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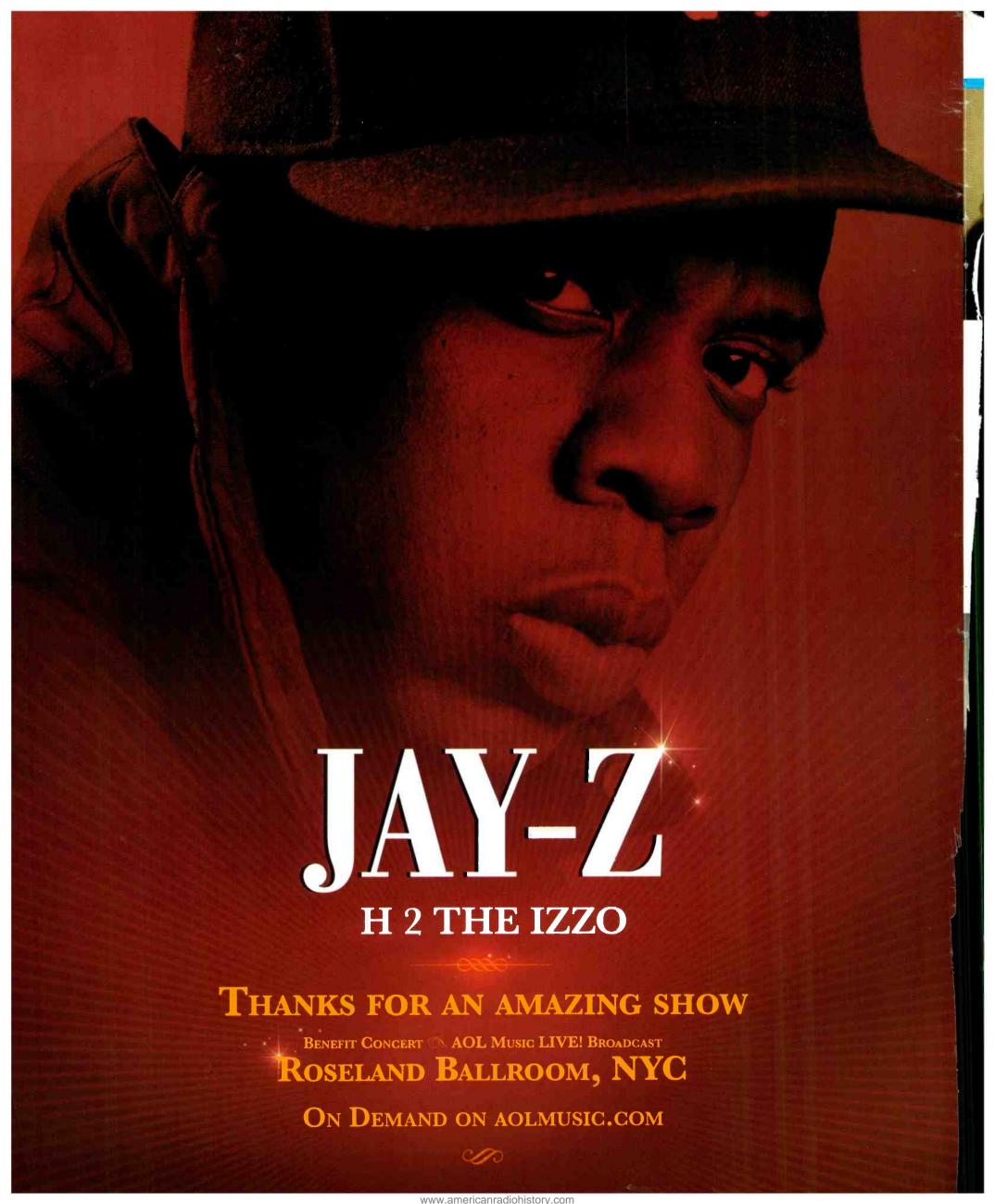
CELEBRATING



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/O

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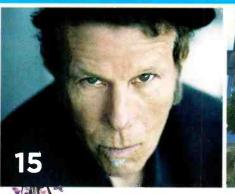
JAY-Z /

NG TO PATTE LABELLE

M.E. (PRODUCT OF MY ENVIRONMENT)

TOUR LIVE FROM MELA OURN

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Conferences

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. More information at midem.com.

MUSIC & MONEY

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

Television

CHART-TOPPERS Don't miss the 2006

Billboard Music Awards airing Dec. 4 on Fox, featuring performances by the year's chart-topping artists as determined by Billboard's weekly charts. For more information, go to billboardevents.com.

Blogging THE JADED INSIDER

Citizen Cope busking on the subway? Queens of the Stone Age slumming it in a small club? EMF in a cheese commercial? Unbelievable! Get those scoops and much more on the Billboard blog, only at iadedinsider.com.

The Crack Connection

Why Criminals Sell Pirated CDs

Dealing pirated CDs on street corners is more lucrative than selling crack. No, really. Preparing cocaine for distribution costs dealers between \$1 and \$2, depending on the amount and the cocaine base, according to law enforcement officials. Preparing CDs costs only 45 cents. Between the cost of production and the cost of being caught, it's no wonder so many criminals opt for piracy.

People often assume, "Oh, they aren't really criminals, they're just burning and selling CDs." But think again. In Los Angeles, gang members and drug dealers are now setting up shop to sell CDs. And why not? Selling cocaine is a felony. In California, if you are caught with fewer than 1,000 pirated CDs, it's only a misdemeanor. (Thankfully, as of Jan. 1, 2007, the law will be changed to 100 CDs).

Rudy Giuliani had a good fix for this when he was mayor of New York. Under his notolerance policy, the New York Police Department was mandated to bust anyone for committing even such "minor" crimes as subway turnstile jumping or graffiti. Giuliani's theory was that minor crimes turn into big crimes. Since drug sales and CD piracy are clearly linked in Los Angeles, zero tolerance could be the answer there, too.

The RIAA and the Motion Picture Assn. of America have been working closely with law officials to clamp down on piracy through raids and busts. In fact, the key players spoke at an anti-piracy panel during the Hollywood Reporter/Billboard Film & TV Music Conference in November. Panelists included Univision Music Group president José Behar; Marcus Cohen, RIAA regional counsel for anti-piracy; Wendy Greuel, Los Angeles city council member, second district; detective Rick Ishitani, Los Angeles Police Department (LAPD) antipiracy unit; and MPAA VP of U.S. antipiracy operations Mike Robinson. Los Angeles Mayor Antonio Villaraigosa, who could not attend the panel, even prepared a written statement expressing support for his city's anti-piracy efforts.

What's interesting is that Los Angeles, the capital of the entertainment business, has only five detectives and one police officer in the anti-piracy section of its narcotics vice division. Piracy operations, working out of storage units all over Los Angeles, far outnumber the cops.

To deal with what has essentially become organized crime, the anti-piracy division needs a bigger force. It also needs more money for such costs as rental cars, so detectives aren't seen in the same vehicles staking out locations, and for overtime, so other detectives in vice can opt to work with the anti-piracy unit if they choose to do so.

As of Nov. 22, the anti-piracy unit has served 58 search warrants, made 190 arrests and recovered more than \$10.7 million in contraband for 2006. Imagine what it could do with more manpower.

Why is it important? Behar said it best: "It's killing the music business." Not just the artists—it's killing the songwriters, the engineers, the recording studios, the record stores, the graphic designers who do album art, photographers, mixers, producers and the mailroom clerk at a record label.

According to a study done in New York, which has yet to be released, counterfeit goods overall have cost the city and its residents \$1 billion in tax revenue. Imagine what it's doing to Los Angeles.

So, to all of us affected by these illegal round discs, let's support the LAPD and other city law enforcement efforts. If we make enough noise, maybe, just maybe more funds will get approved. To make a difference, go to riaa.com.

LEILA COBO

Executive Director of Content and Programming for Latin Music and Entertainment Billboard



RBD's 'Celestial' Success

Latin Teens And Tweens, Served At Last

RBD's "Celestial" bows at No. 1 on Billboard's Top Latin Albums chart this issue, scanning 117,000 copies, more than five times that of its closest competitor. In sheer sales, it's the highest debut for a Latin album this year and historically, second only to Shakira's "Fijación Oral, Vol. 1," which scanned 157,000 in its first week in 2005.

However, "Celestial" notches its 100,000plus sales not in a week but in just three days, as label EMI Televisa took the unusual route of releasing the album the Friday after Thanksgiving. The risky strategy paid off by zeroing in on Latin teens and tweens, a hugely underserved audience.

The majority of the album's sales, more than 90%, came from mass merchants. And among those, the bulk came from Wal-Mart, which sponsored an RBD Thanksgiving special that aired on Univision and packaged the CD with a DVD of the first season of "Rebelde," the TV show that spawned RBD. At \$16.98, this was a good deal.

But RBD's sales aren't about price. The group's fans are die-hards, and they want to get as close as they can to it. No wonder RBD has three other titles on the chart, and all of them rose in sales this issue, including first album "Rebelde," which has been on the chart 90 weeks.

In contrast, although RBD has a massive online following—the group's Web site has more than 2 million unique visitors per month—online sales were less than 1%. It goes back to the physical need of owning a tangible product when you are a fan in this age bracket.

Given its success, why aren't there more acts like RBD?

Because it's been years since the Latin

music industry has seriously looked at this consumer. Most albums purportedly made for teens either feature older singers (30year-olds are routinely pitched as tweenappealing) or heavy-duty romantic material that makes kids roll their eyes. This applies to other, pre-RBD TV-made groups as well.

Instead, RBD's repertoire is sweet and simple, but its members have just the right amount of edge to be cool. The group has also torn down stereotypes of who watches Spanish-language TV or listens to Spanish-language radio. Clearly, there was an appetite for the new that wasn't being fed.

Or rather, it was being fed homogenous, preconceived fare that doesn't cut

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SCOTT MCKENZIE EXECUTIVE EDITO TAMARA CONNIFF

DEPUTY EDITOR: Bill Werde 646-654-4680

DEPUTY EDITOR: Bill Werde 540-534-4500
SENIOR EDITOR: Chuck Eddy 646-654-4708
SENIOR EDITOR: Jonathan Cohen 646-654-5582
EXECUTIVE DIRECTOR OF CONTENT AND
PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Lella Cobo (Miami) 305-361-5279

SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716 SENIOR CORRESPONDENTS: Susan Butler (Legal & Publishi (Retail) 646-654-4723: Brian Garrity (Business) 646-654-4721: Gail Mitchell (R&B) 323-525-2289, Michael Paoletta (Brand M

CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293. Mike Boyle (Rock) 646-654-4727. Hillary Crosley (R&B/Hip-Hop) 646-654-4647. Todd Martens (Indies) 323-525-2292. Mitchell Peters 323-525-2322. Ken Tucker (Radio) 615-321-4268. BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904

ONLINE EDITORS: Katie Hasty (Billboard.com) 646-654-4650; Clover Hope (Billboard.com) 646-654-4780; Susan Visakowitz (Radio) 646-654-4730.

COPY CHIEF: Chris Woods
COPY EDITORS: Molly Brown, Wayne Robins CREATIVE DIRECTOR: JOSH KLENERT

ASSOCIATE ART DIRECTOR: Christine Bower | FREELANCE DESIGNER: Greg Grabowy

CONSULTING PHOTO EDITOR: Julie Mihaly

CONTRIBUTORS: Jim Bessman, Fred Bronson, Antony Bruno (Digital/Mobile), Ramiro Burr, Kerri Mason, Dan Ouellette, Deborah Evans Price, Christa Titus, Steve Traiman, Anastasia Tsioulcas

LONDON: MARK SUTHERLAND (Bureau Chief/Global Editor) 011-44-207-420-6155. Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069: Lars Brandle (Global News Editor) 011-44-207-420-6061 INTERNATIONAL: Christie Eliezer (Australia), Larry LeBlanc (Canada). Steve McClure (Asia).

CONTRIBUTORS: Sam Andrews, Juliana Koranteng, Paul Sexton

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.

CHART MANAGERS: Bob Allen (Boxccore, Nashville) Keith Caulfield (Pop Catalog Soundracks, Compilations, L.A.) Anthony Colombo (Rock, Spotlight Resins Video), Mary DeCroce (Kid Audio Blues, Nashville), Raphael George (ReB/Hip-Hop) Wade Jessen (Bluegrass Country Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200 Hisatseekers, L.A.), Gordon Murray (Billboard Parkers)

Billboard Hot Live 1949
Trust (Adult Top 40)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627 NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentine 646-654-4616
WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299. Diane Johnson 323-525-2237
EAST COAST ADVERTISING DIRECTORS: Clindy Mata 646-654-4710. Janine Taormina 646-654-4694
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labes). Cynthia Mellow 615-352-0265 (Touring)

NASHVILLE: Lee Ann Photogio 615-383-1573 (Labels). Cynthia Mellow 615-352-026 ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425 ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075

ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075 INSIDE SALES MANAGER: Arkady Fridman 646-654-4636 INSIDE ACCOUNT REPS: Jeff Serrette 646-654-4697. Adam Gross 646-654-4691 MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520 LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578. Fax: 305-864-3227 ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777. Fax: 612-9440-7788 JAPAN: Aki Kaneko 323-525-2299 CARIBBEAN: Betty Ward 954-929-5120 ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695. Amy Gavelek 646-654-EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO

SPONSORSHIP SALES DIRECTOR: Karl Vontz 415-738-0745 SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718. David Moser 646-654-4653

SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4/18. David Moser 646-654-4653
SPECIAL EVENTS MANAGER: Margaret O'Shea
REGISTRATION SALES MANAGER: Erin Parker
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EXECUTIVE DIRECTOR, MARKETING AND BUSINESS DEVELOPMENT: DOUGLAS TRUEBLOOD
ART DIRECTOR, MARKETING & SALES: Melissa Subatch

MARKETING MANAGER: Mary Woodworth 646-654-4634
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VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Mapeline Biesheuvel 646-654-4677
FOSTER REPRINTS: Lauren Siegel 866-879-9144 EXT 137 | siegel@fostereprints.cc

INFORMATION MARKETING DIRECTOR: DAWN TOLAN INFORMATION MARKETING DIRECTOR: Frances Davis
INFORMATION MARKETING DIRECTOR: Frances Davis
INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL INFORMATION MARKETING DIRECTOR: Stephanie McNamara (INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gaglani (London) SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-4388

PRODUCTION DIRECTOR: TERRENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin SENIOR COMPOSITION TECHNICIAN: Susan Chicola COMPOSITION TECHNICIAN: Rodger Leonard ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamo

PUBLISHER: JOHN KILCULLEN
SPECIAL PROJECTS MANAGER: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: BRIAN SINGLETON
HUMAN RESOURCES DIRECTOR: BILL FINTON LEGAL COUNSEL: ERIC RUBENSTEIN DISTRIBUTION DIRECTOR: Lou Bradfield BILLING: Liza Perez: CREDIT: Shawn Norton

BILL BOARD OFFICES

NEW YORK: 770 Broadway.

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

LOS ANGELES: 5055 Wilshire 189 Shartesbury 7.1.2 WC2H 8TJ, Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014 Phone: 323-525-2300 Fax: 323-525-2394/2395

WASHINGTON, D.C.: 910 17th St NW. Suite 2IE, Wash, D.C. 20006 Phone: 202-833-8692 Fax 202-833-8677 Fax 305-361-5299 Fax: 305-361-5299

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School Field Trip 'High School Musical' takes to the road



The Sony Shuffle Urban division faces restructuring



Lifting Waits New three-disc set flying off shelves



Respect For Rubio Paulina's international marketing push



DECEMBER 9, 2006

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>>>UMG MAY **PUSH APPLE FOR ROYALTY DEAL**

On Nov. 28, Universal Music Group chief executive Doug Morris said he may try to fashion an iPod royalty fee with Apple Computer in the next round of negotiations in early 2007. UMG was the first major label to strike an agreement with Microsoft to receive a fee for every Zune digital media player sold, "It would be a nice idea. We have a negotiation coming up not too far. I don't see why we wouldn't do that . . . but may be not in the same way," Morris told the Reuters Media Summit, when asked if **UMG** would negotiate a royalty fee for the iPod similar to its one

>>>EMI TARGET OF TAKEOVER

for the Zune.

EMI Group confirmed in a Nov. 28 statement to the London Stock Exchange that it has "received a preliminary approach for the company which may or may not lead to an offer being made for the company." Published reports have since linked London-based Permira with the move, but representatives of Permira are staying silent on the subject. Private equity firms Goldman Sachs Group and Kohlberg Kravis Roberts were also being touted in press reports as potential suitors, as was Apollo Management.

>>>JAMBA, EMI SIGN EURO DEAL

According to published reports, mobile music company Jamba has signed an agreement with EMI Music to make content available to Jamba's customers throughout Europe. The deal covers master ringtones, music videos and over-the-air

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RETAIL BY ED CHRISTMAN

Welcome To The **Music Department**

CD Sales At Nordstrom And Sears Could Add Up To Big Business For Labels

With music specialty stores dying by the hundreds this year between the liquidation of Tower and Musicland, Nordstrom and Sears may be picking up some of the slack as they add an entertainment cache to their own stores by carrying CDs.

Nordstrom has been testing music in 29 stores in Seattle and will roll out the category to all 157 stores in the chain by mid-December, says Michael Barber, who heads up Barber Entertainment and assists Nordstrom

In Chicago, the Sears holding company began carrying video and videogames almost two years ago, and in November began testing music in its 789 stores, according to Sears Holding entertainment divisional merchandise manager Jim Stella.

At Nordstrom, the chain sees music as an extension of its presence as the leading fashion department store in the United States. "The key for Nordstrom is it is first and foremost a fashion retailer and we believe there are parallels between fashion and music," says Barber, who

> points out that a number of artists have their own clothing lines; Gwen Stefani's brand is carried by Nordstrom.

"We are bringing in titles that are timely and that are right for Nordstrom's customers," Barber says. In fact, Nordstrom is buying all kinds of titles: from new releases to select catalog titles, compilations and custom-designed artist compilations carrying the Nordstrom logo.

In stocking music, Nordstrom is placing a rack with four titles at most cash registers in the store, which in some outlets number as many as 56. What's more, each

rack is stocked with titles appropriate to the department where it is located. The only departments not carrying music are those with crowded point-ofsale merchandising displays like cosmetics.

In total, each store may carry about 50 titles, "from current hits to older titles that are somewhat timeless, but are important to highlight to our customers," Barber says.

For example, titles featured in its young men's section are the Killers' "Sam's Town," John Mayer's "Continuum," Wolfmother's self-titled debut and the Beastie

Boys' 1989 release "Paul's Boutique." Meanwhile, its young women's designer department features Beck's The Information," Justin Timberlake's "FutureSex/ LoveSounds" and Feist's "Open Season.

"A person at the register is only seeing four titles to choose from so it is not an overwhelming impression to the customer," Barber notes.

But it could eventually mean big business for the labels. Sources say Nordstrom is buying direct from the majors, on a one-way basis, with Barber acting as the exclusive consultant choosing titles. What's more, they say orders range from 1,200 up to 15,000 copies per title, with the latter number usually applying to the stores' own custom albums. So far it has licensed custom compilations of Jamie Cullum and Marvin Gaye, with a Chet Baker title coming in 2007.

Beyond, that, "we are making great efforts to provide customization within the stores," Barber says. "And we can track sales on a daily and hourly basis and react to those sales.

Nordstrom makes CDs shelf-ready in its own distribution center, Barber says. So far, the chain has dealt only with majors, but Barber expects to expand into the independent label community as he seeks the right titles for the chain.

Other merchants will be heartened to know that Nordstrom isn't employing the loss-leader pricing typically used by big-box merchants, as sources say prices range from \$12 to \$24.

Meanwhile, Sears Holding is taking a different approach in carrying music. Since Sears merged with Kmart at the end of 2004, the music industry has been expecting the parent to add music to Sears stores.

In the States, Sears runs 926 full-line department stores, while its Kmart division operates about 1,400 stores. The latter chain has carried music for decades, largely racked by the Handleman Co., but in recent years Alliance Entertainment Corp. picked up about 400 of those stores

At Sears, the company initially brought in movies

and DVD games, and only began experimenting with music in November. Sources say Sears is supplied

Sears has put racks of midline CDs, each carrying about 120 titles, in about 875 of its mall stores. The racks are located around center-aisle cashiers, says Stella, who has been with Sears for 18 months but was previously a buyer at Trans World Entertainment. Also, each electronics department carries three full-line CDs

In addition, about 75 Sears Grand stores, which were converted from Kmart free-standing locations, continue to carry full music departments like Kmart does. All Sears stores occasionally run special in-and-out music promotions as well, Stella says.

'What we are up to," Stella says, "is trying to see how entertainment can play a role in Sears stores." •••

DECEMBER 9, 2006

>>>DISNEY EYES YOUTUBE

A senior Walt Disney executive said Nov. 29 she sees limits to how long her company will tolerate copyright infringement of its programming by users of Google's online video-sharing site YouTube. Anne Sweeney, head of Disney's entertainment and news TV properties, said YouTube needed to do more than enforce its take-down policy in response to complaints about video piracy from media owners like Disney.

>>>V FEST LAUNCHES DOWN UNDER

Richard Branson's V Festival will arrive in Australia in early 2007, six months after it launched in the United States and Canada. The Australian version is a 50/50 partnership between U.K.-based Virgin Group and Melbourne-based promoter Michael Coppel Presents. Coppel has just finished the U2 tour, which shifted 600,000 tickets. The Australian event will take in two shows only-at Centennial Park in Sydney (March 31) and the Avica Resort on the Gold Coast (April 1). Among the first 12 acts unveiled are the Pixies, Pet Shop Boys, Gnarls Barkley, Groove Armada, Bumblebeez and 2 Many DJs.

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UpFront

TOURING BY MITCHELL PETERS

SCHOOL'S IN **SESSION**

Disney Phenomenon 'High School Musical' Hits The Road



The Disney Channel's "High School Musical" has already conquered TV and music, and now it is expanding to yet another medium. The film's cast kicked off a full-scale North American tour Nov. 29 at San Diego's ipayOne Center, and nearly every show has sold out in advance, according to AEG Live senior VP Debra Rathwell, whose company is producing the 40-city trek

The "High School Musical" soundtrack has been the top seller of 2006 so far, having shifted 3.3 million copies in the United States, according to Nielsen SoundScan. As such, it was no surprise the ipayOne Center was "staffing up opening night as big as we've ever staffed for merchandise." GM Ernie Hahn says.

High School Musical: The Concert was booked by Creative Artist Agency's Jeff Frasco, who also booked fellow Disney act the Cheetah Girls' current arena jaunt. He says Disney has recently found a profitable synergy among its TV network, record company and radio station.

Those tools will all be used to promote the High School Musical tour, says Chip Mc-Lean, senior VP of business development/business affairs at Buena Vista Music Group. The company teamed with the Disney Channel to produce a "Disney 365" promotional program featuring the cast rehearsing for the tour, which will air in early December. "It's a program largely based on letting people know we've got the tour coming to their town," he says.

The Disney Channel is working with TV affiliates in local markets for tour contests and promos, he adds.

AEG Live is also tapping into Disney's promotional arms to market the tour, for which tickets range from \$35 to \$55. And while the target audience is 6to 14-year-olds, newspaper ads are being utilized to draw in parents who could also potentially attend, Rathwell says.



INDIES BY BRIAN GARRITY

Indie Acts, **Mastered Like Superstars**

Sony Studios Initiative Reaches **Out To Young Artists**

Vitamin Devo, a 24-year-old Brooklyn-based DJ and independent electronic artist, was recently looking to have a song mastered for vinyl release. Normally he would turn to a company that specializes in budget postproduction services for unsigned musicians—for instance, Disc Makers. Instead he gave the job to an unlikely suitor for his business: Sony Music Studios.

In a bid to tap into an expanding universe of musicians in the independent sector, Sony Music Studios is opening itself to all comers with a new, low-cost Webbased service called Sony Music Studios Mastering Online (SIM).

For a \$99 fee, Vitamin Devo's song was mastered at Sony Studios by Vic Anesini, whose credits include Ozzy Osbourne, Santana, Elvis Presley, Judas Priest, Uncle Tupelo, Aerosmith, Kelis and Sly & the Familv Stone.

The pairing of a mastering engineer who has helped shape the sound on hit singles including Kelis' "Milkshake" with an artist who claims 1,100 MySpace friends seems improbable at first blush.

But Sony Music Studios' foray into consumer mastering comes 18 months after a wave of prominent studios, including the Hit Factory in New York and Cello Studios in Los Angeles, shuttered operations. The closings were blamed on a mix of the impact of record industry consolidation, competition from smaller, lower-cost studios

and the rise in home recording. Major labels are releasing

fewer albums amid a prolonged downturn in CD sales, meaning less work for studios.

And with indie artists and labels increasingly forgoing professional services in the age of Pro Tools and other computer software programs that turn any bedroom PC into a recording studio, Sony Studio executives view the SIM program as tool to build longer-term relationships with a new generation of artists.

"This is a strategic initiative on our part to grow the busiMastering engineer MARK SANTANGELO at Sony

ness over the long haul," says Andy Kadison, executive VP at Sony Music Studios. "SIM gives us an opportunity to give up-and-coming musicians an initial introduction to what an extraordinary facility like Sony Music Studios can offer to the creative process.

The Sony BMG-owned recording arts complex is one of the top facilities in the United States and caters to superstar clientele like Britney Spears, Jennifer Lopez, Marc Anthony, Elton John and Celine Dion. Mastering fees can typically run into the thousands of dollars.

"Mastering by engineers of Sony Music Studios' caliber normally don't take on indie projects," says Kori King, GM of Empire City Records, an indie label that is also working with Sony Music Studios. "Doors to such services are normally blocked off by two main factors: exclusivity and high pricing."

But Sony Music Studios executives say SIM has been specifically tailored for artists who use popular social networking sites for promotion, such as MySpace, PureVolume and GarageBand.

SIM users can submit up to four tracks online at sonymusicsim.com for similar mastering services enjoyed by star musicians at a rate less than \$150 per song. Jobs are handled by Sony Music Studios' team of more than a dozen mastering engineers, the majority by its staff of junior mastering engineers, and are typically turned around within 48 hours.

Brian McKenna, chief of audio operations for Sony Music Studios, says one of the program's goals is that it will lead to indie artists ultimately booking full-album mastering jobs with the studio after trying a handful of songs at an introductory rate through SIM.

Kadison adds, "We see this new service as a great way to extend the studios' reach."

HOME FRONT

360 DEGREES OF BILLBOARD

RINGMASTERS CHART DEBUTS

This issue marks the debut of the new Hot RingMasters chart (page 20), measuring weekly sales of the top 20 master ringtones in the United States. The chart replaces the Hot Ring-Tones chart, which had tracked only polyphonic ringtone sales. Data for the Hot RingMas-

ters chart comes from the new Nielsen RingScan monitoring program, which measures all ringtone formats-polyphonic, master and voicetones. Sales figures are collected directly from wireless oper-

ators participating in the RingScan program, as well as ringtone aggregators and other sources.

The Hot RingMasters chart will run every other week in the print edition of Billboard and weekly at billboard.biz. The Hot RingTones chart will only be accessible online.

The first No. 1 on Hot Ring-Masters belongs to Akon. His "Smack That," with Eminem, one of two singles that Akon has in the top five of The Billboard Hot 100 and Hot R&B/ Hip-Hop Songs, leads all masters with 164,000 sold. That's 54,000 more than the units sold for this week's top-selling download, Akon and Snoop Dogg's "I Wanna Love You." The latter Akon track is No. 3 on Hot RingMasters, trailing the runner-up title, Beyoncé's "Irreplaceable."

WHAT MEN WANT

Ludacris will be the subject

of the keynote Q&A address at the second Marketing to Men Executive Summit, to be held Dec. 5 at the MGM Grand Hotel in Las Vegas. The event is hosted by Adweek. Mediaweek. Brandweek and Billboard and unites more than 200 executives in the brand marketing, entertainment and media industries to rethink traditional marketing strategies and discuss how to better capture the male consumer.

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7TH ANNUAL

TIN GRAMMY AWARDS

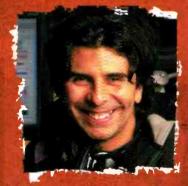
CONGRATULATIONS TO OUR 2006 WINNERS

Broadcast Music, inc.



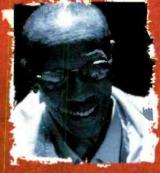
SHAKIRA

SONG OF THE YEAR - "LA TORTURA"
PECORD OF THE YEAR ALBUM OF THE YEAR
BEST FEMALE POP VOCAL FLBLIV



LUIS FERNANDO OCHOA

ARBUM OF THE YEAR SONG OF THE YEAR



BEBO VALDÉS

BEST LONG FORM MUSIC VIDEO



CALLE 13

BEST NEW ARTIST
BEST JRBAN MUSIC ALBUM EEST SHORT FORM MUSIC VIDEO

A.B. QUINTANILLA III Y LOS KUMBIR KINGS

EEST TROPICAL REGIONAL MEXICAN ALBUM



GUSTAVO CELIS

RECORD OF THE YEAR ALBUM OF THE YEAR **BEST ENGINEERED ALBUM**



MAURICIO GUERRERO

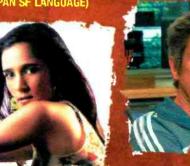
BEST ENGINEERED ALBUM



GUSTAVO SANTROLALLA **BEST TANGO ALBUM**



MARCOS WITT BEST CHRISTIAN ALBUM (SPAN SH LANGUAGE)



JULIETA

VENEGRS (SGRE) BEST ALTERNATIV
MUSIC ALBUM.



CACHORRO LOPEZ PRODUCER OF THE YEAR



LESTER MENDEZ



MICHEL CAMILO **BEST CLASS CAL ALBUM**



ERNESTO CORTAZAR BEST FEGIONAL MEXICAN SONG "OUN SIGUES SIENDO MIA"



EDGAR CORTAZAR 'AUN SIGUES SIENDO MIA"



PEPE AGUILAR

CAFÉ TACUER



PERSON OF THE YEAR



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>>>SONY BMG. PANDORA STRIKE **U.K. LICENSE** Sony BMG Music Entertainment U.K.& Ireland has licensed its works to Pandora Media ahead of the U.K. launch of the California-based company's free Internet radio service, due to go live in spring 2007. The label said Nov. 29 it would make its entire catalog available for audio streaming in the United Kingdom and Ireland, Sony BMG will receive an undisclosed share of Pandora's ad revenue. Pandora has spent six years developing its song-recommendation

>>>STACEY KENT SIGNS WITH BLUE NOTE

database. The company

says it has been working

since May to obtain the

relevant licenses to

Kingdom.

operate in the United

Blue Note in Paris has signed U.S. jazz singer Stacey Kent to a worldwide recording deal. Kent previously recorded six albums on U.K. label Candid Records. She also appeared on "The Lyric" (Token), an album released in 2005 by her husband, British tenor saxophonist Jim Tomlinson, Kent's new album will be recorded next spring in London and is due in September 2007. She will play five dates in the United States in December and across Europe in 2007.

>>>DAUGHTRY SIGNS WITH BMG

BMG Songs has signed a worldwide co-publishing agreement with "American Idol" rocker Chris Daughtry. The fourth-place finalist from the fifth season of the show is frontman and songwriter of the band named after himself. He wrote or co-wrote 10 of the album's songs, including the current single "It's Not Over." The album has sold about 303,600 units in the **United States since its** release, according to Nielsen SoundScan.

Compiled by Chris M. Walsh, Reporting by Lars Brandle, Susan Butler, Leila Cobo, Christie Eliezer, Aymeric Pichevin and Reuters

DIGITAL BY ANTONY BRUNO

DEMMX Zeroes In **On User** Interaction

Companies Explore Aggregating **Customer Content**

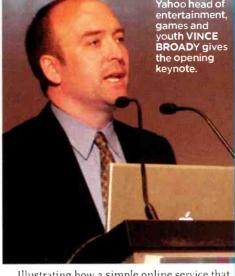
To date, the entertainment industry has used the Internet as either a promotional tool or a distribution platform. The former use is fairly common and widespread, while the latter is still struggling to gain traction amid clunky digital rights management (DRM) technology and relatively low consumer awareness.

At the DEMMX conference, held Nov. 29-30 in Los Angeles and hosted by Billboard, The Hollywood Reporter and Adweek, attendees identified a third area of opportunity—user interaction.

It will be some time before the Internet becomes the primary channel for watching fulllength TV shows or acquiring music, but it already plays host to a large number of fan sites, message boards, user-generated spoofs and originally produced exclusive content that entertainment brands and Internet portals are working to aggregate into sites accessible 24/7.

Following the lead of YouTube and MySpace, Internet bellwethers like Yahoo, entertainment brands like NBC Universal and old-media elite like The New York Times are revamping their online content to give customers much more handson control over how they interact with the content and brands

One of the things in short supply these days is relevance," Yahoo head of entertainment, games and youth Vince Broady said in his opening keynote address. "It's something promised but rarely delivered on.



Illustrating how a simple online service that lets users do whatever they want with content can be a successful strategy. YouTube walked away with the most awards at the third annual DEMMX Awards, including visionary and brand of the year.

Other award winners included Sonos 2.0 and Rhapsody for digital music innovation of the year, Rhapsody for best download or subscription music service, MySpace for best digital music community, the Barenaked Ladies for best use of technology by an artist and Motorola's iRadio for best radio service

For a full list of winners go to demmx.com. Among other news surfacing at the event:

- Murmurs on the sidelines that one of the major record labels will start selling its entire music catalog in unprotected MP3 format early next year with an as-yet-unnamed service
- Sony is developing a DRM solution for the PlayStation Portable that would lock content stored on the device's removable memory stick to a particular unit. The aim is to prevent users from downloading music to the PSP, then sharing it with others who haven't paid for it.
- Verizon Wireless on Nov. 29 expanded its user-generated video-content lineup through a deal with Revver, an online videoclip-sharing service that, unlike YouTube, splits its profits with contributors 50/50. Verizon announced a similar content deal with YouTube the day before.

SHAKEUP AT SONY URBAN

Part Of Larger Sony BMG Restructuring

Word is filtering out that more restructuring is imminent at Sony BMG Music Entertainment. Published reports state. the 70-member Sony Urban Music division will be dismantled around Dec. 1, with some employees being reassigned to other Sony BMG labels and the artist roster split among the Epic and Columbia labels.

An inside source, however, savs the word "dismantle" is inaccurate and that artists under the Sony Urban umbrella have always been designated as

Launched in 2003 as a shared-services unit merging the Epic and Columbia R&B departments, Sony Urban consists of A&R, artist development, urban promotion and marketing. The label's December schedule remains intact. The "Dreamgirls" soundtrack is due Dec. S, followed by albums from Bow Wow (Dec. 19) and Omarion (Dec. 26).

being on Epic or Columbia and

never strictly on Sony Urban.

Acknowledging that restruc-

turing discussions are under

way, the source characterizes

those talks as part of a compa-

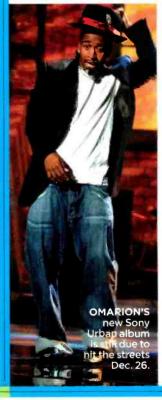
nywide initiative to better prepare for the future. Represen-

tatives from Sony Urban could

not be reached for comment.

A signal that changes were afoot occurred in early November with a re-evaluation of Sony Music Label Group U.S.'s relationship with Kanye West's Getting Out Our Dreams imprint. Legend and fellow G.O.O.D. act Consequence remain with Sony. The fate of other G.O.O.D. acts, including GLC, was being discussed.

Other Sony BMG cutbacks took place the week before Thanksgiving (Billboard, Dec. 2). Six staffers at Sony BMG Masterworks were let go, including president Gilbert Hetherwick. Also downsized were Sony BMG's Legacy unit and Customer Marketing Group. ••••



GLOBAL BY LARS BRANDLE

Label Gets Visual

Warner Music International Expands Its Video Arm

Warner Music International is thinking inside the box. The TV box, that is,

WMI has acquired Londonbased specialist DVD and digital production business the Rights Co. in a move that fortifies its ambitions in the video content field

The deal, unveiled Nov. 28, will see TRC incorporated with Warner Vision, WMI's existing commercial video division, to form a division in London called Warner Music Entertainment.

The new unit will be responsible for creating new musicrelated programming formats, acquiring content rights from third-party producers and generating program opportunities around WMI's catalog. TRC's existing library of assets will also transfer to the new venture. TRC produces, markets and manages the distribution of a broad scope of music, comedy, sport and special-interest properties, including "Ibiza Rocks" (aired on U.K. national broadcaster Channel 4), BBC comedy panel game show "Q.I." and Paul Weller's "Studio 150 Live" DVD

"Video-based content [is] an increasingly important creative opportunity for us and for our artists," WMI CEO Patrick Vien says. "When we look at the digital transformation of WMI. which continues to be our obsession, there's no doubt that video content-not just music videos—is something that we want to invest in and grow. Not in any way at the expense of recorded music, but as an enhancement." Vien declined to disclose financial terms of the new deal.

"It's a smart move on [WMI's] part," says Les Ottolenghi, CEO and co-founder of Intent MediaWorks, a U.S.based provider of technology for the distribution. "It gives them the ability to do a directconnect to the consumer. They have a window of opportunity which may last 36 months to 60 months, before cable and satellite guys buy up in order to reintermediate themselves.

WMI is not the first major music company to expand into visual content. Earlier this year, Universal Music U.K. pressed the button on Globe, a U.K. production arm dedicated to creating TV programming and innovative visual platforms for that company's artists (Billboard, July 15). Rival Sony BMG had earlier launched its

Fever Media joint-venture TV production company in the United Kingdom.

But critically, WMI has been particularly aggressive in recent months in the development of its digital footprint and has struck a string of strategic partnerships in international markets.

With the digital pipes, and now content in place, Vien says WMI has sown the seeds for a video-rich future with monetizing the digital medium a priority. "The broader industrial world hasn't figured it all out yet," he says, "but we have to produce for that growth curve. That's how this deal is really justified." ••••

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30 SHOWS... 350,000 TICKETS SOLD... ONE SUPERSTAR...

2006 ORAL FIXATION TOUR





BY MARK SUTHERLAND and BRIAN GARRITY

EMI Cranks Up AMP

New Web Portal Helps Artist Managers Access Information

EMI Music says it will revolutionize the label-artist management relationship with a new Web portal that gives managers easy access to all the figures the record company holds on its artists.

Billboard was given an exclusive preview of the Artist Management Portal (AMP), which allows managers to log on to a secure Web site and access information ranging from daily sales figures to unit shipments, from press updates to international chart positions. The system also stores an artist's publicity photos, videos, digital downloads, CD artwork and other assets for easy access and distribution to third parties.

Tony Wadsworth, chairman/CEO of EMI Music U.K. and Ireland, says the new system—which 10-15 managers on both sides of the Atlantic started trying out in July, and which is due to go live in the United Kingdom in late January or early February 2007 has been designed to cut down on "unproductive communication" between EMI and artist managers

"A lot of our interaction tends to be ad hoc, with people on the phone to international saying, 'What's the chart position in Poland?' and then another call to press and so on." Wadsworth hopes that, with such information now readily available, those conversations will be replaced by "productive" discussions revolving around brainstorming and problem-solving.

EMI U.K. took six months to build the portal, after years of developing the idea through its regular market presentations to artist managers, who have been consulted about AMP's content at every stage of its development.

"Being a successful record company in the future is about providing a service to artists and this is core to that," Wadsworth says. "Being in partnership with artists means there's got to be that trust and transparency.'

The system is also being given a trial run by a small number of internal employees. New York-based EMI Music chief information officer James Anderson says it could ultimately be used by 5,000 managers, lawyers and staff, servicing a global roster of 1,500 artists.

Managers involved in the trial have given the initiative a warm welcome. Chris Morrison of London-based CMO Management has been testing AMP for his Parlophone-signed act Gorillaz. He calls the portal "an enormous timesaver."

"When I started as a manager, you couldn't get sales figures out of record companies, so it's definitely a step in the right direction. You can make judgments quicker and respond to problems quicker.

Morrison sees the scheme as indicative of a power shift between labels and artists, with record companies now having to work harder to maintain their relationships with artists and their representatives.

"They aren't as in control as they were. I don't think anybody changes by choice, they are forced into change. But EMI are doing it with a good will, so I don't knock it.

Brian Message of Londonbased ATC Management and Oxford, England-based Courtyard Management has tried out AMP for his Parlophonesigned acts Radiohead and Supergrass. He is also a fan of the system, while less sure of its significance.

"It would be easy for me to say [there's a power shift], but I don't think so. It's just indicative of everybody trying to pull together at a time when there's a lot of distrust and paranoia between the artist community and labels. Putting this information up there is only going to help the relationship."

Message wants AMP to be used for direct communication between management and label as well, and EMI's Anderson pledges enhancements to the system's capabilities early next year. They include adding royalty statements and bulletin boards and using the portal for digital and synch-rights clearances. Multilingual versions for Japan, Germany, France and Latin America are also in the pipeline.

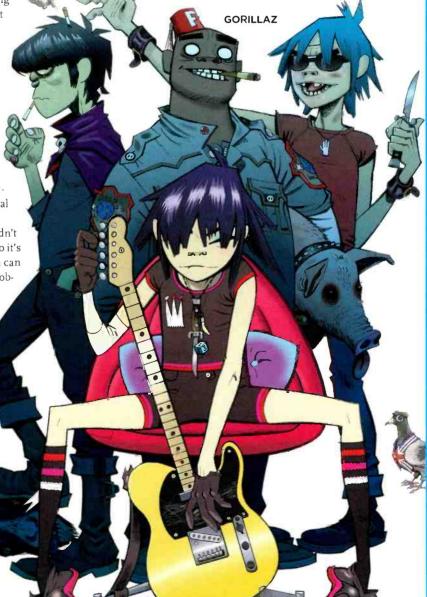
Deb Klein, manager with the Firm and GM of the management company's new EMI-distributed label Firm Music, is one of the early users of AMP in the United States, trying it for her Capitolsigned rock act Yellowcard.

Yellowcard is at the end of the cycle for its "Lights and Sounds" album, so she used the system primarily to find historical data. But she expects the tool to be "a big help" on future EMI-distributed releases from Firm acts, including the next Korn album.

Due to confidentiality issues, other labels could not be contacted for their views on the new system, but no other record company is believed to be developing a similar system.

Klein was noncommittal as to whether all labels should be offering similar technology, but Morrison and Message both hope to see AMP become an industry standard tool.

"I think everybody should do this," Morrison says. "And I don't see any reason why they can't."



GLOBALNEWSLINE

>>>EMI STRIKES PSP DEAL

EMI Music U.K. has struck an agreement with Londonbased digital solutions agency HiFi Entertainment, allowing gamers in Britain to download its music videos to Sony PlayStation Portable players.

EMI is the first music major to agree to terms with HiFi Entertainment, which operates the PSP online platform psp-playlist.com. The deal means music promos from EMI's catalog are being made available for download via the site at prices ranging from £1.89 (\$3.61) to £2.19 (\$4.19) per video. Eventually, electronic press kits and long-format videos of EMI acts will also be made available. "There's a massive gap in the market for PSP content," HiFi Entertainment managing director Bela Molnar says, "and these users are content-hungry." According to HiFi Entertainment, 1.5 million PSP players are registered in the United Kingdom.

>>>MOBILE MUSIC RISES IN JAPAN

PC-based music downloads in Japan increased by 144% to 5.7 million units in the July-September quarter compared with the same period in 2005, according to the Recording Industry Assn. of Japan. PC downloads rose 173% in trade value to 1.2 billion yen (\$10.3 million).

However, downloads-including all ringtones-over wireless networks to mobile phones far outpaced the PC figures. Mobile sales (on either per-track or subscription basis) rose 20% to 86.2 million units, with value up 36% to 12.4 billion yen (\$106.8 million).

The RIAJ counts singles and albums sold over wired networks as single units regardless of the number of tracks they contain, but says single tracks account for the overwhelming majority of downloads. -Steve McClure

>>>CENTRAL STATION TRAVELS TO DESTRA

Australian digital media and music company Destra has acquired dance label Central Station Records and distributor MRA Entertainment from Mansfield, Queensland-based holding company Home Leisure for \$14 million Australian (\$10.6 million).

Sydney-based CSR's current artist roster includes Dannii Minogue, Roger Sanchez, Freeform Five and Infernal. Queensland-based MRA Entertainment has a licensed catalog of 3,500 music CD titles and a 1,000-title DVD catalog focusing on children's entertainment, TV series and extreme sports. Destra's Melbourne-based CEO Domenic Carosa says the company intends to exploit CSR's repertoire through streaming, music downloads, merchandising and online advertising opportunities. MRA's licensed DVD and CD content offer lucrative opportunities for online distribution, Carosa says. -Christie Eliezer

>>> SELLAR EXITING MMF

London-based Music Managers Forum general secretary James Sellar is quitting the trade body, effective Dec. 11, to join London-based rights organization Compact Collections, which collects revenue from the film and TV markets.

Compact collects revenue internationally on behalf of TV and film production companies for various broadcast rights-including cable retransmission-and blank tape levies. Its clients include FremantleMedia Enterprises, Granada International and Capitol Films.

Sellar will take on the new role of director of operations for performer services. He had been MMF general secretary since 2002. A statement from the MMF said a replacement will be named in due course. -Lars Brandle

>>>ICELAND CUTS VAT

The Icelandic government has pledged to cut the rate of value-added tax (sales tax) it levies on recorded music from 24.5% to 7%, effective in March 2007.

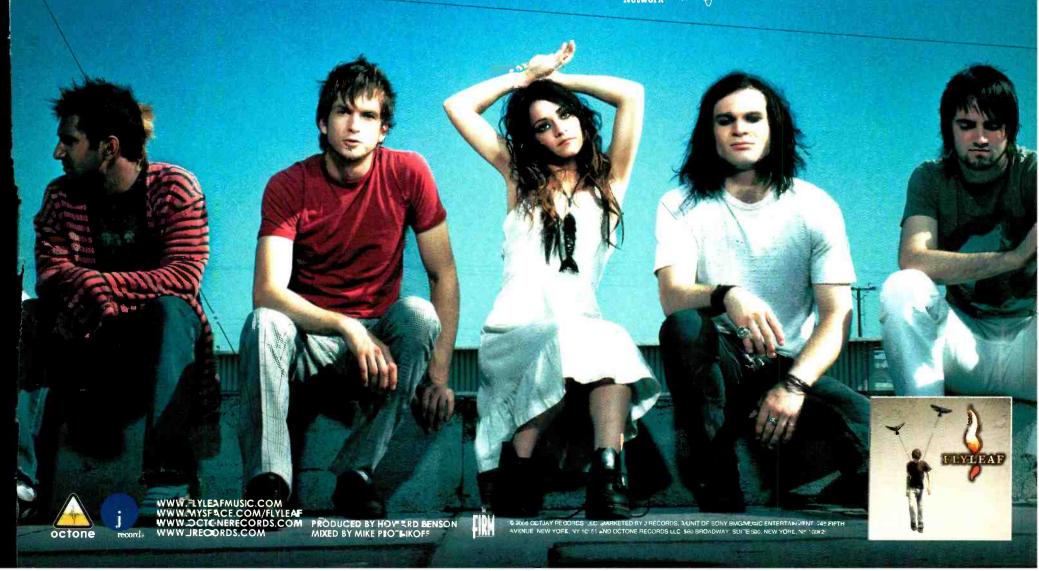
Iceland is not a member of the European Union, although it did sign the European Economic Area agreement with the EU in 1992, allowing it to trade on equal terms with EU states. The music industry has long unsuccessfully lobbied the EU to have recorded music classed as "cultural goods" with a lower rate of VAT than the standard rate it currently attracts. VAT on sound recordings within the EU currently ranges from 15% to 25%.

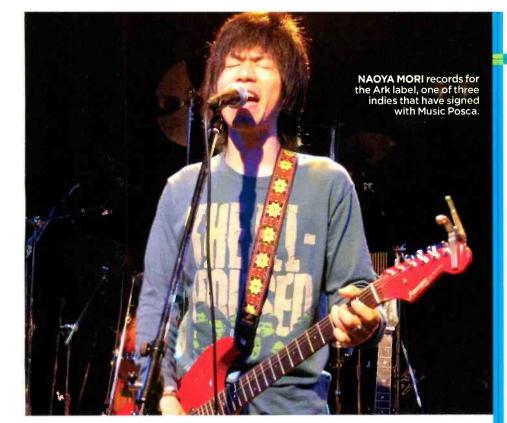
The Iceland initiative follows a 20-year campaign by the local national group of the IFPI, supported by local authors' and performers' organizations. -Lars Brandle

FLYLEAF = GOLD

ARTIST DEVELOPMENT BREAKTHROUGH

- OVER 525,000 SHIPFED. 450,000 SCUINDSCAN. 40 WEEKS AND COUNTING ON Biboard TOP 200. AND JUST THE BEGINNING...
- TWO SMASH ROCK SINGLES: "I'M SQ SICK" AND "FULLY ALIVE" AT ACTIVE AND ALTERNATIVE RADIO OVER 60,000 SPINS TO DATE
- M DISCOVER AND DOWNLOAD 12 "ALL THINGS ROCK" NOMINATION "BREAKOUT ARTIST " SPINNING AT 🔞 2 & 🖼
- RELENTLESS TOURING OVER TWO YEARS WITH KORN, DEFTONES, DISTURBED STONE SOUR, BREASING BENJAMIN THREE DOORS DOWN, P.C.D AND MORE
- NATIONAL TV APPEARANCES ON J MMY K MMEL & CARSON DALY. PRESS RAVES FROM REVOLVER. KERRANG, BLENDER & METAL HAMMER.
- ENORMOUS "myspace.com NUMBERS OVER 350,000 FRIENDS. TOP 10 ART ST ON "myspace.com A_TERNATIVE AND ROCK ARTISTS CHARTS
- UNWAVERING SUPPORT FROM RETAIL Music Monitor
 Network
 Network
 Network





GLOBAL BY STEVE McCLURE

Postcards From Posca

Japanese Company Cuts CD Costs With Stripped-Down Packaging

TOKYO—A Japanese company claims it can help local labels counter declining physical sales by offering consumers stripped-down, low-cost versions of CDs

The new Music Posca service provided by Tokyobased Inter Asia has drawn mixed reactions from the Japanese industry. It sells CDs by domestic acts at roughly half the regular price by pressing them under license in China and packaging them without booklets in postcard-thin card cases.

"The iewel case is old." Inter Asia CEO Atsuo Takada says. "This is a new way of packaging music, and it's cheaper than downloading.

Takada founded Inter Asia in 2000 as a music production company, enjoying some local success with independent label Avex's pop vocalist/actress Vivian Hsu. Inter Asia exited music production in 2004 to act as an agent for Japanese companies pressing optical

More recently, Tadaka has concentrated on setting up the Music Posca service, whereby customers in Japan can order discs online from musicposca.jp, which mails them directly from an office in Hong Kong.

With physical sales declining, Takada says the service is aimed at middle-aged music fans who no longer visit music stores. Local labels group the Recording Industry Assn. of Japan says shipments in January-October fell 2% from the corresponding period in 2005 to 240.5 million units, with trade value down 4% to 278 billion yen (\$2.4 billion).

New-release CD albums by domestic acts retail for between 2,500 yen (\$21.18) and 3,000 yen (\$25.42) in Japan; the corresponding average price on the Japanese version of the iTunes Music Store is 2,000 yen (\$16.94).

However, albums handled by Music Posca sell for between 1,600 yen (\$13.55) and 1,800 yen (\$15.25), including postage and packing costs. They will still be available in Japanese music stores at full price in jewel-box packaging.

Both versions of the album appear on the original label and are subject to Japan's governmentbacked saihan system, under which labels set domestically pressed product's retail price for a specified period from release date.

"We will have a contract with each label to sell the [Posca] CDs," Inter Asia VP Hiromi Suzuki says. "We recommend a low retail price to each label and then they decide the retail price." Royalty payments are handled by the original record company, he adds.

The first Music Posca album was the Sept. 21 release "Ima Bokutachi Aruku Michi" by punk band the Stand Up on Tokyo-based label Heaven's Rock. Suzuki says Music Posca has not yet approached major labels for repertoire, and to

> date just three other independent labels -Tokyo-based Highway, Ark and Green Door-have signed up, with only nine albums currently available on the Web site. Inter Asia declines to release sales figures, but Suzuki says it is negotiating with local labels Tokuma Japan, Crown, Teichiku and Co-

lumbia Music Entertainment.

"This kind of service is good for new, unknown acts, because a limited amount of CDs can be pressed at a low cost," Ark president Koichi Mizoe says. Ark's stable includes male pop vocalist Naoya Mori, best-known in Japan for his 2000 single "Yuzora no Kami Hikoki" on previous

While Music Posca initially targets customers in Japan, the company hopes to eventually sell Japanese CDs to overseas clients. Inter Asia is promoting the service online, but is planning to run consumer ads in broadcast and print media once it has a 100-strong catalog.

Although music merchants are taking a waitand-see attitude toward Music Posca, at least one retail source doesn't buy the concept. "I think this is a moronic idea," he says. "There are many difficulties involved with selling physical CDs these days, but pressing cost is not one of them.

"Also," he continues, "historically Japanese customers do not like cheap shit, so postcardstyle packaging does not sound like a great idea."

Nonetheless, Suzuki says Music Posca aims to have a catalog of 500 titles within the next six months, including major-label repertoire.

GLOBAL BY JULIANA KORANTENG

TRACKS BY E-MAIL

U.K. Startup Offers Virtual Listening Posts

LONDON-U.K. startup eListeningPost is a digital viral marketing service with a difference: It promises to earn music rights owners income before a note is downloaded.

Launching Dec. 5, eListeningPost is an act-centered, advertising-funded venture distributing digitally protected full-length tracks via standard e-mail for consumers to preview before making a purchase.

The format has already caught the attention of the U.K. arms of EMI Music. Warner Music and Sony BMG. Although they have not yet committed acts to the service, Keith Harris, co-founder of eListeningPost developer G&K Digital, says the majors have agreed to trials with the system. Talks with Universal Music are scheduled, he adds.

A pilot which kicked off Nov. 14, involved some 15 developing acts from the United Kingdom and United States brought in by Harris and his business partner Greg Holloway, formerly international controller at digital entertainment developer RealNetworks.

Harris, recently named director of performer affairs at U.K. rights body Phonographic Performance Ltd., is a record company veteran and former chairman of the United Kingdom's Music Managers Forum. He also formed his own artist management company in the early 1980s.

The service promises users a low-cost opportunity via existing e-mail technology to reach fans in any part of the world. Rights owners also have the option to place advertising space within the emails, collecting 60% of the ad revenue generated.

Harris says that opportunity means "artists can get paid from the first play [of the track] by using the biggest social network there is-the e-mail."

G&K encodes tracks into a digital rights management (DRM) protected music file for the rights owner. That file is then embedded into an e-mail

from eListeningPost

sent to a selected database provided by the label/act.

To prevent the song from being shared illegally, G&K uses Microsoft's Windows Media Audio (WMA) and RealNetworks' Helix system.

Recipients open the e-mail and click on the music file's link to preview the song free five times before the track expire. If they like the song, they can click on another link to buy/preorder the download from a specified online store or, for unsigned acts, directly from eListeningPost-at any time during the first three plays. Filling in a short questionnaire about the new release allows them two more free listens.

Users can share the DRMprotected tracks at preview stage by forwarding the emails to friends, spreading the acts' music by what Harris terms "word-of-mouse."

EMI Music U.K. digital media manager Eric Winbolt describes the initiative as "a nice aggregation of technology into a package which gives us another opportunity to interact with consumers.'

The ad service, Harris says, means labels and acts can earn income even if the email recipient does not buy any downloads. The labels/ acts collect 100% of any download sales, which they then distribute among all participating rights owners. G&K earns its income from a oneoff fee starting at £30 (\$57) for encoding each track, a monthly £5-£10 (\$9.50-\$19) tariff to host it on its server and a 40% share of ad revenue. For a further fee, eListening-Post will handle database administration for smaller acts using the service.

Holloway declined to disclose the initial results of the pilot. However, the concept has been praised by the acts involved in the trial. Unsigned London-based folk-rock singer Claire Nicolson says the low fee could be a boon for developing acts. "I'll pay a small setup fee and even smaller monthly fee," she says. "To me, that's a very good deal.'

Vanessa Redd is lead vocalist with U.K. alternative rock act Rubicks, which released its debut album "In Miniature" (Sharp Attack/Fulfill Distribution) in August. She says that eListeningPost "deals with the nuts and bolts of actually sending things out to people—which means I've got more time to write songs. Perfect."



evermind the Nintendo Wii and Sony's PlayStation 3: The in-demand, sold-out item at indie retailers this holiday season might end up being the three-disc Tom Waits set, "Orphans: Brawlers, Bawlers & Bastards" (Anti-)

The album finished its first week with U.S. sales of 21,000 units, according to Nielsen SoundScan. Yet on its Nov. 21 release date, retailers told Billboard that Epitaph/Anti-distributor the Alternative Distribution

Alliance reported it gad sold out of the disc by abour 1:38 p.m.

Larry Mans lorf, buyer for Brighton, Mass.-based Newbury Comics, says he brought in about 1,500 units chain-wide for the album's release, and ordered another 340 once ADA reported that it had only 410 left in stock. Mansdorf says the album was on pace at the chain to outsell Waits' 2004 set "Real Gone" in its first week. That album moved a total of 34,000 units when it was released

Anti- issued the album as a limited-edition baxed set, and

Epitaph/Anti- founder Brett Gurewitz says the label printed up about 60,000 units for North America. The box's suggested retail price is \$49.98.

"We didn't know how many to make," Gurewitz says. "It's three hours of music, and it's selling for a lot of money. We tried to figure out how many to make so we wouldn't run out before Christmas.'

Word is that Best Buy had brought in only about 1,500 copies to start, but suddenly doubled its order after strong first-day sales. Multiple indie

retailers tell Billboard that ADA contacted them about 12:30 p.m. on Nov. 21, urging them to get in any follow-up orders for the album.

Eric Levin at Criminal Records in Atlanta says he brought in about 60 copies for week of release and hopes that will carry him through most of the holiday season. As of now, most indie retailers should be stocked, but Gurewitz says the label will reassess the situation if it appears the album will

"We don't want the record

UpFront

not in stores during Christmas," he says.

INDIES GET FESTIVE:

Sufian Stevens looks to have a key seller at indie retail with his five-disc "Songs for Christmas." The box, which comes with stickers, an essay from Rick Moody and a songbook, carries a suggested retail price of \$19, and sold 13,000 units in its first week.

"It's a pretty expensive package to put together, but he wanted it to be something of a Christmas gift," Asthmatic Kitty head Lowell Brains says. "But I think we'll do better than. break even.

Brams notes that the label is running a few days behind in fulfilling orders for the set as it didn't anticipate a high demand for a specialized, seasonal item. He won't give exact numbers, but says the label has sold multiple thousands of units direct from its site, which means it's seiling faster after week one than Stevens' two previous records, "Illinois" and "The Avalanche."

"I knew a lot of people would want it," he says, "but I just wasn't prepared to be getting

this many orders.'

The set collects songs recorded during the past six years, and Stevens' songs gradually become more heavily orchestrated with each disc. "At the beginning, there's definitely a feel of recording in the living room with friends," Brams says. "But as you listen chronologically, you can hear the arrangements becoming more sophisticated."

Perhaps not as widely available, but still worth seeking out, is "Christmas Time Again," conceived by dB leader and power-pop aficionado Chris Stamey. Now in its third edition, the album collects 23 tracks from the likes of the dB's, Big Star, Marshall Crenshaw and Whiskeytown, among others. The Whiskeytown cut is one of the newest added tracks.

"I recorded [Whiskeytown] so much," Stamey says. "I have three unreleased records of them in the can that just got caught up in record-label politics. That's just one of the tracks that had been sitting around."

The album is available via mail-order company Collector's Choice Music.

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Premier	3.75% APY \$25,000 minimum balance	0.40%	1.55%	2.33%	1.90%
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Market		minimum balance	minimum balance	minimum balance	minimum balance
Titanium	4.35% APY \$100,000 minimum ba ance	0.40%	No	2.84%	No
Money		\$100,000	comparable	\$100,000	comparable
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1-Year	5.00% \$1,000 minimum balance	3.15%	2.68%	3.85%	4.20%
Term Savings		\$1,000	\$2,500	\$1,000	\$500
Certificate		minimum balance	minimum balance	minimum balance	minimum balance
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Term Savings		\$1,000	\$2,500	\$1,000	\$500
Certificate		minimum balance	minimum balance	minimum balance	minimum balance

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Paulina's Panregional Plan

A Success By Committee

With more than 200,000 copies of her last studio set, 2004's "Pau-Latina," sold in the United States alone, according to Nielsen SoundScan, Paulina Rubio is-after Shakira-the top-selling Latin female pop artist in the market.

She is also a panregional star, who surprisingly has never been fully worked with a panregional strategy.

But Rubio's new set. "Ananda," released in September, was conceived and marketed as a breakthrough album designed to lift Rubio's profile and set up a 2007 Englishlanguage disc.

"Prior to this, we simply dropped an English-language album, and it was a mistake [to do it that way]," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula. López was referring to Rubio's 2003 Englishlanguage debut "Border Girl," which has sold 282,000 copies in the United States.

Although that is a respectable number, López is setting his sights higher with a different, highly synchronized strategy that seeks to establish

Rubio in multiple other territories before she ventures again into English

Prior to recording her own album, last year Rubio joined pop/alternative chanteuse Julieta Venegas in a trio with respected singer/songwriter Coti. Their track hit No. 1 in Spain, a key market, and gave a credibility boost to Rubio, who sings light, airy pop.

That set off a panregional A&R plan for Rubio's new album. Instead of coordinating A&R from a single Universal office in a specific country, for the first time ever, López had a committee with input from Argentina, Spain, Mexico and U.S. labels. (The strategy was later repeated with David Bisbal's new album.) "With this type of artist, it gives us the possibility of having tracks better suited for particular territories," López says.

Unlike other Rubio albums, which had tiered releases in different countries sometimes separated by months, "Ananda" was released simultaneously in Latin America, Spain and the United States, and debuted at No. 1 in multiple territories. The single "Ni Una Sola Palabra," written by Spaniard Xabi San Javier (of Spanish pop group La Oreja de Van Gogh), topped radio charts everywhere (including Billboard's Hot Latin Songs chart) except Argentina, where it peaked at No. 3.

Rubio initially concentrated on promoting and performing only in her top markets-Mexico, Spain and the United States. Visits to the rest of Latin America only began in November, and in February, plans call for visits to France, Holland,

Italy and Germany. Rubio is slated to record duets with local acts in these markets as a prelude to her English disc at the end of 2007.

At press time, less than two months after its release, "Ananda" had sold half a million copies worldwide, according to Universal, and nearly 80,000 in the United States alone, according to SoundScan, making this Rubio's fastestselling album to date.

Essential to the album's acceptance, López says, was a digital and mobile strategy in which Universal cut different deals with carriers in each country, for a total calculated promotional value of more than \$1.5 million

To date, there have been more than 500,000 downloads of Rubio tracks—Spain has the most—including ringtones, ringbacks and digital tracks. Most activity comes not from digital sales-which are still incipient in Latin America—but from mobile product.

"This is a reconfirmation album," López says. "This is an artist who, in certain circles, doesn't get the respect she merits. We wanted to show this is not a one-hit act but a woman who systematically makes hits."



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the Ritmo Latino

chain, says a Juan Gabriel movie combined with a tribute CD from Disa sold poorly several years ago. But he says the current crop of movies/soundtracks is faring better due to a TV and radio campaign from Univision.

As for who is buying, "Only adults know the movies. The young people who were born here aren't so familiar with Mexican films," Sanchez says.

The combo is available in a jewel case or a DVD case. But "people tend to shop for the bands still," says Rick Banales, Latin and world music product manager for Virgin Megastore. "If you were to separate them, the CD would do much better than the DVD."

CHAYANNE HITS THE ROAD

Puerto Rican pop star Chayanne has launched his 2007 tour early, with a series of concerts in Mexico. The nine dates, which kicked off Nov. 22 in Nuevo León, are the prelude to his official 2007 tour that starts Jan. 27 in Santiago, Chile.

The 2007 trek, which includes some 100 confirmed dates, will coincide with the release of his new album. set to street in March on Sony BMG

Chayanne's Mexican dates are sponsored by Mexican bank Bancomer. The U.S. 2007 shows will be presented by Cárdenas Marketing Network

CUBAN SONGS CASE SETTLED

A six-year, transcontinental legal battle involving 13 songs written by Cuban composers between 1930 and 1945 has been resolved. The ruling stemmed from a 2000 proceeding by Peer International, which sought a declaration that it was the copyright owner of the songs. In turn, Editora Musical de Cuba (EMC), the music publishing arm of the Cuban government, had fought to void peermusic's composer contracts and also accused Peer of fraud and misconduct in obtaining those contracts.

The 13 songs in question are part of a broad catalog of some 600 works acquired by peermusic prior to the Cuban revolution.

In his Nov 16 judgment. Justice Lindsay said Peer could still have some rights to some of the songs, but dismissed Peer's wide declaration of ownership. But he also cleared peermusic of EMC's charges. In a statement, a Peer representative said Lindsay's ruling "vindicated our conduct and our reputation." Peermusic founder Ralph Peer spent much time in Cuba-as he did throughout Latin America between 1930 and 1950 -and built up a broad and valuable catalog of Latin music. The success of Buena Vista Social Club in 1997 revived interest in the catalogs and sparked the case.

BY AYALA BEN-YEHUDA

Old Movies, New Soundtracks

Univision Repackages Regional Mexican Catalog Music With Film DVDs

Univision Music Group has found a new way to move its regional Mexican catalog: get people to stay for the movie.

The company is reissuing films along with "soundtracks" that didn't exist at the time the movies were made but have been compiled for a CD/DVD package.

The 1978 Mexican gangster flick "La Banda del Carro Rojo," which featured a guest appearance and title track by Los Tigres del Norte, was released on DVD Aug. 1 by Fonovisa. It has sold 44,000 copies, according to Nielsen SoundScan.

The accompanying CD contains 15 songs by the band, which has appeared in more than a dozen movies.

The songs were chosen based on their relevance to the movie's subject and their popularity at the time the to all 13 Los Tigres del Norte movies for movie was released. Fonovisa marketing VP Alberto del Castillo says

The movies/soundtracks are "a result of the search of new ways to exploit catalog," Castillo says. "There isn't sufficient room on store shelves anymore for all the [Tigres] CDs."

The timing was also right given the high ratings that classic crime dramas achieve when they're

shown on TV, as well as the critical mass of older DVD buyers, Castillo says. Fonovisa plans to secure the rights similar CD/DVD reissue and eventual boxed sets

The band's "La Muerte del Soplon" (1977) movie/ soundtrack debuted at No. 11 on Billboard's Top Latin Albums chart, with 6,000 copies sold since its Nov. 7 release. Los Huracanes del

Norte's "Grandes Corridos . . . De Película" debuted

the same day on Univision Records. It includes the 2000 film "El Clavo," which starred two members of the band, and 12 corridos by the group.

Jose Sanchez, West Coast buyer for

UpFront

The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



License Rate Debate

Publishers, Labels, Digital Media Make Their Cases

crucial music publishing proceeding is about to hit full swing. Publishers, labels and digital media companies have filed their cases with the Copyright Royalty Board, which will determine compulsory license rates for compositions previously recorded and released in the United States.

The rates for compulsory mechanical and digital phonorecord delivery (DPD) licenses (section 115 of the Copyright Act) will include a full range of uses, from CDs and multisession discs to digital downloads and ringtones.

Written arguments and documents, due to be filed Nov. 30, were not completed at press time. But sources close to the parties provided some of their arguments on the condition that they not be communicated or published prior to that date.

The National Music Publishers' Assn. is expected to urge keeping a penny rate for mechanical licenses, though significantly higher than the current 9.1 cents per song. The NMPA will argue that a rate based on a penny amount, rather than a rate based on a percentage of some amount like wholesale price, is the model that has been used for about 100 years.

Business expectations, the sources say, have been based on this model, which ensures some quaranteed value for copyrights. If rates were a percentage, publishers would not be able to control the amount on which that percentage would be based.

Publishers are expected to urge keeping a penny rate for DPDs as well since the royalty is easy to calculate for individual sales, like permanent download sales. But they want a DPD rate higher than the mechanical rate since, they argue, producing a digital delivery costs less than producing a physical product.

For reproductions not based on individual sales (e.g., subscriptions services and

streams), publishers are open to accepting some variation of the penny rate. They are expected to propose three tiers, with the rate equal to the greater of a micropenny minimum based on activity (e.g., number of streams); a percentage of revenue (depending on how revenue is defined); or a percentage of the content cost (example: the amount a third party like Apple Computer pays for all the music-recording and composition).



The RIAA is expected to argue that all rates be based on an aggregate percentage of the labels' price (e.g., wholesale price) per product, rather than a penny rate per song. Compulsory rates would then not exceed some total percentage per product, such as a percentage per CD price or a percentage of a multidisc or multisession product that includes video. Sources say this would allow greater flexibility for companies to offer newer formats

Labels are also expected to argue that the current rates are too high since compulsory rates have increased during the past several years even though CD prices have dropped and digital piracy has resulted in a drastic decline in sales

The Digital Media Assn. is $expected \ to \ focus \ only \ on \ DPD$ rates, arguing for a percentage rate based on retail price without a minimum royalty.

The specific percentage and penny amounts that the parties will request were undecided at press time.

THE LION ROARS: Top indie film company Lionsgate is now set up internationally and digitally as a music publisher and is looking for catalog acquisitions.

Jay Faires, Lionsgate president of music and publishing, says the company is attracting composers and artist/songwriters for its films and TV shows, buying rights in songs and finding ways to exploit the music beyond the programs.

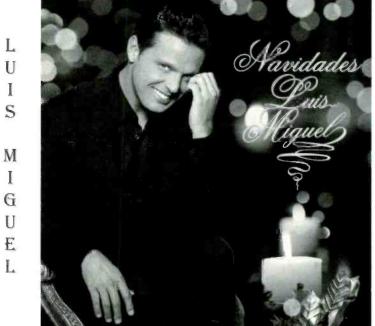
The company recently sealed a deal with Fintage Music to subpublish Lionsgate outside the United States. "I don't want 13 different subpublisher deals," Faires says. He believes Fintage has "the next generation" of collection systems, offering a transparent process with a quicker pay-through process than other companies.

The deal follows one that Lionsgate made with the Orchard to distribute soundtracks digitally and, depending on the outcome of current talks, pitch songs for other synch opportunities.

The Lionsgate publishing deals seem pretty straightforward. Although some songwriters are signed to the publisher, the company is not necessarily tying up rights in all the artist/ songwriters' catalogs. Many deals are for single-song rights, offering marketing exposure that could help build that artist's music career, Faires says. Not only will they release score soundtracks on CD, but they may remix the score to find alternative sources of revenue. And the company has many opportunities for the right writers.

"I have a thousand synch features I have to fill, and we're going to 12 TV shows next year," Faires savs

Lionsgate TV shows include "The Dead Zone" (USA Network), "Wildfire" (ABC Family) and "Weeds" (Showtime). Past films and scores include "Crash," "Monster's Ball" and "Requiem for a Dream." ••••



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The new Christmas album by Luis Miguel contains the 2 new hit singles "Santa Claus Llego A La Ciudad" & "Mi Humilde Oración" The combination of holiday feeling and the emotional voice of Luis Miguel will captivate listeners.



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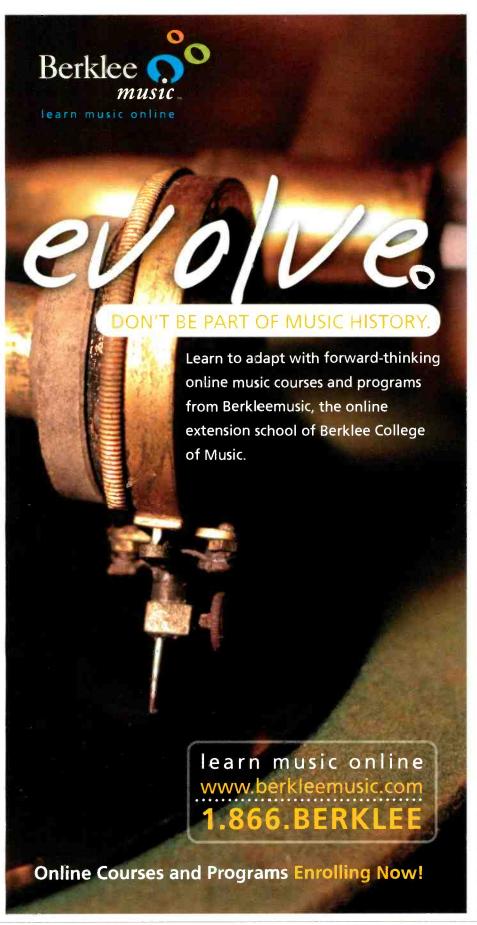
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BOXSCORE concert Grosses

	GROSS/ TICKET PRICE(5)	ARTIST(S) Venue, Date	Attendance Capacity	For research and pricing, call Bob All FOR MORE BOXSCORES GO TO Promoter BILLBOARD.BIZ
ı	\$4,764,390 (\$6,206,300 Australan)	BILLY JOEL	30.988	
4	\$237.36/\$62.8 ² \$2,758,242	Rod Laver Arena, Melbourne, Australia, Nov. 10, 12	Two sellouts	Frontier Touring
1	\$2,736,242 \$225/\$175/ \$127.50/\$87.5C	CELINE DION Colosseum at Caesars Palace, Las Vegas, Nov. 22-26	20,234 20.740 five shaws four sellauts	Concerts West/AEG Live
	\$1,630,768 (\$2,117,578 Australian)	BILLY JOEL		
4	\$238.12/\$63.07 \$1,227,164	Burswood Dome, Perth, Australia, Nov. 7	16,254 seliput	Frontier Touring
1	(€955,378) \$86,06/ \$66,79/\$57,80	GEORGE MICHAEL Sportpaleis, Antwerp, Belglum, Nov. 14	16,231 16.235	Live Nation
	\$1,148,286 \$150/\$62.50	Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Nov. 26	11 000 13 3 40	Jose Dueño Presents
	\$835,331 \$65/\$39.50	DIXIE CHICKS, BOB SCH Tacoma Dome, Tacoma, Wash Nov. 11	15,585 selout	Concerts West, The Messina Group, Moore Entertainment/AEG Live
	\$785,863 \$125/\$60	DEF LEPPARD, JOURNE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Nov. 19	9,428 3,85	Jose Dueño Presents
1	\$734,133 \$117/\$42	CONTRACTOR OF STREET	PAQUITA LA D	EL BARRIO Hauser Entertainment
	\$605,448	VICENTE FERNÁNDEZ, I Smirnoff Music Centre, Dallas,	PAQUITA LA C	EL BARRIO
1	\$109.75/\$54.75 \$590,348	Oct. 28 LUNY TUNES & LOS BEN	6,687 9,910 LANINS	Hauser Entertainment, House of Blues Conc
4	\$125/\$25	Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Nov. 22 DIXIE CHICKS, BOB SCH	12,223 12,534 INEIDEP	Yolanda Diaz Sanabria
1	\$521,499 \$70.10/\$49.50	Jobing.com Arena, Glendale, Ariz., Nov. 19	8 995 selicur	Concerts West, The Messina Group, Moore Entertainment/AEG Liva
2	\$478,572 (\$542,273 Canadian): \$48 54/\$37,51	Pengrowth Saddledome, Calgary, Alberta, Nov. 3	10,688 (0.92C	House of Blues Canada
3	\$446,055 \$65/\$40/\$25/ \$15	BOO BOMB: E-40, LUDA HP Pavilion, San Jose, Calif., Oct. 30		F.A.B. & OTHERS The Big Productions
4	\$437,778 (\$501,820 Canadian) \$60.63/\$47.54	GUNS N' ROSES, SUICID Hatifax Metro Centre, Halifax, Nova Scotia, Nov. 20	E GIRLS, THE	TREWS, DIE MANNEQUIN Gillett Entertainment Group, House of Blues Canada
5	\$437,180 \$45/\$35	THE KILLERS, RED ROM Theatre at Madison Square	ANCE 11,144	Live Nation
5	\$435,080 \$50/\$37.50/\$25	Garden, New York, Oct. 24-25 JAMES BLUNT, FAVOUR Radio City Music Hall, New York, Oct. 10-11	ITE SONS	
,	\$432,746	THE CHEETAH GIRLS		MSG Entertainment
4	\$45/\$28.50	Arena at Gwinnett Center, Duluth, Ga., Oct. 13 BAMBOOZLE FESTIVAL:	10,940 sellous CASHBOARD	AEG Live CONFESSIONAL & OTHERS
	\$432,270 \$33.33	Cal Poly Athletic Field, Pomona, Calif., Oct. 14-15	13,519 16:000 two shows	Goldenvoice/AEG Live
9	\$432,194 \$58/\$43	DIRTY SOUTH INVASION Verizon Center, Washington, D.C., Nov. 26	7.798 15.930	Darryl Brooks & Carol Kirkendall
0	\$430,841 (\$486,584 Canadian) \$75,26/\$61,54/\$40,29	BOB DYLAN, FOO FIGH' Scotiabank Place, Ottawa, Nov. 5	FERS 6,976 sellout	House of Blues Canada
1	\$429,753 (\$485,355 Canadian) \$48.70/\$37.63	JAMES BLUNT, STARSAI General Motors Place, Vancouver, Nov. S	9,474 10,720	House of Blues Canada
2	\$427,120 \$100/\$90/\$70/	ANA GABRIEL Gibson Amphiltheatre, Universal	5,965	House of Blues Concerts, Cardenas Marketin
3	\$420,924	City, Calif., Oct. 21 FET SHOP BOYS Radio City Music Hall, New York,	séliput	Network
4	\$95/\$25 \$418,395	JOHN MAYER, SHERYL	5,961 selicut CROW, MARJO	Live Nation, MSG Entertainment
4	\$418,395	Sound Advice Amphitheatre, We:t Palm Beach, Fla., Oct. 11	9,950 19.183	Live Nation
5	\$415,581 \$49.50/\$39.50	IRON MAIDEN, BULLET	8,863	
1		Oct. 18 DEF LEPPARD, JOURNE	12,901	Cive Nation GHAN
5	\$412,497 \$75/\$39.50	Van Andel Arena, Grand Rapids, Mich., Oct. 24	7,546 9.697	Live Nation
7	\$412,320 \$85/\$45	JUAN GABRIEL Frank Erwin Center, Austin, Nov. 8	5,332	In-house
B	\$402,563	DEF LEPPARD, JOURNE		
	\$81.50/\$26	Journal Pavilion, Albuquerque, N.M., Oct. 16 JUAN GABRIEL	10,465 12,621	Live Nation
9	\$39 7,617 \$85/\$45	Santa Ana Star Center, Rio Rancho, N.M., Nov. 4	6,329 7,217	Live Nation
٥	\$396,308 \$134/\$10	JOPN MAYER, SHERYL (Starwood Amphitheatre, Antioch, Tenn., Oct. 8	14,066 17,401	RIE FAIR Live Nation
1	\$395,356 \$66 75/\$49.50	DIXIE CHICKS, BOB SCH Save Mart Center, Fresno, Calif., Nov. 15	7,148 selicut	Concerts West, The Messina Group, Moore Entertainment/AEG Live
2	\$394,640 \$51	COUNTRY BASH: GRETO Verizon Wireless Amphitheater,	HEN W*LSON, 12,782	PHIL VASSAR & OTHERS Live Nation
3	\$394,260 \$95/\$45	JAMES TAYLOR Tower Theatre, Upper Darby, Pa.,	5,604	
4	\$392,932	JOAN SEBASTIAN	6.128 two snows	Live Nation
	\$73.25/\$31.25	U.S. Airways Center, Phoenix, Oct. 8	6,283 6,712	Elias Entertainment Group
5 I	\$392,233			





And The Beacon Makes Four

New York's 2,800-Seater Added To MSGE Portfolio

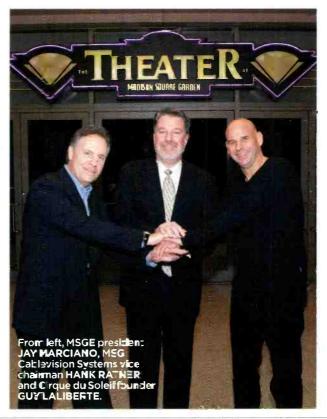
New York's Beacon Theatre is now the fourth venue in the Madison Square Garden Entertainment (MSGE) portfolio, which includes Madison Square Garden, Radio City Music Hall and the Theater at Madison Square Garden.

The 2,800-seat Beacon has become one of New York's busiest rock halls, hosting approximately 70 concerts annually, as well as family shows and other special events. Fifty-two events reported to Billboard Boxscore this year by the Beacon had a combined gross of more than \$8 million and drew more than 136,000 patrons.

Under MSGE's management, the Beacon plans to host more than 100 events, concerts and family shows in 2007. For MSGE, the venue is a nice fit. "We are now uniquely positioned within the industry to help agents and managers groom young artists," MSGE president Jay Marciano says. "Adding the 2,800-seat Beacon Theatre to our profile of venues gives us the flexibility to offer artists a broader choice of various-sized venues to play, from the more intimate Beacon, to Radio City Music Hall [6,013 capacity] and the Theater at MSG [5,605 capacity], to Madison Square Garden."

The Beacon has been an "open shop" in working with a variety of promoters, but Live Nation has been the primary presenter in the hall. Under the MSGE banner, the Beacon will continue to work with a variety of promoters, as well as promote events in-house.

In January 2008, the Beacon will be closed for a seven to ninemonth restoration, in which MSGE has committed to spend a minimum of \$10 million for initial renovations of the building. The restoration will extend from the front of house to the back of the loading docks. MSGE, then operating as Radio City Entertainment, orchestrated a \$70 million restoration of Radio City Music Hall in 1999.



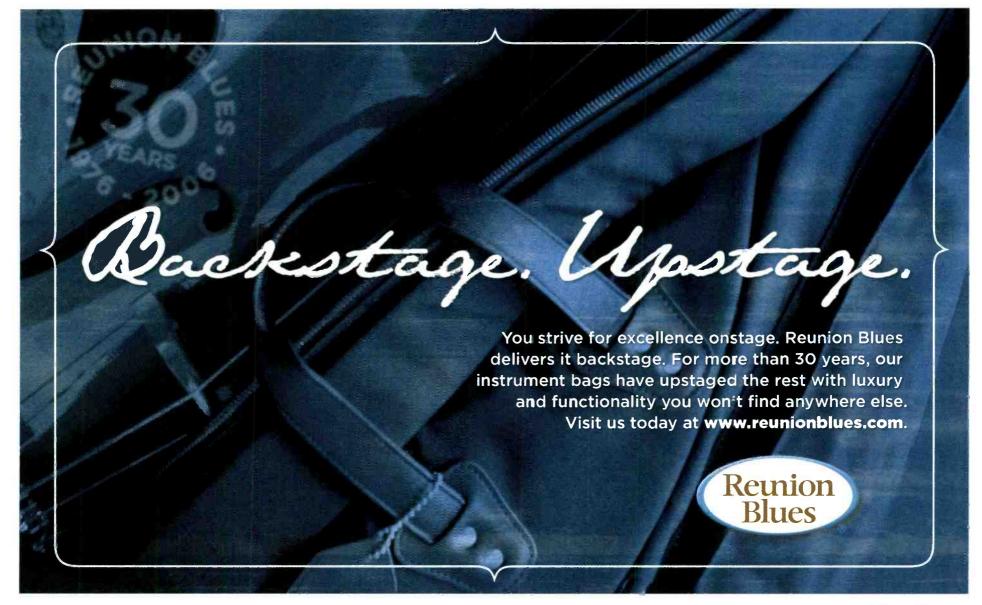
The Beacon is located at Broadway and 74th street in Manhattan, and was built in 1928 and designed in the art deco styling of the day by architect Walter Ahlschlager.

Meanwhile, these are heady times for the Garden. After weighing several options, Garden owner Cablevision Systems decided earlier this year to move the celebrated New York arena from its current location to a new site across the street as part of the James A. Farley Post Office project (billboard.biz, March 8).

The new Garden is targeted to be completed by 2011, at a cost expected to be in the \$800 million range. Since 1879, the Garden has had four incarnations, moving to its current site atop Penn Station in 1968. The new deal would include the demolition of the current arena MSGE owner Cablevision had been considering possible renovation plans that would have cost about \$350 million (Billboard, Dec. 17, 2005).

The Garden is the top-grossing arena in the world. Elton John, who called the venue "near and dear to his heart" when accepting the Legend of Live award at the Billboard Touring Conference last month, has played the venue more than any other artist, and said he will notch his 60th sellout at the arena on his 60th birthday, March 25. The Garden took in more than \$118 million at the box office in 2006, according to Billboard Boxscore.

MSGE also has revealed plans for a joint partnership with Cirque du Soleil to present New York's first theater production of Cirque at the Theater at Madison Square Garden, beginning in 2007. The as-yet-unnamed production is being created specifically for that theater, and will run for 10 weeks each winter for the next four years.



Year Of The Avatar

The Music Biz Banks On Second Life's Virtual Boom For 2007

Every year, a new online service seems to creep out of nowhere to capture the public's imagination, causing at once havoc and opportunity for the entertainment industry

Two years ago it was My-Space. This year it was YouTube.

For next year, the music biz seems to be betting on Second Life.

Simply put, Second Lifecreated by San Francisco tech company Linden Labs—is a virtual world where members navigate through 3D environments using digital replicas of themselves called avatars. Members chat, play various types of virtual games and spend real money to buy fake goods such as clothes, weapons and houses

Its popularity is skyrocketing-growing from 100,000 members at the beginning of 2005 to 400 000 earlier this year to more than 1.5 million members now, with an average of 10,000 members online at any given time. The growth rate now stands at 10%-12% a month, but analysts predict Second Life could explode to 9 million members by next June.

And then there is the virtual economy. Second Life members spend an average of \$350,000 a day buying and selling goods and services using a virtual currency known as Linden Dollars, which can be exchanged for

real cash at the rate of about 271 Linden dollars to one U.S. dollar. In the month of October, \$9 million of real money was spent within the game.

Put it all together and Second Life holds great potential to become the next evolution of the social networking/usergenerated content. Brands like Adidas, American Apparel, Dell Computer, Toyota and others already have established a presence within the virtual world, and the music industry is close behind-creating branded destinations, live concerts, merchandise stores and even recording facilities.

"Second Life's combination of social networking, strong sense of community and creativity makes it a very appealing destination," an EMI spokesman says. "If we're smart about it, we can help residents of Second Life connect with their favorite artists and discover new ones."

Buying a presence in Second Life is like registering a Web domain. Interested companies can either rent space on an existing island or simply buy their own. It costs about \$5,000 to buy the largest island the world has to offer. with about \$300 a month in maintenance fees

Then there's development costs needed to "build" whatever 3D environment the brand wants on its "land." which can cost more than \$10,000 depending on the sophistication of the experience, in addition to monthly maintenance fees

Sony BMG has planted the biggest flag to date, buying an entire island within the Second Life world called the Sony Music Media Island. It features several "artist's lounges" that fans can visit to stream tracks and watch video from acts like Audioslave, DMX, OutKast and Justin Timberlake. Lounges also include a photo gallery, artist bio and links to each artist's Web site

There is also a virtual shop. where members can buy label-branded clothing for their avatars and tracks that they can play and broadcast to others only in the Second Life world. Additional links in the store direct users to various Sony Music Web sites to buy real-world items, such as albums, merchandise and mobile content.

The Media Island went live Oct. 19 with a live chat and album preview by Ben Folds. During the event, Folds appeared in avatar form, answered questions and streamed tracks from the new album before chugging a can of Duff beer and attacking the audience with a light saber and laser beams shooting out of his eyes.

The Media Island is still in somewhat of a "quiet" mode, with Sony doing little to promote the location as it continues developing the complex with additional content and features. Still, the location has received about 3,000 visitors since going live.

Other labels have experimented on a much smaller scale. Warner Bros. Records built individual brownstone lofts on rented land for artists Talib Kweli and Regina Spektor. Fans can play pool and chat there while listening to their respective tracks.

On Aug. 3, Suzanne Vega became the first major recording artist to perform live in avatar form as part of a simulcast on the public radio station Infinite Mind. Duran Duran is preparing a live Second Life concert as well.

Second Life's Sony Music Media Island went live Oct.

with a live chat and album preview by BEN FOLDS.

GITAL ENTERTAINMENT

Like MySpace, Second Life is also a haven for unsigned bands and indie artists. Several virtual nightclubs, bars and other venues book live performances and stream recorded music from acts hungry to gain an audience. Second Life even has a dedicated "live music" category in its live event directory, with several performances scheduled daily.

Currently, this activity is strictly promotional. Like Web sites, popular Second Life destinations can sell advertising space for other Second Life services as well as for real-world Web sites in the form of virtual posters or billboards, and organizers could conceivably charge for live events

However, performing in Second Life does have its limitations. Too many members in one spot can cause a lag in the time it takes for the graphics to load, which commonly results in avatars walking around with no clothes. As such, live events are restricted to only a few hundred members at a time.

Today the biggest benefit of holding events in Second Life is the press they receive. Once that buzz factor wears off. there will need to be more concrete results to justify further activity in the space, and no one has determined how to measure that just yet.

Ultimately, Second Life could wind up being yet another overhyped online phenomenon that never gets past its geek-chic status. But it also could just be the future of the Internet.

BITS & BRIEFS

CHINGULAR AND CINGULAR RINGULARS

The ringtone craze shows no signs of slowing down as Cingular Wireless and Sprint each introduce new innovations to the format. Sprint has partnered with Capitol Records to develop a host of personalized ringtones and call tones from hip-hop artist Chingy, all based on the cut "Dem Jeans." Chingy recorded 123 different versions of the ringtone, inserting various female names into the clip.

Meanwhile Cingular hopes to increase ringtone sales by introducing Tone Cards—gift cards that can be purchased in stores and redeemed for ringtones. They come in increments of \$10 for four ringtones or \$20 for eight.

DIGITAL'S HEAVY MISSION

Digital music revenue will have to carry more weight during the next few years if it is to recoup the losses of

still-declining CD sales, according to analyst group Pali Research. The firm forecasts that while digital download sales will increase 40% in 2007 and 25% in 2008, total music industry unit sales will still fall 1% in each of the next two years. For 2006, the group expects overall digital and physical sales to finish the year down 1%, compared with the 4% slide of 2005.

THE WINNER GETS BARENAKED

eMusic is close to crossing the 100 million download mark and has tapped the Barenaked Ladies to write and record a personalized song about the eMusic subscriber who downloads the milestone track, eMusic will offer the track as a free download, and the Barenaked Ladies will add it to their new album "The Barenaked Ladies Are Men." due Feb. 6. eMusic started counting downloads on Nov. 1, 2003.

HOT RINGWASTERS M 2006 Billbeard

THIS	LAST	WEEKS ON CHT	TITLE ORIGINAL ARTIST COMPALSO BY Nielsen Mobile
1	1	2	SMACK THAT
2	2	2	IRREPLACEABLE BEYONCE
3	34	2	I WANNA LOVE YOU AKON FEATURING SNOOP DOGG
4	3	2	WE FLY HIGH JIM JONES
300	5	2	SHORTIE LIKE MINE BOW WOW FEATURING CHRIS BROWN & JOHNTA AUSTIN
6	6	2	LIPS OF AN ANGEL
120	4	2	MY LOVE JUSTIN TIMBERLAKE FEATURING T.L.
T(max)	8	2	FERGALICIOUS FERGIE
Tech	7	2	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE
10	11	2	WALK IT OUT
			Akon tops the inaugural edition of this chart with "Smack That" tallying 164,000 downloads. He also sits at No. 3 with "I Wanna Love You," which shifts 105,000 downloads.
11	9	2	MONEY IN THE BANK LIL SCRAPPY FEATURING YOUNG BUCK
12	30	2	MAKE IT RAIN FAT JOE FEATURING LIL WAYNE
13	15	2	PROMISE CIARA

ZOOM
"" ROOSIE FEATURING YUNG JOC BEFORE HE CHEATS 19 17 HOW TO SAVE A LIFE

SEXYBACK

FAR AWAY

MONEY MAKER

CHAIN HANG LOW

13

12

10

16 2

2 14

18

16

17



UNWIRE YOUR EARS



UpFront







Indies For Adults

Music Experience And Museo Del Disco Score With Older Consumers

Two independent stores that appeal to the older consumer are doing well for themselves. In Chicago, Dedry Jones has started a high-profile marketing event that keeps his Music Experience store top of mind with local customers; in Miami, wholesaler Hinsul Lazo is attracting customers to his 5-year-old store, Museo Del Disco. the old-fashioned way—with deep inventory.

At the Music Experience, Jones says that although he carries hip-hop, rap and pop-"what the young people want"—the main focus is on the older demographics, 28 and up. "The record companies seem to have forgotten that the older customers exist," he says, which is why his store specializes in having a deep selection in each genre of soul, jazz and blues. Also, he adds, in this day and age you have to focus on what the big-box stores don't carry.

Beyond that, Jones has found a marketing vehicle to benefit his store, while reminding the labels that the older customers still care about music. He started a series called the Experience,

in which he features an artist with a new album in an interview setting, sometimes followed by a performance, and usually a CD signing. Depending on the artist, the performance takes different forms, either singing to track, acoustic or with a band.

The first one was at the end of 2002 with Will Downing in an art gallery, he says, followed by Al Jarreau at a bigger gallery and then George Duke at a Jaguar dealership. He has since settled on putting most of the events at the DuSable Museum of African-American History, when it is available. The museum, which its Web site describes as the oldest of its type in the country, contains a 450-seat theater where the Experience events take place. People get in for the price of the new CD, although it's described as a ticket sale in which attendees get the CD for free on the day of the event.

including appearances by Patti LaBelle, Lyfe Jennings, Natalie Cole, Ruben Studdard, John Legend, Israel & New Breed, Jarreau and Andraé Crouch. "Sony BMG Music Entertainment Sales have been my biggest supporter for the Experience series; so has Verve as a label, and now other suppliers are stepping up," Jones says. In fact, Brian McKnight will be the next artist appearing in the series, on Dec. 6 at the International House in Chicago, with a mini-acoustic performance, an onstage interview and CD signing for his new "10" album out Dec. 5 on Warner Bros.

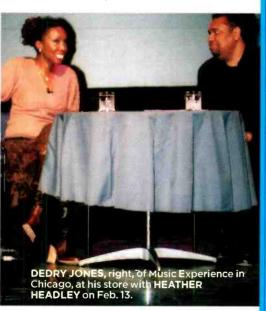
So far. Jones has put on about 20 events.

"Dedry has created a marketing vehicle that is viable in the marketplace." Sony BMG Music Entertainment Sales VP of urban and gospel marketing Anthony Ellis says. In fact, Sony BMG recorded two of the events, Jennings' and Studdard's, with the former coming out as a limited edition CD given away as a premium when customers bought the artist's "Phoenix" album in independent stores. The latter performance may

Meanwhile, in Miami, Lazo found a way to survive the wholesale wars—by opening up a record store, after feeling the squeeze at his wholesale operation, H.L. Distributors

"I am in the middle of two giants: Reyes, which specializes in Latin, and Alliance Entertainment Corp., the biggest one-stop in the country," Lazo says. So he decided to try opening a record store and in doing so broke all the rules. For one, he put Museo Del Disco in a building he owns in the warehouse district of Miami; customers have to drive through a trailer park to get to it. He did this out of desperation, after seeing his wholesale business getting squeezed and his building left with empty space when a factory tenant went out of business.

But one rule he followed well was stocking the store deeply, with \$2 million worth of inventory, all targeting the older demos "We have all kinds of music, except rap," Lazo says. The 10,000-square-foot store stocks about



50,000 SKUs, of which 42,000 are CDs and 8,000 are DVDs.

Within the music, about 20,000 are in English while the majority is Latin from all over the world. Of the DVDs, about 3,000 are movies-Spanish theatrical and foreign releases—and 5.000 are music-based, including what Lazo calls the biggest selection of opera and jazz DVDs in the city. The store also has about 100 listening stations and three plasma TVs where videos are constantly played.

Billboards, TV and radio advertising, good customer service and word-of-mouth drive traffic to the location, where there is a parking lot that can accommodate about 100 cars. "Our clientele is 35 and up, and a cultured client," Lazo says.

"One more reason for our success—we are next door to H.L. Distributors so we hardly ever run out of product in the retail store," he says.

. the trip begins with the naked voices of "Because" . . . exquisite . . . mysterious . . . spiritual . sexual . . . perfectly setting the mood, then . is it the obelisk from "2001" or the ending piano chord from "A Day in the Life"? . . . backwards, of course . . . harkening the breaking of dawn with the "A Hard Day's Night" chord and suddenly into the "Abbey Road" drum solo and the howl begins . . . an eerie sound that will return from time to time, a whistling wind echoing with



voices from the past? The future? Is it tortured angels or the evil dead receiving redemption at last? "Get Back"! Get back before you run out of time! . . . my God—that voice . . . we're looking through a "Glass Onion" that twists and turns "Hello Goodbye," a "Magical Mystery Tour" indeed! The howl has returned . . . the overture begins . . . the magnificent strings . . . and the wind becomes the Aah of "Eleanor Rigby" . . . that voice again . . . it's right—there, you can touch it . . . "Julia" . . . quiet . . . desperate . . . tragic taken away in the European ambulance . . . her son's catharsis reaches its genius peak with "I

Am the Walrus" . . . it can't be, but it is . . . another extraordinary voice . . . different but somehow . . . we're back at the beginning . . . so long ago . . . was it all a dream? . . . each single gaining strength until the fifth could not be denied even by the dimwitted Americans . . . "I Want to Hold Your Hand" . . . incredible power even now hiding behind those innocent words . . . hold my hand today, and tomorrow you can "Drive My Car"...but...with the "Taxman" solo... "What

You're Doing" . . . "The Word" . . . all expertly blended and disappeared and you're down the rabbit hole riding a droning tamboura and the "Sun King" is speaking . . . backwards, of course . . . a magical transition to "Something" . . . really something . . . yet another impossibly beautiful voice ... follow the yellow brick road, or better yet "Blue Jay Way" . . . the "Nowhere Man" will lead you . . . to the psychedelic circus . . "Being for the Benefit of Mr. Kite" . . . and inevitably to the house of horrors . . . "I Want You"... soooo bad!... "Help!"... follow the "Blackbird" to . . . "Yesterday" . . . "Strawberry Fields" . . . forever . . . but with the brass bridge of "Sgt. Pepper," the harpsichord of "In My Life," the piccolo trumpet of "Penny Lane" . . . any "Piggies" in there?

"Hello Goodbye" again . . . it's all . . . "Within You Without You" . . . "Tomorrow Never Knows"...how beautifully they mix...and the demonic birds are set free by "Lucy in the Sky With Diamonds" . . . as the gorgeous strings of "Goodnight" provide the unlikeliest high of the highest moment . . . an invitation from . . . Ringo? . . it's the melody with different chords . . . it shouldn't work this brilliantly . . . it's breathtaking . . . come with us, he says, if we all dream the same dream it will become real . . . and the dream is . . . Love . . . and the trip continues .

The Beatles have a new album. You've got to love that. See you on the radio.

COOLEST GARAGE SONGS TITLE/LABEL DRIVE MY CAR/THE WORD/ WHAT YOU'RE DOING THE BEATLES POD **TENACIOUS D FAVORITE SON** GREEN DAY SO ROMANTIC THE CHARMS **NEW YORK DOLLS** DANCE LIKE A MONKEY **RIDIN' THE HOOK** SPONGEBOB & THE HI-SEAS WRECK THIS HEART **BOB SEGER** STRANGER IN THE HOUSE THE PAYBACKS WANNA THE STABILISERS NEVER GONNA DIE THE SHYS

en's Underground Garage column is produced exc information go to UNDERGROUNDGARAGE.COM

Jinny Rosemol Rosemol

Czar Entertainment CEO explains how he succesfully managed to overcome perceptions of the Game, and how the artist and the company can grow from here.

Jimmy Rosemond, CEO of New York-based Czar Entertainment, has had quite a year. Few managers can say that they've steered an artist through one of hip-hop's most storied beefs (the Game's public squabble with 50 Cent), and emerged with a successful album and a renewed career. But that's exactly what happened, after the Game's "Doctor's Advocate" sold 358,000 copies in its first week, according to Nielsen Sound-Scan, without collaboration or production help from Dr. Dre and 50 Cent.

Hatching and enacting a marketing plan to keep the public interested, Rosemond has been playing chess all year. It's been a learning experience, and he's grateful for it all.

Founding Czar Entertainment, formerly Henchmen Entertainment, 10 years ago, Rosemond began assembling the Henchmen G's, the songwriting and production team that created Bad Boy's first string of hits: among them Deric "D-Dot" Angeletti ("The Benjamins" by Puff Daddy featuring Lil' Kim & the Lox), Ron "Amen Ra" Lawrence ("Hypnotize" by the Notorious B.I.G.) and D-Moet ("Hate Me Now" by Nas featuring Puff Daddy).

Stretching into film and TV by executive-producing "Romeo Must Die" and Vibe magazine's awards show, Rosemond now produces the nationally syndicated cable game show "Hip Hop Hold 'Em," pitting artists and DJs against each other for charity. For him, it all comes down to innovation, which is one thing that Rosemond isn't afraid of.

What's next in your plan to push the Game's "Doctor's Advocate"?

We're still working the second single "Let's Ride," but the third single is "Wouldn't Get Far" featuring Kanye West. It's getting a lot of radio spins right now. So we're going to shoot the video soon. We're actually going to have a few of the young ladies mentioned in the song in the video as well

"Wouldn't Get Far" isn't so nice to the models it mentions. How'd you get them to appear in the video?

Well, the song "Wouldn't Get Far" is really about what you see isn't always what you get, both in terms of rappers and models. For example, people may say they've got a certain amount of money but that's not the case. It's all entertainment and in good fun.

What's it like managing a media magnet like the Game?

Everything is really spontaneous. My biggest job is really clarifying people's misunderstandings about him. Because he raps about what he does, people assume he's going to be this violent guy. But it's all entertainment. For example, I got a call

from the NBA, and they want him to perform but they're afraid of his image. So they're asking me, "What is he going to do onstage? [Is] there going to be any violence?" So sometimes I have to defuse the fear about who Game is and remind people that this ain't reality TV.

How so?

For example, just seeing how security reacts when we go to the mall shows you that people view him in this certain way [as a gang member]. They wouldn't act like that if it was another artist.

With so much controversy leading up to "Doctor's Advocate" do you feel vindicated now that the album's been so successful?

I think we all feel relieved that the sophomore jinx didn't descend upon us. We were able to break some of the barriers and we were able to get through it. It's an accomplishment.

What kind of barriers?

There were a lot of people that didn't believe that Game could overcome what he has. But we always knew that if we made great records, we would be fine. We understood

where we stood in the hip-hop com-

munity. Guys want to hear something with a story and we always knew that Game is intriguing enough, that people would want to hear what he had to say. And if they have kids, they'll most likely want to hear Game as well. Also, people with the vision knew, from the publishers to the label executives, that Game is a talented rapper.

Have you secured a distribution deal for the Game's Black Wall Street label yet?

We wanted to get past the first-week sales initially. And now that he's done what he has, we've got bragging rights, so we'll be starting the distribution conversations again.

What management decisions did Czar make leading up to the project?

Just making sure that he remained relevant. The 310 [Motors] commercial [for Game's Hurricane 2 shoe brand] and being very open with the rap community worked well. We had to know when to let that cat out of the bag, that Dre wasn't a part of the project. I think about a month out, we told people, "Hey, Dre's not on

the album.' Fortunately, Game's always relevant, and we've done well to keep his alliances right with the right rappers. But I think the most strategic thing we did was let certain key people—different rappers, label folks, MTV, radio DJs—hear the record early. People we knew would hit the rumor mill, they would talk about how hot this album was.

Any touring plans for the Game after his MTV \$2 Bill concert in November?

That \$2 Bill show was crazy. Nas came out and killed it. He and Game ended the show with Marsha from Floetry and performed. We're actually talking about a Game, [Jay-Z] and Nas tour, and I'd love to add Snoop [Dogg]. That'd be a super tour. That bill would cover all the market-places they'd go with that tour.

What's up with rapper Smitty, who you also manage? He released "Lil Haiti" and then disappeared.

J Records happened with him. They're not really into rappers over there, so we put him on hiatus instead of keep trying to work within a flawed system. J Records wants to get another chance with Smitty and that's one thing you don't hear in the business very often. Most times, they'll just give up on an artist, so the fact that they want to try is respectable. So we're trying again.

And with Akon, whom you're consulting?

We're just helping with tour stuff with him. Touring is just as important as setting up records as far as sales are concerned. There's so many other ancillary ways of getting an artist paid besides record sales, if done right.

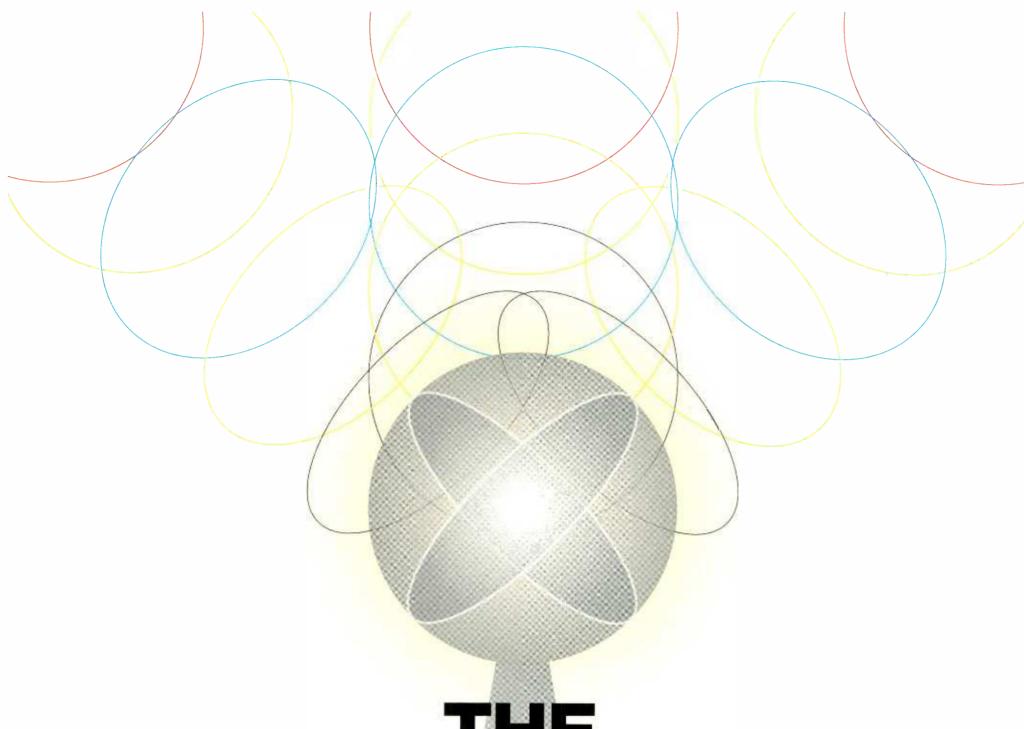
And singer/producer Mario Winans?

He's coming out second quarter and he's signed to Warner Brothers/Bad Boy. He gave some of his hits to Puffy, like the Puffy and Keyshia Cole record, "Last Night," that was supposed to be for his album. So he did about three songs on Puffy's "Press Play," took some time off, and now he's working on his own project.

In what other ways are you planning to expand Czar? Will there be other TV shows after your poker game show, "Hip Hop Hold 'Em"?

We're willing to try anything that's entertaining to the consumer. We don't have any problem with taking any chances. "Hip Hop Hold 'Em" has been very successful and has been renewed for a second season. They're probably going to be a lot of other poker shows after ours, and that's fine. On our show we have the players choose from a list of charities, or bring their own. We're actually educating a lot of these rappers on how to give. They don't know about the tax write-offs. They'll have a sister with cancer, but they won't know what kind or what charity speaks to their specific need, so it's

My biggest job is really clarifying people's misunderstandings about him. People assume he's going to be this violent guy.



THE BILLBOARD MUSIC AWARDS PREVIEW

BY JONATHAN COHEN

The past 12 months have been particularly good for one Canadian rock band, three Nashville upstarts, a once-imprisoned Southern rapper and an R&B diva in the throes of a major comeback. Now, Nickelback, Rascal Flatts, T.I. and Mary J. Blige are being recognized for their achievements as finalists in a leading five categories each for the 2006 Billboard Music Awards. •••• The 17th annual honors will boast performances by Janet Jackson, the Killers, Gwen Stefani, Fergie, the Fray, Mary J. Blige, and Ludacris featuring Pharrell and Young Jeezy. Bowling for Soup, Carrie Underwood, Carmen Electra, Dave Navarro, Flavor Flav, Three 6 Mafia, the cast of "High School Musical," Rihanna, Chris Brown and "American Idol" alums Katharine McPhee and Chris Daughtry will make appearances. ••• The hard-touring Nickelback is up for artist, rock artist and duo/group of the year. Its 2005 Roadrunner release "All the Right Reasons" will vie for album and rock album of the year. The set has sold 4 million copies in the United States, according to Nielsen SoundScan.



Rascal Flatts, which owns the second-highestselling album of 2006 with the Lyric Street/Hollywood set "Me and My Gang," is a finalist for artist, duo/group and country artist of the year. "Gang" is up for country album of the year.

Thanks to his Grand Hustle/Atlantic set "King," rapper T.I. is up for R&B/hip-hop artist, male R&B/hip-hop artist, rap artist, R&B/hip-hop album and rap album of the year.

Blige, meanwhile, earned finalist nods in the female artist, R&B/hip-hop artist, female R&B/hip-hop artist, R&B/hip-hop album and R&B/hip-hop single categories. Her 2005 album "The Breakthrough" has been one of this year's most consistent sellers, having shifted 2.6 million copies.

The diversity of the top awards finalists will be matched by the performers on the MGM Grand Garden stage. "We've got everything from Janet, Fergie and Gwen and their very stylized, theatrical performances, to the Fray, which will be a full-on rock'n'roll moment without all the props and colors," the show's talent producer Bruce Gillmer says.

"Some of the more intense performances definitely will take on a Las Vegas vibe, just because there's so much happening," he adds. "The venue brings out a lot of that, too, because there are so many possibilities in terms of rigging and staging."

Gillmer is especially proud of the Jackson and Fray performance segments, which are unique to this year's telecast. "It is a challenge because we're at the end of a year crowded with award shows," he admits. "But this is Janet's only big awards show appearance. Same with the Fray. There are performers who have done some of the other shows, but we're working really hard to differentiate their performances so they'll stand out."

In addition, Tony Bennett will receive the Century Award, Billboard's highest honor for creative achievement. "It will be a nice, genuine, heartfelt moment, celebrating his amazing career and the fact he's still as vital now as ever," Gillmer says. "We've also created a video package with some pretty diverse artists and friends of Tony."

Among the other multiple award finalists are Brown, Ne-Yo, Jamie Foxx, Kenny Chesney, Red Hot Chili Peppers, Sean Paul, Nelly Furtado featuring Timbaland, "High School Musical," Beyoncé, Yung Joc, Dem Franchize Boyz, Shinedown and Three Days Grace.

Billboard Music Award winners are determined by performance on Billboard's weekly charts.

YOUNG JEEZY

While the "drug rap" era has been captivating the hiphop world, Young Jeezy remains one of its main purveyors with his gruff voice and grimy street-corner rhymes. The charismatic Atlanta rapper and self-proclaimed "Snowman" first gained recognition as onefourth of Bad Boy's Southern collective Boyz N Da Hood, but eventually distinguished himself as a solo star with his 2005 debut "Let's Get It: Thug Motivation 101" (Corporate Thugz Entertainment/Def Jam).

The disc bowed at No. 2 on The Billboard 200 and has sold 1.7 million copies in the United States, according to Nielsen SoundScan, while spawning the singles "Go Crazy" and "Soul Survivor" featuring Akon. Jeezy told Billboard last March, "You're going to feel me. You're going to feel sad with me, you're going to go through the struggle with me, you're going to hang out with me, you're going to hit the trap with me. You're going to see the 'hood through a young man's eyes who has really seen it, really felt it, really touched it, really tasted it." And that he has done.

Amid Def Jam's high-profile fourth-quarter release schedule is Jeezy's follow-up "The Inspiration: Thug Motivation 102," led by the single "I Luv It." Due Dec. 12, the album features guest appearances from Ludacris, T.I., Keyshia Cole, Three 6 Mafia, Young Buck and Timbaland, among others. Jeezy also won best new R&B/hiphop artist at Billboard's R&B/Hip-Hop Awards in September in Atlanta.

GWEN STEFANI

A decade ago, Gwen Stefani was all over pop radio as the frontwoman of No Doubt. Today, it's Stefani the solo artist that rules the airwaves. Her 2004 Interscope solo debut, "Love. Angel. Music. Baby.," has sold more than 3.8 million copies in the United States, according to Nielsen SoundScan, and spawned a host of hits, including "Hollaback Girl," which spent four weeks at No. 1 on0 The Billboard Hot 100.

Originally from Fullerton, Calif., Stefani joined No Doubt in her late teens. The group signed to Interscope in 1991 but didn't break into the mainstream until 1995's "Tragic Kingdom," which featured mega hits "Just a Girl" and "Don't Speak." After an eight-year run, Stefani took a break from the band to focus on her solo career.

Recruiting such collaborators as Linda Perry, André 3000, Dr. Dre and the Neptunes, Stefani created "Love. Angel. Music. Baby."—named for each member of her four-woman entourage the Harajuku Girls. Ever fashion-forward, Stefani also launched clothing line L.A.M.B.

After taking a break this year to raise her son with rocker Gavin Rossdale, Stefani is now back in the spotlight with her second solo set, "The Sweet Escape." Due Dec. 5 via Interscope, the album is led by the single "Wind Up" and features Akon, Stefani's No Doubt bandmate Tony Kanal, Keane's Tim Rice-Oxley, Nellee Hooper, Sean Garrett, Swizz Beatz and Dave Stewart.

LUDACRIS

A former radio jock-turned-rapper, Ludacris has made a lasting impression in the last few years not only with his music but via substantial roles in Academy Award-winning films "Crash" and "Hustle & Flow." This year the Atlanta native also earned his third No. 1 album when "Release Therapy" (Disturbing Tha Peace/Def Jam) bowed atop The Billboard 200, selling 309,000 copies in its first week, according to Nielsen SoundScan. Lead single "Money Maker" featuring Pharrell topped The Billboard Hot 100 for two weeks.

Having played the jokester in many of his rhymes ("Ho," "Area Codes"), Ludacris finally turned serious on "Release Therapy"—at least half of it, anyway. The "Release" portion of the album finds the rapper exposing a more personal side of himself, with rhymes about child abuse ("Runaway Love"), among other subjects, while the "Therapy" portion features the humorous club tracks for which Luda has become renowned.

"It was also time for me to release," Ludacris told Billboard in September. "I'm really getting a lot of stuff off my chest [on this album]; something my career has been leading up to. You get to a phase where you want to try new things.

And while the rapper-turned-actor phenomenon continues to run its course, Ludacris has been critically praised for his natural talent and charisma, earning roles on TV's "Law & Order: Special Victims Unit," among other opportunities. Next, he will play an angry elf in the Warner Bros. holiday comedy "Fred Claus," starring with Vince Vaughn, Paul Giamatti and Kevin Spacey. Ludacris is also planning a tour featuring his Disturbing Tha Peace roster, which is home to Shawnna, Bobby Valentino, Shareefa and Field Mob.

MARY J. BLIGE

With her seventh studio effort, "The Breakthrough," Mary J. Blige proved once again that R&B divas can make stunning comebacks (see Mariah Carey). The Geffen disc

THE ENVELOPE PLEASE... Finalists for the 2006 Billboard

ARTIST OF THE YEAR:

CHRIS BROWN RASCAL FLATTS ALBUM OF THE YEAR:

"Some Hearts." CARRIE UNDERWOOD "High School Musical." VARIOUS ARTISTS

"All the Right Reasons," **NICKELBACK**

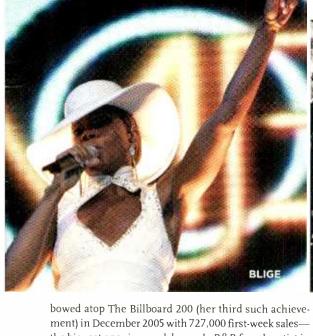
FEMALE ARTIST:

RIHANNA MARY J. BLIGE BEYONCÉ

R&B/HIP-HOP ARTIST:

MARY J. BLIGE JAMIE FOXX

Additional reporting by Brian Garrity, Katie Hasty, Clover Hope and Ray Waddell.





bowed atop The Billboard 200 (her third such achievement) in December 2005 with 727,000 first-week sales—the biggest opening week by a solo R&B female artist in Nielsen SoundScan history. The set has sold 2.6 million copies thus far.

At the top of the year, lead single "Be Without You" crowned the R&B/hip-hop chart for 15 straight weeks and this summer, Blige embarked on the Breakthrough Experience tour. As the Queen of Hip-Hop Soul noted on the album cut "Hate It or Love It," the album marked "a point in my life where I can finally call myself a Queen."

"My goal was to make my fans happy, and I knew that [2003's] 'Love & Life' was something that disappointed them," Blige told Billboard in January. "None of us were in a good place. Too many cooks spoiled the soup. You had [Diddy] saying, 'Do this, do that,' and I wanted something else. I have to give the glory to God [for] giving me the strength and guidance to do this."

In addition to an upcoming album of duets, Blige will release a greatest-hits album, "Reflections: The Journey," on Dec. 12. The set will feature a mix of old favorites such as "Real Love" and "Family Affair" and previously unreleased tracks including new song "We Ride" produced by Bryan-Michael Cox.

Next, Blige will make her film-starring debut in a biopic about jazz great Nina Simone. The artist has also continued her charitable efforts with her involvement in HIV/AIDS campaigns, anti-drug public service announcements and outreach groups.

THE FRAY

The Fray may be only one album into its career, but that hasn't stopped the group from having a major impact on the Billboard charts in 2006. After debuting modestly at No. 156 on The Billboard 200 in the fall of 2005, the Fray's Epic debut, "How to Save a Life," clawed its way to a peak of No. 14 almost exactly a year later, thanks to its ubiquitous title track and fellow single "Over My Head (Cable Car)."

The Denver-based band was formed when vocalist/pianist Isaac Slade happened upon an old schoolmate, guitarist Joe King, at a local music shop. The pair added drummer Ben Wysocki and guitarist Dave Welsh and began hitting the local scene with a piano-driven sound in the vein of Keane and Coldplay. Epic signed the band in 2004 and sent it to Bloomington, Ind., to record its debut at the famed Echo Park Studios.

Thanks to relentless touring and some key licensing tie-ins with "Grey's Anatomy" and HBO, the title track got as high as No. 3 on The Billboard Hot 100, while "Over My Head" reached No. 8. According to Epic, "How to

Save a Life" is the No. 3 best-selling album in iTunes history; it has now sold 1.1 million copies in the United States, according to Nielsen SoundScan.

For King and his bandmates, one way to keep the swirling success in perspective is to think locally. As he told Billboard in April, "We got a video from this guy and girl at a [Denver high school] assembly, and they started singing 'How to Save a Life.' I [got] goose bumps at this point. That was me 10 years back; I was learning the songs of the artists that inspired me, and [now] these kids are learning me. That's more gratifying than any licensing or radio play."

JANET JACKSON

When it comes to the term "diva," Janet Jackson has always fit the bill. Ever since her breakthrough album "Control" hit shelves in 1986, the youngest Jackson offspring has released hit after hit marked by her sexy style of R&B and pop. Her new Virgin set, "20 Y.O.," recently debuted at No. 2 on The Billboard 200 and spawned the single "Call On Me" featuring Nelly, which hit No. 1 on the Hot R&B/Hip-Hop Songs chart.

"This album takes me to a place where I haven't been in a while: R&B and dance," Jackson recently told Billboard. "The album also features samples from music that inspired me 20, 25 years ago. There are also some midtempo songs and some of what everyone calls my 'baby-making songs.' Basically, the album is everything that's always been a part of me, but with freshness to it."

Having watched as her older brothers rose to worldwide superstardom in the Jackson 5, Jackson set off on a solo career in 1982 with her self-titled debut. With "Control," she cemented herself as a major pop figure in her own right, following it up in 1989 with "Rhythm Nation 1814," which yielded seven top five hits including "Escapade," "Come Back to Me" and "Black Cat."

Jackson has remained perched near the top of the charts for the past decade, thanks to such albums as "janet." in 1993, "The Velvet Rope" in 1997, "All for You" in 2001 and "Damita Jo" in 2004. Overall, she has racked up eight top 10 albums, five of which reached No. 1.

FERGIE

With her sometimes raunchy, sometimes sensual brand of hip-hop and pop, Stacy "Fergie" Ferguson finally came into her own this year. The Black Eyed Peas frontwoman broke from the pod with her solo debut "The Dutchess" (Will.i.am/A&M), which bowed in October at No. 3 on The Billboard 200 and has sold 655,000 copies in the United States, according to Nielsen SoundScan.

The suggestive chants of lead single "London Bridge"

("How come every time you come around/my London, London Bridge wanna go down") drove the song to the top of The Billboard Hot 100 for three straight weeks. On second single "Fergalicious," the singer emulates '80s female rap trio J.J. Fad.

A former child actor (she performed voice-overs for "Charlie Brown" cartoons) and member of '90s girl group

"Charlie Brown" cartoons) and member of '90s girl group Wild Orchid, Fergie battled drug addiction and self-esteem issues before lucking into a meeting with Peas frontman Will.i.am. Once in the group, the Hacienda Heights, Calif.-raised singer helped the trio-turned-foursome achieve global stardom.

But with "The Dutchess," Fergie looked to explore subjects that were virtually off limits to her as a member of the Peas. "There are a lot more ballads and more intimacy between me and the listener because sometimes when you're in a group you don't have space to air out your dirty laundry," she told Billboard recently. "For me, this [album] is a complete thought. It's not just a verse or a sentence. It's my complete feeling and emotion."

THE KILLERS

Just how meteoric was the Killers' rise? About three months after they released their Island debut, "Hot Fuss," in June 2004, the Las Vegas-based band played the 1,200-capacity 9:30 Club in Washington, D.C., and just eight months later, it was rocking the 16,000-plus-capacity Merriweather Post Pavilion in nearby Columbia, Md. It was par for the course for a band that went from blogosphere darlings to retail domination in short order.

"Hot Fuss" sold more than 3 million copies in the United States, was nominated for five Grammy Awards and spent 53 weeks in the top 50 of The Billboard 200. "Mr. Brightside" spent more than 40 weeks on the charts and reached No. 10 on The Billboard Hot 100, while "Somebody Told Me" spent 30 weeks on the charts and hit No. 3 on the Modern Rock tally.

The Killers (lead singer Brandon Flowers, guitarist David Keuning, bassist Mark Stoermer and drummer Ronnie Vannucci) were arguably the biggest artist development story last year. Striking while the iron is hot, the group recently released its second album, "Sam's Town," which debuted at No. 2 on The Billboard 200. First single "When You Were Young" reached No. 14 on the Hot 100.

"We're not cocky," Flowers recently told Billboard. "And I don't mean to sound cocky. We're just proud of this record. At the end of the day, it's all in the ear of the beholders. We don't believe the hype. We believe it's a good piece of work. I never said we were trying to reinvent the wheel. We just want to keep it rolling."

year's BMAs mark the only awards show gigs for Jackson and the Fray.

Music Awards categories that will be presented during the telecast:

POP SINGLE:

"Promiscuous,"
NELLY FURTADO
FEATURING TIMBALAND

"Temperature,"
SEAN PAUL

"Hips Don't Lie," SHAKIRA FEATURING WYCLEF JEAN

RAP SINGLES ARTIST:

TI.
YUNG JOC
SEAN PAUL

COUNTRY ARTIST:

RASCAL FLATTS
CARRIE UNDERWOOD
KENNY CHESNEY

MALE COUNTRY ARTIST:

KENNY CHESNEY
TOBY KEITH
TIM McGRAW

ROCK SINGLE:

"Animal I Have Become."
THREE DAYS GRACE

"Speak." GODSMACK
"Dani California,"
RED HOT CHILL PEPPERS

ROCK ALBUM:

"All the Right Reasons," NICKELBACK

"Back to Bedlam."

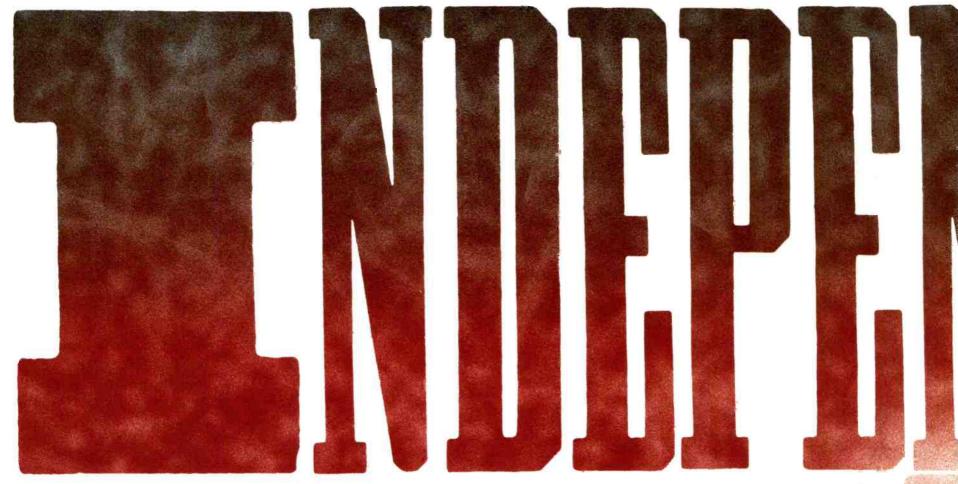
JAMES BLUNT

"Stadium Arcadium."
RED HOT CHILI PEPPERS

SOUNDTRACK ALBUM:

' High School Musical"

"Walk the Line" "Get Rich or Die Tryin' '



It was not that long ago that the words "independent label" were generally construed to mean "a quick way for an aspiring artist to be bilked out of their life savings by disreputable operators." ★ Times have changed.

Independent labels in today's Nashville represent something else entirely: legitimate businesses that compete with major labels for radio and video airplay, media exposure and, most importantly, sales.

During a recent week in November, a full third of the songs listed on Billboard's Hot Country Songs chart were from independent labels: unheard of 10 or even five years ago.

So while consolidation has reduced the number of major label groups to four, the number of independent labels on Music Row has grown steadily during the last few years. In fact, it is that same major label consolidation that has provided both the staff and the artist roster for many independents.

Five years ago, Broken Bow, Dualtone and Curb were pretty much it when it came to Nashville indies. Today's lineup includes at least a dozen companies that have placed, or are likely to place, songs on Billboard's Hot Country Songs chart. Among others, Toby Keith's Show Dog Nashville and Category 5 (home to Travis Tritt) have launched in the last year.

"The thing that had hampered independent labels in the

past was lack of quality distribution and a lack of talent on both sides of the spectrum: the artistic talent and the executive talent to run a company and staff a [label]," 903 Music VP of promotion Bill Mayne says. Veteran artist Neal McCoy founded 903 two year ago. It is also home to Darryl Worley and popular touring act the Drew Davis Band.

"In a consolidation era, it's like squeezing a balloon, the air's got to go somewhere," Mayne adds.

The label most often cited in industry circles as the forebearer of the modern independent movement is Broken Bow, which was started in the late '90s by California car dealer Benny

Brown. After owning a Nashville studio and financially backing various new artists, Brown decided to open his owe label. It took a few years, but it eventually succeeded with Craig Morgan, who had previously recorded for Atlantic Records Nashville. Since joining Broken Bow in 2001, Morgan has scored three top 10 singles, including a No. 1, "That's What I Love About Sunday."

"Broken Bow was the first to re-create the major label model in terms of personnel and staffing," says Equity Music Group partner and president Mike Kraski, who spent 27 years at CBS Records, which later became Sony. "They were willing to make that commitment and ultimately you saw the results."

Eventually, Broken Bow also had success with a new artist, Jason Aldean, which forever changed the way independents—by design heavily reliant on artists with a major label track record—were viewed. Aldean's debut album has sold 75,000 copies and has spawned two top 1) singles, including the No. 1 "Why," which peaked in May.

Equity, launched in 2003, is another label that has found

success with an act other than the tried and true. Although the label counts veteran artist Clint Black as one of its founding partners, and also has on its roster ex-major label performers Mark Wills and Carolyn Dawn Johnson, it has had its biggest success with Little Big Town, a band that has scored on both the airplay and sales charts. The band has sold 807,000 albums to date, according to Nielsen SoundScan.

Certainly, lots of ex-major label talent is fueling the indie world. Hitmaker Tracy Lawrence started his own label, Rocky Comfort Records, with a different plan than what he experienced during his years at major labels such as Atlantic and Dream Works. "The ultimate goal here is not to hang No. 1 plaques on the wall, it's to sell records," he says. "You can be more efficient with how you spend your money and how you advertise and market your artist. There's just way too much waste in this business."

Big Machine president, CEO Scott Borchetta leans heavily on past experience, including executive stints at MCA and DreamWorks. "We're taking a lot of our own personal research and development . . . about how to compete out-of-the-box at the highest level," says Borchetta, who counts Jack Ingram and Taylor Swift among his signees.

Indeed, indies have found ways to tweak the major label model to their advantage. While almost all of them rely, like the majors, on radio airplay as their primary means of exposure to consumers, there are a few that are exploring other means.

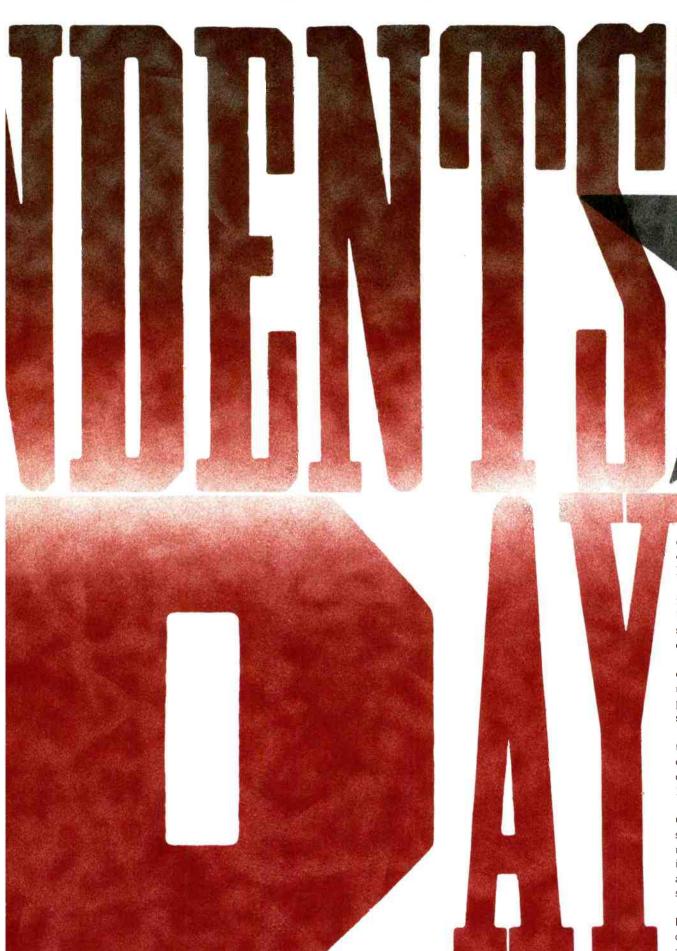
Een Cooper, who moved his Rust Records operation to Nashville from Cleveland, says that the label has a traditional promotion and marketing staff, but also has placed a strong emphasis on new media. "In the country world, 94% of sales are coming from the traditional model and 6% from the digital model. We believe that in the next 36-60 months that's . . . eventually a 50-50 model."

Cooper says Rust, which is home to Black Hawk, Aaron Tippin and Poverty-Neck Hillbillies, is creating country lifestyle online communities. Even though country consumers are historically behind the tech curve, "when they go to convert, we will be there for them





Broken Bow's JASON ALDEAN, left, has sold 755,000 copies of his debut; Equity's LITTLE BIG TOWN, above, has sold 807,000.



to use." Cooper says.

At Equity, artists maintain ownership of their masters. "Our belief began with 'the artists should own their own art,'" Kraski says. "We felt it was wrong for artists never to earn royalties on their CD sales because of recoupability. Artists earn income from the very first and subsequent SoundScan sale. It's not a royalty system, it's a dollars per unit SoundScan system. It's very transparent and it's very immediate."

Montage Music Group, launched in late July and headed by former Sony Music Nashville president/CEO Allen Butler, is one of the newer independents on the scene. Montage is home to former major label acts Little Texas, Andy Griggs and new-

comer Minnie Murphy. Montage has a management and publishing arm for artists that are looking for one-stop shopping. Butler sees the model as a plus for artist development. "We would like to share as much in their career as we possibly can," he says.

Many of these ex-major label execs say they enjoy distinct advantages in the indie label space. Butler says his label can move faster and more cost-effectively. "If we identified an artist that we didn't think was going to fit into mainstream radio parameters, we can go directly to digital with that project and, because of our lower costs of doing business, make money at a much lower level than a major can," Butler says. And for a label like Montage, he says, "it can keep the lights on."

Borchetta says one way that his label remains costeffective is that "we're not top-heavy with executives. It was more important to me to have great people who could get the job done than bring in experienced high level executives. That's for an aggressive reason—a desire and a hunger—and for a financial reason."

IN AN AGE OF MAJOR-LABEL

AIRPLAY, MEDIA
EXPOSURE AND
SALES. AND
THEY'RE FINDING
ALL OF THE ABOVE.
BY KEN TUCKER

CONSOLIDATION,

The Big Machine honcho says the decision-making process is quicker at his label as well. "I don't have to check with New York or L.A.," he says. "My crew walks in, we talk about something and either we do it or we don't. There's not a long, drawn-out process."

Major label consolidation has meant more than an injection of top executive and artist talent into the indie realm. It's also meant better, easier distribution. There was a time when independents couldn't get their product in every retail chain, but consolidation has limited the number of clients needed to carry it.

In addition, consolidation at retail, and subsequently on the distribution side, made "a lot of very talented distribution executives available for the independent world to absorb," according to Kraski. "That's what you see at places like RED and Navarre—they are full of ex-major label distribution folks."

Sales and marketing veteran Bob Freese, VP/GM of Navarre Corp., which distributes a half dozen country independents, says country is discovering what other genres, most notably rock and hip-hop have known for years—there's a business in "niche." "In other genres, there's always been an acceptable world for independents," he says, noting that "our biggest-selling titles this year are without a doubt country records."

Broken Bow's Howell doesn't believe the independent label boom has peaked. "I still believe that anybody can have a hit on any given day," he says. "With the right song, the right artist and the right people working it, regardless of the record label, you can have a hit." Lofton Creek's success with Heartland (see story, next page) is an example of that principle, Howell says.

Brian Smith, VP of store operations for Value Music Concepts, agrees. "If you have a hit song you will get played," Smith says. "Fans don't care what label is involved."

As solid a reputation as country independents are currently enjoying, Kraski says that they still have to fight the bias—sometimes seeded by majors—that they might be gone tomorrow. "We have to overcome it again every time an independent label shows up on the radar screen and then fails," he says, noting that there is an answer to the bias. "Success brings credibility."



It's tempting to describe Heartland's emergence on the national country scene as an

overnight success. The Huntsville, Ala.-based band signed a recording contract with Nashville independent Lofton Creek in May, and less than six months later it had a No. 1 Billboard chart single-"I Loved Her First"-and a top-selling album by the same name. But, as with most acts, Heartland's success is anything but overnight. "It took us 12 years to be an 'overnight success," lead singer Jason Albert says wryly.

There are thousands of bar bands and church choir singers across America that have as much, if not more, talent than what regularly pours out of your car radio. The difference between those folks and today's stars, in many cases, is the right connection, the right break, the right set of ears to hear their talent. A few years ago, that might have exclusively meant a major label. In Heartland's case, it meant crossing paths with songwriter/producer Walt Aldridge, DJ Dan Hollander and veteran record executive Mike Borchetta.

The band, made up of Albert, Craig Anderson (rhythm guitar), Keith West (bass guitar, background vocals), Chuck Crawford (fiddle, background vocals), Todd Anderson (drums) and Mike Myerson (lead guitar), kicked around the Southeast playing clubs, hoping for something bigger for at least a decade. "The core of the band was me, Craig and Todd starting out," Albert says. "Then we added Mike and Keith." Crawford joined the band after he answered an ad on a local Internet site. "He just fits like a glove," Albert says.

In addition to regional gigs, the band made its share of trips up I-65 to Nashville, where, like countless other acts, it hoped to find fame and fortune but instead found rejection. "We've had our share of doors slammed in our face," and hearing "thanks, but no thanks," Albert says.

But the seeds of Heartland's current success were planted a little closer to home. Looking for songs that it could record and pitch to labels, the band went to a songwriter showcase. It was there that it first heard "I Loved Her First," a look at love through the eyes of a father at his daughter's wedding ("I prayed that she'd find you someday, but it's still hard to give her away"). The singer that night was Aldridge, who had written the song with Elliott Park. "Our eyes just welled up with tears," Albert says. "Whether you have kids or not, that song is special."

Af er the show the group asked Aldridge to send it material. He agreed. "When we got a CD in the mail, that song was on it," A bert says. "We couldn't believe that nobody had recorded it. Came to find out, they'd pitched it around [Nashville] for several years. Everybody passed on it because they didn't want anybody to think that they were old enough to have a child who was getting married. But we thought, 'A good song's a good song. You're just telling a story when you do it."

The group eventually went into the studio with Aldridge producing a four-song demo. One of the demos ended up in the hands of Hollander, who works at WLLX in Lawrenceburg,

Tenn. After listening, Hollander called Borchetta. "I've known Dan for 25 years," Borchetta says. "He has never called me up and said, 'You got to hear this.'

"Why don't these guys have a major label deal? They're incredible," Borchetta recalls thinking when he first heard the demo. The wheels were set in motion. "He listened on Friday and met with us on Monday," Albert says. Soon after the act was signed to Lofton Creek.

A veteran promotion man whose career dates back to the '60s, Borchetta was confident that "I Loved Her First" was a hit. "I've worked enough No. 1 records over the years, going back to the Beach Boys, that I know what one feels like," he says. "I knew what I had."

Interestingly, what Borchetta had was a demo cut for roughly \$500. Based on his experience with '60s records like "Chick-A-Boom" by Daddy Dewdrop, Borchetta resisted going back into the studio to rerecord the song. "Like the old days, you can cut a record for a few hundred dollars and have a hit," he says.

Lofton Creek took the song to radio. A cadre of veteran promoters that Borchetta dubbed "the Over the Hill Gang," began mining their longstanding relationships at radio. Instead of a hard sell, they simply asked programmers to give the song some airplay and see what happened. The single sold itself; as overwhelming listener reaction grew, so did the band's story. "We built it block by block by block," Borchetta says.

DJ/music director Shadow of WWKA in Orlando, Fla., says the potential was evident from the start as calls for the song came from every demographic. "It wasn't so much the requests, but that so many of the callers wanted to know where they could buy it," Shadow says. "That's pretty good passion."

The single reached No. 1 in its 17th week on Billboard's Hot Country Songs chart, which by today's slow-climb standards is impressive. That same week, the group's album, also titled "I Loved Her First," sold 61,000 units, according to Nielsen SoundScan, which was good for a No. 3 debut on the Hot Country Albums chart and a No. 1 slot on the Top Independent Albums chart. Since its release in October, the band has sold 170,000 units.

"Heartland came out of the box extremely strong for us," says Brian Smith, VP of store operations for Value Music Concepts. "I was concerned that some of the enthusiasm might have died off due to the fact that it took a while to get the album to the street, but the first month's sales proved me wrong."

Lofton Creek didn't discount Heartland's album at retail. "We didn't put it out at \$7.99 or \$9.99," Borchetta says. "This is a have-to-have record. They just don't come around that often.

Now Heartland is touring nonstop while juggling national TV appearances and other media opportunities. "We're just trying to hang on to the wave," the band's Albert says, noting that the group has gone from two to three shows a month to four or five shows a week for increasingly larger crowds.

The band's next single "Built to Last," also written by Park, will ship to radio in January.

"We're just happy to have a record deal," Albert says. "All we ever wanted was a chance." -Ken Tucker





For the music industry, another year brings another roller coaster ride.

The Winners and Losers of 2006 captures the best of times and the worst of times for key players in our business.

Atlantic Record execs Craig Kallman and Julie Greenwald presided over the comeback of that esteemed label in the past year after concerns two years earlier that A&R cutbacks would hamper its success.

Viacom, parent company of MTV, was in the unfamiliar situation of watching other media companies grab young audiences with the increasing popularity of MySpace, owned by News Corp., and Google's headlinemaking deal for YouTube.

And who could have guessed last January that the year would see Viacom president/CEO Tom Freston and Sony Music Label Group chairman Don lenner leave their posts?

Our Winners and Losers report is organized by business sector and was written by Billboard's editorial team: Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Leila Cobo, Brian Garrity, Clover Hope, Gail Mitchell, Craig Rosen, Ken Tucker and Ray Waddell.

Winners&Losers

BUSINESS

Atlantic Records



Under chairman/ CEO Craig Kallman and president Julie Greenwald, Atlantic delivered a diverse mix of hits during the last year, including

T.I., James Blunt, Gnarls Barkley, Panic! at the Disco, Rob Thomas, Staind and Death Cab for Cutie.

In the process, Atlantic has vaulted into ranks of the top labels in the industry with more than 5.9% in market share in 2006.

The label, which critics worried two years ago cut too deep into its A&R capabilities, is on track to break six new acts this year beyond gold certification: Panic! at the Disco, Gnarls Barkley, Yung Joc, Cassie, Young Dro and Cassie.

Particularly notable is its urban music turnaround, which is outpacing the R&B and rap market shares of pre-merger Atlantic and Elektra Records combined.

Viacom



Following a January split from CBS Corp., the company's stock stumbled amid concerns about its Web strategy.

While News Corn and Google were busy gobbling up the likes of MySpace and YouTube. Viacom stood pat.

Meanwhile, its own online sites, most notably mtv.com, have floundered by drawing a fraction of the traffic claimed by those social networking sensations, as well as by other destinations offering music videos like AOL and Yahoo.

Adding to MTV's online woes: a shift in Microsoft's digital music strategy, MTV and Microsoft in Ianuary announced an alliance to make MTV's new Urge digital music service the preferred retailer for the Windows Media Player. But shortly after the service launched in the summer, Microsoft announced plans to roll out its own rival offering, Zune, by year's end.

In September, company chairman Sumner Redstone sacked CEO Tom Freston, and the Viacom board replaced him with Philippe Dauman. The board also named Thomas W. Dooley senior executive VP/chief administrative officer.

Redstone has previously worked with both men and praised them as "two of the most extraordinary executives I have ever known."



DIGITAL ENTERTAINMENT YouTube

This clearly was YouTube's year. The online videosharing site, founded by Chad Hurley and Steve Chen, went from relative geek obscurity to new-media powerhouse in months, cumulating in daily video streams of 100 million, 72 million users and a \$1.65 billion acquisition by Internet bellwether Google

YouTube's success is strange. The site is poorly organized, difficult to browse and primarily consists of lousy videos in terms of quality and content. What's more, it faces the ire of content owners who find their copyrighted material posted by YouTube members. Media mogul Mark Cuban. prior to the acquisition, notably said whoever ultimately buys YouTube would be a "moron."

But the company fits squarely between the two sweet spots of tomorrow's Internet—usergenerated content and video.

By focusing on the individual user YouTube found success. The challenge for YouTube and Google is to concentrate on the needs of the content providers without losing their loyal users.

Napster



In a perfect world, Napster would be a great success. It has a globally recognizable brand, a creative leadership team willing to innovate and, at one

point, millions of dollars at its disposal. But alas, a perfect world it is not.

To be fair, Napster this year debuted a new ad-revenue-supported free music service that marked a major evolution of its business model. It launched a mobile music service with regional carrier SunComm and Japanese powerhouse NTT DoCoMo. Its stock price even rose from a low of \$2.55 to \$4.37 at press time

But as the only pure-play digital music service on the market, going it alone against a market leader like Apple has proved too great a challenge. In September, the company retained UBS Investment Bank to help it weigh potential buyout offers, which have been rumored for months

Depending on the terms of any resulting deal, if any, a Napster acquisition could be seen as a successful bargain for whoever snatches it up. But it will also be viewed as Napster's failure to survive as an independent.

TOURING Michael Coh



As producer of every Rolling Stones tour since 1989, Michael Cohl, chairman of Concert Productions International (CPI). has had a lot of big

years. But 2006 has been remarkable by even his standards.

First, Cohl is producing another Stones global trek—A Bigger Bang that is now the top-grossing concert tour ever.

But that's not all for the big MC. He also helms the Who's hugely successful world tour and, to top it off, Cohl helped coax the mighty Barbra Streisand back on the road for a tour that shatters gross records in almost every building she played.

Amid these undoubtedly complex tour negotiations, Cohl found time to work out a deal whereby Live Nation acquired a controlling interest in the touring division of Toronto-based CPI and a 50% interest in CPI's Grand Entertainment.

Given that Cohl sold Grand Adventure's predecessor, TNA, to Live Nation's predecessor, SFX, in 1999, one might say that he indirectly sold his company twice to the same buyer. That's satisfaction.

Jack Utsick **Presents**



It's tough to kick a man when he's down. particularly after he has clawed his way to the top. But 2006 saw the rapid descent of Jack Utsick's concert

promotion companies amid explosive Securities and Exchange Commission (SEC) charges in connection with an allegedly fraudulent offering that raised \$300 million from more than 3,300 investors.

In 2005, Utsick was involved in 821 concerts that grossed \$15 million, ranking fourth among all promotion companies, according to Billboard Boxscore. The growth of Jack Utsick Presents was explosive, up from \$23 million reported in 2002.

Utsick says he built the business through hard work, but the SEC says the growth came via defrauded investors. The SEC filed and settled a civil injunctive action April 17 in the U.S. District Court in Miami.

Utsick and other defendants, without admitting to or denying the allegations, consented to a permanent injunction, an asset freeze, repatriation order and repayment of amounts they received and penalties.

RETAIL Big boxes



David Porter swings the biggest bat in the business with Wal-Mart's 23%-25% market share, but Best Buy's Gary Arnold is practically the father

of modern retail marketing, having invented most of the bag of tricks being wielded today by big-box merchants.

Every week the list of titles with exclusives in the consumer electronic chain's circular is the envy of retail. and Arnold's big-picture marketing abilities should be enhanced by the execution skills of the returning Jennifer "J.J." Schaidler, the former GM of music. For the past 18 months, Schaidler has been overseeing mobile technology products, a responsibility she also retains.

Meanwhile, Porter continues to bust a move, taking the game Arnold began to the next level with the Garth Brooks coup last year and the Eagles deal this year.

Labels hate the way Porter forgos fancy footwork to blow right by them to get to artists and their managers, prompting one senior label executive to refer to him as "the Antichrist."

Still, another senior label executive says that for all people complain about Wal-Mart, the discounter doesn't get enough credit for all it does for the music industry. And if Wal-Mart ever started using media to promote music and video the way Target does, it would become completely unbeatable. Colectively, the titan trio comprise about 55% in U.S. market share.

Specialty retail chains



While there have been tumultuous years in this sector-1996 comes to mind when financial difficulties at something like 12 chains led to

either Chapter 11 filings, liquidations or sales to other chains-2006 was a defining moment for music retail. This was the year when two of the industry's best-known, most widely spread and longest-running brands bit the dust.

The year began with the demise of Musicland. The Heilichers started the chain in 1955 and at its peak had 1,400 stores, including its well-known Sam Goody brand. It ended with the liquidation of the industry's most beloved merchant, Tower Records.

Who failed? At both chains, there's

certainly enough blame to go around.

POP **Ron Fair**



Following his success with the Black Eyed Peas and the Pussycat Dolls, A&M Records president Ron Fair was elevated to chairman of Gef-

fen Records in March, and the hits kept coming.

With his finger firmly planted on the pulse of the pop landscape, Fair enjoyed two more hit singles this year from the Pussycat Dolls' 2005 debut, "PCD," which has eclipsed the 2 million sales mark

Under his watch, Nelly Furtado recovered from a sophomore slump by being recast as a hip-hop crossover artist. The makeover resulted in the chart-topping single "Promiscuous" and album "Loose," which is closing in on sales of 1 million copies.

The icing on his cake, Fergie—the one-time Wild Orchid singer that Fair drafted for the Black Eyed Peas—spun off a successful solo effort with the No. 1 single "London Bridge." Her album, "The Dutchess," debuted at No. 3.

Don lenner



The dramatic exit of Sony Music Label Group chairman/ CEO Don Jenner and president/COO Michele Anthony in June played out.

as one wag put it, like a Shakespearean drama.

Both executives were 18-year Sony veterans, but in the end that may have helped seal their fate as the postmerger culture clash between Sony and BMG reached a fever pitch.

Not helping matters was the fact that at the time of their exit, Sony's year-to-date market share was 10.4%, down from 13.4% a year ago. Ironically, in the week of Ienner's departure, the Dixie Chicks' "Taking the Long Way" debuted atop The Billboard 200 with sales of 526,000, but it was too little, too late.

As the Chicks famously sang, Ienner and Sony BMG Music Entertainment CEO Rolf Schmidt-Holtz were "Not Ready to Make Nice."

Sony BMG Music U.K. chairman/ CEO Rob Stringer, the younger brother of Sony Corp. chairman Howard Stringer, filled the void.

"Artists love Rob, employees love him; he's a real music man," IFPI chairman/CEO John Kennedy says.

As for Ienner, he says he will announce plans to go into business "by himself and for himself" in the near future.

COUNTRY Independent country labels

The number of independent labels on Music Row has grown steadily in the last few years, and the trend shows no signs of stopping.

Lofton Creek, a label run by veteran promoter Mike Borchetta, is the most recent indie to score. The label's band Heartland landed a No. 1 on the Hot Country Songs chart the same week in October that its debut album sold 61,000 units, which took it to the No. 1 spot on the Top Independent Albums tally.

Category 5 (Sammy Kershaw, Travis Tritt), Montage Music Group (Little Texas, Andy Griggs), Rust Nashville (BlackHawk, Aaron Tippin) and Midas Records Nashville (Steve Azar, Emerson Drive) are among the independents hoping to build on the equity of acts that have appeared on the country charts.

But the real standouts among Nashville's independent labels this year are Equity and Broken Bow.

Equity act Little Big Town has scored one of the top independent albums of the year, regardless of genre, with "The Road to Here." The album's success has been driven by the hit single "Boondocks."

Likewise, indie Broken Bow has broken through with Jason Aldean's self-titled album, boosted by Aldean's hit "Why."

Los Angeles country radio listeners

"I don't relish pissing off a half a million people in Southern California. but the problem was we needed a million people. It's really that simple." That's how Emmis Communications radio president Rick Cummings explained the decision to flip country KZLA to a rhythmic AC format in August.

While Emmis was "very proud" of KZLA, the reality was that its Arbitron ratings were not what the company needed them to be. KZLA regularly performed well among adult women—its target audience—in Orange County, but it did not in Los Angeles County, which is a much bigger influence on ratings.

So for the first time in 26 years the market is without an FM country outlet, although two AM stations recently signed on for disenfranchised listeners. While there are rumors that an FM station is in the works, for now L.A. country fans will have to rely on other means to get their fix.

HIP-HOP **Bad Boy Records**

Bad Boy suffered a major loss with the 1997 death of the Notorious B.I.G., followed by the departure of thriving acts like Mase, 112 and Faith Evans Sean "Diddy" Combs tried hard to recapture that magic, but the mogul who at one point could not would not stop-did.

This year, however, saw the rejuvenation of Bad Boy as it shifted from Universal to Atlantic

Diddv's solo effort "Press Play" bowed atop The Billboard 200, selling 170,000 copies its first week, and his girl group Danity Kane's selftitled debut bowed at No. 1 and has sold 663,000 units; according to Nielsen SoundScan.

This summer, Bad Boy newcomers Yung Joc and Cassie scored with their respective hits "It's Goin' Down" and "Me & U."

"We're heating up, but we don't get overexcited," VP/ GM Harve Pierre told Billboard in July. "We just have to stay focused, try to break new artists and keep the momentum going."

R&B **Stargate**



Eighteen months after relocating from their native Norway. Tor Erik Hermansen and Mikkel S. Friksen can claim in-demand status. Under the

Stargate moniker, the producers scored R&B/pop hits for Ne-Yo ("So Sick" and "Sexy Love") and Rihanna ("Unfaithful"), and gave Lionel Richie his first urban hit in 10 years.

Stargate also collaborated with Beyoncé, Mario, JoJo, Ruben Studdard, Jeannie Ortega and Jessica Simpson during 2006. Looking ahead to 2007, the duo is already ensconced in New York's Battery Studio, huddling with Ne-Yo for his sophomore set, plus a new album by former Destiny's Child member Michelle Williams.

loining forces nine years ago, Hermansen and Eriksen—avowed lovers of R&B/hip-hop-migrated stateside after multiplatinum success in the United Kingdom with such acts as Blue and S Club 7.

As Hermansen remarked in a recent Billboard interview, the challenge of coming to America "has given us more confidence to do what comes natural to us."

R&B/hip-hop sales



R&B/hip-hop may command the most radio airplay, but don't look now-its sales slip is showing. R&B album sales (including rap) rang up

93.3 million as of Nov. 19, or 19.9% of overall album sales (468.5 million).

While 19.9% is a strong showing, it is a downshift from the 24% share R&B/hip-hop logged last year at the same time (118.1 million units) and down from the 24.4% posted through Nov. 21, 2004 (106.5 million). This year benefited from sales bonanzas reaped by Mariah Carey and 50 Cent.

However, comparable numbers were not achieved in 2006 despite some bright spots (T.I., Beyoncé, Ludacris). And hopes pinned on other anticipated albums (e.g., Janet Jackson, Chingy) weren't realized.

It's certainly not time to wave the white flag for the genre. Album sales overall are down 4.8% (468.7 million), due to downloading and other factors.

Late November/December releases by Jay-Z and other high-profile artists may ultimately strengthen the bottom line, 2006's disappointing sales sound a somber note as 2007 approaches.

G-Unit



After taking over the rap world with their street-savvv tunes. 50 Cent's G-Unit imprint/crew has simmered down, with sales dipping con-

siderably this year, 50 Cent's 2003 debut, "Get Rich or Die Tryin'," sold 872,000 its first week (and 7.6 million overall), and 2005's "The Massacre" has shifted 5 million units. But recent efforts by Lloyd Banks and Tony Yayo have not fared so well.

Banks' sophomore set, "Rotten

Apple," bowed at No. 3 on The Billboard 200 in October but sold only 143,000 copies its first week-down from 2004's "Hunger for More," which debuted atop the chart with 434,000. (It sold 1.5 million overall.)

Meanwhile, Yayo's "Thoughts of a Predicate Felon" has shifted 509,000 since its August 2005 release. Mobb Deep's "Blood Money" sold 257,000, if anyone is interested. G-Unit used to be the go-to crew for hits, but its latest singles have become sonically repetitive. Upcoming releases by Lil Scrappy and Young Buck could redeem the label.

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Winners&Losers

INTERNATIONAL

Impala



in the halls of Europe's regulatory and legal authorities this year and no doubt rang in the ears of the major music companies.

Just days into the reign of its new president Patrick Zelnik, Impala scored a massive coup when it effectively prompted a rethink of the Sony-BMG merger. In light of complaints submitted by Impala, the European Court of First Instance in Luxembourg on July 13 annulled the European Commission's original 2004 ruling authorizing the Sony-BMG amalgamation.

Soon after, EMI and Warner Music's courtship came to an end, while Impala further flexed its newfound muscle by threatening to derail Vivendi's proposed purchase of BMG Music Publishing.

It's proof that what Zelnik calls "Impala's fight for a well-regulated and balanced market between majors and independents" will continue for years.

The BBC's 'Top of the Pops'



As Britain's TV and musical institutions go, the "Top of the Pops" brand has ranked somewhere on or near the top for more than 40 years.

But in 2006, the BBC pulled the plug on its once-flagship, now-flagging music-chart show. Ever since the first "TOTP" debuted in 1964, it played a pivotal role in documenting Britain's fast-moving, trendconscious music scene. It pulled in a weekly audience of 15 million viewers in its mid-'70s heyday.

But lately, dwindling viewer figures forced the BBC to continually revamp its format and change the time slot. Viewing figures ultimately dipped to around 1 million, and the show's lights went out for the final time July 30.

"The time has come to bring the show to its natural conclusion," BBC director of TV Jana Bennett said in statement about the move.

The name lives on as a magazine and in archive programming, but a unique part of Britain's music scene has died. Speculation that the BPI would lead a salvage operation for the brand has, to date, amounted to nothing.

LATIN **Latin** pop

After years of misses, light Latin pop was the surprising hero of 2006. Most visible was Shakira and Wyclef Jean's hit "Hips Don't Lie." conceived as a vehicle to revive Shakira's flailing albums "Fijación Oral Vol. 1" and "Oral Fixation Vol. 2."

Heavy marketing and promotion, new verses and yes, Shakira's swiveling hips, made the track a digital download hit. Of course, puffy pop continues to be RBD's realm.

fuses to quiet down. Other successes: Maná's first album in three years. notching the highest-selling debut of the vear so far on the Latin Albums chart. and Paulina Rubio's No. 1 debut in multiple coun-

the phenomenon that re-

All these acts boasted a cohesive marketing, sales and promotion strategy that left little to chance. Unfortunately, this level of teamwork remains the exception, and not the rule, in

Latin music.

United States.



Regional Mexican music sales

Latin music suffered in 2006 at the hands of the usual suspects: the continued need to pay to get played on radio, the lack of artist development and big budgets for artists who no longer deliver.

But there are several issues unique to 2006. Chief among them is a rising tide of anti-immigration sentiment and actions that resulted in a decline in album sales, particularly for regional Mexican music.

Regional Mexican music sales fell in 2006 for the first time since 2003, the year when the RIAA began tracking the genre's sales. Anti-immigrant displays affected concert attendance as well.

Not enough voices in the industry were raised to deplore this sad state of affairs. And that's a shame. as regional Mexican sales are a primary source of income for all labels. When the regional Mexican genre loses, we all lose.

LEGAL

The RIAA



The RIAA can really anger some people with its litigation strategies related to peer-to-peer networks and individual file sharers. But the

law has been on its side, including the Department of Justice and the U.S. Supreme Court.

Under chairman/CEO Mitch Bainwol, the RIAA's persistence in pursuing major-labels' suits against P2P operators helped force sites to settle copyright infringement actions and promise to filter unauthorized music files

RIAA member labels went to the mat against Morpheus operator StreamCast, which finally lost its case this year in MGM Studios vs. Grokster.

In its efforts to stop individuals from downloading unauthorized files, the RIAA has withstood horrible press because of misinformation from lawyers trying to get their names in print. Whether these suits are good or bad. consumers today know more about music copyrights than they did in 2000 when Napster was in full swing.

Finally, RIAA investigators continue to quietly lead the fight against CD piracy nationwide.

Kazaa



Australia-based Sharman Networks, led by CEO Nikki Hemming, owner of the infamous Kazaa peer-to-peer network, finally settled

worldwide copyright infringement claims made by film and music companies. The service even promised

The company has been fighting lawsuits since it launched in 2001, just months before the original Napster shut down

But a maze of corporate maneuvers hid information that would reveal who really operated and held ownership rights in Kazaa. Sharman was set up in tax-shelter haven Vanuatu where such information is legally protected from disclosure.

It took a judgment in Australia, a U.S. Supreme Court decision clarifying infringement rules and persistent legal action by the entertainment industry before the company finally settled this year. Music publishers entered a tentative agreement late in the year. And while it seems that Kazaa is a big loser, no one knows how much ad revenue has been set aside in inaccessible bank accounts for ... someone.

PUBLISHING

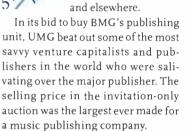
TIE: Universal Music Group AND Bertelsmann



Whether Vivendi's Universal Music Group or Bertelsmann AG, parent of BMG Music Publishing, is the real winner is a tossup. It will depend in part on the outcome of reviews

by antitrust regulators

in the European Union



By the end of the year, Bertelsmann will reportedly pocket €1.63 billion (\$2.05 billion) even if the European Commission doesn't approve the sale.

But if regulators approve the acquisition in some shape or form. Universal Music Publishing Group will become the largest or the second-largest publisher in the world. depending on how one measures market share. And UMPG chairman/CEO David Renzer will be sitting pretty.

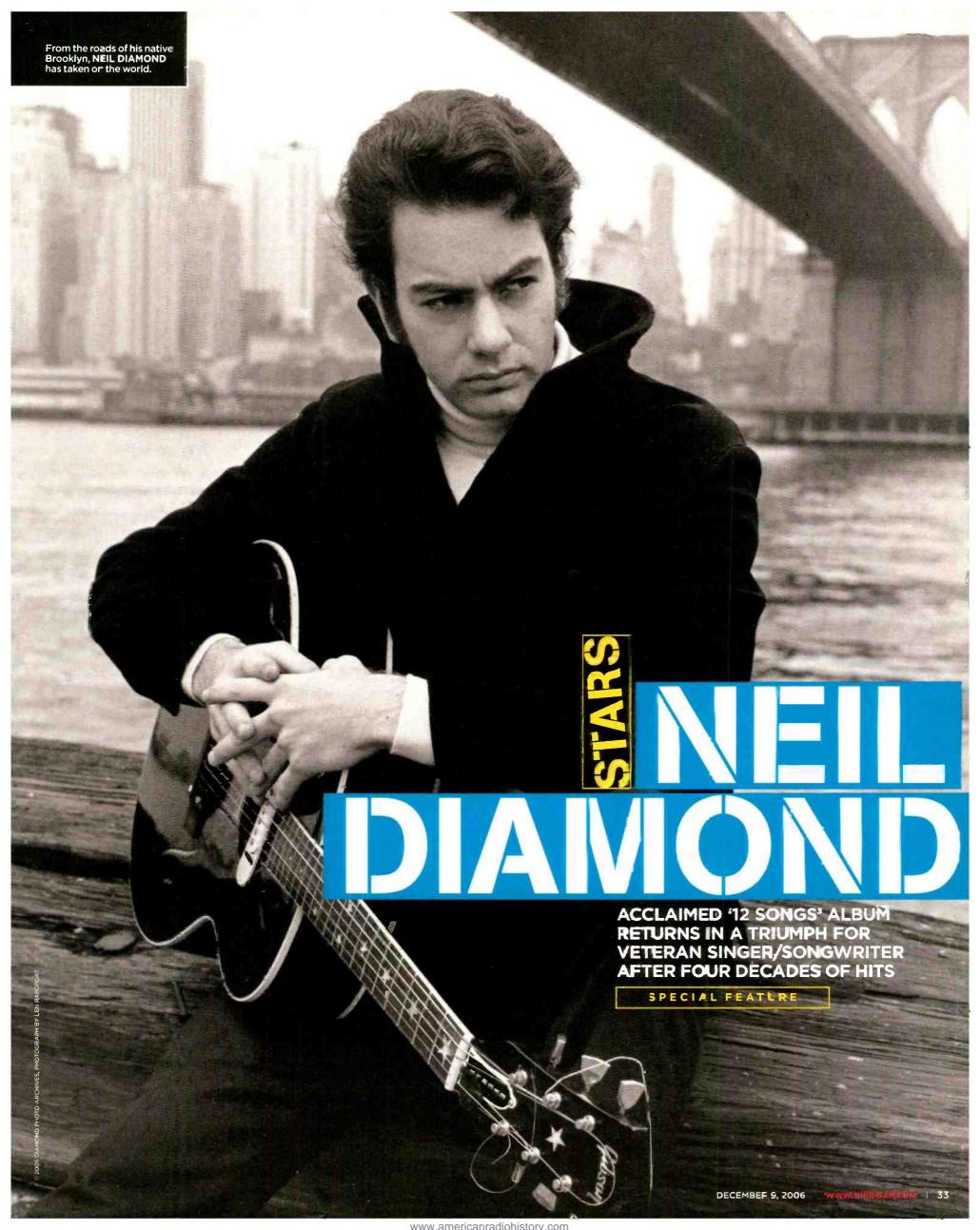
Anonymous letter writers

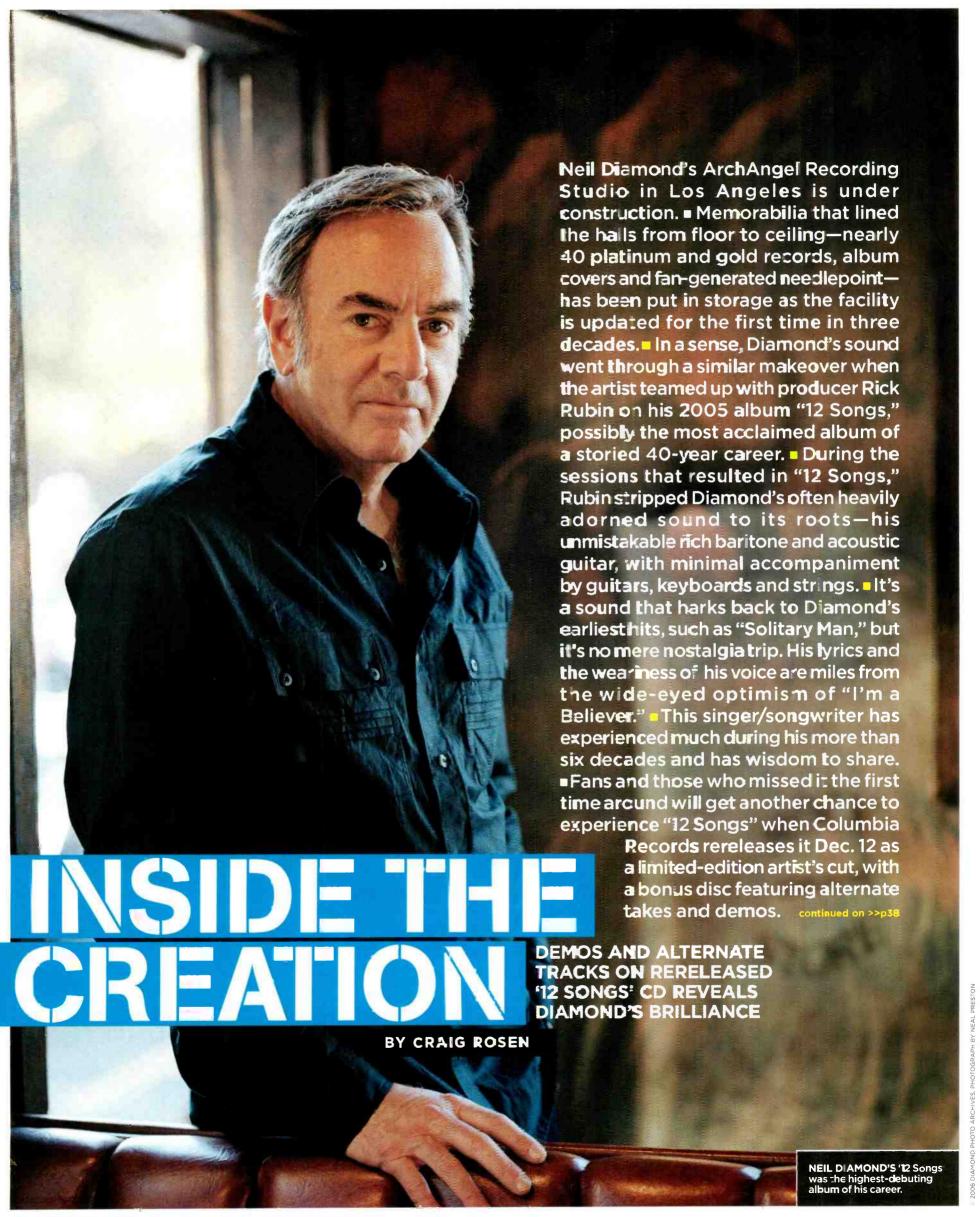
The anonymous writers of a letter circulated among artists, songwriters and indie publishers condemning the Copyright Reform Act of 2006 are real losers.

By working outside the process and refusing to identify themselves—so that those in the know could educate them or so readers could judge their credentials and agendas-they may have put creators at even greater risk.

The writers disseminated misinformation and naively expected that a bill should and could solve complaints over certain record deals. By attempting to divide the music industry, seemingly against major publishers, they played into the hands of powerful groups on Capitol Hill who want to pay little or no royalties

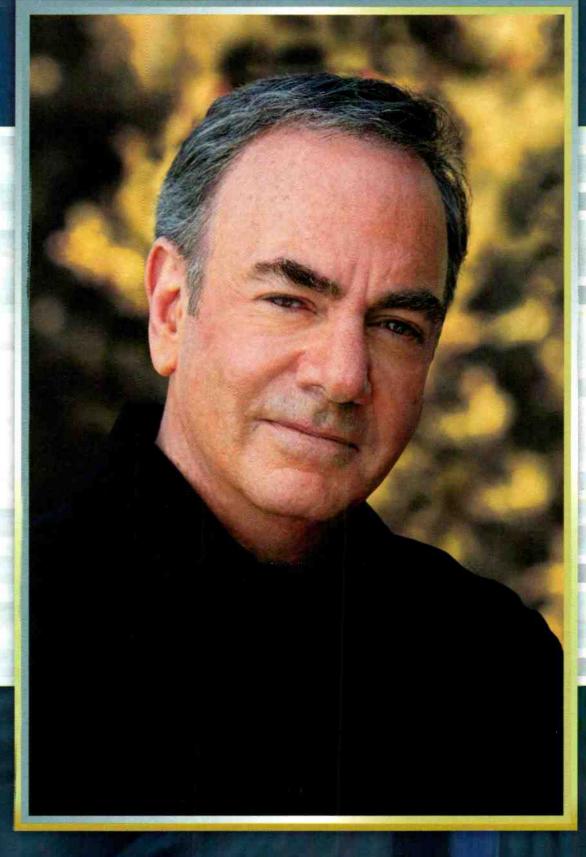
While the writers may be patting themselves on the back for helping to derail the Copyright Reform Act, they provided groups like the National Assn. of Broadcasters and the Consumer Electronics Assn. more time to fully develop strategies to limit creators' rights next year.







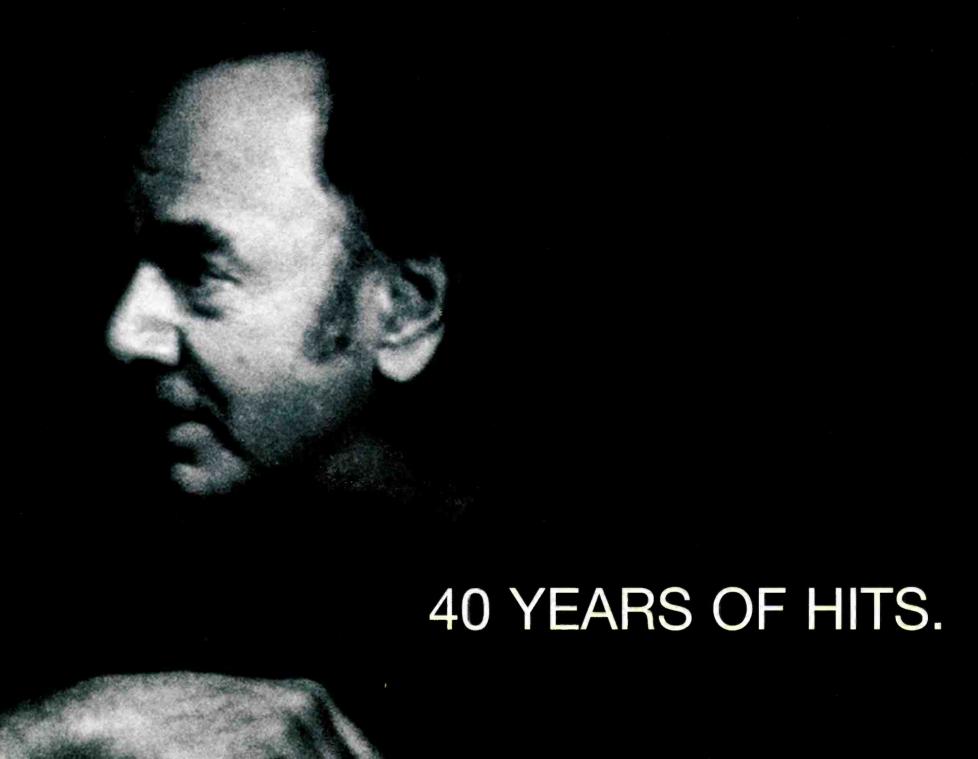






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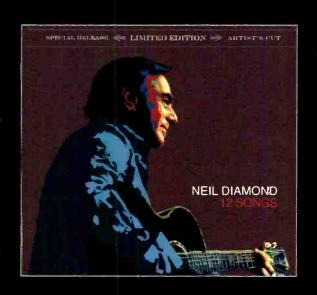




TIMELESS AS EVER.

We are proud to congratulate Neil Diamond on his 40th anniversary, and on the forthcoming 2 disc limited edition release of his acclaimed album

12 SONGS



words and music by Neil Diamond produced by Rick Rubin







Upon its initial release, "12 Songs" became the highest-debuting album of Diamond's career. Fueled by a stack of positive reviews, it debuted at No. 4 on The Billboard 200 with sales of 92,700 copies.

Yet Diamond's joy and triumph with the album's debut was soon replaced by frustration and depression.

Soon after its release, consumers discovered that "12 Songs" was one of 20 Sony BMG titles to include XCP, short for extended copy protection, a controversial digital rights management system that automatically installed potentially malicious "rootkit" anti-piracy software on any computer attempting to play it.

Following a groundswell of negative publicity, including the filing of several class-action lawsuits, Sony BMG recalled the affected CDs, effectively taking "12 Songs" out of the marketplace during much of the crucial holiday shopping season. Still, the album managed to sell more than 517,000 copies in the United States, according to Nielsen SoundScan.

When asked what prompted the "12 Songs" rerelease, Diamond cites the XCP disc. "Columbia Records decided for a rerelease based on what happened last year," he says.

He could have been referring to the album's critical acclaim, but that wasn't the case when asked if he was happy about it.

"Not [about] what happened last year," he says, "but the rerelease."

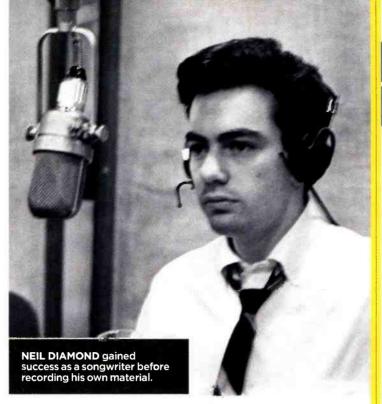
The new executive team at Columbia declined to comment on the XCP issue, but says that "12 Songs" deserves to be revisited.

Columbia Records Group chairman Steve Barnett says that he and Sony Music Label Group chairman Rob Stringer met with Diamond and Rubin. "We were not involved with the original campaign, but we just felt that this record, which is an incredible record, could benefit from rerelease... We just thought it was the right thing to do for Neil Diamond and for this particular record."

Barnett, formerly president of Epic Records, became Columbia Records Group chairman in December 2005 after Will Botwin stepped down from that post. Stringer assumed his new role with Sony after Don Ienner abruptly resigned from that position in June 2006 after apparent conflicts with Sony BMG Music Entertainment CEO Rolf Schmidt-Holtz.

Columbia senior VP of adult marketing Jay Krugman concurs with Barnett's view of "12 Songs."

"It's certainly one of the most critically acclaimed records of the



year, and it's the perfect time to revisit it," he says.

Columbia will market the rerelease with a full-court press of print advertising, TV appearances and online marketing.

Krugman adds that the second disc "showcases a rare look into Neil's creative process" with its mix of alternate takes and previously unreleased demos

It was about a week-and-a-half after the initial release of "12 Songs" that Diamond found out about the XCP problem.

"I didn't know about it. I wasn't asked about it," he says. "I had to ask my son who is a tech nerd what it meant. He told me, I fainted.

"When I came to, I went into a deep depression for a couple of weeks, and then I started working on our next album," says Diamond, sitting a few feet from the work space where he has been recording demos of new material for Rubin, who will again serve as producer.

It's that dedication to work and singular focus continued on >>p40

PLAYING FAVORITES

Billboard asked friends and colleagues of Neil Diamond to cite their favorite song from the singer across his 40-year career.

Quotes compiled by Debbie Galante Block.

"You Don't Bring Me Flowers' is one of the most emotionally moving songs I've ever heard. Neil's melody is achingly beautiful, and [Alan and Marilyn] Bergman's lyrics are equally heartfelt. It was a joy singing it with him too. Neil's songs have touched millions, and this one in particular touched me deeply.'

-BARBRA STREISAND

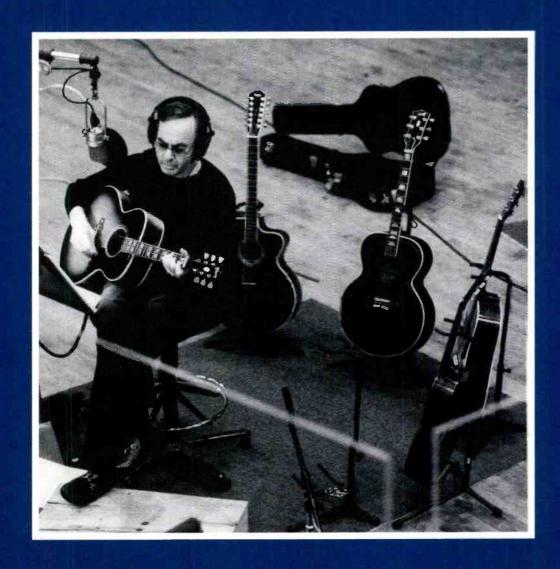


we love you.

marjorie, elyn, jesse, micah

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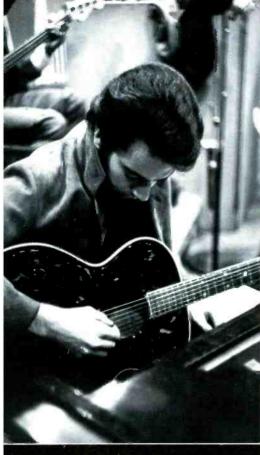
Songs that make millions of fans happy. And thousands of songwriters jealous.

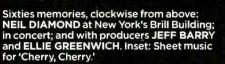


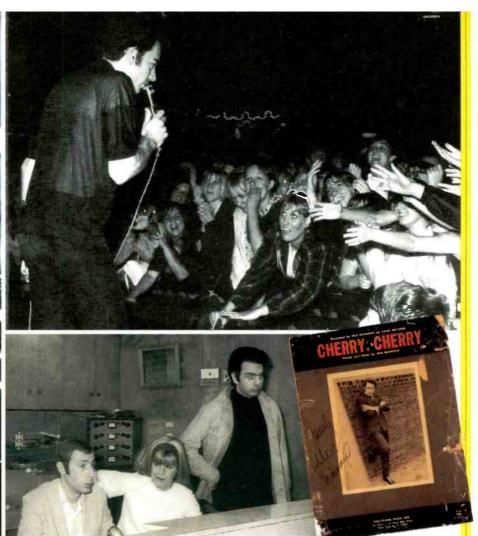
Congratulations on your 40th anniversary, Neil. We can't wait to hear what the next 40 will bring.

Sony/ATV Music Publishing

© 2004 Seny, ATV Music Publishing







that has made Diamond one of the most successful recording and touring artists in the history of popular music.

By his own admission, the Brooklyn, N.Y.-born son of Akeeba and Rose Diamond had little success during his first eight years in the music business. It was the path he chose after dropping out of his premed studies at New York University just six months shy of graduation.

"Originally, it was pure songwriting, and I didn't do it very well," he says, referring to his days on Tin Pan Alley as a staff songwriter for Sunbeam Music. He earned \$50 per week.

Nonetheless, Diamond "not once" thought of giving up his dream. The dream began one summer at Surprise Lake Camp in Cold Spring, N.Y., which offered Jewish children refuge from the heat of New York. "The joke was, 'Surprise, no lake,'" Diamond quips.

Yet whatever the camp lacked in aquatic adventure, it more than made up for with a healthy dose of musical inspiration. "I got to know about Woody Guthrie and Pete Seeger and folk music," Diamond recalls.

"It was a very liberal-oriented camp, so the songs were pointed in that direction aside from the usual camp songs," he says. "That opened me up, and I decided to take some lessons. My parents liked the idea of keeping me off the streets. I got myself a \$9 guitar, paid it off \$1 a week and haven't put it down since."

He had some chance meetings along the way. While a student at Brooklyn's Erasmus Hall High School, Diamond sang in the same chorus as a 15-year-old Barbra Streisand. Years later, in 1978, the pair would reunite in the duet ballad "You Don't Bring Me Flowers," which topped The Billboard Hot 100. The song ranks as the most successful single of Diamond's career.

Between the encounters with Streisand, Diamond met another Brooklyn-born woman who would have a dramatic effect on his career: Ellie Greenwich, who with her then-husband Jeff Barry and producer Phil Spector composed a string of unforgettable hits, including the Ronettes' "Be My Baby," the Crystals' "Da Doo Ron Ron" and Darlene Love's "Christmas (Baby Please Come Home)."

It was a chance meeting in the office of a music publisher. "I went

up to the office and there was this guy sitting there with his guitar, and he played me a couple of songs, one song was 'Call Me His,' " Greenwich recalls. "It was very interesting and very different from a lot of the songs I had been doing demos on."

After that meeting, Greenwich invited Diamond to meet with Barry. "Jeff really loved the way Neil sang. He thought Neil had a very interesting voice," she says. "I loved his writing and Jeff loved his voice, so we both knew there was something there."

Initially, Diamond was signed by songwriter/producers Jerry Leiber and Mike Stoller, who also had Greenwich and Barry under contract

But eventually Greenwich, Barry and Diamond launched Tallyrand Music to publish Diamond's songs. It was Greenwich and Barry who brought Diamond to the attention of Bert Berns, who signed Diamond to his Bang Records.

"Bert gave us, like, \$5,000 and said, 'Go in the studio and cut a couple of things.' The two things we cut were 'Cherry, Cherry' and 'Solitary Man,' " Greenwich says.

Diamond went on to tremendous success, scoring a string of platinum-selling albums from the early '70s through the early '80s, including such multiplatinum smashes as "Jonathan Livingston Seagull" (1973), "I'm Glad You're Here With Me Tonight" (1977) and "The Jazz Singer" (1980).

But it was those earliest, late-'60s recordings that Diamond and Rubin revisited prior to starting the sessions for "12 Songs."

The producer—whose credits include such diverse acts as Red Hot Chili Peppers, Shakira, Dixie Chicks, Slayer and Jay-Z—initially reached out to Diamond more than a decade ago. But it took a while before Diamond responded and agreed to meet with him.

"I was really excited to meet him, having always been a fan," Rubin says. "We started meeting on a pretty regular basis for a long time before we started any work. We just became friends and listened to a lot of music, talked about songs, what we liked and why and compared notes."

During that time, Rubin had Diamond revisit some of his earliest recordings.

"Over the years, typically when artists play continued on >>p42

DIAMOND DATES

This chronology of Neil Diamond's life appears on his official Sony BMG Web site, with additions from 2001 through 2006 adapted from allmusic.com.

1941

Neil Leslie Diamond is born Jan. 24 in Brooklyn, N.Y., to Akeeba and Rose Diamond.

1942-1945

Diamond's father is stationed in Cheyenne, Wyo. during World War II.

1955-1958

Diamond attends both Erasmus Hall High School and Lincoln High School in Brooklyn, N.Y. While at Erasmus, Diamond sings in the same chorus as a young 15-year-old singer named Barbra Streisand.

1956

While attending a reunion of his childhood summer camp, Surprise Lake Camp in Cold Spring, N.Y., Diamond encounters the great folk singer Pete Seeger, who inspires him to continued on >>p42

"I Am, I Said" is one of my fave **Neil Diamond** songs, because it is written by a man entering the midlife of his career. It is filled with soul-searching questions: "Why am I here?" "Where should I be?" "Where do I belong?" No other songwriter has captured that spirit and encased it in such a rousing chorus. It still sends chills up my spine.'

-MELISSA ETHERIDGE

'I love a lot of his songs, but "Song Sung Blue" is my favorite. Many times I would hear the songs after they were completed, but this one, I heard in its infancy, and I knew it could be a No. 1 record. So we put it out, and it was a smash hit. **Neil Diamond is** an incredible artist, and I love him. Beyond talent, it takes a lot of intelligence to sustain in this industry, and Neil has sustained."

-RUSS REGAN,
VELOCITY ENTERTAINMENT
PRESIDENT (REGAN
SIGNED DIAMOND TO UNI
RECORDS IN THE LATE '60s.)

FOR ADDING TO THE
STORIED TRADITION OF THIS
LEGENDARY DIAMOND,
THE FANS OF
RED SOX NATION
SALUTE ANOTHER
LEGENDARY DIAMOND...



So Good! So Good! So Good! THANK YOU, MR. NEIL DIAMOND, FOR EVERYTHING.



JOHN HENRY, TOM WERNER,
LARRY LUCCHINO,
THE BOSTON RED SOX
AND
RED SOX NATION

songs live, they kind of evolve and change," Rubin says. "I wanted him to hear what the songs sounded like when they initially had the impact that they did, just to see how they changed over the years and talk about the content of the song, what was going on musically in the songs and what the arrangements were.

"Not even necessarily to go back to them," Rubin adds, "but as a learning experience to see what we could learn about who Neil Diamond the artist was through listening to the music that made him who he was."

One thing that had changed through the years was that in the studio Diamond no longer accompanied himself on guitar. Rubin insisted on it.

"He was insecure about his guitar playing," Rubin recalls. "But I found, for one, it informed the other musicians what to do. He would kind of set a rhythmic tone for the song, and all the other players were playing off of what he was doing."

Aside from directing the group of ace session players—including guitarist Mike Campbell and keyboardist Benmont Tench from Tom Petty & the Heartbreakers and guitarist Smokey Hormel, known for his work with Beck and Tom Waits—Rubin noticed that the quality of Diamond's vocal changed when he played guitar.

"It was harder for it to become too much of a vocal performance, it was much more just getting the song over, because he was focused on playing guitar," Rubin says. "It also gave it a more natural feeling."

FACT FILE

Label: Columbia Records
Management: self-

Publishers: Diamond-Songs (SESAC); Stonebridge Music (SESAC), a subsidiary of Sony/ATV Sounds; Prophet Music (SESAC), administered by Sony/ATV Sounds; Tal yrand Music (SESAC), administered by Sony/ ATV Sounds

Latest Release: "12 Songs" (Artist's Cut) Those who have witnessed the unlikely pair of Diamond and Rubin in the studio are impressed with the way they work together.

"It's a balanced collaboration," Hormel says. "No one is more powerful than the other. They both listen to each other's opinions and weigh them. It's beautiful, actually. It's like their egos are set aside, and they're really focused on finding the right song and the right vibe."

With "12 Songs," Diamond and Rubin found that vibe, as the album generated some of the most positive reviews of Diamond's career.

"It wasn't sloughed off like any of the albums in the past years," Diamond says. "It got some serious looks, and some of the reviews were unexpectedly positive."

The new material also helped reinvigorate Dia-

mond's famed stage show, which included cuts off "12 Songs" along-side his classic material. "It's the difference between a nostalgia act and an act that's still productive, so it's important for me to have new material." he says.

As Diamond and Rubin continue to work on the follow-up to "12 Songs," the songwriter doesn't foresee hanging up his guitar any-time soon.

"It's programmed into my genes at this point," he says. "I write consistently. I love writing. There's always that unknown factor in writing. You don't know what you're going to come up with. You don't know if it's going to be the usual or if it's going to be something unusual."

from >>p40

start writing songs.

1959

Diamond attends New York University as a premed student on a fencing scholarship.

1962

Diamond leaves NYU to join Sunbeam Music as a staff songwriter at \$50 a week.

1963

Columbia Records signs Diamond as a recording artist for a one-off single release, featuring the songs "At Night" and "Clown Town."

1964

Diamond sets up an office in a small storeroom above the famous Birdland jazz club.

1966

Diamond plays his upcoming album version of "I'm a Believer" for Don Kirshner, who buys it immediately for his new phenomenon the Monkees. "I'm a Believer" became the No. 1-selling single of the year, establishing Diamond as one of the industry's hottest young writers.

1967

Amid creative strains with his first label, Bang Records, Diamond signs with Uni (later MCA) Records for a record-setting contract of \$250,000.

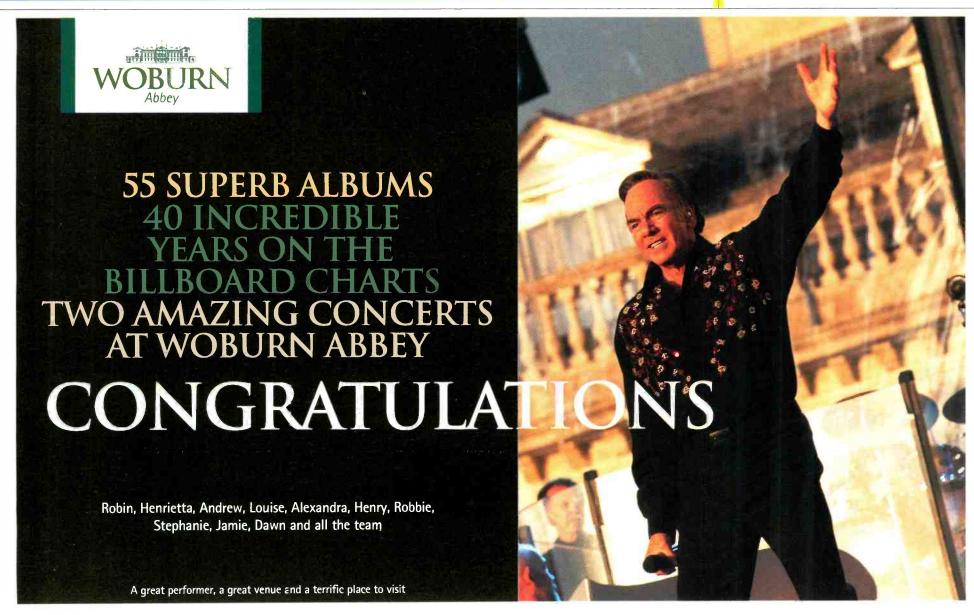
1971

Diamond receives a gold record from the RIAA for "Taproot Manuscript." continued on >>p46 'My favorite Neil **Diamond songs** are many but, with that said, the lyrics of "All I Really Need Is You" touched me immediately when I first heard it on the radio. It still resonates within me, as this coming March I will be married to the same woman for 44 years. Yet, with all of my life's experiences, all I really needed was her.'

> -STEPHEN SWID, SESAC CHAIRMAN/CEO

"Play Me" is my favorite song, because it is sexy."

-NANCY SINATRA



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SIIPLCITY & NEIL DIAMOND RECOUNTS THE PATH TO '12 SONGS'

By his own admission, most people don't recognize Neil Diamond on the street. The man seated on a stool in his own ArchAngel Recording Studio—sporting glasses, a Harley-Davidson sweatshirt, a pair of crisply pressed chinos and some stylish slip-on shoes—doesn't look much like the performer known for his sequined shirts and his perfectly coifed hair. • Yet the voice is a dead giveaway. Even when he speaks, Diamond's words are soulful and measured. • As for the sweatshirt, it dates back a decade to the time when the singer, his staff and crew formed a motorcycle gang of sorts called the Mild Ones. • "I put about 20,000 miles on a couple of bikes I had," he says. "I took a couple of falls. I decided my career would last longer if I put it away, so that's what I did." • Diamond's instincts were right on target, as he has been experiencing a career renaissance thanks to "12 Songs," his acclaimed 2005 studio effort produced by Rick Rubin. • On the eve of the album's rerelease as a two-CD limitededition artist's cut, Diamond sat down with Billboard to discuss the road from "Solitary Man" to "12 Songs."

"12 Songs" was very well-received. People were very happy to hear you in that kind of stripped-down setting. What are your thoughts on the album a year later?

I love the intimacy of it. I love the simplicity of it. And I also loved having to make it work without embellishments for the most part. I got to love playing the guitar on these things. Let's not say "love," let's say "accept."

Talk about first meeting Rick Rubin. How did it happen?

I knew his name. That was about it. I knew he was a producer. I started to pick up on rumors that he wanted to talk to me, and I finally responded. We liked each other. His first question was, "How do you take criticism?" I told him that I hadn't had any in a long time, but lay it out, give it to me; if I start to cry ease back a little.

Then you went back and listened to your old recordings with Rubin?

We did, I'm not exactly sure why. I think he wanted to know why the music changed after a certain period, after the Jeff Barry productions. I wasn't too sure. I probably wanted to experiment because half the recording budget was being paid by MCA. Mostly I wanted to experiment from "Kentucky Woman" and "Cherry, Cherry" and see what else I could do.

Did the Beatles and what they were doing with large productions influence you?

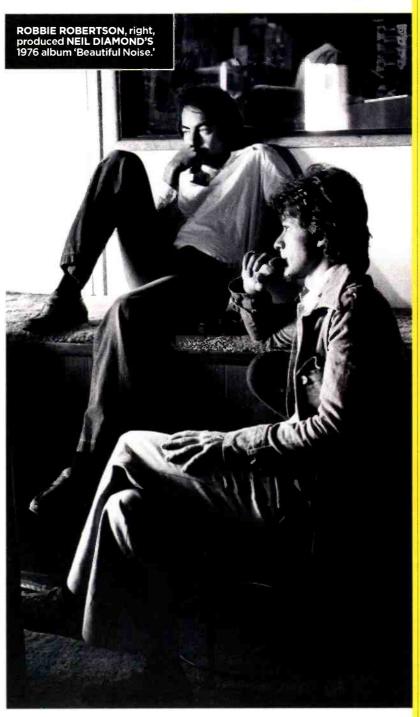
Well, not so much large productions, but that they kept moving on. I liked that a lot. It was not part of the music business at that time. If you had a hit, the next record was supposed to be pretty much a copy of the record before that. You'd change the title, but it had the same groove, same concept, you'd change a couple of names. It was something I wanted to get out of.

When Rubin wanted to go back to the approach you used at the beginning of your career, what was your response?

I was weary until we started cutting and I picked up on the intimacy of the whole thing. I think I got it and got what he was talking about. Although we stayed away from electric, it was still going back to the original roots, if I can ever use that word again.

Had you listened to his other productions? Of course, he produced Johnny Cash's cover of "Solitary Man."

I listened to some of his things, a couple of artists, Tom Petty and Johnny Cash. continued on >>p46



'My favorite Neil Diamond song would have to be "Hello Again" from our film, "The Jazz Singer," because Neil sang the entire song live right into my eyes, and the day we shot that scene, I had just found out that I was pregnant with my first child. At the time, only Neil and I and the father, Larry Luckinbill, knew the real reason I had that heavenly look in my eyes.'

-LUCIE ARNAZ

The thing about
Neil is he sings as
well as he writes.
Most people think
his songs and his
vocals are joined
at the hip. I think
some of his best
vocal performances
were [covering
classic movie
songs] on the
"Movie Album."
He got a Grammy
nomination for it."

-BOB GAUDIO, PRODUCER/SINGER

'My all-time favorite song, of many favorites, is "Cracklin' Rosie." It always gets the audience on their feet, dancing in the aisles and makes the whole show rock.'

-BARRY CLAYMAN, LIVE NATION U.K. CHAIRMAN Neil...

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And you liked what you heard?

He proved he could handle both ends.

Talk about your relationship with Rubin. You share some common bonds in your background. You both grew up in New York and went to New York University.

They were only very superficially common bonds. Not once in the $2^{1/2}$ years that we worked on the album did we discuss NYU or New York City. It had no relation to what we were doing now. He was the producer. I was an artist and songwriter. We had to work with what we had now. I don't think when he was going to NYU he was like he is now.

He's gone through a number of changes, as I have. I think he's in a good spiritual place, and he's super talented and one of the easiest people I've had a chance to get along with in the studio.

He's an intimidating man. I had to get used to his penchant for hugging. He's a big man. I finally did and embraced it myself, and now I hug him back just as enthusiastically. He's super talented.

The mind is working, the heart is working, [and] the spirit is working. [There's] never an argument [and] always a laugh when there should be an argument. It's a tremendous relationship we have. I have the utmost respect for the guy.

Because of iTunes, we're returning to the days of the single, and people making their own albums. How do you feel about it?

I think it's good. The best thing about it is that it proves to me that peo-

ple are still interested in music. They can go the computer route but they still have to be interested in it. That's what struck me first.

It was doing damage to an industry at the beginning, because nobody seemed to know what to do about it. I didn't know it had any effect on singles, but I like that people still want to hear music.

Do you own an MP3 player?

I have an iPod. I love it.

Talk about the rerelease of "12 Songs." What's on the second disc? It has a variety of things. Not songs that didn't make the album, but various versions, some alternative versions and some demos. It's good. I like it as much as I like the original.

When you were recording the album, Rubin brought in some session players, including Smokey Hormel, and Mike Campbell and Benmont Tench from Tom Petty's Heartbreakers. Is it true that you felt self-conscious about your guitar playing?

It was great. First of all, the musicians were encouraging. There was no laughter in the room, which is always encouraging. Second of all, they're all great musicians. They helped take the songs and flesh out the songs. It was a great experience for me.

I heard they left you with some CDs by other musicians. Is that true?
We talked about other artists, but Smokey in particular put together a couple of CDs for me. I asked some ques- continued on >>p48

from >>p42

1972

Diamond is awarded a gold album for "Stones," "Moods," "Hot August Night" and "Jonathan Livingston Seagull."

1973

Diamond wins a Golden Globe Award, best original musical score in a motion picture, for "Jonathan Livingston Seagull" and subsequently wins a Grammy Award in the same category.

1974

"His 12 Greatest Hits" is awarded a gold record. In 1993, "His 12 Greatest Hits" was designated four-times platinum for shipments exceeding 4 million. "Serenade" goes gold. In 1986, it turns platinum.

1976

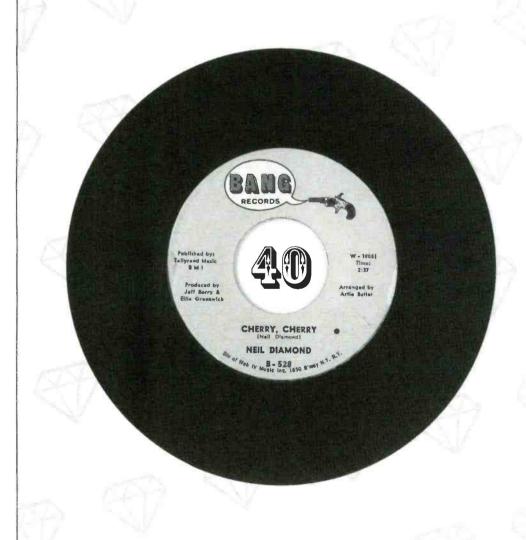
"Beautiful Noise" is awarded a gold record. Three months later, it became his quickest album to go platinum.

1977

"Love at the Greek" is awarded a gold, then quickly goes platinum. Diamond's TV special "I'm Glad You're Here With Me Tonight," a studio production that included highlights from the European portion of his tour, receives an Emmy nomination. continued on >>p48

'I have worked with Neil now for over 30 years and have a special friendship with him. He is an amazing person and an outstanding artist. A true legend. My favorite **Neil Diamond** song is "I Am . . . I Said." It speaks of the humble frog within us all. [It is] his profound message of abiding love, interconnection and deep communication.'

-DENIS HANDLIN, SONY BMG MUSIC ENTERTAINMENT AUSTRALIA & NEW ZEALAND CHAIRMAN/CEO



Dear Neil,
Congratulations on your
40th Anniversary
in the business:

fore, Ellie Greenwich xoxo

Real Talent Lasts...
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Congratulations NEIL

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BOB & FRANKIE

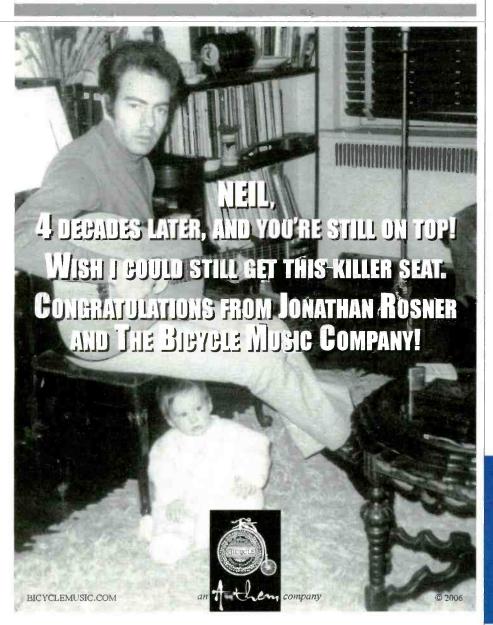
Congratulations, Neil!

Having been there before the beginning, I've always taken great pride in your accomplishments and success - and spent a terrific 33 years with the catalogs.

David Rosner



darville music, Ilc



from >>p46

tions and tried to educate myself and got the right answers.

Was there anything that you enjoyed?

I got the latest Beck, which I liked. It seemed experimental. Tom Waits, which I really liked. Smokey also put together an entire CD of Brazilian guitar music [by the band Forro in the Dark], which is well beyond what I can do, but still awesome.

Through the years a variety of acts have covered your songs, everyone from Smash Mouth and UB40 to Johnny Cash and Urge Overkill. Who am I missing?

Sinatra.

How do you feel about this whole cottage industry of tribute acts that have sprouted up around you?

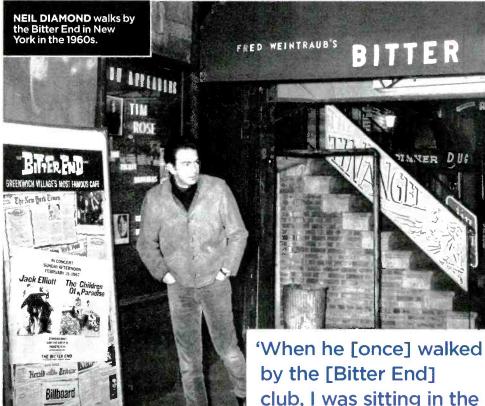
I saw Super Diamond and did a song with them at the House of Blues. They'd been fans for a long time. They were out there while I wasn't out there. I felt they covered for me and kept my name out there and the songs out there, so I stopped by to catch them. They asked and I said yes.

When you were recording "12 Songs" you ran into Mick Jagger.

He was working in one of the other rooms at this studio.

What transpired in the conversation?

We exchanged pleas- continued on >>p50



Do you have a favorite?

I liked Sinatra's version of "Sweet Caroline." It was very different than what I had. Of course it was Sinatra's voice. Excuse the pun, but he did it his way with a swing band.

UB40 did things a little differently with "Red Red Wine." What did you think of it?

I loved it. It wasn't a hit here at first. Then suddenly like six months or a year later it caught on here and became huge. I loved it because it was different than the way I'd written that song. Not intentionally, but it was a little country song and hearing this reggae thing was a revelation to me.

It must be rewarding for you to see that these songs still have life 30 and 40 years later.

The songs themselves seem to have evolved. The newer versions of the older songs are usually different, and I like that a lot. Probably the simplicity of the songs opens them up to new interpretations. I like that, too, a lot.

'When he [once] walked by the [Bitter End] club, I was sitting in the window and he pointed to me and said, "There's the guy that hired me more times than I deserved." The club brings back fond memories. It's where he started. "Sweet Caroline" is the song I will always remember. It's Neil's label.'

-PAUL COLBY, OWNER OF NEW YORK CLUB THE BITTER END

from >>p46

1978

Diamond receives gold and platinum records simultaneously for "You Don't Bring Me Flowers," an album that went multiplatinum five years later.

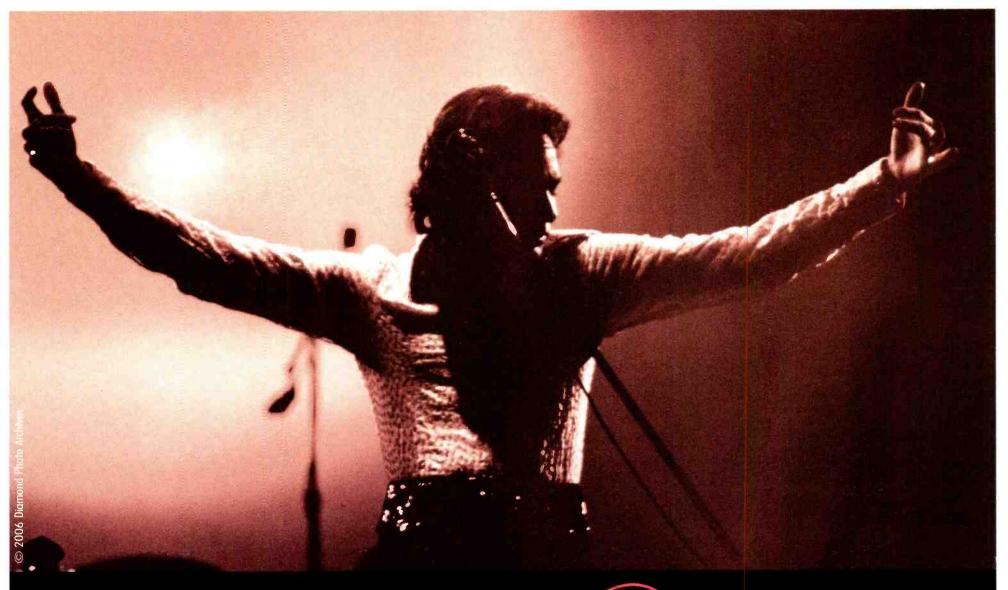
1980

"September Morn" goes platinum. Diamond stars in "The Jazz Singer" opposite Sir Lawrence Olivier. He receives a Golden Globe nomination for his performance.

1981

On its way to becoming Diamond's highest-selling album, "The Jazz Singer" is awarded a gold record. It has since gone platinum five times and become one of the highest-selling soundtracks of all time. "Rainbow" is awarded a gold record.

continued on >>p54



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antries. I asked if they were rocking and rolling. And Jagger said, "Actually, we're mixing." I told him his business office had made a real big mistake, and he was interested and asked, "How?" [I replied], "They booked your tour at the same time as my tour." I thought it would hurt them. I thought it was a giggle.

How did Jagger react?

Nothing at first. Maybe he took me seriously, I don't think so. He went along with the joke.

There's also a rumor that you had words with Bob Dylan when you came off the stage during "The Last Waltz." Is that true?

I said, "That's my audience, Bob." It couldn't have been further from my audience at all. He gave me a questioning look as though I was serious, and then he continued to tune up his guitar and went out and knocked them dead.

It seems like you enjoy joking about it, but are you competitive with your peers in terms of record sales or boxscores?

It's hard to be competitive, because most of the time you don't start at the same starting line. You have an album coming out three months after they do, or they have an album six months after you do. So it's hard to be competitive.

I suppose everyone has a little bit in them. You want to do as well as your peers. If you do better than your peers, that's even better.

When did you come to the realization that "Solitary Man" was autobiographical?

It was almost immediately. You get a song on the charts, and you start doing interviews here and there. One of the common questions was, "Are you a solitary man?" At first I thought, "What's the relevance of that? It's just a song, how do the two relate?" Up until then I never considered that. There were good songs I liked and terrible songs I hated, but I never really connected with the idea the songs really represented the writer.

How many tracks on "12 Songs" are autobiographical?

Most of them I wouldn't say are about myself,

but most of them relate to me and what kind of person 1 am without being specific. There are lots of hints.

How did Brian Wilson get involved with "Delirious Love"?

Rick and I were listening to "Delirious Love," and we wanted something for the instrumental part and I immediately suggested Brian Wilson. Don't ask why, I just heard his voice there.

Are you a big Beach Boys fan?

[I have] always [been] a big Beach Boys fan. Everyone is a big Beach Boys fan. Rick surprised me and said he'd call him and see what he thinks. He sent the record over to Brian and he said, "I'll do it." And he did it.

What did you think of it?

I fell down on the floor and cried. It was so beautiful. I called Brian and I went on and on and told him whatever he wanted me to do anytime, I'll do it. I'll clean your house. I think he was a little surprised by my overreaction. It was an exquisite addition to the record. To hear his voice, doing his harmonies, on my record was a real honor.

Is it frustrating for you to still make vital work and have terrestrial radio ignore it, because there's no format for you?

It's been that way for 25 years, so I've kind of come to terms with it. It took a while for me to not concentrate on singles. I spent 10 years trying to figure out how I can do albums that would get [that] kind of attention. It was a tough period, kind of jumping around from here to there trying to find my place again.

There aren't that many artists around that are 40 years into their career and still successful. What do you attribute your longevity to both as a performer and an artist?

I'm not sure what I attribute it to. If anything it's just that I kept working and slogging through trying to find myself and trying to find great songs in me. Also, there was nothing I wanted to do more and probably nothing I could do other than that. So when you're looking at it like that, that's what you do, aside from absolutely loving it.

THE SOLITARY MAN IN THE STUDIO

A SINGLE-MINDED FOCUS IS A HALLMARK OF DIAMOND'S CREATIVE STYLE

From his earliest days as a songwriter in Tin Pan Alley through his current work on a follow-up to acclaimed 2005 album "12 Songs," Neil Diamond has demonstrated an unstoppable drive and dedication to his craft, his colleagues say. Songwriter/producer Ellie Greenwich, who along with then-husband Jeff Barry, formed the production company Tallyrand Music with Diamond and co-produced his early hits.

From the beginning, Greenwich says Diamond's work ethic stood out.

"Aside from his talent, I found him very determined and centered," she says. "He knew what he wanted to accomplish and, not that he would kill anyone to get where he wanted to get, he just looked straight ahead. There was something very professional about him even at that young age."

That professionalism continues to this day.

"I was extremely impressed with his work ethic in the studio," says Mike Campbell, the Tom Petty & the Heartbreakers guitarist who played on the "12 Songs" sessions.

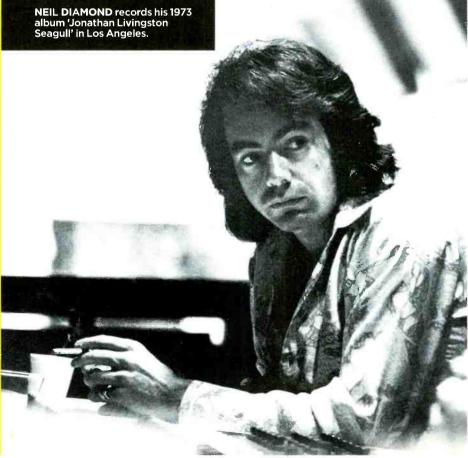
"He really puts his heart into each take," Campbell says. "He was very meticulous about wanting the tracks to feel a certain way and to have a certain energy. I was real impressed with that."

Noted session guitarist Smokey Hormel, who played on "12 Songs," concurs.

"He is really interested in song craft. It's really hard to write a simple catchy song and so many," Hormel says. "That takes a lot of work, and he's dedicated, he's really willing to put in the hours. That's what impressed me, he'd be there when we got there, and when we left, he was still there working on them. Every day. That's pretty rare for an artist of his stature. He's really committed. If there's one word bugging him, he's going to sit there and try to fix it. It pays off definitely."

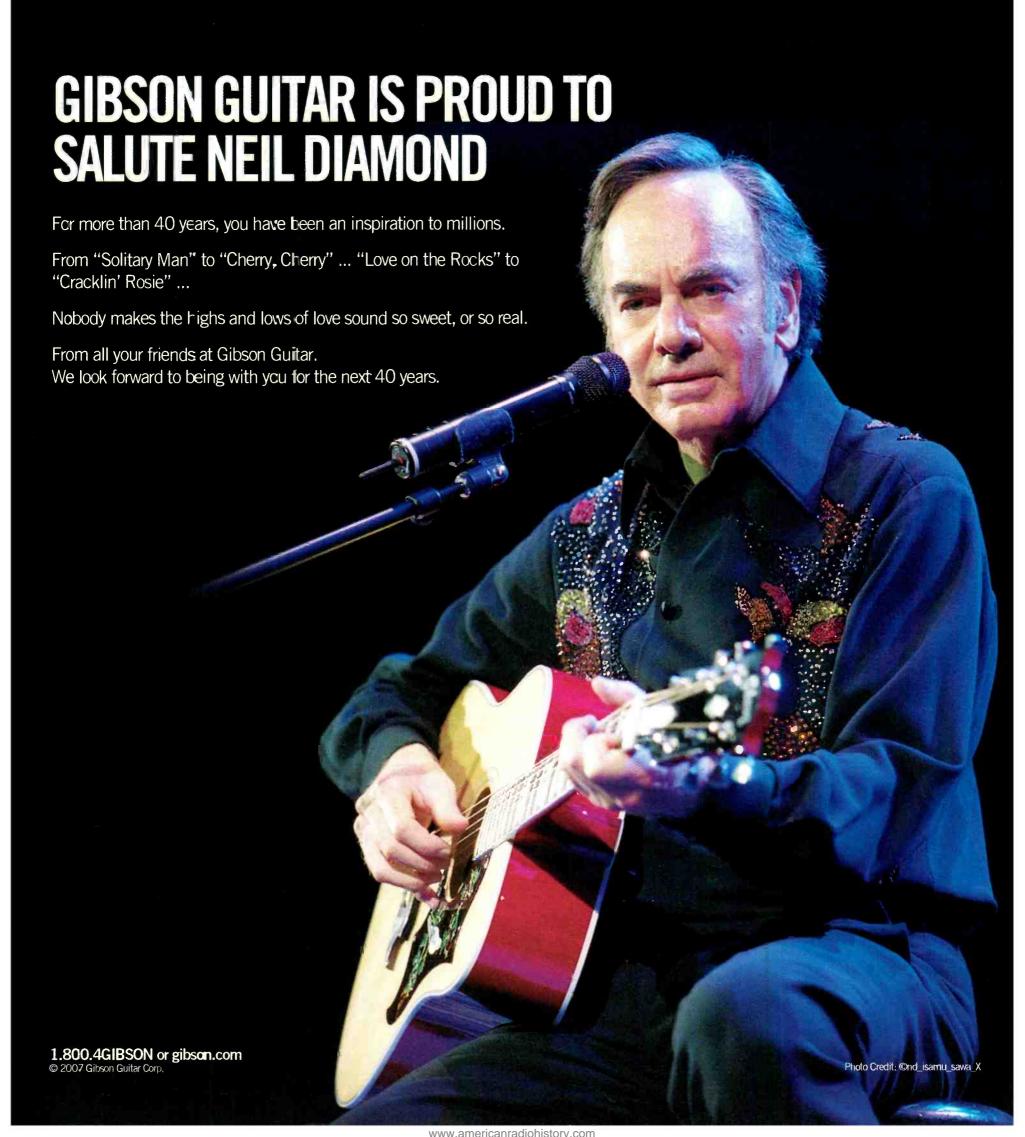
Diamond's perfectionism even shocked producer Rick Rubin. "He's a very diligent songwriter," he says. "When he and the band would do a performance, and then we'd come in and listen to it, he'd very rarely talk about the performance or whatever anyone else played. He'd sit there in the corner and make notes and the next time, he'd do it differently or change a couple of words, very subtle things. He was always in this kind of perpetual upgrading mode. He was always focused on the little details."

The process continued to the end of the project. "It got to the point where we had finished mixing the album, and we were really happy with it, and I remember getting a call from Neil saying, 'I want to go in tomorrow. There are things I want to change on six of the songs.' I thought the album was done," Rubin says with a laugh. "Until it came out, it was a work in progress." ——Craig Rosen



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DIAMOND'S FILM AND TV HAVE BROUGHT CAREER PEAKS SCREEN GEINS

The big and small screens have been an integral part of Neil Diamond's career, from the Monkees' chart-topping cover of his "I'm a Believer" in 1966 to Smash Mouth's hit interpretation of the same song in 2001 on the "Shrek" soundtrack.

In between, Diamond scored his own monster smash in 1980 with "The Jazz Singer," the second remake of Al Jolson's 1927 classic.

His long association with the screen began thanks, in part, to record/TV mogul Don Kirshner, Diamond recalls.

Kirshner "fell in love with 'Cherry, Cherry' and wanted something like it for the Monkees, but I couldn't get close," Diamond recalls. "I'm not that good. I made substantial variations so it's not the same song. He heard the album and picked out 'I'm a Believer' and went with that."

"Look Out (Here Comes Tomorrow)," written by Diamond, was also plucked for inclusion on the chart-topping "More of The Monkees" album. For Diamond, there was no downside to being involved with the Monkees' phenomenon.

"I was thrilled," he says. "They were the hottest thing going, maybe second only to the Beatles, and I needed the money. I made a few dollars, and it was the first decent royalty check I received.

"It came at a time when you had to have one hit after another or there was no play," Diamond says. "If you had a bomb, it was like starting over again.

"And I did have a bomb called 'I Got the Feelin',' but it came out at about the same time as 'I'm a Believer,' so [that] was another Neil Diamond hit and it kind of skipped over the re-

sults of 'I Got the Feelin' ' and kept me in the public's eye and the radio's ear."

Diamond's first album for Columbia Records was the soundtrack to "Jonathan Livingston Seagull." Although the film bombed, the soundtrack became Diamond's biggest hit to date, peaking at No. 2 on the album chart. It was eventually certified double-platinum.

Similarly, "The Jazz Singer" peaked at No. 3 in 1980 and racked up triple-platinum sales.

A cover of one of Diamond's early tunes, "Girl, You'll Be a Woman Soon," by Urge Overkill was featured in Quentin Tarantino's acclaimed 1994 film "Pulp Fiction." Initially, Diamond wasn't sold on the idea.

"Quentin Tarantino sent me some script pages, and I passed on it," he says. "Dave Rosner, who was handling my publishing at the time, made his point that this director was not a sensationalist, exploitative kind of guy and was a serious kind of director and I should reconsider, which I did, and I OK'd it."

Diamond was a bit surprised that the recording by Chicago indie band Urge Overkill was so close to his original.

"I guess there was the hip factor involved as the reason for not using mine," he says. "It worked for sure."

More recently, the animated blockbuster "Shrek' breathed new life into "I'm a Believer."

Diamond says, "I liked it a lot, because it was an animated feature and I'd never been included in anything like that. I thought this would be interesting, especially with Eddie Murphy doing [one version of] it. I had no idea what it would be like. I hadn't heard it until I saw the movie. I did like what they did with it."

In recent years, Diamond has showed his sense of humor by making comedic cameos in 2001's "Saving Silverman" and 2006's

"Keeping Up With the Steins."

The former film centered on a pair of buddies, who happen to be Diamond fanatics, trying to save their friend from marrying the wrong woman.

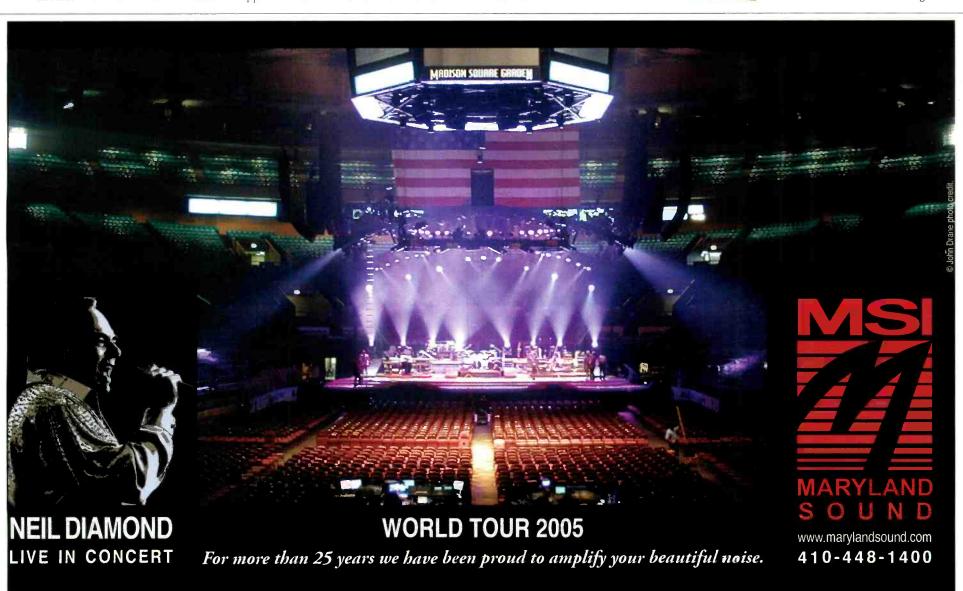
"I read the script, and the whole point

was that they were devotees to the extreme and had the dream some day of singing with me," Diamond says. "After reading the script I felt, 'Yeah, these people should have the chance to sing with me in the mix.' The movie was crazy. I only worked a couple of weeks on it. It was one of those wacky movies that either come off great or fall on their face... It sounded like fun. I didn't know what they would do with the songs, but I think it wasn't too embarrassing. I should have been in the

movie, that's why I was in it.'

In "Keeping Up With the Steins," families battle over who can throw the best bar mitzvah; one clan plans to have Diamond sing the national anthem at a bar mitzvah at Dodger Stadium. In the end, Diamond sings another standard. "'Hava Naglia' was something I always wanted to do," he says. "I've never played a bar mitzvah, so it's the closest I'll get."

—Craig Rosen



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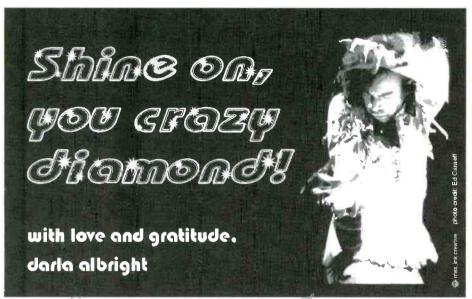
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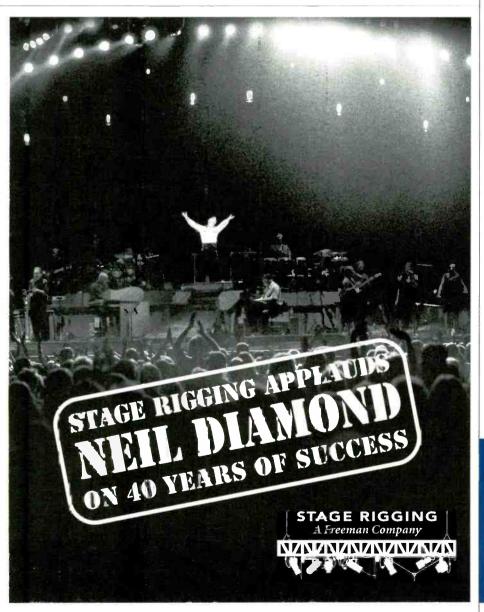
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ROLING WITH CHANGES

DIAMOND HAS THRIVED THROUGH SHIFTS OF LABEL EXECUTIVES

During Neil Diamond's 30-year-plus tenure with Columbia Records, by his count, he has seen the president of the label change nine times. The singer/songwriter has weathered the turbulence due in part to his own staff that he's had in place for 30 years. Diamond approves of the label's current executive team. "I've spoken to [Columbia Records president] Steve Barnett and [Sony Music Label Group chairman] Rob Stringer a number of times, and I like them a lot," he says. "They are really passionate people and want to show what they can do. So far, they've come up to it and exceeded. I'm very hopeful. I have a very good vibe and very good feeling about the future with them."

'For me, [the

answer] is easy.

My favorite

song has been

"Solitary Man"

since I first heard

it at a tender age.

Case closed.

-LINDA PRESS.

DIAMOND'S BACKUP

SINGER FOR 30 YEARS

It was Clive Davis who originally signed Diamond to Columbia in the early '70s.

"He was self-contained and very successful," Davis says of Diamond. "Not only was he a great songwriter, but the uniqueness was that he was an incredible entertainer, so the

combination of the two made him very special."

At the time, Davis wasn't into bidding wars, but he wanted Diamond.

"It was a case of an artist at the top of his form," Davis says. The bidding for Diamond's services was narrowed down to Davis at Columbia and the artistfriendly environs of Warner Bros. Columbia won.

"He and I forged a personal relationship, and we matched what Warner was offering, which was \$400,000 an album, includ-

ing recording costs," Davis says. "Obviously, in this day and age, that's a small deal. [At the time], it wasn't a deal to break the bank, so to speak, but it did show that faith that this was an artist that would become a platinum seller and a major artist."

As fate would have it, Davis left Columbia

before Diamond delivered his first album for the label.

"If it had to happen, it was probably a good time to happen because [Davis] didn't want me doing 'Jonathan Livingston Seagull,' "Diamond says. "He wanted a Neil Diamond album, but I

had no idea what a Neil Diamond album was supposed to be. I kind of liked the [uniqueness] of 'Jonathan Seagull,' but I had no idea what I was going to do. I couldn't figure out who the character was. I had a Hare Krishna guy move in for a year. I ate their food, read their books, listened to their tapes and found the key, the word, the idea, to the first song. I thanked him and sent him off to India where he wanted to go to get closer to who he was,

and I began to write this album."

The album went on to become one of Diamond's biggest hits, reaching No. 2 on the album chart and hitting the double-platinum mark for sales of 2 million.

-Craig Rosen

from >>p48

1982

"On the Way to the Sky" is certified gold as is "12 Greatest Hits Volume II." In 1994, "12 Greatest Hits, Volume II" earns multiplatinum certification for shipments of 3 million. "Heartlight" goes platinum.

1984

"Primitive" is awarded a gold record. Diamond is elected to the Songwriters' Hall of Fame.

1986

"Headed for the Future" goes gold. Billboard magazine's (now defunct) sister publication, Amusement Business, names Diamond the industry's top-grossing solo performer.

1989

"The Best Years of Our Lives" goes gold. "Classics, the Early Years" receives gold certification and two The Man in Black and Neil Diamond may be forever connected. Johnny Cash covered and used Diamond's "Solitary Man" as the subtitle to his 2000 "American III" set. ■ The connection continued when producer Rick Rubin revived Diamond's career after performing similar magic with Cash and his "American Recordings" series. In "Hell Yeah," a track on "12 Songs," Diamond appears to give a nod to Cash with the lyrics, "He saw it all/He walked the line/Never had to crawl." It's not the first time the pair

have been linked. They appeared together on "The Johnny Cash Show" on Feb. 11, 1970. In the clip available on YouTube as of this writing, the duo chatted before Diamond performed a bit of his own "New York Boy." Cash countered with his interpretation of Jimmie Davis' "Where the Old Red River Flows."

CASH'S COVER OF **'SOLITARY MAN' SHOWS** LINK BETWEEN ARTISTS

As for Cash's cover of "Solitary Man," Diamond approves.

"I thought it was raw," he says. "He plays on it, and although it was basically the same song, he also was very intimate about it. There's not self-consciousness about it, and I like that a lot.

In spite of the obvious links, Rubin says Diamond and Cash are very different artists, although they do share some common bonds.

"They're really different types of singers and songwriters," Rubin says. "Johnny was more of a storyteller, and Neil is more of a melodic

singer. Neil is a much more prolific writer than Johnny was at the time I was working with him, so it was a very different kind of thing. The intention with Johnny wasn't to do a stripped-down record either. It just turned out that way. The same thing happened with Neil."

Smokey Hormel, the ace session guitarist who played on Cash's "American" series and reprised his role on "12 Songs," says there are a few commonalities.

"Both are lovers of songwriting," he says. "To them it's all about the song. They are both very original. They're true to their own personalities. They're not trying to be someone else. They're just being honest. It's real sincere. And they both have such great voices."

Mike Campbell, guitarist for Tom Petty & the Heartbreakers and another session player on "12 Songs" and the "American" albums, says Diamond shares an honest and authentic approach with Cash and Petty.

"They each write songs that are honest and true to their own character," he says. "Johnny, when he sings a song it's as real as he is, same with Tom and Neil, too. When he gets a song he believes in, he does it his way with truthfulness. There's nothing phony about him. They all have that in common."

Another plus for Campbell: "Neil always has the best cigars, and he's very generous with those as well."

-Craig Rosen

years later goes platinum.

1990

Diamond receives an "Award of Merit" at the American Music Awards.

"Hot August Night II" receives gold certification.

1992

"The Greatest Hits 1966-1992" is awarded a gold record. In 2000, it goes triple-platinum.

1993

"The Christmas Album," "Love Goes Gold" and "Up on the Roof (Songs From the Brill Building)" each go gold.

1994

"Lovescape" goes gold.

1996

"The Christmas Album, Volume II" and "Tennessee Moon" receive gold awards.

1997

"In My Lifetime" and "Live in America" earn gold awards.

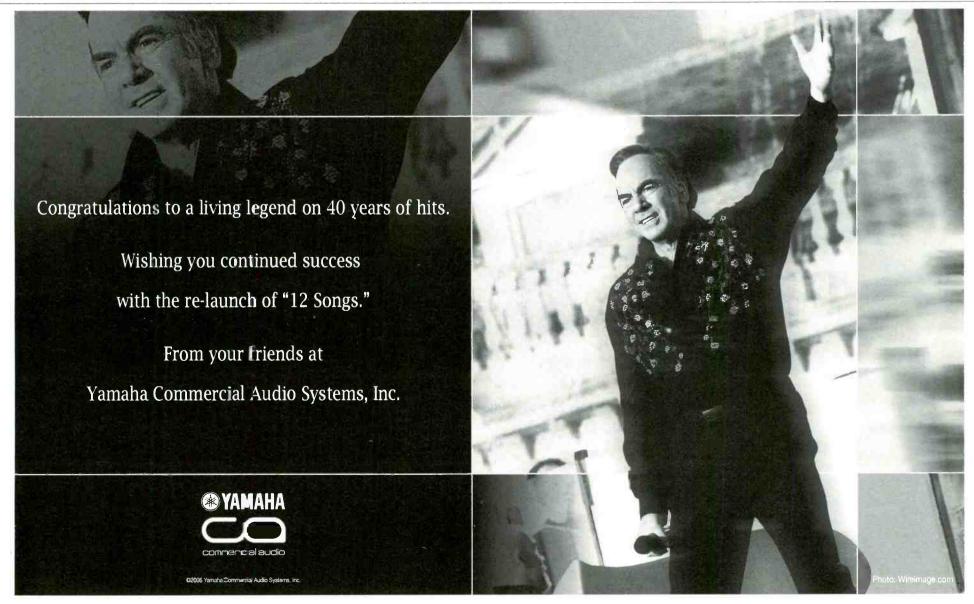
2000

Diamond receives the Sammy Cahn Lifetime Achievement Award from the Songwriters Hall of Fame.

The film "Saving Silverman" opens in February, featuring

Diamond in a self-spoofing role. In July, Diamond releases "Three Chord Opera," the first himself since "Serenade" in 1974. The album peaks at No. 15 on The Billboard 200.

continued on >>p62



Neil Diamond and Barbra Streisand teamed up in 1978 and recorded the duet "You Don't Bring Me Flowers." The song debuted on The Billboard Hot 100 on Oct. 28, 1978, and spent two weeks at No. 1. In this recap of Diamond's top-charting hits, the duet stands at No. 1.

The titles on this chart are ordered by peak position they achieved on the Hot 100. 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.

—Keith Caulfield

NEIL DIAMOND'S TOP SINGLES

Rank Title	Peak Position	Debut Date	Label
You Don't Bring Me Flowers"	1 (2 weeks),	Oct. 28, 1978	Columbia
2 Cracklin' Rosie	1	Aug. 22, 1970	Uni
3 Song Sung Blue	j.	May 5, 1972	Uni
4 Love On The Rocks	2	Nov. 1, 1980	Capitol
5 Sweet Caroline (Good Times Never Seemed So Good)	4	June 28, 1969	Uni
6 I Am I Said	4	March 21, 1971	Uni
7 Heartlight	4 5 5 5 5	Sept. 71, 1982	Columbia
8 Longfellow Serenade	5	Oct. 5, 1974	Columbia
9 Hello Again	6	Jan. 31 1961	Capitol
10 Holly Holy	6	Nov. 1, 1969	Uni
11 Cherry, Cherry	6	Aug. 20, 1966	Bang
12 America	8	April 25, 1981	Capitol
13 Girl, You'll Be A Woman Soon	10	April8, 1967	Barg
14 Yesterday's Songs	11	Nov. 7, 1981	Columbia
15 Play Me	11	May 6, 1972	Uni
16 If You Know What I Mean	11	June 19, 1976	Columbia
7.1 Thank The Lord For The Night Time	N3	July 15, 1967	Barry
18 Stones/Crunchy Granola Suite	14	Nov. 13, 1971	Uni
19 I Got The Feelin* (Oh No No)	16	Nov. 12, 1966	Bang
20 Desirée	16	Dec. 3, 1977	Columbia





* Barbra Streisand & Neil Diamond

Three decades after Neil Diamond's hit "Sweet Caroline (Good Times Never Seemed So Good)," debuted on The Billboard Hot 100, it is Diamond's most played hit of the past year.

Also in the top five: "Cherry, Cherry" from 1966, "Cracklin' Rosie" from 1970, "Solitary Man" from 1970 and the seasonal favorite "You Make It Feel Like Christmas."

The following chart ranks, by detections. ice Music Choice.

Diamond's 20 most-played songs during the past year (Nov. 6, 2005, through Nov. 5, 2006). The chart, compiled by Nielsen BDSsurveyed all formats of U.S. radio (including classic rock, college and oldies stations), video channels (like MTV and VH1), satellite radio (Sirius and XM) and cable music serv--Keith Caulfield

Rank	Title	Label
1	Sweet Caroline (Good Times Never Seemed So Good)	U ni
2	Cherry, Cherry	Bang
3	Cracklin' Rosie	Uni
4	Solitary Man	Bang
5	You Make It Feel Like Christmas	Columbia
6	America	Capitol
7	I Thank The Lord For The Night Time	Bang
8	Delirious Love	Columbia
9	Brother Love's Traveling Salvation Show	Uni
10	Forever in Blue Jeans	Columbia
1	Kentuçky Woman	Bang
12	You Got To Ne	Bang
13	Song Sung Blue	Uni
14	Jingle Bell Rock	Columbia
15	I AmI Said	Uni
16	Girl, You'll Be A Woman Soon	Bang
12	Hello Again	Capitol
18	Shilo	Bang
ាំ 1 9	Holly Holy	Uni
20	The Story Of My Life	Columbia

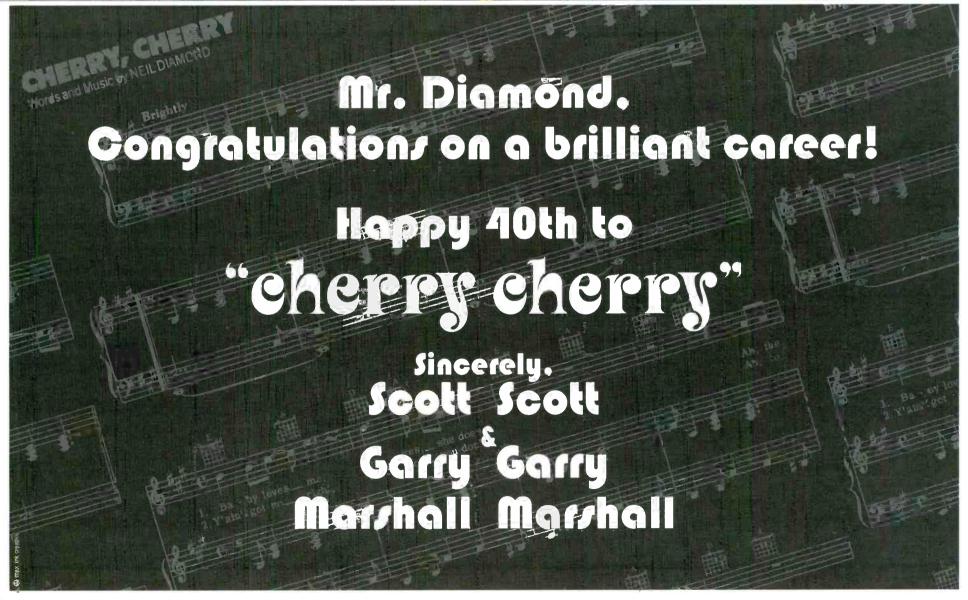
After Neil Diamond signed with Columbia Records in the early 1970s, he threw the label a bit of a curve ball by choosing to release, as his first Columbia album, a soundtrack to the film "Jonathan Livingston Seagull."

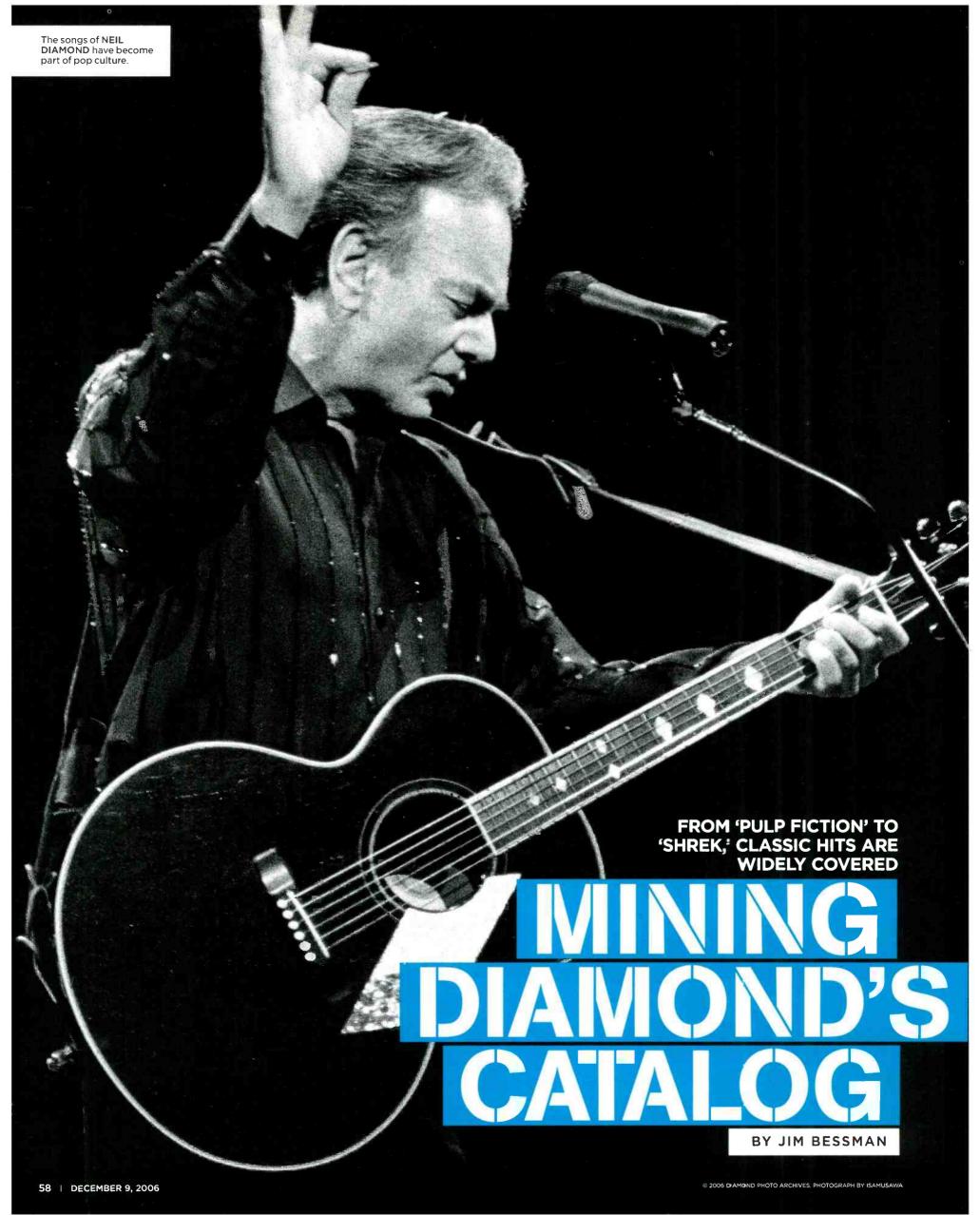
The film was forgettable. But Diamond hit that curve ball out of the park.

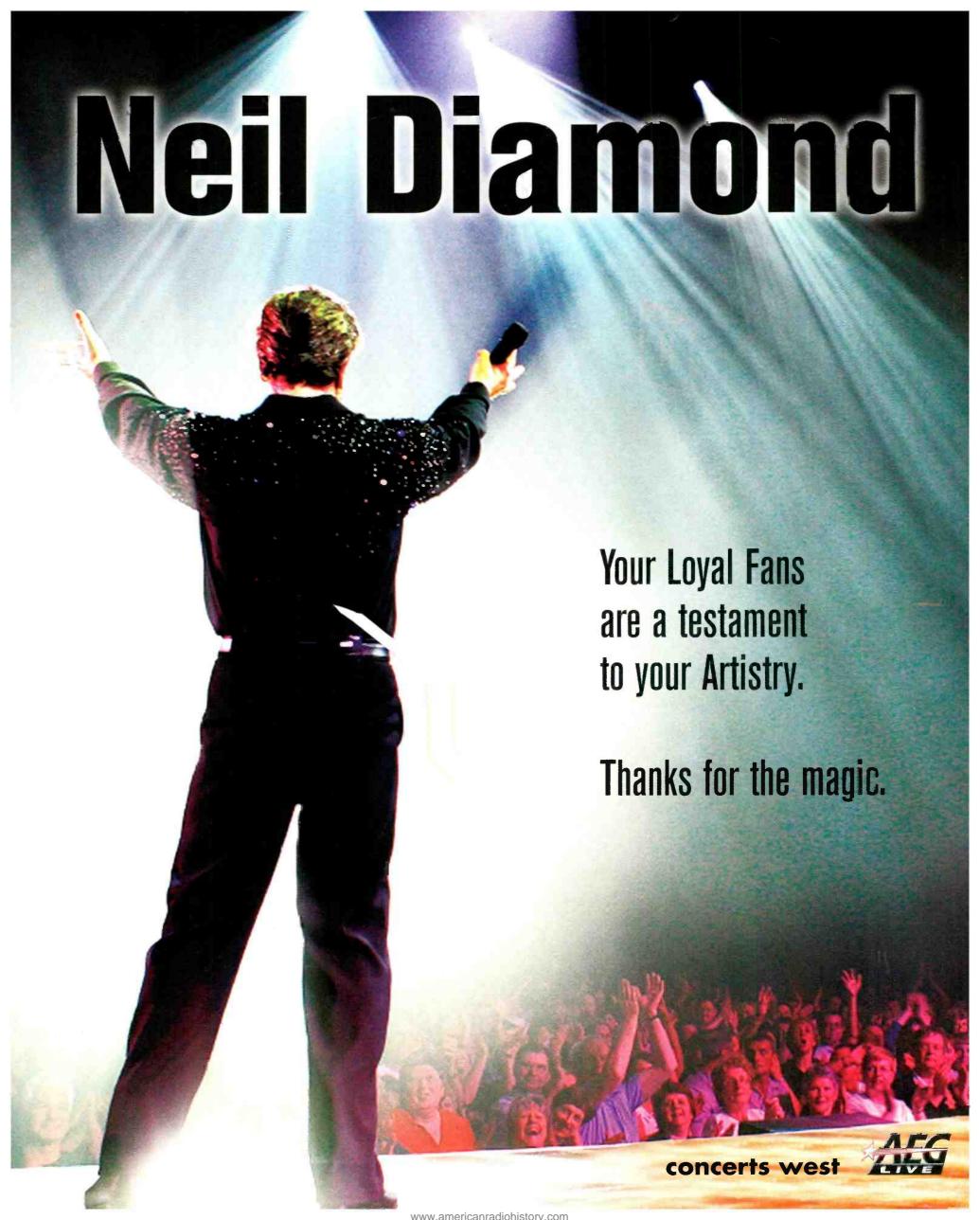
The soundtrack to "Jonathan Livingston Seagull" ranks as the most successful album. of Diamond's 40-year career. It debuted on The Billboard 200 on Nov. 3, 1973, and peaked at No. 2.

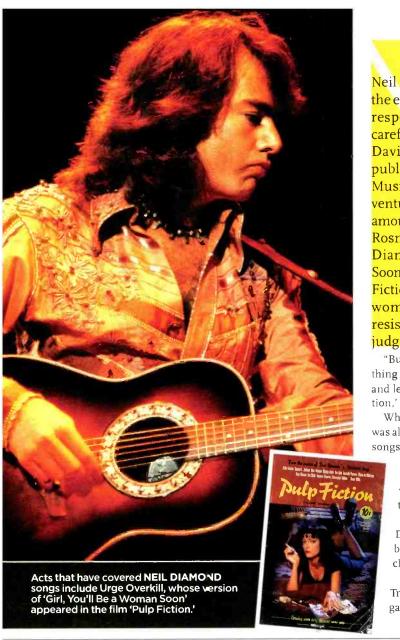
A second soundtrack, "The Jazz Singer," ranks second on this tally. It debuted on the chart on Nov. 29, 1980, and peaked at No. 3. Notably, none of Diamond's mostsuccessful albums have peaked at No. 1 on the Billboard 200. -Keith Caulfield

Rank Title	Peak Position	Debut Date	Label
1 Jonathan Livingston Seaguli	2	Nov. 3, 1973	Columbia
2 The Jazz Singer	3	Nov. 29, 1980	Capitol
3 Serenade	3	Oct. 26, 1974	Columbia
4 Beautiful Noise	4	July 4, 1976	Columbia
5 You Don't Bring Me Flowers	4	Dec. 16, 1978	Columbia
6 12 Songs	4	Nov. 26, 2005	American
7 Moods	5.	July 15, 1972	Uni
8 Hot August Night	5	Dec. 9, 1972	MCA
9 I'm Glad You're Here With Me Tonight	6	Dec. 3, 1977	Columbia
10 Love At The Greek	8	Feb. 26, 1977	Columbia
11 The Christmas Album	8	Oct. 24, 1992	Columbia
12 Heartlight	9	Oct. 16, 1982	Columbia
13 September Morn	40	Jan 12, 1980	Columbia
14 Neil Diamond/Gold	10	Aug. 22, 1970	Uni
15 Stones	11	Nov. 13, 1971	Uni
16 Tap Root Manuscript	13	Nov. 21, 1970	Uni
17 Tennessee Moon	14	Feb. 24§1996	Columbia.
18 Three Chord Opera	15	Aug. 11, 2001	Columbia
1910n The Way To The Sky	17	Nov. 28, 1981	Columbia
20 Headed For The Future	20	May 24, 1986	Columbia









Neil Diamond's songs have always stood apart, and the exploitation of his catalog has been appropriately respectful. • "Philosophically, we've always been careful and protective of the music," music publisher David Rosner says. Rosner handled Diamond's publishing interests for 33 years through his Bicycle Music prior to selling the company a year ago to a coventure involving Clear Channel for an undisclosed amount. "Sometimes this created tension internally," Rosner says. He points to Urge Overkill's version of Diamond's 1967 classic "Girl, You'll Be a Woman Soon" in Quentin Tarantino's cinema landmark "Pulp Fiction." • "They explained to us the scene where a woman would be puking to it, so internally Neil resisted at first, until he said to me, 'Use your best judgment,' " Rosner says.

"But over the years he's got a sense of the fact that when something becomes so ingrained in the culture, you have to respect that and let go of it. That kind of thinking led to the use in 'Pulp Fiction,' where something like that may have been rejected earlier."

While this "balance between protectiveness and exploitation" was always maintained, Rosner still actively promoted Diamond's songs as cover material throughout his tenure.

"Of course, it used to be a lot easier before record companies deemed that artists aren't artists unless they write what they record, though this had less to do with Neil than the industry as a whole," Rosner says.

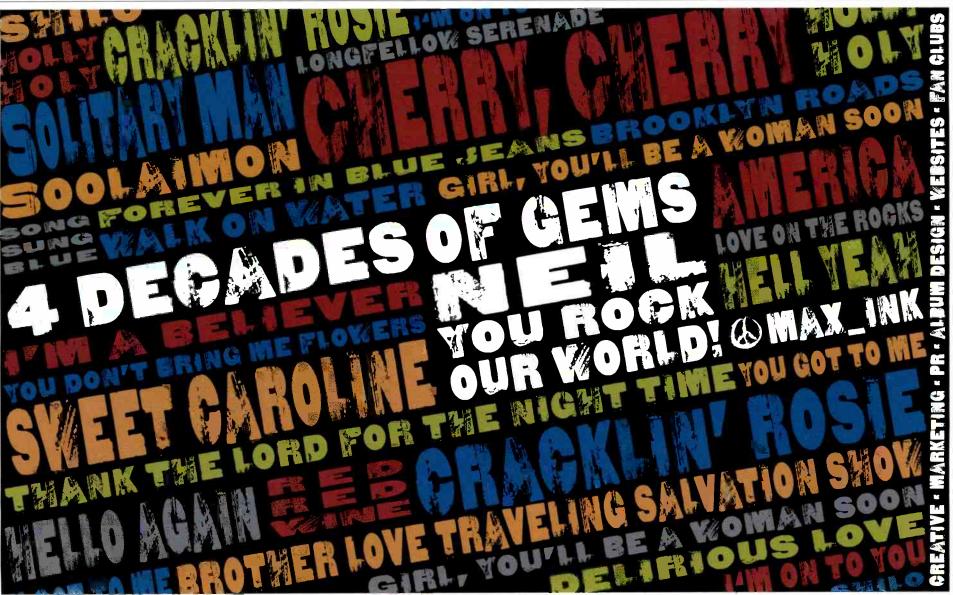
Artists from Frank Sinatra to Elvis Presley have covered Diamond's songs, with his 1968 hit "Red Red Wine" probably the most notable thanks to English reggae group UB40's chart-topping 1984 cover.

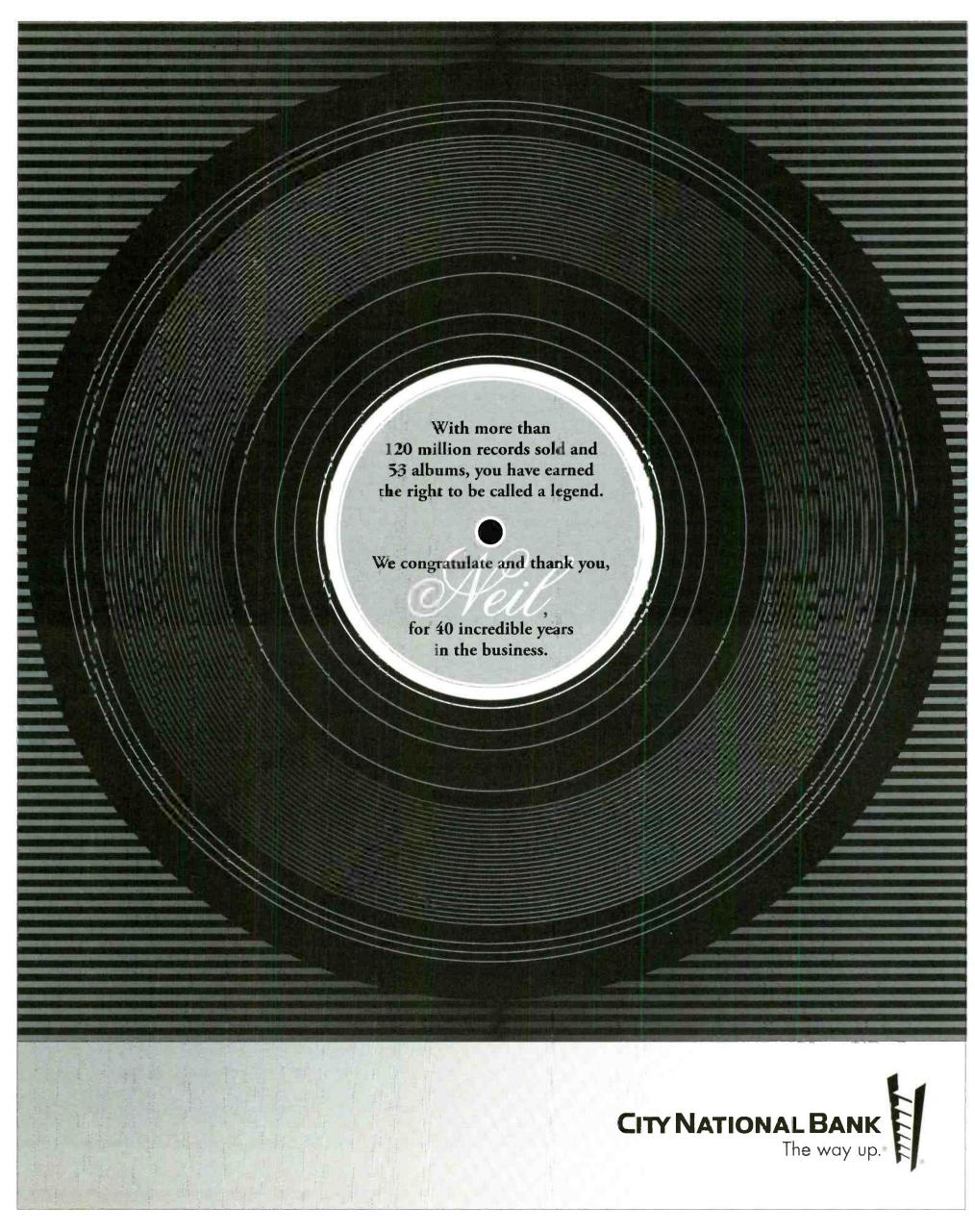
"They knew the earlier [Jamaican] reggae version by Tony Tribe—who was a hero of theirs—and included it on their reggae tribute album 'Labour of Love,' "Rosner says.

"But Roy Drusky charted with a coun- continued on >>p62

'It's not easy to elevate one of a vast number of songs above all others. Neil has so many wonderful songs; many seem to me to go into hiding too early in life. So with that acknowledged, I must say that . . . the one which I consistently connect to is "I Am . . . I Said." When it's brought to life in a concert. it seems to draw an extra-special caress from us all, performers and audience alike.'

-REINIE PRESS, DIAMOND'S BASSIST





try version around the time that Neil did it, and country artists like Waylon Jennings, Ronnie Milsap and Elvis have also recorded Neil's songs."

Rosner recalls the time "when anyone had a hit, all kinds of people—Andy Williams, Percy Faith, Glen Campbell," for example, would record the song.

Hence, Diamond's 1969 hit "Sweet Caroline (Good Times Never Seemed So Good)" and 1972 hit "Song Sung Blue" became "enormous copyrights, probably his two most-recorded songs."

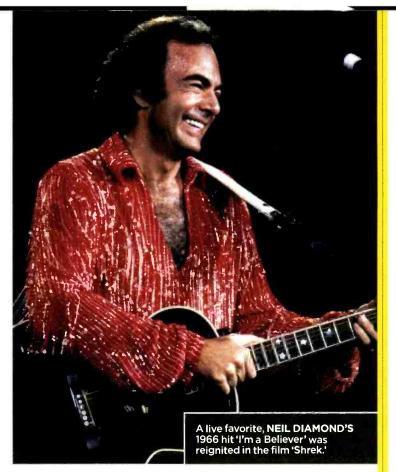
Bobby Womack's 1972 version of "Sweet Caroline," in fact, is a personal favorite of Rosner's, as is Jose Feliciano's version of Diamond's 1972 hit "Play Me."

Noteworthy covers of more recent vintage that Rosner cites are the Chris Isaak and Johnny Cash versions of "Solitary Man." The 1966 hit also served as title of Cash's 2000 album "American III: Solitary Man."

The 2001 animated movie "Shrek" had two versions of Diamond's "I'm a Believer," originally a 1966 chart-topper for the Monkees: Smash Mouth's and Eddie Murphy's (his was in the Donkey character's voice).

Rosner says one of his favorite usages was "the final scene in Cheech Marin's 'Born in East L.A.,' where these Mexicans were all [gathered] at the border to make a mass entrance into the U.S. and did it to the tune of Neil singing 'America.' "

After saying that "copyrights are living things, and you can kill them," Rosner notes that "attitudes of late continued on >>p64



but "The Pot Smoker's Song" just struck me when I heard it. It sounds like a happy pop song, but it is a crazy mixture of pop and hardcore street stories. It's poignant, and was written as an anti-drug song in the early '70s when everyone was doing drugs. I've never heard anything else like it.'

'I love Neil's hits.

-SCOTT MARSHALL,
MOVIE DIRECTOR

from >>p55

2003

"Stages: Performances 1970-2002," a boxed set containing five CDs and a DVD, is released, and Diamond hits the road to tour.

2004

Diamond starts working with Rick Rubin, producer of Johnny Cash's comeback albums.

2005

"12 Songs," the result of Diamond's collaboration with Rubin, is released and enters the charts at No. 4, Diamond's highest debut in 25 years.

2006

"12 Songs" is rereleased as a limited-edition artist's cut, with a bonus disc featuring alternate takes and demos.

Compiled by Cathy Applefeld Olson.

NEIL DIAMOND

Congratulations...

She got the way to move me, Cherry! 1966 ~ 2006



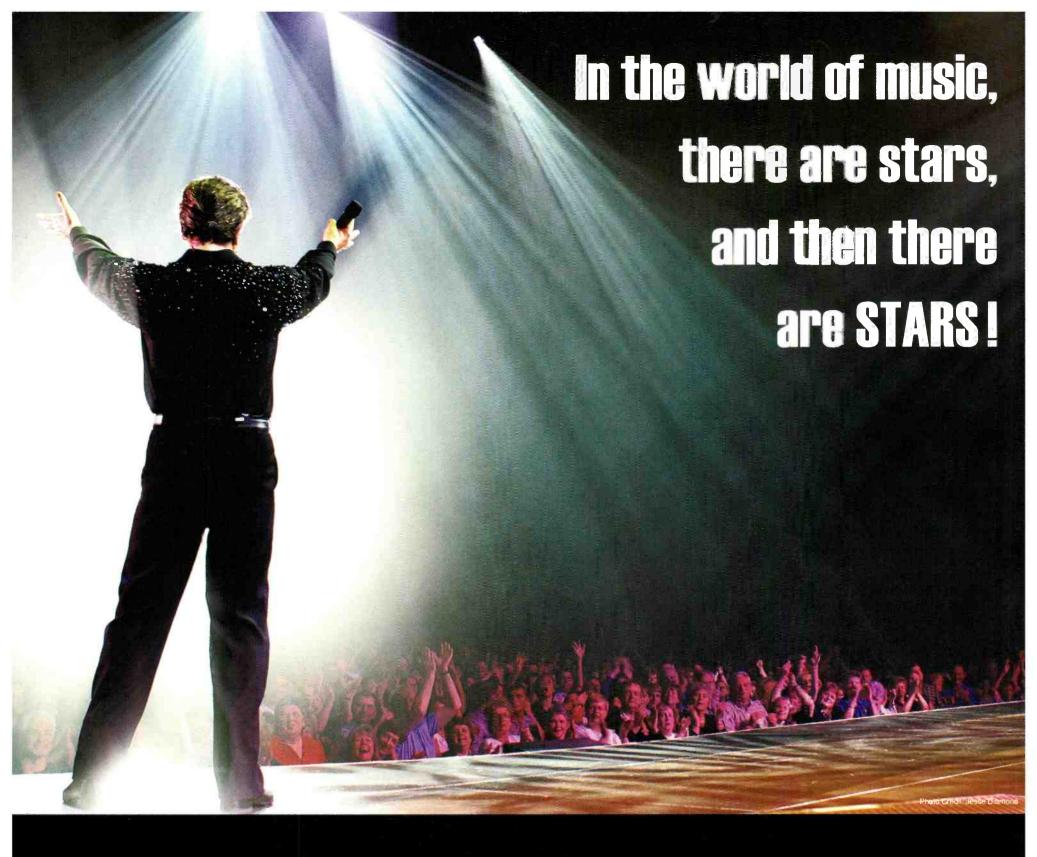








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Neil,

For over forty amazing years you have entertained us with your timeless music and dazzling performances, reaching across generations and continents, and taking your place among those rare artists whose talents and career ach ever ents set them apart as true musical legends.

Thank you for letting us share the last thirty-eight years of this journey with you. It s been an exciting adventure and we are all so proud to be on your team.

GELFAND, RENNERT & FELDMAN, LLP



Los Arges 3 New York

have been looser to commercial usage as well" when it comes to Diamond songs.

"We let Burger King use 'I'm a Believer' in connection with a tie-in with DreamWorks and 'Shrek,' " he says. "We'd done others, but nothing that was as highly exposed."

Theatrical uses of Diamond's catalog have included Bob Fosse's 1978 Broadway musical "Dancin'," which featured "Crunchy Granola Suite."

"That one keeps cropping up," Rosner says, adding that the 1999 Broadway revue "Fosse" also included the song.

In print, "Neil's music is active in many types of publications, including the typical piano/voice sheets and books, guitar, band and choral." Print publication of Diamond's catalog is mostly handled by the Hal Leonard Corp.

"America" is my favorite song. It really moved me the first time I heard it. It's so patriotic and reminded me of my own Greek roots.'

-CONSTANTINE MAROULIS,

Internationally, there are versions of Diamond songs "probably in any language you can think of," Rosner says, highlighting a 1971 Italian hit adaptation of "I Am . . . I Said" ("La Casa Degli Angeli") by Caterina Caselli.

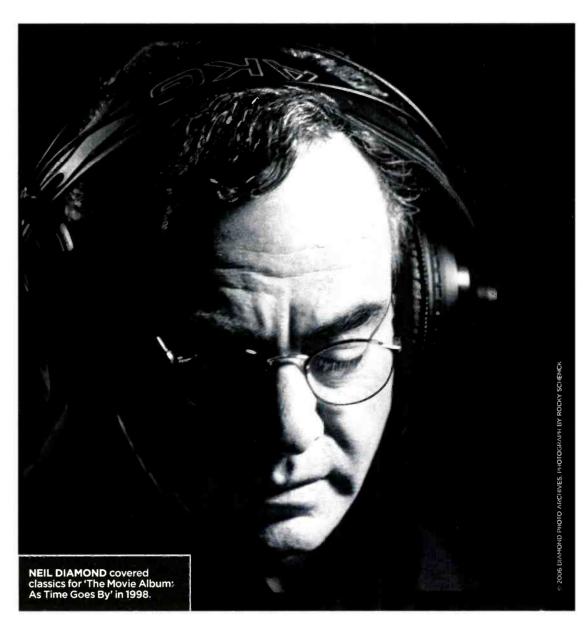
"Neil's music is very active internationally but concentrated, I think, only on recorded versions," he says. "The catalogs are also very active in the media, i.e., TV, film, commercials, and are administered by Marsha Gleeman in conjunction with Sony/ATV Music Publishing."

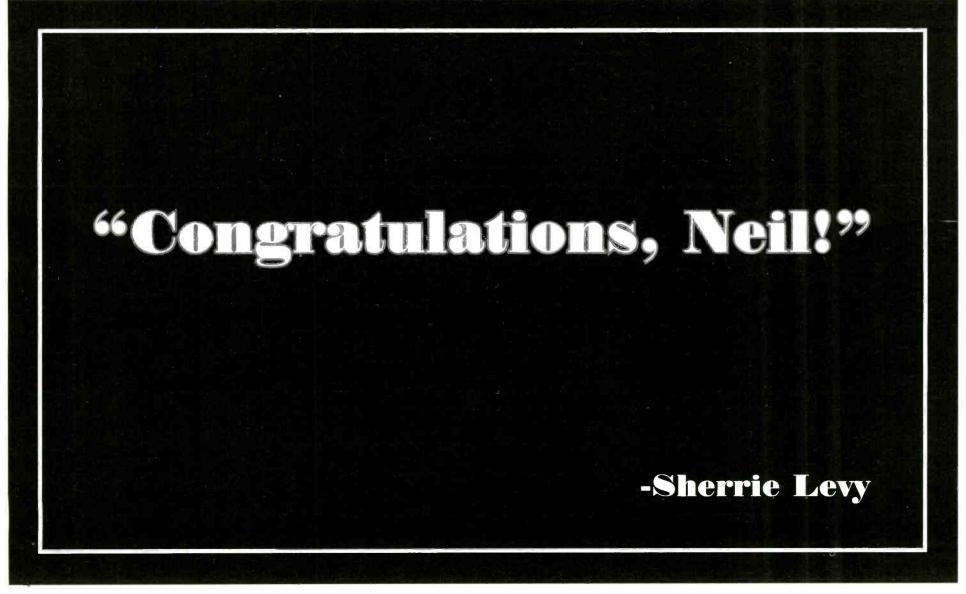
Diamond's publishing is now split among the artist's Stonebridge Music and Prophet Music companies, which he started in 1968 after acquiring control of his ear-ACTOR/SINGER lier copyrights, and his DiamondSongs, which publishes his most recent music.

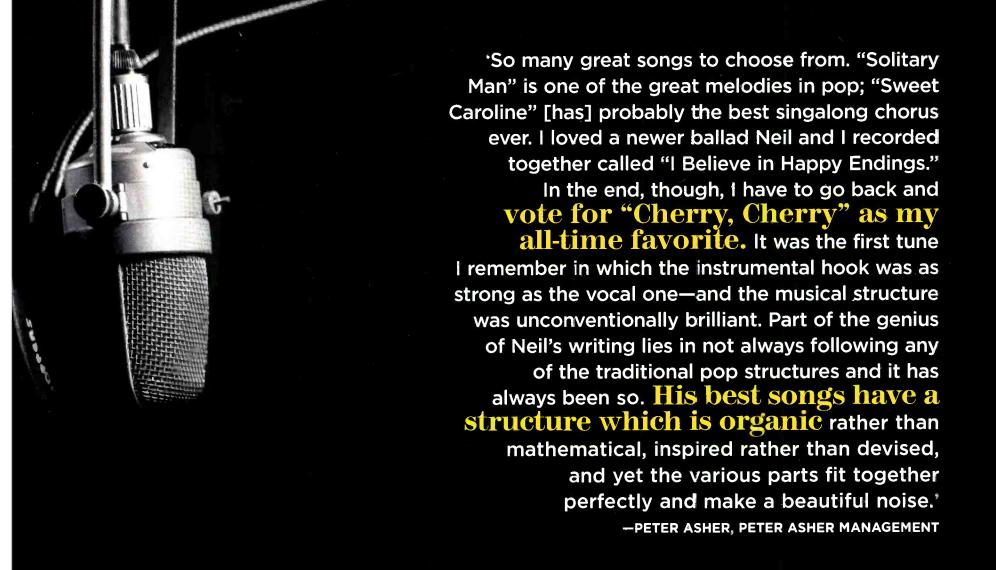
These companies, and Diamond himself, are SESAC affiliates. He also has an ASCAP company, Sweet Sixteen Music, and a BMI company, Mild Ones Music, both of which publish songs that he has co-written or songs that his band members have written without his help.

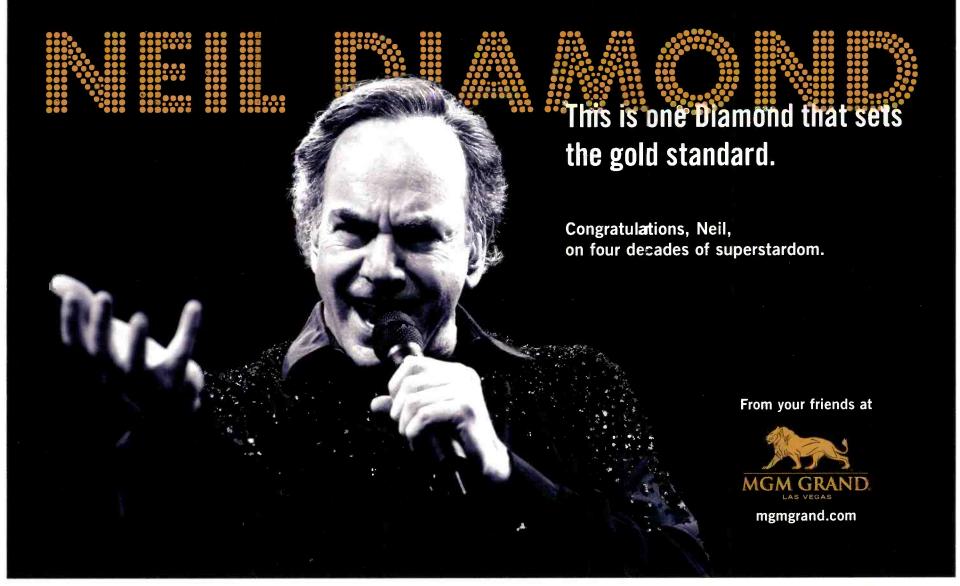
"And speaking of collaborations," Rosner says, "he's famously written with Marilyn and Alan Bergman ["You Don't Bring Me Flowers"] and Gilbert Becaud ["Love on the Rocks," "September Morn"], among others.

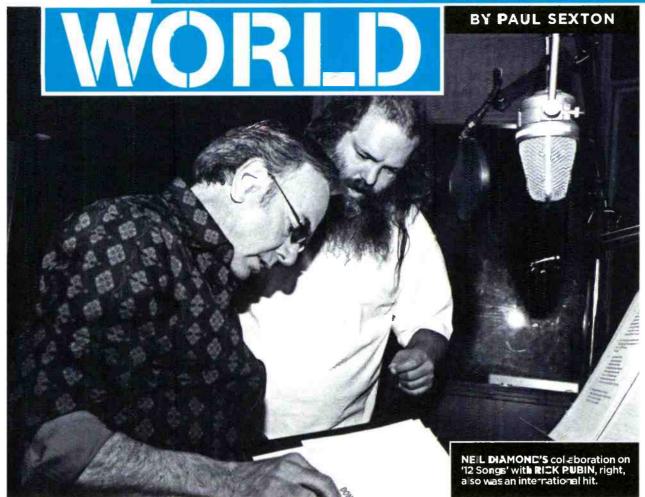
Rosner's son Jonathan is now co-president of Bicycle Music and exploits Diamond's catalog on a worldwide basis. David Rosner now runs the Darville Music publishing company that he launched after selling Bicycle.











'12 SONGS' CONTINUES SINGER'S RECORD OF INTERNATIONAL SUCCESS

In many markets around the world, as in North America, Neil Diamond's 2005 album "12 Songs" achieved his strongest sales in recent memory. ■ The acclaimed album has sold 200,000 units in the United Kingdom, according to Columbia Records, Diamond's best sales in the territory with a studio release since the 1980s. When the album charted at No. 5 in that market in late February, it was Diamond's highest debut for a new, non-soundtrack studio album, with first-week U.K sales of 40,000. • "We did quite a lot of press advertising, an extensive outdoor campaign <mark>and TV adve</mark>rtising," says Johanna Headland, marketing director for Sony BMG U.K. "We hadn't TV advertised [Diamond's releases] for a while, because the business hadn't really been there. • "But we got the [support of] the music press, plus really strong support in the broadsheets and the tabloids, <mark>so I do think it</mark> was quite a press-driven album."

In Australia, "12 Songs" has been certified gold with sales of 50,000, and in Germany the album achieved sales of 45,000 units. Sales of the album have been strong from Holland to Hong Kong, according to Diamond's label.

In a marketplace where veteran artists compete with hit-producing newcomers, "it really does come down to the [veteran's album|concept, and whether people buy into the artistic statement





**12 Songs was such a brilliant idea that Neil and [producer] Rick Rubin came up with, it just stuck."

This all bodes well for the international rerelease of "12 Songs" as a limited-edition double disc, with a bonus CD featuring alternate takes and demos. The international release is scheduled for 2007.

In preparation for the original release of "12 Songs," which arrived in international markets in February 2006, three months after its U.S. release, Diamond visited some key markets for inperson promotion.

Additionally, key members of the media were flown in to interview Diamond, as expectation for the record grew, driven by spectacular reviews.

Diamond's ethos of professional loyalty, evidenced by long-term relationships with key colleagues, is reflected in his international touring business. British concert promotion veteran Barry Claythan 25 years.

'You've got a very disciplined artist who cares about his sound, his lights, his production," Clayman says, "and an awful lot of his people [were] with him all those years back. The members of the band and most of his entourage are the same people.

Before the creation of Live Nation, its predecessor company, Clear Channel, oversaw Diamond's British concert activity.

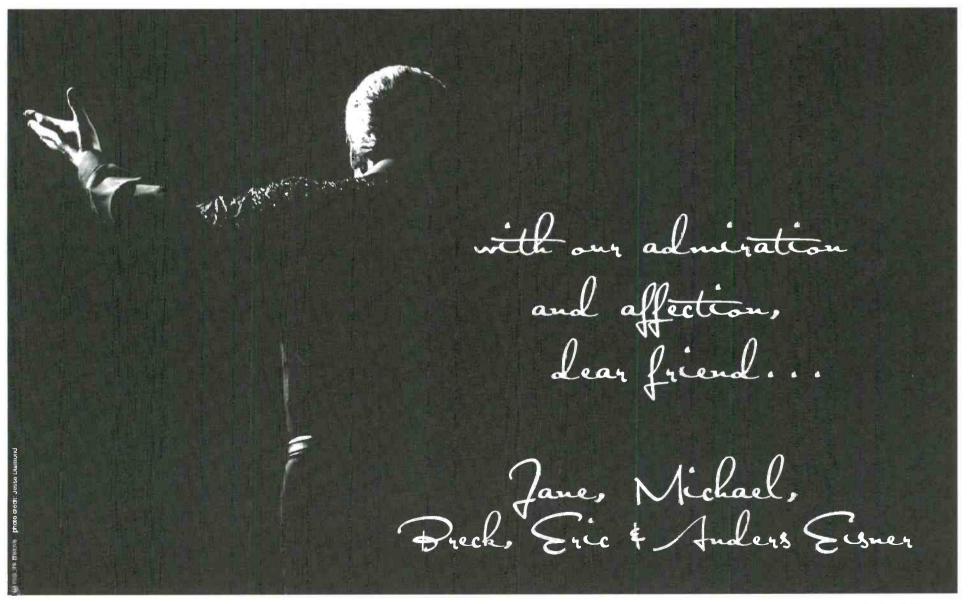
"All our shows with him have been in the U.K.," Clayman says, "[although] we've agented certain European dates in the past. It kind of works on a three-year cycle; we've done [venues] from Woburn Abbey to Earls Court to Wembley Arena.'

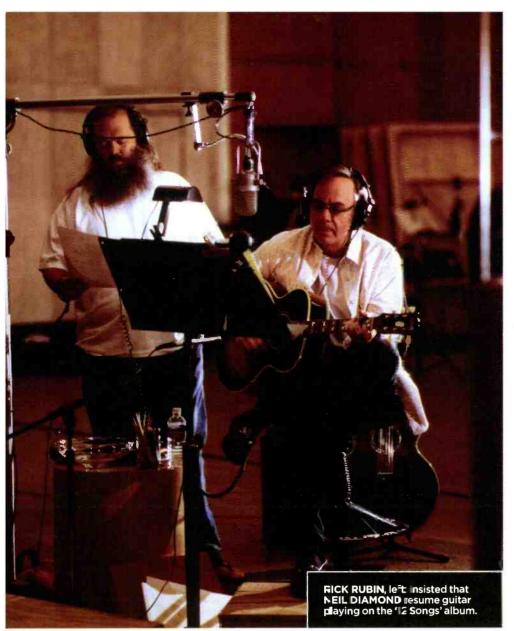
Clayman worked with Diamond on his U.K. shows in the summer of 2005. That world tour began with sellout dates in Australia and New Zealand promoted by Paul Dainty.

As Billboard reported at the time, those 15 continued on >>p68

'My favorite . . . is "Men Are So Easy" because it saves me a lot of explanation with my wife. All I have to do is put on that song and she understands exactly where I'm coming from. He says it all right there in that elegant and beautiful song. Also, I love "Cherry, Cherry" and "The Boat That I Row" for their simplicity, the bare bones production and Neil's powerful performance. When I hear them on the radio I can't help but rock out and sing along.'

-SMOKEY HORMEL, **GUITARIST ON '12 SONGS'**





dates drew 212,710 people and grossed \$14.6 million.

Clayman agrees that Diamond's fan base has lately had a healthy influx of young newcomers thanks to the critical praise for "12 Songs." He observes that young staffers in his office who went to see Diamond last time were unaware of his remarkable heritage in rock and pop. They shared great enthusiasm for the event when they reconvened in the office the following day.

But Clayman also says that interest in Diamond's concerts is not subject to the whims of musical fashion.

"I'm pleased to say that demand for him has always been extremely strong," he notes. "From

a promoter's point of view, this is a fantastic artist to work with because he's such a good performer and gives the audience everything they want.

"You're not relying [for ticket sales] on the latest album like you are with an awful lot of acts," Clayman adds.

Sony BMG's Headland says: "Barry's worked with him for years and we have a good relationship with [Clayman]. Neil's always done tremendous ticket sales, whatever his albums have been."

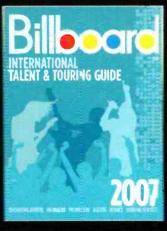
Commenting on Diamond's international touring appeal, Clayman adds: "He's got very big markets in Holland, Germany, Belgium, Switzerland and a huge market in Ireland, I would say one of his biggest. He can go in there and play to 60,000 people. If Neil wanted to come back every year, I'd be happy to promote him."

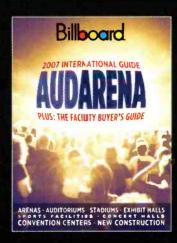
'Neil knew my mom, Judy, who passed away from Alzheimer's disease two years ago. The Judy Fund was established in her honor before she died . . . Neil has been an enormous supporter. My favorite song is "Stones," because it was my mother's favorite song. My mother was a pianist and she appreciated beautiful melody. She loved Neil Diamond music. A lot of the music he wrote spoke to her and touched her. It is music that is about love and relationships and compassion.'

-ELIZABETH GELFAND, JUDY FUND













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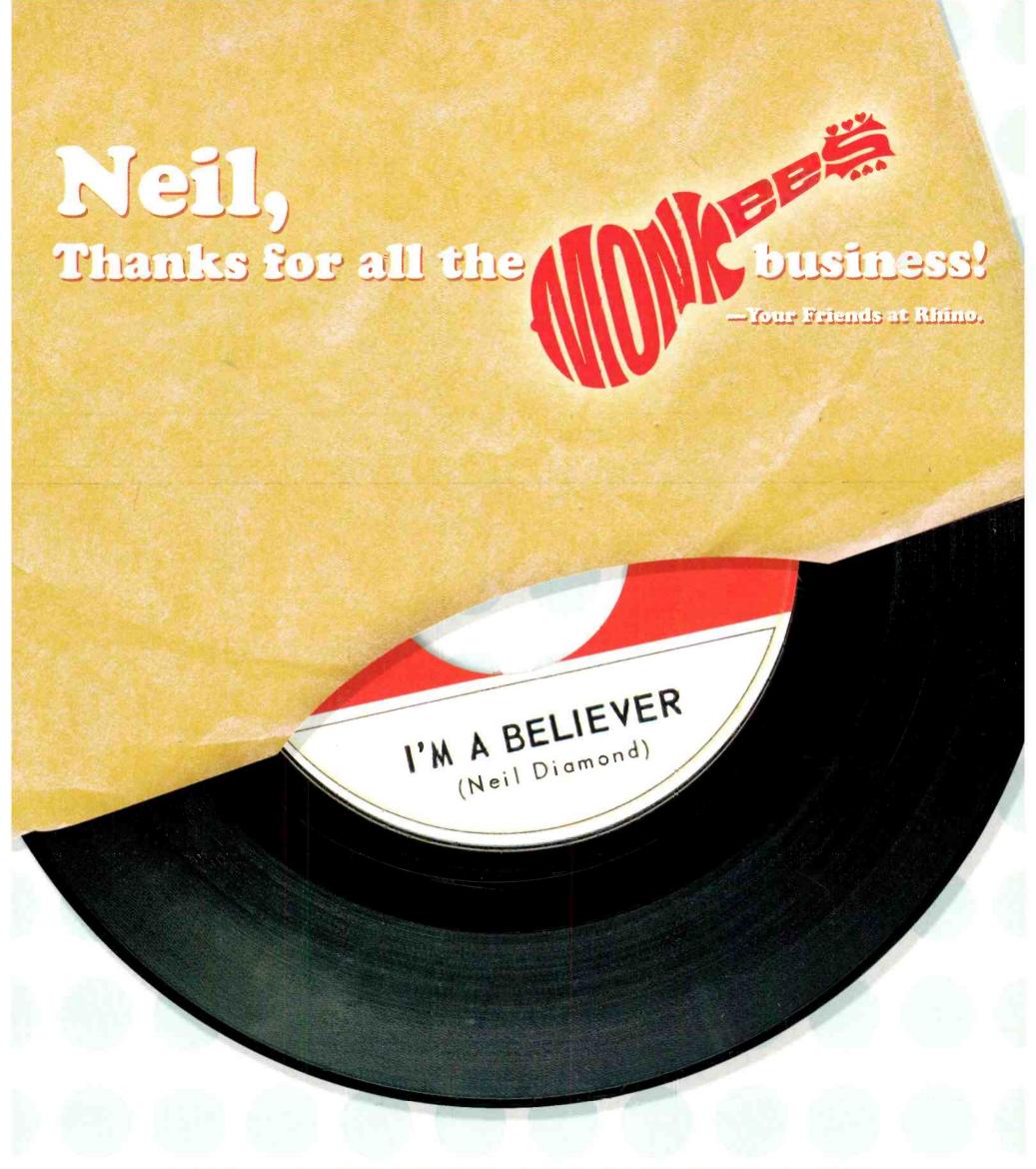
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BY RAY WADDELL

DIAMOND, A CONSISTENT **BOXSCORE CHAMPION**

When it comes to touring, Neil Diamond is solid gold. Hit albums, radio singles, TV exposure and any of the other elements that add much-needed juice to the touring efforts of other artists are just gravy for Diamond. He can and does do big business on the road any time, regardless of what else is going on in his career. Sal Bonafede, who first began working with Diamond's tours more than 30 years ago, credits the artist's enduring success to always delivering the goods. • "People know they're going to get a fantastic show and an evening full of huge hits," Bonafede says. "His music spans generations, and he consistently delivers."

Jeff Apregan, who has worked in conjunction with Bonafede on Diamond's tours since 1982, adds, "Neil has always been a dynamic live performer, and he delivers an amazing show night after night. The fans that come to the shows, they come back year after year." A combination of instantly recognizable hits, an undeniable onstage charisma and a rare warmth he exudes toward fans, gives Diamond a perennial perch near the top of the Billboard Boxscore charts every time he tours.

Bonafede says Diamond's touring formula is simple: "Neil has consistently focused on delivering a high-quality show at an affordable price."

This seems to be a Diamond touring machine blueprint, as Apregan describes Diamond's todring philosophy as, "Deliver an amazing show at a price fans can afford<mark>. There is such an emp</mark>hasis on delivering a quality production. He is genuinely concerned about his fans, and it shows."

The numbers tell the tale.

Although Diamond has been a touring artist since the mid-1960s (his landmark album "Hot August Night," recorded live in 1972 at the Greek Theatre in Los Angeles, is regarded by many as one of the greatest live albums ever), he has never been more successful as a touring artist than in this decade.

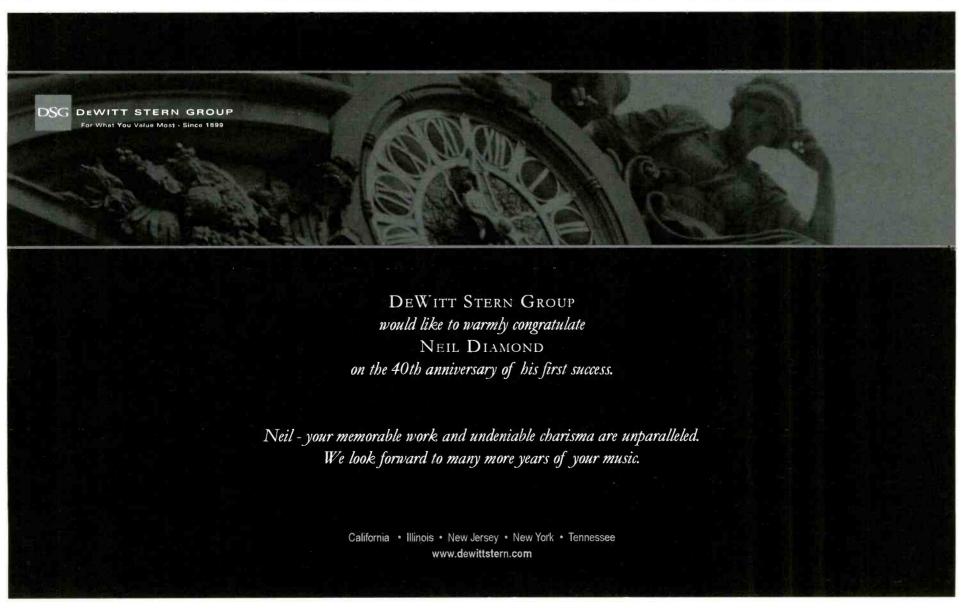
and 2005 world tours is a staggering \$168,010,354, according to numbers reported to Billboard Boxscore.

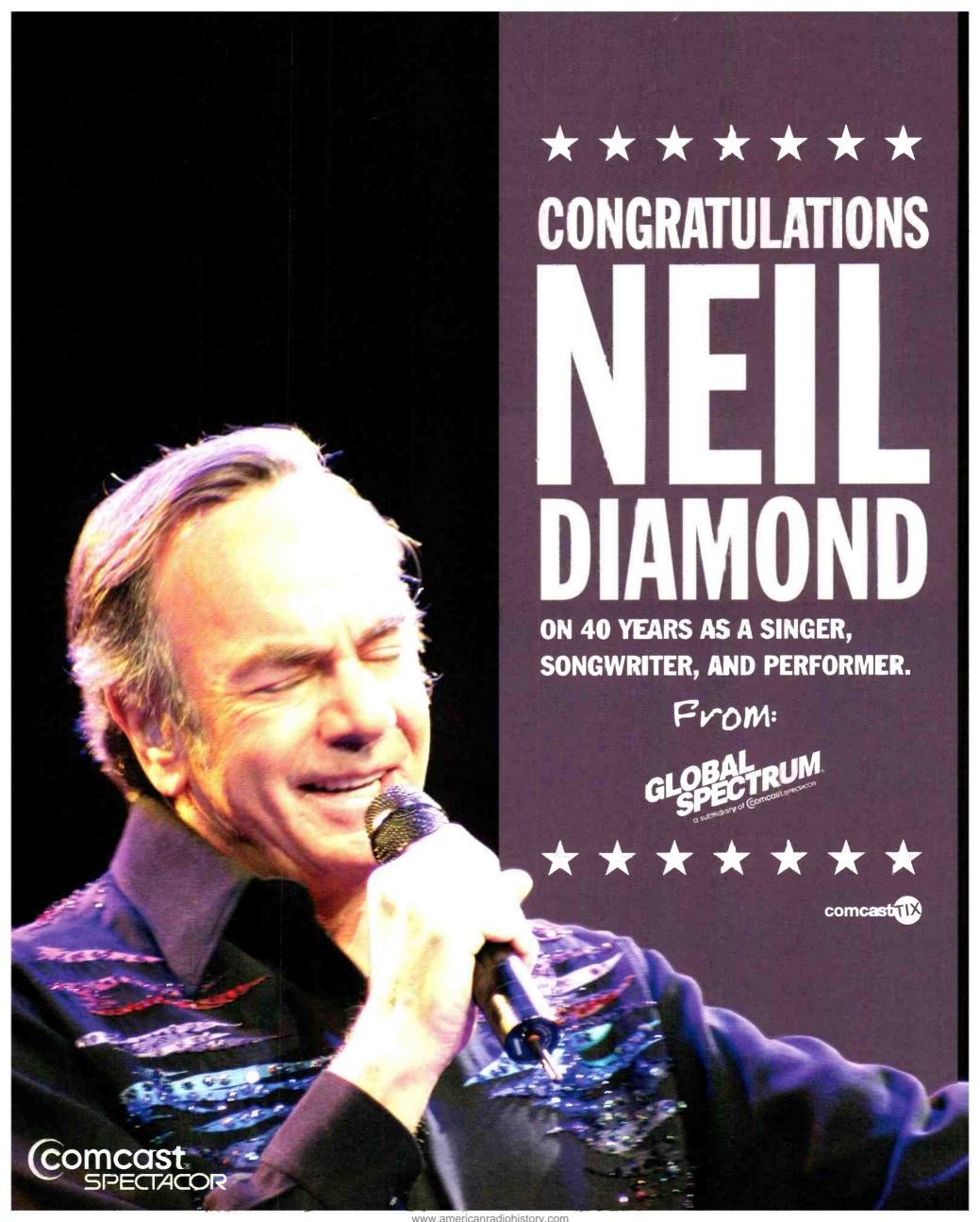
The attendance for the 203 shows on those tours was 2,726,480.

Impressive as those numbers are, for many the true testament of touring power is consistency, what an artist can be expected to do night after night, show after show.

And Diamond shines brightly in this regard. A workhorse on the road for years (he was the top solo touring artist of the 1990s, grossing \$182 million from 461 shows), Diamond clearly has not peaked

Since 2001, he has averaged \$827,637 per night at the box office, with average paid attendance of 13,430. That's called knocking it out The combined gross of Diamond's 2001, 2002 of the park every night. continued on >>p72







"Neil Diamond touring America is good for the arenas, it's good for his fans and it's good for the touring industry," says AEG Live CEO Randy Phillips, who worked with Bonafede and Apregan in producing Diamond's last two North American tours.

Diamond's massive 2005 tour followed the lengthy Three Chord Opera tour of 2001-2002, which, at an endurance-testing 117 shows, grossed \$88.6 million and drew more than 1.5 million people.

That particular tour, as Diamond told Bill-board at the time, was "special, in the sense that it really became more than a tour after the 9-11

tragedy. I got a sense that people were really in need of not so much entertainment, but to get on with their lives. It started as a tour and ended as a mission."

Diamond initially didn't intend to work so much on the Three Chord Opera outing.

"Once I realized what was going on out there, I called Sal Bonafede and Jeff Apregan and told them to fill up my dance card," he said. "I don't know if I could do it again, but I felt it was necessary."

That tour surely provided comfort to many Americans in the wake of Sept. 11, 2001. But Diamond is not just an American phenomenon. Live Nation London promoter Barry Clayman has worked with Diamond in producing tours in Europe and the United Kingdom for more than 25 years. He says Diamond is "huge" in the United Kingdom, Holland, Ireland, Germany, Belgium and Switzerland.

Diamond's touring team is "the best in the world," according to Clayman. "He always puts on a fantastic show, [with] great sound, great lights," he says. "He cares about his fans, and they appreciate it."

Bonafede agrees that the team gets its direction straight from the artist.

"He is genuinely concerned about the fans, the band, crew and entourage," Bonafede says. "Tours are never thrown together. Every as-

pect of the show and tour is thoroughly planned and executed."

Not only is Diamond consistent at the box office, he's consistent onstage, Clayman says.

"He always gives his fans all the songs they want to hear, and makes them feel he is singing to each of them," Clayman says.

Diamond is also a superstar touring artist Down Under, as evidenced by a sold-out tour of Australia and New Zealand in March 2005 promoted by Paul Dainty.

That trek was nothing short of a box-office monster: Fifteen dates drew 212,710 people and grossed \$14.6 million.

Another testament to consistency is Diamond's touring duo of Apregan and Bonafede, in whom Diamond completely trusts his touring interests. "We've all been doing this together for a long time," Bonafede says. "We have a great working relationship and we know what it takes to get the job done."

Apregan adds, "I have always been extremely proud of my association with Neil. There are very few artists that have had the kind of career he has. I feel fortunate to be a part of his touring family."

As Diamond has been loyal to his touring team, the team is loyal to other promoters and buildings.

"We have a history of working with Barry Clayman in Europe and with Paul Dainty in Australia and, in recent tours, Randy Phillips in the U.S.," Bonafede says. "They know their markets well and have done an excellent job for us."

Phillips says the feeling is mutual.

"We have a great relationship with Neil, and Sal and Jeff," Phillips says. "Basically, we are the promoters of the event, market by market. And, in conjunction with Sal and Jeff, we do the building deals and the routing."

CONGRATULATIONS TO NEIL DIAMOND

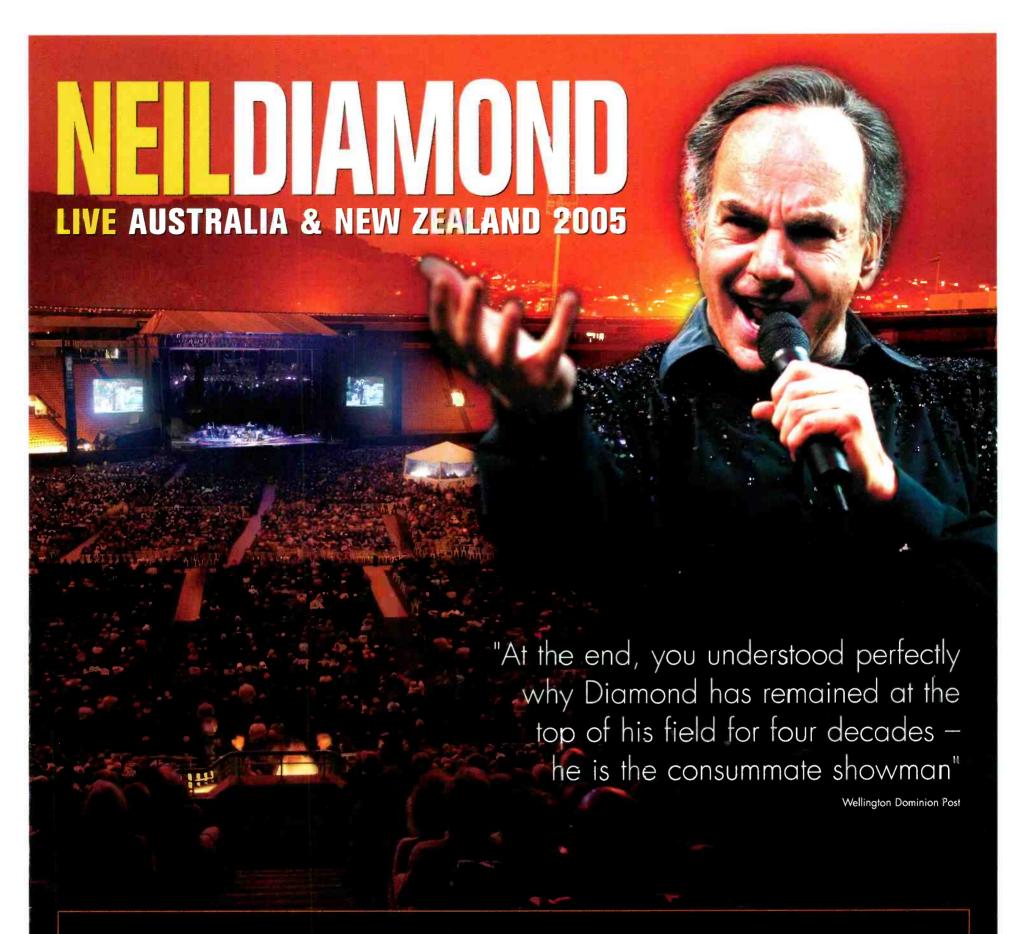
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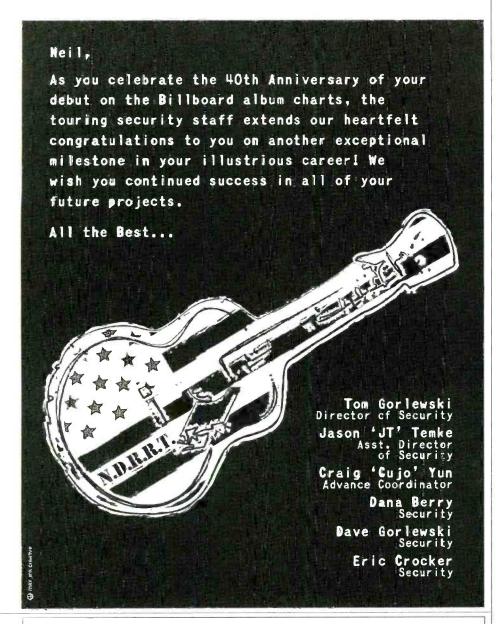
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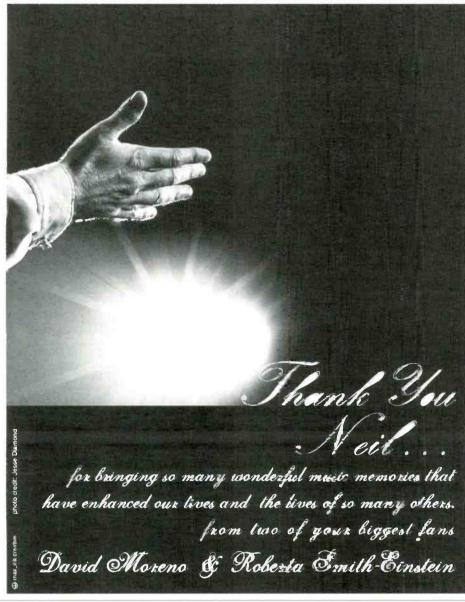
NEIL DIAMOND: TOP BOOKINGS 1990-2005

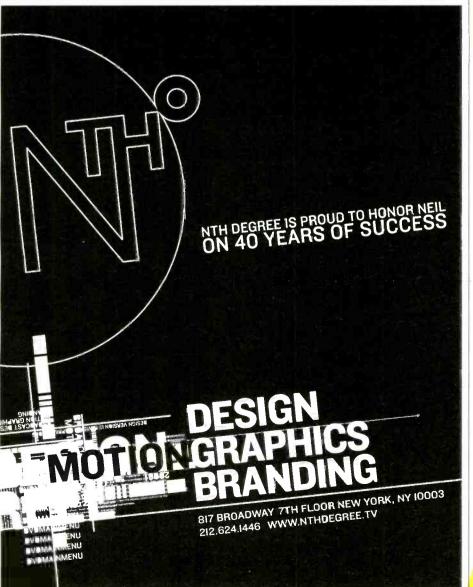
	GROSS SALES/ Ticket Scale	VENUE Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$4,366,245	STAPLES CENTER		
	\$85/\$55	Los Angeles Sept. 29-Oct. 2, 2005	63,656 four sellouts	Goldenvoice/AEG Live, Nederlander, Sal Bonafede, Apregan Group
2	\$4,060,744	WEMBLEY ARENA	A	
	(£2,114,971) \$45.12	London July 16-25, 1992	90,506 eight sellouts	Barry Clayman Concerts
	\$3,910,828	LANDSDOWNE R	OAD	
3	(€3,991,659) \$65.17	Dublin July 5-6, 2002	64,000 two sellouts	Clear Channel Entertainment
	\$3,682,208	SYDNEY ENTERT	AINMENT CENTRE	
4	(\$4.842,273 Australian) \$43	Sydney April 13-May 8, 1992	113,588 10 sellouts	Paul Dainty Corp.
	47.575.000	MADISON SQUAR	E GARDEN	
5	\$3,536,990 \$95/\$65	New York Aug. 18-20, 2005	45,749 three sellouts	Concerts West/AEG Live, Sal Bonafed Apregan Group
		MGM GRAND GAR	RDEN	The state of the s
5	\$3,401,050 \$200/\$50	Las Vegas	31,335	Fey Concert
		Dec. 27-29, 1996 GREAT WESTERN	50,529 three shows	
7	\$3,281,923 \$25/\$19.50	_		
		Inglewood, Calif. March 11-23, 1992	142,570 eight sellouts	Ogden Presents, Avalon Attractions
В	\$3,209,995 (\$4,085,003 Australian)	ROD LAVER ARE	NA	Dainty Consolidated Entertainment
	\$7819/\$47.15	Melbourne March 22-28, 2005	45,873 four sellouts	Dainty Consolidated Entertainment, Sal Bonafede
9	\$3,190,000	CROKE PARK		
	(1.685,915 punts) \$46/\$30	Dublin June 27-28, 1992	74,000 two sellouts	Aiken Promotions
o	\$3,105,766	SYDNEY SUPERD	OME	
Ü	(\$3.920,432 Australian) \$78.82/\$47.53	Sydney March 11-13, 2005	43,780 three sellouts	Dainty Consolidated Entertainment, Sal Bonafede
	\$2,988,934	EARLS COURT		
1	(£1.886,358) \$7130	London July 26-28, 2002	51,204 51,309 three shows	Clear Channel Entertainment
		MADISON SQUAR		
2	\$2,851,350 \$25	New York Aug. 13-21, 1992	114,054 six sellouts	Ron Delsener Enterprises
		WEMBLEY ARENA	A	
3	\$2,790,000 (£1,735,101) \$48,22/\$44 20	London	45,996 four sellouts	Barry Clayman Concerts, BCC Limited
		March 8-14, 1999 NATIONAL EXHIB		
4	\$2,766,513 (£1.440,892) \$45.12	Birmingham, England		Barry Clayman Concerts
9		July 7-12, 1992	61,925 five sellouts	Barry Clayman Concerts
5	\$2,593,020 \$78.50/\$58.50	MADISON SQUAR		Sal Bonafede,
ď	\$10.50y \$00.50	Oct. 11-12, 2001	34,930 two sellouts	Apregan Entertainment Group
6	\$2,560,854	MGM GRAND GAI		
Н	\$200/\$150/\$100/\$75	Las Vegas Dec. 31-Jan. 1, 1998	24,159 two shows, 26,238 one sellout	Fey Concert
7	\$2,462,488	GREAT WESTERN	FORUM	
	\$28	Inglewood, Calif. Dec. 16-21, 1993	87,946 90.240 five shows	Avalon Attractions, MCA Concerts
8	\$2,459,932	WOBURN ABBEY		
•	(£1.356.605) \$82.16	Bedfordshire, England June 4, 2005	29,939 sellout	Clear Channel Entertainment-U.K.
j	\$2,380,942	THE FORUM		
9	\$67.50/\$37.50	Inglewood, Calif. Dec. 19-22, 2001	39,715 three sellouts	Sal Bonafede, Apregan Entertainment Group, Nederlander
i	\$2,291,296	BRISBANE ENTER	RTAINMENT CENTR	RE
20	(\$2,909,324 Australian) \$78.36/\$47.25	Brisbane March 15-30, 2005	34,521 three sellouts	Dainty Consolidated Entertainment, Sal Bonafede
i		TD BANKNORTH		3ai Bollalede
21	\$2,267,800 \$85/\$42.50	Boston	29,752 two sellouts	Concerts West/AEG Live, Sal Bonafeda
		Aug. 15-16, 2005		Apregan Group
2	\$2,248,948 (£1,221,458) \$76.56		ENING NEWS ARE	
		Manchester, England May 19-20, 2005	29,375 two sellouts	Clear Channel Entertainment-U.K.
23	\$2,232,496	EARLS COURT		
	(£1,224,359) \$71.38	London May 31-June 1, 2005	31,277 two sellouts	Clear Channel Entertainment-U.K.
	\$2,220,117	WESTPAC STADIL	ЛМ	
4			d	Dainty Consolidated Entertainment,
4	(\$3,028,808 New Zealand) \$72,93/\$43.98	Wellington, New Zealand March 5, 2005	32,226 sellout	Sal Bonafede
24		Wellington, New Zealand March 5, 2005 XCEL ENERGY CE	32,220 Sellout	Sal Bónafede

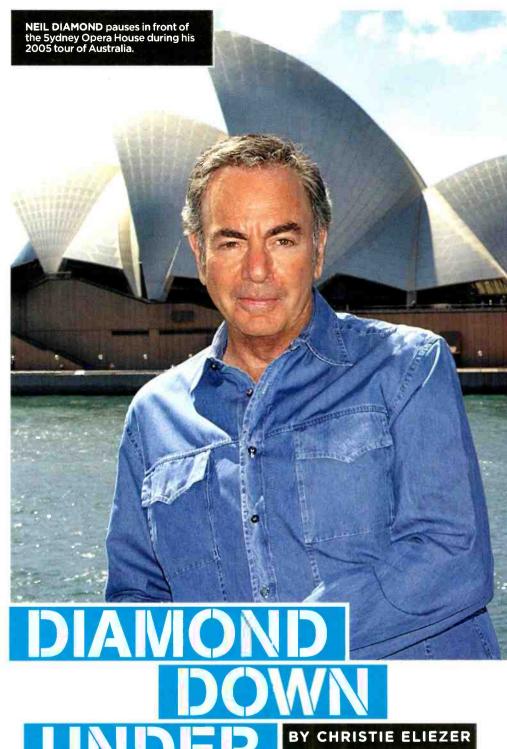
Note: Boxscore ranking shows top-grossing concerts by Neil Diamond reported to Billboard between 1990 and 2005.

CONGRATULATIONS NEIL

-MARSHA GLEEMAN







Among the top 20 multinight concert stands in Neil Diamond's career, as reported to Billboard Boxscore during the past two decades, four have taken place in Australia—three of which occurred during his 2005 world tour. In 1992, from April 13 to May 8, Diamond played 10 sellouts at the Sydney Entertainment Centre, drawing 113,588 fans and grossing \$3,682,208. In March 2005, Diamond performed three sellout shows for 43,780 fans at the Sydney Superdome and grossed \$3,105,766.

Diamond's tour moved on to staggered dates between Brisbane and Melbourne. At the Brisbane Entertainment Center From March 15 to March 30, Diamond played three sellouts for 34,521 ticket buyers, grossing \$2,291,296. At the Rod Laver Arena in Melbourne March 22 to March 28, he played four sellout shows before 45,873 fans and grossed \$3,209,995.

"It's not only just that he has successfully ap-

AUSTRALIANS' LOVE OF NEIL SHOWS IN BOXSCORES AND RECORD SALES

pealed to a broad demographic," says Michael Jacobsen, executive chairman/CEO of Sydney-based Arena Management, which operates the Sydney Entertainment Centre. "But he has maintained that broad demographic across a number of decades."

Paul Dainty of Paul Dainty Consolidated Entertainment has promoted four Diamond tours between 1991 and 2005. During one visit, Dainty presented the singer with a special plaque for selling more than 1 million tickets Down Under.

"What makes Neil so special is that he can return each time and consistently do the same numbers," Dainty says. "That is rare in a market [as small] as Australia. Only the Rolling Stones do that. After 40 years, Neil can still come back and do the business.

"The reason is that he's one of the premier performers ever. People know he'll deliver a brilliant show, the catalog of songs is amazing, and he does the entire continued on >>p78

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from >>p76

two-and-a-half to three hours. He's done a couple of in-the-round shows which were magic. The artist is 50% closer to the stage and it's intimate, but it's hard for an artist in that situation to keep all the 20,000 happy all the time. But Neil does."

Diamond is the godfather to Dainty's 10-year-old son Sam. But there's another emotional attachment.

In 1976, Diamond toured Australia for promoter Parradine Patterson behind "Hot August Night." (It is the third longest-charting album Down Under with 239 weeks on the list. It is estimated that one in eight Australian households has a copy.) A young Paul Dainty was in the audience at the Melbourne Myer Music Bowl. At the time, he had aspirations to be a tour promoter. Diamond's performance, particularly in the way he left the audience spellbound, solidified that desire.

Fifteen years later, Dainty was a majorleague promoter and grabbed the opportunity to promote Diamond's tours.

"It was massive," Dainty says of Diamond's tour in 1992. "He did 10 shows at the Sydney Entertainment Centre, 10 at the Rod Laver Arena in Melbourne, six in Brisbane, one outdoors in Adelaide. An amazing achievement."

During one visit, Diamond met his partner Rae, who was handling merchandising on the tour. In an interview in August 2004 on "Enough Rope With Andrew Denton" on the Australian ABC-TV network, Diamond recalled that he normally makes it a point to sell those handling the merchandising what he thinks of the items.

"Well, she was tough," Diamond said. "She

'Having had the fortunate experience of performing and to some degree, forming so many wonderful songs for over 25 years now, the difficult task is to narrow it down to only one favorite. I'm partial to a "story" or "message" song containing an outstanding balance of melody, chords and lyrics—as well as instrumental lines or licks. [With] great musical dynamics and emotional impact. Some of [Neil's] great songs are "I've Been This Way Before," "I Am . . . I Said," "The Grass Don't Pay No Mind," "Morningside," "Brooklyn Roads"—all songs from the heart.'

-RON TUTT, DIAMOND'S DRUMMER

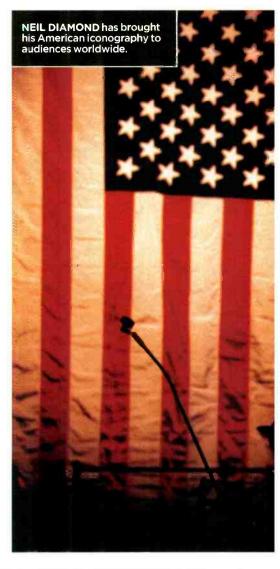
didn't like any of my ideas, and she let me know right upfront that I had some bad ideas and her ideas would be the one that prevailed and if I thought anything different, well, I just better think again because that's just the way it was."

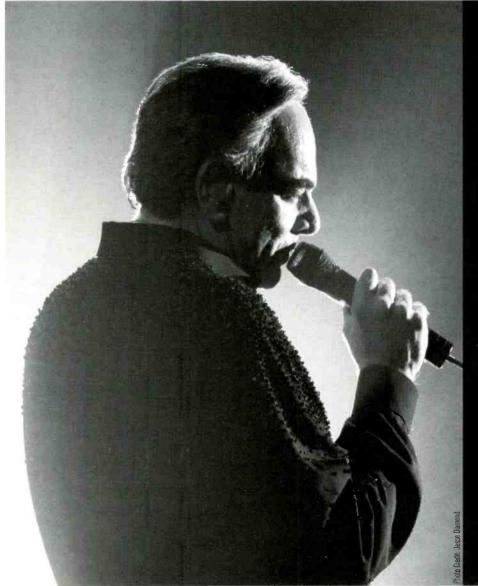
What also makes Diamond a rarity among performers coming to Australia, Dainty says, "is that he does consistently good business at the box office and in record sales."

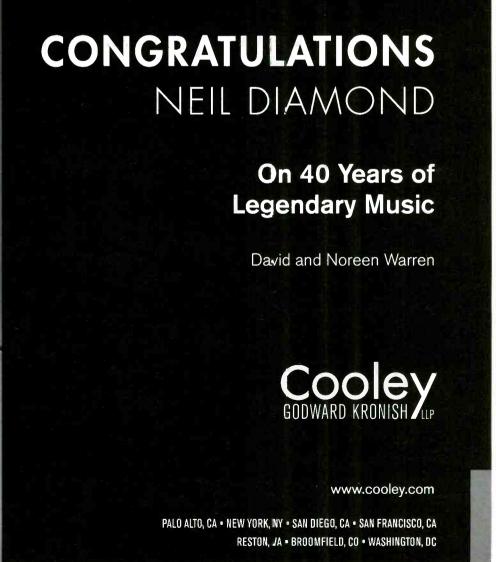
A major reason is that Denis Handlin, chairman/CEO of Sony BMG Music Entertainment Australia & New Zealand, is such a Diamond fan that he takes personal responsibility for the marketing of his albums.

With every Diamond tour, Sony BMG heavily markets the back catalog. "The Essential Neil Diamond Australian Tour Edition," put together for the 2005 visit, reached No. 8 on the Motorola Australian Recording Industry Assn. chart.

The album was also marketed as part of Sony BMG's retail/TV "Essential" series campaign, while the "Neil Diamond Live" DVD was included in the label's "best seat in the house" DVD campaign.









To market his 2005 album "12 Songs," Handlin says, "We ran a multilevel promo campaign, including television advertisements on the original release and then readvertised in our Mother's Day TV advertising campaign.

"We locked in Neil to do a great radio interview with John Laws, who is one of the legends of Australian [talk] radio with the largest audience nationally, which is syndicated to 60 stations throughout Australia.

"Oprah [Winfrey's] special [on Diamond] was also aired here in Australia during that

time. We also produced a TV special that was aired on [Australia's] Channel 9 at various times during the release.

For the rerelease of "12 Songs" with additional material, Sony BMG will look at radio and press advertising as well as interviews with key media outlets.

"Neil has a long history and a great connection with the Australian public," Handlin says, "and one of the best things we can do is to let music fans hear Neil talk about his music in his own words."

After he recovered from a bout of depression brought on by the Sony BMG rootkit fiasco, in which the company coded his acclaimed. "12 Songs" album with potentially malicious anti-piracy software and then pulled the disc from retail. Neil Diamond went back to work writing songs for his next effort with producer Rick Rubin

"To kind of get warmed up, we started recording a couple of cover songs and Neil has been writing, but I haven't heard any of the new stuff he's been writing yet," Rubin says. "But we still had a bunch of songs from the last sessions we did, so some of those might work their way into the next one."

While an album of covers or another album of originals have both been discussed, Rubin says it's too early in the process to know which way it will go.

"It depends on how long the writing process takes," he says, "I thought if it's going to take a while to write, it might be fun to do a covers album in between, but we'll see. The material is going to dictate everything."

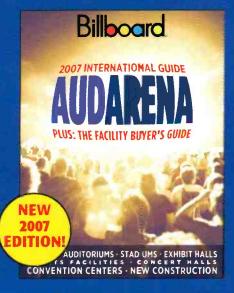
Still, even the session players, including ace guitarist Smokey Hormel, are optimistic about another Diamond-Rubin effort.

"We've had one session since '12 Songs.' | think it was just to try out some things," he says, "but it was really great." -Craig Rosen

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SHADY'S BACK

Eminem Promotes Up-And-Comers On His Label's New Sampler

Eminem planned to make "The Re-Up" a classic kind of hip-hop mixtape—an underground affair distributed hand to hand and by word-of-mouth rather than conventional label marketing and promotion.

Instead, as the superstar himself might say, he created a monster.

"The Re-Up," a collection designed to show off some new artists signed to his Shady Records imprint-Stat Quo and Bobby Creekwater from Atlanta and Chicago's Ca\$his—will be released Dec. 5 by Shady/Interscope. "Eminem Presents: The Re-Up" is a 22-track set with performances by established stars Eminem, 50 Cent, D12, Lloyd Banks and Obie Trice, as well as a special remix of the Akon/Eminem smash "Smack That."

"Basically, ["The Re-Up"] was taking a long time because, as Em does with everything, he is extremely meticulous and has high quality-control standards." Eminem's manager Paul Rosenberg says. "It just started turning out really great, so rather than just put it in the streets and not really control the distribution of it. we decided to make it official because of the quality and scope of the music."

The decision certainly changed the complexion of "The Re-Up." Eminem appears on seven tracks, including the single "You Don't Know" with Banks, Ca\$his and 50 Cent, who is on three other songs. Eminem also produced 11 of the tracks, while the Alchemist, who served as his DJ on the 2005 Anger Management tour, produced three songs.

Despite the superstar firepower, however, Rosenberg calls "The Re-Up" "a real back-to-basics thing. It's not a pop or extremely commercial-selling album. It's about the art form and flexing your muscles as a rapper."

And the album's primary mission is to introduce Shady's new artists to the public.

"We believe we have a really strong fan base," Rosenberg says, "and by putting this record out with Em and 50 and other artists they know, people get to check the new guys out.

Rosenberg says a Ca\$his EP and a Stat Quo album will probably drop in the first quarter of 2007, while Creekwater's debut will hit during the summer.

The "Re-Up" marketing campaign actually started during this year's World Series, which featured Em-

Detroit Tigers. The video for "You Don't Know" premiered during game two before an audience of millions, and Interscope marketing director Chris Clancy says the label is planning a number of promotions to make fans aware of "The Re-Up."

An Internet-based contest that began Nov. 28 involves a number of Web sites, including apparel, music and lifestyle portals, such as MySpace, Clancy says. Other plans include TV spots incorporating different tracks from the

that will be held around the country prior to release.

Eminem's Shade 45 Sirius Satel ite Radio channel has regularly featured artist trackby-track commentaries on their new album, though there is no word yet if Eminem—who is developing his next film project, "Have Gun Will Travel," and recording the next D12 album—will dc one for "The Re-Up." There are a so rumors of some sur prise personal appearances on the day of release.

"Compilation albums are tricky," Clancy says. "So what

is not a typical compilation album and make sure they understand there are seven songs with Em on it and four songs with 50 on it."

Retailers will certainly appreciate that awareness. Mike Himes of the Record Time stores in suburban Detroit says anticipation for "The Re-Up" has been modest, mostly because buyers aren't certain about what it is.

"How much actual, true Eminem stuff is on therethat's the selling point," Himes says. "There are going to be Eminem fans who buy

people will only buy it if they're exposed to it."

Still, Himes says he is optimistic that will be the case by the time "The Re-Up" rolls into stores.

"Shady and Interscope know what the 're doing," he says. "And, of course, with Eminem's name on it and a few other bigger artists, people are going to look at it and pick it up and go, 'Hmm, what's this all about?' The key is to get them interested enough to be curious, and if that happens it'll do verv well."

>>>IN THE HALL, WITH THE LEAD PIPE DJ Clue will drop his first official album in nearly six years, "The Professional, Part 3," Dec. 19 via Def Jam. First single "Like This" was co-written and produced by Kanye West and features him alongside recent Def Jam signing Fabolous. Other guests include Snoop Dogg, Young Jeezy, Jadakiss, Mike Jones, Paul Wall, Jagged Edge, Beanie

-Jonathan Cohen

>>> BYGONE BLUES

Sigel and Fat Joe.

Nearly three years ago, Kenny Wayne Shepherd spent 10 days collaborating with some of the greatest living bluesmen. On Jan. 16, he will release "Ten Days Out (Blues From the Backroads)" on CD/DVD via Warner Bros., chronicling collaborations with B.B. King, Clarence "Gatemouth" Brown and Honeyboy Edwards. The endeavor culminated with a historic gathering of the remaining members of Howlin' Wolf and Muddy Waters' -Katie Hasty bands.

>>>WHAT ABOUT BOB?

Bob Mould is eyeing a June release for his next solo album, which he has been recording with Fugazi drummer **Brendan Canty. The** artist is in talks with several labels to release the follow-up to 2005's "Body of Song." Also in the pipeline is the live DVD "Circle of Friends," which chronicles an October 2005 show at the 9:30 Club in Mould's Washington. D.C., home base.

-Jonathan Cohen

>>>ART ROCK

Ozomatli's upcoming album is a work of art, literally. "Don't Mess With the Dragon," due March 27 via Concord, is the product of an interactive art exhibit in which the band exposed its creative process to the public. The album includes reggaetón and hip-hop-influenced dance tracks, as well as the Spanish-language ballad "Violeta" and an '80s-inflected rock/ska tune, "When I Close My Eyes.' -Evie Nagy

Music

LATIN BY LEILA COBO

The Aterciopelados Alternative

Now On An Indie, Colombian Rock Act Try A Viral Approach

For a long time. Aterciopelados was a very alternative band signed to a traditional major label.

But after a lifetime on BMG. the critically acclaimed Colombian group has started its indie life with "Oye," its first studio album in five years, on U.S .based Nacional Records.

"Now we have a direct contact with Tomás [Cookman, owner of Nacional]," Aterciopelados singer Andrea Echeverri says. "There's friendship and good communication. We are very happy to be on a small label."

A group that plays an enticing mix of folk, acoustic and electronica, Aterciopelados founded and anchored by Echeverri and friend Hector Buitrago—have always played music that defies the massmarket mentality.

Even at the height of its popularity, when it released "Gozo Poderoso" in 2001, Echeverri says she considered Aterciopelados a niche hand. Desnite heavy promotion of "Gozo," including a performance on "The Tonight Show With Jay Leno," the album sold 40,000 copies in the United States, according to Nielsen SoundScan.

Now Nacional is using a more

targeted approach.

For "Oye," which streeted Oct. 24, Nacional had retail campaigns with Ritmo Latino on the indie end and Target on the mass-merchant end

But a major component of the sales strategy has been pushing the album at a viral level, with heavy promotion and exposure on iTunes and eMusic, where the album reached No. 1 on the Latin sales lists

Nacional also manages Aterciopelados via its management arm. Echeverri and Buitrago are in the process of signing for publishing with Canciones Nacionales. Nacional's joint publishing venture with Nettwerk. This will allow for a 360-degree promotion of the group from

As an indie, Cookman says. "One of the first things you can offer [the group] is the attention and the understanding.

But Cookman, who prior to launching his label had management and promotion offices, also offers an understanding of the U.S. Latin alternative market.

"We've had many years of experience of selling concert tickets and reaching out to the MTV TR3s, the mun2, the NPR

crowd," says Cookman, who also founded the Latin Alternative Music Conference. "Now we're selling them music."

Overseas, Cookman has licensed "Ove" to different labels. including EMI in Colombia.

Stateside, "Oye," has sold just 2,000 copies, according to Sound-Scan. But Cookman says that as an indie, he's in no rush.

"Whether we do it as a jack rabbit or as a turtle, it doesn't matter," he says. "I think this record in the U.S. alone should sell 80,000 copies.

As for the band, Aterciopelados is in no great rush to sell millions either.

In fact, the band members are so unmotivated by money that throughout their career they have refused offers to use their music in promotions or commercials. The exceptions were a Volvo campaign, which Echeverri agreed to because she heard Volvos were safe for kids, and a public service campaign advocating condom use.

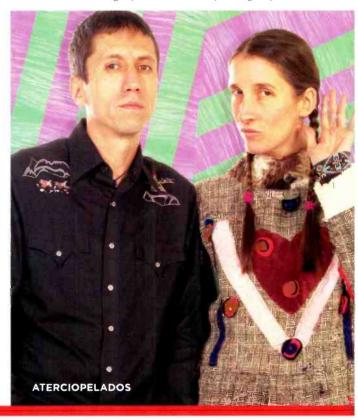
"It's important to us to safeguard our image because it's cool to communicate valuable things," Echeverri says. "And if you say 'use a condom' and also say 'drink this soda,' well, it becomes banal."

Indeed, "Oye" includes a track titled "Don Dinero" (Mr. Money), which is a criticism of consumerism gone awry.

Overall, the album, which came after Echeverri and Buitrago released solo projects, is the band's first in eight years

to feature live drums instead of computer-generated percussion. This, Echeverri says, defined the arrangements and intent of the songs and lent more power to the live performances.

On Nov. 12, Aterciopelados finished a 14-city U.S. tour, booked by the Agency.





Global Pulse EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Doubly Skilled Jools Holland Adapts To Country Life

Hip-Hop Meets Bollywood In Mumbai, With Mobb Depp's Help

Pianist Jools Holland, once of British pop-rock act Squeeze, has long been known for his versatility as both a musician and broadcaster.

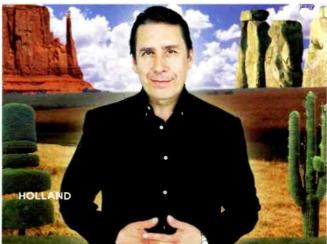
Holland presents the long-running live music TV show "Later"—coming up for its sixth and final show in its 28th series on national TV channel BBC2. As a performer, he released his 11th album for Warner Music, "Moving Out to the Country" (Radar/Warner Music International) Nov. 20 in the United Kingdom.

The album features myriad guest artists (KT Tunstall, Mark Knopfler, India. Arie, Brian Eno, Lulu) along with the Rhythm & Blues Orchestra, Holland's touring band. The country music-themed album mixes originals—Holland is published by Bug Music-with country standards.

Holland says the album concept came through co-writing the title track with soul veteran Solomon Burke, "When Squeeze used to play in tiny pubs," he explains, "we did songs like 'House of Blue Lights.' The tunes in country are so perfect and clear, and Hank Williams was one of the greatest poets of all time."

Holland is out on his annual, extensive U.K. winter tour until Dec. 23, booked through Miracle Artists in London. Warner plans worldwide release of the album in early 2007, when it hopes to take him into key European markets for promotion -Paul Sexton and live work.

BOLLY-HOP: Hip-hop and Bollywood may seem strange bedfellows, but according to New York rapper Havoc of G-Unit/Interscope duo Mobb Deep, the relationship between the two genres "is going to be a long marriage.'



Havoc spoke to Pulse in Mumbai, during recent dates organized by VH1 India under the Hip Hop Hustle Tour banner. The channel broadcasts the weekly show "Hip Hop Hustle" and in November 2005 organized its first tour, headlined by Interscope act Flipsyde

"With this tour, we wanted to further popularize the genre," Mumbai-based Universal Music India associate VP Sunil D'Sa says. The 2005 shows, he says, helped Flipsyde ship gold in India-10,000 units for international repertoire—"with most sales coming post-tour."

> This November, Mobb Deep was to headline two club shows in Mumbai and Dehli as part of the tour—the other four dates were headlined by G-Unit's DJ Whoo Kid. But when his partner Prodigy fell ill, Havoc had to play the Mobb Deep shows accompanied by rapper 40 Glocc, signed to his Infamous Records imprint.

> Mobb Deep's May 2006 album "Blood Money"-issued in India in September-features three samples from Indian "Bollywood" musical soundtracks. Bollywood "has a lot of good sounds," Havoc says, and "the way Bollywood songs are filmed also gives me a lot of ideas for videos." -Nyay Bhushan

INDEPENDENT



SINCE 2006



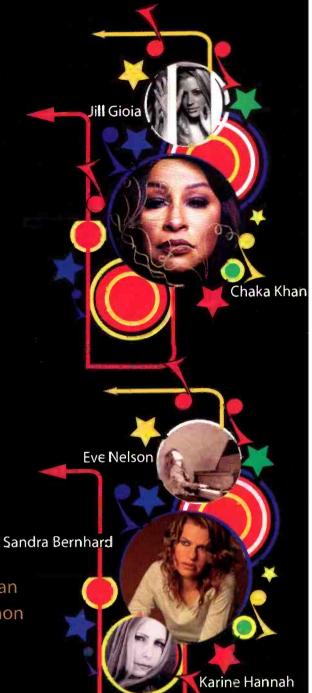


Demolition String Band

on Peter Lewis

Ben Jelen

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Featuring: "Do You Hear What I Hear?" By Chaka Khan "It's Gonna Be a Cold Cold Christmas" By Vonzell Solomon "Miracle of Lights" By Sandra Benrhard











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INDIES BY TODD MARTENS

Hello Top 40, Goodbye Obscurity

Indie Band On Drive-Thru Scores A Surprise Dance-Pop Hit

hen Drive-Thru Records first signed synth-pop act Hellogoodbye in 2004, the label had to keep its new band on the down low. Drive-Thru's multiyear deal with MCA/ Geffen was coming to an end, and Drive-Thru cofounder Stefanie Reines didn't want to offer the major label a peek at its latest signing

Drive-Thru's relationship with the Universal subsidiary included an upstreaming component that saw such rock acts as Senses Fail, the Starting Line, New Found Glory and Something

Corporate, among others, all land with the major label. Reines was determined that this would not be the fate of Hellogoodbye.

"They would catch wind that this band was good and take them from us," she says of Geffen. "So we decided we would just put an EP online for free. We figured we could kind of do it under the radar."

It would prove to be one of the last things Hellogoodbye would do that was "under the radar." Two years and one stint on MTV's "The Real World" later, Hellogoodbye is taking Drive-Thru somewhere it's never been-mainstream top 40

Hellogoodbye landed at No. 13

on The Billboard 200 in March with its debut. "Zombies! Aliens! Vampires! Dinosaurs!" The album has sold 150,000 units in the United States, according to Nielsen SoundScan, and single "Here (In Your Arms)"—a slice of retro. dance that's emo's answer to Cher's "Believe" is No. 62 on The Billboard Hot 100.

Singer Forrest Kline, who worked for the suburban Los Angeles-based Drive-Thru as a Web designer when he was 16, is not yet used to all the mainstream attention.

"We've gone into some radio stations and

HELLOGOODBYE

done interviews on this tour," Kline says, "I thought they'd be college station things, like the local college ska show. Instead they were [L.A. top 40 powerhousel KIIS-FM.

Drive-Thru, whose releases are handled by Sony BMG's RED Distribution via an agreement with Sanctuary Records, did receive some unsolicited help in launching Hellogoodbye's career. The band was chosen by the cast of MTV's "The Real World: Austin" to be followed during the South by Southwest music conference, and Reines acknowledges it was a turning point in the band's career.

"We'd be wearing Hellogoodbye T-shirts and go shopping, and a 40-something-yearold guy, or a mother, would say something to us," Reines says. "So it was definitely outside of the normal realm of people we can reach."

The label then took the act to the rock audience that typically follows Drive-Thru releases, and booked the band a slot on this year's Warped tour. Drive-Thru spent about \$20,000 upfront to market the album, and Reines notes that the label's deal with Sanctuary requires the latter to pay for retail pricing and positioning.

"We have to recoup it all, but that's the only way we can afford it," she says.

By the summer of 2006, Hellogoodbye had been touring long enough that the band was selling out 1,000-capacity venues. Reines expected a high chart debut, but even she was surprised when the set sold 41,000 first-week units. That persuaded her to start heavily pushing the band at top 40, and she credits the promotion departments at RED and Sanctuary in helping her get her foot in the door.

Rod Carrillo, program director at KNRJ Phoenix, says it's the fourth-most-requested song at his station. A club DJ at night, he put "Here (In Your Arms)" in rotation after witnessing crowds react to it on the dancefloor. For the week ending Nov. 26, the song received 23 spins at the station, according to Nielsen BDS.

"It's a breath of fresh air to see an indie making it," he says. "It's a rare record, and I first didn't know if it would work, but once I got some club mixes, and heard the vocals and the hook, I knew it would get a reaction."

Without the marketing budgets of major labels, Carrillo says it can be hard for indie labels to get the ears of program directors. Reines notes it has been a frustrating process at times, as more than one station has rebuffed her.

"Everyone loves to tell us they don't play Warped tour bands," she says. "If anyone thinks Hellogoodbye is a Warped tour band, they clearly never listened to the single."

For his part, Kline always thought there was one station that would latch onto his band, "I pictured some of our stuff on Radio Disney," he says. "I know a lot of toddlers that like us.



The Caravans, 4 Decades Later

Influential Gospel Legends Make Return To Disc

As 2006 draws to a close, everyone starts to think back on the albums that have made an impact during the previous year. For sheer historical significance-as well as musical excellence—one of the most memorable releases of the year would have to be the Caravans' reunion record "Paved the Way," featuring the first new music from the legendary group in 40 years.

Released in September, the Malaco Music Group disc rebertina Walker with Dorothy Norwood, Deloris Washington and Inez Andrews-each

of whom has gone on to have successful solo careers.

"Dorothy called me and said, 'Since both of us are still here, why don't we go back and do another album?" " Walker recalls. "So she contacted the rest of the girls and all of us consented.'

"Paved the Way" features six new songs and seven gospel classics, among them the Caravans' hit "Mary Don't You Weep." The album was recorded at Chicago's West Point Baptist Church where Walker made her debut at age 4, singing in the children's choir. Among the new songs,

Walker takes lead on "He Fixed It," penned by Milton Biggham, and Washington steps out on "(Lord, Let Your Will) Be Done." "We did what God gave us to do," Walker says of the new tunes. "The songs that we did were our kind of songs. That's the bottom line.'

Since debuting in 1952, the Caravans are credited with launching more successful artists than any other gospel outfit. Among the group's many distinguished alumni are Shirley Caesar, Cassietta George, James Herndon. Josephine Howard and the

Walker, dubbed "the Queen of Gospel Music," and the Caravans paved the way for today's gospel artists. During their heyday, they were at the forefront of historical changes, not just in the music community, but in society at large.

"On the road, we couldn't go into white hotels or white restaurants," recalls Walker, now 77, and still residing in her beloved Chicago, "We couldn't to go to the back door to get food. That's why [we recorded] that song 'Paved the Way.' We paved the way for these young folks to be eating and going to the front door of these restaurants and staying in these white hotels and being able to fly. We drove in cars during that time, six of us going all across the country. The Lord has really blessed us, and this is harvest time."

friends got into gospel music not to become rich and famous but to serve God and "win souls for Christ." She says it's been a very reward-

"I feel good about the way things turned out because God blessed us with this talent." she says. "We didn't become millionaires or nothing like that, but what we need, the Lord has supplied." ••••







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Hazy Holidaze R&B Acts Celebrate The Season As Urban-Label Speculation Looms

sually around this time of year, label halls are decked with rumors about who will or won't be around to usher in the new business year. This year is no exception.

As talk runs rampant about lavoffs and restructuring at Lisa Ellis-helmed Sony Urban Music, folks are still pondering who will fill the Virgin vacancy left by urban division president Jermaine Dupri. And with Interscope's Kevin Black now ensconced at Warner Bros., others are speculating what the next move there will be to further boost its urban presence.

With all that happening, it's easy to forget that this is, indeed, the holiday season. You know, the time for good cheer. To help all of us get in the mood, I gave a listen to several first-time Christmas projects.

The most intriguing conceptwiseeven before I played the disc-was Bootsy Collins' "Christmas Is 4-Ever." Best-known for such funk masterpieces as "Bootzilla" and "The Pinocchio Theory," the bass player's legacy doesn't exactly scream Christmas.

But the spirited, tongue-in-cheek vibe he creates to get his funkdafied holiday groove going had me smiling. I defy you not to do the same after listening to "Boot-Off" (aka "Rudolph the Red-Nosed Reindeer"), "Sleigh Ride" (with a fiddling Charlie Daniels. no less) and new song "Happy Holidaze" with the omnipresent Snoop Dogg. Collins also manages to squeeze in his 1976 hit "I'd Rather Be With You" on another new cut, "Be With You."

From Collins' take on holiday perennial "This Christmas" (titled "Dis-Christmas"), I segued into a cover of the same song on Jon B's "Holiday Wishes From Me to You." No offense to Collins, Jon B or, for that matter, the Whispers, but Donny Hathaway's version can't be beat.

That said, Jon B-a talented singer/ songwriter who merits more attention-shines best on "Santa's on His Way" and the original ballad "Hold

You Down." This album is on Arsenal Records, headed by CEO Max Gousse, and distributed by Universal division Fontana.

The more traditional-minded will enjoy Gladys Knight's "A Christmas Celebration." The soulstress reunites with the Saints Unified Voices-the same 100-voice multicultural choir Knight teamed with on the Grammy Award-winning 2005 set "One Voice."

Knight arranged all the vocals and produced this Many Roads Records/ Deseret Book Co. release. It features a mix of holiday standards ("We Three Kings," "The Christmas Song") and a stirring turn on "Jesus, Oh, What a Wonderful Child." Among other new Christmas albums by R&B/pop pioneers are "Lou Rawls Christmas" (Time Life) and "Johnny Mathis-A 50th Anniversary Christmas Celebration" (Sony Legacy/Columbia).

Contemporary gospel/R&B duo Mary Mary jumps into the vuletide crush with "A Mary Mary Christmas."

Obligatory numbers like "Hark the Herald Angels Sing" and "O Come All Ye Faithful" are here. But the pair sparkle brightest on two original tunes co-written by members/sisters Erica and Tina Campbell and producer Warryn Campbell. I'm talking about the '70s dance-leaning "Tis the Season" and foot-stomper "Call Him Jesus."

COLLINS

The 11-track My Block/Sony Urban Music/Columbia album includes a remix of another cut penned by the trio, "California Christmas," featuring Damani. For those not familiar with that name, he's a Los Angeles rapper who recently signed with My Block/SUM.

Which brings us right smack back to the year-end speculation opening this column. Damn. Think I'll hit the repeat button and take another spin on that sleigh ride





KEN TUCKER ktucker@billboard.com

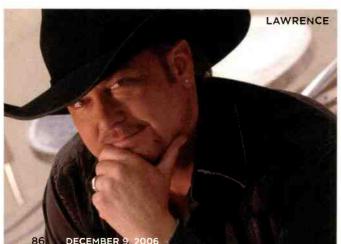
Tracy Lawrence Cooks Up Turkeys, New Album

Country Star Finds Rocky Comfort In Running His Own Label

Tracy Lawrence has a lot cookin'. Not only did he recently fry more than 200 turkeys for the homeless at the Nashville Rescue Mission, he has a new album and his own record label

The turkey fry was more than a photo op; it was Lawrence's brainstorm to create awareness for the mission He actually spent all day cooking, shaking hands and bonding with the homeless the mission serves

On the other hand, the new album and label grew out of Lawrence's desire to control his own destiny. Frustrated with getting bounced from label to label because of corporate restructuring, Lawrence decided to take



matters into his own hands. (After recording for Atlantic Records through most of the '90s, Lawrence briefly shifted to sister label Warner Bros. He later recorded for DreamWorks, but was shuttled to Mercury when that label folded.)

After a potential deal with Sony BMG went south due to management changes at the top, Lawrence had had enough. "It seemed like a healthy avenue for us to go down," he says of starting his own label, Rocky Comfort Records, with his brother Laney last summer. "It's absolutely impossible to establish any kind of momentum," he says of being moved from label to label. "You've got to start all over.

While Lanev handles the business end of things, Tracy is focusing on the A&R side, at least for now. "I've got visions of grandeur, but the reality is I've got a lot on my plate right now," he says, noting his roughly 120 concert appearances in 2006.

The first artist signed to Rocky Comfort is Lawrence's old friend Chad Brock, who had success at Warner Bros. in the late '90s and the early part of this century. "It's easier to reconnect an older artist that's had hits-because they're more savvy and they get the lay of the land—than it is to break a new artist from nothing,"

Lawrence's own "For the Love" is due Jan. 30 and is as solid a project as anything he's done on a major label. The album features a few special guests, too. While the first single, "Find Out Who Your Friends Are," has hovered near the bottom of Billboard's Hot

Country Songs chart since its debut in September, an alternate version featuring longtime friends Kenny Chesney and Tim McGraw is a bonus track on the album.

There's also a turn by Brad Arnold of 3 Doors Down on the title track. Lawrence and Arnold met a few years ago and have teamed up at various charity events. "Brad is really an avid country music fan and wanted to sing on a country record," Lawrence says. The song, which Lawrence had already recorded, was handselected for Arnold because "it seemed to have the most common ground for both of us." Lawrence says. "I wanted it to be a comfortable fit."

Lawrence's road band plays on two tracks-a first for the veteran crooner. "It's good for the camaraderie and it makes everybody feel more a part of it," he says.

The album also features the first song that Lawrence wrote by himself, "Speed of Flight." "I've always been really critical of my own work," he says, "so it was really a big step for me to record something that came from me and nobody else.

Like most independent labels, Lawrence's Rocky Comfort is counting on a lower overhead to turn a quicker profit. "If we can sell a couple hundred thousand records, we've hit a grand slam," Lawrence says. To that end, Rocky Comfort will be distributed by A2M (Artist2Market), Handleman's independent distribution arm that has also handled releases by Tracy Byrd and Tommy Lee, among others. The album, like other A2M releases. will have a \$10 price point.

REVIEWS ALBUMS

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

ALBUMS



CIARA
Ciara: The Evolution
Producers: various
LaFace/Zomba
Release Date: Dec. 5
With "The Evolution,"
Ciara aims to take the
success of her 2005

debut "Goodies" to a new level musically and creatively. This "evolution" is evident with the slow-burning hit "Promise," which finds the 21-year-old dance queen exploring her sultry side. In addition to appearances by Pharrell, Will.i.am, 50 Cent and Chamillionaire, crunk king Lil Jon, who produced the title track on the debut, returns for two songs—the bass-heavy, dancefloor jam "That's Right" and the somewhat juvenile "C.R.U.S.H." Songs such as the Rodney Jerkins-produced "Make It Last Forever" and "Get Up," produced by Jazze Pha and also featured on the film soundtrack to "Step Up," are surefire club hits, although such ballads as "It's Over" tend to fall flat. Nonetheless, "The Evolution" should one, two-step Ciara even closer to superstardom.-JM



JARVIS COCKER Jarvis

Producers: Graham Sutton, Jarvis Cocker Rough Trade Release Date: Nov. 13 (U.K.) One of the messages

written on former Pulp frontman Cocker's first solo CD reads: "Do not adjust your tone control—it's meant to sound like that." And, indeed, the 14 songs here are a long way from Pulp's high-gloss Britpop days, with lo-fi production and an endearingly

ramshackle approach to performance very much the order of the day. Yet Cocker's witty lyrics and pithy songwriting shine through as he tackles everything from Britain's obesity epidemic ("Fat Children") to Live 8 (the expletive-strewn hidden track "Running the World") with bleak black humor and borderline contempt. The sinister air and downbeat arrangements may ultimately stifle any commercial aspirations and prolong Cocker's self-imposed exile in France, but artistically this is an understated triumph, whatever your tone control might say. How's about a U.S. release, too?—MS



BRIAN MCKNIGHT Ten

Producers: various
Warner Bros.
Release Date: Dec. 5
McKnight celebrates
his 10th album and
15th year of recording

by largely doing what he's always donemining smooth soul grooves and singing about who's done what wrong to who. But there are some new tricks: "Used to Be My Girl" slyly kisses off an ex with cautionary words to her current lover over a moody and spare but still rhythmic groove. McKnight also enters the realm of current events on "Red White and Blue," joining the country trio Rascal Flatts for a solemn. textured soldier's paean to his wife back home. The rest of "Ten" features standard McKnight fare, from booty ballads ("Comfortable," "What's My Name") to songs about being in ("I Do") and out of love ("Unhappy Without You"), on which McKnight is all too happy to take it on the chin for his own shortcomings.-GG

LATIN

LUIS MIGUEL Navidades

Producer: Juan Carlos Calderón WEA Latina

Release Date: Nov. 14

Mexican crooner Luis Miguel's first foray into holiday fare doesn't include a single "Latin" Christmas track, but instead consists fully of translated Christmas standards. The repertoire is consistent with the big-band arrangements of this set, although hearing these songs in Spanish may be disconcerting to some, particularly in the cases where the lyrics diverge completely from the originals. If that doesn't bug you, however, "Navidades" works. Miguel is a traditional balladeer and his traditional arrangements work well for uptempo numbers ("Santa Claus Llegó a la Ciudad") and string-laden, contemplative fare ("Estaré En Mi Casa Esta Navidad"). There are standouts, among them the closing "Noche de Paz" (Silent Night), which

POCK

VARIOUS ARTISTS The OC Mix 6—Covering Our Tracks

Producer: none listed Warner Bros. Release Date: Dec. 5

incorporates a gospel

in the beat -LC

chorus and plenty of swing

Although Mischa
Barton and original plot
lines may be history on "The
OC," the Fox teen drama
continues to feature up-andcoming indie acts on its
compilation CDs. This time
the show's latest soundtrack
is a covers-only disc. Most of
the songs are stripped-down
or tamer versions of the
originals, such as Mates of
State's delicate take on the

the songs are stripped-down show's theme song. Phantom Planet's "California," Rogue Wave's melodic rendition of Pixies' "Debaser" and John Paul White's tear-jerking cover of ELO's "Can't Get It Out of My Head," during which you can almost see Seth Cohen's eyes start to artificially well. Pinback extends Black Flag's "Wasted" to more than three minutes, starting out singsongy and shifting into a punk breakdown at the end.

But the liveliest cover is Lady

Sovereign's take on the Sex Pistols' "Pretty Vacant," on which the British MC gives the punk classic a modern electronic punch.—JM

PJ HARVEY The Peel Sessions 1991-2004

Producers: various Island Def Jam Release Date: Nov. 7

Release Date: Nov. 7 PJ Harvey's Feel Sessions" comes in at a PJ Harvey's "Peel slight-and slightly uneven-41 minutes, but flashes with moments of greatness. The raw charge of Harvey's early material is evident in her very first session with John Peel, which is offered unabridged and drips with the sweaty kiss-off sass that made her 1992 debut, "Dry," so memorable. A starkly intimate reading of the alternately scathing/terrified "Snake" and a positively sexy take on "Wang Dang Doodle' also leave their mark. But "You Come Through," taken not from a session with Peel, but from a tribute to him staged just weeks after his untimely death, lingers longest. The deep bond between Harvey and Peel is apparent in every aching note as her voice strains to proffer the fragile chorus: "You be well for me/You come through for me."-SV

reading of the Rolling Stones' "Ruby Tuesday," stripped of any excess, is, in a word, beautiful.—MP

WORLD

BEBO VALDES Bebo

Producer: Fernando Trueba Union Records

Release Date: Nov. 21

Bebo Valdes is one of the great Cuban pianists. He's been a revered artist since the 1940s and during the intervening decades has done a good deal of recording, yet this is his first solo album. The record is a reminiscence on popular Cuban tunes and styles, and Valdes performance is fluid and nuanced. He plays a couple of typically brief contradanzas—"La Caridad" and "Tu Sonrisa"—as well as the 19th-century habaneracanción "La Bella Cubana" Another fine moment is the romantic bolero "Marta," beautifully phrased by Valdes. The original song "Oleaje," a fantasia for piano, is a dramatic piece Valdes wrote in 1946, performed here with great elegance. Another admirable track, "Consuélate," is a quanquancó that provides a rhythmically intricate challenge that Valdes meets with his inimitable mastery.-PVV

ESIMERS



SHAKIRA FEATURING CARLOS SANTANA Illegal (3:49)

Producers: Shakira, Lester Mendez Writers: Shakira, L. Mendez Publishers: various Epic

Following up the biggest radio hit in history-"Hips Don't Lie" by Shakira with Wyclef Jean -is no doubt daunting, so Epic is doing softshoe with the Latin siren's "Illegal" from her tepidly received "Oral Fixation, Vol. 2." This gorgeous ballad mourns the loss of a lover in the singer/songwriter/producer's most understated performance to date, as Shakira laments, "It should be illegal to deceive a woman's heart." Santana effectively weaves a quiet electric guitar thread throughout, like tears accompanying the loss. It may take MTV/VH1 fuel to catapult "Illegal" and convince top 40 that there's room for two ballads, alongside Christina Aguilera's "Hurt" -but this forlorn masterpiece is as instantly reactive on the slow side as "Whenever, Wherever" was on the fast.-CT



JAY-Z Lost Ones

Producers: Dr. Dre, Mark Batson Writers: S. Carter, A. Young, M. Batson, D. Parker, C. Payne Publishers: not listed Roc-A-Fella/Def Jam

Jay-Z made his less-than-triumphant return with the trumpet-blaring single "Show Me What You Got," in which he musters dull metaphors, comparing his second coming to that of Michael Jordan. A much better depiction of the rapper is second "Kingdom Come" single "Lost Ones," featuring an eerily jazzy hook by Def Jam soulstress Crisette Michelle. In three succinct verses, Jay reflects, respectively, on his severed ties with Roc-A-Fella cofounders Damon Dash and Kareem Burke ("Hov had to get the shallow shit up off him"); a female companion (B?); and his nephew's death "in the car I bought." A few stale references linger, but for the most part this is the Jay we know and love.-CH

POP

NORA YORK What I Want

Producer: Jamie Lawrence 215 Records

Release Date: Nov. 14 Since emerging from New York's Knitting Factory jazz scene in the late '90s. Nora York has ignored musical boundaries. Like sister in song Nellie McKay, she has no use for the words "musical genre." On her third album, the aurally delicious "What I Want," York stands tall and proud at the intersection of Joni Mitchell, Steely Dan, Jane Siberry and Norah Jones. York had a hand in writing the bulk of the songs here, such as the buoyant title track. "Artificial Paradise" manages to bridge the gap between Mitchell's "Hejira" and "Dog Eat Dog." No easy feat, for sure. In York's worldview, desire and redemption share the same stage. A cover of Tammy Wynette's "Stand by Your Man" lacks luster, but a

DVD

SLIPKNOT

Voliminal: Inside the Nine Director: M. Shawn Crahan Roadrunner

Release Date: Dec. 5

Voliminal: Inside the Nine" is being touted as a "brutally honest and visually unique art piece." Translation: "Art piece" means randomly stringing footage from concerts and the usual backstage antics with images of pigeons and overflowing toilets, then tossing in whatever visual effects struck M. Shawn Crahan's fancy while he edited it. "Brutally honest" refers to showing band personnel partying till they puke and closeups of percussionist Chris Fehn making obscene gestures. As for "visually unique," that's the jargon for a Slipknot guy strolling

continued on >>p88

REVIEWS

SINGLES

COUNTRY

Michael Utley

(3:43)

JIMMY BUFFETT

Everybody's on the Phone

Producers: Mac McAnally,

Writers: J. Buffett, P. Mayer,

R. Guth, W. Kimbrough

Mailboat/RCA Records

The second sing....

Jimmy Buffett's "Take

the Weather With You" disc

delightful and satirical take

on our nation's dependence

on cell phones. The tune is

cleverly written, filled with

poke fun at our obsession

humorous observations that

and the cyber traffic iam that

is snarling up the information

superhighway. Each verse is

might twist the tongue of a

navigates the verbiage with

sly smile and tongue planted

firmly in cheek. He's a master

at this witty type of tune and

There's an insinuating quitar

chorus in your memory. The

only complaint would be the

background vocals, which

Otherwise, it's a fun, playful

outing that should brighten

packed with words that

lesser artist, but Buffett

turns in a winner here

riff that helps plant the

add a little too much

country airwaves this

cheesiness to the track.

released in October, is a

The second single from

Publishers: various

from >>p87

onstage during a set by As I Lay Dying, wearing nothing but a mask and hat. Save your cash for the band's next tour-if you want manufactured chaos, that's where you'll get your money's worth.-CLT

CHRISTIAN

KATHY TROCCOLI The Story of Love Producers: Kathy Troccoli.

Matt Baugher KT Records

Release Date: Nov. 14 Next year Troccoli will celebrate her 25th anniversary as a recording artist, but the performances on this captivating CD sound as fresh and exuberant as if she were taking her first turn behind the mic. Troccoli unleashes her rich, warm alto on a mix of beautiful originals such as "Dancing Me Through This Life" and "Friend for Life" alongside pop standards like "Pick Yourself Up" and the oft-recorded "The Glory of Love." Her jazzy, breezy take on I Corinthians 13 in "I Cor 13" is among the album's highlights, as is the heartfelt ballad "Talk to Jesus," which she co-wrote with Tom Kimmel and Jeff Franzel Troccoli has previously enjoyed success in the

contemporary Christian and mainstream pop markets. and this classy CD should serve as a reminder that the lady can sing anything and make it a moment to remember.-DEP

VITAL REISSUES

SUBLIME **Everything Under the Sun** Producers: various Geffen/UMe/Gasoline

Allev/Skunk Release Date: Nov. 14 With just three proper albums to its name, and already having been the subject of a rarities collection, live album, acoustic live album, Del'uxe Edition reissue, three greatest-hits comps and a tribute record. Sublime has officially stretched the definition of who ranks a boxed set to the snapping point. This three-CD/one-DVD set sounds literally like every CDR in the attic that still had the name Bradley Nowell, who succumbed to a drug overdose in 1996, scribbled on it. These sketches, jams, demos, subbootleg-quality live recordings and Bob Marley covers-many of which clock in at just about two minutes-range from the

interestingly raw to the

unlistenable, especially when the band trades its slow-rolling, dub-style vibe for stabs at lo-fi punk Completists will be tickled. Casual "What | Got" fans will more likely wonder what could possibly warrant this level of continued fuss.-JV

SOUNDTRACK

VARIOUS ARTISTS Stereophonic Music **Listenings That Have Been** Origin In Moving Film 'Borat'

Producers: Monica Levinson, Richard Henderson Downtown/Atlantic Release Date: Oct. 24

This year's winner of the "Beavis and Butthead Experience" award for Best Audio Component of an Absurdly Dominant Cultural Event in a landslide, the "Borat" soundtrack is a tempting enough impulse buy, if only so one can install "You Be My Wife" on his or her's next iPod party shuffle. All the great Borat hits are

here-the hilarious, ghastly "In My Country There is Problem," the ghastly, hilarious "Wife," etc.punctuated by lively Eastern European

club tracks and score samples by Sacha Baron Cohen's

brother Erran, composer (no, really). Even the liner notes stay in character: "Selling Piratings of this discs by any other than Government Officials will result punishment by crushing." Some acts don't

www.billboard.com

ADDITIONAL REVIEWS:

- Dave Fischoff "The Crawl"
- The Oxford Collapse, "Remember the Night Parties"
- Imitation Electric Piano "Blow It Up Burn It Down Kick It Til It Bleeds (Drag City)

even attend to that kind of detail in their songs.-JV

THE PUSSYCAT DOLLS **How Many Times, How** Many Lies (3:56)

Producers: Ron Fair, Tal Herzberg Writer: D. Warren Publisher: RealSongs, ASCAP A&M

Who'd have imagined a year ago that the Pussycat Dolls-an image act with little more than T&A in its favor—would deliver the year's most memorable pop hooks? "Don't Cha" hit No. 2 on The Billboard Hot 100, "Stickwitchu" No. 5, "Beep" No. 13 and "Buttons' No. 3. Fifth U.S. single "How Many Times, How Many Lies" returns songwriting great Diane Warren to the mainstream with a convincingly seductive downtempo number, thanks again to the on-par vocals of lead Nicole Scherzinger There's little question that this ensemble owes all to the named singer-but amid so many horrendous top 40 mainstavs that have made 2006's hit scene smell like a barnvard, we give a hearty thumbs up to any act whose hooks will give life to radio's catalog a year from now, and the 'Cats keep serving them up. Here's to nine lives.-CT

NAS Hip-Hop Is Dead

Writers: N. Jones, W. Adams,

Producer: Will.i.am

Publisher: not listed

Fans have cried foul that Nas' Will.i.am-

produced single "Hip-Hop Is

Dead" uses the same "In-a-

Gadda-Da-Vida" sample as

2004's "Thief's Theme." But

rapper's diatribe against hip-

the dynamic drums and

backdrop for the Queens

hop. In the opener, Nas

prefaces, "I had to flip this

track again, v'all," Ironically,

this anti-mainstream cut has

been popular on radio. In an

simplify their lyrics for mass

consumption, Nas persists

with fresh imagery, cunning

wordplay ("like my girl Foxy,

insightful lyrics that require

second and third listens. And

fittingly, he is still rhyming as

the song fades out.-CH

the kid went Def") and

age when many rappers

guitar riffs are an apt

J. Lordan, D. Ingle

(3:48)

Def Jam

holiday season.—DEP

FLYLEAF Fully Alive

Producer: Howard Benson Writers: various Publisher: BMG Songs, ASCAP Octone

The second single from Flyleaf's debut is a ready-made winner that's as sticky as, well, flypaper. When it comes to shaping commercially viable music, producer Howard Benson (P.O.D., Papa Roach) keeps things snappy and tight, and for "Fully Alive," if you wink you'll miss it. It's less brooding than Flyleaf's first hit, "I'm So Sick," and sans the nü-metal background gurgles. Despite the fuzz tones on Sameer Bhattacharya's and Jared Hartmann's guitars, every note is crisply executed, even the sprawling solo at the bridge that sounds like it and James Culpepper's drums are coming from a distance. Flyleaf's

nonthreatening angst can appeal to Avril Lavigne followers who want to rock a little harder, as Lacey Mosley's nasal vocals are not far removed from the antipop princess.-CLT

LEIGH NASH Ocean Size Love (3:16)

Producer: Pierre Marchand Writers: L. Nash, S. Cutler. A. Preven

Publishers: various

One Son Former Sixpence None the Richer lead singer Leigh Nash's stellar solo outing "My Idea of Heaven" failed to spur deserved interest from AC radio. Is it because of the usual big-name radio group's hands-off approach to indie releases? Shame, shame, but hopefully, with Clear Channel's recent sale to private partners, the wall will at last come downespecially given Nash's instant appeal and absolute familiarity. Second single "Ocean Size Love" is another sweet, accessible track, this time with an added chugging tempo and a guitar lick or two that infuses a cool factor to the format's ideal audience. Timing is off, as AC stations make the transition to allholiday, but come 2007, this one is waiting in the wings and merits all consideration. "Heaven" should have been a hit . . . if this one misses. then the writing is on the wall: Any programmers out there really care about what the audience wants to hear?-CT

(2:46)

CHRISTMAS

ASHLEY TISDALE Last Christmas Warner Bros

WHITNEY WOLAIN Frosty the Snowman Topnotch

LEIGHNASH Baby It's **Cold Outside**

One Son

DAVID YOUNG A Christmas I'll Remember Universe/Allegro

JESSIE DANIELS Little **Drummer Boy**

THIRD DAY Born in Bethlehem Essential/PLG

BRYAN LUBECK The First Noel

Earthscape

BANDCAMP Wanna Dance?

Producers: Dave McNair, Benji Madden

bandcamp/EVLA Release Date: Dec. 5

After releasing a regional DIY album and a follow-up EP, this Billboard Underground headliner is ready to grab listeners by the horns. Bandcamp proves its bull's-eve mainstream acumen with rocking guitar riffs and pop hooks primed for radio saturation. "Wanna Dance?" is packed with 12 melodic, wholly accessible tracks. Captivating hooks roller coaster through the journey of relationships and how they ultimately shape us. Best among the bunch are obvious single "Someone" "Brightest Dark," a tale of seeing past people's differences; the '50s-flavored "The Fonzie Movement"; and "One Day," which reflects on the Peter Pan complex. It's rare that an album leaves you craving more. "Wanna Dance?" Yes, and then some.-AV

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Gary Graff, Clover Hope, Menze, Michael Paoletta, Deborah Evans Price, Mark Sutherland, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Susan Visakowitz, Alex Vitoulis, 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.

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.



LOVE, LOVE, LOVE

>>The Beatles' "Love" debuat No. 1 on the Euro Albums chart, though its No. 1 only in one European country, France Back in the United States, this Soleil's Fab Four tribute hows band's 30th top 10 on The

SARAH SMILE

>>Sarah McLachian's new holiday set "Wintersong" produces three entries on the Adult Contemporary chart at billboard.blz. The only other artist in the Nielsen BDS era (since July 1993) to pull such a hat trick is Harry Connick
Jr., also with Christmas songs



HALLELUJAH

>>In her first entry on Top Gospel Albums, Patti LaBelle debuts at No. 1 with "The Gospel According to Patti LaBelle." It starts with 18,000 copies and also charts at No.

17 on Top R&B/HIp-Hop Albums. Her first ink on the R&B chart happened in 1966

>>Selling millions of albums

not forget what's really important: Carrie Underwood

continues to rewrite chart history. Her compined 11 weeks at No. 1 on Hot Country Songs

with "Before He Cheats" and
"Jesus, Take the Wheel" are the

longest any female artist has spent in pole position with solo

recordings in a calendar year in the 62-year history of

Billboard's country singles tally. >> Meanwhile, another "Ameri-

can Idol" finalist collects the 106th No. 1 for the franchise, as

Chris Daughtry's band enters Top Rock Albums on top. Fred

Bronson predicts who will earn the 107th and 108th chart-

toppers for the TV series. Think "Jingle Bells" and "Breakaway."

Billocard CHARTS I



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Holiday Season, Jay-Z See Promising Starts

Not a bad start That goes for both the holiday selling season and the return to duty by a certain recording artist.

A stronger release slate than we saw during Thanksgiving week 2005 makes for a busy top 20 or. The Billboard 200. In all, overall album volume is essen-



tially flat compared with last year's same week haul, down just 2,000 units, according to Nielsen ScundScan. In a year when album sales lag last year's pace by 4.6%, that represents a promising start to the always-key gift-shopping drive.

Thanks to the much ballyhooed return of Jay-Z and strong supporting cast, volume on the big chart actually beats the 2005 turkey-week tally by almost 7%.

The top 13 is particularly fruitful,

where seven titles sell more than their same-ranked counterparts of a year ago. The biggest shift resides at No. 1, as 680,000 copies for Jay-Z's "Kingdom Come" more than doubles the 320,000 that System of a Down's "Hypnotize" did when it entered the top slot last year.

Factor in Garth Brooks' Wal-Mart exclusive, "The Sessions," which the retail giant did not report to SoundScan, and overall volume would beat last year's frame. Wal-Mart offers the set for \$9.72.

Then again, considering the way sales funnel toward price leaders like Wal-Mart Target, Best Buy and Circuit City. the omission of Brooks' details might make for a more appropriate report card. Without his album factored in, mass merchants are down 3% from Thanksgiving 2005, but that's mild compared with the 12% dip by chain retailers and the 20% decline posted by independents.

So, if stores are down, how did business remain so close? SoundScan's nontraditional sector, which includes digital downloads, online sales, direct-toconsumer campaigns and limitedselection stores like Starbucks and JCPenney, tracked growth of 53% over Thanksgiving 2005. Album downloads alone more than doubled, from 362,000 a year ago to 791,000.

BACK IN BUSINESS: Fair warning. I will snap at the first person who shrugs shoulders and says, "I thought Jay-Z would have a bigger week."

Certainly the end of his short-lived retirement brought me more questions from the consumer press about "Kingdom Come" than any other album scheduled this quarter, and chart watchers projected an 800,000-plus start from chains' first-day sales. Still, 680,000 marks his best sales week ever.

For all his considerable chart success. Jay-Z has surpassed 500,000 copies only twice before, his previous best being 558,000 when "The Dynasty Roc La Familia" arrived in October 2000.

His first album since 2004 further secures his place in Billboard 200 history. It marks the ninth time he has bowed at No. 1, padding his all-time record. Garth Brooks is next with seven.

His nine No. 1s on the big chart also exceed any other rapper. DMX and 2Pac are tied for second with five each. Among acts from all genres, Jay-Z moves into the league of all-time greats, tied for third place with the Rolling Stones, trailing only the Beatles (19) and Elvis Presley (10).

WATCH WHAT HAPPENS: Primetime music specials have become almost as much a Thanksgiving tradition as turkey feasts and football games.

For the second year in a row, ABC carried the American Music Awards on the Tuesday before the holiday, the same night that NBC placed the excellent "Tony Bennett: An American Classic," sponsored by Target. Both programs generated handsome sales gains.

In a week when album sales are up by 36%, at least six of the acts that played the AMA show score spikes that beat the market's pace. The biggest rise among them belongs to show opener Beyoncé, whose sales more than couble (9-6, up 155%), but she also appeared on "Oprah" and had a deep discount at Circuit City the day after Thanksgiving.

The next-largest percentage gain belongs to Nelly Furtado (\$2-63, up 77%). The big chart also posts AMA-related increases of 40% or more at Nos. 13, 23, 46 and 71

Tony Bennett's latest, which had a value-added edition on sale at Target, garners the Pacesetter award as its sales almost triple (32-16, up 194%).

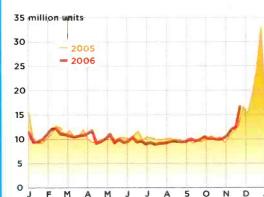
Among Bennett's guests, the first set by John Legend more than doubles (192-128, up 117%), and Diar a Krall, No. 1 on Top Jazz Albums, sees her best gain since bowing 10 weeks ago (up 9%).

Warket Watch A Weekly National Music Sales Report Weekly Unit Sales

Year-To-Date

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	17,027,000	64,000	11,631,000
Last Week	12,492,000	56,000	11,073,000
Change	36.3%	14.3%	5.0%
This Week Last Year	17,029,000	71,000	7,830,000
Change	0.0%	-9.9%	48.5%

Weekly Album Sales



Albums	509,387,000	485,714,000	-4.6%
Digital Tracks	300,796,000	502,640,000	67.1%
Store Singles	4,630,000	3,384,000	-26.9%
Total	814,813,000	991,738,000	21.7%
Albums w/TEA*	539,466,600	535,978,000	-0.6%

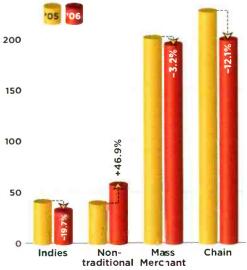


k ending Nov. 26, 2006. Figures are rounded.
Id from a national sample of retail store and rack
Dorts collected and mourted by



Year-To-Date Album Sales By Store Type

250 million units



9 THE Billowerd 200

WEEK AGO WEEK	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.		WEEK	WEEK	VEEKS	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Titl
OF SHOT 1	#1 JAY-Z 1WK HOC-A-FELLW/DEF JAM 008045*/NDJMG (19.98) Kingdom	Come	1		51	39 48	15	CUDICTINA ACUIL EDA	Back To Basic
NEW 1	DAUGHTRY	ughtry			52	61 55	35	TIM MCGRAW	Greatest Hits Vol 2: Reflecte
3	VARIOUS ARTISTS	OW 23		"Americar	53	45 34		CURB 78891 (18 98) BRAD PAISLEY	Time Well Waste
IEW 1	SONY BMG STRATEGIC MARKETING GRDUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98) THE BEATLES			ldol" fnalist				ARISTA NASHVILLE 69642/SBN (18.98) SOUNDTRACK	
	APPLE 79808 CAPITOL (18 98) ◆ SNOOP DOGG The Blood of Th	Love		Daughtor and	щ	48 46		WALT DISNEY 861349 (18.98) SOUNDTRACK	Car
EW 1	DOGGYSTYLE: GEFFEN 008023 ", INTERSCOPE (13.98) Tha Blue Carpet Treatment of the Carpet Treatment of	atment		banc move	55	68 18	3	FOX-WARNER SUNSET ATLANTIC 83998 AG (18.98)	Happy Fe
1€ 12	GAINER COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1		56	29 23	3	J.J. CALE & ERIC CLAPTON DUCK/REPRISE 44418 WARNER BROS (18.98)	The Road To Escondid
5 5	SOUNDTRACK WALT DISNEY 861620 (18.98) ⊕ Hannah Mo	ontana	1	copies, best Nielsen	57	47 27	4	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Gi
_ 2	AKON KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13 98) Kor	victed		SoundScan	58	58 60	19	RODNEY ATKINS CURB 78945 (13 98)	If You're Going Through He
EV 1	2PAC	's Life		weele by a new rock act.	59	63 52	72	THE ALL-AMERICAN REJECTS	Move Alon
3	AMARU 008025*/INTERSCOPE (13.98) KEITH URBAN CARDTOL NASHULLE 7292 (19.99) Love, Pain & The Whole Crazy			HOW CON LOC.		44 40		ROD STEWART	
	INICTIAL TRADEPLANE		- 32					J 82641/RMG (18.98) Still The S 30 SECONDS TO MARS	Same Great Rock Classics Of Our Tim
9 11	JIVE 88062*/ZOMBA (18.98)	ounds	2 1	EXCLUSION OF	61	50 72	32	IMMORTAL 90992/VIRGIN (12 98)	A Beautiful Li
EV 1	U2 ISLAND 0080274NTERSCOPE (13.98) ⊕ U218: S	ingles	12		62	84 61	39	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memorie
- 2	THE GAME OFFICE (13 98) Doctor's Adv	vocate	1		63	92 89	23	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13 98)	Loos
5 3	JOSH GROBAN	Awake	2	A Friday	64	10 -	2	(+44) INTERSCOPE 007754 (13.98)	When Your Heart Stops Beatin
EW. 1	RBD	elestial	15	street date.	65	22 -	2	DAMIEN RICE	
25 3	PACE TONY BENNETT			and Mad Mark		69 91		HEFFA/VECTOR 43249/WARNER BROS. (18.98) CELTIC WOMAN	
و رے	SETTER RPM/COLUMBIA 80979/SQNY MUSIC (18.98) IL DIVO	lassic	The state of	special ed-				MANHATTAN 70124/BLG (18 98) VANESSA HUDGENS	A Christmas Celebration
W	SPECO COLUMBIA 02673/SONY MUSIC (18.98)	empre	17	tion yield 117.000 units	67	89 78	9	HOLLYWOOD 162638 (13 98)	
20 10	NICKELBACK ROADRUNNER 618300/IDJMG (18.98) All The Right Re	asons	4	in just three	68	114 165	3	BETTE MIDLER COLUMBIA 86266 SONY MUSIC (18.98)	Cool Yul
E 54	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98) Some H	Hearts	4	100	69	79 62	5	TAYLOR SWIFT BIG MACHINE 120702 (11.98)	Taylor Swi
4	SUGARLAND MERCURY 007411/UMGN (13.98) Enjoy The	e Ride			70	76 135	3	BRAD PAISLEY	Brad Paisley Christma
12 43	HINDER Every Po				4	85 87		ARISTA NASHVILLE 00533/SBN (18.98) THE PUSSYCAT DOLLS	
	SARAH MCI ACHI AN							A&M 005374/INTERSCOPE (13.98) PANIC! AT THE DISCO	PCI
3- 6	ARISTA 81504 RMG (18 98) WINTE	ersong	17		72	67 79	5	DECAYDANCE 077/FUELED BY RAMEN (13.98) ⊕	A Fever You Can't Sweat Ou
18 34	RASCAL FLATTS LYRIC STREET 165075/HOLLYW000 (18.98) Me And My	Gang	3		73	49 41	9	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose
42 7	VARIOUS ARTISTS NOW That'S What I Call Christre Emituniversal/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 89482/SONY MUSIC (19 98)	nas! 3	24		74	NEW	1	TOM WAITS ANTI- 86677 (53.98)	Orphans: Brawlers, Bawlers & Bastards
17 10	FERGIE WILL I AM A&M 007490 INTERSCOPE (13.98) The Dut	chess	3	6) parlays 'Oprah, AM≥s	75	87 76	13	BOB DYLAN	Modern Time:
28 15	SOUNDTRACK The Chastel (Girle 2	5	and a Flools	76	14 -	,	COLUMBIA 87606*/SONY MUSIC (18.98) ⊕ FAT JOE	Me, Myself &
37 46	SOUNDTRACK			Friday \$6.99			00	TERROR SQUAD/IMPERIAL 78122*/VIRGIN (18.98) CORINNE BAILEY RAE	
	WALT DISNEY 861426 (12.98) JOHN LEGEND			Buy into a		59 56	23	KENNY G	Corinne Bailey Rae
14 5	G.O O.D. COLUMBIA 80323/SONY MUSIC (18.98)	Again	3	155% jump.	78	37 –	2	ARISTA 82690/RMG (18.98) FM In The Mood For Lov	veThe Most Romantic Melodies Of All Time
29 8	THE KILLERS ISLAND 007026* IDJMG (13.98) Sam's	Town	2		79	04 95	57	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UA	ME (13.98) The Legend Of Johnny Cash
15	EVANESCENCE WIND-UP 13120 (18 98) The Open	Door	-	3 6	30	23 117	15	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) €	Dangerous Mar
EW 🐧	BRAND NEW INTERSCOPE 008034 (13.98) The Devil And God Are Raging Insid	de Me	31		1	NEW	1	HECTOR "EL FATHER"	The Bad Bo
EW 1	KILLSWITCH ENGAGE	t Dies	32		32	51 ~	2	VI 008043 MACHETE (14 98) LUIS MIGUEL	Navidades Luis Migue
13 1	BADDY MANILOW			TO MAKE Y	-			WARNER LATINA 64038 (18.98) LOREENA MCKENNITT	
	The Greatest Songs Of The S			A Drano new	13	NEW	H	QUINLAN ROAD/VERVE 007920/VG (18.98) VARIOUS ARTISTS	An Ancient Muse
24 7	EPIC 93931 SONY MUSIC (18.98) ⊕ How To Save	A Life		label helbs	9	NEW	1	UNIVERSAL LATINO 8069 (18.98)	NOW Latino: Vol. 2
26	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98) Release Th	erapy		band to pest	35	78 141	3	ALY & AJ HOLLYWGGD 152639 (13.98),	Acoustic Hearts Of Winte
11	ANDREA BOCELLI SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕ Under The Dese	rt Sky		sales waek (60,000° and	16)	NEW	1	PATTI LABELLE UMBRELLA 970109/BUNGALO (15 98)	The Gospel According to Patti LaBelle
33 11	IOHN MAYER	nuum			37	54 10	3	DAVE MATTHEWS BAND	The Best Of What's Around: Vol. 01
73	JAMES TAYLOR	etmas	98	peak.	38	60 35	Â	BAMA RAGS/RCA 88858/RMG (19 98) MEAT LOAF	
59	VARIOUS ARTISTS					_		VIRGIN 63147* (18.98) ⊕ OASIS	Bat Out Of Hell III: The Monster Is Loose
	WORD-CURB/PROVIDENT-INTEGRITY 67196/EMI CMG (22.98)		38		19)	NEW		EPIC COLUMBIA 00754/SONY MUSIC (18.98) €	Stop The Clocks (Best Of
39	DA FAMILY BLACKGROUND UNIVERSAL MOTOWN 007500/UMRG (13 98)	Road			ю	75 65	14	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane
22	GEORGE STRAIT MCA NASHVILLE 005023 IMGN (13.98) It Just Comes N	atural		(D	E-ENTRY	20	SWITCHFOOT COLUMBIA 77642*/SONY MUSIC (18.98) (0)	Nothing Is Sound
19 5	MY CHEMICAL ROMANCE REPRISE 44427/WARNER 8ROS (18 98) The Black P	arade	1	9	2	32 54	6	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) €	Long Trip Alone
3E 6	DIDDY	s Play	• 18	Jackson and	13	64 85	60	JAMES BLUNT	Back To Bedlam
7	BIRDMAN & LIL WAYNE			former Cuper		70 53		CUSTARD ATLANTIC 97250°/AG (18.98) ⊕ JIMMY BUFFETT	
	CASH MONEY UNIVERSAL MOTOWN 007563*/UMRG (13.98)			Bowl pal				MAILBGAT RCA 00332/SBN (18.98) ROBIN THICKE	Take The Weather With You
67 9	√IRGIN 30416* (18.98) ⊕	0 Y.O.		Justin Timberlake	5	77 84	8	OVERBROOK STAR TRAK 006146 /INTERSCOPE (9 98)	The Evolution Of Robin Thicke
43	SNOW PATROL POLYOOR/A&M 006675/INTERSCOPE (13.98) ⊕ Eyes	Open	27	(No. 11) see	6 1	01 114	6	THIRD DAY ESSENTIAL 10828 (17.98)	Christmas Offerings
- 2-	TENACIOUS D EPIC 94891 SONY MUSIC (18.98) The Pick Of Destiny (Sound	track)	I	mighty gains	7	36 63	9	WEIRD AL YANKOVIC WAY MOBY VOLCANO 89351 ZOMBA (19.98 DD) ®	Straight Outta Lynwood
30	JOSH TURNER	r Man		after \$5.99 sale at Best	8	94 99	15	CHERISH	Unappreciated
6	JIM JONES Huetler's P.O.M.E. (Product Of My Environ			Ruv		8 97	20	SHO'NUFF 54077/CAPITOL (12.98) RED HOT CHILI PEPPERS	
	POR SECED		1 100				48	WARNER BROS. 49996 (22.98) € THE RED JUMPSUIT APPARATUS	Stadium Arcadium
51	FIDEOUT 54506/CAPITOL (15.98) ⊕		€		00	33 104	15	VIRGIN 62829 (12.98)	Don't You Fake I
64 	THE ALL-AMERICAN LLOYD BANKS 150 LL'BOOSIE 181 J.J. CALE & ERIC CHRIS BOTTI 175 CLAPTON CHRIS BOTTI 175 CLAPTON 31 IEEELIN CAMP	94 KEL DAI 56 OAI 106 DAI 0, 145 DEF	LLY CLARKS NE COOK NITY KANE UGHTRY FTONES		71 2! EZ18	KIRK THE F NELLY	FURT	LIN 168 34 HEARTLAND 132 ALAN JACKSON ADO 65 HECTOR *EL FATHER* .81 JANET JACKSON HELLOGOODBYE 170 JAY-2 HINDER 21 JIBBS	

AIRPLAY MONITORED

n ast Data Nielsen SoundScan

SALES DATA COMPILEO BY

Billboard HOT 100



HOT 100 AIRPLAY, TITLE SES TITLE ARTIST (IMPRINT / PROMOTION LABEL) 26 20 8 SHOW ME WHAT YOU GOT JAY-Z (ROC-A-FELLA/DEF JAM/IOJMB) 27 27 10 MY WISH RASCAL ELATTO 1 1 13 SAME JUSTIN TIMBERLANE FEAT. T.I. (JIVE/ZOMBA) 2 3 6 IRREPLACEABLE BEYONGE (COLUMBIA) 2 10 I WANNA LOVE YOU AKON FEAT SMOOP DOGG (KONVICT-UP FRONT/SRC/UNIVERSAL MOTOWN) 4 10 SMACK THAT AKON FEAT EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN) 21 13 SHOW STOPPER DANITY KANE (BAD BOY ATLANTIC) 29 12 WANT TO 7 HURT CHRISTINA AGUILERA (RCA/RMG) 9 SHORTIE LIKE MINE MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP. DEF JAM/10JMG) 31 28 13 YOU SAVE ME 17 15 LIPS OF AN ANGEL WAITING ON THE WORLD TO CHANGE 15 SAY GOODBYE 36 10 11 HOW TO SAVE A LIFE 4 THAT'S THAT S*** SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE GEFFEN) FERGALICIOUS FERGIE (WILL I AM. A&M/INTERSCOPE) WALK IT OUT TAKE ME AS LAM 30 12 MARY J. BLIGE (MATRIARCH GEFFEN) 12 10 18 FAR AWAY NICKELBACK (ROADRUNNER/IDJMG) 37 6 SHE'S EVERYTHING 8 WE FLY HIGH JIM JONES (DIPLOMATS/KOCH) 38 8 SOME PEOPLE CHANGE MONTGOMERY GENTRY (COLUMBIA (NASHV CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP) 14 17 15 53 3 I LUV IT YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG) CHASING CARS SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA) 41 35 25 BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE) 13 21 14 COME TO ME 0100Y FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) RUNAWAY LOVE LUDACHIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG) WHAT HURTS THE MOST TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN) 43 32 46

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	24	HOW TO SAVE A LIFE THE FRAY (EPIC)
2	2	25	CHASING CARS SNOW PATROL (PDLYDOR/A&M/INTERSCOPE)
3	3	25	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
0	5	23	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
5	4	18	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
6	6	11	STREETCORNER SYMPHONY ROB THOMAS (MELISMA ATLANTIC)
0	7	17	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
0	8	15	SUDDENLY I SEE KT TUNSTALL (RELENTLESS, VIRGIN)
0	9	31	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
1	11	8	LET LOVE IN G00 G00 DOLLS (WARNER BROS.)
1,1	10	30	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOR
12	13	25	BOSTON AUGUSTANA (EPIC)
13	12	26	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET HOLLYWOOD)
14	14	10	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND UNIVERSAL MOTOW
15	15	16	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
16	16	8	HURT CHRISTINA AGUILERA (RCA/RMG)
1	17	11	HERE IT GOES AGAIN OK GO (CAPITOL)
10	20	7	THROUGH GLASS STONE SOUR (BDADRUNNER/IDJMG)
19	21	18	CAN'T LET GO LANDON PIGG (RUA/RMG)
20	18	13	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZDMBA)
21	19	14	GOODBYE MY LOVER JAMES BLUNT (CUSTARD ATLANTIC)
23	23	5	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)
23	28	2	WORLD FIVE FOR FIGHTING (AWARE/CDLUMBIA)
24	27	3	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOR
25	24	11	HEARD THE WORLD O.A.R. (EVERFINE/ATLANTIC/LAVA)

			ONTEMPORAR	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	31	WHAT HURTS THE MOST SWIKS RASCAL FLATTS (LYRIC STREET, HOLLYWOOD)	
2	2	39	UNWRITTEN NATASHA BEDINGFIELO (EPIC)	
3	3	48	BAD DAY DANIEL POWTER (WARNER BROS.)	
4	4	28	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)	
5	5	30	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	
6	7	50	EVER THE SAME ROB THOMAS (MELISMA ATLANTIC)	
7	9	59	BECAUSE OF YOU KELLY CLARKSON (RCA RMG)	
8	10	18	CRAZY GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	
8	6	14	HAVE YOU EVER SEEN THE RAIN ROD STEWART (JIRMG)	
10	8	36	WHAT'S LEFT OF ME NICK LACHEY (JIVE 20MBA)	
11	12	42	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND DJMG)	
12	11	24	I CALL IT LOVE LIONEL RICHIE (ISLANO IDJMG)	
13	13	19	WHEN THE STARS GO BLUE TIM MCGRAW (CURB/REPRISE)	
14	14	23	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	
15	16	13	WAITING ON THE WORLD TO CHANGE	
16	15	11	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN (143 REPRISE)	
D	-	1	JINGLE BELLS KIMBERLEY LOCKE (CURB)	
18	19	7	CHASING CARS SNOW PATROL (POLYLUR A&M INTERSCOPE)	
19	17	20	WAIT FOR ME BOB SEGER (HIDEOUT CAPITOL)	
20	-	1	IT CAME UPON A MIDNIGHT CLEAR DARYL HALL JOHN DATES (U-WATCH)	
21	18	13	FAR AWAY NICKELBACK (RDADRUNNER/IDJMG)	
22	-	1	HAPPY XMAS (WAR IS OVER) SARAH MCLACHLAN (ARISTA/RMG)	
23	22	7	HURT CHRISTINA AGUILERA (RCA/RMG)	
24	21	8	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)	
25	-	1	SANTA CLAUS IS COMING TO TOWN WYNONNA (CURB)	١

HOT DIGITAL SONGS.

MONEY IN THE BANK
LIL SCRAPPY FEAT. YOUNG BUCK (BME REPRISE)
WALK AWAY (REMEMBER ME)
PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)

STUNTIN' LIKE MY DADDY

PROMISE CIARA IL AFACE/

UNAPPRECIATED

12 BEFORE HE CHEATS

33 4

THIS	WEEK	VEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
	1	2	I WANNA LOVE YOU	
1		۲	2 Wiks Akon feat shoop dogg indivinct up front sacuniversal motownij	
3	4	5	IRREPLACEABLE BEYONGE (COLUMBIA)	
3	3	9	SMACK THAT AKON FEAT EMINEM (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	
4	13	4	WIND IT UP GWEN STEFANI (INTERSCOPE)	
5	5	11	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
6	8	33	HOW TO SAVE A LIFE THE FRAY (EPIC)	
7	7	19	LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)	
8	9	28	CHASING CARS SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
9	6	9	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
10	10	3	SHOW ME WHAT YOU GOT JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	
11	2	10	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
12	11	12	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/OEF JAM/IDJMG)	
13	12	14	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
14	-	1	THAT'S THAT S*** SNOOP DOGG (DOGGYSTYLE/GEFFEN)	
15	64	2	SAY IT RIGHT NELLY FURTAOO (MDSLEY/GEFFEN)	
16	22	2	MAD WORLD MICHAEL ANDREWS FEAT. GARY JULES (EVERLDVING)	
T	16	7	WE FLY HIGH JIM JONES (DIPLOMATS/KOCH)	
18	19	11	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
19	17	7	HURT CHRISTINA AGUILERA (RCA RMG)	
20	14	20	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE COLUMBIA)	
21	18	10	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)	
22	15	9	WHITE & NERDY WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	
23	20	19	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	
24	59	12	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA)	
25	24	7	SHORTIE LIKE MINE BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)	×

HIS	LAST	WEEKS ON CHT	TITLE	RT.
=3	23	30	ARTIST (IMPRINT / PROMOTION LABEL)	0
26	21	11	TOO LITTLE TOO LATE JOJO (DA FAMILY BLACKGROUND/UNIVERSAL MOTOWN)	
27	46	2	THE SAINTS ARE COMING UZ & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)	
20	29	25	LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY)	
29	26	11	MANEATER NELLY FURTADO (MOSLEY/GEFFEN)	
30	39	2	WAIT A MINUTE THE PUSSYCAT GOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	
3	31	15	SAY GOODBYE CHRIS BROWN (AIVE ZOMBA)	
32	32	7	WALK IT OUT UNK (BIG DOMP KOCH)	
33	28	17	CHAIN HANG LOW JIBBS (BEASTA GEFFEN)	•
34	25	6	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE (CASH MONEY-UNIVERSAL MOTOWN)	
35	30	15	SHOW STOPPER DANITY KANE (BAO BOY)	
36	34	15	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)	
37	35	20	SUDDENLY I SEE KT TUNSTALL (RELENTLESS VIRGIN)	
38	49	29	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
39	57	5	HERE (IN YOUR ARMS) HELLOGOOOBYE (ORIVE-THRU)	
40	55	3	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	
41	33	12	COME TO ME DIDOY FEAT. NICOLE SCHERZINGER (BAD BDY/AYLANTIC)	
42	60	34	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)	•
43	38	4	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
44	36	16	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	
45	56	9	MY WISH RASCAL FLATTS (LYRIC STREET)	
46	45	10	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)	
47	44	39	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	
48	43	44	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
49	41	29	CRAZY GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	•
50	42	6	TELL ME DIODY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	

71 2 MAKE IT RAIN
FAT JOE FEAT LIL WAYNE (TERROR SOUAD IMPERIAL/VIRGIN)
42 32 OVER MY HEAD (CABLE CAR)
THE FRAY (EPIC)

58 3 WATCHING YOU
RODNEY ATKINS (CURBI

MOUNTAINS

56 4 UPGRADE U
BEYONCE FEAT. JAY-Z

9 1				i
WEEK	LAST	WEEKS ON CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
51	40	5	SHE'S EVERYTHING BRAD PAISLEY (ARISTA NASHVILLE)	
52	-	1	IT'S NOT OVER DAUGHTRY (RCA RMG)	
53	27	7	LOVE ME OR HATE ME (F**K YOU!!!!) LADY SOVEREIGN (DEF JAMIDJMG)	
54	48	3	PROMISE CIARA (LAFACE/ZOMBA)	
55	51	5	THROUGH GLASS STONE SOUR (ROADRUNNER IDJMG)	
56	50	4	HATE (I REALLY DON'T LIKE YOU) PLAIN WHITE T'S (FEARLESS HOLL YWOOD)	
57	-	1	YOU KNOW MY NAME CHRIS CORNELL (SURETONE INTERSCOPE)	
58	37	2	LET'S RIDE THE GAME (GEFFEN)	
59	54	8	BOSTON AUGUSTANA (EPIC)	
60	53	7	MONEY IN THE BANK LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)	
61	63	30	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
62	52	10	WANT TO SUGARLANO TMERCURY)	
63	69	10	COME BACK TO ME VANESSA HUDGENS (HOLLYWOOD)	
64	58	8	MY LITTLE GIRL TIM MCGRAW (CURB)	
65	62	27	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)	ı
66	61	39	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE PILELED BY RAMEN/ATLANTIC/LAVA)	•
67	-	1	GREATEST TIME OF YEAR ALY & AJ (HOLLYWOOD)	
68	67	16	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
69	-	1	DEM JEANS CHINGY (SLOT-A-LOT CAPITOL)	
70	-	33	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	
71	72	5	IF WE WERE A MOVIE HANNAH MONTANA (WALT DISNEY)	
72	70	25	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	
73	-	1	THE THANKSGIVING SONG ADAM SANOLER (WARNER BROS.)	
74	71	8	ROCKSTAR NICKELBACK (ROADRUNNER/IDJMG)	
75	66	30	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	

		M	ODERN ROCK	и
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT (PROMOTION LABEL)	MIT
1	1	12	WELCOME TO THE BLACK PARADI	1
2	2	8	ANNA-MOLLY INCUBUS (IMMORTAL/EPIC)	士
3	3	25	THROUGH GLASS STONE SOUR (ROADRUNNER IDJMG)	To the same of the
4	4	25	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)	士
5	7	10	LOVE LIKE WINTER AFI (TINY EVIL/INTERSCOPE)	士
6	8	19	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	廿
7	5	21	THE POT TOOL ITOUL DISSECTIONAL VOLCANO ZOMBA)	位
8	11	5	SNOW ((HEY OH)) RED HOT CHILI PEPPERS (WARNER BROS.)	山
9	6	17	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)	山
10	10	16	CHASING CARS SNOW PATROL (POLYDOR A&M INTERSCOPE)	位
11	12	12	LEVEL THE RACONTEURS (THIRD MAN V2)	
12	9	20	WHEN YOU WERE YOUNG THE KILLERS (ISLAND (TOUNG)	山
13	13	34	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)	
14	15	41	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMDRTAL/VIRGIN)	
15	14	19	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)	曲
16	21	6	FROM YESTERDAY 30 SECONDS TO MARS (IMMORTAL VIRGIN)	
17	20	5	STARLIGHT MUSE (WARNER BROS)	か
18	16	23	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS)	山
19	18	9	WHEN YOUR HEART STOPS BEATING (+44) (INTERSCOPE)	0
20	23	17	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)	
21	17	13	HERE IT GOES AGAIN OK GO (CAPITOL)	山
22	26	5	PAIN THREE DAYS GRACE (SIVE/ZOMBA)	
23	19	13	HOLE IN THE EARTH DEFTONES (MAVERICK REPRISE)	
24	25	6	THE WAR ANGELS AND AIRWAVES (SURETONE/GEFFEN)	廿
25	22	17	TO BE LOVED PAPA ROACH (EL TONAL/GEFFEN)	

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10 Nielsen Broadcast Data

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E S	AST WEEK	盏	TITLE	SX	LAST	WEEKS ON CHT	TITLE
		-	ARTIST (IMPRINT / PROMOTION LABEL) SMACK THAT	THIS			HERE (IN YOUR ARMS)
V	2	13	1 WK AKON FEAT. EMINEM (IOWACT/LP FRONT/SRC/LINVERSAL MOTORM) IRREPLACEABLE	61)	64	11	HELLOGODDBYE (DRIVE-THRU) IT'S NOT OVER
3	5		BEYONCE (COLUMBIA)	52	-	1	DAUGHTRY (RCA/RMG)
3	1	8	AKON FEAT, SNOOP DOGG (KONMCT/UP FRONT/SRC/UNIVERSAL MOTOWN)	53	57	6	TELL ME Diddy feat. Christina aguilera (BAD BOY/ATLANTIC)
4	4	13	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	54	52	27	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
5	7	35	HOW TO SAVE A LIFE THE FRAY (EPIC)	55	EE	1	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
6	6	2	LIPS OF AN ANGEL	56	46	10	LOVE ME OR HATE ME (F**K YOU!!!!
2	16	E.	WIND IT UP	57	CH:	14	MY WISH
	3	18	FERGALICIOUS	58	59	12	RASCAL FLATTS (LYRIC STREET) TIM MCGRAW
-			FERGIE (WILL.I.AM/A&M/INTERSCOPE) MONEY MAKER	- Allendary	100	12	TAYLOR SWIFT (BIG MACHINE) SHE'S EVERYTHING
9	8	1.	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	59	56	16	BRAD PAISLEY (ARISTA NASHVILLE) PROMISE
10	9	2	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	60	60	3	CIARA (LAFACE/ZOMBA)
11	.5	2:	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	61	62	4	PLAIN WHITE T'S (FEARLESS/HOLLYW000)
12	10	12	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	62	55	23	SEXY LOVE NE-YO (DEF JAM/IDJMG)
13	11	2-	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	63	3	8	MONEY IN THE BANK LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
14	13	16	IT ENDS TONIGHT	64	-	1	YOU KNOW MY NAME
19	15	10	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) HURT	65	65	8	CHRIS CORNELL (INTERSCOPE) BOSTON
	14	16	CALL ME WHEN YOU'RE SOBER	66	70	2	AUGUSTANA (EPIC) DEM JEANS
		1	EVANESCENCE (WIND-UP) SAY GOODBYE				CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL) DO IT TO IT
4	17	1E	CHRIS BROWN (JIVE/ZDMBA) WALK AWAY (REMEMBER ME)	67	66	27	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWUFF/CAPITOL)
18	21	10	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	68	51	2	THE GAME (GEFFEN)
9	40	4	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	69	6	10	WANT TO SUGARLAND (MERCURY)
20a	22	20	JOHN MAYER (AWARE/COLUMBIA)	70	69	8	MY LITTLE GIRL TIM MCGRAW (CURB)
21	20	3	SHOW ME WHAT YOU GOT JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	71	72	10	ROCKSTAR Nickelback (rdadrunner/idjmg)
22	18	12	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAO BOY/ATLANTIC)	72	_ 8	1	GREATEST TIME OF YEAR ALV & AJ (HOLLYWOOD)
23	23	16=	GET UP	73	90		UNAPPRECIATED
24	19	15	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) SHOW STOPPER	74	76	5	IF WE WERE A MOVIE
		DE	DANITY KANE (BAD BOY/ATLANTIC) BUTTONS				HANNAH MONTANA (WALT DISNEY) RING THE ALARM
25	24	33	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE) SHORTIE LIKE MINE	75	74	12	BEYONCE (COLUMBIA) STREETCORNER SYMPHONY
6	29	7	BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA) WELCOME TO THE BLACK PARADE	76	77	10	HONESTLY
Z.	27	11	MY CHEMICAL ROMANCE (REPRISE)	W	100	9	CARTEL (THE MILITIA GROUP/EPIC) HERE IT GOES AGAIN
28	30	6	WAIT A MINUTE THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	78	71	13	OK GO (CAPITOL)
9		-	THAT'S THAT S*** SNODP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	79	86	2	9 CRIMES DAMIEN RICE (HEFFA/VECTOR/WARNER BROS.)
30	31	11	COME BACK TO ME VANESSA HUDGENS (HOLLYWOOD)	80	81	12	YOU SAVE ME KENNY CHESNEY (BNA)
D	33	7	WE FLY HIGH JIM JONES (DIPLOMATS/KOCH)	81	8	21	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
12	36	12	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	82	80	11	CHICKEN NOODLE SOUP. WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
33	26	25	GALLERY	83	61	11	ONCE IN A LIFETIME
4	34	17	MARIO VAZQUEZ (ARISTA/RMG) ABOUT US	84)	95	2	WATCHING YOU
			WHITE & NERDY	170	0.3		RODNEY ATKINS (CURB) IT'S GOIN' DOWN
5	32	9	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	85	36	26	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) FACE DOWN
16	37	30	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA) MANEATER	86	93	18	THE RED JUMPSUIT APPARATUS (VIRGIN)
37	31	15	NELLY FURTADO (MOSLEY/GEFFEN)	87	33	22	THAT GIRL FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
18	18	8	WALK IT OUT UNK (BIG OOMP/KOCH)	88	83	16	I LOVED HER FIRST HEARTLAND (LOFTON CREEK)
9	37	26	ATN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	89	82	P	WOULD YOU GO WITH ME JOSH TURNER (MCA NASHVILLE)
0	88	3	THE SAINTS ARE COMING U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)	90	78	4	WHEN YOUR HEART STOPS BEATING (+44) (INTERSCOPE)
11	40	26	LIFE IS A HIGHWAY	91		5	SAVE ROOM
12	29	=7	RASCAL FLATTS (WALT DISNEY/LYRIC STREET) CHAIN HANG LOW	92	90	15	JOHN LEGEND (G O.O.D./COLUMBIA) TELL ME BABY
5		220	JIBBS (BEASTA/GEFFEN) SUDDENLY SEE		00	- 3	RED HOT CHILI PEPPERS (WARNER BROS.) I KNOW YOU SEE IT
9	189	20	KT TUNSTALL (RELENTLESS/VIRGIN) LONDON BRIDGE	93		19	YUNG JOC (BLOCK/BAO BOY SOUTH/ATLANTIC) U + UR HAND
14	\$5	10	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	94			PINK (LAFACE/ZOMBA)
5	20.	6	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	95		30	SNAP YO FINGERS LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
6	=3	4)	TU AMOR RBD (EMI TELEVISA/VIRGIN)	96	-	1	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)
7	30	16	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)	97	85	17	MIRACLE CASCADA (ROBBINS)
8	15	1	STUNTIN' LIKE MY DADDY	98	99	10	WHO SAID
9		1	BREAK IT OFF	99			KINGDOM COME
			U AND DAT		07	1	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG) HIGH SCHOOL NEVER ENDS
0	3		E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	100	87	4	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)

POP 10°2 The tcp Pop singles & tracks, according to mainstream top \$0 radio audience impressions measured by Nielsen Brade to Da.a Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SFLES: This date is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VIU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	THIS	THE PARTY	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	1	13	MY LOVE SWKS JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	廿	26	2	6	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/10JMG)
9	4	12	HOW TO SAVE A LIFE THE FRAY (EPIC)	*	27	Ξ	7	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
3	2	13	LIPS OF AN ANGEL HINDER (UNIVERSAL)		28		14	ABOUT US BROOK HOGAN FEAT. PAUL WALL (SMC/SOBE)
)	3	11	SMACK THAT AKON FEAT EMINEM (KON/ICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	廿	29	3	6	WAIT A MINUTE THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&MINTERSCOP
	- 5	2)	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	位	30	*	10	TU AMOR RBD (EMI TELEVISA/VIRGIN)
5	7	11	MONEY MAKER LUDACRIS FEAT. PHARRELL (OTP/DEF JAM/IDJMG)		31	37	3	SHORTIE LIKE MINE BOW WOW (COLUMBIA)
	6	20	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	位	32	31	22	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRIS
)	8	8	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	2 2	33	32	20	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
)	11	4	IRREPLACEABLE BEYONCE (COLUMBIA)	å	34	35	26	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
•	15	6	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KON/CT/UP FRONT/SRC/UNIVERSAL MOTOWN)	山	35	31	27	(WHEN YOU GONNA) GIVE IT UP TO MI SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
1	9	2.	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)		36	41	2	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
3	10	17	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)	由	37	31	25	CRAZY GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
3	13	10	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	位	38	44	25	DO IT TO IT CHERISH (SHOWLIFF/CAPITOL)
9	14	9	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	由	39	3=	21	SEXY LOVE NE-YO (DEF JAM/IDJMG)
)	17	10	HURT CHRISTINA AGUILERA (RCA/RMG)	做	40	4"	2	HONESTLY CARTEL (THE MILITIA GROUP/EPIC)
3	12	18	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)		41	42	23	THAT GIRL FRANKIE J (COLUMBIA)
7	16	18	GET UP CIARA FEAT. CHAMILLIDNAIRE (LAFACE/JIVE/ZOMBA)		42	46	3	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)
)	18	10	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)		43	50	2	UNAPPRECIATED CHERISH (SHO'NUFF/CAPITOL)
)	23	5	WIND IT UP GWEN STEFANI (INTERSCOPE)		44	40	13	MIRACLE CASCADA (RDBBINS)
,	20	24	GALLERY MARIO VAZQUEZ (ARISTA/RMG)		45	47	7	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
		28	BUTTONS THE PUSSYCAT ODLLS (A&M/INTERSCOPE)		46	45	2	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
2	25	7	COME BACK TO ME VANESSA HUDGENS (HOLLYWOOD)		48	45	3	SHOW ME WHAT YOU GOT JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
)	24	7	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	血	48		1	THIS AIN'T A SCENE, IT'S AN ARMS RAC FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
:	19	2	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)	ŵ	49	-	1	I GO CRAZY D.H.T. FEAT. EDMEE (ROBBINS)
•	35	4	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	虚	50		4	ICE BOX OMARION (T.U.G./EPIC)

4	4	но \$1	T NGLES SALES
WEEK	LAUT	WEEKE ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	-	1	#1 PHANTOM LIMB THE SHINS (SUB POP)
2	2	22	REDNECK 12 DAYS OF CHRISTMAS/HERES YOUR SIGN CHRISTMAS JEFF FOXWORTHY/BILL ENGVALL (WARNER BROS (NASHVILLE)/WRN)
3	4	:2	SOMEWHERE OVER THE RAINBOW/MY DESTINY KATHARINE MCPHEE (RCA/RMG)
4	1	1	JUMP MADONNA (WARNER BROS.)
0	7	125	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS TAYLOR HICKS (ARISTA/RMG)
6	3	15	CALL ON ME JANET & NELLY (VIRGIN)
0	-6	5	DEJA VU Beyonce feat. Jay-z (Columbia)
8	5	3	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
9	9		RING THE ALARM BEYONCE (COLUMBIA)
10	-3	5	HOLE IN THE WORLD EAGLES (ERC/33RD STREET)
11	3	7	SUBMERGE M-TINA (TRI-STORM)
-2	-3	•	DIFFERENT WORLD IRON MAIDEN (SANCTUARY)
3	10		YOUR BIGGEST FAN VOXTROT (PLAYLOUDERRECORDS)
-4	18	39	OICHE CHIUM (SILENT NIGHT) ENYA (REPRISE)
	14	13	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
6	17	31	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS (NOTHING/INTERSCOPE) U SHOULDA SEEN HER ON MYSPACE
£7	П		JUD NESTER (ABSTRACT WORKSHOP) SO EXCITED
18	46	2	JANET FEAT. KHIA (VIRGIN) MORE THAN A LOVER
19	12	٤	RU (GLDBAL VILLAGE) B.P.
30 30	15	1	DONNI RAI (GLOBAL VILLAGE) SHUT ME UP
2	24		MINDLESS SELF INDULGENCE (UCR/METROPOLIS) SOMETHING ABOUT THE WAY/CANDLE IN THE WIND 1997
23	22	76	ELTDN JOHN (ROCKET/ISLAND/IDJMG) BUTTONS
	23	70	THE PUSSYCAT DOLLS (A&M/INTERSCOPE) WE WILL BECOME SILHOUETTES/BE STILL MY HEART
3	20	15	THE POSTAL SERVICE (SUB POP) COME TO ME
			DIDDY FEAT, NICOLE SCHERZINGER (BAD BOY/ATLANTIC)

1 I GO CRAZY D.H.T. FEAT. EDMEE (ROBBINS)	
ICE BOX OMARION (T.U.G./EPIC)	
s a day,	
☆ HITPREDICTO	R
RAFA PROVIDED BY promosquad	
See chart legers for rules and explanations. Yellow indicate tasted title, it indicates New Release.	s rec
	et Day
POP 133 A RPLAY	(nat
CHRIST NA 4GUILERA Hurt RMG (80.7)	
THE ALL-ANERICAN REJECTS	1
It Ends To might INTERSCOPE (76.0)	2
NELLY = JRTADO Say It Right Geffen (67.5)	2
THE PLSSYCAT DOLLS FEAT TIMBALAND	2
Wait A Memute SITERSCOPE (68.0)	2
か MY CHEMICAL ROMANCE Welcome To The Black Parade REPRISE (71.7)	3
KT TUNSTALL Suddenly I See VIRGIN (65.7)	4
ROB TE DMF 2 Streetcorner Symphony ATLANTIC (68.9)	
PINK U + Ur Band ZOMBA (65.1)	
☆ DAUGHTRY It's Not Over RMG (71.3)	
Tell Me ATLANTIC(67.6)	
FRANK E J Eaddy's Little Girl COLUMBIA (65.3)	
AVR L LAWIGNE Keep Holding On RMG (69.0)	
ADULT TOP 40	
AUGUSTANA Boston EPIC (67.0) CHRISTINA AGUILERA Hurt RMG (74.7)	1
CHRISTINA AGUILERA Hurt RMG (74.7)	1
☆ AVR E LAJIGNE Keep Holding On RMG (73.5) NICKELEAC © Rockstar IDJMG (74.3)	3
ADULT CONTEMPORARY	Ĭ
TIM MC RAW When The Stars Go Blue CURB/REPRISE (65.)	8) 1
Put Your Eccords On CAPITOL (65.5)	1
JOSH #50H3N	
You Are Lazed (Jon't Give Up) REPRISE (67.9)	1
BOB SECER Wait For Me CAPITOL (80.6) NICKELBACT Far Away IDJMG (78.4)	2
HOB THEM Streetcorner Symphony ATLANTIC (83.5)	2
MODEF# ROCK	
30 SECC 105-10 MARS From Yesterday VIRGIN (67.5)	1
MUSE Startight WARNER BROS. (65.0)	1
ANGELS ANT AIRWAVES The War GEFFEN (67.8) PANICI AT THE DISCO Lying Is The Most Fun A Gir	2 Car
Have Without Taxing Her Clothes Off LAVA (71.5)	3
SWITCHEOO Oh! Gravity Columbia (65.8)	
DAUG TTFY It's Not Over RMG (65.9)	

Billoord R&B/HIP-HOP



	7	ГО	D				Mr.
C				B/HIP-HOP ALBU	NIS.		
		KS	- T				TION
WEE	LAST	2 WEE	NAEE ON C	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) GREATEST JAY-Z	Title	CERT	PEA
0	57 HOT	- SHOT	2	GAINER ROC-A-FELLA/DEF JAM 008045*/IDJ	the second of		1
2		SHOT BUT	1	DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98) 2PAC	Tha Blue Carpet Treatment		2
3		EW	1	AMARU 008025*/INTERSCOPE (13.98) BEYONCE	Pac's Life		3
4	6		13	COLUMBIA 90920*/SONY MUSIC (18.98) THE GAME	B'Day Doctor's Advocate		
14	2		2	GEFFEN 007933*/INTERSCOPE (13.98) AKON	Konvicted		
7	10	6		JUSTIN TIMBERLAKE	R6 (13.98) FutureSex/LoveSounds	8	1
	8	3	3	JIVE 88062*/ZOMBA (18.98) VARIOUS ARTISTS	NOW 23		
	11	7	q	SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ LUDACRIS DTD/OFF IAM 007234/00 IMC (42.08)	Release Therapy	H	. 1
10	7	4	6	DTP/DEF JAM 007224/10JMG (13.98) JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		10
0	13	8	6	DIDDY BAD BOY 83864/AG (18.98)	Press Play		П
12	4	2	4	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	7	
13	5	1	4	JIM JONES DIPLOMATS 5964/KOCH (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	H	
14	14	10	9	JANET JACKSON VIRGIN 30416* (18.98) €	20 Y.O.		
15	12	13	8	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	Ĭ	
	3	-	2	FAT JOE TERROR SQUAD/IMPERIAL 78122*/VIRGIN (18.98)	Me, Myself & I		
17	N	EW	1	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle	0	iii
18	9		2	TAMIA	Between Friends		1
19	21		11	PLUS 1 3784/IMAGE (15.98) LIONEL RICHIE	Coming Home		100
20	16	24	15	ISLAND 006484/IDJMG (13.98) ⊕ CHERISH SHOWNER 54077/CARITOL (12.88)	Unappreciated	•	
21	18		8	SHO'NUFF 54077/CAPITOL (12.98) MONICA J 78960*/RMG (18.98)	The Makings Of Me		
22	23	20	16	CORINNE BAILEY RAE	Corinne Bailey Rae		15
23	24		17	CAPITOL 66361 (12.98) RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
24	15	12		PITBULL FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel		5
25	-			LIL' BOOSIE	Bad Azz	1	
26	84	81	43	TRILL 68587/ASYLUM (18.98) PACE HEATHER HEADLEY SETTER RGA 64492/RMG (18.98) ®	In My Mind	•	1
27	32	29	. 15	LYFE JENNINGS	The Phoenix	T	1
28	26	19	6	COLUMBIA 96405/SONY MUSIC (18.98) RUBEN STUDDARD J 78961/RMG (18.98)	The Return		
	36	33	52	CHRIS BROWN JIVE 82876/ZOM8A (18.98) ®	Chris Brown		
30	31	97		LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor		
31	27	30		CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
32	19	24	E	SHAREEFA DTP/DEF JAM 007231*/IOJMG (10.98)	Point Of No Return		3
			1	DANITY KANE BAO BOY 83989/AG (18 98)	Danity Kane		
	28	13	7	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple		
11	20	(11)	50	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	44	
=: 0)	25	22	18	CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Hoodstar		111
			13	YOUNG DRO	Best Thang Smokin		IJ.
38	(1)	e in t	22	R. KELLY JIVE 74688/ZOMBA (18.98)	Remix City Volume 1		14
39	SK.		100	JOHN LEGEND G.O.O.O./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕®	Get Lifted		
40	N	EW	1-	JAGGED EDGE SO SO OEF/COLUMBIA 02371/SONY MUSIC (18.98)	The Hits		200
311	34	9	3	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume I	T	
		EW	1	GINUWINE EPIC 02370/SONY MUSIC (18.98)	Greatest Hits		42
42	N			JIBB\$	Jibbs Feat. Jibbs		T
42	N . 9	3.0	5	BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	JIDDS Feat. JIDDS		
	-	31	19	BEASTA/GEFFEN 007855*/INTERSCOPE (10.98) LETOYA CAPITOL 97136 (12.98)	LeToya	•	100
43	29		1000	LETOYA		•	16)
43	33		19	LETOYA CAPITOL 97136 (12.98) T.I. GRANO HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	LeToya	•	le H
43	33		19 36	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) KENNY G	LeToya King	• =	
43 44 45	33	36	19 36 2	LETOYA CAPITOL 97136 (12.98) T.I. GRANO HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕ KENNY G ARISTA 82690/RMG (18.98) I'm In The Mood Folloce CUBE	LeToya King r LoveThe Most Romantic Melodies Of All Time	•	
43 44 45 47	33	- 49	193 36 2 25	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) KENNY G ARISTA 82690/RMG (18.98) I'm In The Mood Follocube LENCH MOB 65939 (18.98) KELLY PRICE	LeToya King r LoveThe Most Romantic Melodies Of All Time Laugh Now, Cry Later	•	
43 44 45 47 48	33 22 6 37	- 49 34	194 36 2 25 5	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) KENNY G ARISTA 82890/RMG (18.98) I'm In The Mood For ICE CUBE LENCH MOB 65939 (18.98) KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98) LUTHER VANDROSS	LeToya King r LoveThe Most Romantic Melodies Of All Time Laugh Now, Cry Later This Is Who I Am		
43 44 45 47 48 49	33 22 6 37	36 - 49 34 3	194 36 2 25 5	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) KENNY G ARISTA 82690/RMG (18.98) I'm In The Mood Fol ICE CUBE LENCH MOB 65939 (18.98) KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98) LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98) DAVE HOLLISTER HIP-0 0063190/UME (13.98) GEORGE BENSON & AL JARREAU	LeToya King r LoveThe Most Romantic Melodies Of All Time Laugh Now, Cry Later This Is Who I Am The Ultimate Luther Vandross	•	
43 44 45 47 48 49	33 22 6 37	36 49 34 0	193 36 2 25 5 14	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) KENNY G ARISTA 8260/AMG (18.98) I'm In The Mood FOI ICE CUBE LENCH MOB 55939 (18.98) KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98) LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98) DAVE HOLLISTER HIP-0 006310/UME (13.98) GEORGE BENSON & AL JARREAU MONSTER 2316/CONCORD (18.98) INDIA.ARIE	LeToya King LoveThe Most Romantic Melodies Of All Time Laugh Now, Cry Later This Is Who I Am The Ultimate Luther Vandross The Definitive Collection Givin' It Up Testimony: Vol. 1, Life & Relationship	9	1
43 44 45 47 48 49	33 22 6 37	34 34 0 ntry	19 36 2 25 5 14 7 5	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕ KENNY G ARISTA 82690/RMG (18.98) I'm In The Mood Fol ICE CUBE LENCH MOB 65939 (18.98) ⊕ KELLY PRICE GOSPO CENTRIC 838167/ZOMBA (18.98) LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98) DAVE HOLLISTER HIP-0 006310/UME (13.98) GEORGE BENSON & AL JARREAU MONSTER 2316/CONCORD (18.98)	LeToya King LoveThe Most Romantic Melodies Of All Time Laugh Now, Cry Later This Is Who I Am The Ultimate Luther Vandross The Definitive Collection Givin' It Up Testimony: Vol. 1, Life & Relationship	9	1 53
43 44 45 47 48 49 50	33 22 6 37	34 3 34 3 NTRY	194 36 2 25 5 14 7 5	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕ KENNY G ARISTA 82690/RMG (18.98) I'm In The Mood For Interest of the Company	LeToya King LoveThe Most Romantic Melodies Of All Time Laugh Now, Cry Later This Is Who I Am The Ultimate Luther Vandross The Definitive Collection Givin' It Up Testimony: Vol. 1, Life & Relationship		
43 44 45 47 48 49 50	33 32 5 37	34 34 3 10 11 18 19 19 19	19 36 2 25 5 14 7 5 22 3	LETOYA CAPITOL 97136 (12.98) T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) KENNY G ARISTA 82890/RMG (18.98) LI'M In The Mood FOR ARISTA 82890/RMG (18.98) KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98) LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98) DAVE HOLLISTER HIP-0 006310/JME (13.98) GEORGE BENSON & AL JARREAU MONSTER 2316/CONCORD (18.98) MARY MARY MARY MARY WY BLOCK/COLUMBIA 88650/SONY MUSIC (18.98) YUNG JOC	LeToya King r LoveThe Most Romantic Melodies Of All Time Laugh Now, Cry Later This Is Who I Am The Ultimate Luther Vandross The Definitive Collection Givin' It Up Testimony: Vol. 1, Life & Relationship A Mary Mary Christmas		

CERT.	Title	ARTIST ARTIST ARTIST ARTIST ARTIST ARTIST	WEEKS ON CHT	l.	LAST	WEEK
	St. Elsewhere	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98) €	29	42	45	6
	Tha Carter II	51 LIL WAYNE GASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	51	3	59	57
	Life Changing	8 SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	8	39	47	3
•	In My Own Words	39 NE-YO DEF JAM 004934*/IDJMG (13.98)	39	46	50	19
•	Mary Mary	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	70	ĐĒ.	54	0
	Let's Get It: Thug Motivation 101	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	70		60	1
	Transitions	9 FREDDIE JACKSON HUSH 90956/ORPHEUS (15.98) ⊕	g		51	ū
	Holiday Collection	3 KENNY G ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP (8.98)	3	88	82	3
	Idlewild (Soundtrack)	OUTKAST LAFACE 75791*/ZOMBA (18.98)	14	417	65	4
	Beat'n Down Yo Block	8 UNK BIG OOMP 5973/KOCH (17.98)	8	10	69	5
	A Girl Like Me	31 RIHANNA SRP/OEF JAM 005165*/IOJMG (13.98)	31			6
	Mr. Brown	8 SLEEPY BROWN PURPLE RIBBON 35582*/VIRGIN (18.98)	8	35	52	7
•	Hero	60 KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	60	1		8
	Pandoras Box	16 MIKE WATTS WATTS 0005 (15.98)	16	37	48	9
	Uncovered/Covered	7 KENNY LATTIMORE & CHANTE MOORE VERITY/LAFACE 67926/ZOMBA (18.98)	7	48	49	0
	Voices	9 GERALD LEVERT ATLANTIC 73214/RHINO (18.98)	9	64	72	1
P	Shine	9 BONEY JAMES CONCORO 30049 (18.98)	g	55	64	2
	The Best Of Snoop Dogg	7 SNOOP DOGG PRIORITY 33957/CAPITOL (18:98)	7	■TRY	RE-E	3
	Everready (The Religion)	3 TECH N9NE STRANGE 01 (18.98)	3	23	53	4
H	Cassie	16 CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	16	76	78	5

WEEK	LAST WEEK	WEEKS UN CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	1	6-	#1 SEAN PAUL 44WKS VP/ATLANTIC 83788*/AG	The Trinity
2	2	39	MATISYAHU DR/EPIC 97695*/SONY MUSIC	Youth
3	5	4	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley
	4	98	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold
	3	64	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC .005416*/UMRG	Welcome To Jamrock
6	6	13	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN	Undisputed
	7	84	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's
8	NE	w	VARIOUS ARTISTS	Strictly The Best 36
9	10	85	BOB MARLEY AND THE WAILERS ISLANO/TUFF GONG 005723/JJME/IDJMG	Africa Unite: The Singles Collection
	811	15	CHAM MACHOUSE/ATLANTIC 83975*/AG	Ghetto Story
	8	11	BUJU BANTON GARGAMEL 10014*	Too Bad
	12	23	VARIOUS ARTISTS VP 1759*	Reggae Gold 2006
13	NE	w	VARIOUS ARTISTS VP 1769	Strictly The Best 35
4	14	3	SIERRA LEONE'S REFUGEE ALL STARS ANTI: 86837/EPITAPH	Living Like a Refugee
i i	10	14	EASY STAR ALL-STARS EASY STAR 1014	Radiodread

BETWEEN THE BULLETS rgeorge@billboard.com

JAY-Z, SNOOP LEAD SALES FEAST

This week, as Jay-Z ties R. Kelly for the most The Billboard 200 at No. 5. No. 1s in the Nielsen SoundScan era with Top R&B/Hip-Hop Albums.

2Pac starts one step behind Snoop on nine, other artists make notable marks on R&B/Hip-Hop, his ninth debut in this decade

Snoop Dogg's "Tha Blue Carpet Treatment" earns the week's Hot Shot Debut at No. 2, becoming the rapper's 10th top five bow on the list. Its 264,000 units also gives Snoop his best opening week since 2001, entering



and the 14th appearance since his death in 1996. Heather Headley gets the Pacesetter medal (84-26) as a single gets featured in the latest March of Dimes radio campaign. She was also specially priced at Circuit City, aiding a 415% —Raphael George spike.

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Ą		R	&B/HIP-HOP AIRPLAY	
THIS	LAST	WEEKS ON CH!	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	6	#1 IRREPLACEABLE 2 WKS BEYONCE (COLUMBIA/SUM)	
2	2	11	SHORTIE LIKE MINE BOW WOW (COLUMBIA/SUM)	ŵ
3	3	11	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	曲
4	4	15	WE FLY HIGH JIM JONES (DIPLOMATS/KOCH)	TÂ
5	5	19	WALK IT OUT UNK (BIG OOMP/KOCH)	か
6	ō	11	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	1
	10	19	MONEY IN THE BANK LIL SCRAPPY FEAT, YOUNG BUCK (BME/REPRISE/WARNER BROS.)	
8	9	23	STUNTIN' LIKE MY DADDY	
24	13	7	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) PROMISE	1
10	8	18	TAKE ME AS I AM	th.
11	11	8	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) SHOW ME WHAT YOU GOT	並
12	7	17	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG) SAY GOODBYE	Û
13			YOU (JIVE/ZOMBA)	亦
14		7	THAT'S THAT S***	
15	12	19	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE) MONEY MAKER	
			LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) UNAPPRECIATED	山
16	14	14	CHERISH (SHO'NUFF/CAPITOL) UPGRADE U	û
17		10	BEYDNCE FEAT. JAY-Z (COLUMBIA/SUM)	<u>û</u> r
18	Jeeks		YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG) MAKE IT RAIN	
19		9	POPPIN'	<u> </u>
20		14	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	<u></u>
21	18	17	CHANGE ME RUBEN STUDDARD (J/RMG)	1
22	20	16	PUSH IT RICK ROSS (SLIP-N-SLIDE/OEF JAM/IDJMG)	
P	27	4	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	血
24	-19	26	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	山山
25	21	25	I CALL IT LOVE	

HOT

THIS	WEER	LAST	WEEKS ON CHT	TITLE ARTIST (MAPRINT PROMOTION LABEL)	AIT
0	3.	36	40	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)	位
27	7	35	19	TOP BACK II. (GRAND HUSTLE/ATLANTIC)	位
28	3	28	28	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLDT-A-LOT/CAPITOL)	位
29	9	23	27	SEXY LOVE NE-YO (DEF JAM/IDJMG)	位
30	0	391	10	USED TO BE MY GIRL Brian McKnight (Warner Bros.)	
31	,	3	5	LOST WITHOUT U ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	
1	3	29	20	EVERYTIME THA BEAT DROP MONICA FEAT. DEM FRANCHIZE BOYZ (J/FMG)	ф
33	3	38	20	THERE'S HOPE INDIA.ARIE (UNIVERSAL MOTOWN)	-
			57	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
35	5		8	ZOOM LIT BROSE FEAT, YUNG JOC (TRILL/ASYLUM/ATLANTIC)	ŵ
36	5	41	11	SMACK THAT	
37	,	35	3	AKON FEAT. EMINEM (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN) WEH DEM A DO	
38	3	24	19	MAVADO (GREENSLEEVES) COME TO ME	¢
39	9	42	37	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) ENOUGH CRYIN	th
40	2	38	47	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE) FIND MYSELF IN YOU	
41	, 1		4	THROW SOME D'S	
42	0.0	40	57	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE) BE WITHOUT YOU	ф
		26	13	MARY J. BLIGE (GEFFEN/INTERSCOPE) RING THE ALARM	位
41				I KNOW YOU SEE IT	ů ů
4!		R () =	8	YUNG JOC (BLOCK/BAO BOY SOUTH/ATLANTIC) TURN IT UP	th
46		111		JOHNTA AUSTIN (SO SO DEF/VIRGIN) IT'S OKAY (ONE BLOOD)	ш
			20	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE) NEED A BOSS	
			22	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG) LET'S STAY TOGETHER	U
48		40	7	LYFE JENNINGS (COLUMBIA/SUM) TELL ME	
49		46		DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC) RUBBERBAND BANKS	1 12
50)	[8]		YOUNG DRD (GRAND HUSTLE/ATLANTIC)	山

EEX.	LAST	WEEKS ON CHT	TITLE ARTIST (IMPENT / PROMOTION LABEL)
0	1	18	CHANGE ME RUBEN STUDDARD (J/RMG)
2	2	25	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
	4	15	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
4	5	38	FLY LIKE A BIRD MARIAH CARRY (ISLAND/IDJMG)
J.	3	12	USED TO BE MY GIRL BRIAN MCKNIGHT (WARNER BROS.)
a	8	22	THERE'S HOPE INDIA ARIE (UNIVERSAL MOTOWN)
7	7	52	CAN'T LET GO
8	6	46	ANTHONY HAMILTON (SO SO DEF/ZOMBA) FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)
9	9	30	ME TIME HEATHER HEADLEY (RCA/RMG)
10		71	GOT YOU HOME LUTHER VANDROSS (J/RMG)
11			SAVE ROOM JOHN LEGEND 46.0.0.D./COLUMBIA/SUM)
12		6.	LOST WITHOUT U ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)
13	11	18	SEXY LOVE NEYO (DEF JAM/IDJMG)
14	12	35%	YESTERDAY MARY MARY (MY BLOCK/COLUMBIA/SUM)
15	16	10.	CAN'T GET ENOUGH TAMMA (PLUS 1/IMAGE)
16	0	14	SOMETHING I WANNA GIVE YOU SUNSHINE ANDERSON (MUSIC WORLD)
17			BE WITH YOU ELISABETH WITHERS (BLUE NOTE/VIRGIN)
18	23	18	DAY DREAMING NATALE COLE (VERVE)
19	19	15	YOUR PORTRAIT URBAN MYSTIC (SOBE/WARNER BROS)
20	473	11	OOH NA NA DONELL JONES (LAFACE/ZOMBA)
21	22	17	LIKE A STAR CORINNE BAILEY RAE (CAPITOL)
22	28	5	WHERE LOVE BEGINS PATTI LABELLE FEAT. YOLANDA ADAMS (UMBRELLA)
23	18	19	SISTA BIG BONES ANTHONY HAMILTON (SO SO DEF/ZOMBA)
24	26	13	SHINE BONEY JAMES (CONCORD)
25	24	20	IMAGINE ME KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)

TITLE ARTIST (IMPRINT / PROMOTION LABEL) SUBMERGE M-TIMA (TRI-STORM) 2 2 3 JUSHOLDA SEEN HER ON MYSPACE JUG NESTER (ABSTRACT WORKSHOP) B.P. 3 5 B.P. DONNI RAI (GLOBAL VILLAGE) 4 4 16 CALL ON ME JANET & NELLY (VIRGIN 6 18 KOOL AID LILE BASS FEAT JT MONEY (PIPELINE) 5 7 RING THE ALARM BEYONGE (COLUMBIA/SUM) 8 15 DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM) 37 25 REGRETS HEAVEN DAVIS (WILDCHILD DAVIS) 15 23 GRIND WINTERS OUT MIKE WATTS FEAT. JIZ NICKLEE & PAUL WALL (WATTS) 10 11 18 UNTIL THE END OF TIME FREDDIE JACKSON (ORPHEUS) CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE) MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA) 13 55 16 MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) 14 16 SYMPHONY OF BROTHERHOOD MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE) I LUV IT YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG) 27 PICK IT UP DO OR DIE BEAR (PORT CITY) 47 28 TE AMO CORAZON PRINCE (UNIVERSAL REPUBLIC 45 2 TELL ME DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)

HOT R&B/HIP-HOP SINGLES SALES

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT /- PROMOTION LABEL)	HIT
0	1	13	4 WANNA LOVE YOU 4 WKS AKON FEAT, SNOOP DDGG (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	曲
2	2	13	SMACK THAT AKON FEAT. EMINEM (KDNVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	垃
3			MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	t
4	L	9	SHORTIE LIKE MINE BOW WOW (COLUMBIA/SUM)	ŵ
5			IRREPLACEABLE BEYONGE (COLUMBIA/SUM)	
6	5	18	MONEY MAKER LUDACHIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	垃
7			WALK IT OUT UNK (BIG OOMP/KOCH)	位
В	7	M	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	位
9	38 ⁵	ig i	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	位
10	10	n	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	ŵ
11	9:	18	SHOW STOPPER DANITY KAME (BAD BOY/ATLANTIC)	心
12	14	12	UNAPPRECIATED CHERISH (SHO'NUFF/CAPITOL)	也
13	13	22	GET UP CIARA FEAT. CHAMILLIDNAIRE (LAFACE/JIVE/ZOMBA)	山
0	21	4	WE FLY HIGH JIM JONES (DIPLOMATS/KOCH)	位
15	12	16	COME TO ME DIDDY FEAT, NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	巾
(13)	18	8	DEM JEANS CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)	位
	22	9	THE WAY I LIVE BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
0	28	3	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	ŵ
10	23	6	AY CHICO (LENGUA AFUERA) PITBUL (FAMOUS ARTISTS/TVT)	
6	24	8	MONEY IN THE BANK LIL SCRAPPY FEAT, YOUNG BUCK (BME/REPRISE/WARNER BROS.)	
21	19	20	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
22	15	7	SHOW ME WHAT YOU GOT JAYZ (ROC-A-FELLA/OEF JAM/10JMG)	垃
23	26	7	LET'S RIDE THE BAME (GEFFEN/INTERSCOPE)	
24	27	15	NEED A BOSS SHAREEFA FEAT, LUDACRIS (OTP/OEF CON II/IDJMG)	位
25	32	2	PROMISE CIARA (LAFACE/ZOMBA)	1

A HUUDDEDICTOR	
☆ HITPREDICTOR	
BATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates recently tested title	,
indicates New Release.	
ARTIST/Title/LABEL/(Score) Cha	rt Rank
F&B/HIP-HOP AIRPLAY	
JIM JONES We Fly High MOCH (68.6)	4
AKON I Wanna Love You universal motown (77.5)	6
CIARA Promise ZOMBA (79.1)	9
LLOYD REAT LIL WAYME YOU UNIVERSAL MOTOWN (85.9)	13
SNOOP DOGG FEAT. R. KELLY That's That S*** INTERSCOPE (87.3)	14
BEYONCE FEAT. JAY-Z Upgrade U sum (82.7)	17
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	19
CHRIS EROWN Poppin' ZOMBA (87.3)	20
LUD ACRES FEAT. MART J. BLIGE Runaway Love 10JMG (82,4)	23
T1. Top Back atlantic (75.9)	27
LIL BOOSE FEAT. YUNG JOC Zoom ASYLUM (72.3)	35
EMARION Ice Box sum (821)	51
FARITASIA Hood Boy RMG (72.8)	52
PRETTY RICKY On The Hotline ATLANTIC (83.1)	54
☆ BROOKE VALENTINE FEAT. DEM FRANCHIZE BOYS	
€ m3ed Out vinesix (83.7)	-
J HOLICAY Be With Me Capitol (73.0)	-
RHYTHUIC AIRPLAY	
AKON FEATURING EMINEM Smack That UNIVERSAL MOTOWN (65.3)	2
⇒O A WOW Shortle Like Mine SUM (83.5)	4
_N < Wall• It Out kech (68.6)	7
FERGIE Fergalicious INTERSCOPE (71.7)	9
CHERISH Unappreciated CAPITOL (73.9)	12
J M. JONES We Fly High KOCH (66.2)	14
S CH NGY FEAT. JERMAINE DUPRI Dem Jeans CAPITOL (65.5)	16
_JDACRTS FEAT, MARY J. BLIGE Runaway Love IDJMG (75.3)	18
CIAFA Promise zomba (74.6)	25
★ SNOOP DOGG FEAT. R. KELLY That's That S*** GEFFEN (83.4)	26
OYD FEAT. LIL WAYNE YOU UNIVERSAL MOTOWN (84.3)	28
DICTOY FEAT CHRISTINA AGUILERA Teli Me ATLANTIC (74.1)	29
DMARION Ice Box sum (760)	34
PRETTY RICKY On The Hotline ATLANTIC (73.1)	37
MHANNA & SEAN PAU_ Break II Off IDJMG (77.6)	39
REYEZ So Sexy UNIVERSAL REPUBLIC (77.4)	
TYRESE Turn Ya Out Raig (74.7)	7

ADULT R&B AND RHYTHMIC AIRPLAY: 69 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIPHOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HiPredictor are trademarks of Think Fast LLC.

ME & U

CASSIE (NEXTSELECTION/BAO BOY/ATLANTIC) 38 77 MISS YOU AALIYAH (BLACKGROUND/UNIVERSAL MOTOWN)

23 14 CHAIN HANG LOW
JIBBS (BEASTA/GEFFEN/INTERSCOPE)
CHICKEN NOODLE SOUP.
WEBSTAR & YOUNG B (UNIVERSAL REPUB

WHAT THE LICK READ? TRIPLE J (BIG SCALE)

RUN iT!

CHRIS BROWN (JIVE/ZOMBA)

SALES DATA COMPILED BY N

Billocard COUNTR



HOT

1	WEEK	LAST	P.N.S	WEEKS ON CHT	UNTRY SONGS TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
1	1	1	1		BEFORE HE CHEATS	Carrie Underwood • ARISTA/ARISTA NASHVILLE		1
3 3 4 1	2	2	2	16		Rascal Flatts • LYRIC STREET		2
4 3 17 YOU SAVE ME	3)	3	4		WANT TO	Sugarland • MERCURY		k
5 5 5 MY LITTLE GIRL SALLIMORET MICGRAW (I DDUGLAS,TMCGRAW) Brad Pais SALLIMORET MICGRAW (I DDUGLAS,TMCAS, MASHW AND KILL TO SALLIMORE B. PAISLEY) Montgomery Gen Mo	3	4	3	1	YOU SAVE ME	Kenny Chesney • BNA		Į
SHE'S EVERYTHING		5	5	10	MY LITTLE GIRL	Tim McGraw O CURB		ij
	3	6	10		SHE'S EVERYTHING	Brad Paisley		
11 TJUST COMES NATURAL George States (1	7	7	9		SOME PEOPLE CHANGE	Montgomery Gentry		ì
13 16 11 WATCHING YOU	5	9	11		IT JUST COMES NATURAL	George Strait		
10		13	16		WATCHING YOU	Rodney Atkins		į
1 11 13 22 TIM MCGRAW	0	12	14		MOUNTAINS	Lonestar • BNA		i
AMARILLO SKY	i i	11	13	21	TIM MCGRAW	Taylor Swift		i
10	2	14	15	22	AMARILLO SKY	Jason Aldean		
16	3	10	6	15	ONCE IN A LIFETIME	Keith Urban		
15 15 21 12 MY, OH MY The Wreckey MY, OH MY MY MY MY MY MY MY MY	0	1€	18		LITTLE BIT OF LIFE	Craig Morgan		Ü
ONE WING IN THE FIRE Trent Tomlins ONE WING IN THE FIRE REYNOLDS, ITOMLINSON (TTOMLINSON) Trent Tomlins OF LYRIC STR		15	21		MY, OH MY	The Wreckers		
## A GOOD MAN B.ALLEN, K. POLLESE (K. FOLLESE, V. SHAW) B.ALLEN, K. FOLLESE (K. FOLLESE, V. SHAW) B.ALLEN, K. FOLLESE (K. FOLLESE, V. SHAW) B.ALLEN, K. FOLLESE (K. FOLLESE, V. SHAW) B. 20 23 ALYSSA LIES D. GEHMAN (J.M. CARROLL) CRASH HERE TONIGHT TAEITH-L. WHITE (T. KEITH) TODY KE SHOW DGG NASHW DOWER FROGERS, J. JOHNSON, G. TEREN, R. RUTHERFORD) TAEITH-L. WHITE (T. KEITH) TODY KE SHOW DGG NASHW CAPITOL NASHW CAPITOL NASHW DOWER FROGERS, J. JOHNSON, G. TEREN, R. RUTHERFORD) B. CANNON (H. ALLEN, B. ANDERSON) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WARREN) ### ANDERIDE (M. M. CBRIDE, B. WARREN, B. WA	6				ONE WING IN THE FIRE	Trent Tomlinson		i
8 20 23 1 ALYSSA LIES JASON MICHAEL CART ARISTA NASHW 19 15 17 18 CRASH HERE TONIGHT TODY KE 20 22 24 12 2	7	18	19		A GOOD MAN	Emerson Drive		
15	a				ALYSSA LIES	Jason Michael Carroll		
TRETHLEWHITE (TRETH)				16	CRASH HERE TONIGHT	ARISTA NASHVILLE Toby Keith		
21 27 22 25 TWO PINK LINES Eric Chur © CAPITOL NASHW Eric Chur © CAPITOL NASHW © CAPITOL NASHW Eric Chur © CAPITOL NASHW © CAPITOL NASHW © CAPITOL NASHW © CAPITOL NASHW O EXPITAL NASH	÷				AIR LADIES LOVE COUNTRY BOYS	Trace Adkins		1
22 23 25 I'LL WAIT FOR YOU Joe Nich OutvierSal So Ou					TWO PINK LINES	Eric Church		-
B.CANNON (H.ALLEN,B.ANDERSON)	4				I'LL WAIT FOR YOU	● CAPITOL NASHVILLE Joe Nichols		
1	4				ANYWAY	UNIVERSAL SOUTH Martina McBride		201
FROGER'S (D. WORLEY, WARBLE)	4					Darryl Worley		200
E. CHANCLEY (K. PICKLER.C. LINDSEYA. MAYOUR ROUTHELLE)	4			41		● 903 MUSIC Kellie Pickler		
FROGERS, PUASSAR, EVASSAR, J. WODU-VASSAR) 7 27 27 15 YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO) 8 35 - 2 REALIST STUPID BOY O. HUFEK, J. BRAN (S. BUXTON, D. BRYANT, D. BERG) CAPITOL, MARKING, BUXTON, D. BRYANT, D. BERG COOD, A.S. CONNE.	4					Phil Vassar		
S.EVANS.M.BRIGHT (S.EVANS.IMARTINI.TSHAPIRU) 8 35 - 2 GREATEST STUPID BOY GAINER O-HUFEK.URBAN (S.BUXTON.D.BRYANT.D.BERG) CAPITOL NASHW COOD AS CONF.	4				YOU'LL ALWAYS BE MY BABY	ARISTA NASHVILLE Sara Evans		Total State of the last
GOOD AS CONE	~		- 13	2	GREATEST STUPID BOY	● RCA Keith Urban		
	4		90	2	GOOD AS GONE	● CAPITOL NASHVILLE Little Big Town	y	No.
W.KIRKPATRICK.LITTLE BIG TOWN (W.KIRKPATRICK, K.ROADS, P.SWEET, K. FAIRCHILO, J. WESTBROOK)	4				W.KIRKPATRICK.LITTLE BIG TOWN (W.KIRKPATRICK,K.ROADS,P.SWEET,K.FAI	RCHILD.J.WESTBROOK) © EQUITY Gary Allan		200

	THIS WEEK	LAST	Z WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
*	31	30	32		THE REASON WHY V.GILL.J.HDBBS, J.NIEBANK (V.GILL.G.NICHOLSON)	Vince Gill ● MCA NASHVILLE		30
M	32	31	31	18	INNOCENCE D.HUFF,C,WISEMAN (S.BUXTON, J.STOVER, D.BERG, G. MIDDLEMAN)	Sarah Buxton		31
	33	33	34		'FORE SHE WAS MAMA K.STEGALL (C.BEATHARD PO'DONNEL)	Clay Walker ASYLUM-CURB		33
1	34	37	44		HILLBILLY DELUXE	Brooks & Dunn • ARISTA NASHVILLE		34
	35	35	38		T.BROWN.R.DUNN.K.BROOKS.J.SPENCE (B CRISLER, C. WISEMAN) PODUNK	Keith Anderson • ARISTA NASHVILLE		35
	36	34	37	.7	SOME PEOPLE	LeAnn Rimes		34
	37	39	4-		D.HUFF (D.MATKDSKY.D.BROWN,J.COTTEN) GOOD DIRECTIONS GOOD AN (J. COVAN D. T.UDODEALD	● ASYLUM-CURB Billy Currington ● MERCURY		37
d 0.	38	36	39		C.CHAMBERLAIN (L.BRYAN, R.THIBODEAU) STEALING KISSES	Faith Hill		36
	39	42	-		B.GALLIMORE, F.HILL (L.MCKENNA) LONG TRIP ALONE	WARNER BROS, WRN Dierks Bentley		39
	40	40	45		B.BEAVERS (S BOGARD, B BEAVERS.D. BENTLE**) I DON'T WANT TO	Ashley Monroe With Ronnie Dunn		40
	41)	48		2	M.WRIGHT (B.JAMES.P.MONAHAN.A.MONROE) LIPS OF AN ANGEL	Jack Ingram		41
	42	44	54		J.STOVER (A WINKLER.R HANSON, L.GARVEY, M.KING.M. RODOEN.B.) ME AND GOD	Josh Turner		42
	43	47	53	3	OUR COUNTRY	John Mellencamp		43
	44	50	50	13	J.MELLENCAMPT.BROWN (J.MELLENCAMP) FIND OUT WHO YOUR FRIENDS ARE	UNIVERSAL REPUBLIC/UNIVERSAL SOUTH Tracy Lawrence Tracy Lawrence		44
rc	45	46	43		T.LAWRENCE, J.KING (C. BEATHARD, E. HILL) I KEEP COMING BACK	ROCKY COMFORT/COS Josh Gracin		45
	46	45	46		M.WILLIAMS (S.ROBSON.) STEELE) STARTIN' WITH ME	Jake Owen		45
-	47	52	55		J.RITCHEY (J.OWEN.K.MARVELL.J.RICHEY) DON'T MAKE ME	Blake Shelton		47
	48	51	49		B.ROWAN (M.CANNON-GOODMAN, D.BRYANT, C.BERG) DIXIE LULLABY	WARNER BROS /WRN Pat Green		48
	49	43	42		D.GEHMAN (P.GREEN.P.DAVIS, J.POLLARD) DRINKIN' ME LONELY	● BNA Chris Young		42
4	50	53	57		B.CANNON (C.YOUNG.L.W.CLARK) THAT'S ALL I'LL EVER NEED	Jimmy Wayne		50
=	51	49	51	H	M NESLER,T.MARTIN,J.WAYNE (J.WAYNE.M.NESLER.T.MARTIN) COME TO BED	⊕ BIG MACHINE Gretchen Wilson		49
	52	41	35		M.WRIGHT, J.RICH G.WILSON (V.MCGEHE, J.RICH) LIKE RED ON A ROSE	Alan Jackson		15
	63	55	5 9		A.KRAUSS (R.L CASTLEMAN,M CASTLEMAN) ISN'T THAT EVERYTHING	ARISTA NASHVILLE Danielle Peck		53
-	54	54	52		T.L JAMES (D.PECK.T.L.JAMES.B.OALY) BROKEN	● BIG MACHINE Lindsey Haun		50
rt 1	63	57	4		T.KEITH.R.SCRUGGS (ANGELO.A.LAUER.H.LINDSEY) MORE	SHOW DOG NASHVILLE Rockie Lynne		55
	56	59			B.CHANCEY (R.LYNNE, D.MORGAN) MISSING MISSOURI	● UNIVERSAL SOUTH Sara Evans		56
	57		SHOT BUT	1	M.BRIGHT, S.EVANS (M.KERR, T.TOMLINSON, O WELLS) WASTED	© RCA Carrie Underwood		57
	58	NE			M BRIGHT (T.VERGES.M. GREEN,H.LINDSEY) BABY, IT'S COLD OUTSIDE	● ARISTA/ARISTA NASHVILLE Dean Martin & Martina McBride		58
	59	HE			SANTA LOOKED A LOT LIKE DADDY	CAPITOL/CAPITOL NASHVILLE/RCA Brad Paisley		59
					FROCERS (B DWENS D RICH) I CAN'T LOVE YOU ANYMORE	ARISTA NASHVILLE Gary Nichols		0.00

☆ HITPREDICTOR

ATM PROVIDED BY

NEW

		See chart tegend to we Indicates New		olions. Yellow indicates recently tested title	
ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	11	SARA EVANS You'll Always Be My Baby RCA (89.5)	2
SUGARLAND Want To MERCURY (93.2)	3	JASON ALDEAN Amarillo Sky Broken Bow (81.0)	12	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	31
KENHY CHESNEY You Save Me BNA (92.5)	4	TRENT TOMLINSON One Wing in The tire LYRIC STREET (89.4)	= 16	BILLY CURRINGTON Good Directions MERCURY (90.7)	3
TIM JCGRAW My Little Girl cure (88.3)	5	JASON MICHAEL CARROLL Alyssa Lies Arista Nashville (85.4)	18	FAITH HILL Steating Kisses WARNER BROS. (75.6)	3:
BRAD PAISLEY She's Everything ARISTA NASHVILLE (84.9)	6	TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	20	JAKE OWEN Startin' With Me RCA (88.2)	41
MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	7	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	22	GARY NICHOLS I Can't Love You Anymore MERCURY (81.6)	6
GEORGE STRAIT II Just Comes Natural MCA NASHVILLE (91.8)	8	DARYL WORLEY I Just Came Back From A War 903 Music (84.2)	24		
RODNEY ATKINS Watching You curb (93.0)	9	KELLIE PICKLER Red High Heels BNA [75.9)	25		
LONESTAR Mountains our (80 6)	10	PHIL VASSAR The Woman In My Life SRISTA NASHVILLE (94.4)	26		

liamond Ri for the mos

chart shis highest:solo

21 o**n Trav**is Tritt duet in

atop chart

bows with 644,000 impressions

at four moni-

Don't miss another important

RadioandRecords.com

HOT COUNTRY SONGS: 144 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wiessen@billboard.com

McBRIDE BRINGS POP ICON TO COUNTRY LIST

I CAN'T LOVE YOU ANYMORE

Martina McBride brings the late Dean Martin back to Hot Country Songs for a second time as her newly minted duet with the Rat Pack icon, "Baby, It's Cold Outside," bows at No. 58.

Martin, who died on Christmas Day 1995, spent 12 weeks on the country chart in 1983 with "My First Country Song," which peaked at No. 35. Issued by Warner Bros., that single featured guest vocals by Conway Twitty, who was also signed to the label at that time.



Recorded at the storied Capitol studios in Hollywood, McBride's vocals were recently mixed with Martin's original version of "Baby," which was also cut at the Capitol tower. This version got added to new pressings of Martin's 2004 "Christmas With Dino" compilation. The duet version is being worked to country stations by Capitol Nashville in tandem with RCA's Nashville staff, and the two competitors will split recap points 50/50. -Wade Jessen

Gary Nichols

LATIN Billboard

TIN SONGS					
TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	PEAK POSITION	At No. 9, Barba	IAST	WEEKS 2 WEEKS AGO WEEKS	TITLE Artis PRODUCER (SONGWRITER) IMPRINT / PROMOTION LASE
7 SER O PARECER RBD 2 wks A.AVILA (A.AVILA) EMI TELEVISA	1	matches the	2	25 32	ME QUIERE BESAR MEKKA (ALEXIS,FIDD) SONY BMG NORT
BENDITA TU LUZ Mana FOLVERA A GONZALEZ (FOLVERA,S VALLIN) WARNER LATINA WARNER LATINA	2	longest run on the chart	1	17 21	NOCHE DE ENTIERRO (NUESTRO AMOR) Los Benjamins Feat. Wisin & Yandel, Daddy Yankee, Hector "El Father" & Zio
TU RECUERDO Ricky Martin Featuring La Mari	3	since April, 28) 3	30 24	NO SE POR QUE Chayann G ARENAS J DIAZ J L PILOTO C BRANT) SONY BMG NOR
LOS INFIELES L SANTOS. A SANTOS (A SANTOS) Aventura PREMIUM LATIN PREMIUM LATIN	4	when "Ella y Yo" by) 3	35 34	HERIDAS DE AMOR RICARDO MONTAN RICARDO MONTAN EMITELEVI
QUIEN ME IBA A DECIR David Bisbal	1	Aventura hit 30	2	9 26	DIME QUIEN ES Los Rieleros Del Nor
K.SANTANOER (K.SANTANDER) NI UNA SOLA PALABRA Paulina Rubio	1	its 43rd week.		33 15	LOS RIELEROS DEL NORTE (C.BRANT,G.FLORES) FONDVI MI AMOR POR TI LOS HOROSCOPOS DE DURAN
C LOPEZ (X.San MARTIN) UNIVERSAL LATINO PAM PAM Wisin & Yandel		32	4	18 31	MIA Tito "El Bambino" Featuring Daddy Yank
LUNY TUNES, TAINY (J.L. MORERA: L. VEGUILLA. F. SALDANA. M. E. MASIS) MACHETE GREATEST ATREVETE Wisin & Yandel Featuring Franco El Gorilla					NELY (THO EL BAMBINO,R.AYALA,J.DE LA CRUZ) EL TELEFONO Wisin & Yandel & Hector "El Fath
GAINER NESTY (J.L. MORERA, L. VEGUILLA) CFEE /URBAN BOX OFFICE	8	33		27 27	LUNY TUNES TAINY (H.DELGADO. J.LUNA, L.MALAVE) ROC-LA-FAMILIA/MACHETE/DEF JAM //IO POR TU AMOR Alacranes Musi
M BARBA (M BARBA) THREE SOURO	6	34		10 39	O.URBINA JR.,R.AVITIA.J.LUGARDO DEL TORO (E.URBINA.J.LUGARDO DEL TORO) UNIVI
MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN) MUSART / BALBOA	3	His "Bad Boy" album	2 '	OT SHOT DEBUT 1	SOLA Hector "El Fath H EL FATHER (G.CRUZ) VI /MACI
TENGO UN AMOR Toby Love Featuring Rakim & Ken-Y E.PEREZ (G.CRUZ.E.PEREZ.J.FONSECA.O.RIVERA.J.NIEVES.K.VASQUEZ) SONY BMG NORTE	2	debuts at No.) 3	36 43 3	PEGAO Wisin & Yandel Featuring Los Vaque
DE RODILLAS TE PIDO A GARCIA IBARRA (PSOSA) A GARCIA IBARRA (PSOSA) VIVA / UNIVERSAL LATINO	7	2 on Top Latin) 4	11 - 🔠	SI TU NO ESTAS A.BAQUEIRO (R.ARBELO) SONY BMG NO
DIME Pitbull Featuring Ken-Y J.SMITH (A.PEREZ,J.H.SMITH,K.VASQUEZ) FAMOUS ARTISTS /TVI	6	Albums and No. 81 on) 4	14 49	NI FREUD NI TU MAMA Belir G WELLS (BELINDA, N PEREGRIN, G WELLS, S PEIKEN) EMITELE
ANTES DE QUE TE VAYAS Marco Antonio Solis MA SOLIS IM A	3	The Billhoard 000) 3	39 40	EL HOMBRE QUE MAS TE AMO J PEREZ REVES (A FLORES) DISA : EDIM
TE MANDO FLORES Fonseca	8	Billboard 200 (20,000	1	13 46	LOS HOMBRES TIENEN LA CULPA Don Omar Featuring Gilberto Santa Ri
B OSSA (J FFONSECA) EMITELEVISA A LA PRIMERA PERSONA Alejandro Sanz	1	units).	4	18 41	D DUINGNES (C DONATO) CMG /UNIVERSAL MOT COMO ME HACES FALTA Patrulla
A SANZ L PEREZ (A SANZ) WARNER LATINA ME MATAS RAKIM & Ken-Y	No.	c 2 a 4	4	50 50	SI TU AMOR NO VUELVE La Arrolladora Banda El Lim
MYZTIKO (K VASQUEZ.J.NIEVES) PINA /UNIVERSAL LATINO LABIOS COMPARTIDOS Mana	10		4		FCAMACHO (N CASTILLO) DISA /EDIMO SE FUE Pepe Agu
F. CUVERA.A GONZALEZ (F.OLVERA) CHIQUILLA A.B. Quintanilla III Presents Kumbia All Starz	1		4	E-ENTRY	PAGUILAR (FATO) SUAVE Calle
A.B.QUINTANILLA III,L.GIRALDO (A.B QUINTANILLA III.L.GIRALDD) EMI TELEVISA	100	- 44	3	32 38 7	E.CABRA.D.FORNARIS (R.PEREZ) WHITE LION /SONY BMG N
POR ELLA Intocable R.MUNOZ.R.MARTINEZ (L.PADILLA) EMPTELEVISA		The trio has its best debut	4	15 - 1	SIN TI SOY UN LOCO NOT LISTED (NOT LISTED) Los Tucanes De Tijut UNIVI
DESILUSIONAME Olga Tanon B.BENOZZO.S GEORGE (D.BETANCOURT,C.J.FRANCO) UNIVISION		sales week		NEW	TU AMOR NOT LISTED (JEREMIAS) UNIVERSAL LA
MALDITA SUERTE Victor Manuelle Featuring Sin Bandera JIMLUGO (C BRANTIN SCHAURIS) SONY BMG NORTE	17	ever with new release	3	38 35	TENGO Franco De V
I WANNA LOVE YOU Akon Featuring Snoop Dogg	23	(3,000).		NEW	INVIERNO RI NOT LISTED (C BRANT,M.PORTMANN) SONY BMG NO
QUE VUELVA Grupo Montez De Durango	16	Starts at No.	4	17 -	SHORTY SHORTY NOT LISTED INDICATE: AC CALLE IUNIVI LA CALLE IUNIVI
FANTASMA Zion	25	D. 48	T.	E-ENTRY	SALIO EL SOL ECHO THE LAB (W O LANDRON,ECHO THE LAB) LA CALLE BOWN LA CALLE BO
I WANN. A.THIAM (A. QUE VU J.L TERRAZA FANTAS	A LOVE YOU Akon Featuring Snoop Dogg THIAM, GROADUS) KONVICT/UP FRONT/SRC /UNIVERSAL MOTOWN ELVA Grupo Montez De Durango S. (M A SOLIS) DISA	A LOVE YOU HIAM. C BROADUS) ELVA SIM A SOLIS) A KON FEATURING SNOOP Dogg KONNICT/UP FRONT/SRC /UNIVERSAL MOTOWN 16 SIM A SOLIS) MA Zion 28	A LOVE YOU Akon Featuring Snoop Dogg KONVICT/UP FRONT/SRC UNIVERSAL MOTOWN ELVA Grupo Montez De Durango BS (MA SOLIS) MA Zion Topo Albums.	A LOVE YOU Akon Featuring Snoop Dogg PHIAM. C BROADUS) Akon Featuring Snoop Dogg RONVICT/UP FRONT/SRC / UNIVERSAL MOTOWN Starts at No. 12 on Latin Pop Albums.	A LOVE YOU Akon Featuring Snoop Dogg KONVICT/UP FROMT/SRC /UNIVERSAL MOTOWN Starts at No. 12 on Latin Pop Albums. A LOVE YOU Akon Featuring Snoop Dogg KONVICT/UP FROMT/SRC /UNIVERSAL MOTOWN Starts at No. 12 on Latin Pop Albums. 50 REFUTEY

LAST	2 WEEKS	WEEKS	ARTIST Title E S	POSITION	WEEK	LAST	2 WEEKS AGO	WEEKS	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	PEAK	THIS	LAST	2 WEEKS AGO WEEKS	ARTIST TITLE S IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	G
HO	T SHO EBUT	1	RBD Celestial 1		26	15	31		LOS TIGRES DEL NORTE La Muerte Del Sopion FONOVISA 352922/UG (15.98)	11	51	42	40 1	MONCHY & ALEXANDRA Exitos J & N 50191 SONY BMG NORTE (13.98)	
	IEW	i.	HECTOR "EL FATHER" The Bad Boy VI 000043 MACHETE 14 98)		27	21	14		LOS HOROSCOPOS DE DURANGO Desatados DISA 720955 (11.98)	4	62	51	51	LOS ORIGINALES OE SAN JUAN Linea De Oro)
1	-	Ē	LUIS MIGUEL Navidades Luis Miguel WARNER LATINA 54038 (18 98)	6	28	H	EW		LOS COCOROCOS UNIVERSAL LATINO 03302 (13.98)	28	53	33	29	OLGA TANON Soy Como Tu UNIVISION 330023. UC (14.98)	
	IEW		VARIOUS ARTISTS NOW Latino: Vol. 2 UNIVERSAL LATINO 8069 (18 98)		29	26	20		DON OMAR King Of Kings 2 VI 006662/MaCHETE (15.98)	1	54	53	50	LOS TIGRES DEL NORTE La Banda Del Carro Rojo FONOVISA 352631/UG (15.98 CD/DVD)	(
3	3	K	RICKY MARTIN Ricky Martin: MTV Unplugged 1		30	24	21		RAMON AYALA Y SUS BRAVOS DEL NORTE 30 Corridos: Historias Nortenas FREDDIE 1960 (14.98)	10	55	48	49	LOS CADETES DE LINARES Las Mas Canonas BCI 41260 (6.98)	3
2	-		VARIOUS ARTISTS Chosen Few: El Documental II CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE 119 98 CD/DVO) ⊕		3	N	EW		REIK Sequencia Sony BMG NORTE 70213 ()	31	56	46	42	AKWID E.S.L. HEADLINERS/UNIVISION 310869/UG (13.98) ⊕	-
4	2		VARIOUS ARTISTS WY Records Presents: Los Vaqueros WY 008010/MACHETE (13.98)		32	23	19		PAULINA RUBIO UNIVERSAL LATINO 007487 (15.98) Ananda	1	57	50	52	JUAN GABRIEL La Historia Del Divo	,
7	4	14	GREATEST MANA Amar Es Combatir AMANER LATINA 63661 (18.98)		33	27	23		JAVIER SOLIS La Historia De Javier Solis	4	58	41	28	SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18,98) ®	•
	IEW	10	VICENTE FERNANDEZ La Tragedia Del Vaquero		34	25	16		BETO Y SUS CANARIOS Contigo Por Siempre	16	59	45	41	ALEGRES DE LA SIERRA VIVA 622320 UNIVERSAL LATINO (11.98)	
8	6	E	A.B. OUNTANKLA III PRESENTS KUMBIA ALL STARZ From Kumbia Kings To Kumbia All Starz 2 EMI TELEVISA 73597 (15 98)	- 1	35	29	24		AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	5	60	52	54	BELINDA Utopia	i
	IEW		LUIS FONSI Exitos: 98: 06 UNIVERSAL LATINO 008070 (13.98)		36	22	-		LAURA PAUSINI Yo Canto WARNER LATINA 64007 (17 98)	22	61	43	35	VARIOUS ARTISTS SONY BMG NORTE 70027 (16.98) Top Latino Vol. 2	Ī
6	-	2	K-PAZ DE LA SIERRA Conquistando Corazones DISA 720970 (11.98)		37	30	30		CONJUNTO PRIMAVERA Para Ti Nuestra Historia	6	62	39	31	DAVID BISBAL VALE 007713 UNIVERSAL LATINO (13.98) ⊕ Premonicion	ī
9	5	1	MARCO ANTONIO SOLIS Trozos De Mi Alma 2		38	61	43	51	PACE RICARDO ARJONA Adentro SETTER SONY BMG NORTE 67549 (18.98)	3	63	62	62	LOS RIELEROS DEL NORTE Linea De Oro	Ī
5	3	Ti.	ALEJANDRO SANZ El Tren De Los Momentos WARNER LATINA 64002 (17.98)		39	31	25	9	FRANCO DE VITA Mil Y Una Historias: En Vivo	25	64	60	53	VARIOUS ARTISTS Bachatahits 2007	7
17	17	7	RBD Nuestro Amor 1		40	32	26		DADDY YANKEE Barrio Fino: En Directo EL CARTEL 007035 INTERSCOPE (12 98) €	1	65	44	39	TEGO CALDERON The Underdog / El Subestimado	7
13	10	3	WISIN & YANDEL Pa'l Mundo ● 1		41	36	45		RBD RBD: Live In Hollywood ☐	6	66	69	- 8	GILBERTO SANTA ROSA EL GRAN COMBO AS ES Nuestra Navidad DISCOS 805 80402 SONY BMG MCRTE (12.98)	
10	7	5	INTOCABLE Crossroads: Cruce De Caminos EMI TELEVISA 58875 (15.98)	Î	42	28	22		CONJUNTO ATARDECER El Decirno Y Siguen Los No.1 Del Pasito Duranguense UNIVERSAL LATINO 007889 (12.98)	9	67	65	65	CONJUNTO PRIMAVERA Linea De Oro	,
11	8		LUNY TUNES & TAINY Mas Flow: Los Benjamins MAS FLOW 230013/MACHETE (15.98)		43	49	55		RBD Rebelde 2	2	68	55	71	ALACRANES MUSICAL Linea De Oro	1
18	13	3	RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183 UNIVERSAL LATINO (15,98)		44	34	27		MARC ANTHONY Sigo Siendo Yo	2	69	59	59	BANDA PEQUENOS MUSICAL La Produccion Maestra 2006 FONOVISA 352642 UG (13.98 CO DVD) €	
12			SIN BANDERA SONY BMG NORTE 01965 (16.98)	2 .	45	37	34		LOS BUKIS Linea De Oro	26	70	63	57	TOBY LOVE SONY BMG NORTE 75376 (14.98) Toby Love	,
19	18		LOS BUKIS 30 Recuerdos F0N0VISA 352638/UG (11.98)		46	35	38		VARIOUS ARTISTS NOW Latino THE EM GROUP PUMPERSAL/ZIMRASONY BMG NORTE 7244USONY BMG STRATEGIC MARKETING GROUP (18	1	71	58	66	LOS CAMINANTES Tesoros De Colecciion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9-98)	1
14	9		ANA GABRIEL La Reina Canta A Mexico Sony BMG NORTE 01721 (15.98)		47	38	33		INTOCABLE X	2	72	56	47	JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 83420 (14 98)	-
16	12	2 60	CALLE 13 WHITE LIDY 96875/SONY BMG NORTE (15.98)		48	40	44		ANA GABRIEL SONY BMG NORTE 95902 (15.98) Historia De Una Reina	5	73	57	36	JOAN SEBASTIAN Mas Alla Del Sol MUSART 3771 8ALBOA (13 98)	
20	15	5 5	VARIOUS ARTISTS BBT 7 FONOVISA 352772/GG (10.98)		49	47	37		ANDREA BOCELLI SUGAR: ENEMOSIC 006 144/UNIVERSAL LATINO (18.98)	2	74	66	46	VARIOUS ARTISTS Hector 'El Father' Present: Los Rompe Discotekas ROC-LA-FAMILIA-MACHETE (GOLD STAR 006888* 10.1MG (13.98)	[
v	EW		VARIOUS ARTISTS Don Ornar Presenta: Los Bandoleros Reloaded MACHETE 450101 (14 96)	5 (50	N	EW		DJ KAZZANOVA DJ Kazzanova: The Reggaeton Mixes MACHETE 73002 (14 98)	50	75	N	w	XTREME LA CALLE 40011/UNIVISION (13.98) Haciendo Historia	

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Billoogra DANCE

LATIN AIRPLAY

POP_{TM}

	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	TU RECUERDO RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
0	2	BENDITA TU LUZ MANA (WARNER LATINA)
3	3	SER O PARECER RBD (EMI 1ELEVISA)
4	7	QUIEN ME IBA A DECIR

5	4	A LA PRIMERA PERSONA ALEJANDRO SANZ (WARNER LATINA)
6	5	NI UNA SOLA PALABRA PAULINA RUBIO (UNIVERSAL LATINO)
- 4		TE MANDO FLORES

T.	6	FONSECA (EMI TELEVISA)
8	11	NO SE POR QUE CHAYANNE (SONY BMG NORTE)
9	14	HERIDAS DE AMOR

P	unit	RICARDO MONTANER (EMI TELEVISA)
10	10	DESILUSIONAME DLGA TANON (UNIVISION)
**	8	MALDITA SUERTE VICTOR MANUELLE FEATURING SIN BANDERA (SONY BMG NORTE
7763	0	A TI

	9	RICARDO ARJONA (SONY BMG NORTE)	
3	16	SI TU NO ESTAS SIN BANDERA (SONY BMG NORTE)	
	12	LABIOS COMPARTIDOS	

15	19	SE FUE PEPE AGUILAR (EMI TELEVISA)	

TROPICAL

E SES	WEEK	TITLE ARTIST (IMPRINT / PROMOTION*LABEL)
1	1	LOS INFIELES AVENTURA (PREMIUM LATIN)
2	2	LOS HOMBRES TIENEN LA CULPA DON OMAR FEAT. GILBERTO SANTA ROSA (CMG/UNIVERSAL MOTOWN
3	3	QUE PRECIO TIENE EL CIELO MARC ANTHONY (SONY BMG NORTE)
4	6	BENDITA TU LUZ Mana (Warner Latina)
6	8	ATREVETE WISIN & YANDEL FEAT. FRANCO EL GORILLA (CFEE/URBAN BOX OFFICE
6	5	NO HAY MANERA EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY 8MG NORTE)
7	7	VALE LA PENA YOSKAR SARANTE (J & N)
	4	ELLA VOLVIO N'KLABE (SONY BMG NORTE)
9	24	FANTASMA ZION (BABY)
10	9	TENGO UN AMOR TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
0	14	QUIEN ME IBA A DECIR Davio Bisbal (VALE/UNIVERSAL LATINO)
12	13	MALDITA SUERTE VICTOR MANUELLE (SONY BMG NORYE)
13	23	SER O PARECER RBO (EMI TULEVISA)
14	10	DESILUSIONAME OLGA TANON (UNIVISION)
15	15	PAM PAM WISIN & YANDEL (MACHETE)

REGIONAL MEXICAN

TAIS	WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DE RODILLAS TE PIDO ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
2	3	ALIADO DEL TIEMPO MARIANO BARBA (THREE JOUND)
3	4	MAS ALLA DEL SOL JOAN SEBASTIAN (MUSART/BALBOA)
4	2	POR ELLA INTOCABLE (EM: TELEVISA)
5	5	QUE VUELVA GRUPO MONTEZ DE DURANGO (DISA)
0	16	DIME QUIEN ES LOS RIELEROS DEL NORTE (FONOVISA)
9	8	MI AMOR POR TI LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
8	11	POR TU AMOR ALACRANES MUSICAL (UNIVISION)
9	10	EL HOMBRE QUE MAS TE AMO LALO MORA (DISA/EDIMONSA)
10	15	SI TU AMOR NO VUELVE LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
11	17	COMO ME HACES FALTA PATRULLA 81 (DISA)
12	13	SIN TI SOY UN LOCO LOS TUCANES DE TIJUANA (UNIVISION)
13	12	ANTES DE QUE TE VAYAS MARCO ANTONIO SOLIS (FONOVISA)
14	14	LA TRAGEDIA DEL VAQUERO VICENTE FERNANDEZ (SONY BMG NORTE)

15 9 TE COMPRO DUELO (UNIVISION)

LATIN ALBUMS

POP.

a grant		
THIS	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
0	-	RBD SELESTIAL (EMI TELEVISA)
2		LUIS MIGUEL Navidades luis miguel (Warner Latina)
3		VARIOUS ARTISTS NOW LATINO: VOL. 2 (UNIVERSAL LATINO)
4	2	RICKY MARTIN RICKY MARTIN: MTV UNPLUGGEO (SONY BMG NORTE)
6	4	MANA AMAR ES COMBATIR (WARNER LATINA)
6	5	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STAR. FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISA)
7		LUIS FONSI EXITOS: 98: 05 (UNIVERSAL LATINO)
8	ŝ	MARCO ANTONIO SOLIS TROZOS DE MI ALMA 2 (FONOVISA/UG)
9	3	ALEJANDRO SANZ EL TREN DE LOS MOMENTOS (WARNER LATINA)
10	8	RBD NUESTRO AMOR (EMI TELEVISA)
(37)	7	SIN BANDERA PASADO (SONY BMG NORTE)
12	-	REIK SEQUENCIA (SONY BMG NORTE)
42	*0	PAULINA RUBIO

TROPICAL

LAURA PAUSINI YO CANTO (WARNER LATIN

THIS	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL):
1	-	LOS COCOROCOS LOS COCOROCOS (UNIVERSAL LATINO)
2	1	AVENTURA GOO'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	MARC ANTHONY SIGO SIENOO YO (SONY BMG NORTE)
4	4	MONCHY & ALEXANDRA EXITOS (J & N/SONY BMG NORTE)
5	2	OLGA TANON SOY COMO TU (UNIVISION/UG)
6	5	VARIOUS ARTISTS BACHATAHITS 2007 (J & N)
7		GILBERTO SANTA ROSA/EL GRAN COMBO AS ES NUESTRA NAVIDAO (OISCOS 605/SONY BMG NORTE
8	3	VARIOUS ARTISTS 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BM
9	7	MONCHY & ALEXANDRA EXITOS Y MAS (J & N/SONY BMG NORTE)
10	14	VARIOUS ARTISTS NAVIDAD A LO BORICUA (PIMPKING MUSIK/MACHETE)
0		EL GRAN COMBO DE PUERTO RICC ARROZ CON HABICHUELA (SONY BMG NORTE)
12	-0	N'KLABE APUNTO DE ESTALLAR (SONY BMG NORTE)
13	11	VICTOR MANUELLE DECISION UNANIME (SONY BMG NORTE)
14	12	FONSECA CORAZON (EMI TELEVISA)
15	13	ENRIQUE CHIA NAVIDADES EN BORINQUEN (BEQUI)

REGIONAL WEXICAN

正要	35	TITLE (IMPRINT / DISTRIBUTING LABEL)
0		VICENTE FERNANDEZ LA TRAGECIA CEL VACUERO (SONY BMG NORTE)
2	1	K-PAZ DE LA SIERRA CONQUISTANDO CORAZONES (DISA)
3	2	INTOCABLE CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISA)
4	5	LOS BUKIS 30 RECUERDOS (FONOVISA/UG)
5	3	ANA GABRIEL LA REINA CANTA A MEXICO (SONY BMG NORTE)
6	6	VARIOUS ARTISTS BBT (FONOVISA/UG)
7	4	LOS TIGRES DEL NORTE LA MUERTE DEL SOPLON (FONOVISA/UG)
8	7	LOS HOROSCOPOS DE DURANGO DESATADOS (DISA)
9	8	RAMON AYALA Y SUS BRAVOS DEL NORTE 30 CORRIDOS: HISTORIAS NORTENAS (FREODIE)
10	10	JAVIER SOLIS LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
H.	9	BETO Y SUS CANARIOS CONTIGO POR SIEMPRE (DISA)
12	12	CONJUNTO PRIMAVERA PARA TINUESTRA HISTORIA (FONOVISA/UG)
13	11	CONJUNTO ATARDECER EL DECIMO Y SIGUEN LOS NO.1 DEL PASITO DURANGUENSE (UNIVERSAL LATINO)
14	13	LOS BUKIS LINEA DE DRO (FONOVISA/UG)
0	14	INTOCABLE x (EMI TELEVISA)

A		10	
C.	ч		ANCE CLUB PLA
THIS WEEK	MFFF	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
0	2	8	# MANEATER NELLY FURTADO MOSLEY PROMO/GEFFEN
2	4	5	RING THE ALARM BEYONCE COLUMBIA PROMO
.3	3	10	LOVE'S THE ONLY DRUG ULTRA NATE SILVER LABEL 2508/TOMMY BOY
0	6	8	LOST YO MIND PEPPER MASHAY LIVE 2013/MUSIC PLANT
5	7	7	I BELIEVE GEORGIE PORGIE LIVE PROMO/MUSIC PLANT
	5	10	JUMP MADONNA WARNER BROS. 42978
ж.	19	12	F*CKING BOYFRIEND THE BIRD AND THE BEE METRO BLUE PROMO/BLG
8	16	7	WHEN YOU WERE YOUNG THE KILLERS ISLAND 007B84/IDJMG
9	1	6	THE WHISTLE SONG (REVISITED) FRANKIE KNUCKLES NOICE! 001
10	46	6	EVERLASTING LOVE GTS FEATURING MINK AVEX 1240/KING STREET
11	٤	*	THE DJ MADE ME DO IT (D. AUDE/CRAIG J./R. ROSARIO M ROBIN ELEVEN 11 PROMO
13	1:	6	NOTHING IN THIS WORLD PARIS HILTON WARNER BROS. 42994
13	*	5	BORDERLINE JODY WATLEY AVITONE PROMO/PEACE BISOUIT
14	22	3	SO EXCITED JANET FEATURING KHIA VIRGIN 77710
15	2	4	PARTY PEOPLE ALTAR FEATURING JEANIE TRACY MAMAHOUSE PROMO
16	15	12	SUPERNATURE (J. GARRAUD & D. TENAGLIA M CERRONE MALLIGATOR IMPORT
17	24	5	THE REAL THING RACHEL PANAY ACT 2 7014/MUSIC PLANT
18	5	5	SAVE A PLACE ON THE DANCE FLOOR FOR DAWN TALLMAN WEST END PROMO
The same	1	TO SERVICE	HADD

7007			ALIAN FEATURING JEANIE TRACY MAMAHDUSE PROMO
16	15	12	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES) CERRONE MALLIGATOR IMPORT
17	24	5	THE REAL THING RACHEL PANAY ACT 2 7014/MUSIC PLANT
18	5	5	SAVE A PLACE ON THE DANCE FLOOR FOR ME DAWN TALLMAN WEST END PROMO
19	•	12	HARD AFRICANISM ALL STARS YELLOW/SILVER LABEL PROMO/TOMMY BOY
20	28	5	POLITICS KORN VIRGIN PROMO
21	33	3	WE RIDE RIHANNA SRP/DEF JAM PROMO/IDJMG
22	79	7	YOU GONNA WANT ME TIGA DIFFERENT IMPORT/PIAS
23	72	13	SENSITIVITY SHAPE: UK ULTRA PROMO
24	20	4	MELT WITH THE SUN AMBER FEATURING SWEET RAINS JMCA PROMO
25	:0	9	WHAT THE WORLD NEEDS NOW JOYCE SIMS VESSEL PROMO

٦			25 E	
ł	SEE	WEE	WEEN	FRIST IMPRINT & NUMBER / PROMOTION LABEL
i	26	14	14	COMMON GROUND
ł				DAVE AUDE & TALL PAUL FEAT. SISELY TREASURE AUDICIOUS PROMOTKOCH TINA
1	27	32	5	3K8 SK8 PROMO
I	28	37	2	MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JIVE PROMO/ZOMBA
ĺ	29	45	2	POWER PICK CHRISTINA AGUILERA RCA PROMO/RMG
Ì	30	18	13	IS IT ANY WONDER? (TALL PAUL MIXES) KEANE INTERSCOPE PROMO
Ì	31	26	11	MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES) UNDER THE INFLUENCE OF GIANTS ISLAND PROMOTOJMG
ĺ	32	39	3	BY THE WAY JENNA DREY ROBBINS PROMO
	33	N.	2	ONE DAY MY LOVE N'DEA DAVENPORT PEACE BISQUIT /CURVVE
	34	27	8	GUACHI GUARO (CARL COX REMIX) CAL TJADER CONCORO PICANTE PROMO/CONCORO
	35	31	9	1 DON'T KNOW WHY (I LOVE YOU) THE BRAND NEW HEAVIES FEAT, MDEA DAVENPORT DELICIOUS VINYL 9028
1	38	41	3	GO! JUPITER RISING CHIME PROMO
	37	29	9	THE LOVE YOU FEEL DEZROK BURN 101/FIRE ENTERTAINMENT GROUP
Ì	38	42	8	FUNKY LOVE JUSTIN MICHAEL FEATURING JACKIE WILSON SWANK PROMO
-	39	35	٤	DANCE WITH YOU LAUREN HILDEBRANOT ACT 2 7013/MUSIC PLANT
Ì	40	43	ž	BELIEVE IN US JOI CARDWELL LIZA PROMO
I	41)	46	2	ROCK THIS PARTY (EVERYBODY DANCE NOW BOB SINCLAR FEAT, BIG ALI & DOLLARMAN YELLOWISLVER LABEL PROMOTOWING BOY
	42	44	2	PLAY WITH FIRE HILARY OUFF HOLLYWOOD
İ	43	36	9	ALL OVER YOUR FACE CAZWELL PEACE BISQUIT/WEST END EXPRESS 1045/WEST END
	44	HOT DE	SHOT BUT	RELAX, TAKE IT EASY MIKA CASABLANCA /UNIVERSAL REPUBLIC
ĺ	45	N	EW	MARTYR DEPECHE MODE MUTE/SIRE PROMO/REPRISE
	48.	34	14	SEXYBACK JUSTIN TIMBERLAKE JIVE 00872/ZOMBA
	47	23	15	GONE SUN JH PROMO/BML
	48	38	15	MY NUMBER ONE HELENA PAPARIZOU MOOA 7001/MUSIC PLANT
	49	50	10	ABOUT US BROOKE HOGAN FEATURING PAUL WALL SMC PROMD/SOBE
	50	48	*1	GETCHA SOME PLEASURE CENTER NORTHCROSS MEDIA PROMO
8	BHS	- Francis Ok	106	

TOP AL	EI ECTRONIC BUMS	
THIS WEEK WEEK WEEK WEEKS ON CHI	ARTIST ITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	

1 1 30 #1 GNARLS BARKLEY
28 WKS ST. ELSEWHERE DOWNTOWN 70003*

	-		00	28 WKS ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC ①
ľ	2	2	2	DEPECHE MODE THE BEST OF DEPECHE MODE: VOLUME 1 SPEMINTE/REPRISE 44256 WARNER BROS. ®
ı	3		55	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS 49460*
ı	4	3	9	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UMRG
ı	5	4	79	GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN
ı		5	56	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
ı		7	9	ENIGMA A POSTERIORI VIRGIN 69994
ı	8	8	5	MOBY GO-THE VERY BEST OF MOBY V2 27347
I	9	10	40	CASCADA EVERYTIME WE TOUCH ROBBINS 75064
ı	10	9	42	SHE WANTS REVENGE SHE WANTS REVENGE PERFECTIOSS/FLAWLESS/GEFFEN 005587-/INTERSCOPE
ı	11	15	3	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
ı	12	12	17	BELANOVA DULCE BEAT UNIVERSAL LATINO 006301
ı	13	11	4	NINA SIMONE REMIXED & REIMAGINED LEGACY/RCA 01280/RMG
	14	16	36	GOLDFRAPP SUPERNATURE MUTE 9296*⊕
	15	13	10	DJ SHADOW THE OUTSIDER UNIVERSAL MOTOWN 007443/UMRG
	16	14	3	THE HAPPY BOYS DANCE PARTY 2007 ROBBINS 75070
	lie.	21	23	FATBOY SLIM THE GREATEST HITS: WHY TRY HARDER SKINT 5681 4/ASTRALWERKS
ı	18	RE-E	NTRY	VARIOUS ARTISTS

×			THE BEST OF DEPECHE MODE. VOLUME 1 SPEIMUTE/REPRISE 44256/WARNER BROS. ①	
Į		55	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS 49460*	
	3	9	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	
	4	79	GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN	2
	5	56	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	
	7	9	ENIGMA A POSTERIORI VIRGIN 69994	
	8	5	MOBY GO-THE VERY BEST OF MOBY V2 27347	
	10	40	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	
	9	42	SHE WANTS REVENGE SHE WANTS REVENGE PERFECTIOSS/FLAWLESS/GEFFEN 005587 /NTERSCOPE	
	15	3	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
	12	17	BELANOVA DULCE BEAT UNIVERSAL LATINO 006301	
	11	4	NINA SIMONE REMIXED & REIMAGINED LEGACY/RCA 01280/RMG	
	16	36	GOLDFRAPP SUPERNATURE MUTE 9296*⊕	
	13	10	DJ SHADOW THE OUTSIDER UNIVERSAL MOTOWN 007443/UMRG	
	14	3	THE HAPPY BOYS DANCE PARTY 2007 ROBBINS 75070	
	21	23	FATBOY SLIM THE GREATEST HITS: WHY TRY HARDER SKINT 56814/ASTRALWERKS	
į	RE-E	NTRY	VARIOUS ARTISTS DISNEYREMIXMANIA WALT DISNEY 861354	
	19	9	JOHNNY BUDZ & DJ IRENE ULTRA.TRANCE 06 ULTRA 1437	
	18	5	VARIOUS ARTISTS MINISTRY OF SOUND: THE ANNUAL 2007 ULTRA 1451	
	20	30	TIESTO IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD OS/BLACK HOLE	
	17	11	BRAZILIAN GIRLS TALK TO LA BOMB VERVE FORECAST 006224/VG	
	24	21	-OAKENFOLD A LIVELY MIND MAVERICK 49900/WARNER BROS.	
	RE-E	MTRY	ZERO 7 The Garden Ultimate Oilemma/atlantic 63380/AG	
	RE-E	NTRY	DJ LIL' CEE/TREVOR SIMPSON ULTRA. WEEKEND 2 ULTRA 1411	
			Go to W	ww.bil

HOT DANCE AIRPLAY HOT DANCE AIRPLAY TITLE TITLE ARTIST (MPRINT / PROMOTION LABEL) MY LOVE MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JUVE/ZOMBA JOST FEEL LIKE DANCIN' SCISSOR SISTERS UNIVERSAL MOTOWN SCISSOR SISTERS UNIVERSAL MOTOWN MY LOVE MOVING TOO FAST SUPARTY INC. NERVOUS MEN YOUW WERE YOUNG THE KILLERS ISLAND/JOMG MERE (IN YOUR ARMS) HELLOGOOBYE DRIVE-THRU HELLOGOOBYE DRIVE-THRU HELLOGOOBYE DRIVE-THRU WHAT A FEELING PETER LUTS & DOMINICO NERVOUS BE STILL KASKAGE ULTRA LOVE DON'T LET ME GO (WALKING AWAY) DAND GUETA VS THE GEG MINISTRY OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) DAND GUETA VS THE GEG MINISTRY OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) LOVE DON'T LET ME GO (WALKING AWAY) DAND GUETA VS THE GEG MINISTRY OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) LOVE DON'T LET ME GO (WALKING AWAY) LOVE DON'T LET ME GO (WALKING AWAY) DAND GUETA VS THE GEG MINISTRY OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) LOVE DON'T LET ME GO (WALKING AWAY) DAN GUETA VS THE GEG MINISTRY OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) DAN GUETA STANDARD OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) LOVE DON'T LET ME GO (WALKING AWAY) DAN GUETA STANDARD OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) LOVE DON'T LET ME GO (WALKING AWAY) DAN GUETA STANDARD OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) LOVE DON'T LET ME GO (WALKING AWAY) DAN GUETA STANDARD OF SOUND-P" ME MIFANCUS/ULTRA LOVE DON'T LET ME GO (WALKING AWAY) LOVE		30	10	BROOKE HOGAN FEATURING PAUL WALL SMC PROMD/SOBE
A DANCE AIRPLAY ARTIST (MPRINT / PROMOTION LABEL) 1 1 8 SWA JUMP MADONNA WARNER BROS. 2 2 4 MY LOVE JUSTIN TIMBERLAKE FEATURING I.I. JUVE/ZOMBA 3 10 I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS UNIVERSAL MOTOWN 4 5 7 IS IT ANY WONDER? KEANE INTERSCOPE 9 6 MOVING TOO FAST SUPAFLY INC. NERVOUS 6 4 6 WHEN YOU WERE YOUNG THE KILLERS ISLAND/IDJMG 6 9 HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU 10 18 WHAT A FEELING PETER LUTS A DOMINICO NERVOUS 8 11 BE STILL KASKADE ULTRA 10 7 13 LOVE DON'T LET ME GO (WALKING AWAY) DAVID QUETTA VS. THE EGG AMINITRY OF SOUNDFOWNER ME MEANOUSINLIPRA 11 13 IS IT LOVE? IND MADE 13 2 1 IC FEEL ALIVE BENASSI BROS. ULTRA 13 8 PORDERLINE MICHAEL GRAY ULTRA 13 8 PORDERLINE MICHAEL GRAY ULTRA 13 8 PORTY FOOT THE WEEKEND SOULSEEKERZ FEATURING KATE SMITH BIG BEAT/ATLANTIC 12 3 RING THE ALARM BEVONCE COLUMBIA 13 14 16 BUTTONS THE PUSSYCAT DOILS FEAT. SNOOP DOGG A&M/INTERSCOPE SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA 17 11 MANDE 17 11 MANDEATER NELLY FURTADO MOSLEY/GEFFEN AND MANEATER NELLY FU	50	48	1	
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TITLE ATTIST (MPRINT / PROMOTION LABEL) 1 1 8 SWAN MADONA WARRER BROS. 2 2 4 MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA 3 3 10 I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS UNIVERSAL MOTOWN 4 5 7 IS IT ANY WONDER? KEANE INTERSCOPE 9 6 MOVING TOO FAST SUPARLY INC. NERVOUS 6 4 6 WHEN YOU WERE YOUNG THE KILLERS ISLAND/IOJMG 10 18 WHAT A FEELING PETER LITS & DOMINICO NERVOUS 8 11 BE STILL KASKADE ULTRA 10 7 13 LOVE DON'T LET ME GO (WALKING AWAY) BAVO QUIETA VS THE GGS AND STATE OF SOUNDER MATANDLISHALTRA 10 7 13 LOVE DON'T LET ME GO (WALKING AWAY) BAVO QUIETA VS THE GGS AND STATE OF SOUNDER MATANDLISHALTRA 11 15 17 SATELLITES SEPTEMBER ROBBINS 11 13 IS IT LOVE? 11 10 MADE 13 2¹ 1C FEEL ALIVE BENASSI BROS. ULTRA 18 5 LOC CRAZY D.H.T FEATURINE GAME GATE ROBBINS 19 16 6 BORDERLINE MICHAEL GRAY ULTRA 13 8 PARTY FOR THE WEEKEND SOULSEERER FEATURING KATE SMITH BIG BEAT/ATLANTIC 12 3 RING THE ALARM BEYONCE COLUMBIA 18 14 16 BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE 20 20 JUSTIN TIMBERLAKE JIVE/ZOMBA 17 11 MANEATER NELLY FURTAND MOSILEP/GEFFEN 21 NEW U + UR HAND DINK LAFACE/ZOMBA 17 11 MANEATER NELLY FURTAND MOSILEP/GEFFEN 22 24 S CHRIS LAKE FEAT. LAURA V APOLLO/ALITERNATIVE ROUTE WATCH THE SUNRISE AKWELL FEATURING STEVE EDWARDS ULTRA RIDING THE WAVE	A			
ARTIST (MPRINT / PROMOTION LABEL) 1			ø <u></u> =	
MY LOVE MY LOVE MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JIVEZOMBA JUSTIN TRESCOPE MOVING TOO FAST SUIPARLY INC. NERVOUS MOVING TOO FAST SUIPARLY INC. NERVOUS MUSTIN YOUR ARMS) HERRE (IN YOUR ARMS) HELREGOOBYE DRIVE-THRU HERRE (IN YOUR ARMS) HELLITS & DOMINICO NERVOUS BE STILL KASKADE ULTRA JUSTIN THE EGG NING-TRY OF SOUNDE	差	LAST	WEEK	
JUSTIN TIMBERLAKE FEATURING T.I. JIVEZOMBA JUSTIN TIMBERLAKE FEATURING T.I. JIVEZOMBA JUDON'T FEEL LIKE DANCIN' SCISSOR SISTERS UNIVERSAL MOTOWN MOVING TOO FAST SUPARLY INC. NERVOUS MOVING TOO FAST SUPARLY INC. NERVOUS MEEN YOU WERE YOUNG THE KILLERS ISLAND/IDJMG MERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU MHAT A FEEL ING PETER LUTS & DOMINICO NERVOUS MIT BESTILL KASKADE ULTRA JUSTIN TOON'T LET ME GO (WALKING AWAY) DAVID QUETA VS. THE GG MIN, STRY OF SOUNDSP"- ME MIFRINGUS/YULTRA SETTING AND THE SOUNDSP"- ME MIFRINGUS/YULTRA SETTING AND THE SOUNDSP"- ME MIFRINGUS/YULTRA JUSTIN TIMBERLAKE FEAT LAND AND BAND BEAT/ATLANTIC JUSTIN TIMBERLAKE JIVEZOMBA MENUS THE ALARM BEYONGE COLUMBIA MENUS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG AS MINTERSCOPE SEXYBACK JUSTIN TIMBERLAKE JIVEZOMBA MANEATER MELLY FURTADO MOSLEY/GEFFEN MANEATER MELLY FURTADO MOSLEY/GEFFEN MANEATER AND THE WAYE MANEATER MELLY FURTADO MOSLEY/GEFFEN MANEATER MELLY FURTADO MOSLEY/GEFFEN MANEATER AND THE WAYE MACH THE WAYE RIDING THE WAYE RIDING THE WAYE	1	1	8	
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10	6	4	6	THE KILLERS ISLAND/IDJMG
10	T	6	9	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU
8	9 8	10	18	WHAT A FEELING
10 7 13 LOVE DON'T LET ME GO (WALKING AWAY) apur durth vis the Egg Amys Iff of SOUNDSP** ME MARANDUSPLUTRA 11 15 17 SATELLITES SEPTEMBER ROBBINS 11 13 IS IT LOVE? 110 MADE 13 2º 10 FEEL ALIVE BENASSI BROS. ULTRA 18 5 I GO CRAZY D.H.T. FEATURING EDINE ROBBINS 15 16 6 BORDERLINE MICHAEL GRAY ULTRA 13 8 PARTY FOR THE WEEKEND SOULSEEKERZ FEATURING KATE SMITH BIG BEAT/ATLANTIC 12 3 REYNORE COLUMBIA 18 14 16 BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA 19 20 20 SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA 10 NEW HURT CHRISTINA AGUILERA RCA/RMG 21 NEW U + UR HAND PINK LAFACE/ZOMBA 17 11 MANEATER MELLY FURTADO MOSLEY/GEFFEN 23 24 5 CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE WATCH THE SUUNTSIE WATCH THE SUUNTSIE WATCH THE SUUNTSIE WATCH THE SUUNTSIE AWACH FEATURING STEVE EDWARDS ULTRA RIDING THE WAVE		8	11	BE STILL
1	10	7	13	LOVE DON'T LET ME GO (WALKING AWAY)
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13 8 PARTY FOR THE WEEKEND SOULSEKERZ FEATURING KATE SMITH BIG BEAT/ATLANTIC 12 3 RING THE ALARM BEYONCE COLUMBIA 18 14 16 BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG ASM/INTERSCOPE 19 20 20 SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA 20 NEW HURT CHRISTINA AGUILERA RCA/RMG 21 NEW U + UR HAND PINK LAFACE/ZOMBA 17 11 MANEATER MELLY FURTADO MOSLEY/GEFFEN 23 24 5 CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE WATCH THE SUNRISE AXWELL FEATURING STEVE EDWARDS ULTRA RIDING THE WAYE		18	5	
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18 14 16 BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE 19 20 20 SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA 20 NEW HURT CHRISTINA AGUILERA RCA/RMG 21 NEW U + UR HAND PINK LAFACE/ZOMBA 17 11 MANEATER NELLY FURTADD MOSLEV/GEFFEN 23 24 5 CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE WATCH THE SUNRISE AXWELL FEATURING STEVE EDWARDS ULTRA RIDING THE WAVE		12	3	
19 20 26 SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA 20 NEW	18	14	16	BUTTONS
20 NEW CHRISTINA AGUILERA RCA/RMG 21 NEW U + UR HAND PINK LAFACE/ZOMBA 17 11 MANEATER NELLY FURTADO MOSLEY/GEFFEN 23 24 5 CHANGES CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE WATCH THE SUNRISE AXWELL FEATURING STEVE EDWARDS ULTRA RIGHT	19	20	20	SEXYBACK
NEW	20	NI	EW	HURT
17 11 MANEATER MANEATER MELLY FURTADO MOSLEY/GEFFEN 23 24 5 CHANGES CHAIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE 24 RE-BITLY WATCH THE SUNRISE AXWELL FEATURING STEVE EDWARDS ULTRA 25 NEW RIDING THE WAVE	21	N	EW	U + UR HAND
23 24 5 CHANGES CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE WATCH THE SUNRISE AXWELL FEATURING STEVE EDWARDS ULTRA RIDING THE WAVE				MANEATER
24 CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE WATCH THE SUNRISE AXWELL FEATURING STEVE EDWARDS ULTRA RIDING THE WAVE				
AXWELL FEATURING STEVE EDWARDS ULTRA RIDING THE WAVE	423			CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE
	24	RE-E	YBTH	AXWELL FEATURING STEVE EDWARDS ULTRA
	25	N	W	
	(B)	200		U. D. KATAN STATES AND

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		JAPAN •
		SINGLES
THÎS	LAST	(SOUNDSCAN JAPAN) NOVEMBER 29, 2006
1	NEW	NAMIDA NO FURUSATO BUMP OF CHICKEN TOY'S FACTORY
2	NEW	WON'T BE LONG (CD+DVD) EXILE/KUMI KODA AVEX TRAX
3	1	SHIRUSHI MR. CHILDREN TOY'S FACTORY
4	NEW	WON'T BE LONG (CD) EXILE/KUMI KODA AVEX TRAX
5	NEW	AKATSUKI NO UTA (FIRST LTD EDITION) SUKIMASU ICCHI BMG FUNHOUSE
6	NEW	BOKU WA KUMA HIKARU UTADA TOSHIBA/EMI
7	NEW	SEN NO YORU O KAETE (FIRST LTD VERSION) AQUA TIMEZ EPIC
8	NEW	PINKU SUPAIDA RIZE UNIVERSAL
9	NEW	BOKU WA KUMA (ORIGINAL+DVD) HIKARU UTADA TOSHIBA/EMI
10	2	KIMI NO SUKI NA UTA (FIRST LTD VERSION)

		SINGLES
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) NOVEMBE 26, 2
1	4	PATIENCE TAKE THAT POLYDOR
2	1	SMACK THAT AKON FT. EMINEM KONVICT
3	24	DOWNTOWN EMMA BUNTON 19
4	2	MY LOVE JUSTIN TIMBERLAKE FT. T.I JIVE/ZOMBA
5	3	THE ROSE WESTLIFE S
6	5	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA
7	6	PUT YOUR HANDS UP FOR DETROIT FEODE LE GRANDE SPINNIN'
8	7	ROCK STEADY ALL SAINTS MERCURY
Ç,	12	SOMETHING KINDA OOOOH GIRLS ALOUD FASCINATION
10	14	AMERICA BAZORLIGHT VERTIGO

		SINGLES
WEEK	LAST	(MEDIA CONTROL) NOVEMBER 28, 2001
1	NEW	PATIENCE TAKE THAT POLYDOR
2	1	DAS BESTE SILBERMOND COLUMBIA
3	3	WAS WIR ALLEINE NICHT SCHAFFEN XAVIER NAIDOO NAIDOO
4	2	HURT Christina aguilera RCA
5	4	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR
6	6	SMACK THAT AKON FT. EMINEM KONVICT
7	5	MY LOVE JUSTIN TIMBERLAKE FT. T.I JIVE/ZOMBA
8	NEW	AUCH IM REGEN ROSENSTOLZ ISLAND
9	8	CHASING CARS SNOW PATROL FICTION/POLYDOR
10	7	U + UR HAND PINK LAFACE/ZOMBA

CANADA

10	2	UVERWORLD SONY
		FRANCE
		SINGLES
THIS	LAST	(SNEP/IFOP/TITE-LIVE) NOVEMBER 28, 2006
	2	FOUS TA CAGOULE FATAL BAZOOKA UP MUSIC
2	1	MON PAYS FAUDEL MERCURY
3	3	EVERYTIME WE TOUCH CASCADA ANDORFINE
4	5	MARLY-GOMONT KAMINI RCA
P	4	PAS LE TEMPS FAF LARAGE M6 INTERACTIONS
6	NEW	LA QUETE JOHNNY HALLYDAY WARNER
T	8	AMIES-ENNEMIES NADIYA COLUMBIA
8	6	LE COUCOU DE TITOU TITOU LE LAPINOU MY LABEL
9	7	SLIPPING AWAY (CRIER LA VIE) MOBY FT. MYLENE FARMER MUTE
10	11	DONNE-MOI UNE VIE

AUSTRALIA 🤻						
SINGLES						
THIS	LAST	(ARIA) NOVEMBER 26, 2006				
1	1	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR				
2	5	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA				
3	4	MY LOVE JUSTIN TIMBERLAKE FT. T.I JIVE/ZOMBA				
4	6	SMACK THAT AKON FT. EMINEM KONVICT				
	2	I WISH I WAS A PUNK ROCKER SANDI THOM RCA				
6	3	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE				
7	8	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE				
8	10	U + UR HAND PINK LAFACE/ZOMBA				
9	12	HAPPENIN' ALL OVER AGAIN YOUNG DIVAS SONY BMG				
10	7	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA				

	DIGITAL SINGLES
LAST	(SOUNOSCAN) OECEMBER 9, 201
NEW	THE SAINTS ARE COMING U2 & GREEN DAY ISLAND/INTERSCOPE
NEW	WIND IT UP GWEN STEFANI INTERSCOPE
3	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE/UNIVERSAL
NEW	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
6	MAD WORLD SACRE AD BRADLEY
2	MANEATER (ALBUM VERSION) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL
4	SMACK THAT AKON FT. EMINEM KÖNVIČTJUP FRONT/SRC/UNIVERSAL MOTOWVUNIVER
5	LIPS OF AN ANGEL HINDER UNIVERSAL MOTOWN/UNIVERSAL
NEW	IRREPLACEABLE BEYONCE COLUMBIA
8	HOW TO SAVE A LIFE (ALBUM VERSION) THE FRAY EPIC/SONY BMG
	NEW 3 NEW 6 2 4 5 NEW

NOVEMBER 24, 2006



ITALY							
	SINGLES						
WEEK	LAST	(FIMI/NIELSEN) NOVEMBER 27, 2005					
1	1	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE					
2	2	IO CANTO Laura Pausini atlantic					
3	5	INSTABILE NEK WARNER BROS.					
4	8	STOP THE CLOCKS OASIS BIG BROTHER					
5	4	LOVELIGHT ROBBIE WILLIAMS CHRYSALIS					
6	3	JUMP MADONNA WARNER BROS.					
#	11	SEI PARTY DI ME Zero assoluto universo					
8	9	MARTYR DEPECHE MODE MUTE					
9	NEW	ILLEGAL Shakira Ft. Carlos Santana Epic					
10	6	ED ERO CONTENTISSIMO TIZIANO FERRO CAPITOL					

		SPAIN 🔤					
	SINGLES						
THIS WEEK	LAST	(PROMUSICAE/MEDIA) NOVEMBER 29, 2006					
1	1	THE SAINTS ARE COMING UZ AND GREEN DAY ISLAND/INTERSCOPE/REPRISE					
2	4	POR LA NOCHE MALA RODRIGUEZ UNIVERSAL					
3	NEW	JUMP MADONNA WARNER BROS					
4	2	MARTYR DEPECHE MODE MUTE					
5	3	ESCAPAR MOBY/AMARAL VIRGIN					
6	6	THE REINCARNATION OF BENJAMIN BREEG					
7	11.	CRITICAR POR CRITICAR FANGORIA O. R.D.					
8	8	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS THE EGG GUSTO					
9	9	LET ME OUT DOVER CAPITOL					
10	7	LUCY JEALOUSY BLANCO Y NEGRO					

	THE NETHERLANDS					
_			SINGLES			
	THIS	LAST	(MEGA CHARTS BV) NDVEMBER 24,			
VEMBER 29, 2006	1	4	PANIEK IN DE CONFETTIFABRIEK COOLE PIET SONY BMG			
RISE	2	NEW	CUPIDO JAN SMIT ARTIST & COMPANY			
	3	2	ALS DE MORGEN IS GEKOMEN JAN SMIT ARTIST & COMPANY			
	4	3	EVERYTIME I THINK OF YOU MARCO BORSATO/LUCIE SILVAS MERCURY			
	•	22	SINTERKLAAS BOOT GEBROEDERS KO BERK MUSIC			
			ALBUMS			
N BREEG	1	NEW	TRJNTJE OOSTERHUIS/MPO THE LOOK OF LOVE (B. BACHARACH			
	2	1	JAN SMIT OP WEG NAAR GELUK ARTIST & COMPANY			
G AWAY)	3	NEW	U2 U218 SINGLES MERCURY			
	4	NEW	THE BEATLES LOVE APPLE			
	5	NEW	TOM WAITS ORPHANS: BRAWLERS, BAWLERS & BASTAROS ANTI			
	No. of Lot, House, etc., in case, the case, th					

AUSTRIA 🚍						
SINGLES						
THIS	LAST	(AUSTRIAN IFPI/AUSTRIA TOP 40) NOVEMBER 27, 2006				
1	.1	DAS BESTE SILBERMOND COLUMBIA				
2	3	HURT CHRISTINA AGUILERA RCA				
3	2	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR				
4	NEW	PATIENCE TAKE THAT POLYDOR				
5	5	U + UR HAND PINK LAFACE/ZOMBA				
		ALBUMS				
1	1	KIDDY CONTEST KIDS KIDDY CONTEST VOL. 12 BMG MEDIA				
2	NEW	U2 U218 SINGLES MERCURY				
3	NEW	RAMMSTEIN VOLKERBALL UNIVERSAL				
4	NEW	THE BEATLES LOVE APPLE				
5	2	YUSUF ISLAM AN OTHER CUP POLYDOR				

NORWAY #						
SINGLES						
THIS	LAST	(VERDENS GANG NORWAY) NOVEMBER 28, 2006				
1	1	IT'S ALL COMING BACK TO ME NOW MEAT LOAF/MARION RAVEN MERCURY				
2	2	FLODEN BJORN EIDSVAG PETROLEUM				
3	3	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR				
4	7	SMACK THAT AKON FT. EMINEM KONVICT				
5	4	THE SAINTS ARE COMING UZ AND GREEN DAY ISLAND/INTERSCOPE/REPRISE				
		ALBUMS				
1	2	BJORN EIDSVAG NADE PETROLEUM				
2	3	VAMP I Full Symfoni (med Kork) majorstudiq				
*	1	JAN WERNER STRONGER POLYDOR				
4	NEW	KYRKJEBO SISSEL DE BESTE 1986-2006 MERCURY				
5	NEW	TOM WAITS DRPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI				

DENWARK #								
	SINGLES							
THIS	LAST	(IFPI/NIELSEN MARKETING RESEARCH) NOVEMBE 28, 2006						
1	1	THE SAINTS ARE COMING UZ AND GREEN DAY ISLAND/INTERSCOPE/REPRISE						
2	2	MR. NICE GUY TRINE DYRHOLM CMC						
3	4	MARTYR DEPECHE MODE MUTE						
4	6	BRUDEVALSEN TEDDY PERDERSEN UNIVERSAL						
5	11	SELF CONTROL INFERNAL CENTRAL STATION						
		ALBUMS						
24	1	KIM LARSEN GAMMEL HANKAT EMI						
2	2	THOMAS HELMIG HELMIG HERFRA SONY BMG						
3	NEW	THE BEATLES LOVE APPLE						
4	3	GEORGE MICHAEL TWENTY FIVE AEGEAN						
5	NEW	TOM WAITS ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI						

		PORTUGA	19
		ALBUMS	
WEEK	LAST	(RIM)	NOVEMBER 28, 2006
1	1	ANDRE SARDET ACUSTICO FAROL	
2	NEW	U2 U218 SINGLES MERCURY	
3	3	PACO BANDEIRA UMA VIDA DE CANCOES FAROL	
4	2	MARIZA CONCERTO EM LISBOA CAPITOL	
5	NEW	THE BEATLES LOVE APPLE	
3	NEW	RODRIGO LEAO 0 MUNOO (1993-2006) COLUMBIA	
7	4	THE GIFT FACIL DE ENTENDER LA FOLIE RECORDS	
3	5	DOCEMANIA DOCEMANIA MERCURY	
9	9	GEORGE MICHAEL TWENTY FIVE AEGEAN	
10	12	DEPECHE MODE	

		GREECE	t				
	SINGLES						
WEEK	LAST	(IFPI GREECE/DELOITTE & TOUCHE)	NOVEMBER 27, 2806				
1	1	SXOLIO 2006 PASKHALIS/GOIN THROUGH UNIVERSAL					
2	2	O MIKROS TIMPANISTIS KHRISTOS SANTIKAI LEGEND					
3	3	OLA I TIPOTA MIKHALIS KHATZIGIANNIS UNIVERSAL					
4	NEW	ETSI INE, GIATI ETSI PAI ARTEMIS EFTHIMIS LYRA					
5	MEM	O KODIKAS MOU KHRISTINA KOLESTA HEAVEN					
		ALBUMS					
1	15	HELENA PAPARIZOU THE GAME OF LOVE SONY BMG					
2	:	ROBBIE WILLIAMS RUDEBOX CHRYSALIS					
3	JEW	MOBY GO - THE VERY BEST OF MOBY MUTE					
4		REAMONN wish island					
	DEW	HIM Uneasy Listening Vol. 1 RCA					

EUROCHARTS

SII	VGI.	JE S	AL	ES

		SINGLE SALES
THIS	LAST	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 29, 2006
1	17	PATIENCE TAKE THAT POLYDOR
2	1	SMACK THAT AKON FT. EMINEM KONVICT
3	2	MY LOVE JUSTIN TIMBERLAKE FT. T.I JIVE/ZOMBA
4	5	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR
	4	HURT CHRISTINA AGUILERA RCA
6	10	FOUS TA CAGOULE FATAL BAZOOKA UP MUSIC
	13	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA
8	8	EVERYTIME WE TOUCH CASCADA ANDORFINE
9	3	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
10	6	MON PAYS FAUDEL MERCURY
M	7	DAS BESTE SILBERMONO COLUMBIA
12	75	DOWNTOWN EMMA BUNTON 19 RECORDINGS
13	15	WAS WIR ALLEINE NICHT SCHAFFEN XAVIER NAIDOO RECORDS
14	11	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION
15	27	MARLY-GOMONT KAMINE RCA

AΙ	- 1 - 5 - 1	I I I	11 C

THIS	LAST		NOVEMBER 29, 2006
A	NEW	THE BEATLES LOVE APPLE	
2	NEW	U2 U218 SINGLES MERCURY	
2	2	DEPECHÉ MODE THE BEST OF - VOL. 1 MUTE	
(4	1	GEORGE MICHAEL TWENTY FIVE AEGEAN	
5	NEW	RAMMSTEIN VOLKERBALL UNIVERSAL	
6	NEW	WESTLIFE THE LOVE ALBUM RCA	
7.7	NEW	OASIS STOP THE CLOCKS BIG BROTHER	
	4	J.J CALE/ERIC CLAPTON THE ROAD TO ESCONDIDO REPRISE	
30	3	ROBBIE WILLIAMS RUDEBOX CHRYSALIS	
10	6	YUSUF ISLAM AN OTHER CUP POLYDOR	
11	7	JUSTIN TIMBERLAKE FUTURESEX/LDVESOUNDS JIVE/ZOMBA	
12	5	JAMIROQUAI HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA	·
13	11	PINK I'M NOT DEAD LAFACE/ZOMBA	
14	NEW	TOM WAITS ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTH	
15	10	LAURA PAUSINI ID CANTO ATLANTIC	

		RADIO AIRPLAY	Nielsen Music Control
THIS	LAST	RADID AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS TABULATEO BY NIELSEN MUSIC CONTROL	MONITORED AND NOVEMBE 29, 2006
ol.	2	MY LOVE JUSTIN TIMBERLAKE FT. T.I JIVE/ZOMBA	
2	7	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA	
13	1	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR	
4	3	JUMP MADONNA WARNER BROS.	
5	4	PROMISCUOUS NELLY FURTADO FT. TIMBALANO MOSLEY/GEFFEN	
	5	PATIENCE TAKE THAT POLYDOR	
3	6	HURT Christina aguilera RCA	
8	12	SNOW (HEY OH) RED HOT CHILI PEPPERS WARNER BROS.	
	9	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP OOGG	
10	17	SMACK THAT AKON FT. EMINEM KONVICT	
11	11	ROCK THIS PARTY BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION	
12	10	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR	<u> </u>
13	15	U & UR HAND PINK LAFACE ZOMBA	
14	13	WHO KNEW PINK LAFACE/ZOMBA	
15	16	ROCK STEADY ALL SAINTS MERGURY	

SALES DATA COMPILED BY

Billocard ALBUNS 9 2006

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(-	1	O		
B-	4	JF	77	
25	FX	EKS	ARTIST	BT.
至	VE VE	38	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	FRA
0	1	10	#1 DIANA KRALL BWKS FROM THIS MOMENT ON VERVE 007323/VG	
0	2	94	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. ⊕	2
3	3	8	RAY CHARLES + THE COUNT BASIE ORCHESTRA RAY SINGS BASIE SWINGS HEAR 30026/CONCORD	
4	4	11	MADELEINE PEYROUX	
E	5	8	GLADYS KNIGHT	
a	7	30	BEFORE ME VERVE 006225/VG NAT KING COLE	
9			THE VERY BEST OF NAT KING COLE CAPITOL 59324 CHRIS BOTTI	
	6	58	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC ®	
8	11	4	THE BBC BIG BAND ORCHESTRA BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
9	14		VARIOUS ARTISTS PUTUMAYO PRESENTS: NEW ORLEANS CHRISTMAS PUTUMAYO 256	
10	8	14	CHRIS BOTTI LIVE: WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC ⊕	
0	10	50	MICHAEL BUBLE CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. ⊕	
0	15	3	THE MANHATTAN TRANSFER AN ACAPELLA CHRISTMAS RHINO 74739	
13	22	193	TONY BENNETT GREATEST HITS OF THE '60S RPM/COLUMBIA 84779/SONY MUSIC	
14	9	11	PAT METHENY / BRAD MEHLDAU METHANY MEHLDAU NONESUCH 79964/WARNER BROS.	
15	12	1	KEITH JARRETT THE CARRECIE HALL CONCERT ECM 007362/UNIVERSAL CLASSICS GROUP	
16	13	61	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARNEGIE HALL THELONIOUS/BLUE NOTE 38173* BLG	n
17	17	25	ELVIS COSTELLO & ALLEN TOUSSAINT THE RIVER IN REVERSE VERVE FOR ECAST 006600 VG ®	
3	19	25	KATIE MELUA PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG	
19	n.	w	VARIOUS ARTISTS	
20	18	26	CHRISTMAS BREAK: RELAXING JAZZ FOR THE HOLIDAYS TELARC JAZZ 83857/TELARC VARIOUS ARTISTS	
51	50	12	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRSMEDIA 968700 ⊕ MILES DAVIS	
	e.c.	12	CDOL & COLLECTED LEGACY/COLUMBIA 84784/SONY MUSIC	
22	25	9	AL DI MEOLA CONSEQUENCE OF CHAOS TELARC 83649	
23	RF-F	NTRY	LOUIS ARMSTRONG	

TOP	
CLASSICAL	

24 16 3 ORNETTE COLEMAN SOUND GRAMMAR 11593

2- 19 THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 3002:

The second			
THIR	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	1	8	STING 7 WKS SONGS FROM THE LABYRINTH OG 007220/UNIVERSAL CLASSICS GROUP
2	2	9	VARIOUS ARTISTS PAUL MCCARTNEYS ECCE COR MEUM EMI CLASSICS 70424/BLG
3	-	12	JOSHUA BELL VOICE OF THE VIDLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
4	4	4	ANDRE RIEU CHRISTMAS AROUND THE WORLD DENON 17619/SLG
0	5	9	ANDRE RIEU THE HOMECOMINGI DENON 17613/SLG
6	8	6	RENEE FLEMING HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP
7	6	11	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL GLORYLAND HARMONIA MUNOI 907400
8=	14	4	VARIOUS ARTISTS KDFC CLASSICAL CHRISTMAS 3 NAXOS 8570363
9	10	34	THE 5 BROWNS NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS ®
10	N	EW	BOCELLI/MARINEZ/ANTNONUCCI/PICCOLI (MERCURIO) PAGLIACCI DECCA 18102/UNIVERSAL CLASSICS GROUP
10	12	7	ANNE-SOPHIE MUTTER SIMPLY ANNE-SOPHIE OG 007189 UNIVERSAL CLASSICS GROUP
12	3	2	BRYN TERFEL/SCOTTISH CHABMBER ORCHESTRA (MACKERRAS) TUTTO MOZARTI DG 007194/UNIVERSAL CLASSICS GROUP
13	7	7	HILARY HAHN PAGANINI/SPHOR: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP
14	11	11	GABRIELA MONTERO BACH & BEYOND EMI CLASSICS 64647/BLG
13	-3	21	POLYPHONY (LAYTON) WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
16	6	11	VARIOUS ARTISTS BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO
17	18	86	YO-YO MA/THE SILK ROAD ENSEMBLE SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
10	22		MUTTER/PREVIN/MULLER-SCHOTT MOZART: PIANO TRIOS DG 006099/UNIVERSAL CLASSICS GROUP
19	15	8	DANNY ELFMAN SERENADA SCHIZOPHRANA SONY CLASSICAL 89780/SONY BMG MASTERWORKS
20	21	61	ANDRE RIEU THE FLYING OUTCHMAN DENON 17570/SLG
2	NE-E	NTRY	LEIF OVE ANDSNES HORIZONS EMI CLASSICS 41682/BLG
22	23	54	ANDRE RIEU NEW YEAR'S IN VIENNA DENON 17572/SLG
28	RE-E	NTRY	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER MOZART: VIOLIN CONCERTOS 1-5 DG 005078/UNIVERSAL CLASSICS GROUP
24	RE-E	NTRY	LEON FLEISHER The Journey vanguard classics 1796/Sheridan square
25	20	11	HELENE GRIMAUD

WEEK	LAST	游歌	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	:	KENNY G 2 WKS 1 HI IN THE MOOD FOR LOVE_THE MOST ROMANTIC MELDINES OF ALL TIME ARIETA #2690 PMG
2	2		KENNY G Holiday Collection arista 86734/Sony BMG Strategic Marketing Group
5	3		CHRIS BOTTI DECEMBER CDLUMBIA 75381/SONY MUSIC
1	4		GEORGE BENSON & AL JARREAU GIVIN' IT UP MONSTER 2216/CONCORD
	N	EW.	VARIOUS ARTISTS FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II RENDEZYOUS 51222
3	5	3	BONEY JAMES SHINE CONCORD 30049
	6	3	MEDESKI SCOFIELD MARTIN & WOOD OUT LOUDER INDIRECTO 01
ď	7	1	NINA SIMONE REMIXEO & REIMAGINED LEGACY/RCA 01280/RMG
	8	-6	FOURPLAY X BLUEBIRD 86399/RCA VICTOR
·	9	-4	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
	10	:2	WAYMAN TISDALE WAYUPI RENDEZVOUS 5:118
2	13	2	PETER WHITE PLAYIN' FAVOURITES LEGACY/CDLUMBIA 94992/SONY MUSIC
3	17	5	HERBIE HANCOCK POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
4	11	8	JAZZMASTERS JAZZMASTERS V TRIPPIN 'N: RHYTHM 90522/V2
5	-5	8	THE RIPPINGTONS 20TH ANNIVERSARY PEAK 30000/CONCORD ⊕
6	-7	32	MINDI ABAIR LIFE LESS ORDINARY GRP 006222/VG
7	14	27,	MARION MEADOWS DRESSED TO CHILL HEADS UP 3106
8	18	59	JAMIE CULLUM CATCHING TALES VERVE FORECAST/UNIVERSAL MOTOWN 005478//G/UMRG **OFFICE OF THE TAXABLE OF TAXABLE OF THE TAXABLE OF TAXA
4	16	4	BRIAN CULBERTSON A SOULFUL CHRISTMAS GRP 007558/VG
20	21	2	VARIOUS ARTISTS SMOOTH JAZZ CHRISTMAS LIFESTYLES 160045
d			VARIOUS ARTISTS KKSF 103.7 SAMPLER FOR AIDS RELIEF, VOL. 17 KKSF 87871
2	23	35	GERALD ALBRIGHT NEW BEGINNINGS PEAK 8540/CONCORD
3	BE-E	MERY	SPYRO GYRA WRAPPED IN A DREAM HEADS UP 3107
4	20	25	WILL DOWNING
			THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME

	1	C	LASSICAL CROSSOVER	
THIS WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	3	#1 JOSH GROBAN 3 WKS AWAKE 143/REPRISE 44435/WARNER BROS. ●	
2	NI	SII	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
3	2	3	ANDREA BOCELLI UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GRDUP ®	
4	3	43	ANDREA BOCELLI AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
6	4	84	IL DIVO IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ®	
6	5	45	IL DIVO ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
7	6	6	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
8	7	8	SARAH BRIGHTMAN DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
9	8	9	MORMON TABERNACLE CHOIR THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 76047	
10	9	11	VITTORIO VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	
0	10	40	ANDREA BOCELLI AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO	
12	11	55	SOUNDTRACK PRIDE & PREJUDICE DECCA D05620/UNIVERSAL CLASSICS GROUP	
13	13	28	SOUNDTRACK The da vinci code decca 006479/Universal Classics Group	
14	14	9	RONAN TYNAN THE DAWNING OF THE DAY DECCA OD7339/UNIVERSAL CLASSICS GROUP	
15	12	36	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
16	18	53	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY EMG MASTERWORKS	
it	16	1	THE TEN TENORS HERE'S TO THE HEROES RHINO 63674	
18	17	39	THE EAST VILLAGE OPERA COMPANY THE EAST VILLAGE OPERA COMPANY DECCA 00518 I/UNIVERSAL CLASSICS GROUP	
19	15	Ē	GLENN DANZIG BLACK ARIA II EVILIVE 2097/MEGAFORCE	
20	19	82	SOUNDTRACK STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BING MASTERWORKS \oplus	
21	NE	W	CINCINNATI POPS ORCHESTRA (ERICH KUNZEL) CHRISTMASTIME IS HERE TELARC 80538	
22	20	65	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
23	21	57	SARAH BRIGHTMAN LOVE CHANGES EVERYTHING THE ANDREW LIGYD WERBER COLLECTION VOL. 2 DECCA 005570 LANCEISAL CLASSICS GROUP	
24	24	45	CHLOE WALKING IN THE AIR MANHATTAN 42961/BLG	
25	RE-	MTRY	VARIOUS ARTISTS STRUNG OUT ON PANIC! AT THE DISCO VITAMIN 9155	

CHARTS EGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Niels SoundScan from a national subset of core stores that specialize in those genres.

Albums with the greatest sales gains this week.



Where Included, this award indicates the title with the chart's largest unit increase.



Where included, this award indicates the title with the chart's biggest percentage growth



Indicates album entered top 100 of The Billboard 200 HEATSEEKER Indicates album emoved 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

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Songs showing an Increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or a ence, 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 Nfelsen 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 galns.

ONFIGURATIONS

 ⊕ CD single available. ⓓ Digital Download available. ຝ DVD single available
 ❶ Vinyl Maxl-Single available. ㉑ Vinyl Single available. ㉑ CD Maxi-Single available. Configurations are not included on all singles charts

th 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 d on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week

AWARD CHRIMENVERS

ALBUM CHARTS

Recording Industry As₂n. 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-piatinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and or tapes. O Certification for net shipments of 100,000 units (Oro). of 200,000 units (Platino). (2) Certification of 400,000 units (Multi-Platino).

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. O RIAA certification for net shipment of 500,000 singles (Gold).

USIC 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.

VD SALES/VHS SALES/VIDEO RENTALS

 RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ FIAA 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 theathrically released programs, and of at least. 50,000 units and \$2 million at suggested retail for non-theatrical triles.

ALBUMS 9

	4	HOLIDAY ALBUMS
WEEK	LAST	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
6	1	SARAH MCLACHLAN
2	2	GREATEST VARIOUS ARTISTS
175 × 11	lies.	CALLIER HOW CHRISTMAN'S LIMITARY SALL TOWARD SOM'S SITUATED CHARLETING CHOILD BRAZESOMY MUSIC (1930) JAMES TAYLOR
3	3	JAMES TAYLOR AT CHRISTMAS COLUMBIA 00323/SONY MUSIC (18.98)
4	5	TRANS-SIBERIAN ORCHESTRA THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)
5	4	LARRY THE CABLE GUY A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)
	6	IL DIVO
C	24	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98) TRANS-SIBERIAN ORCHESTRA
V	9	CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)
8	11	THE CHEETAH GIRLS CHEETAH-LICIOUS CHRISTMAS WALT DISNEY 861402 (18.98)
9	8	STEVEN CURTIS CHAPMAN ALL I REALLY WANT FOR CHRISTMAS SPARROW 11231 (13.98)
6	12	VINCE GUARALDI TRIO
	27	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) FANTASY 30066/CONCORO (15.98) MERCYME
11		THE CHRISTMAS SESSIONS INO/EPIC 96414/SONY MUSIC (18.98) FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR
12	15	CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)
13	10	CELTIC WOMAN A Christmas Celebration Manhattan 70124/BLG (18.98)
13	23	BETTE MIDLER
15	13	COOL YULE COLUMBIA 86266/SONY MUSIC (18.98) BRAD PAISLEY
		BRAD PAISLEY CHRISTMAS ARISTA NASHVILLE 00533/SBN (18.98) LUIS MIGUEL
16	7	NAVIDÃDES LUIS MIGUEL WARNER LATINA 64038 (18.98)
	18	ELVIS PRESLEY IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44931/SONY BMG STRATEGIC MARKETING GROUP (8 98)
18	25	TRANS-SIBERIAN ORCHESTRA THE CHRISTMAS ATTIC LAVA 83145/AG (15.98)
19	19	KIDZ BOP KIDS
		KIDZ BOP CHRISTMAS RAZOR & TIE 89056 (11.98/7.98) ALY & AJ
20	14	ACOUSTIC HEARTS OF WINTER HOLLYWOOD 162639 (13.98)
21	17	BURL IVES RUDOLPH THE RED-NOSED REINDEER MCA SPECIAL PRODUCTS 322177/UME (8.98)
22	21	MARTINA MCBRIDE WHITE CHRISTMAS RCA NASHVILLE 67654/SBN (14.98)
23	16	KENNY G
		THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG (18.98) MARIAH CAREY
24)	32	MERRY CHRISTMAS COLUMBIA 64222/SONY MUSIC (13.98) ®
25	24	MANNHEIM STEAMROLLER CHRISTMAS CELEBRATION AMERICAN GRAMAPHONE 2020 (17.98)
26	20	THIRD DAY CHRISTMAS OFFERINGS ESSENTIAL 10828 (17.98)
27	22	DEAN MARTIN
28		CHRISTMAS WITH DINO CAPITOL 68922 (18.98) BING CROSBY
20		WHITE CHRISTMAS MCA SPECIAL PRODUCTS 731143/UME (7.98/2.98) DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA
29	33	CHRISTMAS SONGS VERVE 004717*/VG (18.98)
30		CLAY AIKEN MERRY CHRISTMAS WITH LOVE RCA 62622/RMG (18.98)
31	31	CELINE DION THESE ARE SPECIAL TIMES 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)
32	29	VARIOUS ARTISTS
		WOW CHRISTMAS (GREEN) WORD-CURB/EMI/PROVIDENT-INTEGRITY 86414/WARNER BROS. (23.98) KENNY G
33	30	HOLIDAY COLLECTION ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP (8.98)
34	38	ELVIS PRESLEY ELVIS CHRISTMAS RCA 88908/SONY BMG STRATEGIC MARKETING GROUP (18.98)
35		SUFJAN STEVENS Songs for Christmas Asthmatic Kitty 6028 (23.98)
36	41	VARIOUS ARTISTS
-		NOW THAT'S WHAT I CALL CHRISTMAS' 2: THE SIGNATURE COLLECTION ENVLINEERSAL/SONY MUSIC/ZOMBA 63098/CAPITOL (19.96) MANNHEIM STEAMROLLER
37	35	CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 1225 (15.98)
38	37	ALAN JACKSON LET IT BE CHRISTMAS ARISTA NASHVILLE 67062/SBN (18.98/11.98)
39	40	TOBY KEITH Christmas to Christmas Mercury 527909/UMGN (8.98)
40	39	KENNY CHESNEY
A	3	ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN BNA 51808/SBN (18.98) VARIOUS ARTISTS
		ABSOLUTE FAVORITE CHRISTMAS FOR KIOS FERVENT 886476/WARNER BROS. (7.98) VARIOUS ARTISTS
42	42	NDW THAT'S WHAT I CALL CHRISTMAS! EM/ZDMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98)
43	36	CHRIS BOTTI DECEMBER COLUMBIA 75381/SONY MUSIC (13.98)
44)	46	HARRY CONNICK, JR. HARRY FOR THE HOLIDAYS COLUMBIA 90550/SONY MUSIC (13.98) (1)
45	47	SOUNDTRACK
400		ELF NEW LINE 39028 (12.98) WYNONNA
46	34	A CLASSIC CHRISTMAS CURB 78955 (18.98)
47	***	NAT KING COLE The Christmas song Capitol 31227 (18:98)
48	44	THE CHIPMUNKS CHRISTMAS WITH THE CHIPMUNKS MADACY SPECIAL PRODUCTS 6449/MADACY (7.98)
49	50	THE CARPENTERS
2000		CHRISTMAS PORTRAIT A&M/UNIVERSAL 215173/UMRG (14.98) ELVIS PRESLEY
50	49	BLUE CHRISTMAS RCA 48479/SDNY BMG STRATEGIC MARKETING GROUP (8.98)

TOP HOLIDAY ALBUMS: All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on the Top Holiday Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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		D	GITAL	
WEEK	LAST	WEEKS ON CHT	ARTIST Title MMPRINT / DISTRIBUTING LABEL	BB 200 RANKING
1	NE	W	#1 JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG Kingdom Come	1
2	Ni	W	DAUGHTRY Daughtry RCA 88860/RMG	2
Ŧ	NE	W	SNOOP DOGG Tha Blue Carpet Treatment DDGGYSTYLE/GEFFEN 008023*/INTERSCOPE	5
4	NE	W	U2 U218: Singles ISLAND 008027/INTERSCOPE ⊕	12
5	NE	W	BRAND NEW INTERSCOPE 008034 The Devil And God Are Raging Inside Me	31
6	13	4	SARAH MCLACHLAN Wintersong ARISTA /RMG	22
7	2	2	DAMIEN RICE HEFFA/VECTOR /WARNER BROS. 9	65
8	4	2	AKON KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN /UMRG KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN /UMRG	8
9	6	81	JOHN MAYER AWARE/COLUMBIA /SONY MUSIC Continuum	37
m	1	2	TENACIOUS D The Pick Of Destiny (Soundtrack) EPIC (SONY MUSIC	
11	3	2	THE GAME Doctor's Advocate GEFFEN /INTERSCOPE	7
12	8	2	SOUNDTRACK Happy Feet FOX/WARNER SUNSET/ATLANTIC /AG	55
13	NE	w	2PAC Pac's Life AMARU 008025*/INTERSCOPE	7.1
14	5	2	(+44) When Your Heart Stops Beating	64
15	RE-E	NTRY	VINCE GUARALDI TRIO A Charlie Brown Christmas (Soundtrack) FANTASY /CONCORD	9

WEEK	LAST WEEK WEEKS ON CHT	ARTIST Title	BB 200 RANKING
1	HEW	#1 THE BEATLES Love	4
2	1 3	JOSH GROBAN Awake 143/REPRISE 44435/WARNER BROS. ⊕	14
	NEW.	IL DIVO Siempre SYCO/COLUMBIA 02673/SONY MUSIC	17
	8 13	BOB DYLAN Modern Times COLUMBIA 87606/SDNY MUSIC €	75
•	NEW	DAUGHTRY RCA 88860/RMG Daughtry	2
4.	NEW	LOREENA MCKENNITT An Ancient Muse QUINLAN ROAD/VERVE 007920/VG	83
	2 6	SARAH MCLACHLAN Wintersong ARISTA 81504/RMG	22
	3 6	JAMES TAYLOR COLUMBIA 00323/SONY MUSIC James Taylor At Christmas	38
2	2 3	J.J. CALE & ERIC CLAPTON The Road To Escondido DUCK/REPRISE 44418/WARNER BROS	7
10	NEW	U2 U218: Singles ISLAND 008027/INTERSCOPE ⊕	12
11	7 9	TONY BENNETT Duets: An American Classic RPM/COLUMBIA 80979/SONY MUSIC	16
12	NEW	TOM WAITS Orphans: Brawlers, Bawlers & Bastards	74
111	NEW	ROCK STAR SUPERNOVA BURNETT/EPIC 88414/SONY MUSIC Rock Star: Supernova	10
	4 5	SOUNDTRACK Hannah Montana WALT DISNEY 861620 €	7
15	11 3	ANDREA BOCELLI Under The Desert Sky SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP ⊕	3



DEC 9 2006

VD SALES Principal Performers TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE) NEW THE DA VINCI CODE SONY PICTURES HOME ENTERTAINMENT 14834 (29,98) Tom Hanks/Audrey Tautou CARS Animated G DISNEY/PIXAR/BUENA VISTA HOME ENTERTAINMENT 27189 (29 9B) FAMILY GUY: VOLUME FOUR RR Animated ACCEPTED INNEFESAL STUDIOS HOME VIDEO 88532 (29.98) Justin Long/Blake Lively PG-13 OVER THE HEDGE Animated JOHN TUCKER MUST DIE Jesse Metcalfe/Brittany Snow PG-13 MISSION: IMPOSSIBLE III Tom Cruise/Phillip Seymour Hoffman PB-13 LITTLE MAN Marlon Wayans/Shawn Wayans PG-13 N HOME EN<u>TERTAINMENT 14129 (28.98)</u> 6 13 THE LITTLE MERMAID WAIT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMEN . Animated WALL DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT TO FOR 199 99) MICKEY MOUSE CLUBHOUSE: MICKEY SAVES SANTA AND OTHER MOUSKETALES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50423 (19.98) 10 MONSTER HOUSE PB Animated SONY PICTURES HOME ENTERTAINMENT 15419 (28.98) CLICK SONY PICTURES HOME ENTERTAINMENT 14838 (28.98) Adam Sandler/Kate Beckinsdale 9 6 PG-13 12 NACHO LIBRE Jack Black/Peter Stormare 13 KING KONG 14 Jack Black/Naomi Watts S HOME VIDEO 26260 (29.98) X-MEN: THE LAST STAND Hugh Jackman/Halle Berry 15 13 PG:13 THE POLAR EXPRESS 6 16 THE BREAK-UP STUDIOS HOME VIDEO 84652 (29.98) 17 Vince Vaughn/Jennifer Aniston PG-13 CURIOUS GEORGE STIDIOS HOME VIDEO 26159 (29.98) Animated 18 GILMORE GIRLS: THE COMPLETE SECOND SEASON Lauren Graham/Alexis Bledel 19 GILMORE GIRLS: COMPLETE FIRST SEASON Lauren Graham/Alexis Bledel 20 HIGH SCHOOL MUSICAL: ENCORE EDITION Zac Efron/Vanessa Anne Hudgens 21 23 14 GILMORE GIRLS: THE COMPLETE THIRD SEASON Lauren Graham/Alexis Bledel THE SANTA CLAUSE 2 . 23 NEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156 (19.98) HITCH COLUMBIA TRISTAR HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 11235 (14.98) Will Smith/Eva Mendes PG-13 THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27574 (29.99) PG 5 25

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1	VTT	V DVD SALES ***
		V ID VI CIMILITY TO
_	5 3-	
SES	AST WEEK WEEKS	TITLE LABEL/DISTRIBUTING LABEL & NUMBER (PRICE)
4	NEV	#1 FAMILY GUY: VOLUME FOUR
1	NE Y	1WK 20TH CENTURY FOX 2238209 (39.98)
2	RE-EFTEY	GILMORE GIRLS: THE COMPLETE SECOND SEASON WARNER 59053 (59.98)
3	RE-EFTFY	GILMORE GIRLS: COMPLETE FIRST SEASON WARNER REPRISE/WARNER 32261 (59.98)
4	5 26	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA 49549 (26.98)
5	RE-EETFY	GILMORE GIRLS: THE COMPLETE THIRD SEASON WARNER 70054 (59.98)
		THE GOLDEN GIRLS: SEASON SIX
6	HEW	TOUCHSTONE/BUENA VISTA 50731 (39.98)
7	NEW	CSI: CRIME SCENE INVESTIGATION: THE COMPLETE SIXTH SEASON CBS VIOEO/PARAMDUNT 88917 (92.98)
8	NEW	SMALLVILLE: THE COMPLETE THIRD SEASON WARNER 39721 (59.99)
	1 2	THE SOPRANOS: SEASON 6, PART I
	NEW	LOONEY TUNES: GOLDEN COLLECTION VOLUME FOUR WARNER 80272 (64.98)
	6 E	HANNAH MONTANA: LIVING THE ROCK STAR LIFE!
		WALT DISNEY BUENA VISTA 71215 (19.98) NCIS: THE COMPLETE SECOND SEASON
	NEW	CBS VIDEO/PARAMOUNT 07888 (58.98)
13	NEW	SMALLVILLE: THE COMPLETE SECOND SEASON WARNER 24256 (59.98)
14	10 10	GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCUT TOUCHSTONE TELEVISION/BUENA VISTA 70099 (59 98)
		LOIS & CLAPK THE NEW ADVENTURES OF SUPERMAN. THE COMPLETE FOURTH SEASON WARNER 76193 (59.98)
		FRIENDS: THE COMPLETE THIRD SEASON
16		WARNER 22739 (44.98)
17	Name of	SMALLVILLE: THE COMPLETE FIRST SEASON WARNER 24255 (64.98)
18	-11	ADVENTURES OF SUPERMAN: - THE COMPLETE FIFTH & SIXTH SEASONS WARNER 82519 (39.98)
19		NORTHERN EXPOSURE: THE COMPLETE FIFTH SEASON UNIVERSAL STUDIOS 66642 (59.98)
20	11 32	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA 4173503 (29.98)
21	RE-MITTRY	FRIENDS: THE COMPLETE SECOND SEASON WARNER 22733 (39.98)
22	2 2	THE WEST WING: THE COMPLETE SEVENTH SEASON
24	2 2	WARNER 81981 (59.98)
23	RE-MITTEY	FRIENDS: THE COMPLETE FIRST SEASON WARNER 17804 (39.98)
24	9 2	RUDOLPH THE RED-NOSED REINDEER

1	NE	W	TWK SONY PICTURES HOME ENTERTAINMENT
2	1	2	CARS WALT DISNEY/PIXAR/8UENA VISTA HOME ENTERTAINMEN
3	NE	W	JOHN TUCKER MUST DIE
•	NE	EW	ACCEPTED UNIVERSAL STUDIOS HDME VIDEO
5	2	2	LITTLE MAN SONY PICTURES HOME ENTERTAINMENT
6	3	3	MISSION: IMPOSSIBLE III. PARAMOUNT HOME ENTERTAINMENT
	4	5	THE BREAK-UP UNIVERSAL STUDIOS HOME VIDEO
8	5	6	CLICK SONY PICTURES HOME ENTERTAINMENT
9	6	4	NACHO LIBRE PARAMOUNT HOME ENTERTAINMENT
10	7	5	OVER THE HEDGE PARAMOUNT HOME ENTERTAINMENT
	ネ ・	ro	P VIDEO GAME
	Ò	ro R	P VIDEO GANIE ENTALS RENTRAK (SSEN
WOSER CO.	LAST	WEEKS SO	
2990M	L LAST WEEK	S WEEKS SOI CHI	TITLE
7990M 1 2		30	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON EA SPORTS
		3	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON SEA SPORTS PS2: WWE SMACKDOWN VS. RAW 2007 THO X360: GEARS OF WARS
	NE	3 W	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON EA SPORTS PS2: WWE SMACKDOWN VS. RAW 2007 THO
2	6	3 W 2	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON EA SPORTS THO X360: GEARS OF WARS MICROSOFT PS2: MADDEN NFL 07 EA SPORTS
2	6 4	3 3 ₩ 2	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON SEA SPORTS PS2: WWE SMACKDOWN VS. RAW 2007 THU X360: GEARS OF WARS MICROSOFT PS2: MADDEN NFL 07 EA SPORTS PS2: SCARFACE: THE WORLD IS YOURS
2 4 5	6 4 2	3 w 2 3	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON EA SPORTS PS2: WWE SMACKDOWN VS. RAW 2007 THO X360: GEARS OF WARS MICROSOFT PS2: MADDEN NFL 07 EA SPORTS PS2: SCARFACE: THE WORLD IS YOURS VIVENDI UNIVERSAL XBOX: NEED FOR SPEED: CARBON
2 4 5	6 4 2 3	3 ₩ 2 3 7	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON EA SPORTS PS2: WWE SMACKDOWN VS. RAW 2007 THO X360: GEARS OF WARS MICROSOFT PS2: MADDEN NFL 07 EA SPORTS VIVENDI UNIVERSAL XBOX: NEED FOR SPEED: CARBON EA SPORTS PS2: BULLY
2 4 5 6 7	6 4 2 3 7 5	3 7 3 4	TITLE MANUFACTURER PS2: NEED FOR SPEED: CARBON EA SPORTS PS2: WWE SMACKDOWN VS. RAW 2007 THO X360: GEARS OF WARS MICROSOFT PS2: MADDEN NFL 07 EA SPORTS PS2: SCARFACE: THE WORLD IS YOURS VIVEND! UNIVERSAL XBOX: NEED FOR SPEED: CARBON EA SPORTS PS2: BULLY ROCKSTAR GAMES X360: NEED FOR SPEED: CARBON

EO RENTALS...

		10 H	EATSEEKERS®	
27	EEK	翻	ARTIST Title	HT.
A	HOT	SMDT Bu	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) #1 ROCK STAR: SUPERNOVA Rock Star Supernova	0
0	21 21	BU"	BURNETT/EPIC 88414/SONY MUSIC (18.98) CREATEST SANCTUS REAL The Face Of Love	
		EVA.	VICENTE EEDMANDEZ	Iss
34		3	JOANNA NEWSOM Ys La Tragedia Del Vaquero Ys	
			DRAG CITY 303* (16.98)	
-	7	=4	RAKIM & KEN-Y Begin To Hope RAKIM & KEN-Y Mactariaca Number Character RAKIM & Mactariaca Number Character	
		=1	PINA 270183/UNIVERSAL LATINO (15.98) Widster piece. Nodestra Obra Miaestra	
	3	2	SONY BMG NORTE 01965 (16.98)	
3	3	:3	TRUSTKILL 74 (13.98)	
3	2	13	AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Lang S
	3	7	FONOVISA 352638/UC (11.98) 30 Recuerdos	
	4	3	SONY BMG NORTE 01721 (15,98) CALLE 12	
-2	16	43	WHITE LION 96875 SONY BMG NORTE (15.98) THE COUNTDOWN SINCERS	
-3	*.0	3	HE COUNT SINGERS Christmas Classics: Redneck Style BIG DADDY WEAVE Figure 1 Products 1 Product 1 Produc	7
8	15	8	FERVENT 886530/WARNER BROS. (13.98)	
5	13	8	UNK Beat'n Down Yo Block BIG 00MP 5973/K0CH (17,98) Beat'n Down Yo Block	
6	\$7	3	SRE/INO/COLUMBIA 88920/SONY MUSIC (13.98)	
7	10	25	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98) Chroma	
8	15	14	AUGUSTANA EPIC 93433/SONY MUSIC (11.98) All The Stars And Boulevards	
19	16	10	SAY ANYTHING Is A Real Boy DOGHOUSE/J 71805/RMG (11.98) Is A Real Boy	
20	11	6	SHINY TOY GUNS UNIVERSAL MOTOWN 007615*/UMRG (11.98) We Are Pilots	
21	22	9	GEORGE LOPEZ 06LI0 89140 (16.98) El Mas Chingon	
22	NI	V	GRITS GOTEE 65929/EMI CMG (12.98) Redemption	
53	₹6-1	MIRY	STELLAR KART WORD-CURB 86526/WARNER BROS (13.98) We Can't Stand Sitting Down	rischerite
24	14	7	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14 98) 30 Corridos: Historias Nortenas	
59	30	3	THE 101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 52306/MADACY (13.98) Thomas Kinkade: Treasury Of Christmas	
₹6	NI	N	REIK SONY BMG NORTE 70213 (14.98) Sequencia	
27	32	2	NEWSONG INTEGRITY/COLUMBIA 88311/SONY MUSIC (16.98) The Christmas Hope	
28	RE-E	ETRY	AARON SHUST BRASH 0017 (13.98) Anything Worth Saying	
29	ME-E	ETRY	PHILLIPS, CRAIG & DEAN IND/COLUMBIA 87933/SONY MUSIC (16.98) Top Of My Lungs	
30	23	56	IMOGEN HEAP RCA VICTOR 72532 (11.98) Speak For Yourself	
31	25	64	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) God's Project	
32	33	71	NATALIE GRANT CURB 78860 (17.98) Awaken	
33	12	2	LAURA PAUSINI WARNER LATINA 64007 (17.98) Yo Canto	
34	27	8	FRANCO DE VITA SONY BMG NORTE 83847 (16.98) ⊕ Mil Y Una Historias: En Vivo	
35	24	4	CONJUNTO ATARDECER UNIVERSAL LATINO 007889 (12.98) El Decimo Y Siguen Los No.1 Del Pasito Duranguense	
36	31	7	CHIODOS EDUAL VISION 136 (14.98 CD/DVD) ⊕ All's Well That Ends Well	
-37	37	10	Linea De Oro	
38	NI	rw	LINCOLN BREWSTER INTEGRITY 84087/PROVIDENT-INTEGRITY (16.98) The Best Of: Let The Praises Ring	
39	NI	rw	KEALI' REICHEL PUNAHELE 11225 (15.98) Maluhia	
40	NI	ιw	THE COUNTDOWN KIDS MADACY KIDS	100
41	26	7	TO DEITRICK HADDON 7 Days Tysol/Purity Tyso	
42	,	w	THE COUNTDOWN SINGERS Tries The Count The Coun	
43	47	11	HILLSONG Mighty To Save: Live	
44		W	MICHELLE AMATO/MICHELLE LINDAHL/SARAH MOORE Celtic Christmas	
45		11	WAUACY SPECIAL PHODUCIS /MADACY (13.98) VITTORIO Vittorio	
46	42	2	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Raby Einstein: Playdate Fun	8
47	41	22	DRAGONFORCE Inhuman Rampage	
48	40	64	ANA GABRIEL Historia De Lina Reina	
49	19	3	CADILLAC DON & J-MONEY	
60		W	DJ KAZZANOVA DJ KAZZANOVA DJ KAZZANOVA	
30			MACHETE 73002 (14.98) DJ RAZZANOVA: The Regigation Mixes	
			BREAKING & ENTERING / THIS WEEK C	M



The bast-elling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 30c. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatsaekers chart. See Chart Legend for rules and explanations © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc 3II rig its raserved.

BEVERLY HILLS 90210: THE COMPLETE FIRST SEASON PARAMOUNT 38244 (54 98)

25 3 2

SINGLES & TRACKS

Billoogra

SONG Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

ABOUT US (Cecile Barker Publishing, ASCAP/Paul Wall, ASCAP/Z Kingpins Publishing, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/WB Music, ASCAP)

AIN'T NO OTHER MAN (Xtina Music, BMI/Careers-BMG Music Publishing BMI/Gifted Pearl Music ASCAPANorte AINT NO OTHER MAN (Xina Music, BMI/Carers-BMC Music Publishing, BM/Glifed Paul Music, ASCAP/Works Of Mart ASCAP/K Stuff, BMI/Arthouse, BMI/Tricia Sounds Music, ASCAP/Each Global, ASCAP/Ara Music, BMI/Te Chirde Dits Music Group, ASCAP), WBM, POP 39 ALADO DEL TIEMPO (Three Sound, BMI) U.9 ALADO DEL TIEMPO (Three Sound, BMI) U.9 AYSSA LIES (Careers-BMG Music Publishing, BMI/More Than Phymes Music, BMI) CS 13 AMARILLO SKY (Rich Teisra Music, ASCAP/Big Love Music BMI/Carol Vincert And Associates, SESAC/Grinnin Girl Music, BMI/Bar I wo Beal One Music, ASCAP) WMI/S 12 HIDO 73

ASCAPBucky And Civile, ASCAP) CS 23
ATREVETE (W.) BM) CT 8
AY CHICO (LENGUA AFUERA) (EMI Blackwood,
BM/ColliPark Music BM/Permusic, BM/PMG Songs,
ASCAP/Universal Musica, Inc., ASCAP), HL/WBM, H100
97

BABY, IT'S COLD OUTSIDE (Frank Music, ASCAP) CS 58
BEFORE HE CHEATS (That Limite House, ASCAP/Milphy
Underdog, ASCAP/Sony/AY Cross Keys, ASCAP), HL,
CS 1; H10 19 POP 32
BENDTIAT ULUZ (Tulum, ASCAP/WB Music,
ASCAP/Vailincito Songs, BM/Careers-BM/G Music Publishing BMI) Careers-BM/G Music Publishing BMI) Careers-BM/G Music Pub-

ASCAP/Valificito sortus, torre oricosti lishing BMI) LT 2 BET THAT (finck N Rick, BMI/First N Gold, BMI/Gold Rush Publishing, BMI/Y A Daddy, ASCAP/frach-Field Enter-physics, ASCAP/Univer-

Publishing, BMIY A Daddy, ASCAP/Trac-N-Field Enter-lamment, BMIVChamillian, Camp Music, ASCAP/Inver-sal Music Corporation, ASCAP, HL. RBH 83 BE WITH ME (Young Malcolm Publishing, ASCAP/EMI Blackwood, BMIVPhoenix Ave. Music Publishing, ASCAP/BMI Agnil, ASCAP/Jusin Combs Publishing, ASCAP/BMI Agnil, ASCAP/Jusin Combs Publishing, ASCAP/BMIV Jeffing, Mary J. Bigle, ASCAP/Juniversal-MCA ASCAP/MWIM Music, SESAC/Bablyoby, Stille Publishing, MCA ASCAP/BMIV Music, SESAC/Bablyoby, Stille Publishing,

B.P. WB Music. ASCAP/Sons Of K-oss, ASCAP), WBM, RBH 82 RBH 81 RBH 82 RBH 81 RBH 82 RBH 81 RB

CALL ME WHEN YOU'RE SOBER (Professor Scraweye Publishing BMICown) Fire Missic, BMICswert T 666 Music, ASCAP) H 101 24 POP 16
CALL ON ME Stanish Cymnon Music, ASCAP/EM porti, ASCAP/BMIC Stanish Cymnon Music, ASCAP/BMIC Stanish Cymnon Music, ASCAP/BMIC Stanish Cymnon Music, ASCAP/BMIC Stanish Cymnon Music, ASCAP/BMIC Songs, ASCAP/Pipe Tyme Tures, ASCAP/BMIC songs, ASCAP/Pipe Tyme Tures, ASCAP/AGC active, ASCAP/BMIC songs, ASCAP/AGC Logific Songs, ASCAP/BMIC Songs, ASCAP/BMIC Songs, ASCAP/BMIC Songs, ASCAP/BMIC Songs, ASCAP/BMIC Logific Songs, ASCAP/BMIC Logific Songs, ASCAP/BMIC Logific Songs, ASCAP, BMIC Logific Songs, ASCAP, BMIC Logific Songs, ASCAP, BMIC MUSIC CHOW Music Publishing, ASCAP) BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP MIC CANNOT LOGIFIC SONGS ASCAP BBH SAND LANGS CAP BBH SAND LAN

91
CHAIN HANG LOW (Big Big Kid, ASCAP/Lii D.
ASCAP/Reace And Tyneace, ASCAP/Linversal Music Corporation, ASCAP, HL, H100 50 PP 42, RBH 79
CHANGE ME RIMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April. ASCAP/Strange Motel Music.
ASCAP/Meddogs Songs, ASCAP/Alma Music.

CHASING CARS (Big Life BMI) H100 9; POP 11 CHICKEN NOODLE SOUP (Noting Hill Music, BMI)

HIND 100 POP & RBH 8
HIND 100 POP BA RBH 8
CHIQUILLA (too be Annor BM/Universal-Musica Unica
BM/DHG BM/Warner-lamertane Publishing, BM/) LT 19
CHION UP THE DEDEC (Commission Publishing,
BM/AN UP THE DEDEC (Commission Publishing,
BM/ANOCIDATOR Publishing, BM/Primp, My Pen Interna-tional ASCAP/Zomba Eniepises, ASCAP/YB Music.

ASCAP), WBM, RBH 96

COME BACK TO ME (Antoning Songs, ASCAP/Seven
Peaks Music, ASCAP/In Bocca Al Lupo, ASCAP/Unichap
pell Music, BMI/Careers-BMG Music Publishing,
BMI/Milphty Nice, BMI/Bluewater Music, BMI), WBM,
unn s.E. Pap 30.

COME TO MELL (FOR SUBJECT AND ASSOCIATION OF A SIMILATION OF A

DAY DREAMING (Springtime, BMI) RBH 88

DEM LEANS (Shaniah Cymone Music, ASCAP)EM April, ASCAPPSAgampta Music, ASCAPCHarpy Music, ASCAP/BMIS Songs, ASCAP/Air Control Music, ASCAP/BMIS Songs, ASCAP/Air Control Music, ASCAP)EM CHARP CONTROL STATE CONTROL ST

BMI/Elorreaga ASCAP) tJ 30
DIXIE LULLABY (EMI Blackwood, BMI/Greenhorse Music,
BMI/Britick Davis, BMI/Drum Groove, SESAC/Calhoun

Emerprises: SESAC) HL, CS 48

DO II TO II (Hublishing Designee, BMI/Rags II Richard
Music, BMI/Uncle Wilmess Music ASCAP/How Ya Luv
Dal Music, CASCAP/Hobing Dale Songs, ASCAP) POP 67

DON'T MAKE ME (Cat IV, ASCAP/Bergibran, ASCAP/Lonversal Music Corporation, ASCAP/Big Drange Dog,
ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional
Music CO1091, ASCAP, CS 45

Music CO1091, ASCAP, CS 47

Music CO10

Music Of 1091, ASCAP) CS 47

A DOZEN ROSES (YOU REMIND ME) (EMI April. ROBART STREET LYTICS PUBLISHING, ASCAP/Warner lane Publishing, BMI/Mass Confusion, ASCAP), HI AMBM DDU 57

HL/WBM. HBH 37

DRINKIN' ME LONELY (Runnin' Behind Publishing, ASCAP/Brainchild Music, ASCAP/Words & Music,

ENOUGH CRYIN (Universal Music Corporation
ASCAP/Mary J Blige ASCAP/Rodney Jerkins Productions BM/EMI Blackwood, BM/Team S Dot Publishing
BM/Hito Music BMI/Song Of Windowerl Pacific,
BM/EMI April ASCAP/Carter Boys Publishing.
ASCAP/Carter Boys Publishing.
ASCAP/Carter Boys Authinships.
ASCAP/Carter Boys Auth

CLM/HL_RBH 40 EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Brett Beavers Publishing Designee, BMI/Ensign Music, BMI/Bancho Papa Music, BMI) H100

EVERYTIME THA BEAT DRDP (Shaniah Cymone Music ASCAP/EMI APIT LORING TO THE CONTROL OF T

FACE OOWN (The Hed Jumpsuir Apparatus Publishing Despire) H100 93, POF 86 FANTASMA (Universal-Musica Unica, BMV/Baby Records Music, BMI) II 75 FAR AWAY (Warner-Lamerlane Publishing, BMI/Arm Your Dills, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 17, POP 10

RBH sti FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff Rose BM/Lavender Zoo Music, BM/Careers-BMG Musi Publishing BM/Sagrabeaux Songs, BMI), HLWBM, CS

44

FLY LIKE A BIRD (Rye Songs, BM//Songs Of Universal, BM//EM) April. ASCAP/Minneapolis Guys Music. ASCAP/J IB Landa Music Works. ASCAP/J, HL. RBH 26. FORE SHE WAS MAMA GONJATV Aculf BOS. BM//Lavender Zoo, BM//Immokaiee Music, BM//Daphil

GALLERY (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Songs, BMI/FMI April, ASCAP), Hu/WBM, H100 61, POP 33 (BTUP) (Blubba Ger Music, BMI/Noonlime Tunes, BMI/Wainer-lamer ane Publishing, BMI/Poyaliy Righlings, ASCAPAD Hu/Sonaral Music Comordiation, ASCAP/Chamillilary

wood BMI) HI, H100 87
GOOD AS GONE (Warner-Tarnerlane Publishing, BMWSell
The Cow, BMI/Tover One, BMI/MYB Music, ASCAP/Tover
Two, ASCAP, WBM, CS 29
GOOD DIRECTIONS (Murrah Music Corporation,
BMI/Castle, Street Music, ASCAP/Large Opportunity

Music ASCAP) CS 37 A GOOD MAN (Midas Magic, ASCAP/Animal Planet. ASCAP/AvaRu Music, SESAC/Multisongs BMG.

GDT YOU'R Music, ASCAP CS 17.

GDT YOU'R Music, ASCAP CS 17.

GDT YOU HOME (WINN Music, SESAC/Songs In The Year)

OF B Fall, SESAC/Moontime South SESAC/Say Whatil

Say Hun? Prenorm Nusic, BM/UTILE Bobby Music,

BM/CM Blackwood, BM/Babyboy's Little Hobishing

Company, SESAC/HL/WBM, RBH 69

GREATEST TIME 6FY EAR (VAIL Listles) H100 96. POP

HATE (I REALLY OON'T LIKE YOU) (So Happy Publish mg AEDAP) H100 72: POP 61
HEAVEN (John Legend Publishing, BMI/Cherry River.
BMI/Please Germer My Publishing, BMI/EM Blackwood.
BMI/Vaughtn Sineet Music. ASCAP/Lissys Wilson Pub-ishing, SMI/PMI Unart Calatiog, BMI/Carrib, BMI/Special Agent, BMI). CLM/HL. RBH 61
HELP (Browz, BMI/221 Music. ASCAP/Lipyd Banks Music ASCAP/Universal Music Corporation. ASCAP). HL. RBH AR.

86 HERE (IN YOUR ARMS) (Gordie Is A Prince, ASCAP) HERE IT GOES AGAIN (OK Go Publishing, BMI) H100 80

HERIDAS DE AMOR (Copyright Control/EMI April.

HIGH SCHOOL NEVER ENDS (Zomba Enterprises. ASCAP/Drop Your Pants, ASCAP/Vaguely Familiar,

ASCAP WBM, POP 100

HILLBILLY DELUXE (EMI April, ASCAP/Brad To The Bone ASCAP/Big Loud Shirt Industries, ASCAP/ICG, ASCAP). HI, CS 34

HIP HOP IS DEAD (III Will, ASCAP/Zomba Enterprises
ASCAPAvill Lam Minsic. BMI/Cherry River, BMI/Regen

EL HOMBRE QUE MAS TE AMO (Golden Huina,

LOS HOMBRES TIENEN LA CULPA (PMC La Editoria, ASCAP/CMG Publishing, ASCAP/Crown P BMI/I niver ASCAP/CMG Publishing, ASCAP/Crown P, BMI/Unive sal-Musica Unica BMI) LT 40 HONESTLY (Osnos Music, ASCAP) POP 77 HODD BOY (Mellenverse, SOCA/Maked Under My Clothes, ASCAP/Chrysla Wusic, ASCAP/Soral Booty ASCAP/Jobere Music, ASCAP/Stone Agate, BMI), HL DOBLE 20 MISSING ASCAP/Stone Agate, BMI), HL

RBH 53
HOW TO SAVE A LIFE (Agron Edwards Publishing, ASCAP/FMI April, ASCAP), HL, H100 5, PDP 5
HURT (Xtina Music, BMI/Careers-BMC Music Publishing BMI/Stuck In The Throat, ASCAP/Famous, ASCAP/Mark Rorson, BMI/EMI Blackwood, BMI/Inouye, BMI), HL, H100 21, PDP 15

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Mathe Music Publishing, ASCAP/EMI Blackwood BMI/TYM Music, BMI/EMI, PRS), HL, H100 90, RBH 25

I CAN'T LOVE YOU ANYMORE (Songs Of Universal, BMI/Back On Track, BMI/WB Music, ASCAP/Rich Texan

Music, ASCAP) CS 60
ICE BOX (Mr. Grandberry O's Music, SESAC/Virginia
Beach, ASCAP/EMI April, ASCAP/WB Music,
Beach, ASCAP/EMI April, ASCAP/EMI APRIL, BEACH, Beach. ASCAP/EM. April, ASCAP/MB Music, ASCAP/Royal Court Music. ASCAP/Christopher Mathew, BM/I+itico Music. BM/Ezeke International Music. BM/Meroleck Music. ASCAP/Inversal Music Corpora-tion, ASCAP/Foray Music. SSEAC). HL/WBM. RBH 52 IDONT WANT 10 (EMI Blackword BM/IB/Ibu Lamp. ASCAP/Reyrisong, BM/IAyden, BM/Wtensong, BM/I), HL.

Music BMI) CS 24

I KEEP COMING BACK (V2, ASCAP/Diver Dann, Pacific, RMI/Sonos Of Windswept Pacific,

BMI) CS 45

I KNOW YOU SEE IT (Granny Man Publishing, BMI/Warn-er-Tamerlane Publishing, BM/Walik-Mekhi Music,

93. RBH 44

I KNOW YOU WANT ME (Mouth Full O' Gold,
ACCAPA Injugged Music Corporation, ASCAP/Bubba Gee

BM/Sare ATV Tiree, BMI) CS Z2
LOVED HER FIRST (Sorn/ATV Cross Keys
ASCAF/Songs Of Extreme. ASCAF/Cedar Sides. ASCAP).
H. H100 S7. POP 88
LIUV IT (EM) BBIOAWOOd, BMI/Young Jeezy Music inc.
BMI/Toompstone Publishing, BMII. HI, H100 84, RBH 18
MAGINE ME (Zomba Songs. BM/Kerrion, BM/Lilly
Mack, BMII, WBM. RBH 59

BM/Toompstone Publishing, BM/J. H.L. H100 84, RBH 18 IMAGINE ME (Zomba Songs, BM/Kerion BM/J) Make, BM/J WBM, RBH 59 LOS INFELES (Premum Latin ASCAP) IT 4 INNOCENCE (Were Going to Mail, BM/Fills And Smash-iss Music, ASCAP/Comba Interpress, ASCAP/Good County Monit, ASCAP/Call M. ASCAP/Bergbrain, ASCAP, H.M. BM, CS. 32 IN THE H000 INO Listed) RBH 71 INTO THE OCEAN () POP 96 INVIERNO (Phana Maluca, SESAC/Make Portmain, BMI) IT 48 IRREPLACEABLE (ISlead Songs, ASCAP/EMI) April ASCAP/B-DAY ASCAP/SON/ATV Tunes, ASCAP/B-DAY ASCAP/SON/ATV Tunes, ASCAP/B-DAY ASCAP/SON/ATV Tunes, ASCAP/B-DAY Songs, BM/J/CMMX SONGS, BM/J/C

wist Music, ASCAP/Maren Emerglace Publishing, BM/Feating Leat 5M/h H 100 f5, PDP 3.

RWAF Teating Leat 5M/h H 100 f5, PDP 3.

RYS 0K4Y 0M-B 100 DI) (BM/Geart 5M/Pop Pride Publishing, BM/Fach lieath ASCAP/259 Music, ASCAP/25M pole 5M/Feating BM/Fach lieath ASCAP/259 Music, ASCAP/25M pole 5M/Fach 15, ASCAP/D Bed Designes) H 100 91 R BH 47

WANNA LOVE YOU (Breat Music, ASCAP/Famous, ASCAP/M, Own Chil Music, BM/FeM Blackwood, BMI), HL H 100 1 LT 23, PDP 3, RBH 6 ITS NOT OVER (Surface Pretty Deep Ugly Music, BM/G Wat Music, ASCAP/Warner-Tamer Publishing,

THE KILL (BURY ME) (Apocraphex Music, ASCAP/Zomba Enterprises, ASCAP), WBM, H100 83;

ASCAP/Zomta Enterpises, Ascuery, wishin, ri uu oo, DOFIBI .

KINGDOM COME (EMI Abril, ASCAP/Carier Boys Publishing, ASCAP/Alorete Misse, ASCAP/Solre Damond Music, BMI/Zomba Enterpises, ASCAP/Solre Damond Music, BMI/Zomba Enterpises, ASCAP/Alori bite Music, ASCAP) Hu/WBM, H100 .

18 PDP 99 RBH 54

KOOL AID (LII Bass Music, ASCAP) Money Man, BMI/Drop Music, BMI/I RBH 93

LABIOS COMPARTIDOS (WB Music, ASCAP/Tulum, ASCAP) LT 18

LADIES LOVE COUNTRY BOYS (EMI Blackwood,
BMI/House Of Full Circle BMI/Universal Music Corpora
tion ASCAP/Memphersheld, ASCAP/Full Circle, BMI),

A LA PRIMERA PERSONA (Gazul, ASCAPAVB Music. ASCAP/L 1 de LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April ASCAP/Z Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BMI/Lanice Combs Publishing, BM/EMI Blackwood, BMI/Lanice

BMJ RBH 70 LET'S RIDE (BabyGame, BMJ/Pico Pride Publishing, BMJ/Scott Storch Music, ASCAP/TVT Music, ASCAP) H100 54 POP 68 RBH 60 LET'S STAY TOGETHER (Lyfe In, ASCAP/Sony/ATV Trans ASCAP) HI BBY 100

Tunes, ASCAP), HL. RBH 50 LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), WBM. POP 41 LIKE RED ON A ROSE (Farm Use Only, BMI/Cassamel,

LIKE RED ON A ROSE (Farm Use Only, BWI/Cassamel, ASCAI) CS 22 LIPS OF AN ANGEL (EM Blackwood, BWI/Hinder Music, BWI/EM Blackwood, BWI/EM BWI/EM Blackwood, BWI/EM
HL H100 75; POP 44 LONG TRIP ALONE (Ensign Music, BMI/Rancho Papa Music, BMI/Home With The Armarilllo, BMI/White Tracks ASCAP/Flood, Burnstead, McCready & McCarthy.

ASCAP) CS 39

LOOK AT HER (Milwaukee Villain, ASCAP/All Of A Sutton.
ASCAP/EMI April. ASCAP/UR-IV Music, ASCAP/Ry Love ASCAP/EMI April, ASCAP/UR-IV Music, ASCAP/Ry Love Music, ASCAP/Thakey Music, ASCAP/Choboi Music, ASCAP/Music Of Windswept, ASCAP/One Chance, ASCAP/Perty Home Music, ASCAP/WB Music, ASCAP).

HL. RBH 66
LOST ONE (Carer Boys Publishing, ASCAP/EMI April,
ASCAP/WB Music, ASCAP/Aim Nuthin' Goin' On But
Funking, ASCAP/Bat Future Music, BMI/Psalm 144:1
Music, BMI/Christelte Michele Music, SESAC/Foray
Music, SESAC/Kings Production Inc., SESACI, HL/WBM,
DBUL 6. LOST WITHOUT U (I Like Em Thicke, ASCAP/DosDuettes

ASCAP/Song Of Windsweyl Pacific, ISM/Yasz Money Publishing, ASCAP) H 100 70; PDP 56

MAKE IT RAIN (Joseph Cartagena, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Young Money Pub-lishing, BM/Joey & Ryan Music, BM/Warner-lamertame Publishing, BM/J H100 40, PDP 55, R8H 19

LOVE ME OR HATE ME (F**K YOU!!!!) (Big Life Music, ASCAP/Sonos Of Windswept Pacific, BMI/Kasz Money

MALDITA SUERTE (Maximo Aguirre, BMI/Sony/ATV Dis-

MALDITA SUERTE (Maximo Aguirre, BM//Sony/ATV Discose, ASCAP) II 22
MANEATER (Nelser Publishing, ASCAP/Inginia Beach
ASCAP/Bana Handz Muniz, ESCAC/Mileginia Beach
ASCAP/Bana Handz Muniz, ESCAC/Mileginia Beach
ASCAP/Bana Handz Muniz, ESCAC/Mileginia Beach
ASCAP, H. William Hand Sa. 2007, 33
MAS ALLA DEL SOI, (Edimusa, ASCAP) LT 10
ASCAP, H. William Hand Sa. 2007, 30
ME AND GOD Sony/ATV Cross Reys, ASCAP/Drivers Ed.
ASCAP, H. C. Sa.
ME MATS. AMBER, ASCAP, IT 17
ME QUIERE BESAR (Albest Y Filo, ASCAP) LT 26
MIA Sony/ATV Discos, ASCAP/ADS Cangns, ASCAP/UniMIRGUE, Brooks, ASCAP/Edition La Castella X. II Media,
GMESTIA BROOK ASCAP/Edition La Castella X. II Media,
GMESTIA MISSUM (Congs Di Springlist), BM/WIKA,
BM/Hrope-N. Ca, BM/Gurmen Them Gimmen Tilem
BM/Hrope-N. Ca, BM/Gurmen Them Gimmen Tilem
BM/Hrope-N. Ca, BM/Gurmen Them Gimmen Tilem
BM/HRS. 10, S. S. M. (Figure, D. C. Carros, BM/Hilbrita)
MISSING MISSOW, (Figure, D. C. Carros, BM/Hilbrita)
MISSING MISSOW, (Figure, D. Carros, BM/Hilbrita)

BN/I/Fope-N-Cal, BM/Virimme Them unmine Theol Songs BMI) CS 58 MONEY IN THE BANK (Prince Of Crunk Publishing, BM/Swizole Music, BN/VEM Blackwood, BM/I/Saac Hayes III Music, BM/SD Cent Music, ASCAP/Injersal Music Corporation ASCAP), HL H100 32, POP 63, RBH

7
MONEY MAKER (Ludacns Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth. BMI/EMI Blackwood. BMI), HL, H100 8, POP 9, BRH 15.

RBH 15 MORE (Carolina Blue Sky Music, BMI/Little Shop Of Mor-gansongs, BMI) CS 55

BMI) CS 10, H100 82

MY LITTLE GIRL (Tomdouglas, BMI/Sony/ATV Tree,
RMI/THE Des Authers, ASCAP/Fox Film, BMI) CS 5; Bildi; in Des Authers, ASCAP/Fox Film, BMI), CS 5; H 100.39 PDP 70 MY LOVE (Jennman Tunes, ASCAP/Zomba Enterprises, ASCAP/Vingina Beach, ASCAP/WB Music, ASCAP/Wan er-Tameriane Publishing, BMI/Danja Handz Muzik, SSAC/MBM, Music, SESAC/Royally Rightings, ASCAP/Cowyr Club Publishing, BMI), wBMI, H100.4;

POP 4: RBH 3.
WY, OH MY, Warner-Tarmertane Publishing, BMI/Sell The
Cow, BMI/Baretoot And Starry Eyed Music,
BMI/Son/ATV Songs, BMI/Sm Silli With The Band, BMI),
HLWBM, GS,
MY WISH V2 Music, BMI/Sony/ATV Tiee, BMI),
HLWBM, CS 2: H100 33, PDP 57

HL/WBM, CS 2: H100 33 PDP 57

NNEED A BÖSS (EMI April ASCAP/EMI Blackwood.
BM/Ludacins Music Publishing, ASCAP/Lhiversal Music
Corporation, ASCAP/Music Sales Corporation,
ASCAP/LaStwan Daniel Productions, ASCAP/Rodney
Jerkens Productions BMI), HL. H100 BS, RBH 48
NI FREUO NI TU MAMAI (Son Of Reverant Bill Music,
BMI/FRE Blackwoorl; BMI/Rior Songs, BMI/Peermusic III.
BMI) LT 38

BMI) LT 38
NI UNA SOLA PALABRA (Sony/ATV Discos, ASCAP) LT 6
NOCHE DE ENTIERRO (NUESTRO AMOR) (Los Cangris,

ASCAP/EMI April ASCAP/Universal Musica Unica, BM/Blue Kralf Music, BM/EMI Blackwood, BM/White Kralf Music, ASCAP) LT 27 NO SE POR OUE (Piloto, ASCAP/Universal Musica, Inc., ASCAP/Brantunes, ASCAP/Maximo Aguirre, BMI) LT 28

ASCAP/Brantunes, ASCAP/Maximo Aguirre, BMI) LT 28

ONCE IN A LIFETIME (John Shariks Music, ASCAP/WB Music, ASCAP/WB Considered States of the Consi

NE WING IN THE FIRE (Malaco, BMI/Music Of Stage ONE WING IN THE HITE (Walaco, BIM/Wusic OT Stage
Three BM) CS 16
ON THE HOTLINE (Macco Bieu Publishing, BM/Blue Sair
Publishing, BM/Blue Card Diamond Publishing,
BM/The Nickel Publishing, BM/Ishverplathrum/yzk PubIshing, BM/Therbalicious Music, ASCAP/Bark Fountain
Publishing, ASCAP/EMI April, ASCAP/WB Music,
ASCAP/Son Of K-oss, ASCAP BBH 155
OUR COUNTRY (Bermont Mall Publishing,
ASCAP/Son/AIV Tieg, BM), HL, CS 43
OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron
Edwards Publishing, ASCAP), HL, H100 44

PACS LIFE (Illowersal Music, Corporation, ASCAP/AIV

PAC'S LIFE (Universal Music Corporation: ASCAP/LT Hutton: BM/Noting Hill Music: BM/Cown Club Hublishing, BM/Watner-larredrare Publishing, BM/A Douglas ASCAP/BBAC Hupsanic. ASCAP/BBAC BM/Scodie Mac. BM/Dogg Pound Gangsta Music; BM/S BB4 84 PAIN IN MY LIFE (Nogias Music Publishing BM/Sony/ATV Songs, BM/Sm House Emertamment, BM/Jone Shot Deal Muzias. SSAC/T: Walker Publishing Designee. ASCAP/Chappell & Co., ASCAP), HLWBM. BBH 100.

BB-110 (Universal-Musica Unica, BMI/EMI Blackwood, BMI/Bur Kraff Music, BMI) LT 7
PEGAO Universal-Musica Unica, BMI/EMI Blackwood, BMI/Bur Kraff Music, BMI) LT 3
BMI/BUR Kraff Music, BMI, BMI) LT 3
BMI/EMI DG UNIVERSAL BMI, HLVMBM RBH 87
PLEASE DOM'TO GO (Talk) 17 Music, ASCAP/Banck Fourigin Publishing, ASCAP/EMI April, ASCAP/Danck Le, ASCAP/Bordshitting Hall, ASCAP/Public, ASCAP/Controllistic, ASCAP/Bind Hambridge Unics, ASCAP/Songs Of ASCAP/Bords Controllistic, ASCAP/Bind Hambridge Unics, ASCAP/Songs Of

ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI). HL, CS 35 POPPIN (Dirty Dre Music, ASCAP/I Iniversal Namio Company).

Windusent Ractic, BM/Gottahaeable, BM/F, HL, CS 35 POPPIN: Olim Dre Music, ASAP/Linerstal Music Corporation, ASCAP/Lil Viridal Music, ASCAP/Nated Under My Cothes ASCAP/Linylasd Music, ASCAP), HL, RBH 20 POR ELLA (Ser Ca, BM/F), LT 29 POR TU AMOR (Aguila Hand, BM/F), LT 34 PROMISE (Royal) Highings, ASCAP/Universal Music Corporation, ASCAP/Dsaf Songs, BM/Songs Ol Universal BM/FE/WS Lee Music, BM/EM Blackood, BM/F), HL, H100 31, POP 60. RBH 9 PULLIN ME BACK (Basajamba Music, ASCAP/Chingy Music, ASCAP/ABCAP), ABCAP (Ascap Candida Ca

RBH-28

PUSHIT (4 Blunts Lit At Once, BMVFirst N' Gold, BMX-Jonathan Rotern Music, BMX-Jonathan Rotern Music, BMX-Jonathan Rotern Music, BMX-Jonathan Music Choppration, ASCAP/USIA Music Publishing, ASCAP/Warer-Tamerlane Publishing, BM), HL, H100 76, RBH-22

Q
QUE VUELVA (Crisma, SESAC) LT 24
QUIEN ME IBA A OECIR (Kike Santander Music, BM/EM

OU'EN ME IBA A DECIR (Kike Santander Music, BM/VEM Blackwood, BMI) LT 5

THE REASON WHY (Vinny Mae, BM/Gary Nicholson, ASCAP/SannyATV Choss Reys, ASCAP), HL CS 31

RESCHIEGH SELS (BMG Songs, ASCAP), HL CS 31

Music, ASCAP/Little Blue; Uperwiter Music, BM/AII Multip, Dog Music, BM/SonyATV (See, BM) CS 25

MING THE ALABM (B-Day, ASCAP/Theress Tunes, SESAC/Barg SOI Linnersal, SESAC/Marg, Tool Huston, BM/AIIC Music, BM/Songs Of Unioswept Pacific, BM/FEMI April, ASCAP, HL HILD 07 T, POP 7, BRH 37

ROCKSTAR (Warner-Tamertane Publishing, BM/Arm Your

Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 77:

Publishing ASCAP/Rep geo Cyliebrun ASCAP/Repiel Thron-Publishing ASCAP/Iner per geo Cyliebrun ASCAP/KC Masterpiece Publishing, ASCAP/Riight Nuyl-Entertain ment ASCAP/Liebrungsine Missic, ASCAP, Billet 80 RUBBERBAND BANKS (Taylor My Hart Publishing, ASCAP/Ciber Publishing, BM)R BH 51 RUNAWAY LOVE Luckerst Music Publishing, ASCAP/Liebrari Music Cryptogration, ASCAP/Sep Music Publishing, ASCAP/Repokey Music, ASCAP/Slick Rick, BMI/Entertaining, BMI). HL. H100 69, RBH 23 ROCK YO HIPS (J Werks Publishing, ASCAP/Royal Throne
Publishing, ASCAP/Rime Piece Collection, ASCAP/KC

51: POP 40
SALID EL SOL (Crown P. BM/Foray Music, SESAC/Beal-slappers SESAC/Universal-Musica Unica, BMI) LT 50
SAMA LOOKED A LOT LIKE DADDY (Sony/ATV Tree

BMI) CS 59
SAVE ROOM (John Legend Publishing, BMI/Cherry River,
BMI will Lam Music, BMI/Jessyca Wilson Publishing,
BMI/Sony/ATV Songs, BMI), CLM/HL, H100 99, POP 91;

BMI SonyATV Songs. BMI). CLMVHL. H100 99, PDP 91: BBH 72
SAY GOODBYE (WISM Music, ESSAC/Balpyboys Little Publishing Company, SESAC/Bontime South. SESAC/Face The Music, ASCAP/EMI April. ASCAP/Justin Combs Diplosting, ASCAP/Poent Ave. Music Publishing, ASCAP/Busting, ASCAP/Bust

Music Scamporoning name internal visual visu

Concreation ASCAP/Waner-Lamertane Publishing, BMI), HLVBM BBH 39.

SHE'S EVERYTHING (Ann Wilson BMI/Hilbilly Willy, BMI), BMI (CAPP), BMI

SIDE 2 SIGE (Feincise Publishing, BM/Music Resources, BM/I RBH 97; SIN TI SOV UN LOCO, (Not Listed) LT 45
SIN TI SOV UN LOCO, (Not Listed) LT 45
SITA BIG BOMES (Rapp, Whyre'S Music, BM/Songs Of Universal BM/Ball Future Music, BM/I BBH 77; SITU AMOR NO VUELVE Fermonsa, ASCAP) LT 42
SITU NO ESTAS (Universal, SCAE) LT 37
SIMACK THAT (Shrown Shapf, Music, BM/Seyefall Music, ASCAP) HILL (Shrown Shapf, Music, BM/Seyefall Music, ASCAP) HILL (Shrown Shapf, Music, BM/Seyefall Music, ASCAP) HILL (Shrown Shapf, BM/I BH/Seta) SNAP YO FINGERS (White Rhine, BM/E-40, BM/Drugstore, ASCAP/Resolval Lup Dat Music, ASCAP/Fell April, ASCAP/Basigamba Music,
SOLA (Not Lisred) LT 35 SOME PEOPLE (Karles Music, ASCAP/Kobalt Music, ASCAP/Right Bank Music, ASCAP/Brand New Sky Music, ASCAP/EMI April, ASCAP/Land Of Cotton, ASCAP), HL

CS 36

SOME PEOPLE CHANGE (Famous, ASCAP/Lights Of Deriver, ASCAP/Songs Of Bud Dog, ASCAP/Funky Junk Music ASCAP/Music Of Windswept, ASCAP/Sweet Summer ASCAP/Major Bob, ASCAP), HL, CS 7; H100

ASACP EMI April ASCAP/Melusic, ASCAP), HL, H1UU 64 PDP 76
STUNTIN LIKE MY DADDY (Young Money Publishing, BM/Money Mack, BM), Walth Americane Publishing, BM/Money Mack, BM), Walth H100 27 POP 48 IBH 8
STUPID BOY (Song) Planet BM/Song 30 Universal, BM/That Little House, ASCAP/Words & Music, ASCAP Call V SCAP/Benglain, ASCAP), HL, Cs 28
SUAVE "Warner-Tamerlane Publishing, BM), IT 44
SUBMERGE "In-Storm Publishing, ASCAP) BH 17
SUBMERGE "In-Storm Publishing, ASCAP) BH 7
SUDDENLY I SEE (Sony) ATV Timber, SSSAC/Sony/ATV Tunes, ASCAP), HL, H100 46, POP 43

TAKF ME AS LAM (Nam Tim Productions, ASCAP/Ezeke

TAKE ME AS I AM (Nam Tim Productions, ASCAP/Ezeke International Music, BM/Hitto Music, BM/ISongs OI Windswept Pacific, BM/ISongs ASCAP/Berokey Music, ASCAP/Bottogers Stop, ASCAP/Ferokey Music, ASCAP/Bottogers Stop, ASCAP/Ferokey Music, ASCAP/Figo OI Universia, BMM, HL, H100 BS, BBH 10 EL TELEFOND (Universia-Musica Unica, BMM) L1 33 TELL ME (Usini Combs Publishing, ASCAP/Mary April, ASCAP/2 Daugnters Music, SESAC/Christian Combs Publishing, BSCAP/Cray Music, SESAC/Chry Alvice Publishing, BM/ISal Jones Music, SESAC/Chry Bioch STAP (Nami A) Brown Music Music, SM/Song Di Universia, BM/ISal Jones Music, SM/Song Di Universia, BM/Song D

TELL ME BABY (Moebetoblame, BMI) H100 89, POP 92 TE MANDO FLORES (Copyright Control/Foray Music, SESAC) LI 15 TENGO (WB Music, ASCAP/Muziekuitgerverij B.V. BUMA

ASCAP/LL 47 T**ENGO UN AMOR** (Sony Discos, ASCAP/Mater, ASCAP/Scarlito: ASCAP/EZ Vida, ASCAP/Universal Musi ASCAP/Scarlito ASCAP/EZ vida, ASCAP/Scarlito-ca inc. ASCAP/LI TV.

THAT GIRL, (SoulSick Muzik, BMI/Jumping Bean Songs, BM/Play For Play N-Solitz, ASCAP/Sielitz For Solitz And Play Musik, ASCAP/EM partil, ASCAP/King Beyez Music ASCAP/Chubby Bay Music, ASCAP/Chamillitary Camp Music, ASCAP/Songo Of Universal BM/N III. POP 87 THATS ALL PLE NEED (Grandma Dynamite, ASCAP/Nashvirdaville, BM/NEZ, BM/Sony/ATV free, Partil, HL CS 50

THERE'S HOPE (Gold & Iron, ASCAP/WB Music, ASCAP/Soun Sandwich, ASCAP/XM Music, ASCAP)

WBM, RBH 33 THROUGH GLASS (EMI April, ASCAP/Stone Sour Music. ASCAP/Music That Music. ASCAP), HL, H100 49; POP

ASUAP/MINISC INBI MUSIC, ASUAP/, Inc., IT IDU 93, FUP 47

THROW SOME D'S (Jobele Music, ASCAP/Songs Of Universal BM/Team S Dot Publishing, BM/Fitto Music, BMM, Songs Of Windswept Pacific, BMM, ILL, RBH 42

TIM MCGRAW (Sony) ATV Time BM/Fally Six Music, BMM, ILL, SSM, INDIVIDUAL SIX MUSIC, SSCAP/MINISC, BMM, ILL, CS 11, H100 45, POP 58

TOO LITTLE TOO LATE (Jedanon Music, ASCAP/Jenk, Awake, ASCAP/Muh Anne Music, ASCAP/Shapiro, Bernstein & Co., ASCAP) H100 22, POP 12

TOP BACK (Club Crown Publishing, BM/Chubby Boy Music, ASCAP/Marmer-Tameriane Publishing, BM/I) RBH 27

MUSIC. ASICAP/Warner-Tamertaine Publishing, BMI) RBH 27
TU AMOR (Realsongs, ASCAP), WBM, H100 8°: POP 46
TU AMOR (WB Music, ASCAP)Guartua, ASCAP) LT 46
TU RECUEBOD (Breat Music, ASCAP) LT 40
TURN TU UP (Shaniah Cymone Music, ASCAP) LT 46
TURN TI UP (Shaniah Cymone Music, ASCAP/Chrysairs
Music, ASCAP/Dimensional Songs 0°The Knoll,
BMI/Embassy Music Corporation BMI/Delbon Publishing, BMI/Fryte Tyme Tunes, ASCAP), HL, RBH 49
TURN THE PAGE (RJ Music, BMI/Lordon Trax.
SESAC/Foray Music, SESAC) RBH 73
TWO PHIX LINES (Sony/ATV Tee, BMI/Kringstreet Media
Songs America, SESAC/Ruty Dooby Tunes, SESAC), HL,
CS 21

U AND DAT (Heavy On The Grind Enlergament Publishing BMI/Li Juzzel Mussic Publishing BMI/Ractacy, ASCAP/AIC CONTOI Music. ASCAP/EMPA (April 1974). ASCAP/Flippin Dope Muzik. BMI/Nappy Boy Publishing, BMI/Zomba Songs. BMI), HUMBM. POP 50 UNAPPRECIATED (Bubba Gee Music. BMI/Noonbrontime Tunes. BMI/Wamper-Bameriane Publishing, BMI/Song Publishing, BMI/Lipping, BMI/Lipping, BMI/Song Publishing, BMI/Lipping, BMI/Lipping, ASCAP/Cap Publishing, BMI/Flipping, BMI/Flipp

17
USED TO BE MY GIRL (Universal-PolyGram International ASCAP/Cancelled Lunch Music, ASCAP/Time For Flytes, AAI/Dumensunnal Scans Of The Knoll, BMI), HL RBH 30 BMI/Dimensional Songs Of The Knoll, Bivit), HE HISH U SHOULOA SEEN HER ON MYSPACE (Imagination

WAIT A MINUTE (Virginia Beach, ASCAP/WB Music.
ASCAP/Keriokey Music. ASCAP/Universal Music Corpo-

ing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Havana Brown, BMI/Songs Of Universal, BMI/Shanghai Publishing, ASCAP/TioTato Music, ASCAP), HL/WBM, H100 28, P0P 18 WALK IT OUT (Top Quality, BMI) H100 18; P0P 38, RBH

WANT I Quarter BM/GlobbyS Song And Salvage. Delta Sage Three BM/GlobbyS Song And Salvage. Delta Sage Three BM/GlobbyS Song And Salvage. Delta Sage Three BM/GlobbyS From The Engine Room, BM/Songs Of Universal. BM/Warner-Tamerlane Publishing, BM/GlobbyS Hause. ASCAP/BB/J Administration, ASCAP/CS 57 WATCHING YOU (Affice Cuth Winle House. BM/Worksongs BM/G SESAC/Songs From The While House. SESAC/Findge Building, BM/Dinors Song Shop, BM/I) CS 34500, SAG PQP 84

BMG SESAC/Songs From The White House: SESAC/Bridge Building, BM/Dino's Song Shop, BMI) (0 9 H100 S6, POP 84 WE FLY HIGH (Sally Ruth Ester Publishing, ASCAP/Zukhan Music, BMI) H100 H2, POP 31; RBH 4 WEH DEM A OC (Copyright Control/Pelpo Music, ASCAP/Westbury Music, ASCAP/Tinkin Toe Music,

ASCAP) RBH 38
WELCOME TO THE BLACK PARAOE (Blow The Doors
WELCOME

38
WHAT IT IZ (Trackblazers Music, ASCAP/Playmaker Beatz, ASCAP/Regina's Son Music, ASCAP/Slide That Music, ASCAP/Regina's Ascapation and Beauty Beau ASCAP/EMI April, ASCAP). HL, RBH 98 (WHEN YOU GONNA) GIVE IT UP TO ME (Duity Rock.

45

WHITE & NERDY (Chamililiary Camp Music, ASCAP/Universal Music Corporation, ASCAP/Play For Play-N-Skillz. ASCAP/FMI April, ASCAP/Leathaface Music, ASCAP/Skillz For Skillz And Play Musik, ASCAP), HL,

WHO JAIN (SECRET Nevil Music, ASCAP/Wall Usiney, ASCAP) POP 98
WIND IT UP (Harajuku Lover Music, ASCAP/The Waters Of Nazaren, BM/EMI Blackwood, BM/), HL, H100 7; POP 7
THE WOMAN IN MY LIFE (Phylester Music, ASCAP) Jammin, ubles Music, BM/I CS, 26
WOULDN'T GET FAR (Balp/Garre, BM/Pac Pride Publishing BM/Girmine Back My Publishing, ASCAP/EMI Blackwood, BM/Jobete Music, ASCAP) RBH 75
WOULD YOU GO WITH ME (Sony/AT/Tiree, BM/JAII Might) Dog Music, BM/Travelin' Arkansawyer, BM/City

Mighty Dog Music. BM/Travelinf Arkansawyer. BMl/Criy Wolf. BMI), HL, POP 89

YOU (German Dog Music, ASCAP/TVT Music, ASCAP/Ostal Songs. BM/Soundron Tunes, BM/Young Money Publishing, BM/Warner-Tamerlane Publishing. BM/Teformation Publishing, PS), WBM, H100 74, RBH 13

ZDOM (Trill Productions, ASCAP/Granny Man Publishing, BMI) RBH 35

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LEGAL NOTICE

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 and November 29, 2006, 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, January 9, 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:

- 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 Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.
- 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.

December 2, 2006

HELP WANTED

Associate Editor, Special Features Billboard Magazine

A creative, keenly-organized, detail-driven associate editor is needed for Billboard special features. Billboard magazine, published by VNU Business Media, produces more than 80 special features annually, focusing on every aspect of the music business: artists & repertoire, marketing, media, promotion, branding, touring, financing, distribution, digital delivery and more.

Reporting to the special features editor, this individual must have a broad knowledge of these areas of coverage. He or she will have three to five years of editing experience and the ability to independently supervise selected special features, from conception to final proofs.

Billboard special features are coordinated with the magazine's sales, marketing, events and online efforts, and they drive a significant portion of the magazine's annual revenue. This is a great opportunity to create compelling editorial packages with a major business impact. This is a job for a business-oriented editor not a music critic. Custom publishing experience is a plus.

The associate editor of special features will:

- Liaise with senior editors, writers, designers, sales staff and advertising clients to conceive and outline each report;
- Assign stories and confirm delivery of outlines, copy and photos on deadline;
- Rewrite or reorganize copy as needed, and do first line edits;
- Plan layouts with designers;
- Write headlines and captions and fit editorial to designed layouts;
- Traffic proofs among the copy desk, designers, senior editors and production;
- · Contribute to new editorial packages and strategies to drive new business.

This job requires superior people skills to manage a demanding workflow from staff and freelance writers, both in the United States and abroad. It also requires the ability to work closely with sales staff and advertising clients, balancing business demands with a mandate for editorial quality and integrity.

As special features frequently focus on the careers of major musical artists, an in-depth knowledge of pop music history is a must.

The job demands a self-starter with the ability to juggle multiple projects and deadlines, the flexibility to respond to the unexpected, and good humor under pressure.

Knowledge of Word, Quark, Outlook and Excel are required.

Applicants should send a résumé, cover letter and salary requirements to 100073.676@earthlink.net

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EDITED BY KRISTINA TUNZI



A very touched AIM chairman/CEO and WIN president Alison Wenham receives her Top 20 Women in Music Award from Billboard London bureau chief Mark Sutherland.



The Living Legends Foundation honored three music inclustry stalwarts at its annual dinner held Nov. 16 at the Westin Hotel in New York's Times Square. The sold-out event recognized Island Der Jam Music Group chairman Antonio "E.A." Reid; BET executive VP Stephen Hill and Skip Cheatham, programming director for KKDA Da las and host of the nationally syndicated "Hip-Hop Countdown" program. Celebrities as well as past and present executives from all major record labels came out to show support for the honorees. Pictured, from left, are Def Jam president/CEO Shawn "Jay-Z" Camer, Radio One founcer and chairwoman Cathy Hughes and Reid. Photo: Courtesy of Rowena Husbands/Bunk of An Eye Photography



15 YEARS OF BEING QUIET: "Quiet on the Set," ASCAP's popular and long-running singer/songwriter showcase, celebrates its 15th anniversary with "1S Years of Being Quiet," a three-night residency at Los Angeles' Hotel Cafe Nov. 6, Nov. 20 and Dec. 4.

ABOVE: From left are performers Judith Owen and Jill Sobule with ASCAP assistant VPs Loretta Munoz and Brendan Okrent. PHOTO: COURTESY OF LESTER COHEN/WIREIMAGE.COM BELOW: Desmond Child, left, who opened the evening, poses with ASCAP's Brendan Okrent.









BILLBOARD UNDERGROUND: BMI artist Ehren Ebbage was featured as part of TCC Billboard Underground Nov. 13 at the Core Club in New York.

ABOVE: From left are Core Club director of cultural content Peter Galvin, artist Ehren Ebbage and Billboard group editorial director Scott McKenzle. PHOTO: COURTESY OF GARY GERSHOFF/WIREIMAGE.COM

LEFT: Singer/songwriter Ehren Ebbage performs to a crowd of industry executives and influential tastemakers at the Core Club.

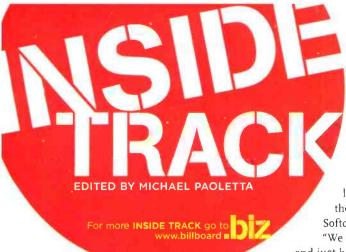
PHOTO: CCURTESY OF SARY GERSHOFF/WIREIMAGE.COM







Nigeria celebrated 46 years of independence with the first annual "HISDAY Music Festival held Oct. 7-8 in Lagos, featuring an array of world-renowned stars including Beyoncé, Jay-Z, Ciara, Missy Elliott, Busta Rhymes, Snoop Dogg, En Vogue, DJ Tony O and local artists D-Banj, Majek Fashek, Tuface and King Sunny Ade. Pictured here's Def Jam president/CEO and recording artist Shawn "Jay-Z" Carter, left, with Hammond Entertainment president/ CEO Bill Hammond, who produced the event in association with La Roda Group, edge of Country of APPADING TURNER.



WEILAND THE MOGUL

Velvet Revolver frontman Scott Weiland has launched Softdrive Records, in tandem with business partners Doug Grean and Dana Dufine, Track can exclusively reveal. The imprint will go through Sony's RED Distribution, with additional back-end support provided by New West Records.

Softdrive's first signing are Los Angeles rock band the Actual, whose debut album "In Stitches" is due early next year, and country singer/songwriter Tommy Joe Wilson, who Weiland discovered in a Nashville bar. In addition to co-producing the Actual's album, Weiland will release his second solo album on Softdrive in late 2007 or early 2008.

"We had a lot of opportunities early on to sort of sell ourselves out and just be a production imprint, but that's not really what Doug and I wanted to do," Weiland tells Track from a Los Angeles studio, where he's recording with Velvet Revolver. "But we also didn't fool ourselves to think we could creatively

run the label like he and I are and also run the business side of things." Enter RED and New West, which Weiland says is "an amazing model of a great independent record company." As for Velvet Revolver, the group is working with producer Brendan O'Brien on its second RCA album, which Wei-

land says should be out in the spring.

MOBY MIXES IT UP

Having written more than 400 songs in a variety of styles, Moby tells Track that his new album, which he expects to finish in the spring and have out before the end of 2007, is "a little more experimental and subtle, less conventional song structures and more experimental arrangements. It doesn't necessarily have 'big blockbuster' written all over it."

This direction is in some ways a reaction to his last album, 2005's "Hotel," which he calls "probably the most conventional record I've ever made. Now I feel like I want to go in the other direction."

Moby is also awaiting word about whether a soundtrack album will be released for "Southland Tales," a new film he scored for "Donnie Darko" director Richard Kelly. The film—which stars Justin Timberlake, Sarah Michelle Gellar, Mandy Moore and the Rock-is about the end of the world and set in Southern California, but Moby says his music has "an odd, delicate counterpoint to it—very quiet and pastoral. It's all minimal electronic music. If a [soundtrack] came out and sold more than 100 copies, I'd be genuinely surprised."

RBD GIVES BACK

RBD is going philanthropic. Following the lead of other major stars like Shakira, Maná and Juanes, who all have charities aiding various causes, the Mexican pop sextet says it will announce the creation of a foundation called Sálvame (Save Me). Sálvame will help homeless children living on the streets of Mexico and Brazil, and will initially have support from Fundación Televisa. Group members tell Track the first event surrounding Sálvame will be a free concert in Brazil at the beginning of 2007, with proceeds from sponsorships all going to the endeavor.

A HAUTE COUTURE CHRISTMAS

Don't count on too many silent nights at Janice Dickinson's house this holiday season. The supermodel and star of reality series "The Janice Dickinson Modeling Agency" is hosting "Christmas With the Dickinsons," a one-hour special that premieres at 10 p.m. Dec. 13 on Oxygen.

Included in the celebration will be her music video for "The Twelve Days of Christmas," complete with new lyrics that she's made all her own (be very afraid). Also featured are her headlining appearance in the Hollywood Holiday parade, her modeling DICKINSON agency's male model auditions for the



HE ACTUAL, with SCOTT WEILAND, right, and video director

Beverly Hills "Hunky Santa" and an outrageous VIP Christmas party, complete with Dickinson's attempt to prepare

Meanwhile, the second season of "The Janice Dickinson Modeling Agency" kicks off in January.

ALL WE NEED IS THE AIR THAT WE BREATHE

To Track's ears, French duo Air hasn't done much wrong musically since its 1998 debut, "Moon Safari," the soundtrack to late-night hipster trysts around

> After having collaborated on an album with actress Charlotte Gainsbourg and setting aside time for group member J.B. Dunckel to release a solo project, Air returns March 20 with "Pocket Symphony" on Astralwerks.

> > Track's favorites so far: the sexy instrumental opener "Space Maker" (we love that acoustic guitar riff), a guest turn by Pulp's Jarvis Cocker on the somber "Hell of a Party," the pulse-quickening electropop of "Mer du Japon" and the rainy-day ballad "Somewhere Between Walking and Sleeping," with vocals by the Divine Comedy's Neil Hannon.

ROUND AND ROUND AGAIN

Who among Track readers doesn't have a soft spot for Ratt's inescapable '80s hit "Round and Round"? Perhaps sensing a need to bring its music to the masses once again, Ratt's

original lineup of drummer Bobby Blotzer, bassist Juan Croucier, guitarist Warren DeMartini and vocalist Stephen Pearcy is reuniting for a 2007 North American tour. Fortions in 2002.

Executive

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Sanctuary Records names Jonathan Palmer VP of licensing. He was founder of Jonathan Palmer Music.

Columbia Records names Michael Caplan VP of A&R. Additionally, he will serve as president of One Haven. He held the same A&R position at Sony Music Label Group.

Capitol Records Nashville promotes Dixie Weathersby to senior director of media and public relations. She was director.

Blue Note Label Group appoints Josh Lerman VP of international. He was VP of international product, development and new media at Atlantic Records Group

PUBLISHING: ASCAP promotes Joe Cocopardo to VP of royalty and treasury services. He was assistant VP.

LEGAL: Brian Pass joins Sheppard, Mullin, Richter & Hampton in Century City, Calif., as a partner in the entertainment, media and communications and the intellectual property practice groups. He was with Brown Raysman

MEDIA: MTV in New York elevates Stephen Friedman to executive VP of mtvU. He was GM.









RELATED FIELDS: The Songwriters Guild of America names Janice Jackson as head of its Catalog Administration Program. She was copyright administrator at Peer Music Publishing.

S.L. Feldman & Associates in Vancouver promotes Sarah Webster to national VP of its music supervision department. She was director of the company's Western division.

The Performing Right Society in the United Kingdom appoints Andrew King to deputy chairman (publisher), effective Jan. 1. He is also GM at Mute Song.

5W Public Relations in New York names Akil Rucker director of marketing. He was GM at Dirty Soho Productions.

Hyo Yeon joins digital consulting firm Bond Art and Science as a senior partner. She held different titles at FCBi.

Big Machine Media appoints Brad Brock account executive. He was VP of publicity at V2 Artemis.

Send submissions to exec@billboard.com.

GOODWORKS

GRAMMY GRAB BAG

Grammy Charity Online Auctions is offering a host of prizes from Josh Groban, Tom Petty, Kiss and Barry Manilow through Dec. 7 at ebay.com/grammys, with proceeds to benefit Musi-Cares. One fan will win a VIP package for the 49th annual Grammy Awards, including access to exclusive parties and rehearsal sessions

HEALING HYMNS

On Dec. 5, GospoCentric/Zomba Gospel is issuing "Not in My Family: Songs of Healing and Inspiration." The CD is \boldsymbol{a} companion piece to Gil Roberton's book "Not in My Family: AIDS in the African-American Community." Kirk Franklin, Yolanda Adams, Byron Cage, Natalie Wilson, Jon Gibson, Percy Bady, Papa San, Walter and Tramaine Hawkins, and New Direction are among those lending their

mer Mötley Crüe member John Corabi will substitute for original guitarist Robbin Crosby, who died of AIDS-related complicavoices to the project.

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