almost in unison with an emphatic no. ■ In fact, they were on their way back to the studio for a session with singer Heather Headley. ■ "We have to worry about next year now," Mason said. ■ Thomas added, "It's time for us to work harder than we've ever worked."

**What was the hardest thing about producing the "Dreamgirls" soundtrack?**

**Thomas:** Just trying to get to know what director Bill Condon wanted. He's a great director and knows exactly what he wants. He knew every lyric to every song; knew where a handicap was. We ultimately had to go through different versions of songs to find out what he wanted. But he was very helpful in explaining to us what direction he wanted to go in.

**Mason:** Music supervisors Randy Spendlove and Matt Sullivan worked with us every day, making sure we accomplished what Bill wanted. We were searching all over the place to find exactly how to achieve

the balance between respecting the original songs and the time period from whence they came and updating the material for today's theater audience. We were walking a fine line.

**What is it about your production style that you think helped seal the deal for your first soundtrack?**

**Thomas:** We're not just R&B guys. We can do pop, rock, blues... a wide variety. Both of us are musicians and play several instruments. We understand how to record things live and

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An expanded version of this interview with Harvey Mason Jr. and Damon Thomas is available on billboard.com.

work with an orchestra. We can also program with a drum machine and work with all the other computerized components that are current today.

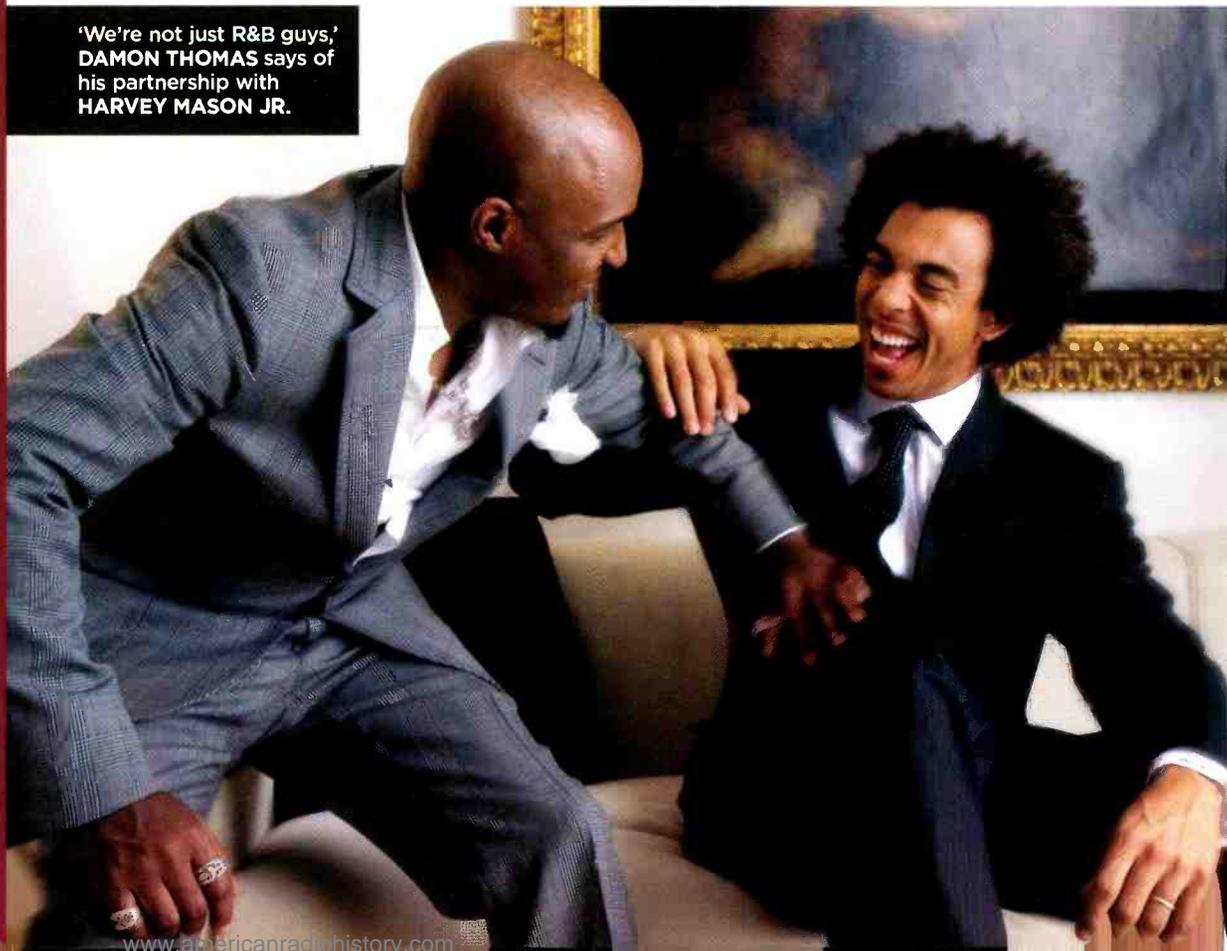
**Mason:** We're pretty diversified as producers. I think the music supervisors saw that initially and took that to Geffen. In our studio we have a grand piano, drums, an organ and actual recording rooms with microphones—things you're not seeing in a lot of young producers' studios. We like to incorporate a love of live material in our productions, including string arrangements.

**This project dovetailed with a second soundtrack opportunity, another story set in the '60s: "Bobby."**

**Mason:** The head of music for the Weinstein Co. heard the material we'd done for "Dreamgirls" and came to the studio. She wanted help on the end-title song, written by Bryan Adams. But beyond creatively working with Aretha, Mary and the Harlem Boys Choir, they needed someone to deal with the business and administrative aspects of putting this together.

Like with "Dreamgirls." We were dealing with musicians, the director, the music super- **continued on >>p34**

'We're not just R&B guys,' DAMON THOMAS says of his partnership with HARVEY MASON JR.



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Artists who have enjoyed THE UNDERDOGS' hit-making touch in the studio include BEYONCÉ, above, and 'American Idol' RUBEN STUDDARD, below.



from >>p32

visors, special-effects people, union contracts, studio budgets, engineers, contractors. It's more than just D and I sitting at the piano and playing different chords. It's very challenging organizationally.

**Thomas:** [laughs] It's intense. Film people don't care if you might have Aretha or anyone else in the studio. If they need something, they need it then and it's got to be done.

**How do you approach working with an established artist versus a newcomer?**

**Mason:** It's fairly similar. The only difference is you have a history to draw information from with an established artist. We know what Aretha sounds like; what her range is. The same goes for Mary. You can go back to past vocal performances and gauge what you're doing from there and try to improve upon that. With new artists, you really don't have anything to reference. You're helping to develop their sound, define who they are vocally. That's the only difference.

Technically, we approach it the same way. We try to get them to give their best performance by making them feel comfortable and giving them the confidence as a producer that we're there to look out for them and make them sound great. Then it's a collaboration at that point. They're putting their ideas out, we're putting our ideas out; going back and forth until we get that great performance.

Besides soundtracks, Underdog Entertainment comprises a stable of writer/producers, Universal Music Publishing-administered Underdog Publishing and J Records-distributed Underdog Records.

**Mason:** Our goal was always to have a music factory. And it's really gotten to that point, as we oversee 10 writer/producers. These people work with us and independent of us on their own projects. Our label has signed three artists: Luke & Q, female act Girlfriend and former Epic artist Glenn Lewis.

**Thomas:** Among our writers is Steve Russell. Formerly a lead singer with the group Troop, he's been with us six years. All of our writers are talented musicians who don't just program drums. The musicianship is sick up in here. If we wanted to go out and play as a live band behind someone, we'd kill. We also have four full-time engineers.

**How do you juggle devoting time to your label versus other Underdog concerns?**

**Mason:** Because we're both involved in all aspects of the label and the production company, it is difficult to budget time. It's been a learning curve for the last two years, picking up the ins and outs about the business side of making records. We feel pretty comfortable making music but beyond that there have been other things to take into account, including promotion, marketing, airplay.

Luke & Q bowed last year through Underdog Entertainment. **continued on >>p36**

**'Our goal was always to have a music factory. And it's really gotten to that point.'**

—HARVEY MASON JR.

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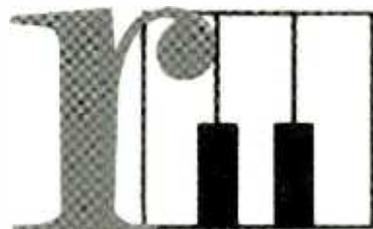
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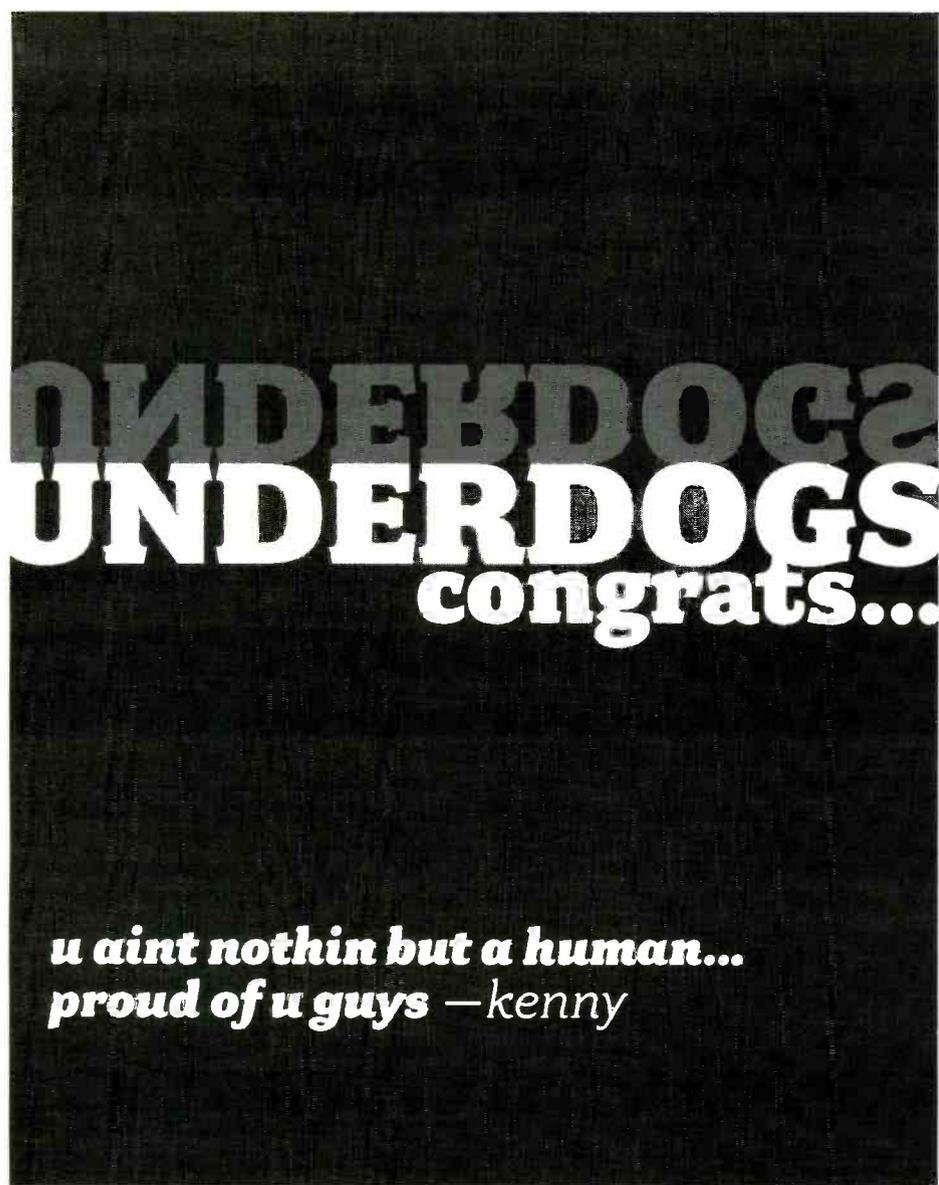
**&**

**Underdog Entertainment**



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from >>p34

**Mason:** Now we have [their] official first single, "Turn It Around" featuring Young Dro.

**Thomas:** We wanted to have a record that represented where these two kids are from. New Orleans. Once we had that record, we reshaped the album around that and came up with the whole sound for them.

**Is it still a producer-driven industry, or has that evened out?**

**Mason:** It's more songwriter-driven than anything. The premium right now is being placed on the song, as it should be. There was a time when certain producers could produce just about anything, and the label execs would say, "That's a such-and-such record. Let's put that out as the first single."

The way radio is working right now, you can't put out anything just based on the producer's name. The general public and radio are so selective and focused on a certain genre that you have to have a great song to crack through all that.

**Then is there an Underdog sound?**

**Thomas:** Yes, it has to do with our chord progressions, melodies, vocal production, drums. It's all those things put together.

**Mason:** When we do R&B midtempo or ballads, there's an Underdogs sound. Like D says, it starts with our music. The drums have a certain sound; the basslines and bridges are distinctive. It's the way we sonically mix our records. The way we stack and arrange our vocals.

People are now catching on to that and catching up. But we constantly try to change and stay fresh.

The only confusing part of that answer is we've done a lot of different styles of music: R&B, hip-hop, rock, orchestral. So when people hear us doing a rock'n'roll record or a movie like "Dreamgirls," they'll say, "Hey, that doesn't sound like an Underdogs sound."

**Can you name a couple of songs that quintessentially capture the Underdogs sound?**

**Mason:** That's a tough call. Omarion's "O" is signature Underdog, I think. Mario's "How Could You," Ruben Studdard's "Change Me."

**What one characteristic about each other was proof that this partnership would work?**

**Mason:** It was D's sheer talent musically and his winner's energy. The first song we wrote [Tyrese's "I Like Them Girls"] came naturally. The next thing we knew, three people wanted the song. So it was a quick transition to a partnership. But even before people liked the song, it was fun collaborating with someone on equal footing.

D is also a motivator with big goals and dreams; he thinks on a winner's scale. I have a sports background and tend to pick up on that from people pretty quickly. I remember when we first got together, he talked then about having a nice studio.

**Thomas:** As far as musical talent is concerned, we both bring our A-game. But other than that, Harvey is the general of our camp. I'll be the one who gets everybody pumped up. But Harvey is the one who's going to make sure everything is done and our business is handled correctly. Where I can go crazy [laughs], he can always bring that balance to our partnership.

## THE UNDERDOGS' TOP HITS

Which of the hits produced by the Underdogs production duo of Harvey Mason Jr. and Damon Thomas has been their biggest song on the charts?

That honor goes to "Sorry 2004," recorded by "American Idol" winner Ruben Studdard. The track debuted Dec. 20, 2003, on the Hot R&B/Hip-Hop Songs chart and peaked at No. 2, holding that spot for two weeks.

The titles on this chart are ordered by peak

position on the Hot R&B/Hip-Hop Songs chart through the issue dated Jan. 13.

If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

Chart data compiled by Keith Caulfield.

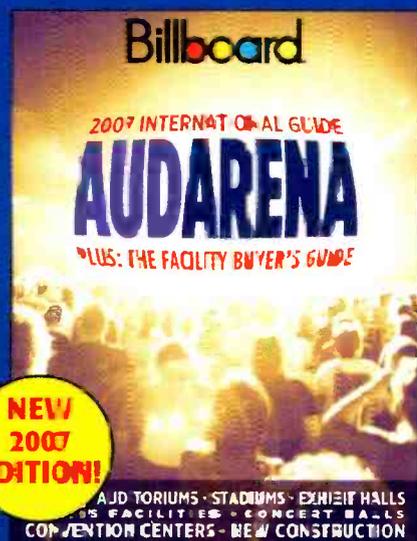
ARTIST	TITLE	Peak Position	Debut Date	Label
1 Ruben Studdard	SORRY 2004	2 (2 weeks)	Dec. 20, 2003	J/RMG
2 Tyrese	HOW YOU GONNA ACT LIKE THAT?	3	Nov. 16, 2002	J/RMG
3 Marques Houston	NAKED*	8	June 25, 2005	T.U.G./Universal Motown
4 Avant	4 MINUTES*	9	Feb. 4, 2006	Magic Johnson/Geffen/Interscope
5 Omarion	O*	12	Dec. 18, 2004	T.U.G./Epic
6 B2K	GOTS TA BE	13	March 23, 2002	T.U.G./Epic
7 Mario	HOW COULD YOU	14	March 5, 2005	3rd Street/J/RMG
8 Tyrese	I LIKE THEM GIRLS	15	March 24, 2001	RCA
9 Tyrese	SIGNS OF LOVE MAKIN'*	18	May 17, 2003	J/RMG
10 Ruben Studdard	CHANGE ME	18	Aug. 19, 2006	J/RMG

\* co-produced by the Underdogs

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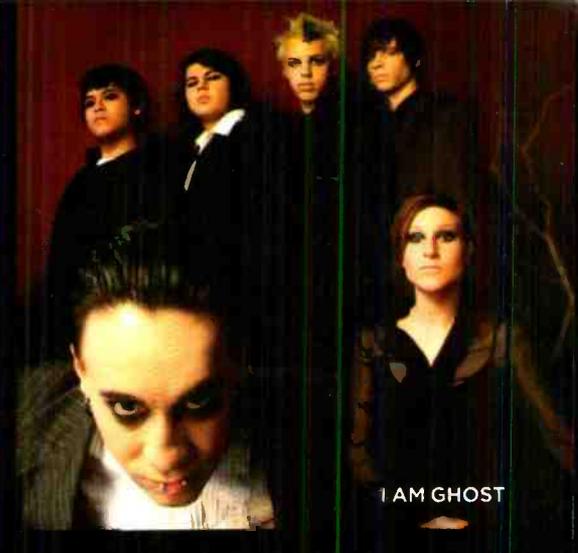
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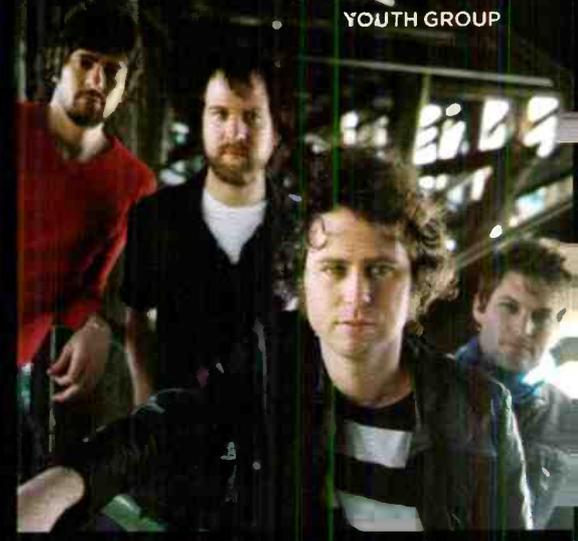
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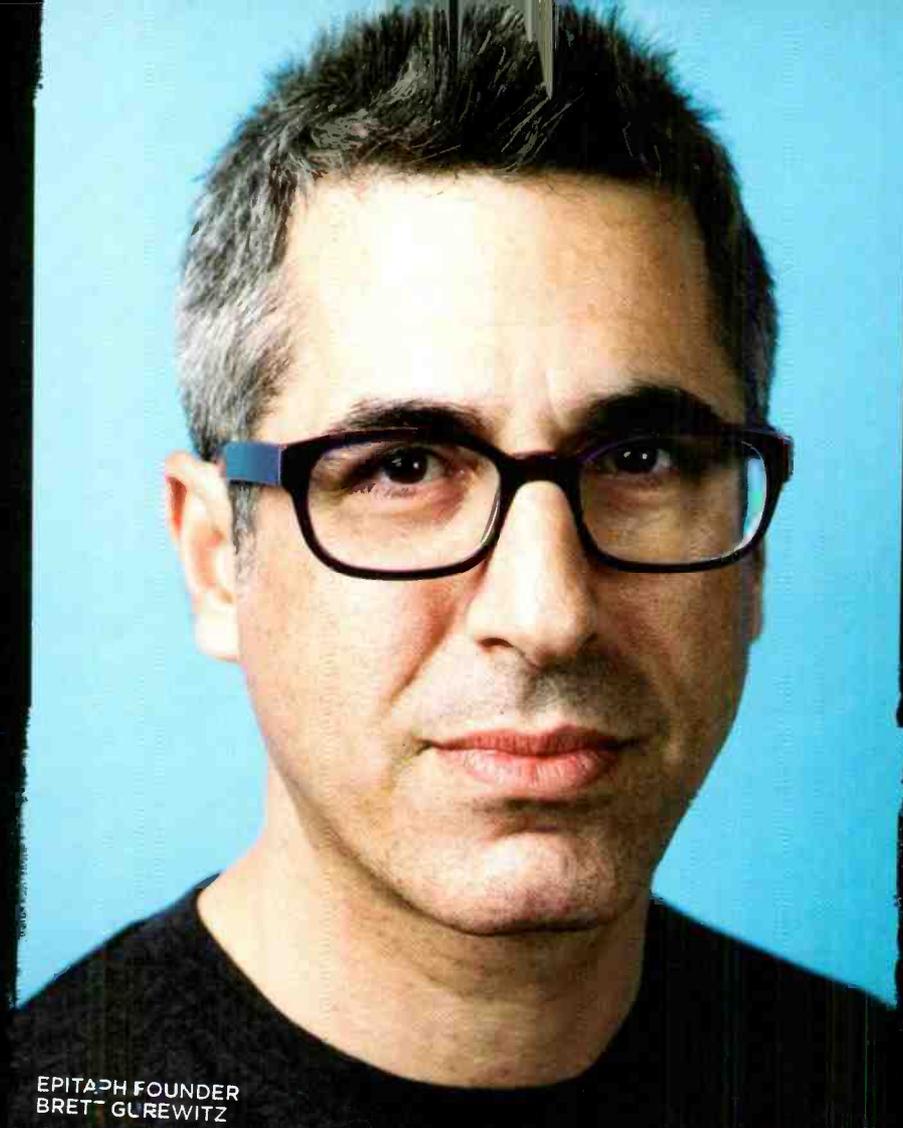
MATCHBOX ROMANCE



I AM GHOST



YOUTH GROUP



EPITAPH FOUNDER  
BRETT GUREWITZ

# EPITAPH TURNS

BY TODD MARTENS

# 25

**SPECIAL FEATURE** BEYOND 'CALI-PUNK,' AN INDIE LEADER  
BOASTS DIVERSE ACTS AND GLOBAL PRESENCE

Spend a little time with Brett Gurewitz, guitarist for Bad Religion and founder of Epitaph Records, and it becomes clear that there are two distinct eras in his label's 25-year history.

Founded in 1981, Epitaph's breakthrough came with the phenomenal success of such California-bred, neo-punk bands as the Offspring and Rancid in the mid-'90s.

But with the 1999 signing of Tom Waits to Epitaph's sister label Anti-, it became clear that Gurewitz and his team could grow beyond punk as Anti- emerged as one of the most adventurous imprints in independent music.

"A turning point for Epitaph is when I began talking to Tom Waits," Gurewitz says. "I knew that I didn't want the label to only be for punk rock. I listened to more than punk rock, and more and more, I had wanted to diversify the sound of the label, particularly if the label was going to continue to work. That was a major milestone. A label that started as a punk-rock label in a garage had the audacity to sit down with Tom Waits. He's the Bob Dylan of my generation."

Today Epitaph is so a worldwide company with offices in Amsterdam and Toronto, and a presence in Melbourne, Australia. At the 41st annual MIDEM music marketplace Jan. 21-25 in Cannes, the company will be well-represented by executives including European managing director Hein Van der Ree.

The Epitaph label roster boasts notable acts including Motion City Soundtrack, Matchbox Romance, I Am Ghost, Bouncing Souls, Escape the Fate, the Matches and Youth Group.

On the Anti- label, Waits' three-CD set "Orphans: Brawlers, Bawlers & Eastards" was one of the hottest-selling titles at independent retailers this holiday season. The title sold so quickly that Epitaph's distributor, Alternative Distribution Alliance, ran out of a limited-edition hardbound version of the set within four days of its November street date. **continued on >>p40**

MATCHBOX ROMANCE: ANTHONY S. JAMES; GUREWITZ: BRYAN L. FIELD; I AM GHOST: VALERIE RENE; YOUTH GROUP: SOPHIE HOWARTH

from >>p39

Such an extensive release would have been unthinkable a quarter of a century ago.

In the early '80s, Epitaph was a place for Gurewitz to release music by his own hardcore band and his punk-rock friends.

The label exploded and became a household name in 1994 when the Offspring's pop-punk breakout "Smash" dominated MTV and radio airwaves, and Epitaph followed that release with Rancid's career-defining "And Out Come the Wolves."

When punk rock was no longer trendy, Epitaph had relationships with blues label Fat Possum, Sweden's garage-rock label Burning Heart, ska/street punk offshoot Hellcat Records and a budding adult-leaning imprint in Anti-.

Anti-, no longer home to just Waits, won a Grammy Award for Solomon Burke's acclaimed 2002 soul album, "Don't Give Up on Me," and has since released albums from alt-country's Neko Case, country hero Merle Haggard and political rap act the Coup, among many others.

But even as Anti- has expanded Epitaph's catalog into blues, soul, R&B, hip-hop and country, it hasn't altered the rebellious, anything-goes, punk aesthetic upon which Epitaph was founded.

Andy Kaulkin, who oversees the Anti- imprint, says, "The label is for artists who are not trying to do something that's trendy. They're following their own path, and they have an understanding of music history without being beholden to it. It doesn't matter what genre it is. You can do that in any genre, and you can do that at any age."

Kaulkin's comment could almost serve as a mission statement for the entire label.

### 'THAT RECORD PUT US ON THE MAP'

Epitaph's story may begin with Bad Religion, but the Offspring is most certainly its first major plot point. The latter's 1994 single "Come Out and Play" could have been a barely heard anti-gun rant if it weren't for its still-unforgettable chorus hook, the simple, spoken-word refrain of "You gotta keep 'em separated."

Influential modern rock radio station KROQ Los Angeles took to playing the song, and the rest of the country soon followed suit. The Offspring and Epitaph would eventually split in a bitter divorce, but not before the band's overnight success turned Epitaph into one of the largest independent labels in the world.

"That record—and thank you very much, Offspring—put us on the map," Gurewitz says. "It opened doors. I could get a meeting with whoever. Up until that time, we had to scratch and claw our way into whatever nooks and crannies we could. It wasn't easy for an indie to get a record into a chain store. Indies were second-class citizens back then, but from that day forward we could sell any of our titles in any chain in the country. Everything changed."

And Gurewitz went from rocking in his punk band to declining interview requests with Forbes magazine.

"But he's always going to be the Bad Religion guy," Rancid leader Tim Armstrong says. "He was punk before us. He toured in a van before us. He's the one guy we all really listen to."

While the name Epitaph dates back to 1981, it didn't become a fully functioning label until around 1987, when Gurewitz ran Epitaph out of a recording studio he had opened. Key releases in that period were Bad Religion's "Suffer," long regarded as one of hardcore's finest moments, and rock band L7.

Yet it was the relationship that Gurewitz struck with Armstrong that would become one of the longest and most pivotal in the label's history.

Armstrong's first band, Operation Ivy, released only one album, "Energy," which was a blistering mix of ska and punk recorded in 1990 for Berkeley, Calif.-based Lookout Records. Gurewitz was a fan and set his sights on bringing Armstrong into the Epitaph fold.

"When I heard Operation Ivy broke up, I called Tim and said, 'Whatever your next band is that you do, I don't have to hear them, I don't have to know what you sound like, but I will sign you,'" Gurewitz recalls.

The story is true, Armstrong says, but it didn't happen quite so romantically. Looking back, Armstrong remembers Gurewitz



for selling records, more than any kind of airplay or advertising," Kaulkin says. "If you have retail on your side, you're going to win. That's the philosophy I had from working at a record shop."

Dave Hansen, who is now Epitaph's GM, started at the label in 1994. He and Kaulkin oversaw teams of young staffers—many interns—who worked the phones from open to close. "We had eight people who did nothing but call record stores all day," Hansen remembers. "There were three or four people just to call distributors. The company's backbone was in marketing."

The Offspring would leave Epitaph a couple of years after the release of "Smash." The two sides aired out their differences in the media, and more than once during a three-hour interview Gurewitz says he regrets the time period and the public airing of his opinions.

But as the relationship with the Offspring disintegrated, Gurewitz and Armstrong became closer, and the two plotted Epitaph's first major expansion.

In 1996, Armstrong started Hellcat Records, a partnership with Epitaph, and left the Bay Area for Los Angeles. In addition to discovering young talent like the Dropkick Murphys and the Distillers, Hellcat brought in the Clash's Joe Strummer around the same time Gurewitz signed Waits. Those moves confirmed Epitaph's status as a label built for the long haul rather than the mid-'90s punk explosion.

"My initial concept was that I was going to back up my hero with a band I come up with," Armstrong says. "It would be my Hellcat house band. That's not what he wanted. He wanted to make his own record. Not to sound like we were his kids

or anything, but we were a label celebrating a style that he pioneered, so it made perfect sense for him to sign with us."

The Offspring's departure is not the only challenge Epitaph has weathered. A joint venture with Fat Possum ran from 1997 to 2003 and resulted in a legal dispute with Epitaph.

Gurewitz's personal struggles with drug addiction in the late '90s have been well-documented. And in another business setback, a joint venture with Warner Bros. to release the Hives in America ended after the Swedish garage rockers released one album, "Veni Vidi Vicious," under the deal. (The Hives had come to Epitaph through their relationship with Sweden's Burning Heart Records.)

Despite such setbacks, Epitaph has maintained long and loyal relationships with the likes of NOFX and Pennywise, among many others, and keeps attracting a number of artists who have reached "living legend" status.

In early 2007, the label will issue a new album from soul singer Mavis Staples and in the spring will release a new set from Country Music Hall of Fame member Porter Wagoner.

And even those who leave sometimes come back.

After a one-album deal with Warner Bros. for 2003's "Indestructible," Armstrong says Rancid is returning to where it started.

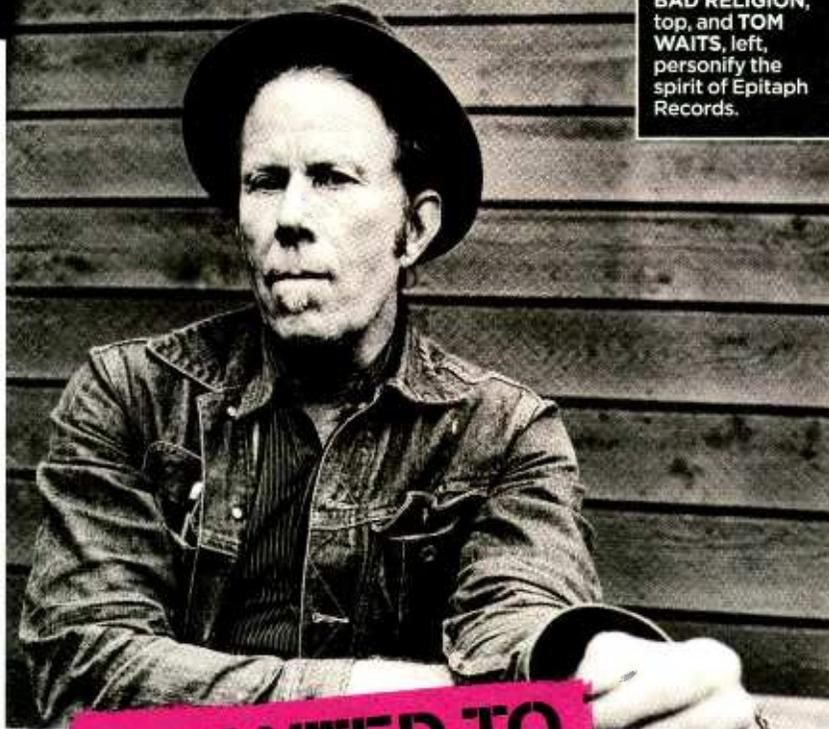
"Epitaph is our home," Armstrong says. "I want Brett figuring out how to market our records, and I want Brett to be the one who decides where we're going."

The label has also managed to stay relevant in the modern-rock world. Its pop-punk/emo signings, such as Matchbook Romance and Motion City Soundtrack, have allowed Epitaph to keep pace with younger labels. As Epitaph has strayed from its Southern California punk-rock roots to embrace everything from hip-hop to today's screamo bands, Gurewitz has heard plenty of criticism—some of it from his closest friends.

In response, he offers his detractors some old punk, do-it-yourself advice.

"I anticipated criticism, and I got it," Gurewitz says. "Even with emo. Punk rockers hate emo. A lot of the artists on my label have given me a lot of guff about the new signings. They'll say, 'Screw these screaming bands, Brett.'"

"Whatever," he responds. "They can start their own label." ...



BAD RELIGION, top, and TOM WAITS, left, personify the spirit of Epitaph Records.

**'I WANTED TO  
DIVERSIFY THE  
SOUND OF  
the label.'**

—BRETT GUREWITZ

having to send him a bit of a wake-up call before he was actually able to get Rancid together.

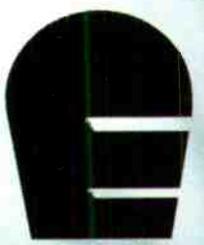
"I don't know if Brett remembers this, but I was having a hard time getting sober, and I told him a few times I was getting a new band together," Armstrong says. "I remember him telling me, 'Send me your new tape, but I'm not going to hold my breath.' It hurt my feelings, but I needed to hear that. I'll never forget that, and now I've used it on people."

The album cover for Rancid's "Let's Go!" is tattooed on Gurewitz's shoulder, and the set was released two months before the Offspring's "Smash." If no one could predict that the two albums would suddenly turn Epitaph into the hottest label in America, Gurewitz knew they would at least be Epitaph's biggest releases.

"We had sent a few things to radio before with no success," he says. "I thought it was going to explode by being bigger than Fugazi and Bad Religion. Those were the big bands in my world."

The label made some efforts to expand before "Smash" came out, and Kaulkin, a professional blues pianist who had worked at record stores and Caroline Distribution, was hired in 1993. He says he took the Epitaph gig so he could buy a new guitar and planned to quit a few months later. Instead, he helped define the company's retail and marketing campaign for the Offspring.

"I always had this philosophy of the retailer being your best tool



**Epitaph**

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# LESSONS IN

**GUREWITZ: NOT BAD FOR AN 'OLD GUY'**  
BY TODD MARTENS

# Independence

Marking the 25th anniversary of Epitaph records, label founder Brett Gurewitz recently reflected on the past, present and future of one of his indie success story.

**You were a teenager, still living with your parents, when you started the label. What do you remember of your parent's early reactions?**

I think they thought it was cute. My dad's a self-made man, an entrepreneur, so I think the burgeoning entrepreneurship in his living room was thought of very kindly. They're still around, so it's been nice to come full circle. I was taking advice from my father on running a business and now my father comes to me for advice.

**Dad's advice?**

He told me that the most important thing is honesty and integrity, and having character in your business relationships. If you do that and have a good reputation, no money can ever buy that, and it sticks with you forever. I'm not going to say I haven't done some shitty things in my life, but I've always been a clean-dealing businessman between my customers, my competitors and my recording artists.

**The obvious follow-up: The "shitty things"?**

Well, I regret all the bad things I said about the Offspring in the

press when they left. We were kind of airing our dirty laundry and speaking out emotionally. I should have kept that all to myself. That's the main thing.

**How has being an independent label changed in the past two decades?**

We won a Grammy for Solomon Burke a couple years ago. We have Motion City Soundtrack, who are one of the best pop-punk/indie/emo bands out there. We've released hip-hop artists [Atmosphere, Sage Francis]. All of that was unthinkable when we first started.

We truly had a niche then. We were Southern California hardcore. That's what we called it.

The way to be an indie back then was to have a sound and a niche. That's what we had to do. Nowadays, sounds and niches are like an automatic shuffle in Vegas. A new niche is new every three weeks, so we have to stay on top of everything.

**And the Internet.**

From an A&R standpoint, I no longer have a world of underground bands to myself and a few other indies. Majors are looking at the same bands. In that sense, the competition is much stiffer. When

I see a band, I'll see another indie label and two other major labels. We're all fighting for the same bands.

**Didn't that happen in 1994 and 1995, when every label wanted its own Offspring or Green Day?**

No, not really. It was still kind of proprietary, even then. The majors would say, "Wow, how do you do that?" They still didn't know where we were finding those bands. Now, they have little crews of 16-year-olds scouring MySpace. And I may be looking at a band a major may be looking at, but I'm not going against them. Once it turns into a bidding war, I'm throwing in the towel.

**Has Epitaph ever had a mission statement?**

Yes, but I have never formalized it by writing it in a pithy little way. When I first started the company and it was just me, my goal was to be friendly with my artists, no matter what. I wanted it to be a family. At the time, the culture I came from, every band was getting ripped off by their labels. Indies weren't thought of a place you could get a fair shake. I like to think that image changed in part because of our influence. That's one of the things I'm proud of. I eventually became a little bit more sophisticated, and I realized that record companies don't make records.

If you get caught up in it, you can start believing that you make records. Your bands make the records. If you have a coffee mug company, you can make coffee mugs. But if you're a record company, you sign artists, and they make records.

**With Tower closing and so many indie retailers closing, shelf space at existing retailers is becoming only more expensive. How do you break a new band in that climate?**

I guess it depends on your definition of breaking a band. My definition is getting them to the 100,000-unit mark. I'm not saying that's a huge hit, but that's my world. If I do that, I've broken them. And it's much easier to get to 100,000 units today. It's so much easier to get the word out, and it's easier to get the word out fast. If it connects with the audience, you can get it in their hands in lighting speed. The real power today is that the Internet has become radio on demand. **continued on >>p44**



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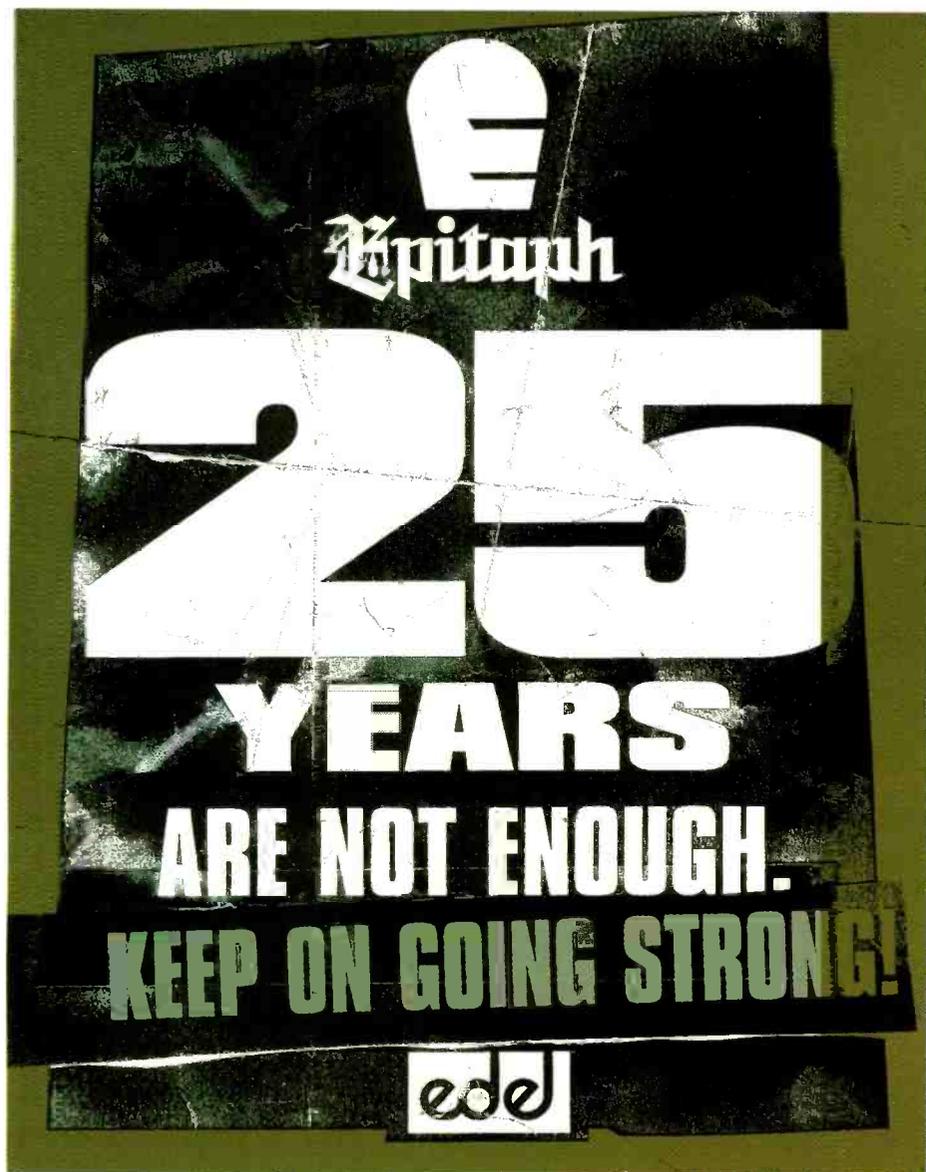
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FULL CIRCLE

from >>p42

**As digital sales increase and physical sales decline, how is Epitaph preparing?**

Keep in mind that as a fairly decent-sized indie, we have much less to lose if there's a full conversion to digital.

We have no vertical integration. We don't own any pressing plants or distributors. We're big enough to have all our masters on all the important digital sites, and we're small enough to not have the encumbrance of these giant brick-and-mortar distributors that the majors have.

For me, there's less to lose with a sale on iTunes, and what I have to gain is pretty nice. There are no returns. There's no overstock. I never again have to worry about overpressing.

**Let's discuss the label's defining moment, the Offspring's "Smash." Talk about your reaction when you first heard the album. Did you feel you were sitting on something?**

I can remember when I first got the finished masters. Epitaph at the time had maybe five employees. I was driving home from work, listening to the masters, and I circled around my block. I didn't go in my house.

I kept circling the neighborhood, listening to the record over and over. I listened to it at least five times in a row. I pulled in my driveway, and I don't know what made me say this, but I said to my wife, "Honey, we're going to be rich." I shit you not.

I don't believe I've ever told that story. I had this feeling deep down in my gut that "Self-Esteem" and "Come Out and Play" were huge hits. I felt it. I didn't know what that meant, but I knew it was by far the biggest record a band had submitted to me.

**Prior to that you must have had dreams or designs on things you'd change if you hit it big.**

I never thought we'd hit it that big. I mean, we were doing well. We were selling more than 1 million records per year before the Offspring hit. We had maybe 10 groups, and Bad Religion was selling about 100,000 records. We were making good living. What happened when the Offspring started blowing up was that a bunch of majors started coming around to buy my company.

They said, "An independent cannot do this." They told us they could make it go multiplatinum, and we'd have to sell half our business for that to happen. But N.W.A had just had a multiplatinum record with "Straight Outta Compton." That was an indie, Priority. So if a rap act can do it, so can a rock band. I was going to try it, and I turned down \$25 million for one-quarter of my company—just one-quarter.

**Did you take it personally when the Offspring left Epitaph for Columbia?**

I did, and I shouldn't have. I learned a lesson there. It's business. It's not personal. I owe a great debt of gratitude to the Offspring camp, and I feel extremely comfortable saying that. I hope they read that.

**Were you prepared when Cali punk was no longer the sound of the moment?**

No, I don't think I was. But I think we got with it fast enough, and I realized that we did need to become more diverse. We had an Atmosphere record, we had the Anti- label, we had ownership in Burning Heart, and we had Hellcat. I was diversified enough that when I was a little slow on the uptake, it didn't hurt us too bad.

There are some really great indies out there who have done some really great A&R. There's Victory and Fueled by Ramen and Drive-Thru, to name a few. They kind of picked up where I left off, and now I've taken their nod, and I think we're right there with all of them. We missed a half of a step, but it wasn't too bad for an old guy. ...

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**GOING GLOBAL**

**HOW EPITAPH TOOK ON THE WORLD**

BY STEVE ADAMS

From humble beginnings as "a logo and a P.O. box" in California, Epitaph has evolved into an important international independent label, with a reach that—like many of its acts' appeal—spans the globe.

Europe is an especially key market, prompting the company to open its only office outside North America in Amsterdam in 1994. The timing was no coincidence as the territory was fast becoming enamored with California punk. Plus many of the label's leading acts, including the Offspring, NOFX, Rancid and Bad Religion, were exploding in the region.

"We had a lot of initial success with the Offspring, but nearly all our acts were selling very well in all territories [in Europe] at the time," Epitaph European managing director Heinz Van der Ree says.

The label's wholly owned European catalog still reports positive sales, but the market for its newer punk acts, such as Motion City Soundtrack and Matchbook Romance, has become much more fragmented, according to Van der Ree.

While the younger acts are finding their feet, a veteran is showing them the way. Tom Waits' new three-CD set "Orphans: Brawlers, Bawlers & Bastards" has been a "huge success all over Europe," Van der Ree says. The album debuted in the top 10 in a number of the region's national markets.

Waits' is on Epitaph's sister label Anti-. Epitaph also boasts a relationship with Sweden's Burning Heart Records, home to the Hives, the International Noise Conspiracy, Millencolin, Refused and Turbonegro, all of which have a strong following in Europe.

Developing that support, pushing newer acts and "developing a reasonable amount of A&R" (the label recently signed German act Team Blender) are all priorities for Van der Ree. But he also acknowledges there is an expanding catalog to work as well.

European licensing deals form part of this mix, and the label has been enjoying considerable success licensing Green Day's first two albums, "1039/Smoothed Out Slappy Hours" (1990) and "Kerplunk" (1992), and Tricky's last two albums, "Blowback" (2001) and "Vulnerable" (2003).

"Green Day is a good fit with our original style of music, but we're expanding and the variety of acts makes for a good mix," Van der Ree says.

Epitaph's distributors in Europe include Pinnacle (for the United Kingdom and Ireland), Play It Again Sam (Belgium, the Netherlands, Luxembourg, France, Spain), Bonnier (Scandinavia), SPV (Germany), Edel (Austria, Switzerland, Portugal), Self (Italy) and Soyuz (Russia). ...

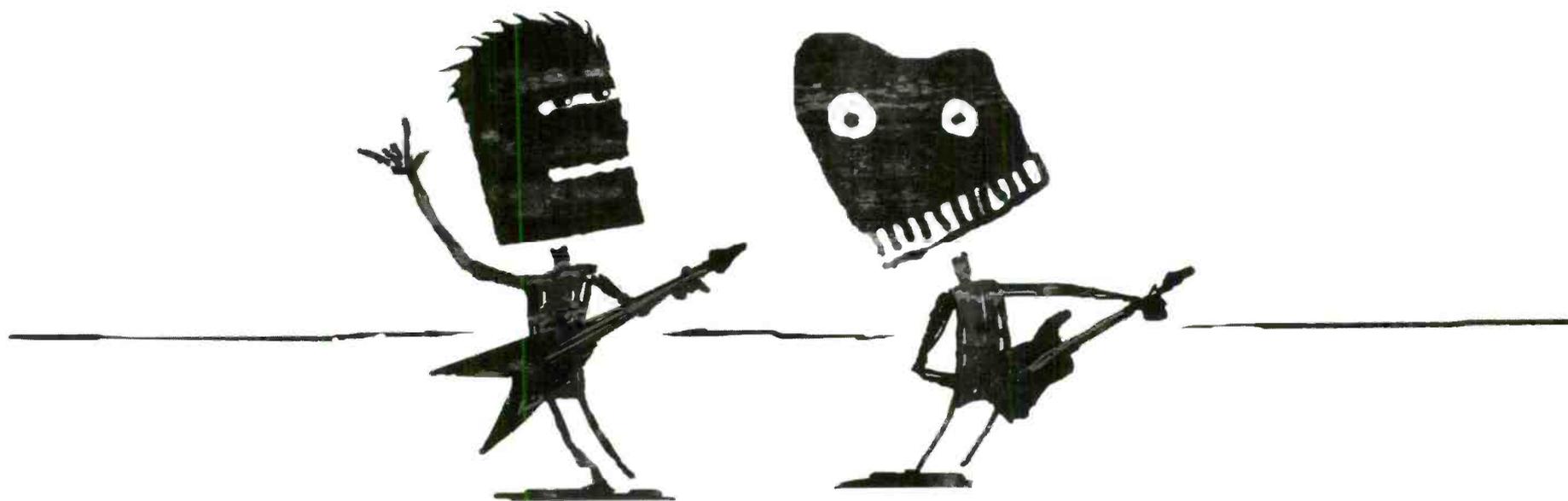
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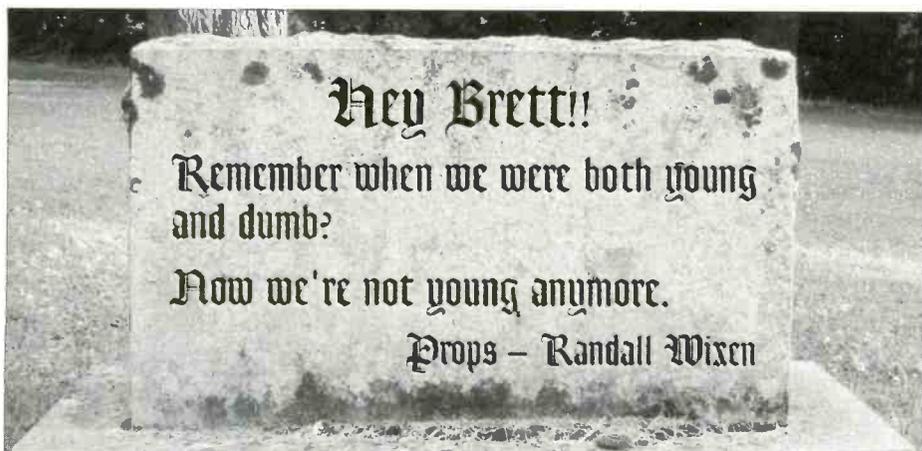


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**Sampler**

Epitaph Records marks its 25th anniversary with a deep and diverse roster. ■ Here is a sample of noteworthy talent under the Epitaph umbrella, including current Epitaph acts, artists signed to its Anti- label and Epitaph's legacy bands.

**CURRENT EPITAPH ACTS**

**MOTION CITY SOUNDTRACK**

The biggest act on Epitaph proper (sophomore album "Commit This to Memory" has sold 253,000 copies, according to Nielsen SoundScan), Motion City Soundtrack is one of the company's most pop-friendly acts.

"They're just fantastic songwriters, and I think they have a real melodic gift," Epitaph VP of sales Jon Strickland says. "They're amazing live performers, and they're also one of those bands in the classic-pop tradition that have very defined band members who all have slightly different personalities. And that comes across live. They're a band that connects with their audience in that way."

Strickland adds that frontman Justin Pierre's lyrics are smart, "and he has some of the emo concerns in his lyrics, but manages to put them across in a very pop way that really connect with people who may not necessarily be looking for the emo lyrical experience but just like a sing-along chorus."

While the band has snagged video play with "Everything Is Alright" and "Hold Me Down," it has also built its following through touring (with the All-American Rejects, Vans Warped tour, Epitaph tour), connecting with fans after shows and generating strong buzz on the Internet.

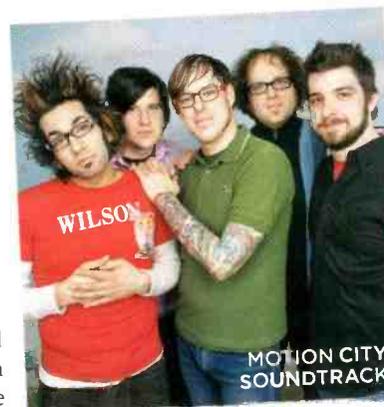
**I AM GHOST**

With its melodic swirl of goth, emo and metal sounds, complete with strings and three-part male/female vocal harmonies, I Am Ghost is possibly the most diverse and original band on Epitaph.

Formed in 2004, the group snagged a deal with the label with only a six-song demo and some live shows under its belt. The demo was released with additional songs as "We Are Always Searching" in October 2005, and its full-length debut, "Lover's Requiem," released last October, debuted at No. 39 on Heatseekers and has sold 9,000 copies.

I Am Ghost is one of four bands on Epitaph's 2007 tour, which also includes the Matches, Escape the Fate and the Higher. The label is initially exposing the band to the public through the Internet, then hopes to build it through Hot Topic, MTV and Fuse. A video was recently shot for "Our Friend Lazarus Sleeps."

"We hope to have them on the Warped tour next summer," Epitaph GM Dave Hansen says. "They have a great live show. They just finished touring with A Static Lullaby, and that was a good match for them."



MOTION CITY SOUNDTRACK

**ESCAPE THE FATE**

New to the screamo scene, the raucous Las Vegas quintet Escape the Fate has had a great run in its short career.

The act formed in 2005 when vocalist Ronnie Radke and bassist Max Green sought band members through

MySpace. The group quickly caught the attention of local clubgoers, and then won a radio contest in September 2005 judged by My Chemical Romance members, which led to opening a show for the brooding emo stars.

A deal with Epitaph followed along with the release last May of the five-song EP "There's No Sympathy for the Dead."

After playing on the Warped tour last summer, Escape the Fate released the full-length "Dying Is Your Latest Fashion."

"I think they have a great melodic sense," Strickland says. "They have an amazing live show and won a lot of new fans on the select Warped tour dates they did this year. Plus they had a great reaction on MySpace and built a national fan base through the site."

**THE MATCHES**

Are they pop punk? New wave? Funk rock? Electronica? The Matches are all that and more, fusing together seemingly disparate genres into a musical mélange that is far ahead of peers like Lit, Yellowcard and various Warped tour bands with whom it has shared the stage.

Just listen to its sophomore album, "Decomposer," which debuted at No. 13 on Billboard's Heatseekers chart, and you'll get the idea.

"I think they have some of the power-pop influences that Motion City Soundtrack does," Strickland says. "To my ears there are little bits of Cheap Trick in there, but they grew up listening to metal and hardcore. There's also a weird electronica influence on the last record."

While Epitaph is giving all four bands on its 2007 tour equal billing,

Hansen admits that the Matches "will close almost all the shows. They've been out longer and have more touring history than the other bands. They look great and they sound great."



THE MATCHES

## YOUTH GROUP

This folksy Australian rock band certainly stands out from the Epitaph roster. Lead singer Toby Martin "has an amazing, lilting voice, and a lot of people really connect with their songs," Strickland says. Youth Group is also being marketed more like an Anti- act, Hansen says, adding, "It's more of an indie-rock vibe."

While the group's 2005 debut, "Skeleton Jar," has sold more than 17,000 copies, its big break actually came through TV when it placed two songs on "The OC" last year and another song recently. Its cover of Alphaville's "Forever Young" was played on the show, and has generated nearly 90,000 downloads.

Youth Group's new album "Casino Twilight Dogs" drops Jan. 30.

## LEGACY ARTISTS

### BAD RELIGION

They say you can't go home again, but after nine years with Atlantic Records, seminal punk band Bad Religion triumphantly returned a few years ago to Epitaph, the label founded by guitarist/songwriter Brett Gurewitz.

The band's 2002 release "Process of Belief" sold more than 220,000 units, doubling its last Atlantic effort, while 2004's "Empire Strikes First" moved more than 140,000 copies.

"They're working on a new record," Strickland says. "They still have an amazing fan base. We put out a DVD last year of them live at the Palladium. You also see all of these young bands that are totally influenced by Bad Religion. They've just held their own because of the quality of the music."

### OFFSPRING

The long-running punk band (22 years and counting) whose international success helped pave the way for the pop-punk revolution of the last few years is no longer on Epitaph, but its 1994 release and third album "Smash"—with 6.2 million units sold domestically and an additional 6 million sold worldwide—is not only the biggest-selling title in Epitaph's history but also, Strickland says, "the best-selling independent release of all time."

Since then the group ventured to Columbia Records and has now amassed more than 30 million in total sales globally. But it left its mark on the label in more ways than one. In fact, Offspring's success on an indie level encouraged Tom Waits to contact Epitaph.

### RANCID

One of the bands that built Epitaph, Rancid went platinum with its 1995 release "And Out Come the Wolves." After five albums with Epitaph, the punk band went to Warner Bros. in 2002 but will return to Epitaph/Hellcat with a new studio album this year.

The 15-year-old group recently toured and has a compilation DVD in the works featuring 31 music videos. Frontman Tim Armstrong "is very into film and makes a lot of videos for each record himself," Strickland says.

Armstrong also has another surprise in store for fans: He's giving away his solo album.

"It's something Tim wants to do for the fans," Hansen says. "We're putting MP3s up, and eventually the record will be available as a free download. There might be a physical component to it at some point, but that music is going to be available and accessible to people."

## ANTI- ARTISTS

### TOM WAITS

The gravelly voiced performer with a passion for quirky songwriting and eclectic instrumentation is one of the most original American singer/songwriters of our time.

And when Waits came to Epitaph in 1997, he not only got to work with a label that admired his artistic integrity, but he also opened the door for it to experiment with new music styles.

"We created the Anti- label for Tom," Strickland says. "It turned out we were able to connect him with an audience who rediscovered Tom Waits after he had been quiet for a while."

Waits did four studio albums for the label before he released the new three-CD set "Orphans: Brawlers, Bawlers & Bastards," which features new songs and rarities, and he toured this past summer, which is rare.

"It's been a great story for us this year," Hansen says. "It's a collection of great songs."

Waits' Epitaph debut, "Mule Variations," is his best seller for the label (more than 440,000 units sold), while "Orphans" recently debuted at No. 74 on The Billboard 200.

### NEKO CASE

Singer/songwriter Neko Case has had quite a varied career. She mostly played drums in Vancouver punk bands in the mid-'90s before delving into country-ish music with her group Neko Case & Her Boyfriends.

They released two albums before Case went solo in 2001 with the "Canadian Amp" EP of cover songs and "Blacklisted" in 2002.

Her first Epitaph release was the 2004 live album "The Tigers Have Spoken." Case's 2006 release "Fox Confessor Brings the Flood," with its '60s-style orchestral pop feel, debuted at No. 54 on The Billboard 200 and has sold more than 147,000 copies, making it her best seller.



"There was a certain portion of people out there that thought of her as alt-country, and I think musically she's been moving beyond that, certainly with 'Fox Confessor,'" Strickland says. "The idea was to introduce her to a wider audience in the same way that Wilco did with their last few

records, to move her beyond the people who read No Depression and so forth and introduce her to people who listen to NPR and shop at Starbucks and people who are interested in hearing a new musical voice."

### TIM FITE

What to do with a man who likes to blend folk, country and hip-hop, as Tim Fite does on his debut release, "Gone Ain't Gone"? Anti- execs may not be sure either, but they love what he does.

"He's basically bringing old music to life," says Hansen. "There's a lot of passion for Tim here. We're trying to get him in front of people and to get his music heard."

Of "Gone Ain't Gone," Splendid magazine's Matthew Pollesel wrote, "It's not just that Fite jumps between styles from song to song; the thing that makes Fite so perfectly suited to an era of iPods, playlists and file sharing is the fact that he makes his stylistic leaps several times in the course of one song—often splitting off, amoeba-like, in several different directions at once." ••

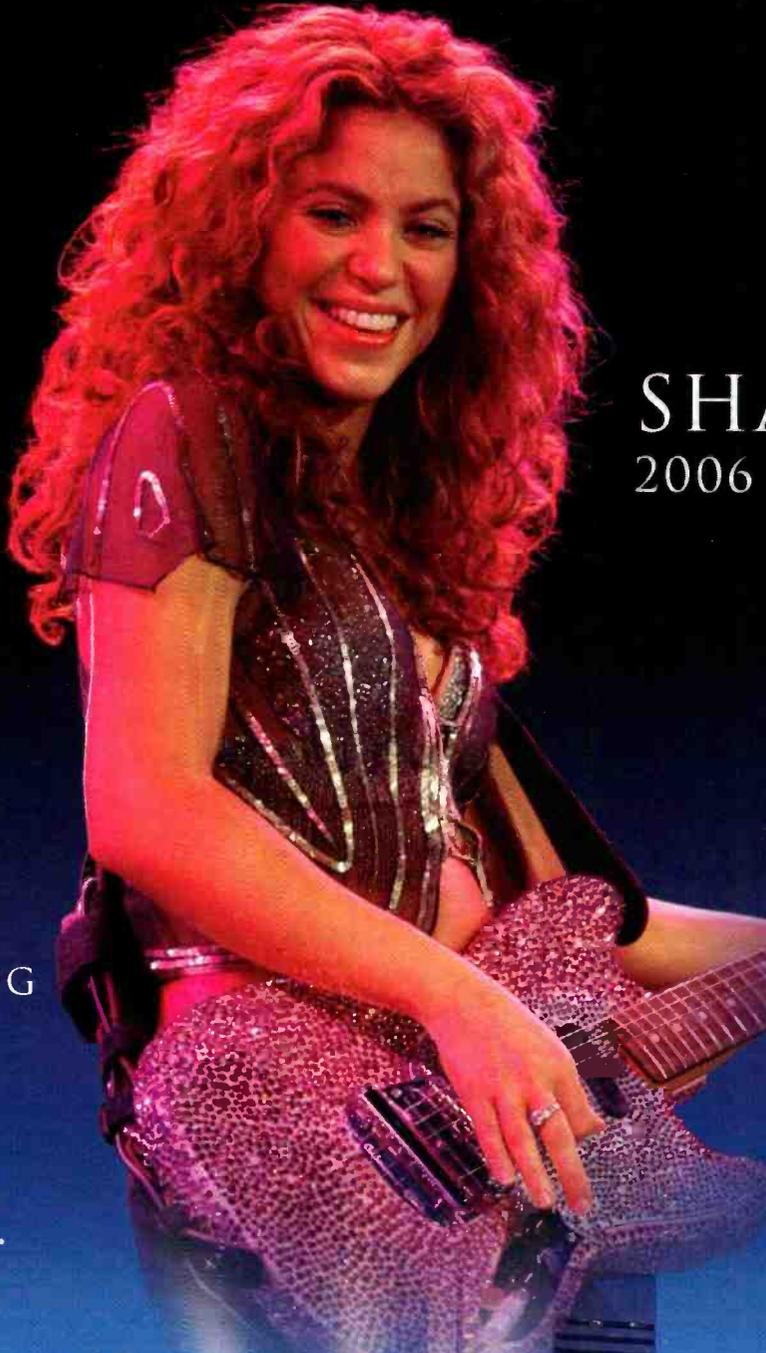
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**Q's Quest**  
Q-Tip aims to reinvent himself



**Shelf Synchronicity**  
Four reggaeton Mexican releases at once



**Top 40 Teen**  
Paula DeAnda scores twice on pop radio



**Art-Pop Ascension**  
Deerhoof's slow and steady rise



**R&B Reappearance**  
Lloyd back on charts after three years

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# MUSIC

JANUARY 27, 2007

GLOBAL BY MARK SUTHERLAND

## Pictures Of Lily

U.K. Starlet Allen Set To Charm U.S. With Brash Tunes, Videos And MySpace Presence

Lily Allen knows precisely where she was when she first realized her "Smile" single was taking off in the United Kingdom, where she was for most of the landmarks in her pop career: on the Internet.

"I was in America and Jo Whiley played it on Radio 1 back home," Allen says. "My MySpace [page] just went insane. It was first thing in the morning where I was but there were hundreds of comments and I thought, 'This is it now.'"

Since that moment, 21-year-old Allen has become the poster girl for social networking sites in the United Kingdom, reaching platinum status (300,000 units) for her Regal/Parlophone album, "Alright, Still," on the back of a hugely innovative digital campaign. And, with more than 97,000 MySpace friends, small wonder that the biggest cheer of the night on her last U.K. tour always came when she inquired: "Anyone here off MySpace?" Never mind the claims of Arctic Monkeys and Sandi Thom, Lily is the United Kingdom's first natural born digital superstar.

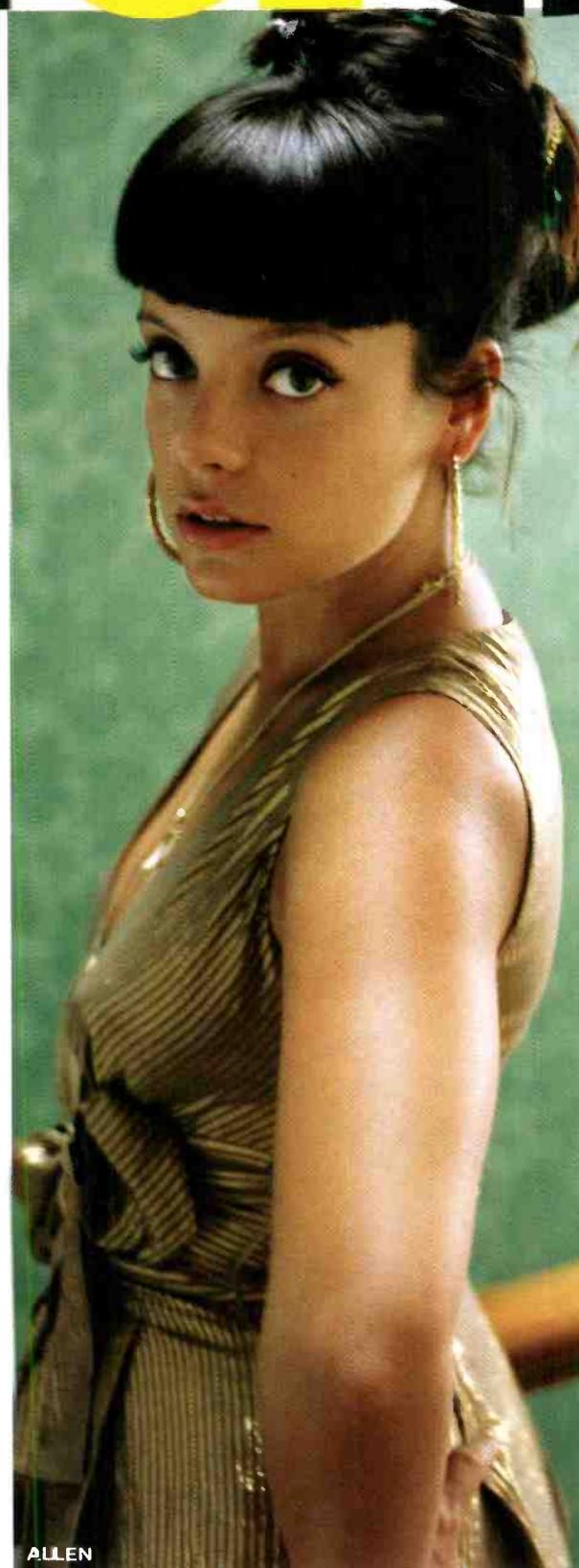
"MySpace A&R'd my record," she says. "I'd do songs, put them straight up and if people liked them they went on the album. The record company didn't think my musical direction was right at all until I set up the site."

In fact, the album's snapshot of British urban life stands as a rare pop record to attract heavyweight critical acclaim and cross-the-board sales appeal.

"It's very unusual to have that appeal across the generations and the sexes, but Lily definitely does," EMI Music U.K. chairman/CEO Tony Wadsworth says. "She has a real sense of musical heritage as well as being fresh and brand-new."

While Allen's ska and reggae influences attract older consumers, the U.K. marketing campaign focused firmly on youth, with many digital firsts clocked up since the July 2006 release, including ground-breaking tie-ins with MSN and online media player Nabbr.

"[But] the core of the whole digital campaign has been



ALLEN

Lily's blog," Parlophone digital media manager Dan Duncombe says. "That's what's created the interest and brought people back."

"I spend two to three hours a day on MySpace and in my Web site forums chatting," Allen says. "Fans need to have some emotional connection with an artist. All you have to do is look at the [flop] All Saints album to see that if they aren't connecting with you as a friend then it just doesn't work."

The policy paid instant dividends in the United Kingdom, with "Smile" hitting No. 1 on the Official U.K. Charts Co.'s singles rundown, and Andy Slater, president/CEO of Capitol Records—which will release the album Jan. 30 in the United States—says he is confident a more broad-based approach in America will see Allen add to Capitol's recent strong track record for breaking U.K. artists.

"If pop music was just about a catchy melody and good musicianship, then Toto would have been the biggest band in the world," he says. "But it's not. It's about sex, rebellion and fashion and all of those things crystallize in Lily Allen's music."

That blend certainly seems to be entrancing the U.S. media, with Capitol senior director of marketing Angie Bazzana describing early press and broadcast reactions as "phenomenal."

Allen was named Blender magazine's "No. 1 Reason to Love 2007"; is picking up radio play at modern rock and triple-A formats; and has February performance slots booked with Jay Leno and Conan O'Brien.

MTV is so enthusiastic that it has created five 30-second "vignettes" featuring Allen's music and views on a variety of topics—from body image to boys—which are airing throughout January every hour on mtvU and up to six times a day on MTV, and are available online. Allen will also star on the first MTV Discover and Download Live tour in February.

"We fell in love with the video for 'Smile,'" says Amy Doyle, senior VP of music and talent for MTV, MTV2 and mtvU. "And then when she came to New York in October, we fell even deeper. She's such a refreshing change from the prepackaged pop stars that have been part of the culture for the last year."

In the United Kingdom, Allen's forthright views on other artists—she has described Madonna as "the most overrated person in pop history" and has said the Pussycat Dolls "look like lap dancers"—and bared-knuckle lyrics about teenage sex and drugs have given her cult hero status among her young fan base, while making her a target for the notorious British tabloid press.

"I never went into this to be a role model," she says. "These girls see the honesty of me saying, 'Yes, I've taken drugs and I drink and I have sex and give my boyfriend blowjobs occasionally.' That's just what it's like being my age—and I won't change for America."

# A Regional Mexican First

Four Major Releases In Genre To Coincide Jan. 30

## >>>MR. JONES AND ME

Houston rapper Mike Jones will unveil his next album, "The American Dream," in April via Swishahouse/Asylum/Warner Bros. Records. First single "Mr. Jones" was produced by Myke Diesel. The new set shares a name with Jones' feature-film debut, also due this spring. The movie is based on Jones' rise to fame. He co-directed the film with Derrick Dixon.

—Jonathan Cohen

## >>>ROCK OF AGES

Ronnie Spector is eyeing a spring release for her first solo album since 1987, "The Last of the Rock Stars." The set arrived last fall in the United Kingdom. It features a version of early influence Frankie Lymon & the Teenagers' 1957 hit "Out in the Cold Again" and guest turns by Patti Smith, David Johansen, the Yeah Yeah Yeahs' Nick Zinner and the Raveonettes' Sune Rose Wagner.

—Gary Graff

## >>>MOUNTAIN MUSIC

Bluegrass veteran Ricky Skaggs and pianist Bruce Hornsby have joined forces for a self-titled collaborative album due March 20 via Sony BMG/Legacy. The set includes covers of Hornsby's prior hit "Mandolin Rain" and Rick James' "Super Freak." Backing was provided by Skaggs' band, Kentucky Thunder. Skaggs and Hornsby will tour this spring; they have also taped an episode of the CMT show "Crossroads," which premieres Feb. 24.

—Jonathan Cohen

## >>>PINBACK STRIKES BACK

Pinback is finishing up its next studio album, "Autumn of the Seraphs," due this summer via Touch & Go. "This one is probably more of a departure than anything we've done," group member Rob Crow told billboard.com. "It's unexpectedly 'up,' perhaps. It seems a bit more like a band is playing than any of the other ones. It could be the tightest we've had, actually."

—Jonathan Cohen

In a sign of the continuing maturation of the Latin music market, four major regional Mexican releases are slated to street on a single date.

Conjunto Primavera (Fonovisa), Los Creadores (Disa), Diana Reyes (Universal) and the late Valentín Elizalde (Universal) will all release new studio albums Jan. 30. The date precedes (by two weeks) Valentine's Day, traditionally a strong sales landmark for Latin. But having all four arrive simultaneously is rare, and perhaps unprecedented, for artists of this caliber and in the same genre.

Labels are hoping the timing will draw buyers to stores and positively jump-start the year for Latin sales in general and for regional Mexican sales in particular.

"Psychologically and emotionally for the business, we have to see that we can come back after a very difficult and challenging 2006," says Jeff Young, VP of sales for Univision Music Group, which owns Disa and Fonovisa.

Target music buyer Jessica Phillips says the scheduling is consistent with the store's overall message to labels of having major releases spread out during the year as opposed to concentrating on the fourth quarter.

"So, we're thrilled, but of course, there is some cannibalization," Phillips says. "In past years we've had big, simultaneous releases, but with a bigger diversity of genres. This time we have four artists with potentially the same audience."

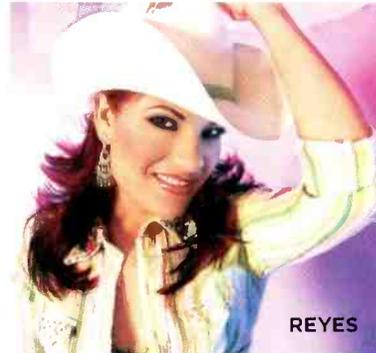
Young admits that targeting a similar



LOS CREADORES



ELIZALDE



REYES

consumer base for the same dollars is a challenge, and some of the four releases may not initially sell as strongly as they would if they were alone in the market. But, he adds, the sales should spread out longer over time.

"If there's a hit or hits, they will buy the hits," he says. All four acts are being worked heavily in radio. Universal Music Group Distribution, which distributes all the albums, has designed a carefully coordinated schedule of retail events, including many in-stores planned for the first two weeks of release, with no overlapping markets.

The most unusual release is that of Elizalde, the banda singer who was gunned down late last year in Mexico. The artist, who was only beginning to see his popularity rise in the United States, finished recording "Lobo Domestizado" prior to his death, and had expressed his desire to release it by his Valentine's Day birthday.

The date was moved up to curtail illegal imports from Mexico, where, sources say, pirated copies of the album are already circulating.

Because of Elizalde's death, there is "true hunger" for his new album, says Eddie Laca, Universal Music Latino VP of sales. As of mid-January, shipments stood at 100,000 copies, the RIAA's standard for Latin gold. Elizalde's 2006 release "Vencedor" has sold 56,000 copies, according to Nielsen SoundScan. But, Laca says, his sales are strongest at one-stops not monitored by SoundScan.

Reyes, on the other hand, will benefit from a series of in-stores nationwide as well as radio spots via Target's "Sounds Good" program. A rising star, Reyes' sales have increased steadily album to album, with her latest release, "La Reina Del Pasito Duranguense," notching 96,000 copies, according to SoundScan. Her new album has also shipped gold.

Reyes' biggest competition will be Los Creadores, another act that performs duranguense music, a fast-clipped hybrid of banda and electronic instruments.

Los Creadores will also be part of Target's "Sounds Good" campaign, slated to run after the album's release and following nationwide TV and radio spot campaigns on Univision's TV and radio networks.

Originally slated for release in fourth-quarter 2006, Los Creadores' album was held back to build more exposure in the first quarter, traditionally a strong sales period for Disa.

Last, but not least, is Conjunto Primavera, a group that historically sells gold in the Latin market. Its romantic sound plays on regional Mexican stations but has also crossed over to Latin pop radio. Already ongoing is a national TV campaign on Univision that will run for another four weeks following the release of the group's new album.

## Norteño Branding

Conjunto Primavera's Corporate Tie-Ins

Conjunto Primavera's popularity on radio and on the road has made it one of regional Mexican's most enduring acts—and one that has attracted the attention of corporate America. Lead singer Tony Meléndez spoke to Billboard during a brief rest before the Jan. 30 release of the romantic norteño group's album, "El Amor Que Nunca Fue."

**Why do you still feel the need to tour so much after all these years?**

Usually we only take a break for five weeks. We have direct contact with people every weekend to stay relevant in the musical taste of the public. Because of the closeness we have with our audience . . . it would be very difficult for us to get used to working only a couple of months out of the year.

**Dr Pepper sponsored a mini-tour; Verizon ran a contest with you. Is this the way of the future for regional Mexican groups?**

People are very used to seeing rock or pop musicians doing this type of promotion with beer or soft drink or phone companies. But the genre that sells the most is regional Mexican, so for companies like Verizon and Dr Pepper, it's important for them to take into account that the regional Mexican market is one of the biggest consumers in the United States. That gives an opportunity for not only Conjunto Primavera, but for other popular regional Mexican groups.

**Are corporate sponsorships something you will seek more of in the future?**

Our tours last 11 months, and in those 11 months we get in a lot of people. While others' tours last only three or four months, every day we are visiting a different audience. This type of promotion is on top of the publicity the record company does, so it's a good option for bands to look at and for companies who want this type of publicity.

—Ayala Ben Yehuda



CONJUNTO PRIMAVERA



## Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

# The Rebirth Of Q

### Rapper Readies New Album, Reissue Of Lost Jazz Set

Having toured last year with his **A Tribe Called Quest** mates for the first time since 2000, **Q-Tip** is back on the solo beat. The Universal Motown artist is gearing up for the spring release of "The Renaissance."

During a free-wheeling and frank conversation touching on everything from his musical hero **Miles Davis** to the late **J-Dilla**, **Q-Tip** acknowledged it's been a minute between albums. In that time, he has been embracing the reinvention legacy forged by **Davis** and other iconic artists.

"Miles was a pure artist in a very **Van Gogh** type of way, always looking for new shit," the quietly intense **Q-Tip** says. "Him, **David Bowie**, **Madonna**... they've been able to sustain, reinvent and stay relevant. In hip-hop you have people who have been able to sustain long careers. But very few have been able to come up with a whole new thing. Serious artists able to reinvent themselves... that's some real shit."

Thankfully underscoring the philosophy that live musicianship is vital to the growth of music, **Q-Tip** put together a hip-hop band for "The Renaissance." But, according to the New York-based rapper, it's not a band simply in the sense of everyone just playing an instrument.

"I wanted a hip-hop sonic feel, something pure to the sound of hip-hop with real drums, real emotion and people taking solos," he says. "In that sense this record feels like we're moving in a new direction... something hip-hop should do."

**Q-Tip** is steering clear of too many guest combinations. ("Sometimes guests don't really warrant an appearance.") But thus far, he has lined up an intriguing threesome: **D'Angelo**, **Common** and **André 3000**.

Among the new material **Q-Tip** has recently put up on his Web site is a song called "Move," one of the last things he did with hip-hop pioneer **J-Dilla**. The song is slated to

appear on the soundtrack to the film "Freedom Writers."

Asked about performing again as part of **A Tribe Called Quest**, **Q-Tip** says the group's tour run last fall felt "good, like old times. We got a great response, and I was surprised to see so many young kids out." Will they do it again? "I don't want to say never," **Q-Tip** replies after a pause. "But at this point, I think we're done for now."

He's also immersed in helping the **Davis** estate reimagine the prolific jazz trumpeter's catalog (**Rhythm & Blues**, **Billboard**, July 22, 2006).

"I'm there to make sure none of the integrity is lost as we interweave things happening now in a Miles kind of way," **Q-Tip** says. "I want what we do with his music to be the benchmark on how to do projects like this. This won't feel like some rehash."

**Q-Tip's** penchant for jazz was the cornerstone of his 2001 album "Kamaal the Abstract." Memorable for its no-

holds-barred creativity, the critically acclaimed album is well-known for another reason: **Arista** never released it. In the ensuing years, it has become a collector's item.

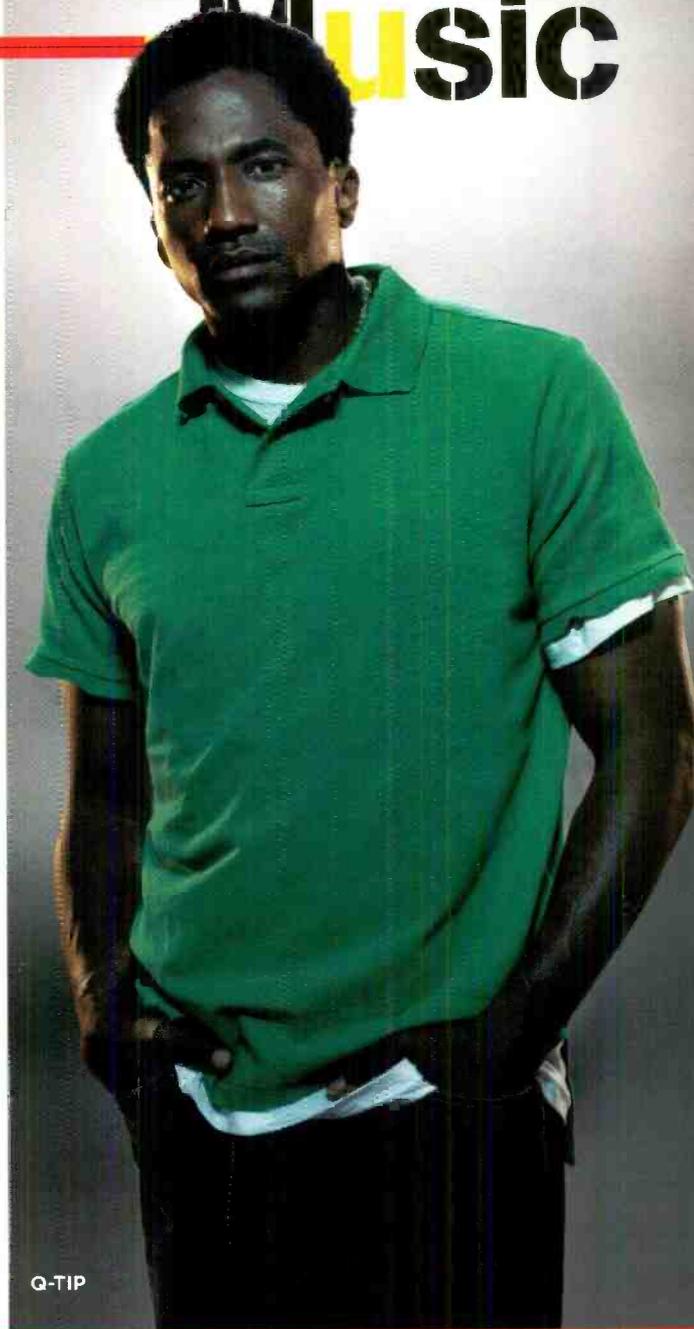
With the original recording back in his hands, **Q-Tip** is ready to alter that scenario. He will perform various tracks from the album when he hits the road on behalf of "The Renaissance." Then he wants to release "Kamaal" with bonus tracks plus the original art and liner notes.

"You can hear we were having fun without regard for anything," he says. "It's that spirit people picked up on." It's a spirit he likens to **OutKast's** "Speakerboxxx/The Love Below," released two years later.

"It was of the same ilk and spirit," **Q-Tip** says, "and I was like 'Damn, why couldn't my stuff come out?'"

"But you don't harbor any ill will," he adds. "It's just the way everything worked out. Here it is now, and I own it—a good thing." ...

# Music



Q-TIP



## Real Talk

HILLARY CROSLY hcrosley@billboard.com

# Down The Road

### Lil Jon And Kanye West Have New Albums Planned But Not Just Yet

Welcome back to another dry first quarter for hip-hop, where new music is as few and far between as **Sade** LPs. Fortunately, though, some good projects for further down the road are bubbling in the studio.

I caught up with **Lil Jon** recently, who has his first solo album in the works. It's pretty clear that he's unsure of when he'd like to release the thing, though he suggested the second quarter. And while his hit "Snap Yo Fingers" featuring **E-40** and **Sean Paul** of the **Youngbloodz** topped the Hot R&B/Hip-Hop Songs chart in August 2006, it was a little confusing when an album didn't follow the hype.

"I dropped 'Snap Yo Fingers' because I was going through the drama with **TVT Records**, and I wanted to show people that I didn't go anywhere," **Lil Jon** says. "TVT and I eventually set-

tled our differences. So I was caught between a rock and a hard place, because it was really the first single for 'Crunk Rock.' So it was either promote the

record for a nice look in the marketplace, or we don't do anything and start from scratch when I do put my record out."

**Lil Jon** looked into ending

his **TVT** contract in late 2005. However **TVT** met his demands, which he won't discuss, by spring of 2006 and he remains signed to the indie imprint. Choosing the marketplace option, **Jon** promoted "Snap," and is now back in the studio prepping "Crunk Rock." For real this time.

"It's not a compilation," **Jon** says. "But it'll have a lot of appearances, like how **Dr. Dre** does his records. There'll be a hip-hop side and a rock side. It's a mixture of all the shit I've done. Like **Run-D.M.C.** rapping over a hard rock track, I'm going to go back to some of those hard guitars over hip-hop beats. I won't do a **Metallica** song, but I'll take a **Metallica** riff and put it over a gangsta beat."

A few tracks that have already been recorded are "Lil Wayne and **Ciara** on a song to-

gether called 'Roll Call,' me and **Three 6 Mafia** [on a song] called 'Act a Fool,' me and **R. Kelly** on a song called 'MySpace,' and **Nate Dogg** has a song too but I don't know what that's called yet," **Jon** says.

Utilizing **MySpace** as a free marketing tool, **Jon's** already attracted more than 500,000 downloads of "Act a Fool" on his personal page.

"'Act a Fool' is just some shit I debuted on **MySpace**," **Jon** says. "It had almost 500,000-600,000 hits in like 24 hours and the song is building in the clubs."

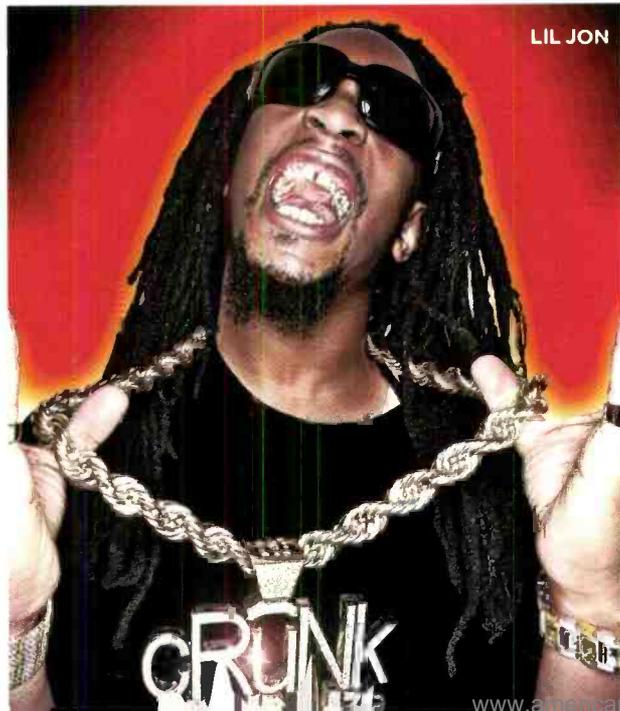
**MR. WEST!** I also managed to hunt down **Kanye West**, and asked him a few questions about his tentatively slated fourth-quarter release, "Graduation." In the midst of producing such tracks as the **Game's** "Wouldn't

Get Far," and "Dreaming," my favorite track on **Nas'** "Hip Hop Is Dead," **West** says that he never stopped recording for his upcoming project. And like **Jay-Z** and **Timbaland**, he's hopped on the **Coldplay** bandwagon.

"The first single is probably still 'Homecoming' featuring **Chris Martin**," **West** says.

And with **John Mayer** designing signature **New Era** baseball hats, perhaps hip-hop's work with him is already done, and it's time to move on. But erstwhile **Fiona Apple** producer **Jon Brion** will be adding to **West's** "Graduation" as he did with "Late Registration."

"We'll be working together again on the new project," **West** says. "Jon wasn't just a producer, he was such a good friend and a great person to bounce ideas off of in the studio. It was the whole experience." ...



LIL JON



# Up The Wazoo

DJ Dennis Ferrer Leads Heavy Spate Of Early '07 Club Full-Lengths

He had helped create some of the most memorable dance cuts of the past two years, but things still weren't going New Jersey-based DJ/producer Dennis Ferrer's way.

"I've done singles and remixes up the wazoo," he says. "But no matter what I did, no matter what big records I made, it didn't elevate me to where I wanted to be profile-wise, career-wise."

So Ferrer decided to make an album. Out Feb. 20, "The World As I See It" (King Street) delivers on the promises of his hits: 2005's "Sandcastles" (co-produced with Jerome Sydenham), a rare male vocal that galvanized the international DJ community, and his 2006 remixes of "Cure and the Cause" (by Fish Go Deep) and "Most Precious Love" (by Blaze), which became worldwide singalongs. The album

combines vintage soul and modern thump into true-blue house music that satisfies finicky lifelong heads and fist-pumping new initiates.

"I just wanted to make a quality dance album; I don't portray it to be anything other than what it is," Ferrer says. "I'm making seven-minute songs. I'm not hiding the fact that it's club music."

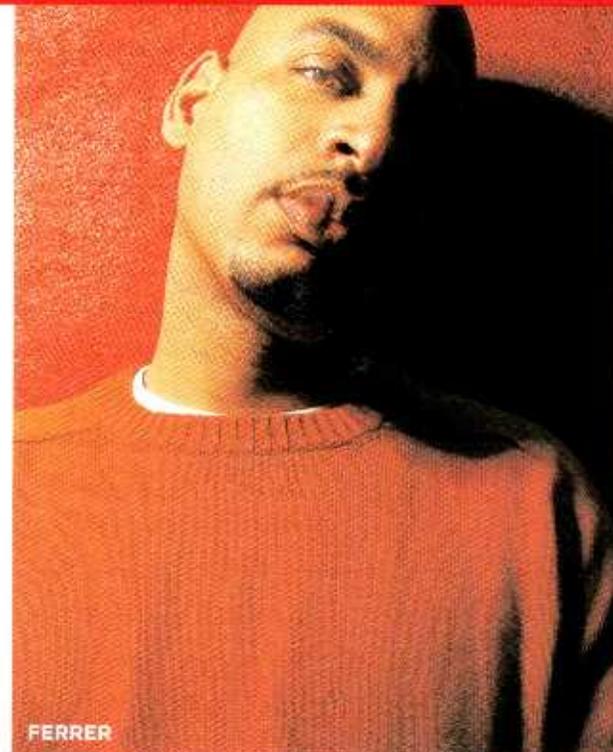
But club music that's this, well, musical, is rare. "Church Lady," with a droll, been-there-done-that vocal by Danil Wright, offers a groovier, less frenetic take on gospel than dance usually puts forth; "Underground Is my Home" is one of the best house-appreciation tracks ever cut (and there have been many). The last dance producer to unite classic styling with modern sounds this effectively was Danny Tenaglia, on 1998's classic "Tourism."

**TIME TO RELEASE:** A diverse slate of marquee dance artists are prepping full-lengths for release in March. LCD Soundsystem will let loose "March of Silver" (DFA/Capitol), the follow-up to its self-titled Grammy Award-nominated 2005 debut. James Murphy again punk-ifies overlooked early dance influences into a hipster party soundtrack. Closing cut "New York I Love You but You're Bringing Me Down," a gentrification protest song masked as a lost love ballad, could start a downtown revolution.

Unmistakable Everything but the Girl vocalist Tracey Thorn—fresh off a surprising Grammy nomination for "Damage," a collab with Buick Project and remixer Tiefschwarz—will release "Out of the Woods" (Astralwerks), her first solo effort

since 1982's "A Distant Shore." West Coast producer/DJ Miguel Migs, known for his good looks and equally seductive Latin-tinged house, is set to release "Those Things" (Om). And evergreen sexy boy duo Air combined Japanese instruments, vocals from Pulp's Jarvis Cocker and Divine Comedy's Neil Hannon, and their usual ethereal ambiance for "Pocket Symphony" (Astralwerks).

**HUDSON'S RIVETER:** In summer 2006, well before Jennifer Hudson was rightly compared to a young Aretha Franklin and her performance in "Dreamgirls" was heralded as the best musical theater debut since Barbra Streisand's Academy Award-winning turn in "Funny Girl," New York club promoter Stephen Pevner was savvy enough to book the 22-



year-old power singer. "I was in competition with a nonprofit theater company in California who wanted her to perform at a benefit," Pevner says. "They balked, so I bit."

Hudson's performance at his Dec. 30 Saint-at-Large event, a regular party for gay men, could have been a typical club track act. But Pevner booked the Hammerstein Ballroom rather than a nightclub; slotted Hudson before rather than during headlining DJ Junior Vasquez's set, giv-

ing her appearance a more concert-like feel; and invited her to perform a full set of songs—none of which were tacky remixes—surrounded by voguers, drag queens and go-go dancers. The result was one of the more memorable—and significant—performances in the history of club events; a display of vocal prowess by Hudson, matched only by her unaffected between-song sass and honest appreciation for her hosts. An icon is born. ...

POP BY KERRI MASON

# WALKING THE WALK

Teenager DeAnda Making Top 40 Inroads With Debut Album

Christina Aguilera put her clothes back on. Britney Spears bottomed out. The family-friendly "High School Musical" is in more than 4 million earbuds. If the Lolita era is over, then the time is right for Paula DeAnda.

The 17-year-old Mexican-American is in the middle of a fairy-tale shot to success that started with a radio showcase in her native Texas and peaked with a private performance in New York for Clive Davis, who immediately signed her to a seven-album deal with Arista.

"I never thought it would move this quickly," DeAnda says. "I'm trying to take everything in."

The teen has a voice strong enough to survive a cappella and an ability to write frank, feeling lyrics. But what sets her apart from other R&B-inflected popsters is her relatability, poise and relative wholesomeness—not unlike the icon she closely resembles, Selena.

"She's a sweet young girl, not overly stylized," Arista senior VP of marketing/artist development Scott Seviour says. "The sweet spot is tween, but you pick up an audience on either end. She's perfect for Nick, Disney and

also edgy enough for MTV."

In March 2006, DeAnda pricked up the ears of the majors when her single "Doing Too Much"—a basic hip-pop track about a girl second-guessing her attempts to get a boy's attention—hit No. 36 on Radio & Records' Rhythm chart without the benefit of a label.

The record resulted from the stewardship of Ed Ocanas, PD of KZFM-FM Corpus Christi, Texas. After watching the young singer perform a Michelle Branch cover at one of his station's showcases, he sent her into the studio with producer Happy Perez. Ocanas is now her manager.

DeAnda showcased for five labels in March 2006, but Arista bit first. Her self-titled debut album was released just six months later and has sold

more than 100,000 copies in the United States, according to Nielsen SoundScan.

Instead of a traditional promotional approach, "we had to play catch-up," Seviour says. "She already had a single on radio, so we continued pushing there and went on hyper-

drive with artist development, so people would connect the song to her face and her likeness."

The video for "Doing Too Much" went into rotation on "TRL" a month before the album dropped, helping propel the song to top 10 on R&R's Rhythm chart and top 20 on the Top 40 list.

Meanwhile, Seviour parlayed DeAnda's real-girl appeal and her ethnicity—"She works for Hispanic teens, looking for their next role model," he says—into promotional partnerships with Proctor & Gamble (she's a featured artist on beinggirl.com,

the company's tween-lifestyle Web site), Maybelline, as well as the combined force of Univision and Garnier. DeAnda will be one of four emerging Latin artists on a CD packaged with 60,000 hair-care products, distributed in CVS, Wal-Mart, Target and Rite Aid.

"Doing Too Much" obviously did its job, but DeAnda's follow-up single, "Walk Away," is opening the floodgates. The wistful ballad is "even better [than "Doing Too Much"]," according to Chris Edge, PD at WNOU (Radio Now) Indianapolis. "It's hookier, it flows better, it's easier to get into."

The single hit No. 9 on R&R's Top 40 chart in December, and the video—an appealing clip with the right balance of teen hormones, street style and girl power—hit No. 9 on "TRL," buoyed by the loyalty of DeAnda's nearly quarter-million MySpace friends. She was invited to perform live on Jan. 9.

"The crowd was amazing," DeAnda said the next day. "We did a part where we cut off the music, and they actually were singing along."

To Seviour that sounds like success. "We're reaping the rewards of our artist-development efforts finally connecting," he says. "She will hopefully be the big artist of 2007." ...



POP BY MITCHELL PETERS

## Deerhoof, Out Of The Woods

Rising San Francisco Noise-Pop Trio Shoots For The Mainstream

**S**an Francisco experimental noise-pop trio Deerhoof didn't feel the need to upgrade to a fancy tour bus after being handpicked to open for Radiohead on a string of California gigs last June, which included a stop at Berkeley's Greek Theatre.

Erik Carter, Deerhoof's North American agent at the Kork Agency, arrived early to that day's show. While observing the massive semi-trucks used to load in Radiohead's equipment and stage props, the agent burst into laughter.

"Deerhoof rolls up in a rented Honda with the three of them and all their gear," Carter fondly recalls, noting the band has also opened for the Flaming Lips, Wilco and Sonic Youth. "It was so funny. It was a comical picture of the three of them getting out of this little clown car."

But that's the simple charm of Deerhoof, which drops its eighth album, "Friend Opportunity," via Kill Rock Stars on Jan. 23. It will be the Olympia, Wash.-based indie's first release since the departure of founder Slim Moon, who recently became a senior director of A&R at Warner Music Group imprint Nonesuch Records (Billboard, Oct. 14, 2006). Maggie Vail, VP of A&R/direc-

tor of West Coast operations at Kill Rock Stars, says the move won't interfere with the upcoming release.

"He didn't play an active role anymore with Deerhoof," Vail says, noting that Portia Sabin, Moon's wife, will now run the indie from New York.

Since Deerhoof's full-length debut in 1997, the act has steadily increased its visibility among critics and fans, combining John Dieterich's distinct noise-guitar melodies and Greg

Saunier's spastic drumming with the playful, childlike crooning of Japan native singer/bassist Satomi Matsuzaki (who is married to Saunier). The act's first few releases on Kill Rock Stars scanned no more than 3,000 copies each in the United States, but things took a positive turn in 2002 with "Reveille," which moved 11,000 units.

After shifting 16,000 with 2004's "Milk Man," the band experienced a breakthrough with 2005's "The Run-

ners Four." The 20-song album debuted on Billboard's Top Indie and Top Heatseekers charts and has scanned 20,000 copies—and Vail says that album's number shoots up to at least 25,000 if you count sales on tour, where in the past the band hasn't used Nielsen SoundScan forms.

"There has never been a record that was lesser than the one before in terms of sales," Vail says, noting that Deerhoof is the top-selling active band on the label. "It continues to build and grow."

Dieterich has a simple explanation for Deerhoof's slow and steady rise. "I think what works is playing concerts," he says. "Physically being in a room with people and playing music and talking with them after shows."

In that same vein, worldwide festival appearances and touring with well-known acts have exposed Deerhoof to a broader audience, but the three-piece—which saw the departure last year of guitarist/bassist Chris Cohen—has also found other creative outlets to spread the word. In October 2006, "Milk Man" was performed as an elementary school ballet at North Haven Community School in Maine. Deerhoof's music will also be featured in the 2007 film "Dedication," featuring

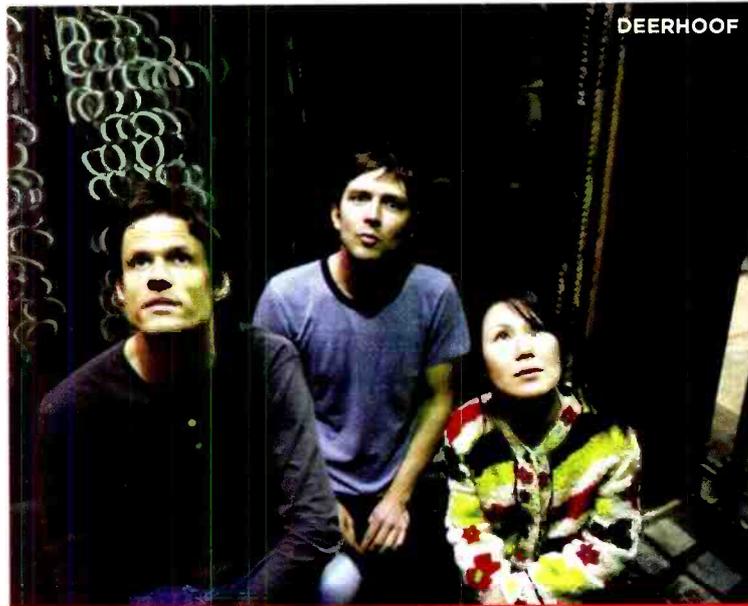
Mandy Moore and Billy Crudup.

Terry Currier, owner of Portland, Ore.-based Music Millennium, says the band's sound has grown more accessible through the years and notes that "The Runners Four" sold 150 copies at his store—double the number of "Milk Man."

The Bay Area trio is also known for consistently delivering new music to fans, whether through physical product or free Internet-only downloads. "They've been pretty prolific with that," Currier says. "Some bands just take too long in between records, and when you're a real fan, you want more."

With "Friend Opportunity," the marketing approach will expand. Kill Rock Stars has hired New York-based Girlie Action to carry out a lifestyle marketing campaign that will aim for airplay in a broad range of nonmusic retailers, including American Apparel, Urban Outfitters and American Eagle, as well as hip nightclubs, bars, restaurants and cafes.

"We think they've gotten enough press that people know their name, but we want to make sure people have actually heard the band," Vail explains. "They want to get into mainstream America."



### Jazz Notes

DAN OUELLETTE douellette@billboard.com

## Mixing Ingredients

Matt Wilson's Arts & Crafts Get Creative, Hit The Road

When he was a kid, Matt Wilson loved working on arts and crafts projects that his mother supervised, creating something from nothing with material such as pipe cleaners, glue and construction paper. "It's artwork, but not as prescribed as something like certain kinds of painting," he says. "It's like cooking without a recipe where you put a lot of ingredients together. It's freeing."

So when it came to naming one of his working bands, the drummer opted for Arts & Crafts to encapsulate the improvisational spirit of play. Nowadays, his quartet includes trumpeter Terrell Stafford, keyboardist Gary Versace and bassist Dennis Irwin. Formed in 2000, the band will release its third spirited CD,

"The Scenic Route," on Palmetto Records Jan. 23. Like its earlier outings, the group serves up a variety of jazz stylings, from swinging to open. "We touch on a lot of worlds in honest ways," Wilson says. "It's like driving through different landscapes, which is also why I titled the new album 'The Scenic Route.'"

The album opens with the title track, which sets the tone for the rest of the sightseeing tour with its upbeat, bouncy drive that steers into the breakdown lane at the end with a humorous snatch of avant-free sputtering. Further down the road, there's the hip Arts & Crafts version of swing, "Feel the Sway," complete with background vocalists that Wilson dubs the Swayettes. The band

covers Ornette Coleman, Pat Metheny, Duke Ellington, Bobby Hutcherson, Thelonious Monk and even John Lennon (his anthem "Give Peace a Chance" ends the disc as an addendum to a sublime take on Donald Ayler's tune "Our Prayer").

The CD also features an original journey called "In Touch With Dewey," written by Wilson as a tribute to saxophonist Dewey Redman, who died shortly before the album was recorded. "Dewey was the scenic route," says Wilson, who had performed in Redman's band for 12 years. "He played all kinds of music, from standards to blues, from free to funk. He was universal." Tagged on to the end of the tune is a voice-over that Redman

recorded on Wilson's very first album as a leader, "As Wave Follows Wave."

While Arts & Crafts is embarking on a national tour, with stopovers in New York (Feb. 7-11) and Los Angeles (May 2-6), Wilson jokes that he'd love to score a gig on "Oprah." "Hey, we're a band for the people," he says. "We play American music. I'm a father, I love spreading love. 'The Scenic Route' could be Oprah's book of the month." He takes a comic pause, then adds, "If I could get a chance to speak, I know I'd charm her."

**OUTLOOK 2007:** Topping the pack of artists launching



solo recording careers is drummer Kendrick Scott, whose band Kendrick Scott Oracle will release its inspired first outing, "The Source," on World Culture Music in the second quarter. A member of the Terence Blanchard Group, Scott delivers a batch of imaginative originals with support from Lionel Loueke, Robert Glasper and Seamus Blake, among others.

Vocalist Sachal Vasandani bridges the jazz and pop worlds with "Eyes Wide Open," his superb debut of distinctive originals and intelli-

gent makeovers that teem with fresh vitality. Co-produced by John Clayton and featuring guest appearances by Stefon Harris, Marcus Printup and Doug Wamble, the CD will be released April 3 on Mack Avenue Records.

Also saxophonist Benny Reid makes his noteworthy premiere with "Findings" Feb. 27 on Concord Jazz. His set, with nods to the soundscape of the Pat Metheny Group, features fine originals with such bandmates as Aaron Goldberg and Reuben Rogers.

R&B/HIP-HOP BY GAIL MITCHELL

## BACK IN THE GAME

Lloyd Returns To The Airwaves With Hit Single

Up until this point, Lloyd's career hasn't gone quite as planned. "I came to play ball but was sitting on the sidelines," the R&B singer recalls of watching friends like Bobby Valentino score hit singles. "I kept thinking I could change the game if I had some time on the court."

The newly minted 21-year-old isn't sitting on the sidelines now. The singer/songwriter is jump-starting interest in his sophomore set, "Street Love," thanks to the top five R&B (and top 30 pop) single "You."

Featuring rapper Lil' Wayne, the radio-friendly R&B/hip-hop love song is the first single from Lloyd's March 20 album—whose release will inaugurate the joint venture established last September between Irv Gotti's the Inc. Records (formerly Murder Inc.) and Universal Motown. The departure from former distributor Def Jam occurred after Inc. principal Gotti and his brother Chris were found not guilty of drug money-laundering charges.

Pumping up "You" is the song's bouncy beat, which incorporates a sample of "True" by Spandau Ballet (formerly utilized in the P.M. Dawn smash "Set Adrift on Memory Bliss"). Not to be discounted is the vocal interplay between Lloyd and Lil' Wayne, both of whom hail from New Orleans.

"Our fathers were both murdered when we were kids," says Lloyd, who was born in New Orleans and grew up in Atlanta. "Music is our refuge, our distraction from destruction."

It's that rapport, as well as the song's skillful blend of R&B and hip-hop, that has helped it click at radio. "This particular song has attracted both our older and younger listeners," WEDR Miami midday personality Shelby Rushin says. "Lloyd is a great R&B singer and good R&B is always a plus for the ladies, while Lil' Wayne brings the hip-hop factor."

Describing his first album, 2004's "Southside," as "mellow and laid-back," Lloyd says he wanted to speed up the tempo this time. Helping him step on the gas were such production up-and-comers as Big Reese, Jasper Cameron and Usher's younger brother J-Lack, plus vets like Gotti, 7 and Jazze Pha.

With "You" as the focal point, the Inc. VP of marketing Dan Cooper says the target market is wide for Lloyd's return. "He's a breath of fresh air; a young man who can attract females from 13 to 40," Cooper says.

Lloyd has already made

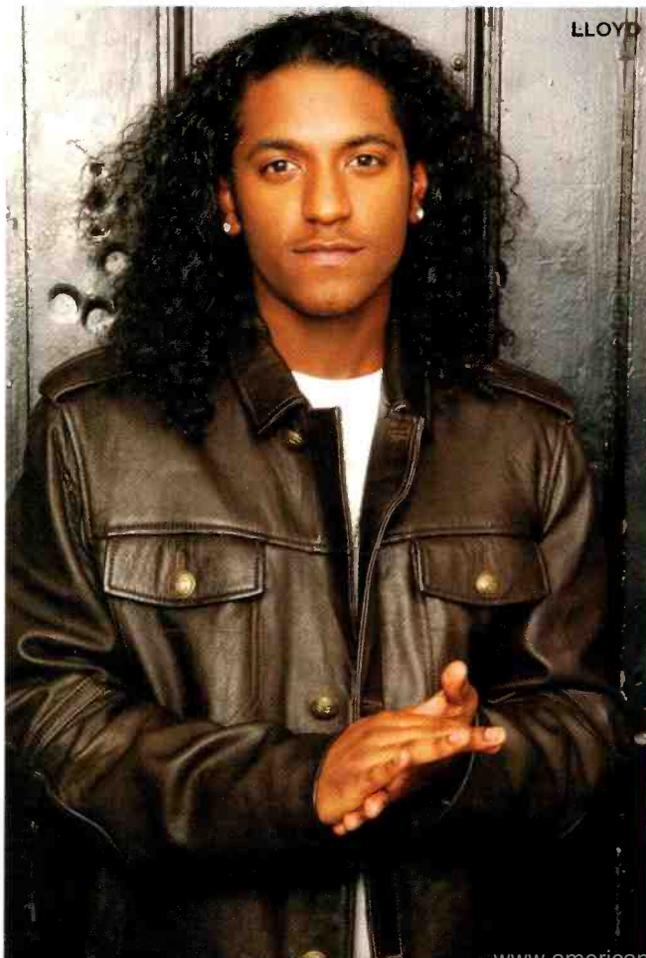
several promotional stops, including BET and MTV, and the Inc. will take a more aggressive stance in another month in terms of radio/TV cross-marketing to reintroduce the artist to the marketplace.

The artist last landed on the singles charts three years ago when he climbed to No. 13 R&B and No. 24 pop with "Southside," featuring Inc. labelmate Ashanti. Prior to that, his career was marked by a series of ups and downs.

His first see-saw ride occurred in 2000 as a member of preteen group N-Toon. The Atlanta quartet, created by Klymaxx member Joyce Irby, made a minor dent with the DreamWorks single "Ready" but dissolved after its first album. Irby later secured a recording contract for the 14-year-old Lloyd with Magic Johnson's MCA-distributed MJM label. However, the label suspended operations before releasing his album.

Returning to Atlanta, Lloyd later signed with Gotti. In between working on his new album, Lloyd has stayed busy writing and recording with 8 Ball and MJG, Rick Ross, Young Jeezy and Lil Scrappy. He's also established his own company, Young Goldie Productions, and acquired new management under Jazze Pha's Sho'Nuff umbrella.

Wrapping up recording of "Street Love" as of this writing, Lloyd says he's enjoying the moment but not taking anything for granted. "The persistence, hard work and patience are paying off," he says. "I feel I'm moving in the right direction musically."



## Poetry To Carla Bruni's Ears

Mick's Model Ex-Girlfriend Sets Yeats, Dickinson And Auden To Music

Five years ago, former supermodel Carla Bruni was best-known as one of Mick Jagger's ex-girlfriends. That changed in 2002 when the Paris-based Italian's largely self-penned debut album of French-language chanson, "Quelqu'un M'a Dit," arrived, eventually shipping more than 1.2 million units in France and 700,000 internationally, according to her Paris-based label Naïve.

BRUNI



Now Bruni is back with an English-language album, "No Promises," comprising her musical settings of works by 19th- and early-20th-century poets including William Butler Yeats, Emily Dickinson and W.H. Auden.

The album is licensed worldwide to Naïve from Bruni's own production company Teorema, which also handles her publishing. It was released Jan. 15 through Naïve's continental Europe licensees, and rolls out internationally throughout April. Naïve is discussing an American release with U.S. labels.

Naïve international development director Thomas Lorain says its marketing strategy has always focused on Bruni's musical abilities. Despite her fame as a model, he notes, "It would have been a mistake to concentrate our efforts on lifestyle media."

Lorain acknowledges that English lyrics could curb French sales for "No Promises," but suggests that, internationally, they may bring wider radio access. He says "No Promises" shipped 120,000 units in France and the same amount in continental Europe; live shows are "under consideration."

**NATURAL MAGIC:** U.S. a cappella act Naturally 7 ended 2006 with a 20-date German tour promoting its fourth album, "Ready II Fly."

The septet is signed globally to former EMI Germany CEO Helmut Fest's Swiss-based production company Festplatte. Fest signed Naturally 7 in 2002 after seeing a live U.S. show; the band had previously released one album, "Non Fiction" (1999), through San Anselmo, Calif.-based Primarily A Capella.

The New York- and Atlanta-based act's German debut album, "What Is It?," appeared in November 2003, licensed to Sony Music. The breakthrough came in early 2004, when Naturally 7 teamed with German pop vocalist Sarah Connor on her domestic top 10 single "Music Is the Key" (X-Cell/Sony).

After October 2004 album "Christmas... It's a Love Story," Festplatte signed the band to Virgin/EMI Germany worldwide in 2006. Festplatte retains rights to the band's catalog. Virgin released "Ready II Fly" Sept. 30, 2006, in key European markets; a U.S. release will follow in June.

Most of the album is self-penned, published by Amajor Music/EMI Music Publishing. But lead single "I Feel It"—already charting in Germany and France—is a version of Phil Collins' 1981 hit "In the Air Tonight."

Despite the novelty of the band's instruments approach, Fest says, "It was always clear to us we had to produce records with hit songs to compete on radio. That's what we're doing—the a cappella aspect is added value."

Naturally 7 regularly plays U.S. colleges, and has Midwest shows planned for February and March. It does not have an exclusive U.S. agent; European dates are through Stuttgart, Germany-based Moderne Welt.

—Wolfgang Spahr

**OUT OF AFRICA:** During the past three years, South African singer/songwriter Simphiwe Dana has built a reputation as one of the country's leading new Afro-jazz artists.

The singer, published by Johannesburg-based Sheer Publishing, is becoming a fixture on Europe's world music circuit. After a busy 2006, dates in Germany, Austria, Switzerland, the United Kingdom, the Netherlands, Portugal and Spain are already booked for 2007 through Stolpe, Germany-based agency Griot.

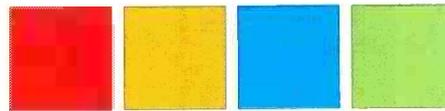
Dana released her second critically acclaimed album, "One Love Movement on Bantu Biko Street," domestically last November on Gallo Records. It features a range of collaborators that includes Japanese keyboard player Keiko Matsui and South African trumpeter Feya Faku.

Her 2004 debut for Gallo Records, "Zandisile," was rolled out through a licensing deal with Warner Music International in global markets outside the United States during December 2006. (A U.S. release is not yet planned.)

Dana is "an artist of global stature," Gallo Music Group acting CEO Ivor Haarburger says. "Her release through WMI is a real step forward towards broadening the market for this really singular artist."

—Diane Coetzer

# REVIEWS

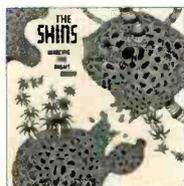


## SPOTLIGHTS

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

## ALBUMS

### ALBUMS



**THE SHINS**  
**Wincing the Night Away**  
Producers: James Mercer, Joe Chiccarelli  
Sub Pop  
Release Date: Jan. 23

The Shins' third album probably won't change your life, despite what Natalie Portman insists. But "Wincing the Night Away" might actually be their best yet, a quietly ambitious effort that nudges the Shins' trademark indie pop into unexpected new directions. There's a drum machine beat, loping bass groove, strings and even flute on "Red Rabbits," ghostly reverb and noises on "Black Wave," and "Spilt Needles" drops the jangle in favor of a dark melody and surreal lyrics. Even more interesting is opener "Sleeping Lessons," which starts drumless and bubbly before flowering into a smile-inducing, major-key jam. Sweet, peppy tracks like the girl group-shaded "Turn on Me," "Phantom Limb" and "Australia" (with banjo) will give the devotees what they want and prove the Shins have few peers with those kind of things. A night well spent.—JC



**JOHN MELLENCAMP**  
**Freedom's Road**  
Producer: John Mellencamp  
UMe/Universal Republic  
Release Date: Jan. 23

For three decades—plus, Mellencamp's music has represented Middle America and its blue-collar values. "Freedom's Road" is no different. That's not to say his latest release is stale. The garage band feel of the album—which was, in fact, recorded in a garage—breathes new life

into Mellencamp's common-man themes. Indeed, his first album of originals in five years shows he's as in touch with the working man as ever. The collection has a decidedly retro feel, but that doesn't mean it isn't relevant. And while some question the "Authority Song" singer's credibility for allowing Chevy to use "Our Country" to advertise a sport utility vehicle, it doesn't diminish the song's insightful look into rural America. Other highlights include his duet with Joan Baez on "Jim Crow," the haunting "Rural Route" and the ultra Mellencamp-y "My Aeroplane."—KT



**CAETANO VELOSO**  
**cê**  
Producers: Pedro Sá, Moreno Veloso  
Nonesuch  
Release Date: Jan. 23

Brazil's gift to popular music, Veloso has crossed many stylistic borders in his prolific career, from straight-up bossa to rule-breaking tropicália fusion. But on "cê," he shifts gears with robust vitality and delivers what he calls his "clandestine rock album." Conceived while he was preparing to record a collection of sambas, the disc spotlights Veloso blasting off with raw, beat-driven fuel in the company of a band of youngsters who animate and invigorate him. He breaks out of the gate with the high-voltage "Outro/Other," which opens with the lines, translated into English: "You won't recognize me/Even when I go right by you." Recorded without postproduction Pro Tools fidgeting, "cê" features 12 originals (a first for Veloso) that run the pop gamut from cance-crazy rockers to quirky new-wave soundscapes to lyrical slow songs, all sung in Portuguese. Highly recommended.—DO

### SINGLES



**JOHN MAYER** Gravity (3:58)  
Producers: John Mayer, Steve Jordan  
Writer: J. Mayer  
Publishers: Sony ATV/Specific Harm, ASCAP  
Aware/Columbia

John Mayer hopes to remind us that before the Grammy Award-winning signature "Daughters" somewhat emasculated his reputation, the singer/songwriter/guitarist was a truly introspective artist. "Gravity," the second single from gold album "Continuum," is an easygoing, bluesy number, convincingly conjuring the spirit of his idol Buddy Guy. While it is perhaps less radio-friendly than previous hit "Waiting on the World to Change," if this artist is looking to restore props as a serious player, here's his chance. Adult top 40 is treating Mayer like a signature artist, so it's probable that this title will have its chance to shine. He needs this one, as his renown totters between a soccer mom's fave and the measure of a serious musician.—CT



**CHANTAL KREVIUZUK** All I Can Do (3:36)  
Producer: Raine Maida  
Writers: C. Kreviazuk, R. Maida  
Publisher: not listed  
Nettwerk

While one-time Columbia Records singer/songwriter Chantal Kreviazuk grazed top 40 as an artist earlier this decade—and despite Juno Award fame in native Canada—she has gained greatest acclaim in the United States as a hitmaker for Kelly Clarkson, Avril Lavigne and Gwen Stefani. Latest release "Ghost Stories" gives it another go in her own right, packed with vocal passion, smart lyrics and piano-driven melodic masterpieces. Keane-like first single "All I Can Do," which she wrote/produced with husband Raine Maida (Our Lady Peace), easily outbids much of the junk reaching the upper reaches of the U.S. charts, with its soaring singalong chorus, orchestrated production and message of unconditional love. For fans of Olympic-quality musical prose, Kreviazuk is a gift worth searching out.—CT

### ROCK

**THE GOOD, THE BAD AND THE QUEEN**  
**The Good, the Bad and the Queen**  
Producer: Danger Mouse  
Virgin

Release Date: Jan. 23  
If Danger Mouse's last big project, Gnarls something-or-other, existed in a zany monster movie, his new one takes place in the buildup scenes, where, say, a bunch of explorers are wandering around a misty, lost island. GBQ is a Damon Albarn-orchestrated supergroup featuring the Mouse, Clash bassist Paul Simonon and Fela Kuti drummer Tony Allen, but despite the seeming firepower, things stay at an extremely controlled simmer throughout. Albarn uses his big-ticket friends as judiciously as possible, but though he's going for wartime detachment, he rarely locks into a memorably melody. And though Simonon gets all dubbed-out, and Danger Mouse helps create a sonic London fog, the whole thing is also, well, sort of boring. As was the case with the Gorillaz, Albarn's clearly into the concept (rickety chill-out) but as an album, "The Good, the Bad and the Queen" seems to be waiting for a payoff that never materializes.—JV

**KRISTIN HERSH**  
**Learn to Sing Like a Star**  
Producer: Kristin Hersh  
Yep Roc

Release Date: Jan. 23  
This is merely the 22nd release in Hersh's 20-year career. Yet it has the ambition, enthusiasm and intensity of an artist still pushing the envelope. These terse, rocking tone poems of self-awareness expose Hersh's conflict between "numb and feeling," as she puts it in "Peggy Lee." Children and marriage haven't muted the adolescent emptiness. Check out "Day Glo," on which she asks, "Have you ever been mellow? . . . Have you ever been hollow?" But experience and musical growth have made her issues more compelling. Throwing Muses drummer David Narcizo provides a driving backbeat, while the cello and violin of Martin and

Kimberlee McCarrick surge and ebb, enhancing the drama without softening the edges. The refusal, or inability, to embrace tranquility makes Hersh's best music so magnetic. In "Vertigo," she acknowledges that "my attitude's fundamentally off." Let's hope that's a bearable price for artistry that's so fundamentally "on."—WR

**OF MONTREAL**  
**Hissing Fauna, Are You the Destroyer?**

Producer: Kevin Barnes  
Polyvinyl  
Release Date: Jan. 23  
Of Montreal's latest album finds brainchild Kevin Barnes at his funkier and most personal. The dance party that kicked off on 2005's "The Sunlandic Twins" rolls on here with revved-up synths, infectious hooks and disco beats. But on many songs, Barnes' lyrics take an introspective and emotional turn. "How can I explain I need you here and not here, too," he bemoans on the nearly 12-minute "The Past Is a Grotesque Animal," which, with its unvarying momentum, grows a bit tiresome after the first five minutes. Barnes clearly has not lost his playfulness, though, as evidenced by the "booty patrol" reference on "Labyrinthian Pomp" and his mock Prince-style vocals on the undeniably funky "Fabe'ge Falls for Shuggie." Whatever his mood, Barnes knows how to keep the indie kids up and dancing and, really, what more could you ask for?—JM

**DEERHOOF**  
**Friend Opportunity**  
Producer: Deerhoof  
Kill Rock Stars

Release Date: Jan. 23  
Much like 2004's "Milk Man," Deerhoof's new set reinvents what it means to be "accessible" for the trio. Experimental elements like startling dissonant chords in "The Galaxist" or the held-tilting formlessness on "Whither the Invisible Birds" rear their heads amid recognizable pop, rock and dance arrangements. Satomi Matsuzaki's toy-like voice, combined with authoritative power chords and skronky guitar effects, make modern dream-pop

tracks out of "+81" and "Matchbook Seeks Maniac." All in all, the effort has more space, less atmosphere and gets right to the point—that is, until you get to the final song, the 11-minute-plus "Look Away." It lopes along with a number of loosely themed instrumental vignettes that seemingly go nowhere. It's as though the band won't allow itself to be too predictable.—KH

### BLUES

**KENNY WAYNE SHEPHERD**  
**10 Days Out (Blues From the Backroads)**  
Producer: Jerry Harrison  
Reprise

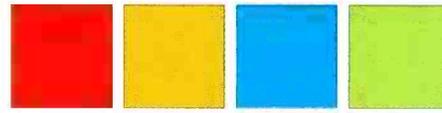
Release Date: Jan. 23  
Kenny Wayne Shepherd passed for an old blues soul when he was just 18 and released his first album, "Ledbetter Heights." So it shouldn't be surprising that, at 29, he can hang convincingly with some real old blues souls on "10 Days Out (Blues From the Backroads)," a CD/DVD project resulting from a sojourn through the South with Stevie Ray Vaughan's rhythm section, Double Trouble, in tow. The DVD documentary does a fine job of capturing stories and reflections from legends and lesser-knowns alike, and it's all the more moving because six of the performers died between the time they were filmed and this release. But the real celebration is found on the CD and its unexpurgated 15 performances, ranging from a fierce (is there any other?) rendition of "The Thrill Is Gone" with B.B. King to a fiery Tina Marie with Bryan Lee on a hot "Born in Louisiana."—GG

**ERIC BIBB**  
**Diamond Days**  
Producer: Glen Scott  
Telarc

Release Date: Jan. 23  
Eric Bibb has an elegant, earthy feel for blues, folk and gospel—it is so innate that every song he tracks nowadays is a seamless blend of these genres. "Diamond Days" is Bibb's unique musical alchemy and quite possibly his most perfect expression of what he's about as a

continued on >>p56

# REVIEWS



## SINGLES

from >>p55

musician. These dozen original tunes each move in their own way. The songwriting is superb, the production values are solid, and Bibb's performance is deep. Listen to a great-grandma's advice on "Tall Cotton," the sweet groove of "Shine On" and the shout-down gospel rock of "In My Father's House." Drop in on this disc anywhere you like. There's no wrong place to start getting acquainted with this extraordinary piece of work.—PVV

### SOUNDTRACK

#### VARIOUS ARTISTS

##### Jump In!

**Producers:** various  
**Walt Disney Records**  
**Release Date:** Jan. 9

▶ The soundtrack to the Disney Channel's latest musical gets repetitive, what with all the frenetically paced pop-hop tunes about giving it all you got. Then again, it is a movie about double dutch. Actress Keke Palmer ("Akeelah and the Bee"), who co-stars in the movie, doesn't wow with her vocals and neither does designated dreamboat Corbin Bleu ("High School Musical"). But there are some quirky gems, notably the dancehall-rock production on Jupiter Rising's "Go! (Jump In! Mix)," the mature voice of Jordan Pruitt on "Jump to the Rhythm" and the "Planet Rock"-inspired "Gotta Lotta" by Prima J. Other Mouse-bitten old-school tunes include T-Squad's "Vertical," which channels Cameo's '80s hit "Word Up," and an inevitable House of Pain rehash, "Jump."—ABY

### GOSPEL

#### LaSHUN PACE

##### Complete

**Producers:** LaShun Pace, Justin Gilbert

#### EMI Gospel

**Release Date:** Jan. 23

▶ Pace's latest offering is easily the strongest and most fully realized of her already estimable career. Having built a reputation as one of the most gifted purveyors of hand-clapping, foot-stomping gospel, Pace thankfully shows not the first inclination to tug at her deeply planted roots nor any need for concession to the contemporary R&B influences prevalent in much of the genre today. In fine, powerful voice, she pours herself into material (almost all original and self-produced) that runs from rafter-rattling romps ("All Things Working"), to blues-drenched paeans to pain and divine deliverance ("The Blood Completes It All"), and a high-voltage medley of traditional hymns. As musical modernity casts an ever-increasing influence over gospel, Pace's bold, often brilliant, adherence to its origins is pure ecstasy.—GE

### CHRISTIAN

#### PHIL KEAGGY

##### Dream Again

**Producer:** none listed  
**Strobie Records**  
**Release Date:** Jan. 30

▶ Keaggy is an acclaimed guitarist (the late Chet Atkins was a fan) who usually lets his fingers do the talking. However, his singer/songwriter persona takes center stage on this highly personal acoustic effort. When it comes to vocal delivery, Keaggy definitely falls more in the stylistic category, but what he lacks in range, he more than makes up for in earnest charm and sincerity. The subjects here are close to his heart. "It's You and Me" was written for his longtime wife Bernadette. "Kathy's Song"

is a loving tribute to his sister, and "There With You" was penned for daughter Olivia. On the other side of the creative coin, "Why" takes a long hard look at the turmoil in today's world. Keaggy may be revered as one of the industry's best guitarists, but this album reveals his pen is just as mighty as his ax.—DEP

### VITAL REISSUES

#### PLACEBO

##### Meds

**Producer:** Dimitri Tikovoi  
**Virgin**

**Release Date:** Jan. 23

▶ It's been around for nearly a decade, but Placebo is a band-of-the-moment. Next-generation goth (or is it emo?) kid faves like Panic! at the Disco and My Chemical Romance point to the British trio as a primary influence. Singer Brian Molko does the nasal, androgynous thing better than almost anyone, and most of all, the band is getting better. "Meds" is the tightest album in its catalog by far—that rare pop-rock collection that doesn't lose intensity through its catchiness, with lyrics that upgrade teenage angst with adult experience. No wonder

that Virgin opted to rerelease it with three new tracks—including a suitably vampiric cover of Kate Bush's "Running Up That Hill"—after Astralwerks gave it a shot last year. Guest vocalists Alison Mosshart and Michael Stipe play well off of Molko's adrenalized whine, which—like Billy Corgan's, when the production was this good—never gets grating.—KM

www.billboard.com  
**THIS WEEK ON .com**  
**ADDITIONAL REVIEWS:**  
• Menomena, "Friend and Foe" (Barsuk)  
• Aereogramme, "My Heart Has a Wish That You Would Not Go" (Sonic Unyon)

### POP

#### NICKELBACK If Everyone Cared (3:36)

**Producers:** Nickelback, Joey Moi

**Writer:** Nickelback

**Publishers:** various  
**Roadrunner**

▶ The umpteenth release from Nickelback's four-times platinum "All the Right Reasons" is no less potent than previous single "Far Away" or its predecessors. Chad Kroeger and team have hit-making down to a science—not to dismiss the art behind same—though, granted, there is certainly a formula behind their output. In any case, the lyric of "If Everyone Cared" is keenly relatable: "I never dreamed you'd be mine/But here we are tonight/Singing amen, I'm alive." As always, the music is front-loaded with guitars and driving percussion, masking what is essentially a pure pop ballad. Nickelback ain't pretending to be anything it's not, and obviously it continues to work on a mainstream level, maintaining the band's nomenclature as the day's pre-eminent pop/rock hit-making machine.—CT

#### SNOW PATROL You're All I Have (4:36)

**Producer:** Garret "Jackknife" Lee

**Writers:** G. Lightbody, Snow Patrol

**Publisher:** not listed  
**Polydor/A&M**

▶ This optimistic rocker is less melodramatic than starry-eyed pop hit "Chasing Cars," which jumped out of "Grey's Anatomy" and peaked at No. 5 on The Billboard Hot 100, offering a catchy love letter to a girl who is "Cinematic razor sharp/A welcome arrow through my heart." Intoxicated by just two chords, nice-guy frontman Gary Lightbody unleashes another giant hook and manages to sound humble and sincere, almost embarrassed. With its polished buzz-saw guitars and open-hearted chorus, "You're All I Have" hews close to "Hands Open," the first single that name-dropped Sufjan Stevens, but conjures Del Amitri and the Goo Goo Dolls. There is nothing original here, only simplicity grilled to perfection, which sometimes is more than enough.—SP

### COUNTRY

#### BLAINE LARSEN Spoken Like a Man (2:44)

**Producers:** Tim Johnson, Rory Lee Feek

**Writers:** D. Frasier, E. Hill, J. Kear

**Publishers:** various  
**BNA**

▶ This latest single, culled from Blaine Larsen's "Rockin' You Tonight" set, is an immensely likable uptempo number steeped in fiddle and steel guitar, and teeming with personality. Penned by David Frasier, Ed Hill and Josh Kear, the lyric paints a picture of a devoted married man, uninterested in any extracurricular barroom action. In the midst of his single buddies' bragging and good-natured ribbing, he's a picture of contented cool, happy to go home early to the love of his life. It's a cute tune, sure to make both men and women smile, and Larsen delivers a terrific performance. He has one of those warm, friendly voices that draws you instantly into a lyric and makes you want to hear the song again and again.—DEP

### ROCK

#### PEARL JAM Love Reign O'er Me (5:38)

**Producer:** Brendan O'Brien

**Writer:** P. Townshend

**Publishers:** Towser/  
**Fabulous/ABCKO/BMG**

**digital download**

▶ Pearl Jam has always taken its covers seriously, be they Victoria Williams' "Crazy Mary" or Neil Young's "Rockin' in the Free World." But it has ratcheted up its interpretive skills for this version of "Love Reign O'er Me" by frontman Eddie Vedder's beloved Who. Vedder's screams are positively goose bump-inducing in what is among his most intense vocal performances ever. A full orchestral arrangement and a long piano intro, a la the original "Quadrophenia" album version, add heft to this gripping update, which is already garnering rock airplay. For now, the only other way to hear this potent reminder of Pearl Jam's rock power is in the upcoming Adam Sandler film "Reign Over Me."—JC

### TRIPLE-A

#### LUCINDA WILLIAMS Are You Alright (5:18)

**Producers:** Hal Willner, Lucinda Williams

**Writer:** L. Williams

**Publisher:** Warner-Tamerlane/Lucy Jones, BMI  
**Lost Highway**

▶ The lead single from Williams' first studio album in four years, is a lonely slow dance mourning the loss of a loved one who suddenly disappeared without saying goodbye. Gently touching on country, blues and gospel, the rootsy Louisiana singer/songwriter sings with her trademark wounded vocals, accompanied by spare, tremolo-washed guitar leads that sneak gracefully across the bittersweet tune. Honest, sad and soulful, "Are You Alright" echoes the naked confessions of "Essence," released in 2001, and has the late-night intimacy of a postcard written in an empty bar after 2 a.m. It's simple, aching beauty affirms Williams as a unique and fearlessly independent artist.—SP

### AC

#### SIMPLY RED So Not Over You (3:31)

**Producers:** Andy Wright, Mick Hucknall, Mark Jaimes, Danny Saxon

**Writers:** Hucknall, Woodroffe, Grant, Osuji, Hood, Thomson

**Publishers:** EMI/Bluesky/  
**Universal**

**Simplyred.com**

▶ Amid so many hits at various formats during the past two decades, Simply Red returns with an original song that exudes the intimate warmth that has always defined lead Mick Hucknall and maintains his relevancy at AC radio. "So Not Over You" is among the most innately organic releases of his career, instantly familiar and relaxed with its retro-soul production, melodic ease and grade-A vocal quality. Nothing about this track requires a hard sell; it's simply a great song with an inherent hook that adds elegance to the airwaves. A practiced pro who has yet to let down the masses.—CT

## LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Jonathan Cohen, Gordon Ely, Gary Graff, Katie Hasty, Kerri Mason, Jill Menze, Dan Ouellette, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Ken Tucker, Philip Van Vleck, Jeff Vrabel

PICK ▶: A new release predicted to hit the top half of

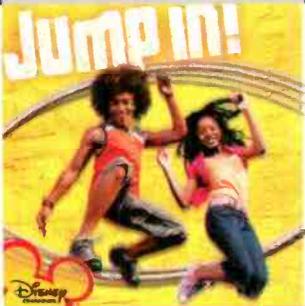
the chart in the corresponding format.

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

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

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## BLEU MOVES

>> The Disney/Channel's "Jump In!" movie soundtrack debuts at No. 5 on The Billboard 200, No. 1 on Kid Audio and No. 2 on Top Soundtracks (49,000). The film, featuring "High School Musical" star Corbin Bleu, was the network's most watched original movie ever (8.2 million viewers).

## IT'S THE WORD

>> Following the Jan. 7 bow of NBC's talent search series "Grease: You're the One That I Want," the soundtrack to the 1978 film visits Top Pop Catalog for the first time since 2001 (No. 37, 4,000 units, up 40%). It also motors 21-16 on Top Soundtracks.



## 'BOSTON' MARATHON

>> Augustana sets a new record for longest trip into the Adult Top 40 charts top 10, as "Boston" moves 11-10 in its 32nd week. That bests Mat Kearney's "Nothing Left to Lose," which took 29 weeks. On Top Heatseekers, the act hits No. 1 after a 20-week climb.

Billboard

# CHARTS



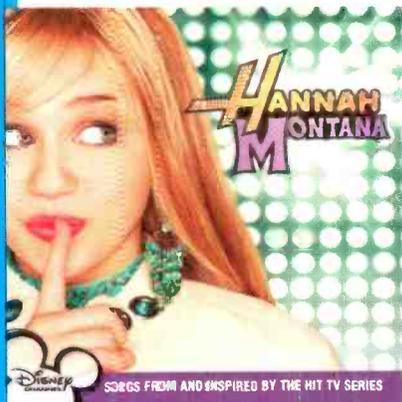
## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

# 'Hannah Montana' Led Fourth-Quarter Album Sales

Coincidence or sign of where the music business has gone? For the second year in a row, a compilation—rather than an artist's album—paced the market during the crucial fourth quarter.

The quarter—in which album sales were down 4.5% from the same period of 2005, according to Nielsen SoundScan—was also dominated by albums released no earlier than September, a trend seen for the past few years.



The soundtrack to "Hannah Montana," released Oct. 24, was the best seller for the last three months of the year, followed by the "Now 23" compilation. "Hannah" sold slightly less than 2 million copies through the week ending Dec. 31, while the "Now" edition, released Nov.

7, totaled 1.8 million by the end of the year. Those were the only albums to top 1.5 million during the quarter, compared with five in the fourth quarter of 2005.

"Hannah" was the best seller for the holiday window that extended from Thanksgiving week through Dec. 24, posting 1.2 million during that period. "Now 23" sold an almost identical quantity during those weeks, finishing just 3,000 units shy of the soundtrack's total. The 1.8 million that "Now 23" rang in from its release week through New Year's Eve actually made it the top seller for the final two months of the year, almost 91,000 more than the "Hannah" soundtrack sold in those two months.

That echoed the prior Christmas season, when "Now 20" powered 2.06 million from its Nov. 1, 2005, release through the end of the year, making it the dominant seller of both the last quarter and the last two months of the year.

Nickelback's "All the Right Reasons" was the second best seller for the fourth quarter of 2005, posting just shy of 2 million copies from its Oct. 4 release through the end of the year.

The seventh best seller of 2005's last quarter managed to be top dog during the period between Thanksgiving week and Christmas Day. Of the 1.4 million

copies that Eminem's hits set "Curtain Call: The Hits" scanned between its Dec. 6, 2005, release date and the close of that month, 1.2 million happened before Christmas Day, making it king of the holiday period, despite the handicap of not having Thanksgiving-week sales.

"Now 20" was the second best seller in that window, trailing "Curtain Call" by 7,000 copies.

Aside from "Now 20" and Nickelback, the other three albums that surpassed 1.5 million during the last quarter of 2005 were Kenny Chesney's "The Road and the Radiac" (1.8 million), Carrie Underwood's "Some Hearts" (1.6 million) and Mariah Carey's "The Emancipation of Mimi" (1.5 million). Among the five that beat that threshold, Carey's "Mimi," released April 12, was the only one that reached stores before October.

**HOLIDAY TRAFFIC:** The dominance of recent releases in the fourth quarter fits the rhythm of recent holiday seasons.

Only eight of the 20 best sellers in the last quarter of 2005 had been released earlier than September of that year. That number declined even more in 2006, when just five of the final quarter's top

20—and none among the top six—arrived before September.

Carrie Underwood's "Some Hearts" and Nickelback's "Reasons" were the only albums that made the top 20 in the closing quarters of 2005 and 2006. In the quarter recently ended, Underwood's ranked seventh (1.2 million) while Nickelback's was 14th in that pack (996,000).

The only other 2005 release to place among the 20 best-selling albums in the last quarter of 2006 was Hinder's "Extreme Behavior" (13th, 1.04 million sold).

The top-selling artist album for the quarter just past was Evanescence's "The Open Door," posting 1.4 million from its Oct. 2 release through Dec. 31.

If you paid attention to Top Holiday Albums, you won't be surprised to learn that Sarah McLachlan had the best-selling seasonal title of 2006, scanning 759,000 from its Sept. 22 release through year's end. That's 39% more than the best-selling holiday set of the prior year.

McLachlan's "Wintersong" led the Holiday list for eight weeks and peaked at No. 7 on The Billboard 200. The biggest seasonal album of 2005, Il Divo's "Christmas Collection," rang 544,000 through year's end, but it hit stores a month later than McLachlan's did in 2006.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> What happens when an "Irreplaceable" object becomes an unmovable force? Fred Bronson reports on the status of Beyoncé's latest Billboard Hot 100 chart-topper.

>> Fred also updates the list of "American Idol" contestants who have charted in Billboard and reveals the new total that results from Bucky Covington's debut on Hot Country Songs. He is the fourth "Idol" finalist to make an appearance on this chart.

>> Then there's the issue of one-hit wonder status, and how long one should wait to bestow it. Just as Fred was ready to put Lumidee in the one-hit wonder column, she has a new hit that could (hopefully) deny her the one-hit wonder title as early as next week.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,099,000	891,000	17,938,000
Last Week	9,417,000	1,040,000	21,518,000
Change	-14.0%	-14.3%	-16.6%
This Week Last Year	9,399,000	453,000	9,952,000
Change	-13.8%	96.7%	80.2%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2006	2007	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	20,822,000	17,516,000	-15.9%
Digital Tracks	23,354,000	39,456,000	68.9%
Store Singles	125,000	103,000	-17.6%
Total	44,301,000	57,075,000	28.8%
Albums w/TEA*	23,157,400	21,461,600	-7.3%

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

### ALBUM SALES



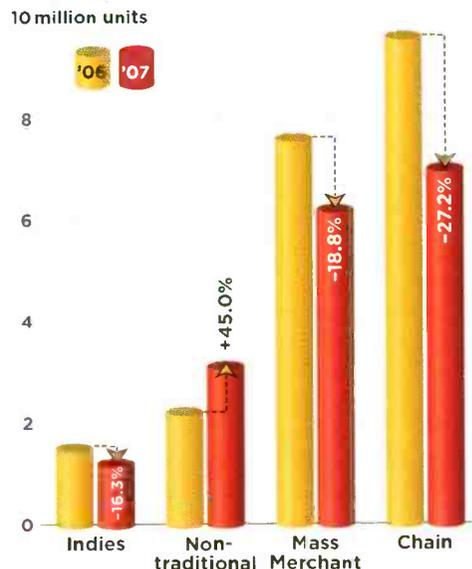
### SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	19,648,000	15,531,000	-21.0%
Digital	1,068,000	1,931,000	80.8%
Cassette	65,000	17,000	-73.8%
Other	41,000	37,000	-9.8%

For week ending Jan. 14, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

### Year-To-Date Album Sales By Store Type



# JAN 27 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	<b>SOUNDTRACK</b>	<b>Dreamgirls</b>	■	1
2	2	2	AKON	Konvicted	■	1
3	4	8	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	■	2
4	3	11	DAUGHTRY	Daughtry	■	2
5	HOT SHOT DEBUT	1	<b>SOUNDTRACK</b>	<b>Jump In!</b>	■	5
6	11	12	BEYONCÉ	B'Day	■	2
7	5	6	VARIOUS ARTISTS	NOW 23	■	1
8	9	13	THE BEATLES	Love	■	1
9	7	5	YOUNG JEEZY	The Inspiration	■	1
10	18	20	NICKELBACK	All The Right Reasons	■	5
11	6	10	<b>SOUNDTRACK</b>	Hannah Montana	■	2
12	13	22	RASCAL FLATTS	Me And My Gang	■	3
13	15	-	CARLY SIMON	Into White	■	13
14	8	4	NAS	Hip Hop Is Dead	■	1
15	19	15	CARRIE UNDERWOOD	Some Hearts	■	2
16	35	62	<b>PAGE SETTER</b> ROBIN THICKE	The Evolution Of Robin Thicke	■	16
17	21	29	NELLY FURTADO	Loose	■	1
18	20	24	THE FRAY	How To Save A Life	■	2
19	24	34	IL DIVO	Siempre	■	6
20	16	9	CIARA	Ciara: The Evolution	■	3
21	17	14	GWEN STEFANI	The Sweet Escape	■	3
22	12	7	VARIOUS ARTISTS	Eminem Presents: The Re-Up	■	2
23	22	19	HINDER	Extreme Behavior	■	2
24	14	17	FERGIE	The Dutchess	■	3
25	28	27	MARY J. BLIGE	Reflections (A Retrospective)	■	9
26	23	16	MY CHEMICAL ROMANCE	The Black Parade	■	1
27	10	1	OMARION	21	■	1
28	30	33	KEITH URBAN	Love, Pain & The Whole Crazy Thing	■	3
29	25	21	JAY-Z	Kingdom Come	■	2
30	26	26	SNOOP DOGG	Tha Blue Carpet Treatment	■	5
31	27	40	JOHN MAYER	Continuum	■	2
32	33	57	CORINNE BAILEY RAE	Corinne Bailey Rae	■	17
33	31	25	JOSH GROBAN	Awake	■	2
34	29	28	EVANESCENCE	The Open Door	■	1
35	32	32	U2	U218: Singles	■	12
36	42	51	RED HOT CHILI PEPPERS	Stadium Arcadium	■	1
37	38	42	RODNEY ATKINS	If You're Going Through Hell	■	3
38	39	30	INCUBUS	Light Grenades	■	1
39	52	58	BRAD PAISLEY	Time Well Wasted	■	2
40	36	39	30 SECONDS TO MARS	A Beautiful Lie	■	36
41	123	144	<b>GREATEST GAINER</b> SOUNDTRACK	<b>Broken Bridges</b>	■	35
42	37	38	JOHN LEGEND	Once Again	■	3
43	55	54	SUGARLAND	Enjoy The Ride	■	4
44	49	45	<b>SOUNDTRACK</b>	High School Musical	■	3
45	40	48	CHRISTINA AGUILERA	Back To Basics	■	1
46	63	55	TAYLOR SWIFT	Taylor Swift	■	19
47	51	60	<b>SOUNDTRACK</b>	Dreamgirls: Deluxe Edition	■	47
48	43	41	BIRDMAN & LIL WAYNE	Like Father, Like Son	■	3
49	60	61	JOSH TURNER	Your Man	■	2
50	46	52	SNOW PATROL	Eyes Open	■	27
51	45	43	<b>THE ALL-AMERICAN REJECTS</b>	Move Along	■	6
52	34	23	<b>BOW WOW</b>	The Price Of Fame	■	6
53	47	36	TAYLOR HICKS	Taylor Hicks	■	2
54	44	35	<b>THE GAME</b>	Doctor's Advocate	■	1
55	57	37	LUDACRIS	Release Therapy	■	1
56	58	117	DAMIEN RICE	9	■	22
57	53	56	TYRESE (AKA BLACK-TY)	Alter Ego	■	23
58	41	18	SWITCHFOOT	Oh! Gravity	■	18
59	59	46	TONY BENNETT	Duets: An American Classic	■	3
60	62	53	TRICK DADDY	Back By Thug Demand	■	48
61	56	59	<b>THE PUSSYCAT DOLLS</b>	PCD	■	5
62	48	44	THE KILLERS	Sam's Town	■	2
63	68	73	THREE DAYS GRACE	One - X	■	5
64	61	50	<b>SOUNDTRACK</b>	The Cheetah Girls 2	■	5
65	69	67	J.J. CALE & ERIC CLAPTON	The Road To Escondido	■	23
66	67	63	ANDREA BOCELLI	Under The Desert Sky	■	11
67	50	49	RBD	Rebels	■	40
68	66	66	FANTASIA	Fantasia	■	19
69	77	78	BLUE OCTOBER	Foiled	■	29
70	82	85	REGINA SPEKTOR	Begin To Hope	■	70
71	65	82	KT TUNSTALL	Eye To The Telescope	■	33
72	64	47	THE RED JUMPSUIT APPARATUS	Don't You Fake It	■	25
73	108	106	BOB SEGER	Face The Promise	■	4
74	54	70	RBD	Celestial	■	15
75	73	72	GEORGE STRAIT	It Just Comes Natural	■	3
76	74	75	TIM MCGRAW	Greatest Hits Vol 2: Reflected	■	2
77	78	151	MOS DEF	Tru3 Magic	■	77
78	88	104	<b>SOUNDTRACK</b>	Cars	■	6
79	NEW	1	YO-YO MA	Appassionato	■	79
80	76	91	VARIOUS ARTISTS	WOW Hits 2007	■	38
81	98	93	JOHNNY CASH	The Legend Of Johnny Cash	■	5
82	84	77	STONE SOUR	Come What(ever) May	■	1
83	83	84	KELLIE PICKLER	Small Town Girl	■	1
84	71	79	<b>SOUNDTRACK</b>	Happy Feet	■	51
85	80	69	LIL SCRAPPY	Bred 2 Die - Born 2 Live	■	24
86	101	148	IL DIVO	Il Divo	■	1
87	81	65	JOJO	The High Road	■	3
88	70	71	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	■	13
89	86	80	JIM JONES	Hustler's P.O.M.E. (Product Of My Environment)	■	6
90	114	178	<b>HEATSEEKER GRADUATE</b> SHINY TOY GUNS	We Are Pilots	■	90
91	104	114	THE WRECKERS	Stand Still, Look Pretty	■	14
92	72	-	ELVIS PRESLEY	The Essential Elvis Presley	■	72
93	100	97	ALAN JACKSON	Precious Memories	■	4
94	113	134	BROOKS & DUNN	Hillbilly Deluxe	■	3
95	94	88	VANESSA HUGGINS	V	■	24
96	91	87	BOB DYLAN	Modern Times	■	1
97	112	152	THE DECEMBERISTS	The Crane Wife	■	35
98	90	125	CELTIC WOMAN	Celtic Woman	■	53
99	97	98	CHRIS BROWN	Chris Brown	■	2
100	75	68	2PAC	Pac's Life	■	9

**DREAMGIRLS**  
Set moves a meager 60,000 units and slides 9% with Academy Awards looming, sales are bound to perk up soon.

**THE BEATLES** (No. 8) rise to No. 1 on Top Tastemakers for the first time, brushing Nas' "Hip Hop Is Dead" aside.

A Jan. 8 interview on NPR's "Morning Edition" coupled with a \$7.99 tag at Target yields a 25% increase.

At No. 79 Yo-Yo Ma ties his highest debut ever, also opens at No. 1 on Classical Albums, his 10th title to ring the bell there.

The set is No. 15 on Digital Albums, right below the \$9.99 iTunes-exclusive from Armada Music "50 Trance Tunes Vol. 1."

## THE BILLBOARD 200 ARTIST INDEX

(+44)	154	THE ALL-AMERICAN REJECTS	173	LIL' BOOSIE
29	100	REJECTS	52	BOW WOW
30	40	30 SECONDS TO MARS	164	BRAND NEW
TRANCE ADKINS	104	RODNEY ATKINS	37	TONY BENNETT
A	109	AUGUSTANA	183	DIERSKS BENTLEY
CHRISTINA AGUILERA	45	AVENTURA	127	BEYONCÉ
ASON	2	BIRDMAN & LIL WAYNE	48	MARY J. BLIGE
JASON ALDEAN	108	THE BEATLES	8	BLUE OCTOBER
		BECK	135	JAMES BLUNT
		CHRIS BROWN	59	ANDREA BOCELLI
		MICHAEL BUBBLE	114	
		BUCKCHERRY	122	
		CLIPSE	197	
		DANE COOK	125	
		DANNY KAYE	162	
		DAUGHTRY	4	
		PAULA DEAN	131	
		THE DECEMBERISTS	97	
		DIDDY	143	
		DISTURBED	158	
		DONIE CHICKS	116	
		DJ CLUE	134	
		BOB DYLAN	96	
		EMINEM	155	
		EVANESCENCE	34	
		FANTASIA	68	
		FAT JOE	179	
		FILEAF	129	
		FOO FIGHTERS	146	
		THE FRAY	18	
		HELLORODDYBYE	115	
		TAYLOR HICKS	53	
		KENNY G	132	
		THE GAME	54	
		VINCE GILL	111	
		GHARLS BARKLEY	110	
		JOSH GROBAN	33	
		JAY-Z	29	
		ALAN JACKSON	93	
		JIBBS	145	
		JACK JOHNSON	153	
		MAY KEARNEY	193	
		KIDZ BOP KIDS	177	
		THE KILLERS	62	
		KILLSWITCH ENGAGE	106	
		DIANA KRALL	192	
		A.B. QUINTANILLA III	192	
		PRESENTS KUMBIA	181	
		PAT LABELLE	195	
		JOHN LEGEND	42	
		LIL SCRAPPY	85	
		LITTLE BIG TOWN	119	
		LUDACRIS	55	
		MEAT LOAF	198	
		MOS DEF	77	
		MUSE	167	
		MY CHEMICAL ROMANCE	26	

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

JAN 27 2007

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> IRREPLACEABLE	BEYONCÉ (COLUMBIA)
2	2	17	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	20	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
4	6	11	PROMISE	CIARA (LAFACE/ZOMBA)
5	9	12	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
6	5	16	SHORTIE LIKE MINE	BOB WOVW (COLUMBIA)
7	7	15	WE FLY HIGH	JIM JONES (KOC-H)
8	4	17	SMACK THAT	AKON FEAT. EMINEM (SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN)
9	11	9	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
10	8	14	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
11	10	13	HOW TO SAVE A LIFE	THE FRAY (EPIC)
12	12	6	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
13	20	6	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	14	11	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
15	13	18	WALK IT OUT	UNK (BIG DOMP/KOCH)
16	30	7	ICE BOX	OMARION (T.U.G./COLUMBIA)
17	16	15	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEE (ARISTA/RMG)
18	18	9	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
19	15	22	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
20	21	9	BREAK IT OFF	HANNAH & SEAN PAUL (SRP/DEF JAM/IDJMG)
21	17	25	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
22	25	17	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
23	24	8	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
24	34	6	ON THE HOTLINE	PRETTY RICKY (BLUESBAR/ATLANTIC)
25	22	22	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)

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

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	10	WATCHING YOU	RODNEY ATKINS (CURB)
27	19	24	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
28	27	13	SHE'S EVERYTHING	BAD PAIN (ARISTA NASHVILLE)
29	26	14	HURT	CHRISTINA AGUILERA (RCA/RMG)
30	38	7	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)
31	33	9	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE WARNER)
32	31	12	IT JUST COMES NATURAL	GEORGE STRAIT (MCA NASHVILLE)
33	29	10	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
34	41	4	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
35	22	22	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
36	47	5	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
37	32	9	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
38	36	24	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
39	15	11	AMARILLO SKY	JASON ALDEAN (BROKEN BOW)
40	35	17	MY WISH	RASCAL FLATTS (LYRIC STREET)
41	39	53	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
42	44	16	TAKE ME AS I AM	MARY J. BLIGE (MTRIA/ARISTA/GEFFEN)
43	37	22	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
44	40	19	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
45	61	4	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
46	48	13	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
47	56	6	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)
48	49	12	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
49	43	19	WANT TO	SUGARLAND (MERCURY)
50	53	4	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	<b>#1</b> HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
2	2	32	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
3	3	25	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
4	5	32	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
5	4	30	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
6	6	18	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
7	7	38	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
8	8	22	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
9	9	15	LET LOVE IN	GOO GOO DOLLS (WARNER BROS.)	☆
10	11	32	BOSTON	AUGUSTANA (EPIC)	☆
11	10	24	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
12	12	14	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)	
13	15	7	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
14	14	8	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆
15	16	15	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
16	17	9	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
17	13	17	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
18	18	10	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
19	19	12	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
20	20	18	HERE IT GOES AGAIN	OK GO (CAPITOL)	
21	24	5	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
22	22	6	IRREPLACEABLE	BEYONCÉ (COLUMBIA)	
23	23	10	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)	☆
24	25	20	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
25	26	7	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	☆

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	38	<b>#1</b> WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
2	3	46	UNWRITTEN	NATASHA BEINGFIELD (EPIC)	☆
3	2	55	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
4	4	35	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
5	5	37	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
6	8	20	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
7	6	21	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (RMG)	☆
8	7	25	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	☆
9	12	18	YOU ARE LOVED (DON'T GIVE UP)	JOE GRUBAN (13&13/REPRISE)	☆
10	11	30	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
11	10	14	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
12	9	31	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
13	14	20	FAR AWAY	NICKELBACK (ROADRUNNER/LAVA)	☆
14	15	13	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
15	13	26	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)	☆
16	16	14	HURT	CHRISTINA AGUILERA (RCA/RMG)	
17	18	15	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
18	17	27	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)	
19	19	18	THE BRIDGE	ELTON JOHN (ROCKET/INTERSCOPE)	
20	24	2	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UMG)	
21	20	6	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
22	27	2	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
23	28	2	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
24	23	3	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	
25	26	8	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	2	12	<b>#1</b> IRREPLACEABLE	BEYONCÉ (COLUMBIA)	
2	1	17	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
3	5	9	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
4	4	9	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
5	3	16	SMACK THAT	AKON FEAT. EMINEM (SRC/UPFRONT/KONVICT/UNIVERSAL MOTOWN)	
6	9	14	WE FLY HIGH	JIM JONES (KOC-H)	
7	7	17	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
8	6	40	HOW TO SAVE A LIFE	THE FRAY (EPIC)	■
9	8	16	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
10	10	18	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
11	13	7	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	
12	12	21	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
13	11	26	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
14	26	5	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
15	21	14	WALK IT OUT	UNK (BIG DOMP/KOCH)	
16	25	8	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
17	14	11	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
18	16	14	SHORTIE LIKE MINE	BOB WOVW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)	
19	36	11	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
20	23	9	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	
21	15	18	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
22	32	5	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	
23	33	10	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEE (ARISTA/RMG)	
24	18	35	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
25	17	27	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	37	15	BOSTON	AUGUSTANA (EPIC)	
27	38	7	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	
28	41	12	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	
29	22	27	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
30	73	2	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
31	19	16	WHITE & NERDY	*WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	
32	20	19	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	●
33	30	32	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
34	27	14	HURT	CHRISTINA AGUILERA (RCA/RMG)	
35	24	24	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
36	29	51	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
37	50	17	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)	
38	46	12	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)	
39	31	26	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	
40	28	36	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	■
41	51	7	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	
42	52	17	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
43	34	46	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	■
44	47	14	MONEY IN THE BANK	LIL' SCRAPPY FEAT. YOUNG BUCK (BME REPRISE)	
45	35	18	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
46	48	18	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)	
47	45	8	THAT'S THAT	SNOOP DOGG (DOGGYSTYLE/GEFFEN)	
48	44	37	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
49	59	12	ROCKSTAR	NICKELBACK (ROADRUNNER/LAVA)	
50	49	37	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	70	4	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
52	-	1	JUMP TO THE RHYTHM	JORDAN PRUITT (WALT DISNEY)	
53	42	41	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	●
54	40	16	HERE IT GOES AGAIN	OK GO (CAPITOL)	
55	62	13	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAO BOY/ATLANTIC)	
56	64	3	ICE BOX	OMARION (T.U.G./COLUMBIA)	
57	54	31	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	■
58	43	22	CHAIN HANG LOW	MBBS (BEATTA/GEFFEN)	●
59	-	2	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	
60	39	22	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	
61	60	12	SHE'S EVERYTHING	BAD PAIN (ARISTA NASHVILLE)	
62	65	4	WATCHING YOU	RODNEY ATKINS (CURB)	
63	53	36	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
64	55	61	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	■
65	-	1	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)	
66	72	2	LISTEN	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
67	-	1	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	
68	75	2	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
69	57	8	IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)	
70	58	22	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	
71	56	42			

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> IRREPLACEABLE	BEYONCE (COLUMBIA)
2	17		FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	5	1	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
4	4	11	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KOMNCT/UPFRONT/SRC/UNIVERSAL MOTOWN)
5	3		SMACK THAT	AKON FEAT. EMINEM (KOMNCT/UPFRONT/SRC/UNIVERSAL MOTOWN)
6	43		HOW TO SAVE A LIFE	THE FRAY (EPIC)
7	23		MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
8	9	18	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
9			WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
10	8	17	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
11	10	28	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
12	12	17	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
13	11	15	WE FLY HIGH	JIM JONES (KOCH)
14	22	8	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
15	14	14	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
16	16	11	SHORTIE LIKE MINE	BOB WOOD FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)
17	20	4	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
18	18	14	HURT	CHRISTINA AGUILERA (RCA/RMG)
19	16	3	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
20	35	3	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
21	19	27	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
22	15	29	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
23	21	10	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
24	21	35	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
25	33	7	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
26	34	18	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
27	23	25	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
28	29	15	WALK IT OUT	UNK (BIG DUMP/KOCH)
29	36	11	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
30	24	12	WIND IT UP	GWEN STEFANI (INTERSCOPE)
31	26	23	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
32	39	11	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
33	30	27	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
34	31	23	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
35	27	19	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
36	37	15	BOSTON	AUGUSTANA (EPIC)
37	36	23	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
38	40	12	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
39	26	27	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
40	32	16	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
41	13		TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
42	50	7	ICE BOX	OMARION (T.U.G./COLUMBIA)
43	43	25	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
44	41	22	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
45	51	14	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
46	48	7	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
47	50		INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
48	52	17	ROCKSTAR	NICKELBACK (ROADRUNNER/LAVA)
49	15		MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
50	4	8	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
51	56	10	PROMISE	CIARA (LAFACE/ZOMBA)
52	52	23	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
53	47	22	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
54	74	6	YOU	LLOYD FEAT. LIL WAYNE (THE INC/UNIVERSAL MOTOWN)
55			JUMP TO THE RHYTHM	JORDAN PRUITT (WALT DISNEY)
56	43	20	HERE IT GOES AGAIN	OK GO (CAPITOL)
57	42	24	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
58	65	16	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
59	57	12	SHE'S EVERYTHING	BRAD PAINLEY (ARISTA NASHVILLE)
60	9		WATCHING YOU	RODNEY ATKINS (CURB)
61	18	19	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
62	1		HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
63	7		CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FEUELED BY RAMEN/ATLANTIC/LAVA)
64	63	4	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
65	4		TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)
66	64	4	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
67	55		IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)
68	61	21	MONEY MAKER	RASCAL FLATTS (LYRIC STREET)
69	83	2	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
70	54	18	COME BACK TO ME	VANESSA HUGGINS (HOLLYWOOD)
71	1		GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
72	65	6	YOU DON'T KNOW	EMINEM, 50 CENT, LLOYD BANKS & CASHIS (SHADY/INTERSCOPE)
73	79	7	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)
74	62	15	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
75	69	5	RED HIGH HEELS	KELLIE PICKLER (BNA)
76	1		SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
77	77	1	U + UR HAND	PINK (LAFACE/ZOMBA)
78	73	10	UNAPPRECIATED	CHERISH (SHO NUFF/CAPITOL)
79	89	2	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (TAKE FO/UNIVERSAL REPUBLIC)
80	67	23	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
81	14	15	MY LITTLE GIRL	TIM MCGRAW (CURB)
82	75	17	WANT TO	SUGARLAND (MERCURY)
83	85	10	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
84	95	6	LOST ONE	JAY-Z FEAT. CHRISSETTE MICHELE (ROC-A-FELLA/DEF JAM/IDJMG)
85	1		MR. JONES	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
86	100	4	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
87	99	22	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
88	81	16	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN (DEF JAM/IDJMG)
89	80	27	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
90	82	9	THE SAINTS ARE COMING	U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)
91	71		HIP HOP IS DEAD	NAS FEAT. WILL.I.AM (DEF JAM/COLUMBIA/IDJMG)
92	4		HOW TO TOUCH A GIRL	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
93	76	5	LOVE LIKE WINTER	AFI (TINY EVIL/INTERSCOPE)
94	96	16	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
95	1		FIDELITY	REGINA SPEKTOR (SIRE/WARNER BROS.)
96	91	2	ALYSSA LIES	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
97	84	3	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
98	1		KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)
99	1		IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
100	92	3	AMARILLO SKY	JASON ALDEAN (BROKEN BOW)

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, VNU 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, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	11	<b>#1</b> IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
2	2	13	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KOMNCT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
3	3		FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
4	7	11	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
5	4	18	SMACK THAT	AKON FEAT. EMINEM (KOMNCT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
6	5	20	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
7	10		WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
8	8	16	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
9	6	19	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
10	11	13	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
11	9	23	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
12	14	14	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
13	13	27	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
14	17	10	SHORTIE LIKE MINE	BOB WOOD (COLUMBIA)	
15	17	17	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
16	19	9	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
17	7		IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
18	15	18	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
19	14	6	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
20	16	27	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
21	22		WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
22	18	24	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
23	20	1	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
24	23	24	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
25	25	25	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
26	26	13	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	☆
27	36	4	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	
28	32	5	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	
29	29	8	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
30	30	9	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)	
31	27	25	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
32	28	17	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	
33	42	4	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	
34	41	3	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	
35	33	5	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆
36	40	5	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
37	34	10	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)	
38	31	19	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
39	46	2	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
40	4	6	ICE BOX	OMARION (T.U.G./COLUMBIA)	
41	38	9	UNAPPRECIATED	CHERISH (SHO NUFF/CAPITOL)	
42	1		WE FLY HIGH	JIM JONES (KOCH)	
43	1		PROMISE	CIARA (LAFACE/ZOMBA)	
44	37	27	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
45	39	12	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
46	3		HOW TO TOUCH A GIRL	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
47	1		CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FEUELED BY RAMEN/ATLANTIC/LAVA)	
48	47	9	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
49	35	14	COME BACK TO ME	VANESSA HUGGINS (HOLLYWOOD)	
50	49	2	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆

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

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	46	2	<b>#1</b> THROW SOME D'S	RICH BROW FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
2	2	23	MADE TO LOVE	TOBYMAC (FOREFRONT)
3			IRREPLACEABLE	BEYONCE (COLUMBIA)
4	9	3	PASSION PARTY	SEAN BAKER (TYRANNY)
5	6	5	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
6	3	29	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHERINE MCPHEE (RCA/RMG)
7	4	8	PHANTOM LIMB	THE SHINS (SUB POP)
8	10	11	JUMP	MAORINA (WARNER BROS.)
9			DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)
10	7	8	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
11	22		CALL ON ME	JANET & NELLY (VIRGIN)
12	12	14	RING THE ALARM	BEYONCE (COLUMBIA)
13	17	9	U SHOULD'VE SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)
14	15	32	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
15	8	5	MAGIC TRICKS	ADRIENNE (GLOBAL VILLAGE)
16	16	22	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
17	13	41	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
18	1		JUST ANOTHER BOOTY SONG	SUGAR KANE FEAT. DREA (KOLOR BLIND/STREET PRIDE)
19	21	9	DIFFERENT WORLD	IRON MAIDEN (SANCTUARY)
20	14	101	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	27	3	HURT	CHRISTINA AGUILERA (RCA/RMG)
22	20	25	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
23	22	18	SHUT ME UP	MINDLESS SELF INDOLENCE (UCR/METROPOLIS)
24	25	7	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
25	23	50	HEAD LIKE A HOLE	NINE INCH NAILS (RYKO/DISC)

**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
<b>POP 100 AIRPLAY</b>	
THE ALL-AMERICAN REJECTS	
It Ends Tonight INTERSCOPE (76.0)	12
MY CHEMICAL ROMANCE	
Welcome To The Black Parade REPRISE (71.7)	16
DAUGHTRY It's Not Over Rmg (71.3)	17
☆ GWEN STEFANI FEAT. AKON	
The Sweet Escape INTERSCOPE (73.6)	19
AVRIL LAVIGNE Keep Holding On Rmg (69.0)	35
DIDDY FEAT. CHRISTINA AGUILERA	
Tell Me ATLANTIC (67.6)	36
ROB THOMAS Streetcorner Symphony ATLANTIC (68.9)	59
☆ THE RED JUMPSUIT APPARATUS	
Face Down VIRGIN (65.1)	-
AUGUSTANA Boston EPIC (68.9)	-
MAT KEARNEY Nothing Left To Lose COLUMBIA (69.0)	-
☆ KATHERINE MCPHEE Over It Rmg (69.7)	-
<b>ADULT TOP 40</b>	
AUGUSTANA Boston EPIC (67.0)	11
DAUGHTRY It's Not Over Rmg (70.5)	13
AVRIL LAVIGNE Keep Holding On Rmg (73.5)	14
CHRISTINA AGUILERA Hurt Rmg (74.7)	15
RED HOT CHILI PEPPERS	
Snow ((Hey Oh)) WARNER BROS. (71.9)	25
PINK U + Ur Hand ZOMBA (79.8)	29
<b>ADULT CONTEMPORARY</b>	
JOSH GROBAN	
You Are Loved (Don't Give Up) REPRISE (67.9)	9
CORINNE BAILEY RAE	
Put Your Records On CAPITOL (65.5)	10
NICKELBACK Far Away LAVA (78.4)	13
ROB THOMAS Streetcorner Symphony ATLANTIC (83.5)	17
<b>MODERN ROCK</b>	
MUSE Starlight WARNER BROS. (65.0)	8
MY CHEMICAL ROMANCE	
Famous Last Words REPRISE (69.2)	16
RISE AGAINST Prayer Of The Refugee GEFFEN (68.1)	22
☆ THE SHINS Phantom Limb EPIC (70.8)	26
THE KILLERS Read My Mind IDJMG (70.5)	27
INCUBUS Dig EPIC (70.7)	29

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

JAN 27 2007

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	<b>#1 SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.99)	Dreamgirls	■	1
2	8	15	<b>GREATEST GAINER</b> OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	■	2
3	2	3	<b>YOUNG JEEZY</b> CORPORATE THUG/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	■	1
4	5	6	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MDTOWN 007968*/UMRG (13.98)	Konvicted	■	1
5	3	2	<b>NAS</b> DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead	■	1
6	7	7	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	■	2
7	10	9	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	■	1
8	6	5	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution	■	1
9	12	12	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	■	2
10	4	1	<b>OMARION</b> T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	■	1
11	9	8	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98)	Kingdom Come	■	1
12	13	13	<b>TYRESE (AKA BLACK-TY)</b> J 78963/RMG (18.98)	Alter Ego	■	4
13	11	14	<b>SNOOP DOGG</b> DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	■	1
14	15	17	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	■	10
15	17	16	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (15.98)	Like Father, Like Son	■	1
16	14	11	<b>VARIOUS ARTISTS</b> SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	■	2
17	19	19	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	■	1
18	21	5	<b>FANTASIA</b> J 78962/RMG (18.98)	Fantasia	■	1
19	16	10	<b>BOW WOW</b> COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	■	2
20	20	18	<b>THE GAME</b> GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	■	1
21	21	20	<b>LUDACRIS</b> DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	■	2
22	33	30	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition	■	22
23	22	22	<b>VARIOUS ARTISTS</b> SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	■	3
24	23	29	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae	■	15
25	50	5	<b>MOS DEF</b> GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE (13.93)	Tru3 Magic	■	25
26	25	27	<b>JIM JONES</b> KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	■	1
27	24	24	<b>BRIAN MCKNIGHT</b> WARNER BROS. 44468 (18.98)	Ten	■	1
28	28	23	<b>LIL SCRAPPY</b> BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	■	5
29	29	26	<b>STYLES P</b> RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money	■	19
30	34	34	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98)	Chris Brown	■	2
31	30	25	<b>DJ CLUE</b> ROC-A-FELLA/DEF JAM 006163*/IDJMG (13.98)	DJ Clue?: The Professional 3	■	18
32	31	31	<b>PROJECT PAT</b> HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story	■	1
33	27	28	<b>2PAC</b> AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	■	1
34	36	38	<b>LIL' BOOSIE</b> TRILL 68587/ASYLUM (18.98)	Bad Azz	■	1
35	45	44	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends	■	1
36	32	39	<b>LIONEL RICHIE</b> ISLAND 006484/IDJMG (13.98)	Coming Home	■	1
37	35	35	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play	■	1
38	39	36	<b>CHRISTINA AGUILERA</b> RCA 82639/RMG (22.98)	Back To Basics	■	2
39	50	48	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	1
40	41	37	<b>CLIPSE</b> RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury	■	2
41	38	45	<b>MONICA</b> J 78960*/RMG (18.98)	The Makings Of Me	■	1
42	43	51	<b>FAT JOE</b> TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I	■	1
43	40	52	<b>LYFE JENNINGS</b> COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	■	1
44	37	32	<b>CHERISH</b> SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	■	1
45	44	40	<b>RICK ROSS</b> SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	■	1
46	51	42	<b>GHOSTFACE KILLAH</b> DEF JAM 008165*/IDJMG (13.98)	More Fish	■	1
47	57	53	<b>RUBEN STUDDARD</b> J 78961/RMG (18.98)	The Return	■	1
48	52	41	<b>JIBBS</b> BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs	■	8
49	55	54	<b>PATTI LABELLE</b> UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle	■	1
50	58	60	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King	■	1
51	53	59	<b>YOUNG DRO</b> GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	■	1
52	47	56	<b>PITBULL</b> FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel	■	5
53	48	55	<b>SHAREEFA</b> DTP/DEF JAM 007231*/IDJMG (10.98)	Point Of No Return	■	3
54	46	43	<b>JANET JACKSON</b> VIRGIN 30416* (18.98)	20 Y.O.	■	1
55	52	74	<b>MARY MARY</b> MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	■	4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	56	33	<b>VARIOUS ARTISTS</b> DEATH ROW 63077 (25.98 CD/EVD)	15 Years On Death Row	■	33
57	49	46	<b>DANITY KANE</b> BAD BOY 83989/AG (18.98)	Danity Kane	■	2
58	42	49	<b>YING YANG TWINS</b> COLLIPARK 2850*/TVT (18.98)	Chemically Imbalanced	■	8
59	72	92	<b>MIKE WATTS</b> WATTS 0005 (15.98)	Pandoras Box	■	39
60	NOT SHOT ON CHART	1	<b>VARIOUS ARTISTS</b> TVT 2511 (18.98)	Cruk Hits Vol. 3	■	60
61	65	69	<b>INDIA ARIE</b> UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	■	1
62	60	58	<b>GNARLS BARKLEY</b> DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	■	1
63	54	57	<b>LUPE FIASCO</b> 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor	■	1
64	75	3	<b>REYES BROS.</b> LATIN THUG 606 (17.98)	Ghetto Therapy	■	59
65	59	62	<b>VARIOUS ARTISTS</b> GRAND HUSTLE/ATLANTIC 94625*/AG (18.98)	Grand Hustle Presents: In Da Streetz Volume 4	■	59
66	64	68	<b>NE-YO</b> DEF JAM 004934*/IDJMG (13.98)	In My Own Words	■	1
67	68	63	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume I	■	9
68	74	72	<b>LUTHER VANDROSS</b> LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	■	3
69	61	65	<b>YUNG JOC</b> BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	■	1
70	78	77	<b>UNK</b> BIG OOMP 5973/KOCH (17.98)	Eeat'n Down Yo Block	■	21
71	63	64	<b>KELLY PRICE</b> GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am	■	9
72	76	61	<b>GEORGE BENSON &amp; AL JARREAU</b> MONSTER 2316/CDCORD (18.98)	Givin' It Up	■	14
73	73	78	<b>YOUNG JEEZY</b> CORPORATE THUG/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
74	67	76	<b>LETOYA</b> CAPITOL 97136 (12.98)	LeToya	■	1
75	77	79	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 7 019/ZOMBA (18.98)	Hero	■	4

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

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	3	<b>#1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	■
2	2	31	<b>KEB' MO'</b> ONE HAVEN/EPIC 77621/RED INK	Suitcase	■
3	3	45	<b>JAMES HUNTER</b> OO 612187/ROUNDER	People Gonna Talk	■
4	5	96	<b>B.B. KING</b> GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	■
5	7	18	<b>THE ROBERT CRAY BAND</b> MOZZLEY/VANGUARD 79815/WELK	Live From Across The Pond	■
6	4	47	<b>THE DEREK TRUCKS BAND</b> COLUMBIA 92844/SONY MUSIC	Songlines	■
7	6	53	<b>ETTA JAMES</b> HIP-0/CHRONICLES 004010/UME	The Definitive Collection	■
8	10	17	<b>CHRIS SMITHER</b> MIGHTY ALBERT 2001/SIGNATURE SOUNDS	Leave The Light On	■
9	11	32	<b>JOE BONAMASSA</b> PREMIER ARTISTS 60282	You & Me	■
10	8	66	<b>SUSAN TEDESCHI</b> VERVE FORECAST 005111/VG	Hope And Desire	■
11	RE-ENTRY		<b>MARIA MULDAUR</b> TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan	■
12	14	59	<b>BUDDY GUY</b> SILVERTONE 72426/ZOMBA	Bring 'Em In	■
13	9	11	<b>BUDDY GUY</b> LEGACY/SILVERTONE 81967/ZOMBA	Can't Quit The Blues	■
14	15	5	<b>B.B. KING</b> GEFFEN/CHRONICLES 006587/UME	Gold	■
15	12	13	<b>WILLIE CLAYTON</b> ALACCO 7529	Gifted	■

### BETWEEN THE BULLETS rgeorge@billboard.com

## THICKE'S 'EVOLUTION' LANDS AT NO. 2

Robin Thicke parlays a gig on CBS "The Early Show" (Jan. 13) and an \$8.99 sticker at Circuit City to gain the Greatest Gainer medal on Top R&B/Hip-Hop Albums, at No. 2, up 40%. "The Evolution of Robin Thicke" also rockets 35-16 with a 38% surge for the Pacesetter trophy on The Billboard 200. His success on both charts is a far cry from his 2003 debut

"A Beautiful World," which never saw daylight on R&B/Hip-Hop Albums and just scratched the big board at No. 152 in its only week on the chart.

Thicke's current single "Lost Without U" races 13-9 on Hot R&B/Hip-Hop Songs. It's No. 3 on Adult R&B—and only 42 radio spins away from topping Mary J. Blige for the crown.

—Raphael George



# JAN 27 2007 R&B/HIP-HOP Billboard

## HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	<b>IRREPLACEABLE</b>	BEYONCE (COLUMBIA)	★
2	2	14	<b>PROMISE</b>	CIARA (LAFACE/ZOMBA)	★
3	3	28	<b>YOU</b>	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	★
4	4	18	<b>I WANNA LOVE YOU</b>	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
5	5	22	<b>WE FLY HIGH</b>	JIM JONES (KOCH)	★
6	8	16	<b>MAKE IT RAIN</b>	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	★
7	9	21	<b>POPPIN'</b>	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	★
8	13	12	<b>LOST WITHOUT U</b>	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	★
9	11	11	<b>RUNAWAY LOVE</b>	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	★
10	18	11	<b>ICE BOX</b>	OMARION (T.U.G./COLUMBIA)	★
11	7	18	<b>SHORTIE LIKE MINE</b>	BOW WOW (COLUMBIA)	★
12	10	20	<b>WALK IT OUT</b>	UNK (BIG OOMP/KOCH)	★
13	6	18	<b>MY LOVE</b>	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	★
14	12	14	<b>THAT'S THAT</b>	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	★
15	16	11	<b>THROW SOME D'S</b>	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	★
16	14	25	<b>TAKE ME AS I AM</b>	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
17	10	10	<b>ON THE HOTLINE</b>	PRETTY RICKY (BLUESTAR/ATLANTIC)	★
18	15	15	<b>I LUV IT</b>	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	★
19	20	26	<b>TOP BACK</b>	T.I. (GRAND HUSTLE/ATLANTIC)	★
20	19	17	<b>UPGRADE U</b>	BEYONCE FEAT. JAY-Z (COLUMBIA)	★
21	21	10	<b>HOOD BOY</b>	FANTASIA FEAT. BIG BOI (J/RMG)	★
22	33	7	<b>BUDDY</b>	MUSIQ SOULCHILD (ATLANTIC)	★
23	22	12	<b>LOST ONE</b>	JAY-Z FEAT. CHRISSETTE MICHELE (ROC-A-FELLA/DEF JAM/IDJMG)	★
24	40	5	<b>GO GETTA</b>	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	★
25	25	15	<b>ZOOM</b>	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	24	24	<b>CHANGE ME</b>	RUBEN STUDDARD (J/RMG)	★
27	23	26	<b>MONEY IN THE BANK</b>	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	★
28	26	10	<b>HEAVEN</b>	JOHN LEGEND (G.O.O./COLUMBIA)	★
29	27	17	<b>USED TO BE MY GIRL</b>	BRIAN MCKNIGHT (WARNER BROS.)	★
30	54	4	<b>THIS IS WHY I'M HOT</b>	MIMS (CAPITOL)	★
31	50	4	<b>AND I AM TELLING YOU I'M NOT GOING</b>	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	★
32	31	32	<b>I CALL IT LOVE</b>	LIONEL RICHIE (ISLAND/IDJMG)	★
33	28	30	<b>STUNTIN' LIKE MY DADDY</b>	BIGMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
34	30	64	<b>CAN'T LET GO</b>	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
35	38	27	<b>THERE'S HOPE</b>	INDIA ARIE (UNIVERSAL MOTOWN)	★
36	29	13	<b>ONE</b>	TYRESE (J/RMG)	★
37	34	51	<b>FIND MYSELF IN YOU</b>	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	★
38	44	6	<b>1ST TIME</b>	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
39	36	64	<b>BE WITHOUT U</b>	MARY J. BLIGE (GEFFEN/INTERSCOPE)	★
40	32	12	<b>LET'S STAY TOGETHER</b>	LYFE JENNINGS (COLUMBIA)	★
41	47	11	<b>PLEASE DON'T GO</b>	TANK (BLACKGROUND)	★
42	42	34	<b>SEXY LOVE</b>	NE-YO (DEF JAM/IDJMG)	★
43	37	24	<b>SAY GOODBYE</b>	CHRIS BROWN (JIVE/ZOMBA)	★
44	46	7	<b>WE RIDE ((I SEE THE FUTURE))</b>	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
45	61	8	<b>LAST NIGHT</b>	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	★
46	1	1	<b>I'M A FLIRT</b>	BOW WOW FEAT. R. KELLY (COLUMBIA)	★
47	39	21	<b>UNAPPRECIATED</b>	CHERISH (SHO'NUFF/CAPITOL)	★
48	43	26	<b>MONEY MAKER</b>	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	★
49	51	8	<b>WOULDN'T GET FAR</b>	THE GAME FEAT. KANYE WEST (GEFFEN/INTERSCOPE)	★
50	55	13	<b>WEH DEM A DO</b>	MAVADO (GREENSLEEVES)	★

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	22	<b>TAKE ME AS I AM</b>	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
2	1	1	<b>CHANGE ME</b>	RUBEN STUDDARD (J/RMG)	★
3	4	1	<b>LOST WITHOUT U</b>	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	★
4	5	9	<b>IRREPLACEABLE</b>	BEYONCE (COLUMBIA)	★
5	3	19	<b>USED TO BE MY GIRL</b>	BRIAN MCKNIGHT (WARNER BROS.)	★
6	59	1	<b>CAN'T LET GO</b>	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
7	32	1	<b>I CALL IT LOVE</b>	LIONEL RICHIE (ISLAND/IDJMG)	★
8	8	1	<b>FIND MYSELF IN YOU</b>	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	★
9	45	1	<b>FLY LIKE A BIRD</b>	MARIAH CAREY (ISLAND/IDJMG)	★
10	14	17	<b>CAN'T GET ENOUGH</b>	TAMIA (PLUS 1/IMAGE)	★
11	10	29	<b>THERE'S HOPE</b>	INDIA ARIE (UNIVERSAL MOTOWN)	★
12	12	15	<b>BE WITH YOU</b>	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	★
13	11	15	<b>SAVE ROOM</b>	JOHN LEGEND (G.O.O./COLUMBIA)	★
14	16	15	<b>PLEASE DON'T GO</b>	TANK (BLACKGROUND)	★
15	13	21	<b>GOT YOU HOME</b>	LUTHER VANDROSS (J/RMG)	★
16	18	18	<b>OOH NA NA</b>	DONELL JONES (LAFACE/ZOMBA)	★
17	20	10	<b>ENOUGH</b>	HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	★
18	11	8	<b>LISTEN</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	★
19	1	13	<b>WHAT YOU ARE</b>	LIONEL RICHIE (ISLAND/IDJMG)	★
20	9	12	<b>WHERE LOVE BEGINS</b>	PATTI LABELLE FEAT. YOLANDA ADAMS (UMBRELLA/BUNGALO)	★
21	31	2	<b>BUDDY</b>	MUSIQ SOULCHILD (ATLANTIC)	★
22	23	24	<b>LIKE A STAR</b>	CORINNE BAILEY RAE (CAPITOL)	★
23	22	13	<b>ONE</b>	TYRESE (J/RMG)	★
24	24	5	<b>WITH U</b>	JANET (VIRGIN)	★
25	37	2	<b>IN MY SONGS</b>	GERALD LEVERT (ATLANTIC)	★

## HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	11	4	<b>THROW SOME D'S</b>	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	★
2	2	20	<b>DANCE, DANCE, DANCE</b>	TEE-N-TEE (TEE-N-TEE)	★
3	2	10	<b>U SHOULDA SEEN HER ON MYSPACE</b>	JUD NESTER (ABSTRACT WORKSHOP)	★
4	3	10	<b>JUST ANOTHER BOOTY SONG</b>	SUGAR KATIE FEAT. DREA (KOLOR BLIND/STREET PRIDE)	★
5	5	9	<b>AIN'T NO LOVE SONG</b>	CORY LAYEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	★
6	5	25	<b>KOOL AID</b>	LIL' BASS FEAT. JT MONEY (PIPELINE)	★
7	3	12	<b>B.P.</b>	DONNI RAY (GLOBAL VILLAGE)	★
8	6	7	<b>IRREPLACEABLE</b>	BEYONCE (COLUMBIA)	★
9	8	23	<b>CALL ON ME</b>	JANET & NELLY (VIRGIN)	★
10	21	3	<b>BONE OUT</b>	ERIN JENNAE FEAT. TURF TALK (PORT CITY)	★
11	9	14	<b>RING THE ALARM</b>	BEYONCE (COLUMBIA)	★
12	4	13	<b>SUBMERGE</b>	M-TINA (TRI-STORM)	★
13	1	6	<b>A LOVE THANG</b>	RENA SCOTT (AMOR/K.E.S.)	★
14	20	12	<b>OH JAH</b>	SEA B. MARRAH (HIGH OVER BABYLON)	★
15	15	14	<b>TOP BACK</b>	T.I. (GRAND HUSTLE/ATLANTIC)	★
16	13	22	<b>DEJA VU</b>	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	★
17	10	25	<b>UNTIL THE END OF TIME</b>	FREDDIE JACKSON (ORPHEUS)	★
18	20	13	<b>CLAP</b>	CINQUE (BIG GRIP)	★
19	18	18	<b>BACK AND FORTH</b>	UNIFIED TRIBE (MAGIC MUZIK/IAM)	★
20	38	20	<b>SWING LOW</b>	SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	★
21	16	16	<b>PUT 'EM UP KNUCK BUCK</b>	DA KASHMERE (B.I.T.T.A.)	★
22	21	21	<b>THE NEXT ONE (GITIT2GETHA)</b>	JOSEPHINE SINCERE (KIXX)	★
23	12	23	<b>COME GO WITH ME</b>	RUSTIC FEAT. CROW (SPIDO)	★
24	23	16	<b>SEXYBACK</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
25	25	12	<b>SMACK THAT</b>	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★

## RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	<b>IRREPLACEABLE</b>	BEYONCE (COLUMBIA)	★
2	2	20	<b>I WANNA LOVE YOU</b>	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
3	5	11	<b>WE FLY HIGH</b>	JIM JONES (KOCH)	★
4	4	10	<b>RUNAWAY LOVE</b>	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	★
5	6	9	<b>PROMISE</b>	CIARA (LAFACE/ZOMBA)	★
6	10	10	<b>YOU</b>	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	★
7	4	16	<b>SHORTIE LIKE MINE</b>	BOW WOW (COLUMBIA)	★
8	3	20	<b>SMACK THAT</b>	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
9	7	19	<b>MY LOVE</b>	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	★
10	11	11	<b>THAT'S THAT</b>	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	★
11	9	16	<b>FERGALICIOUS</b>	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
12	12	16	<b>WALK IT OUT</b>	UNK (BIG OOMP/KOCH)	★
13	13	16	<b>THE WAY I LIVE</b>	BABY BOY DA PRINCE FEAT. LIL BOOSIE (TAKE FO'/UNIVERSAL REPUBLIC)	★
14	15	8	<b>ON THE HOTLINE</b>	PRETTY RICKY (BLUESTAR/ATLANTIC)	★
15	14	25	<b>MONEY MAKER</b>	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	★
16	17	21	<b>WALK AWAY (REMEMBER ME)</b>	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	★
17	22	5	<b>SAY IT RIGHT</b>	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	★
18	20	8	<b>MAKE IT RAIN</b>	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	★
19	16	22	<b>SAY GOODBYE</b>	CHRIS BROWN (JIVE/ZOMBA)	★
20	18	11	<b>I LUV IT</b>	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	★
21	27	8	<b>THIS IS WHY I'M HOT</b>	MIMS (CAPITOL)	★
22	25	5	<b>WHAT GOES AROUND...COMES AROUND</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
23	19	10	<b>DADDY'S LITTLE GIRL</b>	FRANKIE J (COLUMBIA)	★
24	21	13	<b>AY CHICO (LENGUA AFUERA)</b>	PITBULL (FAMOUS ARTISTS/TVT)	★
25	28	9	<b>ICE BOX</b>	OMARION (T.U.G./COLUMBIA)	★

## 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
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
CIARA Promise ZOMBA (79.1)	2
LLOYD FEAT. LIL WAYNE You UNIVERSAL MOTOWN (85.9)	3
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	6
CHRIS BROWN Poppin' ZOMBA (87.3)	7
ROBIN THICKE Lost Without U INTERSCOPE (89.8)	8
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4)	9
OMARION Ice Box COLUMBIA (82.1)	10
PRETTY RICKY On The Hotline ATLANTIC (83.1)	17
T.I. Top Back ATLANTIC (75.9)	19
LIL' BOOSIE FEAT. YUNG JOC Zoom ATLANTIC (72.3)	25
MARY J. BLIGE We Ride ((I See The Future)) INTERSCOPE (85.5)	44
★ DIDDY FEAT. KEYSHIA COLE Last Night ATLANTIC (68.2)	45
<b>RHYTHMIC AIRPLAY</b>	
JIM JONES We Fly High KOCH (66.2)	3
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	4
CIARA Promise ZOMBA (74.6)	5
LLOYD FEAT. LIL WAYNE You UNIVERSAL MOTOWN (84.3)	6
SNOOP DOGG FEAT. R. KELLY That's That INTERSCOPE (83.4)	10
PRETTY RICKY On The Hotline ATLANTIC (73.1)	14
NELLY FURTADO Say It Right INTERSCOPE (75.4)	17
JUSTIN TIMBERLAKE What Goes Around...Comes Around ZOMBA (78.7)	22
OMARION Ice Box COLUMBIA (76.0)	25
CHRIS BROWN Poppin' ZOMBA (86.6)	31
THE PUSSYCAT DOLLS FEAT. TIMBALAND Wait A Minute INTERSCOPE (73.2)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

## HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	18	<b>#1</b> WATCHING YOU T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins Curb	1	1
2	1	21	SHE'S EVERYTHING F. ROGERS (W. NANCE, D. PAISLEY)	Brad Paisley MCA Nashville	1	1
3	4	16	IT JUST COMES NATURAL T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait MCA Nashville	1	3
4	3	20	MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts Lyric Street	1	1
5	8	20	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean Broken Bow	5	5
6	9	31	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift Big Machine	6	6
7	5	25	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland Mercury	7	7
8	7	46	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood Arista/Arista Nashville	1	1
9	12	14	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban Capitol Nashville	9	9
10	10	12	MY OH MY P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)	The Wreckers Maverick/Warner Bros. Worn	10	10
11	13	13	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TERE, R. RUTHERFORD)	Trace Adkins Capitol Nashville	11	11
12	1	10	ALYSSA LIES D. BEHMAN (J. M. CARROLL)	Jason Michael Carroll Arista Nashville	12	12
13	15	10	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA	13	13
14	14	24	LITTLE BIT OF LIFE K. STEGALL, P. O'DONNELL (T. MULLINS, O. WELLS)	Craig Morgan Broken Bow	14	14
15	16	32	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson Lyric Street	15	15
16	17	18	RED HIGH HEELS B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. RODGHELLE)	Kellie Pickler BNA	16	16
17	18	19	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols Universal South	17	17
18	19	18	GOOD AS GONE W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEE, T. K. FAIRCHILD, J. WESTBROOK)	Little Big Town Equity	18	18
19	29	5	<b>GREATEST GAINER</b> BEER IN MEXICO B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA	19	19
20	2	22	<b>AIR POWER</b> YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA	20	20
21	22	18	I JUST CAME BACK FROM A WAR F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley 903 Music	21	21
22	23	11	HILLBILLY DELUXE T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn Arista Nashville	22	22
23	20	24	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD-VASSAR)	Phil Vassar Arista Nashville	23	23
24	24	13	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan MCA Nashville	24	24
25	30	3	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw Curb	25	25
26	25	9	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. ROODEN, B. HEWES)	Jack Ingram Big Machine	26	26
27	26	9	LONG TRIP ALONE B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley Capitol Nashville	27	27
28	34	3	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland Mercury	28	28
29	27	18	FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. O'DONNELL)	Clay Walker Asylum-Curb	29	29
30	33	8	WASTED M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood Arista/Arista Nashville	30	30



Up 2.4 million impressions, singer logs his 14th top 10. So far, seven of those have spent time at No. 1.



Song's 5.3 million impressions is chart's biggest gain; it hits top 20 in fifth chart week.



Fifth-season "American Idol" finalist draws first national chart ink with 596,000 impressions at 31 monitored stations.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	28	29	THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA Nashville	31	28
32	31	10	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA Nashville	31	31
33	32	15	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington Mercury	32	32
34	39	4	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson Arista Nashville	34	34
35	35	15	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen RCA	35	33
36	41	5	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive Midas/Revolution	36	36
37	36	14	I KEEP COMING BACK M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin Lyric Street	36	36
38	40	41	DON'T MAKE ME B. RDWAN (M. CANNON, GOODMAN, D. BRANT, A. D. BERG)	Blake Shelton Warner Bros. Worn	38	38
39	38	40	I DON'T WANT TO M. WRIGHT (E. JAMES, P. MONAHAN, A. MCINROE)	Ashley Monroe With Ronnie Dunn Columbia	38	38
40	42	39	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE (J. KING, C. BEATHARD, E. HILL)	Tracy Lawrence Roc-A-Fella/Cos	39	39
41	43	14	DIXIE LULLABY D. BEHMAN (P. GREE, P. OAVIS, POLLARD)	Pat Green BNA	41	41
42	44	11	ISN'T THAT EVERYTHING T. L. JAMES (D. PECK, T. L. JAMES, B. DALY)	Carielle Peck Big Machine	42	38
43	45	5	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEONARD, D. C. SANFORD)	Alison Krauss And John White Rounder	43	43
44	47	10	COME TO BED M. WRIGHT, J. RICH, E. WILSON (Z. MCGEE, J. RICH)	Gretchen Wilson Columbia	44	44
45	48	7	COME ON RAIN D. JOHNSON (D. JOHNSON)	Steve Holy Curb	45	45
46	46	10	OUR COUNTRY J. MELLENCAMP, T. BROWN (J. MELLENCAMP)	John Mellencamp Universal Republic/Universal South	46	39
47	60	2	STAND D. HUFF, RASCAL FLATTS (B. DAVID, D. ORTIN)	Rascal Flatts Lyric Street	47	47
48	50	54	BAGPIPES CRYIN' C. DINAPOLI, D. BASCO (T. RUSH, D. W. CLAWSON, M. WADDELL)	Rustie Harris Show Dog Nashville	48	48
49	52	4	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain Equity	49	49
50	53	2	HOUSE LIKE THAT R. TERMINI, B. J. WALKER, JR. (D. JOHNSON)	Donovan Chapman Category 5	50	50
51	51	10	MORE B. CHANCEY (R. LYNNE, D. MORGAN)	Foosie Lynne Universal South	51	51
52	55	3	CRAZY EX-GIRLFRIEND F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HAWARD)	Miranda Lambert Columbia	52	52
53	49	15	STEALING KISSES B. GALLIMORE, F. HILL (L. MCKEENA)	Faith Hill Warner Bros. Worn	53	36
54	56	23	A COUNTRY BOY CAN SURVIVE (REMIX) J. BOWEN (H. WILLIAMS JR.)	Hank Williams Jr. Asylum-Curb	54	54
55	54	12	THAT'S ALL I'LL EVER NEED M. NESLER, T. MARTIN, J. WAYNE (J. WAYNE, M. NESLER, T. MARTIN)	Jimmy Wayne Big Machine	55	50
56	57	2	I GET TO B. PINSON, B. J. COJNTY (S. ALSTIN, S. J. WILLIAMS, W. NANCE)	Bue County Asylum-Curb	56	56
57	<b>HOT SHOT DEBUT</b>	1	A DIFFERENT WORLD M. A. MILLER, J. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington Lyric Street	57	57
58	59	14	BROKEN T. KEITH, R. SCRUGGS (ANGELA, A. LAUER, H. LINDSEY)	Lindsey Haun Show Dog Nashville	58	50
59	<b>RE-ENTRY</b>	2	I CAN'T LOVE YOU ANYMORE J. STROUD, S. HENDRICKS (J. OTTO, J. RICH)	Gary Nichols Mercury	59	59
60	58	2	SPOKEN LIKE A MAN T. JOHNSON, F. L. FEEK (D. FRASIER, E. HILL, J. KEAR)	Elaine Larsen Cantlery/BNA	60	58

## HITPREDICTOR

DATA PROVIDED BY

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

ARTIST/TITLE/LABEL/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank
<b>COUNTRY</b>		<b>JASON MICHAEL CARROLL</b> Alyssa Lies ARISTA NASHVILLE (85.4)	12	<b>BILLY CURRINGTON</b> Good Directions MERCURY (90.7)	33
<b>RODNEY ATKINS</b> Watching You CURB (93.0)	1	<b>MARTINA MCBRIDE</b> Anyway RCA (80.7)	13	<b>BLAKE SHELTON</b> Don't Make Me WARNER BROS. (87.7)	38
<b>GEORGE STRAIT</b> It Just Comes Natural MCA NASHVILLE (91.8)	3	<b>KELLIE PICKLER</b> Red High Heels BNA (75.9)	16	<b>TRACY LAWRENCE</b> Find Out Who Your Friends Are COS (88.4)	40
<b>JASON ALDEAN</b> Amarillo Sky BROKEN BOW (81.0)	5	<b>JOE NICHOLS</b> I'll Wait For You UNIVERSAL (91.5)	17	<b>STEVE HOLY</b> Come On Rain CURB (77.0)	45
<b>TAYLOR SWIFT</b> Tim McGraw BIG MACHINE (76.1)	6	<b>SARA EVANS</b> You'll Always Be My Baby RCA (89.5)	20		
<b>KEITH URBAN</b> Stupid Boy CAPITOL (79.5)	9	<b>DARRYL WORLEY</b> I Just Came Back From A War 903 MUSIC (84.2)	21		
<b>TRACE ADKINS</b> Ladies Love Country Boys CAPITOL (90.4)	11	<b>GARY ALLAN</b> A Feelin' Like That MCA NASHVILLE (81.8)	24		

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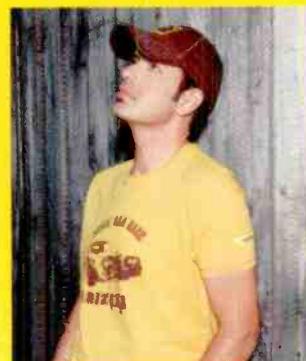
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HOT COUNTRY SONGS: 114 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with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

BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## 'WATCHING' ATKINS HIT THE TOP

With 37.3 million audience impressions, Rodney Atkins' third top five becomes his second No. 1 on Hot Country Songs. After two weeks in the runner-up slot, Atkins' "Watching You" steps 2-1. He first competed in Country's top five when "Honesty (Write Me a List)" peaked at No. 4 on the chart dated Jan. 3, 2004. Atkins' inaugural No. 1 came when "If You're Going Through Hell (Before the Devil Even Knows)" reigned for four weeks starting with the Aug. 12, 2006, issue. Atkins' new single reaches No.



1 in its 18th week, a much quicker climb than the 30 weeks it took "Going Through Hell" to peak. Following a 43-week chart run, that single finished the year as Billboard's most-heard country song of the year.

Three monitored stations each turn in more than 1 million listener impressions during the tracking week, led by 1.4 million impressions at WUSN Chicago. The others are KPLX Dallas (1.2 million) and KEEY Minneapolis (1.1 million).  
—Wade Jessen

# JAN 27 2007 **LATIN Billboard**



## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	12	<b>#1</b> BENDITA TU LUZ WKS GAINERS GREATEST PAM PAM GAINER LUNY TUNES, TAINY (F. OLIVERA, S. VALLIN)	Mana WARNER LATINA	1
2	3	4	31	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	1
3	2	2	16	SOLA H DELGADO (G. C. PADILLA, H. L. DELGADO)	Hector "El Father" VI / MACHETE	4
4	7	14	14	SER O PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISIA	1
5	8	5	24	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	3
6	6	7	16	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	6
7	9	8	19	CHIQUILLA A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia All Starz EMI TELEVISIA	7
8	11	6	15	DIME (TELL ME) J. SMITH (J. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y FAMOUS ARTISTS / TVT	14
9	13	12	5	IRREPLACEABLE STARGATE, B. KNOWLES, NE-YO (S. SMITH, B. KNOWLES, M. S. ERIKSEN, T. E. HERMANSEN, E. LIND, A. B. DRKLLUND, J. PEREZ)	Beyonce COLUMBIA	10
10	19	18	6	INVIERNO K. CIBRIAN (C. BRANT, M. PORTMANN)	Reik SONY BMG NORTE	11
11	10	9	32	NI UNA SOLA PALABRA C. LOPEZ (B. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	1
12	5	16	16	LOS INFIELES L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	4
13	12	11	23	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	3
14	16	10	27	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	9
15	15	24	12	MIA NELY (TITO EL BAMBINO, R. AYALA, J. DE LA CRUZ)	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISIA	12
16	23	21	11	I WANNA LOVE YOU A. THIAM (A. THIAM, C. BROADUS)	Akon Featuring Snoop Dogg KONVICT / UPFRONT, SRC / UNIVERSAL MOTOWN	16
17	20	23	8	SI TU NO ESTAS A. BAQUEIRO (R. ARBELO)	Sin Bandera SONY BMG NORTE	18
18	21	19	9	TU AMOR S. KRYS (JEREMIAS)	Luis Fonsi UNIVERSAL LATINO	19
19	20	1	1	NOT LISTED (NOT LISTED)	Conjunto Primavera FONOVISA	20
20	28	25	19	PEGAO WISIN & YANDEL (J. L. MORERA, L. VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros WY / MACHETE	21
21	22	20	9	SHORTY SHORTY S. TEJADA (S. TEJADA)	Xtreme LA CALLE / UNIVISION	20
22	14	13	16	POR ELLA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISIA	1
23	18	22	17	ME QUIERE BESAR MEKKA (ALEXIS FIDO)	Alexis & Fido SONY BMG NORTE	18
24	35	38	4	COMO YO NADIE TE HA AMADO J. CALDERON (J. BON JOVI, R. SAMBORA, D. CHILD)	Yuridia SONY BMG NORTE	25



A 10% audience gain makes this his second-highest charting single.

Though they just slipped off this chart, Los Tucanes de Tijuana bow at No. 3 on Top Latin Albums (6,000).



Act's 29th chart entry is its highest debut since 2000, when "Morir de Amor" started at No. 19.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	30	32	6	ME MUERO A. AVILA (N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	26
27	24	27	20	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	1
28	33	29	6	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE (N. QUINTANILLA)	Los Tigres Del Norte FONOVISA	28
29	26	17	16	POR TU AMOR Q. URBINA (S. R. AVITA, J. LUGARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)	Alacranes Musical UNIVISION	17
30	25	31	14	A LA PRIMERA PERSONA A. SANZ (L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	1
31	29	35	18	HERIDAS DE AMOR P. MANUELLO (R. MONTANER, J. AVENDANO)	Ricardo Montaner EMI TELEVISIA	29
32	38	48	3	LA NOCHE PERFECTA E. PEREZ (R. RUBIO)	El Chapo De Sinaloa DISA	32
33	42	-	13	FANTASMA DJ WALDE, JUNTO, LADEN (F. ORTIZ)	Zion BABY	22
34	32	33	5	DON'T CRY E. PEREZ (M. DE JESUS, BAEZ, M. J. HAVIS, J. DE JESUS, PINEDA RAMOS, E. PEREZ, NEW WRITER)	Toby Love SONY BMG NORTE	30
35	27	28	14	MI AMOR POR TI A. TERAZAS (A. TERRES)	Los Horoscopos De Durango DISA / EDMONSA	15
36	40	-	2	NO SE DE ELLA (MY SPACE) W. O. LANDRON (W. O. LANDRON, E. LIND)	Don Omar VI / MACHETE	36
37	31	36	13	COMO ME HACES FALTA J. A. MEDINA (M. A. SOLIS)	Patrulla 81 DISA	31
38	50	-	9	ALOCATE LUNY TUNES (LUNY TUNES)	Luny Tunes With Zion MAS FLOW / VENEMUSIC	26
39	39	42	10	SOY UNA GARGOLA A. GARGOLA (R. ORTIZ, D. GIANNI)	Las Gargolas Featuring Randy VI / MACHETE	39
40	36	40	17	DESILUSIONAME B. BENJAZO, S. GEORGE (D. BETANCUR, C. J. FRANCO)	Olga Tanon UNIVISION	4
41	NEW	-	1	PARA IMPRESIONANTE NOT LISTED (NOT LISTED)	El Coyote Y Su Banda Tierra Santa UNIVISION	41
42	NEW	-	1	ME ENCANTARIA NOT LISTED (NOT LISTED)	Banda Pequenos Musical FONOVISA	42
43	46	-	2	PEGATE T. TORRES, C. SINGER, J. TILLAN (R. MARTIN, R. TAVARE, T. TORRES)	Ricky Martin SONY BMG NORTE	43
44	47	41	3	SE TERMINO EL AMOR G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarias DISA / EDMONSA	41
45	41	39	12	EL HOMBRE QUE MAS TE AMO J. PEREZ REYES (A. FLORES)	Lalo Mora DISA / EDMONSA	38
46	37	43	10	NOCHE DE ENTIERRO (NUESTRO AMOR) LUNY TUNES, M. S. R. (R. AYALA, J. L. MORERA, L. VEGUILLA, F. ORTIZ, J. DELGADO, G. C. PADILLA, F. SALDIVIA, Y. CHAPARRA, A. CALLO, C. OTTOLE, G. GARCIA)	Los Benjamins Feat. Wisin & Yandel, Daddy Yankee, Hector "El Father" & Zion MAS FLOW / VENEMUSIC	6
47	43	-	18	MALDITA SUERTE J. M. LLGO (C. BRANT, N. SCHAJRIS)	Victor Manuelle Featuring Sin Bandera SONY BMG NORTE	17
48	RE-ENTRY	7	7	NI FREUD NI TU MAMA G. WELLS (BELINDA N. PEREGRIN, G. WELLS, S. PEIKEN)	Belinda EMI TELEVISIA	38
49	NEW	-	1	TUS PALABRAS NOT LISTED (NOT LISTED)	Banda El Recodo FONOVISA	49
50	49	47	12	SI TU AMOR NO VUELVE F. CAMACHO (W. CASTILLO)	La Arrolladora Banda El Limon DISA / EDMONSA	39

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	8	<b>#1</b> RBD WKS GAINERS EMI TELEVISIA 75892 (13.98)	Celestial	1	1
2	4	4	35	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	2	1
3	NOT SHOT DEBUT	1	1	LOS TUCANES DE TIJUANA UNIVISION 310947/UG (13.98)	El Papa De Los Pollitos	3	3
4	3	3	4	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	3	3
5	2	2	8	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL 008099/UNIVERSAL LATINO (18.98)	NOW Latino 2	2	2
6	8	9	15	<b>GREATEST GAINER</b> A. B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISIA 73597 (15.98)	From Kumbia Kings To Kumbia All Starz	2	2
7	9	8	16	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
8	7	7	21	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
9	6	6	18	VARIOUS ARTISTS WY 008010/MACHETE (13.98) ⊕	WY Records Presents: Los Vaqueros	2	2
10	5	5	19	RICKY MARTIN SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged	1	1
11	15	21	14	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	11	11
12	13	11	10	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	9
13	14	10	62	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	1	1
14	24	22	12	INTOCABLE EMI TELEVISIA 58875 (15.98)	Crossroads: Cruce De Caminos	1	1
15	28	24	9	K-PAZ DE LA SIERRA DISA 720970 (11.98)	Conquistando Corazones	6	6
16	11	12	8	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy	2	2
17	18	26	6	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	15	15
18	12	13	10	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
19	19	14	8	VICENTE FERNANDEZ SONY BMG NORTE (13.98)	La Tragedia Del Vaquero	7	7
20	22	17	8	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia	17	17
21	30	28	12	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT	7	7
22	10	15	5	R.K.M. & KEN-Y PINA PR 008074/UNIVERSAL LATINO (12.98) ⊕	Masterpiece: Sold Out	7	7
23	29	24	24	LOS BUKIS FONOVISA 352630/UG (11.98)	30 Recuerdos	6	6
24	17	19	17	CALLE 13 WHITE LION 98875/SONY BMG NORTE (15.98)	Calle 13	6	6
25	27	30	9	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	12	12

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	23	10	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	3	3
27	21	16	43	ANDREA BOCELLI SUGAR VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
28	23	18	46	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
29	NEW	-	1	LOS BUKIS FONOVISA 352962/UG (10.98)	La Mejor... Coleccion	29	29
30	32	33	10	LOS TIGRES DEL NORTE FONOVISA 352922/UG (15.98)	La Muerte Del Soplon	11	11
31	31	32	11	LOS HOROSCOPOS DE DURANGO DISA 720955 (11.98)	Desatados	4	4
32	16	29	4	MIGUELITO W&D 001348/MACHETE (11.98)	Mas Grande Que Tu	16	16
33	39	35	4	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Corridos: Historias Nortenas	16	16
34	45	45	20	CONJUNTO PRIMAVERA FONOVISA 352602/UG (10.98)	Para Ti... Nuestra Historia	6	6
35	47	42	7	LOS BUKIS FONOVISA 352697/UG (9.98)	Linea De Oro	26	26
36	35	36	1	VARIOUS ARTISTS ALLSTAR 450101/MACHETE (14.98 CD/DVD) ⊕	Don Omar Presenta: Los Bandoleros Reloaded	25	25
37	NEW	-	1	LOS RIELEROS DEL NORTE FONOVISA 352966/UG (10.98)	La Mejor... Coleccion	37	37
38	49	44	1	JAVIER SOLIS SONY BMG NORTE 88292 (14.98) ⊕	La Historia De Javier Solis	4	4
39	34	39	1	REIK SONY BMG NORTE 70213 (14.98)	Seuencia	31	31
40	33	31	17	DADDY YANKEE EL CARTEL 007035/INTERSCDPE (12.98) ⊕	Barrio Fino: En Directo	1	1
41	26	25	17	RBD EMI TELEVISIA 35902 (14.98)	Nuestro Amor	1	1
42	42	38	7	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	7	7
43	58	57	1	LOS ORIGINALES DE SAN JUAN UNIVISION 310948/UG (9.98)	Linea De Oro	43	43
44	40	34	11	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	11	11
45	74	-	15	<b>PACE SETTER</b> WVA 822320/UNIVERSAL LATINO (11.98)	Alegres De La Sierra Duele El Amor	41	41
46	61	60	11	ALACRANES MUSICAL UNIVISION 311023/UG (5.98)	Linea De Oro	46	46
47	NEW	-	1	GRUPO EXTERMINADOR FONOVISA 352965/UG (10.98)	La Mejor... Coleccion	47	47
48	NEW	-	1	VALENTIN ELIZALDE BCI LATINO 342719/BCI (8.98)	20 Exitos	48	48
49	RE-ENTRY	4	4	FRANCO DE VITA SONY BMG NORTE 83847 (16.98) ⊕	Mil Y Una Historias: En Vivo	25	25
50	65	63	18	LOS RIELEROS DEL NORTE FONOVISA 352699/UG (9.98)	Linea De Oro	50	50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	46	30	AVENTURA PREMIUM LATIN 44082/SONY BMG NORTE (13.98)	God's Project	5	5
52	56	54	24	INTOCABLE EMI TELEVISIA 98613 (16.98)	X	2	2
53	59	72	4	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	53	53
54	53	53	41	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
55	37	61	19	LA 5A ESTACION SONY BMG NORTE 80713 (15.98) ⊕	El Mundo Se Equivoca	13	13
56	20	43	15	BELINDA EMI TELEVISIA 60736 (13.98)	Utopia	20	20
57	75	70	7	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II	2	2
58	RE-ENTRY	3	3	LOS REHENES/JAVIER TORRES FONOVISA 352639/UG (10.98)	Para Ti... Nuestra Historia	32	32
59	46	50	5	VARIOUS ARTISTS CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE (19.98 CD/DVD) ⊕	Chosen Few: El Documental II	2	2
60	71	74	15	CONJUNTO PRIMAVERA FONOVISA 352696/UG (5.98)	Linea De Oro	51	51
61	51	49	43	VARIOUS ARTISTS THE B.M. GROUP/UNIVERSAL/EDMUNSA/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	1	1
62	41	41	17	PAULINA RUBIO UNIVERSAL LATINO 007733 (15.98)	Ananda	1	1
63	NEW	-	1	VALENTIN ELIZALDE UNIVERSAL LATINO 004663 (9.98) ⊕	Soy Asi	63	63
64	RE-ENTRY	4	4	VALENTIN ELIZALDE CINTAS ACUARIO 704 (6.98)	16 Exitos	37	37
65	69	-	6	VALENTIN ELIZALDE UNIVERSAL LATINO 004433 (9.98)	En Vivo Vol. II	49	49
66	50	48	6	SHAKIRA EPIC 76168/SONY BMG NORTE (25.98 CD/DVD) ⊕</			



# LATIN

# Billboard DANCE

JAN 27 2007

## LATIN AIRPLAY

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

## RHYTHM™

TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	PAM PAM WISIN & YANDEL (MACHETE)
2	SOLA HECTOR "EL FATHER" (VI/MACHETE)
3	DIME (TELL ME) PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TVT)
4	ME MATAS RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
5	MIA TITO "EL BAMBINO" FEATURING DADDY YANKEE (EMI TELEVISION)
6	IRREPLACEABLE BEYONCE (COLUMBIA)
7	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONIVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
8	PEGAO WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
9	SHORTY SHORTY XTREME (LA CALLE/UNIVISION)
10	ME QUIERE BESAR ALEXIS & FIDO (SONY BMG NORTE)
11	FANTASMA ZION (BABY)
12	DON'T CRY TOBY LOVE (SONY BMG NORTE)
13	NO SE DE ELLA (MY SPACE) DON OMAR (VI/MACHETE)
14	ALOCATE LUNY TUNES WITH ZION (MAS FLOW/VENEMUSIC)
15	LOS INFIELES AVENTURA (PREMIUM LATIN)

## REGIONAL MEXICAN™

TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	DIME QUIEN ES LOS RIELEROS DEL NORTE (FONOVISA)
2	DE RODILLAS TE PIDO ALEGRES DE LA SIERRA (VIVA UNIVERSAL LATINO)
3	POR ELLA INTOCABLE (EMI TELEVISION)
4	MAS ALLA DEL SOL JOAN SEBASTIAN (MUSART/BALBOA)
5	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE (FONOVISA)
6	ESE CONJUNTO PRIMAVERA (FONOVISA)
7	POR TU AMOR ALACRANES MUSICAL (UNIVISION)
8	QUE VUELVA GRUPD MONTEZ DE DURANGO (DISA)
9	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)
10	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)
11	CHIQUILLA A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ (EMI TELEVISION)
12	MI AMOR POR TI LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
13	COMO ME HACES FALTA PATRULLA 81 (DISA)
14	PARA IMPRESIONARTE EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
15	ME ENCANTARIA BANDA PEQUEÑOS MUSICAL (FONOVISA)

## LATIN ALBUMS

POP™		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	RBD	CELESTIAL (EMI TELEVISION)
2	2	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATINO)
3	5	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
4	6	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
5	4	MANA	AMAR ES COMBATIR (WARNER LATINA)
6	3	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
7	7	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
8	10	LEO DANA	LA HISTORIA (SONY BMG NORTE)
9	13	SIN BANDERA	PASADO (SONY BMG NORTE)
10	11	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
11	9	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
12	14	REIK	SEUENCIA (SONY BMG NORTE)
13	12	RBD	NUUESTRO AMOR (EMI TELEVISION)
14	18	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
15	15	FRANCO DE VITA	MIL Y UNA HISTORIAS: EN VIVO (SONY BMG NORTE)

## RHYTHM™

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

## REGIONAL MEXICAN™

TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	LOS TUCANES DE TIJUANA EL PAPA DE LOS POLLITOS (UNIVISION/UG)
2	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
3	ANA GABRIEL LA REINA CANTA A MEXICO (SONY BMG NORTE)
4	INTOCABLE CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISION)
5	K-PAZ DE LA SIERRA CONQUISTANDO CORAZONES (DISA)
6	VICENTE FERNANDEZ LA TRAGEDIA DEL VAQUERO (SONY BMG NORTE)
7	BRONCO / LOS BUKIS / LOS TEMERARIOS BBT (FONOVISA/UG)
8	LOS BUKIS 30 RECUERDOS (FONOVISA/UG)
9	LOS BUKIS LA MEJOR... COLECCION (FONOVISA/UG)
10	LOS TIGRES DEL NORTE LA MUERTE DEL SORPLON (FONOVISA/UG)
11	LOS HOROSCOPOS DE DURANGO DESATAOS (DISA)
12	RAMON AYALA Y SUS BRAVOS DEL NORTE 30 CORRIOS: HISTORIAS NORTENAS (FREDDIE)
13	CONJUNTO PRIMAVERA PARA TI... NUESTRA HISTORIA (FONOVISA/UG)
14	LOS BUKIS LINEA DE ORO (FONOVISA/UG)
15	LOS RIELEROS DEL NORTE LA MEJOR... COLECCION (FONOVISA/UG)

## HOT DANCE CLUB PLAY™

TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	#1 PARTY PEOPLE 1 WK ALTAR FEAT. JEANIE TRACY MAMAMOUSE PROMO
2	WE RIDE RIHANNA SRP/DEF JAM PROMO/IDJMG
3	BORDERLINE JODY WATLEY AVITONE PROMO/PEACE BISQUIT
4	ILLEGAL SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
5	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOS SINGULAR FEAT. BIG ALI & DOLLARMAN YELLOW/SILVER LABEL PROMO/TOMMY BOY
6	MELT WITH THE SUN AMBER FEATURING SWEET RAINS JMCA PROMO
7	HURT CHRISTINA AGUILERA RCA 04456/RMG
8	BELIEVE IN US JDI CARDWELL LIZA PROMO
9	WIND IT UP GWEN STEFANI INTERSCOPE PROMO
10	ONE DAY MY LOVE N'DEA OAVENPORT PEACE BISQUIT / CURVVE
11	DANGEROUS POWER GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
12	RUNAWAY JAMIROQUAI COLUMBIA PRDMO
13	MINIMAL PET SHOP BOYS RHINO PROMO
14	SEX 'N' MONEY OAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE
15	SO EXCITED JANET FEATURING KHIA VIRGIN PROMO
16	I NEED SOMEONE RALPH FALCON NERVOUS 20613
17	THE REAL THING RACHEL PANAY ACT 2 7014/MUSIC PLANT
18	I BELIEVE GEORGIE PORGIE LIVE PROMO/MUSIC PLANT
19	NUMBER ONE IN HEAVEN NEMESIS CURB PROMO
20	THE WHISTLE SONG (REVISITE) FRANKIE KNUCKLES NOICE! 001
21	WHEN YOU WERE YOUNG THE KILLERS ISLAND 00784/IDJMG
22	POWER LAY DOWN 10 MONKEYS FEAT. ABIGAIL PRIDE PROMO
23	MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JIVE PROMO/ZOMBA
24	MARTYR DEPECHE MODE MUTE/SIRE PROMO/REPRISE
25	STARS ALIGN KASKADE ULTRA 1477

## HOT DANCE AIRPLAY™

TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	#1 MY LOVE 7 WKS JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
2	U + UR HAND PINK LAFACE/ZOMBA
3	MOVING TOO FAST SUPAFELY INC. NERVOUS
4	HERE (IN YOUR ARMS) HELLOGOODEE DRIVE-THRU/SANCTUARY
5	PROPER EDUCATION (THE WALL) ERIC PRYDZ VS. PINK FLOYD DATA/MINISTRY OF SOUND
6	WHEN YOU WERE YOUNG THE KILLERS ISLAND/IDJMG
7	I GO CRAZY D.H.T. FEATURING EDMEE ROBBINS
8	SEX 'N' MONEY OAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK/REPRISE
9	HURT CHRISTINA AGUILERA RCA/RMG
10	BY MY SIDE FLANDERS SPG
11	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS. THE EGG/MINISTRY OF SOUND/EMI/FAMOUS/ULTRA
12	GO! JUPITER RISING CHIME
13	DANGEROUS POWER GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE
14	SATELLITES SEPTEMBER ROBBINS
15	PUT YOUR HANDS UP FOR DETROIT FEDDE LE GRAND FLAMINGO/ULTRA
16	FERGALICIOUS FERGIE WILLIAMS/A&M/INTERSCOPE
17	IS IT ANY WONDER? KEANE INTERSCOPE
18	JUMP MADONNA WARNER BROS.
19	RIOTING THE WAVE (COUNTING DOWN THE DAYS) SUNFREAKZ FEATURING ANDREA BRITTON OXYD
20	WITHOUT BREAKING DA BUZZ BONNIER/DA BUZZ
21	YEAH YEAH BODYROX FEATURING LUCIANA/EYE INDUSTRIES
22	BE STILL KASKADE ULTRA
23	YOU'LL ALWAYS HAVE ME DANIELLE BOLLINGER ESNTION/SILVER
24	TAKE IT TOM NOBY & LIMA KOEMO
25	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN

## HOT DANCE SINGLES SALES™

TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	#1 JUMP 9 WKS MADONNA WARNER BROS. 00
2	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS NOTHING 006589/INTERSCOPE 0
3	HURT CHRISTINA AGUILERA RCA 04456/RMG 00
4	SHUT ME UP MINDLESS SELF INDULGENCE UCR 442/METROPOLIS 0
5	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656 00
6	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE UCR 409/METROPOLIS 0
7	DEJA VU BEYONCE FEAT. JAY-Z COLUMBIA 89684/SONY MUSIC 00
8	SORRY MADONNA WARNER BROS. 42892 00
9	MORE THAN A LOVER RU GLOBAL VILLAGE 0028 0
10	GET TOGETHER MADONNA WARNER BROS. 42935 00
11	HUNG UP MADONNA WARNER BROS. 42845 00
12	COLD SHOWER RIEYSA FIRE ENTERTAINMENT 0010/BURN 0
13	GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 0
14	DANCE 4 LIFE TIESTO FEATURING MAXI JAZZ BLACK HOLE 1455/ULTRA 00
15	SEXYBACK JUSTIN TIMBERLAKE JIVE 00872/ZOMBA 0
16	RE-ENTRY CRAZY GNARLS BARKLEY DOWNTOWN 7002/ATLANTIC 0
17	RE-ENTRY THE LOVE YOU FEEL DEZROK BURN 101/FIRE ENTERTAINMENT GROUP C
18	SHAKE YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/T&T 00
19	SOPHIA THE CRUXSHADOWS DANCING FERRET 20926 0
20	RE-ENTRY SAVE ROOM JOHN LEGEND G.O.O.O. 00961/COLUMBIA 0
21	RE-ENTRY OVER AND OVER HOT CHIP ASTRALWERKS 47230 & 51276 00
22	TURN IT UP PARIS HILTON WARNER BROS. 42902 00
23	NOTHING IN THIS WORLD PARIS HILTON WARNER BROS. 42994 00
24	FASTER KILL PUSYYCAT OAKENFOLD FEAT. BRITNEY MURPHY MAVERICK/REPRISE 4206/WARNER BROS 00
25	RE-ENTRY SOMETHING TO LOSE JOHN CREAMER & STEPHAN K. ULTRA 1371 0

# HITS OF THE WORLD THE Billboard

JAN  
27  
2007

THIS WEEK		LAST WEEK		JAPAN	
THIS WEEK	LAST WEEK			SINGLES	
(SOUNDSCAN JAPAN) JANUARY 16, 2007					
1	2	SEN NO KAZE NI NATTE		MASASHI AKIKAWA TEICHIKU	
2	1	SHIRUSHI		MR. CHILDREN TOYS FACTORY	
NEW	NEW	MAN AND WOMAN (FIRST LTD EDITION)		CHAGE & ASKA UNIVERSAL	
4	NEW	HERE & THERE (FIRST LTD VERSION)		CHAGE & ASKA UNIVERSAL	
5	NEW	SIX DAY WONDER		STRAIGHTENER TOSHIBA/EMI	
6	3	SORAFUNE/DO! DO! DO!		TOKIO UNIVERSAL	
7	NEW	AOITORI (FIRST LTD VERSION)		FUJIFABRIC TOSHIBA/EMI	
8	NEW	HIROMI (FIRST LTD VERSION)		JUN SHIBATA VICTOR	
9	NEW	KUROI NAMIDA (CD+DVD)		ANNA TSUCHIYA INSP! NANA CUTTING EDGE	
10	26	KANAZAWA NO AME		MIYUKI KAWANAKA TEICHIKU	

THIS WEEK		LAST WEEK		UNITED KINGDOM	
THIS WEEK	LAST WEEK			SINGLES	
(THE OFFICIAL UK CHARTS CO.) JANUARY 14, 2007					
1	1	A MOMENT LIKE THIS		LEONA LEWIS SONY BMG	
2	2	PROPER EDUCATION		ERIC PRYDZ VS. PINK FLOYD DATA	
3	NEW	GRACE KELLY		MIKA CASABLANCA/ISLAND	
4	NEW	STARZ IN THEIR EYES		JUST JACK MERCURY	
5	3	PATIENCE		TAKE THAT POLYDOR	
6	22	TOO LITTLE TOO LATE		JJDJ MERCURY	
7	6	BOOGIE 2NITE		BDOTY LUV RED KANDI	
8	5	SMACK THAT		AKON FT. EMINEM KONVICT	
9	8	PATT (PARTY ALL THE TIME)		SHARAM SCORPIO	
10	7	TRULY MADLY DEEPLY		CASCADA ANDORFINE	

THIS WEEK		LAST WEEK		GERMANY	
THIS WEEK	LAST WEEK			SINGLES	
(MEDIA CONTROL) JANUARY 16, 2007					
1	1	ALL GOOD THINGS (COME TO AN END)		NELLY FURTADO MOSLEY/GEFFEN	
2	2	SHAME		MONROSE STARWATCH	
3	5	DAS BESTE		SILBERMOND COLUMBIA	
4	4	WAS WIR ALLEINE NICHT SCHAFFEN		XAVIER NAIDOO NAIDOO RECORDS	
5	NEW	TELL ME		P. DIDDY FT. CHRISITINA AGUILERA BAD BOY/ATLANTIC	
6	3	HURT		CHRISTINA AGUILERA RCA	
7	6	PATIENCE		TAKE THAT POLYDOR	
8	NEW	EVERYTIME WE TOUCH		CASCADA ANDORFINE	
9	11	PROPER EDUCATION		ERIC PRYDZ VS. PINK FLOYD DATA	
10	9	MY LOVE		JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA	

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS	
THIS WEEK	LAST WEEK			Nielsen SoundScan International	
(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 27, 2007					
1	NEW	GRACE KELLY		MIKA CASABLANCA/ISLAND	
2	NEW	STARZ IN THEIR EYES		JUST JACK MERCURY	
3	1	ALL GOOD THINGS (COME TO AN END)		NELLY FURTADO MOSLEY/GEFFEN	
4	7	LUCKY		LUCKY TWICE CATCHY TUNES/FAMILY TREE	
5	4	PROPER EDUCATION (THE WALL) (RADIO EDIT)		ERIC PRYDZ VS. PINK FLOYD DATA	
6	NEW	TOO LITTLE TOO LATE		JJDJ DA FAMILY BACKGROUND/UNIVERSAL MOTOWN	
7	2	PATIENCE		TAKE THAT POLYDOR	
8	3	CHASING CARS		SNOW PATROL POLYDOR/A&M/INTERSCOPE	
9	NEW	SAME JEANS		THE VIEW 1985	
10	18	TU RECUERDO		RICKY MARTIN FT. LA MARI SONY BMG NORTE	
11	NEW	GOLDEN SKANS		KLAXONS POLYDOR	
12	11	KISIERA YO SABER		MELENDI CAPITOL	
13	10	SNOW (HEY OH)		RED HOT CHILI PEPPERS WARNER BROS.	
14	8	IRREPLACEABLE (ALBUM VERSION)		BEYONCE COLUMBIA	
15	9	YOU KNOW MY NAME		CHRIS CORNELL INTERSCOPE	
16	14	SMACK THAT		AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
17	13	MY LOVE (SINGLE VERSION)		JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA	
18	15	HURT		CHRISTINA AGUILERA RCA	
19	5	A MOMENT LIKE THIS		LEONA S	
20	20	TELL ME		P. DIDDY FT. CHRISTINA AGUILERA BAD BOY/ATLANTIC	

THIS WEEK		LAST WEEK		FRANCE	
THIS WEEK	LAST WEEK			SINGLES	
(SNEP/IFOP/TITE-LIVE) JANUARY 16, 2007					
1	1	FOUS TA CAGOULE		FATAL BAZOOKA LP	
2	2	MON PAYS		FAUDEL MERCURY	
3	3	MARLY-GOMONT		KAMINI RCA	
4	NEW	SMACK THAT		AKON FT. EMINEM KONVICT	
5	NEW	HURT		CHRISTINA AGUILERA RCA	
6	4	EVERYTIME WE TOUCH		CASCADA ANDORFINE	
7	5	DOLLY SONG (LEVA'S POLKA)		HOLLY DOLLY EDEL	
8	7	PAS LE TEMPS		FAF LARAGE M6 INTERACTIONS	
9	8	LE SOURIRE		EMMANUEL MDIRE WARNER	
10	NEW	IRREPLACEABLE		BEYONCE KNOWLES COLUMBIA	

THIS WEEK		LAST WEEK		AUSTRALIA	
THIS WEEK	LAST WEEK			SINGLES	
(ARIA) JANUARY 14, 2007					
1	1	IRREPLACEABLE		BEYONCE KNOWLES COLUMBIA	
2	3	LIGHT SURROUNDING YOU		EVERMORE WARNER	
3	2	SMACK THAT		AKON FT. EMINEM KONVICT	
4	6	FERGALICIOUS		FERGIE A&M INTERSCOPE	
5	9	DON'T GIVE UP		SHANNON NOLL/NATALIE BASSINGTHWAIGHTE SONY BMG	
6	10	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
7	4	MY LOVE		JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA	
8	5	WIND IT UP		GWEN STEFANI INTERSCOPE	
9	7	ROCK THIS PARTY (EVERYBODY DANCE NOW)		BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION	
10	8	I DON'T FEEL LIKE DANCIN'		SCISSOR SISTERS POLYDOR	

THIS WEEK		LAST WEEK		CANADA	
THIS WEEK	LAST WEEK			DIGITAL SINGLES	
(SOUNDSCAN) JANUARY 27, 2007					
1	1	HOW TO SAVE A LIFE (ALBUM VERSION)		THE FRAY EPIC/SONY BMG	
2	4	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
3	3	IRREPLACEABLE (ALBUM VERSION)		BEYONCE COLUMBIA/SONY BMG	
4	2	SEXYBACK (CLEAN VERSION)		JUSTIN TIMBERLAKE FT. TIMBALAND JIVE/SONY BMG	
5	5	CHASING CARS		SNOW PATROL POLYDOR/A&M/INTERSCOPE/UNIVERSAL	
6	NEW	PARALYZER		FINGER ELEVEN SONY BMG	
7	8	SMACK THAT		AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL	
8	7	I DON'T FEEL LIKE DANCIN'		SCISSOR SISTERS UNIVERSAL MOTOWN/UNIVERSAL	
9	10	KEEP HOLDING ON		AVRIL LAVIGNE FOX/RCA/SONY BMG	
10	RE	SUDDENLY I SEE		KT TUNSTALL RELENTLESS/VIRGIN/EMI	

THIS WEEK		LAST WEEK		ITALY	
THIS WEEK	LAST WEEK			SINGLES	
(FIMI/NIELSEN) JANUARY 15, 2007					
1	4	IO CANTO		LAURA PAUSINI ATLANTIC	
2	3	PATIENCE		TAKE THAT POLYDOR	
3	1	THE SAINTS ARE COMING		U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE	
4	8	INSTABILE		NEK WARNER BROS.	
5	12	ED ERO CONTENTISSIMO		TIZIANO FERRO CAPITOL	
6	11	SEI PARTY DI ME		ZERO ASSOLUTO UNIVERSO	
7	2	JUMP		MADONNA WARNER BROS.	
8	15	MARTYR		DEPECHE MODE MUTE	
9	5	ILLEGAL		SHAKIRA FT. CARLOS SANTANA EPIC	
10	9	SVEGLIARSI LA MATTINA		ZERO ASSOLUTO UNIVERSO	

THIS WEEK		LAST WEEK		SPAIN	
THIS WEEK	LAST WEEK			SINGLES	
(PROMUSICAE/MEDIA) JANUARY 17, 2007					
1	1	AL FINAL DE LA PALM		RAFA GONZALEZ-SERNA UNIVERSAL	
2	2	ORIGINAL RAP		SFOK BOACOR	
3	7	DIFFERENT WORLD		IRON MAIDEN CAPITOL	
4	4	THE SAINTS ARE COMING		U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE	
5	5	POR LA NOCHE		MALA RODRIGUEZ UNIVERSAL	
6	NEW	PROPER EDUCATION		ERIC PRYDZ VS. PINK FLOYD DATA	
7	6	MARTYR		DEPECHE MODE MUTE	
8	3	HIMNO OFICIAL DEL SEVILLA FC		EL ARREBATO CAPITOL	
9	NEW	AUTOMATIC IMPERFECTION		MARLANGO SUBTERFUGE RECORDS	
10	10	STOP SHAKING UP MY HEART		SET SINS FT. ZIRAH BLANCO Y NEGRO	

THIS WEEK		LAST WEEK		BRAZIL	
THIS WEEK	LAST WEEK			ALBUMS	
(SUCESSO MAGAZINE) JANUARY 17, 2007					
1	1	PADRE MARCELO ROSSI		MINHA BENCADA SONY BMG	
2	20	SOUNDTRACK		PAGINA DA VIDA-NACIONAL SOM LIVRE	
3	24	RBD		CELESTIAL (VERSAD EM ESPANHOL) EMI	
4	18	SOUNDTRACK		PAGINAS DA VIDA INTERNACIONAL SOM LIVRE	
5	4	ROBERTO CARLOS		DUETOS SONY BMG	
6	6	BANDA CALYPSO		PELO BRASIL MD	
7	5	ZEZE DI CAMARGO & LUCIANO		DIFERENTE SONY BMG	
8	2	VARIOUS ARTISTS		SAMBAS DE ENREDO 2007 - RIO DE JANEIRO UNIVERSAL	
9	7	ANA CAROLINA		DDIS QUARTOS SONY BMG	
10	3	ZECA PAGODINHO		ACUSTICO MTV 2 - GAIFEIRA UNIVERSAL	

THIS WEEK		LAST WEEK		FLANDERS	
THIS WEEK	LAST WEEK			SINGLES	
(PROMUVI) JANUARY 17, 2007					
1	1	DEAR MR. PRESIDENT		PINK LAFACE/ZOMBA	
2	2	EEN TOCHT DOOR HET DONKER		THORI CAPITOL	
3	3	VONKER & VUUR		CLOUSEAU CAPITOL	
4	4	CHASING CARS		SNOW PATROL FICTION/POLYDOR	
5	6	SMACK THAT		AKON FT. EMINEM KONVICT	

THIS WEEK		LAST WEEK		ALBUMS	
1	1	MARCO BORSATO		SYMPHONICA IN ROSSO MERCURY	
2	2	HELMUT LOTTI		THE CROONERS PIET ROELEN	
3	3	LAURA LYNN		VOOR JOU ARS	
4	11	MILK INC.		SUPERIZED ANTLER-SUBWAY	
5	4	U2		U218 SINGLES MERCURY	

THIS WEEK		LAST WEEK		SWEDEN	
THIS WEEK	LAST WEEK			SINGLES	
(GLF) JANUARY 12, 2007					
1	1	EVERYTHING CHANGES		MARKUS FAGERVALL RCA	
2	6	HURT		CHRISTINA AGUILERA RCA	
3	NEW	JAG AR EN ASTRONAUT		BENJAMIN STOCKHOUSE	
4	2	DOLLY SONG (LEVA'S POLKA)		HOLLY DOLLY EDEL	
5	9	U + UR HAND		PINK LAFACE/ZOMBA	

THIS WEEK		LAST WEEK		ALBUMS	
1	10	LASSE STEFANZ		40 LUVVA ARI MARIANN	
2	1	MARKUS FAGERVALL		ECHO HEART RCA	
3	20	BRUCE SPRINGSTEEN		WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	
4	4	IL DIVO		SIEMPRE SYCO	
5	3	LALEH		PRINSESSOR WARNER	

THIS WEEK		LAST WEEK		IRELAND	
THIS WEEK	LAST WEEK			SINGLES	
(IRMA/CHART TRACK) JANUARY 12, 2007					
1	1	A MOMENT LIKE THIS		LEONA LEWIS SONY BMG	
2	2	SMACK THAT		AKON FT. EMINEM KONVICT	
3	3	PATIENCE		TAKE THAT POLYDOR	
4	4	TRULY MADLY DEEPLY		CASCADA ANDORFINE	
5	6	WINDOW IN THE SKIES		U2 MERCURY	

THIS WEEK		LAST WEEK		ALBUMS	
1	2	SNOW PATROL		EYES OPEN FICTION/POLYDOR	
2	1	U2		U218 SINGLES MERCURY	
3	5	RAZORLIGHT		RAZORLIGHT VERTIGO	
4	16	AMY WINEHOUSE		BACK TO BLACK ISLAND	
5	4	OASIS		STOP THE CLOCKS BIG BROTHER	

THIS WEEK		LAST WEEK		NEW ZEALAND	
THIS WEEK	LAST WEEK			SINGLES	
(RECORD PUBLICATIONS LTD.) JANUARY 17, 2007					
1	5	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
2	1	SMACK THAT		AKON FT. EMINEM KONVICT	
3	3	WIND IT UP		GWEN STEFANI INTERSCOPE	
4	2	MY LOVE		JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA	
5	6	IRREPLACEABLE		BEYONCE KNOWLES COLUMBIA	

THIS WEEK		LAST WEEK		ALBUMS	
1	1	ABBA		NUMBER ONES POLYDOR	
2	3	BROOKE FRASER		ALBERTINE SONY BMG	
3	2	U2		U218 SINGLES MERCURY	
4	6	WESTLIFE		THE LOVE ALBUM RCA	
5	4	VARIOUS ARTISTS		EMINEM PRESENTS THE RIP-UP INTERSCOPE	

THIS WEEK		LAST WEEK		ARGENTINA	
THIS WEEK	LAST WEEK			ALBUMS	
(CAPIF) JANUARY 5, 2007					
1	1	LA RENGA		TRUENOTIERRA SONY BMG/FYN S.A	
2	2	RICKY MARTIN		MTV UNPLUGGED COLUMBIA	
3	4	THE BEATLES		LOVE APPLE	
4	3	ANDRES CALAMARO		EL PALACIO DE LAS FLORES WARNER	
5	5	LUIS MIGUEL		NAVIAGES LUIS MIGUEL WARNER	
6	9	MANA		AMAR ES COMBATIR WARNER	
7	10	SOUNDTRACK		HIGH SCHOOL MUSICAL UNIVERSAL	
8	6	U2		U218 SINGLES MERCURY	
9	8	IL DIVO		SIEMPRE SYCO	
10	0	ROD STEWART		STILL THE SAME: GREAT ROCK CLASSICS OF. SONY BMG	

## EUROCHART'S

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 17, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	5	SMACK THAT	AKON FT. EMINEM KONVIKT
2	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
3	3	HURT	CHRISTINA AGUILERA RCA
4	4	PROPER EDUCATION	ERIC PRYDZ VS. PINK FLOYD DATA
5	2	PATIENCE	TAKE THAT POLYDOR
6	6	FOUS TA CAGOULE	FATAL BAZOOKA WARNER
7	7	A MOMENT LIKE THIS	LEONA LEWIS SONY BMG
8	8	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA
9	13	EVERYTIME WE TOUCH	CASCADA ANDORFINE
10	9	MON PAYS	FAUDEL MERCURY
11	15	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
12	12	MARLY-GOMONT	KAMINI RCA
13	35	TELL ME	P.DIDDY FT. CHRISTINA AGUILERA BAD BOY/ATLANTIC
14	14	SHAME	MONROSE STARWATCH
15	22	DAS BESTE	SILBERMUND COLUMBIA

### ALBUMS

JANUARY 17, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	3	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
2	2	U2	U218 SINGLES MERCURY
3	1	THE BEATLES	LOVE APPLE
4	10	JAMES MORRISON	UNDISCOVERED POLYDOR
5	5	IL DIVO	SIEMPRE SYCO
6	6	SNOW PATROL	EYES OPEN FICTION/POLYDOR
7	9	AMY WINEHOUSE	BACK TO BLACK ISLAND
8	4	TAKE THAT	BEAUTIFUL WORLD POLYDOR
9	7	PINK	I'M NOT DEAD LAFACE/ZOMBA
10	8	MONROSE	TEMPTATION WARNER
11	11	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
12	12	YUSUF ISLAM	AN OTHER CUP POLYDOR
13	13	DEPECHE MODE	THE BEST OF - VOL. 1 MUTE
14	17	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
15	33	ROSENSTOLZ	DAS GROSSE LEBEN ISLAND

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 17, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	3	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
2	1	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA
3	2	SMACK THAT	AKON FT. EMINEM KONVIKT
4	4	HURT	CHRISTINA AGUILERA RCA
5	6	U + UR HAND	PINK LAFACE/ZOMBA
6	5	PATIENCE	TAKE THAT POLYDOR
7	7	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
8	8	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.
9	11	CHASING CARS	SNOW PATROL FICTION/POLYDOR
10	10	WINDOW IN THE SKIES	U2 MERCURY
11	12	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
12	9	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
13	14	ILLEGAL	SHAKIRA FT. CARLOS SANTANA EPIC
14	18	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR
15	19	AMERICA	RAZORLIGHT VERTIGO

SALES DATA COMPILED BY



## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	3	SWITCHFOOT	OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
2	2	15	VARIOUS ARTISTS	WOW HITS 2007 WORSHIP/PROVIDENT-INTEGRITY 7196/EMI CMG	
3	3	46	ALAN JACKSON	PRECIOUS MEMORIES AC/RARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
4	4	20	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
5	5	35	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
6	7	33	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
7	6	16	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
8	10	39	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
9	12	11	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
10	16	72	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
11	14	15	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
12	13	8	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB	
13	15	10	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY	
14	19	1	NEWSBOYS	GO INPOP 1383/EMI CMG	
15	8	3	MATT REDMAN	BEAUTIFUL NEWS SIXSTEPS/SPARROW 0378/EMI CMG	
16	18	10	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	
17	17	15	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY	
18	24	78	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
19	9	3	PASSION WORSHIP BAND	BEST OF PASSION (SO FAR) SIXSTEPS/SPARROW 2180/EMI CMG	
20	22	67	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
21	21	17	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
22	25	12	ALABAMA	SONGS OF INSPIRATION RCA NASHVILLE 00532/PROVIDENT-INTEGRITY	
23	27	63	GREATEST THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
24	20	30	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG	
25	23	15	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	29	41	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	
27	31	10	VARIOUS ARTISTS	I WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
28	28	19	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY	
29	34	23	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB	
30	32	38	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
31	33	27	HILLSONG	UNITED WE STAND HILLSONG AUSTRALIA/INTEGRITY 3905/PROVIDENT-INTEGRITY	
32	40	15	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY	
33	36	6	KUTLESS	LIVE FROM PORTLANDO BEC 4848/EMI CMG	
34	37	24	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
35	30	15	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY	
36	38	16	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
37	35	12	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
38	43	14	HILLSONG	MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY	
39	RE-ENTRY		VARIOUS ARTISTS	WOW #15 PROVIDENT-WORD-CURB/EMI CMG 0769/PROVIDENT-INTEGRITY	
40	41	68	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB	
41	RE-ENTRY		BEBO NORMAN	BETWEEN THE DREAMING AND THE COMING TRUE ESSENTIAL 10799/PROVIDENT-INTEGRITY	
42	RE-ENTRY		BIG DADDY WEAVE	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB	
43	48	6	DISCIPLE	SCARS REMAIN SRE/IND 4084/PROVIDENT-INTEGRITY	
44	47	89	KUTLESS	STRONG TOWER BEC 5391/EMI CMG	
45	RE-ENTRY		LECREA	AFTER THE MUSIC STOPS REACH/CROSS MOVEMENT 30021/PROVIDENT-INTEGRITY	
46	RE-ENTRY		VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG	
47	46	16	AMY GRANT	TIME AGAIN... AMY GRANT LIVE WORD-CURB 886849	
48	RE-ENTRY		SUPERCHIC[K]	BEAUTY FROM PAIN: 1.1 INPOP 13877/EMI CMG	
49	RE-ENTRY		AARON SHUST	ANYTHING WORTH SAYING BRASH CO17/WORD-CURB	
50	49	24	VARIOUS ARTISTS	RELIVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY	

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	8	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO	
2	2	10	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
3	3	15	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
4	7	78	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77333/SONY MUSIC	
5	4	68	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
6	5	12	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	
7	9	34	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
8	8	16	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
9	6	15	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
10	11	51	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
11	13	53	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
12	10	11	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA	
13	12	11	COKO	GRATEFUL LIGHT 6527	
14	14	10	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
15	15	14	DETRICK HADDON	7 DAYS TYSOT/VERITY 88166/ZOMBA	
16	16	16	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA	
17	33	23	GREATEST LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
18	17	19	THE CARAVANS	PAVED THE WAY MALACO 4542	
19	18	42	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
20	24	14	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA	
21	35	36	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
22	31	59	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
23	22	65	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
24	23	72	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
25	21	14	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND...E LEVITICAL 9109	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	26	15	JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041	
27	36	91	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
28	29	67	HEZEKIAH WALKER & LFC	20:85 THE EXPERIENCE VERITY 82829/ZOMBA	
29	30	15	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849	
30	25	15	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG 19181/TIME LIFE	
31	38	31	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81805/ZOMBA	
32	20	23	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA	
33	37	93	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
34	27	8	GRITS	REDEMPTION GOTE 65929	
35	HOT SHOT DEBUT		THE PASTOR RUDY EXPERIENCE	VOL. 1. TOUCH MUSIC INSPIRED BY THE BOOK: TOUCH SPIRIT RISING 0032/MUSIC WORLD	
36	32	68	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
37	34	6	NIYOKI	MY EVERYTHING 026 1015/INFINITY/CENTRAL SOJTH	
38	41	36	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO CMI GOSPEL 54835	
39	28	44	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
40	39	29	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	
41	19	35	NORMAN HUTCHINS	WHERE I LONG TO BE JOT 1270	
42	46	7	YOLANDA ADAMS	THE ESSENTIAL YOLANDA ADAMS LEGACY/VERITY 02211/ZOMBA	
43	42	11	YOUTHFUL PRAISE	LIVE! THE PRAISE...THE WORSHIP EVIDENCE GOSPEL 51709/LIGHT	
44	43	70	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC	
45	47	12	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMTRD GOSPEL 931512	
46	RE-ENTRY		DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUJET WATER/VERITY 85333/ZOMBA	
47	45	36	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345	
48	50	2	SHEI ATKINS	THE LITA MAE SHOW SOUL MUZICK 0060/PAID IN FULL	
49	RE-ENTRY		VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
50	49	20	MEN OF STANDARD	SURROUNDED COLUMBIA 80880/SONY MUSIC	

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



# JAN 27 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** **GG** Where included, this award indicates the title with the chart's largest unit increase.

**PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓛ** DualDisc available. **Ⓢ** CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B Hip-Hop Songs and Hot R&B Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓛ Digital Download available. Ⓛ DVD single available. Ⓛ Vinyl Maxi-Single available. Ⓛ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 90 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 INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	10	<b>#1</b> JIM JONES	MUSTLERS P.O.M.E. (PRODUCT OF MY ENVIRONMENT) KOCH 5964 (17.98)
2	4	77	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)
3	2	23	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)
4	5	67	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)
5			<b>HOT SHOT DEBUT</b> VARIOUS ARTISTS	CRUNK HITS VOL. 3 T.V.T. 2511 (18.98)
6	3	77	DANE COOK	RETRIBUTION COMEDY CENTRAL 0034 (18.98 CO/DVD)
7	6	21	SOUNDTRACK	THE LAST KISS LAKE SHORE 33869 (18.98)
8	7	11	PITBULL	EL MARIEL FAMOUS ARTISTS 2820*/T.V.T. (18.98)
9	8	14	SENSES FAIL	STILL SEARCHING DRIVE-THRU 439/VAGRANT (15.98)
10	13	2	UNWRITTEN LAW	THE HIT LIST ABYDOS 0009 (13.98)
11	10	8	TOM WAITS	ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI- 86844/EPITAPH (36.98)
12	14	9	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)
13	11	41	BULLET FOR MY VALENTINE	THE POISON TRUST KILL 74 (13.98)
14	12	3	VARIOUS ARTISTS	15 YEARS ON DEATH ROW DEATH ROW 63077 (25.98 CD/DVD)
15			YING YANG TWINS	CHEMICALLY IMBALANCED COLLIPARK 2850*/T.V.T. (18.98)
16	16	15	UNK	BEATN DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)
17	18	5	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)
18	15	14	HEARTLAND	I LOVED HER FIRST LOSTON CREEK 9006 (18.98)
19	19	11	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)
20	29	3	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)
21	27	4	SILVERSUN PICKUPS	CARNAVAS DANGERBIRD 009 (11.98)
22			<b>NEW</b> NEKO CASE	LIVE FROM AUSTIN TX NEW WEST 6107 (15.98)
23			<b>NEW</b> SELF AGAINST CITY	TELLING SECRETS TO STRANGERS RUSHMORE 83650/DRIVE-THRU (12.98)
24			<b>NEW</b> TY HERNDON	RIGHT ABOUT NOW JACKSON DANCE/QUARTERBACK/TITAN 50109/IYRAMID (18.98)
25	17	21	CAT POWER	THE GREATEST MATADOR 626* (15.98)
26	41	3	<b>GREATEST GAINER</b> ROCCO DELUCA & THE BURDEN	I TRUST YOU TO KILL ME IRONWORKS 165 (12.98)
27	26	8	DARRYL WORLEY	HERE AND NOW 903 MUSIC 1003 (18.98)
28	24	9	JOANNA NEWSOM	YS DRAG CITY 303* (16.98)
29	21	10	TECH N9NE	EVERREADY (THE RELIGION) STRANGE 01 (18.98)
30	43	3	LIL WAYNE	DEDICATION2: OFFICIAL GANGSTA GRILLZ SERIES 101 DISTRIBUTION 5210 (13.98)
31	30	18	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI (16.98)
32	28	7	THE HOLD STEADY	BOYS AND GIRLS IN AMERICA VAGRANT 442 (13.98)
33	33	16	JERRY LEE LEWIS	LAST MAN STANDING: THE DUETS ARTISTS FIRST 2000*/SHANGRI-LA (19.98)
34	35	26	NEKO CASE	FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)
35	25	12	BROOKE HOGAN	UNDISCOVERED SMC 41909/SOBE (13.98)
36	32	23	DRAGONFORCE	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/DJMG (17.98)
37	31	9	NICKEL CREEK	REASONS WHY (THE VERY BEST) SUGAR HILL 4022/WELK (18.98)
38	22	12	CHIODOS	ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD)
39	47	9	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTENAS FREDDIE 1960 (14.98)
40	36	22	THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP (16.98)
41	23	5	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)
42	37	11	YO LA TENGO	I AM NOT AFRAID OF YOU AND I WILL BEAT YOUR ASS MATADOR 692* (15.98)
43	20	14	GEORGE LOPEZ	EL MAS CHINGON OGLIO 89140 (16.98)
44			<b>NEW</b> THE KOOKS	INSIDE IN / INSIDE OUT VIRGIN 50723/ASTRALWERKS (14.98)
45	42	19	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820 (17.98)
46	38	38	SUFJAN STEVENS	ILLINOIS ASTHMATIC KITTY 014* (15.98)
47	34	32	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 686* (13.98)
48	50	4	BAND OF HORSES	EVERYTHING ALL THE TIME SUB POP 70690* (13.98)
49	45	16	VARIOUS ARTISTS	CRUNK HITS VOL. 2 T.V.T. 2508 (18.98)
50			<b>RE-ENTRY</b> GEORGE JONES AND MERLE HAGGARD	JONES SINGS HAGGARD, HAGGARD SINGS JONES BANDIT 79816/WELK (17.98)

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to [Billboard's](http://billboard.biz) web sites. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	8	<b>#1</b> THE BEATLES	LOVE APPLE 79806/CAPITOL
2	1	4	NAS	HIP HOP IS DEAD DEF JAM/COLUMBIA 007229*/DJMG
3	5	9	AKON	KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG
4	3	5	YOUNG JEEZY	THE INSPIRATION CORPORATE THUGZ/DEF JAM 007227*/DJMG
5	4	3	MOS DEF	TRU3 MAGIC GOODTREE MEDIA/GEFFEN 007515*/INTERSCOPE
6			<b>RE-ENTRY</b> ROBIN THICKE	THE EVOLUTION OF ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE
7	6	6	VARIOUS ARTISTS	EMINEM PRESENTS: THE RE-UP SHADY 007885*/INTERSCOPE
8	5	8	JAY-Z	KINGDOM COME R&B-A-FELLA/DEF JAM 008045*/DJMG
9	7	7	SNOOP DOGG	THA BLUE CARPET TREATMENT DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE
10	13	10	J.J. CALE & ERIC CLAPTON	THE ROAD TO ESCONDIDO DUCK/REPRISE 44418/WARNER BROS.
11			<b>RE-ENTRY</b> RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS. 49996*
12	10	13	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA
13	9	8	TOM WAITS	ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI- 86844/EPITAPH
14			<b>RE-ENTRY</b> REGINA SPEKTOR	BEGIN TO HOPE SIRE 44112/WARNER BROS.
15	11	2	SOUNDTRACK	DREAMGIRLS MUSIC WORLD/COLUMBIA 88953/SONY MUSIC

## TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	96	<b>#1</b> CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG
2	2	8	LOREENA MCKENITT	AN ANCIENT MUSE GUINLAN ROAD/VERVE 007920/VG
3	3	15	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557
4			<b>RE-ENTRY</b> CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024
5	5	9	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-0 007891/UME
6	5	11	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY
7	9	11	CIRQUE DU SOLEIL	CORTED CIRQUE DU SOLEIL 25
8	7	3	DANIEL O'DONNELL	FROM DANIEL WITH LOVE: A COLLECTION OF 20 GREAT LOVE SONGS DPTV MEDIA 37
9	3	23	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG
10			<b>RE-ENTRY</b> VARIOUS ARTISTS	CELTIC DREAMS BCI 41671
11	13	33	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP
12	11	51	SEU JORGE	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576
13	4	15	CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG
14	12	25	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
15	15	2	VARIOUS ARTISTS	IRISH AND CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52200/MADACY

## TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	<b>#1</b> DREAMGIRLS	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)
2			JUMP IN!	SOUNDTRACK (WALT DISNEY)
3	2	12	HANNAH MONTANA	SOUNDTRACK (WALT DISNEY)
4	10	16	BROKEN BRIDGES	SOUNDTRACK (SHOW DOG NASHVILLE)
5	3	53	HIGH SCHOOL MUSICAL	SOUNDTRACK (WALT DISNEY)
6	4	6	DREAMGIRLS: DELUXE EDITION	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)
7	5	22	THE CHEETAH GIRLS 2	SOUNDTRACK (WALT DISNEY)
8	8	32	CARS	SOUNDTRACK (WALT DISNEY)
9	6	11	HAPPY FEET	SOUNDTRACK (FOX/WARNER SUNSET/ATLANTIC/AG)
10	9	20	STEP UP	SOUNDTRACK (JIVE/ZOMBA)
11	12	18	GREY'S ANATOMY: VOLUME 2	SOUNDTRACK (HOLLYWOOD)
12	14	18	THE LAST KISS	SOUNDTRACK (LAKE SHORE)
13	7	3	ROCKY BALBOA: THE BEST OF ROCKY	SOUNDTRACK (LEGACY/VOLCANO/CAPITOL)
14	11	9	THE PICK OF DESTINY (TENACIOUS D)	SOUNDTRACK (EPIC/SONY MUSIC)
15	13	61	WALK THE LINE	SOUNDTRACK (FOX/WIND-UP)

# MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	Principal Performers	CERT.
1	1	10	<b>#1</b> UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli		
2	2	8	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo		
3	3	83	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	16	
4	4	112	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed		
5	5	6	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica		
6	5	15	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.34 CD/DVD)	Beck		
7	7	3	15 YEARS ON DEATH ROW DEATH ROW/KOCH VISION VIDEO 63077 (25.98 CD/DVD)	Various Artists		
8	8	3	NO PLACE TO BE ONE HAVEN/EPIC/SONY BMG VIDEO 03374 (18.98 CD/DVD)	Matisyahu		
9	10	203	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8	
10	11	11	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 124 (29.98 DVD)	Kiss		
11	1	38	CELTIC WOMAN MANHATTAN RECORDS/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman		
12	12	158	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.33 CD/DVD)	Rob Zombie		
13	18	24	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley		
14	9	6	VOLIMINAL: INSIDE THE NINE ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610951 (21.33 DVD)	Slipknot		
15	17	24	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley		
16	15	9	BACK TO BEDLAM CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 94557 (21.98 CD/DVD)	James Blunt		
17			THE COMPLEX ROCK TOUR LIVE LAVA/WARNER HOME VIDEO 53138 (14.98 DVD)	Blue Man Group		
18			ON TOUR SANCTUARY/SONY BMG VIDEO 88348 (24.95 DVD)	Brian Wilson		
19	20	67	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5	
20	25	166	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC	6	
21	32	47	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3	
22	19	151	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera		
23	14	8	TONY BENNETT: AN AMERICAN CLASSIC COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02834 (14.98 DVD)	Tony Bennett		
24	28	94	FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	5	
25	21	5	LOUDER NOW/PARTONE WARNER BROS./WARNER MUSIC VISION 44440 (19.98 CD/DVD)	Taking Back Sunday		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	7	<b>#1</b> I LUV IT 2 WKS YOUNG JEEZY CORPORATE THUGZ/DEF JAM/IDJMG	
2	6	4	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE MATRIARCH/GEFFEN	
3	4	9	THAT'S THAT SNOOP DOGG FEATURING R. KELLY ODGGYSTYLE/GEFFEN	
4	3	6	LOST ONE JAY-Z FEAT. CHRISSETTE MICHELE ROC-A-FELLA/DEF JAM/IDJMG	
5	5	5	RUNAWAY LOVE LUDACRIS FEATURING MARY J. BLIGE DTP/DEF JAM/IDJMG	
6	8	5	YOU LLOYD FEAT. LIL' WAYNE THE INC./UNIVERSAL MOTOWN	
7	NEW		THROW SOME D'S RICH BOY FEAT. POLDW DA ON ZONE 4/INTERSCOPE	
8	11	13	MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA	
9	2	10	PROMISE CIARA LAFACE/ZOMBA	
10	NEW		FIDELITY REGINA SPEKTOR SIRE/WARNER BROS.	
11	RE-ENTRY		HOW TO SAVE A LIFE THE FRAY EPIC	
12	17	3	ON THE HOTLINE PRETTY RICKY BLUESTAR/ATLANTIC	
13	9	12	IRREPLACEABLE BEYONCE COLUMBIA	
14	13	4	LISTEN BEYONCE MUSIC WORLD/COLUMBIA	
15	25	2	SNOW ((HEY OH)) RED HOT CHILI PEPPERS WARNER BROS.	
16	NEW		SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
17	10	3	HOOD BOY FANTASIA FEATURING BIG BOI J/RMG	
18	RE-ENTRY		HURT CHRISTINA AGUILERA RCA/RMG	
19	14	5	HIP HOP IS DEAD NAS FEATURING WILL.I.A.M. DEF JAM/COLUMBIA/IDJMG	
20	7	7	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG KOVACTION/FRONTIER/SONY UNIVERAL MOTOWN	
21	RE-ENTRY		THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	
22	RE-ENTRY		FERGALICIOUS FERGIE WILL.I.A.M./A&M/INTERSCOPE	
23	NEW		WAY DOWN IN THE HOLE THE BLIND BOYS OF ALABAMA REAL WORLD	
24	RE-ENTRY		IT ENDS TONIGHT THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE	
25	RE-ENTRY		TOP BACK T.I. GRAND HUSTLE/ATLANTIC	

THIS WEEK	ARTIST	TITLE
1	REGINA SPEKTOR, FIDELITY	
2	JUSTIN TIMBERLAKE, MY LOVE	
3	FERGIE, FERGALICIOUS	
4	CHRISTINA AGUILERA, HURT	
5	THE ALL-AMERICAN REJECTS, IT ENDS TONIGHT	
6	THE FRAY, HOW TO SAVE A LIFE	
7	JOHN MAYER, WAITING ON THE WORLD TO CHANGE	
8	U2, WINDOW IN THE SKIES	
9	AUGUSTANA, BOSTON	
10	RED HOT CHILI PEPPERS, SNOW (HEY OH)	

THIS WEEK	ARTIST	TITLE
1	30 SECONDS TO MARS, FROM YESTERDAY	
2	PANIC! AT THE DISCO, LYING IS THE MOST FUN A GIRL CAN...	
3	RED JUMPSUIT APPARATUS, FACE DOWN	
4	MY CHEMICAL ROMANCE, WELCOME TO THE BLACK PARADE	
5	THREE DAYS GRACE, PAIN	
6	RED HOT CHILI PEPPERS, SNOW (HEY OH)	
7	THE FRAY, HOW TO SAVE A LIFE	
8	BOW WOW FEAT. CHRIS BROWN, SHORTE LIKE MINE	
9	GYM CLASS HEROES, CUPID'S CHOKEHOLD	
10	INCUBUS, ANNA MOLLY	

THIS WEEK	ARTIST	TITLE
1	TIM MCGRAW, MY LITTLE GIRL	
2	KEITH URBAN, STUPID BOY	
3	JASON ALDEAN, AMARILLO SKY	
4	TRACE ADKINS, LADIES LOVE COUNTRY BOYS	
5	BRAD PAISLEY, SHE'S EVERYTHING	
6	SUGARLAND, WANT TO	
7	KEITH ANDERSON, PODUNK	
8	TAYLOR SWIFT, TIM MCGRAW	
9	CARRIE UNDERWOOD, BEFORE HE CHEATS	
10	MONTGOMERY GENTRY, SOME PEOPLE CHANGE	

# LAUNCH PAD

JAN  
27  
2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	2	21	<b>#1</b> AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards
2	NOT SHOT DEBUT		LOS TUCANES DE TIJUANA UNIVISION 310947/UG (13.98)	El Papa De Los Pollitos
3	3	4	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live
4	4	30	MAT KEARNEY AWARE COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose
5	5	40	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
6	6	10	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico
7	7	11	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block
8	8	13	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela
9	9	12	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
10	10	4	MATT REDMAN SIXSTEPS 70378/SPARROW (16.98)	Beautiful News
11	11	4	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards
12	12	6	SILVERSUN PICKUPS DANGEROUS 009 (11.98)	Carnavas
13	13	6	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon
14	14	8	VICENTE FERNANDEZ SONY BMG NORTE 02080 (13.98)	La Tragedia Del Vaquero
15	15	6	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia
16	16	6	BOYS LIKE GIRLS COLUMBIA 76283/RED INK (11.98)	Boys Like Girls
17	17	32	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma
18	NEW		SELF AGAINST CITY RUSHMORE 83650/DRIVE-THRU (12.98)	Telling Secrets To Strangers
19	19	5	R.K.M. & KEN-Y PINA/PR 008074/UNIVERSAL LATINO (12.98) ⊕	Masterpiece: Sold Out
20	20	24	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos
21	21	50	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13
22	22	4	<b>GREATEST GAINER</b> ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me
23	23	9	JOANNA NEWSOM DRAG CITY 303* (16.98)	Ys
24	24	9	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado
25	25	40	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.93)	Masterpiece: Nuestra Obra Maestra
26	NEW		LOS BUKIS FONOVISA 352962/UG (10.98)	La Mejor... Coleccion
27	27	9	THE HOLD STEADY VAGRANT 442 (13.98)	Boys And Girls In America
28	28	20	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Innuman Rampage
29	NEW		ANNA NETREBKO DG 008153/UNIVERSAL CLASSICS GROUP (16.98)	Russian Album
30	30	1	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy
31	31	14	CHIODOS EQUAL VISION 136 (14.98 CD/DVD) ⊕	A I's Well That Ends Well
32	32	3	MIGUELITO W&O 001348/MACHETE (11.98)	Mas Grande Que Tu
33	33	10	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1950 (14.98)	30 Corridos: Historias Nortenas
34	34	10	GEORGE LOPEZ OGLIO 89140 (16.98)	El Mas Chingon
35	NEW		THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out
36	36	14	LOS BUKIS FONOVISA 352997/UG (5.98)	Linea De Oro
37	NEW		LOS RIELEROS DEL NORTE FONOVISA 352968/UG (10.98)	La Mejor... Coleccion
38	38	6	REIK SONY BMG NORTE 70213 (14.98)	Seuencia
39	39	5	BAND OF HORSES SUB POP 70690* (13.98)	Everything All The Time
40	40	67	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
41	NEW		LOS ORIGINALES DE SAN JUAN UNIVISION 310996/UG (5.98)	Linea De Oro
42	42	16	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	United We Stand
43	RE-ENTRY		MEG & DIA DOGHOUSE 85438 (13.98)	Something Real
44	44	13	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos
45	RE-ENTRY		ALEGRES DE LA SIERRA VIVA 622320/UNIVERSAL LATINO (11.93)	Duele El Amor
46	46	9	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	Beyond The Pale
47	NEW		ALACRANES MUSICAL UNIVISION 311023/UG (5.98)	Linea De Oro
48	NEW		GRUPO EXTERMINADOR FONOVISA 352965/UG (10.98)	La Mejor... Coleccion
49	49	6	RED ESSENTIAL 10807 (12.98)	End Of Silence
50	RE-ENTRY		FRANCO DE VITA SONY BMG NORTE 83847 (16.98) ⊕	Mil Y Una Historias: En Vivo

**BREAKING & ENTERING** **THIS WEEK ON .COM**  
British rockers the Kooks have moved U.K. listeners and are now prepared to tackle U.S. audiences—it doesn't hurt that they've scored their first chart ink at No. 35 on Top Heatseekers and No. 36 on the Modern Rock tally. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



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NOTICE OF PUBLIC SALE OF ASSETS  
OF  
THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006 and January 9, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, February 20, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

January 20, 2007

# Mileposts

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

**DEATHS** Michael Brecker, 57, a versatile and highly influential tenor saxophonist who won 11 Grammy Awards during a career that spanned more than three decades, died of leukemia Jan. 13 in a New York hospital, according to his longtime friend and manager Darryl Pitt.

Throughout his career, Brecker recorded and performed with many jazz and pop music leaders, including Herbie Hancock, James Taylor, Paul Simon, Joni Mitchell, James Brown and John Lennon. His most recent release, "Wide Angles," appeared on many jazz top 10 lists and won two Grammys in 2004.

His technique on the saxophone was widely emulated, and his style was much-studied in music schools throughout the world. Jazziz magazine recently called him "inarguably the most influential tenor stylist of the last 25 years," according to a press release from his family.

In 1970, he helped found jazz-rock group Dreams. He later joined his brother Randy in pianist/composer Horace Silver's quintet. The siblings also started the successful jazz-rock fusion group the Brecker Brothers, and the two owned the now-defunct downtown jazz club Seventh Avenue South.

Brecker's solo career began in 1987, when Down Beat and Jazziz magazines named his self-titled debut jazz record as the album of the year.

In addition to his brother, Brecker's survivors include his wife, Susan; his children, Jessica and Sam; and his sister, Emily Brecker Greenberg. Memorial services are being planned.

Alice Coltrane, 69, the jazz performer/composer who was inextricably linked with the adventurous musical improvisations of her late husband, legendary saxophonist John

Coltrane, died Jan. 12 at West Hills Hospital in Los Angeles. She had been in frail health and died of respiratory failure.

Though known to many for her contributions to jazz and early new age music, Coltrane, a convert to Hinduism, was also a significant spiritual leader. She founded the Vedantic Center, a spiritual commune now located in Agoura, Los Angeles County.

For much of nearly the last 40 years, she was also the keeper of her husband's musical legacy, managing his archive and estate. Her husband died of liver disease July 17, 1967, at the age of 40.

A pianist/organist, Coltrane was noted for her astral compositions and for bringing the harp to the jazz bandstand. Her last performances came in the fall, when she participated in an abbreviated tour that included a November appearance at the San Francisco Jazz Festival, playing with her saxophonist son Ravi.

Bud Katzel, 79, a veteran music industry sales executive, died Dec. 30 from an apparent heart attack in Santa Rosa, Calif.

Katzel, who earned a journalism degree from the University of Missouri at Columbia, began his career in the music industry in 1952 at Decca Records in Chicago as the Midwest regional promotion representative. After leaving Decca, he worked for Morris Levy's Roulette Records and then joined GRP Records, where he was eventually named senior VP of sales. Katzel left GRP in the mid-'90s and began working as a consultant for independent labels, most recently Concord Records.

He is survived by his wife, Jackie; son Mitchell; and daughter Susan.

## UNSIGNED BANDS & SOLO ARTISTS

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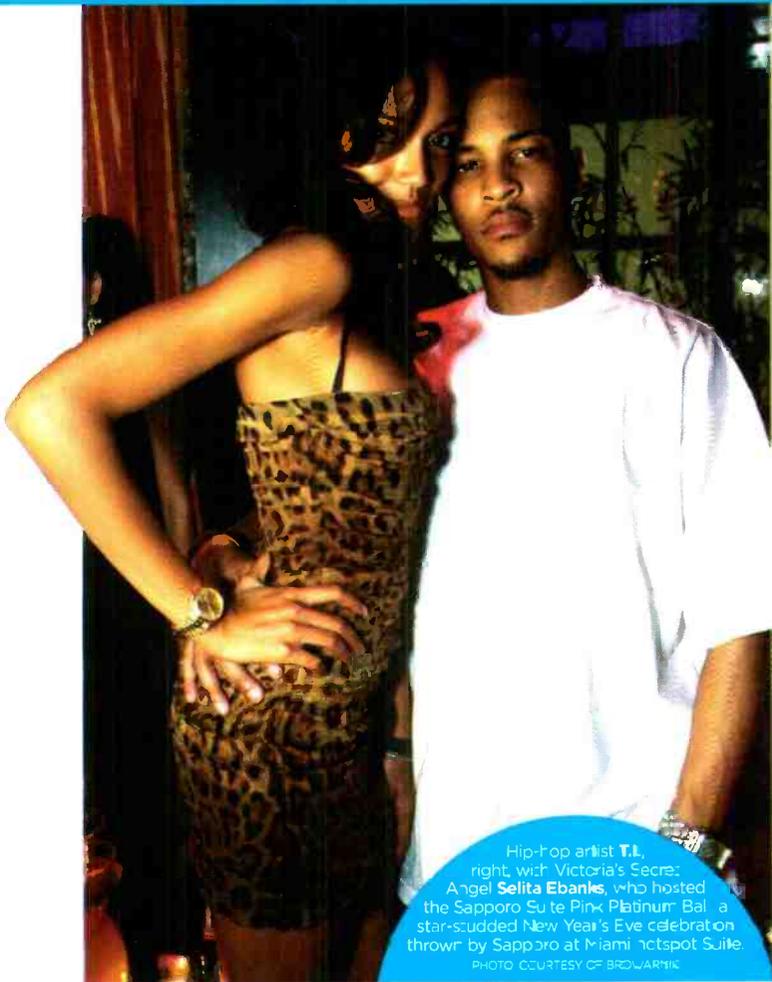
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Hip-hop artist **T.I.**, right, with Victoria's Secret Angel **Selita Ebanks**, who hosted the Sapporo Suite Pink Platinum Ball, a star-studded New Year's Eve celebration thrown by Sapporo at Miami hotspot Suite. PHOTO: COURTESY OF BROWARD



Everyone was all smiles following **Little Big Town's** recent performance of its hit single, "Good as Gone," on "Late Night With Conan O'Brien." Pictured, from left, are LBT's **Jimi Westbrook** and **Kimberly Roads**, **Coran O'Brien** and LBT's **Karen Fairchild** and **Phillip Sweet**. PHOTO: COURTESY OF DANIEL EDELSON



**Jennifer Holliday**, center, Broadway's original "Dreamgirls" **Effie**, whose version of "And I Am Telling You I'm Not Going" topped the Billboard R&B singles chart for four weeks in 1982, recently stopped by the Billboard offices in New York, where she chatted with R&B/hip-hop correspondent **Hillary Crosley**, left, and single reviews editor **Chuck Taylor**.



From left, musicians **Harvey Mason Jr.**, **Damon Thomas** and **Randy Spentlove** arrive at the 12th annual Critics' Choice Awards held Jan. 2 at the Santa Monica Civic Auditorium in Santa Monica, Calif. The three were recipients of the best soundtrack award for "Dreamgirls" which they produced. PHOTO: COURTESY OF STEPHEN SHUCHERMAN/GETTY IMAGES



Razor & Tie artist **Kelly Sweet**, whose album "We Are One" drops March 6, paid a visit Jan. 16 to Billboard's New York headquarters. Pictured, from left, are Razor & Tie VP of promotions **Kurt Steffek**, Billboard deputy editor **Bill Werde**, Sweet, Radio & Records account executive **Rob Pierce** and Billboard charts manager **Gary Trust**.



R&B legends **Deniece Williams** and **Stevie Wonder** spent time at Encore Studios in November 2006 for the recording session for "Love, Nicely Style," Williams' new Shanachie Entertainment album set for release in April. Wonder, **George Duke** and **Earth, Wind & Fire's Philip Bailey** appear as special guests on Williams' first major return to R&B in more than a decade. PHOTO: COURTESY OF BOBBY EU



The "Dreamgirls" cast appeared at the 64th annual Golden Globe Awards held Jan. 15 in Los Angeles. From left are Golden Globe winner for best performance by an actor in a supporting role **Eddie Murphy**, best performance by an actress in a supporting role **Jennifer Hudson**, Golden Globe nominee for best actress in a musical or comedy **Beyoncé Knowles** and **Jamie Foxx**. PHOTO: COURTESY OF STEVE GRANITZ/WIREIMAGE.COM



Hidden Beach Recordings' new artist, R&B singer **Keite Young**, center, shares a moment with label president **Steve McKeever**, right, and his uncle, NBA star turned jazz bassist **Wayman Tisdale** before taking the stage in Los Angeles recently. Keite's debut album, "The Rise and Fall of Keite Young," is set for release March 27. PHOTO: COURTESY OF IVAN BRAILSFORD

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## MUSIC SOUNDS BETTER WITH GOO

Twenty years since the release of their first album, the Goo Goo Dolls continue to rev on all cylinders. The band's latest tour in support of 10th album "Let Love In" launched Dec. 5 and blankets the United States through March. Bandleader Johnny Rzeznik tells Track that the trio—with Robby Takak and Mike Malinin—then heads to the United Kingdom and Ireland, followed by a shed tour in the States through the summer.

The Goos are also building a recording studio in their hometown of Buffalo, N.Y. "We're never going to make a dime out of it, but the city has never had a proper recording studio and it's something we want to do," Rzeznik says. "It's completely a not-for-profit thing for friends and family and some local talent that we want to help out. If we were trying to go into the studio business, we'd be killed and disillusioned."

In December, the group earned the distinction as the biggest act in the history of Billboard's Adult Top 40 chart, with 12 top 10 hits, including latest "Let Love In." Its first was "Name" in 1995, followed by No. 1s "Iris" and "Slide" in 1998.

On the road, Rzeznik says he is all about sharing those well-known titles with fans. "I've seen bands who almost get resentful of their hits; they look at success with contempt. It's a very artsy thing to do. Fuck that," he says. "I say, be grateful that you have the hits, because most people would give their left nut to have even one. Play your ass off and prove yourself every night that you have the chance."



RZEZNIK

## LEFTFIELD GOES CHEESE ROUTE

Currently doing the rounds on British TV is an unlikely ad sync. "Release the Pressure," the opening track from Leftfield's groundbreaking 1995 debut album "Leftism," is being used as the soundbed for a commercial campaign for—get this—a cheese product aimed at kids. Golden Vale's Cheese Strings, to be precise. Who would have thought Leftfield could "do" cheese?



WINEHOUSE

## RETURN OF THE BEEHIVE

Amy Winehouse is a superstar in her native United Kingdom, but she's just now testing the waters in the United States with her second album, "Back to Black," due March 20 via Universal Republic. Winehouse made her New York debut Jan. 16 with two sold-out shows at New York's tiny Joe's Pub in front of an industry-heavy crowd, which included Mark Ronson, who produced some tracks on the new album—and who received a major shout-out from Winehouse.

With backing provided by Sharon Jones' ace Dap Kings, Winehouse played songs from both her records ("Frank" being her British debut); highlights included the reggae-grooving "Just Friends" and "Tears Dry on Their Own," which was restarted twice because the band came in too fast.

Throughout, Winehouse swilled Amaretto Sours purchased for her by the audience and came off wonderfully nutty onstage. Hits like "Rehab," "Back to Black" and "You Know I'm No Good" (how we prayed, unsuccessfully, for an in-the-flesh Ghostface cameo) proved Winehouse has the pipes for a prosperous entrée into the 50 states.

## CHARO & RBD, ANYONE?

Sony Entertainment Television is planning to produce a new music TV show for Latin America, Track has learned. A mix of documentary and reality TV, the show will bring together artists from different genres and generations into the studio with top producers. The show will document the creative process and will culminate in a live session. Sources say the show is tentatively slated to be called FusionA2 ("Fused" in English).

Filming is slated to begin as early as the week of Jan. 22 in Mexico City. A total of 10 shows is being planned, to be filmed in different cities throughout Latin America. Veteran industry exec Marya Meyer is the show's executive musical producer.

## ALL GLAMMED UP

Sony Music executive VP Lisa Ellis was profiled in the January issue of Glamour. Can't say that about most music biz brass. Give the woman a hand!

## CLASSICAL THAT POPS

After reaping millions of album sales from its Celtic Woman series, Manhattan Records hopes to duplicate that success with the launch of its latest pop classical signings with a PBS special that will begin airing March 1. The show, "Heavenly Voices," features Ryland Angel, Giorgia Fumanti and Sasha & Shawna, all of whom will release albums March 6 to coincide with the show's airing during the network's pledge-week drive.

For the uninitiated, Sasha & Shawna are a pair of soprano singers, one of whom comes out of the techno/electronic community, while the other studied voice at the University of Southern California on a full scholarship. The duo's debut album, "Siren," is produced by Peter Asher. In addition to their album and the full-lengths from Fumanti ("From My Heart") and the self-titled debut from Angel, the label will issue a "Heavenly Voices" DVD March 6 as well.

## MOVING ON

EMI Christian Music Group executive VP of business development Greg Ham is exiting the company. His last day is March 31. Ham began his career at ForeFront Records in 1989 and in 1999 was named president of the label. ForeFront was purchased by EMI in 1996. During his tenure with ForeFront, Ham was instrumental in the careers of dcTalk, Audio Adrenaline and Rebecca St. James, and played a major role in breaking Stacie Orrico. As ForeFront was absorbed by EMI CMG, Ham became an executive with EMI CMG in 2004.

# Executive TURNTABLE

EDITED BY MITCHELL PETERS

**RECORD COMPANIES:** Sanctuary Records Group promotes **Eleanor Blattel** to VP of new media and digital business development. She was director of new media.

Universal Music Group Nashville promotes **Brian Wright** to VP of A&R. He was senior director.

Island Def Jam Music Group in Los Angeles promotes **Amy Bloebaum** to VP of media and artists relations. She was senior director.

Sony BMG Music Canada names **Shane Carter** and **Neil Foster** co-presidents. Carter was senior VP of marketing, and Foster was GM.

BMG Japan appoints **Daniel DiCicco** to president/representative director and **Shigenobu Karube** to executive VP. They were co-GMs.

Koch Records promotes **Damien Granderson** to associate director of business and legal affairs. He was an in-house attorney consultant.

**TOURING:** Global Spectrum names **Jeff Schumacher** GM of Sovereign Bank Arena in Trenton, N.J. He was GM at the Colisee in Lewiston, Maine.

The Agency for the Performing Arts promotes **Scott Galloway** to VP of the firm's Nashville office. He will continue to represent clients in the new position.

**MEDIA:** Touchstone TV taps **Dawn Soler** to run its newly formed music department. She was co-music supervisor on Touchstone TV's "Ugly Betty."

**RELATED FIELDS:** The American Assn. of Independent Music appoints **Richard Bengloff** to president. He was



WRIGHT

BLOEBAUM

KARUBE

BENGLOFF

CFO/VP of finance and administration at public radio station WNYC New York.

Disc Makers names **Tony van Veen** president. He was executive VP of sales and marketing.

The Mitch Schneider Organization promotes **Libby Henry** to senior account executive. She was account executive.

**FOR THE RECORD:** In the Jan. 20 Executive Turntable, the new CFO at Liberation Entertainment should have been identified as **Mark Lebowitz**. He was appointed by **Jay Boberg**, who is chairman of the company.

Send submissions to [exec@billboard.com](mailto:exec@billboard.com).

# GOODWORKS

## HELPING HANDS

The third annual Charity Auction for Darfur is up and running on eBay ([ebay.com/darfur3](http://ebay.com/darfur3)). All proceeds from the auction—launched by label/management company Waxploitation—will benefit the Save Darfur Coalition and Human Rights Watch. Up for grabs are items from Coldplay, Madonna, Gnarls Barkley, Fall Out Boy, Big & Rich, Tori Amos, Panic at the Disco!, Wilco and others. Get those bids in now.

## FUTURE SOUNDS

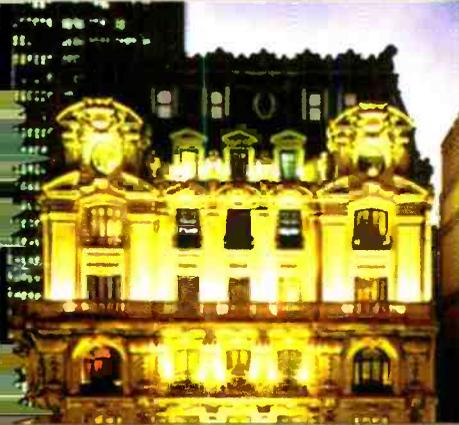
Proceeds from Image Entertainment's DVD "We Are the Future" will be donated to We Are the Future Child Centers, which aid children in such conflict-ridden regions as Ethiopia, Sierra Leone, Rwanda, Afghanistan and Palestine. Due Jan. 23, the DVD chronicles a May 16, 2004, show in Rome that was organized by Quincy Jones and featured performances by Carlos Santana, Norah Jones, Alicia Keys, Herbie Hancock, Ennio Morricone, Andrea Bocelli and Josh Groban, among others.

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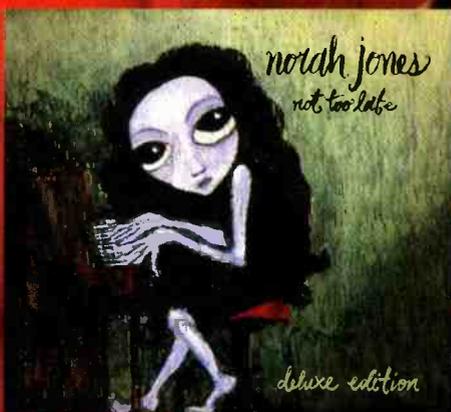
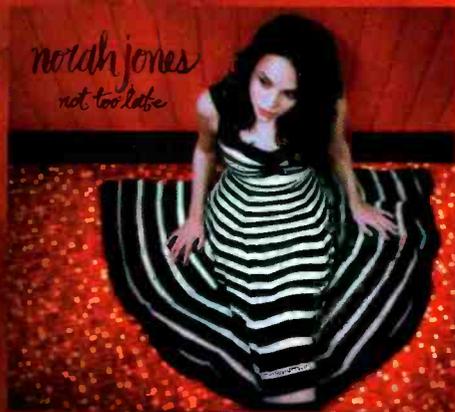


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