SURE-THING PICKS & TIPS FOR 2007:

- CAN'T-MISS LATIN ACTS
- DC'S MUSIC BIZ AGENDA
- 224 ALBUM PREVIEWS
- THE DEATH OF DRM
- INDIE PUBLISHERS, LABELS ON THE RISE
- PLACESHIFTING: THIS YEAR'S BUZZWORD
- 20+ DIGITAL COMPANIES AND TECHNOLOGIES YOU'LL NEED TO KNOW
- 5 GLOBAL CITIES TO WATCH
CONGRATULATIONS!
to members of our MuzikMafia family
on their Grammy nominations.

Big & Rich

"8th of November"
Nominated for
Best Short Form Music Video
Producers/Directors Robert Deaton,
George Flanigan, and Marc Oswald

GRETCHEN WILSON

"I Don’t Feel Like Loving You Today"
Nominated for
Best Country Song
Best Female Country Vocal Performance

To experience these Grammy-nominated works for yourself please visit us at:
MuzikMafia.com/Grammys
**Contents**

**ALBUMS**

<table>
<thead>
<tr>
<th>Pl</th>
<th>Artist / Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE BILLBOARD 200</td>
<td>NAS / I AM</td>
<td>44</td>
</tr>
<tr>
<td>TOP BLUEGRASS</td>
<td>JEFF CHAPIN / WINDS OF CHANGE</td>
<td>54</td>
</tr>
<tr>
<td>TOP CLASSICAL</td>
<td>JASON TURCO / HAWAII</td>
<td>59</td>
</tr>
<tr>
<td>TOP CLASSICAL CROSSOVER</td>
<td>SONGS FROM THE LANDSWORTH</td>
<td>59</td>
</tr>
<tr>
<td>TOP COUNTRY</td>
<td>CAROL UNDERWOOD / LONE HEARTS</td>
<td>60</td>
</tr>
<tr>
<td>TOP DIGITAL</td>
<td>NAS / I AM</td>
<td>60</td>
</tr>
<tr>
<td>TOP ELECTRONIC</td>
<td>DANIELS HAYLEY / THE PRINCESS DIARIES</td>
<td>57</td>
</tr>
<tr>
<td>TOP HEATSEEKERS</td>
<td>REGINA SPURLIN / THE PRINCESS DIARIES</td>
<td>61</td>
</tr>
<tr>
<td>TOP HOLIDAY</td>
<td>JIMMY DURANTE / CHRISTMAS TIME</td>
<td>61</td>
</tr>
<tr>
<td>TOP INTERNET</td>
<td>SOAP OPERA SONGS / NA</td>
<td>60</td>
</tr>
<tr>
<td>TOP JAZZ</td>
<td>MICHAEL WOLFE / IN THE WIND FOR LOVE</td>
<td>59</td>
</tr>
<tr>
<td>TOP CONTEMPORARY JAZZ</td>
<td>TONI KELLY / COSMIC LOVE</td>
<td>59</td>
</tr>
<tr>
<td>TOP LATIN</td>
<td>ROB MARLTON AND THE MILLERS / OCHO</td>
<td>51</td>
</tr>
<tr>
<td>TOP RB/HIP-HOP</td>
<td>ROB MARLTON AND THE MILLERS / OCHO</td>
<td>51</td>
</tr>
<tr>
<td>TOP REGGA</td>
<td>ROB MARLTON AND THE MILLERS / OCHO</td>
<td>51</td>
</tr>
</tbody>
</table>

**SINGLES**

<table>
<thead>
<tr>
<th>Pl</th>
<th>Artist / Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADULT CONTEMPORARY</td>
<td>DARYL HILL &amp; JOHN GATES / I CAME UPON A MIDNIGHT STAR</td>
<td>49</td>
</tr>
<tr>
<td>ADULT Top 40</td>
<td>THE FAB / I'M GONNA HAVE A MIRACLE</td>
<td>49</td>
</tr>
<tr>
<td>HOT COUNTRY</td>
<td>FRANK PERRY / I'M ON THE LISTENING END</td>
<td>55</td>
</tr>
<tr>
<td>HOT DANCE CLUB PLAY</td>
<td>GEORGE FORGE / I'M TAKING A BEAT</td>
<td>57</td>
</tr>
<tr>
<td>HOT DANCE AIRPLAY</td>
<td>JUSTIN TIMBERLAKE FEATURING TL / I FEEL YOU</td>
<td>57</td>
</tr>
<tr>
<td>HOT DIGITAL SONGS</td>
<td>preneur / pre</td>
<td>49</td>
</tr>
<tr>
<td>HOT 100</td>
<td>Cal Ripken / I FEEL YOU</td>
<td>48</td>
</tr>
<tr>
<td>HOT 100 AIRPLAY</td>
<td>penter / pre</td>
<td>48</td>
</tr>
<tr>
<td>HOT SINGLES SALES</td>
<td>RICKY MARTIN FEATURING LA HABA / I FEEL YOU</td>
<td>56</td>
</tr>
<tr>
<td>HOT LATIN SONGS</td>
<td>nter / pre</td>
<td>56</td>
</tr>
<tr>
<td>MODERN ROCK</td>
<td>enter / pre</td>
<td>56</td>
</tr>
<tr>
<td>POP</td>
<td>enter / pre</td>
<td>56</td>
</tr>
<tr>
<td>POP 100 AIRPLAY</td>
<td>enter / pre</td>
<td>56</td>
</tr>
<tr>
<td>HOT R&amp;B/HIP-HOP</td>
<td>enter / pre</td>
<td>53</td>
</tr>
<tr>
<td>HOT R&amp;B/HIP-HOP AIRPLAY</td>
<td>enter / pre</td>
<td>52</td>
</tr>
<tr>
<td>HOT R&amp;B/HIP-HOP SINGLES</td>
<td>enter / pre</td>
<td>52</td>
</tr>
<tr>
<td>R&amp;B/ADULT</td>
<td>penter / pre</td>
<td>52</td>
</tr>
<tr>
<td>RHYTHMIC</td>
<td>ter / pre</td>
<td>52</td>
</tr>
<tr>
<td>HOT RINGR/VASTERS</td>
<td>enter / pre</td>
<td>60</td>
</tr>
</tbody>
</table>

**VIDEOS**

<table>
<thead>
<tr>
<th>Pl</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOP DVD SALES</td>
<td>TALLADEGA NIGHTS: THE BALLAD OF ORCHID</td>
<td>61</td>
</tr>
<tr>
<td>TOP DVD SALES</td>
<td>THE BALLAD OF ORCHID</td>
<td>61</td>
</tr>
<tr>
<td>TOP TV SALES</td>
<td>HIGH SCHOOL MUSICAL: ENCORE EDITION</td>
<td>61</td>
</tr>
<tr>
<td>VIDEO RENTALS</td>
<td>TALLADEGA NIGHTS: THE BALLAD OF ORCHID</td>
<td>61</td>
</tr>
<tr>
<td>GAME RENTALS</td>
<td>TALLADEGA NIGHTS: THE BALLAD OF ORCHID</td>
<td>61</td>
</tr>
</tbody>
</table>

**THIS WEEK ON Biz**

<table>
<thead>
<tr>
<th>Pl</th>
<th>Artist / Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOP BLUES</td>
<td>VEK NO / VEK</td>
<td>1</td>
</tr>
<tr>
<td>TOP CHRISTIAN</td>
<td>ALAN JACKSON / RIVER OF LIFE</td>
<td>1</td>
</tr>
<tr>
<td>TOP DANCE SALES</td>
<td>MAJ</td>
<td>1</td>
</tr>
<tr>
<td>TOP GOSPEL</td>
<td>GLASS KNIGHT / GION</td>
<td>1</td>
</tr>
<tr>
<td>TOP INDEPENDENT</td>
<td>LITTLE BIG TOWN / FEEL THE RHYTHM</td>
<td>1</td>
</tr>
<tr>
<td>TOP TASTEMAKERS</td>
<td>NAS / I AM</td>
<td>1</td>
</tr>
<tr>
<td>TOP WORLD</td>
<td>CELTIC WOMAN / A CELEBRATION</td>
<td>1</td>
</tr>
<tr>
<td>TOP MUSIC VIDEO</td>
<td>CIARA / HANDS ON ME</td>
<td>1</td>
</tr>
<tr>
<td>HOT VIDECLIPS</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

**UPFRONT**

6 AMET ERTEGUN The music industry remembers one of its most treasured and influential figures.
10 Holiday sales: No so hot.
12 JAMES BROWN
14 Garage Rock, Basscore
16 U2 A wrap of the second-biggest tour gross, ever.

**FEATURES**

19 BEST BETS 2007 Everything you need to know in the year ahead.
20 10 FACES TO WATCH
22 DIGITAL Music hits the road / Placeshifting: Buzzword 101 / The death of DRM / Turning consumer content into dollars.
25 LOCAL What's in store on Capitol Hill.
26 WHO Second Life founder Philip Rosedale.
28 INDS A host of labels on the verge.
28 PUBLISHING Four independent publishers to watch.
29 TOURING Dark-horse picks for '07 blockbusters.
30 12 MONTHS OF TUNES What you'll hear, this year.
34 LATIN From Argentina to Spain stars on the rise.
35 GLOBAL Five new urban hotspots.
36 Tomorrow, now: Our picks for top stories of '07 include Sony BMG, Radial and Lynn Web sites.

**MUSIC GRAMMY SPECIAL**

From album of the year to best new artist to hear, the alpha to omega of Grammys past, present and future.

37 Reviews

**IN EVERY ISSUE**

4 Opinion
43 Over The Counter
43 Market Watch
44 Charts
46 Marketplace
65 Mileposts
66 Backbeat

**CONFERENCES**

MIDEM

Nearly 10,000 music professionals from almost 100 countries will meet to talk 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 Mar 1 at the St. Regis Hotel in New York, is the premier event for the music industry's decision-makers, entrepreneurs and companies. For more information, go to billboardevents.com.

**.Biz**

The recent relaunch of Billboard.biz, the 24/7 extension of Billboard magazine, covers every aspect of the entertain-ent space and it pertains to everyone from brand marketers to ad agencies to record labels and cell phone carriers. For more, visit billboard.biz.

**Blogging**

THE JADED INSIDER

An Internet-sprawl for fans of Collins/Har secrets. Hanging out with Pearl Jam's drummer at a Burger King in Hawaii? Get those scoops and much more on the Billboard blog, only at jadedinsider.com.
Atlantic Records co-founder and chairman emeritus Ahmet Ertegun died Dec. 14 in New York at the age of 83. Ertegun was critically injured when he fell backstage at an Oct. 29 Rolling Stones concert at New York’s Beacon Theatre and lapsed into a coma. In his passing, the music industry has lost one of its most storied and influential figures. During a career that spanned six decades, Ertegun—the prototype of the modern record executive—helped mold a who’s who of many careers including Ray Charles, the Rolling Stones, Led Zeppelin and Aretha Franklin. He also played a central role in shaping the major label system as it is known today.

Along the way, he made a name for himself as a visionary record man, entrepreneur, cultural icon and socialite. “He was a producer, a songwriter, and he had his noble largesse,” says Ertegun’s longtime partner Jerry Wexler, a former Billboard reporter and key executive with Atlantic from 1953 to 1975.

“He whole life was music. But he could go from talking to [Henry] Kissinger to talking with Solomon Burke, and all on the same night,” says Jerry Greenberg, Atlantic’s president from 1974 through the ’80s.

In many ways, Ertegun’s life story is the story of the rise of the modern music business itself. He was born in 1923 in Istanbul, Turkey, and moved to Washington, D.C., at age 10 when his father, Munir Ertegun, was appointed Turkey’s ambassador to the United States in 1934.

By that time, young Ertegun was already fascinated with jazz—an appreciation he developed while his father was serving as the Turkish ambassador in Britain in the years before moving to the United States. Most famously, his older brother Nesuhi, five years his senior, took him to see Cab Calloway and Duke Ellington in 1932 at the Palladium in London.

Once in the United States, that interest blossomed. Ertegun befriended Cleo Payne, a janitor at the Turkish Embassy in Washington, who introduced him to American R&B music.

By age 14, Ertegun was traveling to New York with the chief of the Turkish Air Force and slipping away to visit nightclubs in Harlem.

In the ensuing years, Ertegun and Nesuhi, who moved to the United States in the late ’30s, became avid jazz collectors. “We had a group of friends in Baltimore and Washington who were jazz fans, and we had amassed a collection of some 20,000 or 25,000 jazz and blues records, and jazz music had become very much part of our lives,” Ertegun told Billboard in a 1998 interview.

During Ertegun’s college years—he studied philosophy at St. John’s College in Annapolis, Md. —and was a graduate student at Georgetown University in Washington, D.C. —he and Nesuhi organized concerts at the Turkish Embassy that featured performances by the likes of Lester Young and Sidney Bechet.

The sessions raised eyebrows in segregated Washington at the time for featuring an integrated audience and a mixed black and white orchestra. “But they helped Ertegun establish early his vision of music transcending color.”

Some Southern senators sent my father notes saying that it had been brought to their attention that black people were coming to our embassy, and that, in America, black people used the service entrance rather than the front entrance,” Ertegun said. “My father replied that he grew up in a monastery, and that, in Turkey, beggars were allowed in the front entrance as well.”

Munir passed away in 1944. While the rest of the Ertegun family scattered—his mother and sister returning to Turkey and Nesuhi moving to California—Ahmet stayed in Washington. Once on his own, Ertegun spent more time hanging around an inner-city radio repair shop/record store called Max’s Silverman’s Quality Music Shop, also known as Waxie Maxies.

It was there Ertegun decided he wanted to go into the music business.

“I used to meet a lot of people in the independent record business, because they came by Max’s to promote their records,” Ertegun said. “I noticed that most of them didn’t have a trumpet from a saxophone. They were ex-jukebox dealers or people who had bought a piece of property somewhere outside of Pittsburgh, several blocks of factories, and found they had a [record] pressing plant.

In seeking a partner, he turned to Herb Abramson, a former A&R man for National Records, who used to help corral talent for the Ertegun brothers when they were organizing concerts at the Turkish Embassy.

With a $10,000 investment from Ertegun’s dentist, Dr. Vahdi Salit, the two launched Atlantic Records in October 1947. Abramson was president and Ertegun VP.

The rest is music history.

At first the independent label concentrated on jazz, a field largely ignored by the major record companies.

But the company’s first hit came in 1949 thanks to an R&B song, “Drinking Wine, Spo-Doo-O-Doo, Drinking Wine” by Stick McGhee, which spent four weeks at No. 2 on Billboard’s Rhythm & Blues Records chart.

Ertegun quickly developed an ear for R&B. And in the early ’50s, he and Abramson signed Ruth Brown, Joe Turner and the Clovers, among others, to the label. Atlantic scored a string of No. 1 singles between 1950 and 1952, including the Ertegun-penned track “Don’t You Know I Love You,” which was recorded by the Clovers in 1951 and credited to his long-running songwriter pen name Nugette—Ertegun spelled backwards. Ertegun’s songwriting success would continue through the years, with hits like Ben E. King’s “Don’t Play That Song (You Lied)” and Turner’s “Chain of Love.”

The biggest signing in the label’s brief history would come in 1952, when Ertegun and Abramson, at the urging of Abramson’s wife Miriam (then Atlantic’s office manager), bought Ray Charles’ contract from Swingtime Records for $3,000.

Ertegun teamed with Charles early on to pen the 1952 hit "I Got a Woman," which was the beginning of a long帶著合作关系 between Charles & Ertegun. He was also an important figure in the development of Soul music, working with artists like Ray Charles, James Brown, and Aretha Franklin.
‘In addition to being a pioneer, Ahmet was a funny guy . . . He was a character in an era when you could still be a character.’

—WALTER YETNIKOFF
former CBS Records president
On Dec. 19, Ticketmaster bought a 25% stake in ilike, a music-oriented networking site, for $13.3 million. The deal aims to expose Ticketmaster customers to new music, while giving ilike users information on upcoming concerts. ilike executives say ilike is an offspring of garageband.com, devoted to providing independent acts a forum to attract listeners and record contracts.

Fifty years after the launch of legendary soul label Stax, Concord Music Group is reactivating the imprint after a 30-year hiatus with new signings, reissues and special events. The first new signings to Stax include soul luminary/ Stax patriarch Isaac Hayes and vocalist Angie Stone. Concord, which acquired Stax as part of its purchase of Fantasy Records in 2004, will also honor the label's 50th year by releasing definitive album reissues and performances and unreleased tracks in deluxe packages.

Warner Music Group has entered a deal to acquire a 75.5% stake in Roadrunner Music Group, parent company of hard rock and heavy metal label Roadrunner Records, for $715 million. Island Def Jam has distributed Roadrunner, best-known as home to radio staple Nickelback, for the last five years. The label will be housed within WMG's Atlantic Records Group in the United States and within Warner Music International for the rest of the world.

Although Christmas sales fell slightly from last year, the merchants Billboard spoke with—more than 20, responsible for roughly 40% of U.S. sales—put a positive spin on the downturn. After all, they say, flat sales are the new up. According to Nielsen SoundScan, album sales totaled 105.3 million for the six-week period that ended Dec. 24. That's 4.6% off of 2005's total of 109.8 million. But 2005 was considered the weakest holiday selling season in memory, with chains reporting comparable-store sales down 15% to 25%. SoundScan recorded only an 8.3% drop in album sales from the 2004 season.

While retailers choose to see a halfway glass, music executives may feel buoyant about the volume of purchases. When digital track, music video and singles sales are included, units totalled 47.4 million units for Christmas week, according to SoundScan. That tops the prior best-week sales total of 46.5 million units, recorded during the Christmas week of 2000, the year that U.S. album sales peaked.

However, digital sales are still not offsetting declines in the physical space. Using SoundScan's album equivalency of 10 digital tracks sold—generous, considering a typical album has more—this year total album sales equalled 111.4 million units for the holiday selling period, still a 2.1% decline from last year's equivalent total of $13.8 million. Varying from merchant to merchant, 2006 holiday selling season comparable-store sales ranged from slightly down to 10% down.

"We had a good week Christmas week, and [the day after Christmas] was great," says Rob Perkins, president of 67-unit, Marietta, Ga.-based Value Music. "For the overall holiday selling season, we made plans, which means comparable-store sales were slightly down."

In Brighton, Mass., Mike Dreese—CEO of 25-store chain Newbury Comics—says the holiday selling season was "OK. November was not good, but December was pretty good."

Newbury's CD business was up 4% on a unit basis for December. But because of a shift in pricing strategy at the chain, music sales volume dipped 1% and gross profit dropped 5%, Dreese says, losses partially offset by profit from other product lines. On a comparable-store basis, the chain's sales were down about 7% during December.

In Nashville, Music City VP Scott Perkins reports that in the nine days leading up to Christmas, the 25-unit chain was down about 10% on a comparable-store basis. "We have seen more percentages down in [comparable-store sales]," he says. "We will take any positive spin we can get."

Likewise, in Omaha, Neb., Mike Fratt, GM at the six-store Home's chain, reports that comparable-store holiday sales were down "high single digits."

"We couldn't tell if there were any hits, because we lost that business to the big boxes who were all selling the top hits at $9.99... Business kicked in for us about 10 days out. I guess because the mass merchants ran out and were unable to reload in time," Joe Nardone Jr., VP at the 11-unit Gallery of Sound chain in Wilkes-Barre, Pa., says he saw a few hits emerge, including new releases from Nas, Eminem and the Beatles. Hindler's "Extreme Behavior," Daughtry's self-titled album and Twisted Sister's "Tainted Christmas" did better than expected, he says.

And right at the end of the season, according to Nardone, Justin Timberlake’s "FutureSex/LoveSounds" exploded while My Chemical Romance's "The Black Parade" and Akon's "Konvicted" also picked up.

At Newbury, Dreese reported that the chain underestimated the fire power of Sarah McLachlan's "Wintertown," James Taylor's "At Christmas" and Tony Bennett's "Duets—An American Classic."

But other titles that did well included Tony Joe White's "The Evolution," and the J.C. clones & Eric Clapton album "The Road to Escondido." Value Music's Perkins reports.

Last year, top 40 hit album sales were down anywhere from 30% to 40%, depending on the retailer. This year, Universal Music Group Distribution president Jim Urie said, "At least the top 20 is up," as of the Tuesday before Christmas. "It's been up since the first week of November—beginning from 2% to 7% up," he says. But overall current album sales are down 6.2% for the holiday selling period, while catalog sales are down 0.4%, according to SoundScan.

One surprise this year was the superb performance of Christmas music. In fact, one major-label distribution executive says, "If it weren't for holiday music, everybody would be in the toilet." Retail executives regularly cited Christmas albums by Taylor, McLachlan and Il Divo as showing up in their top 10 best-selling albums of the season.

At Starbucks in Seattle, the chain's own exclusive "Santa Baby" compilation drove music sales, Starbucks Entertainment president Ken Lombard says. Issued in November, it has since crossed the 250,000-unit mark, he reported just before Christmas.

Looking at other product lines, movies—particularly boxed sets—did well. But the predatory pricing by big boxes squeezed practically all margin out of the business, traditional music merchants complain.

"DVD margin is hard to come by right now, way harder than a year ago," Dreese says. In general, he points out that DVD price depreciation by the studios makes it harder for merchants to match comparable-store sales. On the other hand, he reports that for the first time, the chain saw a little action for high-definition DVD and Blu-ray movies.

While most brick-and-mortar merchants reported sales declines, online merchants selling physical goods had a better year, according to one wholesale buyer who does fulfillment for such retailers. Indeed, Amazon claimed it had its best holiday selling season ever, though it declined to release specific numbers. SoundScan reports that nontraditional merchants—which include catalog merchants and albums sold at concerts or through TV direct-marketing campaigns—enjoyed a 35.5% increase during the holiday.

CONGRATULATIONS

on 50 years of making great music and on your Grammy nomination for the critically acclaimed BRONX IN BLUE as Best Traditional Blues Album.
James Brown: 1933-2006

James Brown died of heart failure on Christmas morning, Dec. 25, 2006, at age 73. But his gifts as a singer, songwriter, record producer, activist and showman extraordinaire will certainly live on.

Brown sold millions of records, scoring hits in four decades (see chart, right). His musical innovations can be heard in soul, funk, rock, reggae, dance—and most significantly—hip-hop. He was also a groundbreaking African-American businessman and social-political spokesman; his 1968 song "Say It Loud—I'm Black and I'm Proud" led Boston’s mayor to request Brown’s local concert be televised on the night after Dr. Martin Luther King was assassinated—a move credited with spurring the city from the riots that erupted around the United States.

"The sheer magnitude of 'Say It Loud—I’m Black and I’m Proud' was an implanted soundtrack [for] understanding that our minds, bodies and souls were black and beautiful," Public Enemy frontman Chuck D wrote in an e-mail. "Muhammad Ali, Richard Pryor and James Brown were our snap, crackle and pop for the transendent, previously silenced black male in '60s-'70s Amerikkka [sic]."

Born on May 3, 1933 (a questioned date) in Barnwell, S.C., Brown was raised by an aunt in a rough section of Augusta, Ga. At age 16 he was sentenced to reform school for breaking into cars; while there, he began singing gospel with longtime musical companion Bobby Byrd. Paroled in 1952, Brown tried boxing and baseball before joining Byrd's gospel group. A little Richard performance inspired a secular switch in '53.

Brown’s big break came in ’55, when the group recorded an intense, gospel-rooted ballad (“Please, Please, Please”) that got signed to Federal Records, a subsidiary of Cincinnati-based indie King. A recorded version—credited to James Brown with the Famous Flames—nearly topped Billboard’s R&B charts. By 1960 he’d scored a few more hits and—taking a cue from wrestler George George—developed his routine of a cape-draped, series of false exits to climax jaw-dropping live performances. Jettisoning familiar R&B rhythms for a more syncopated, horn-punctuated approach, Brown hit bigger with "Out Of Sight," the epochal inverted downbeats of "Papa’s Got A Brand New Bag" and "I Got You (I Feel Good)," and the string-drenched "It’s A Man’s Man’s Man’s World." By 1966, he was headlining Madison Square Garden. Brown’s music grew simpler harmonically, yet more rhythmically complex, resulting in 1967’s "Cold Sweat." This new percussive approach—every instrument and voice a drum style—became known as funk.

Brown was a legendary perfectionist who fined band members for on-stage mistakes and even unshined shoes. "If one beat was wrong, he’d freak out," says producer Dallas Austin, whose stepsister Jimmy Nolen was Brown’s longtime guitarist. "He’d do things like play the Bahamas and if they missed a note, he’d get in his plane and leave them there."

Brown survived his band’s emasculated defection in 1970 by stripping things down even further and culling out such hits as "Get Up (I Feel Like Being Like A Sex Machine)") and "Super Bad." At his peak, Brown owned three radio stations, a Lear jet and a castle-style home complete with drawbridge and moat.

The early to mid-'70s were rough on Brown. A 1973 internal Revenue Service billing for $4.5 million in back taxes arrived, and he lost a son in a car crash. The rise of disco left Brown’s music behind. But he revitalized his career in the 80s, thanks to two films: 1980’s "The Blues Brothers," in which he had a small but memorable part as a preacher, and 1985’s "Rocky IV," which spawned his last major hit, "Living in America." In 1986, Brown was among the first 10 artists elected to the Rock and Roll Hall of Fame.

Brown's later years were marred by honors and missteps. He served 15 months in prison due to a 1988 gun-brandishing incident, was arrested in '98 on marijuana charges and was the target of a pair of tired-and-dropped domestic violence charges in 1994 and 2004. But he received numerous accolades: his 1992 Grammy Lifetime Achievement Award; 2001 induction to the Songwriters Hall of Fame; and 2002 Kennedy Center honors.

Aside from Brown's obvious impact performing seminal funk and rhythm and blues music with Michael Jackson, George Clinton and Prince, his increasingly African-rooted music in turn influenced such African artst as Fela Kuti and King Sunny Ade.

"Until the end of the world, where music is made, it will be under his influence," Austin says. "A lot of people think today's crop of solo performers are trying to emulate Michael Jackson. But Michael Jackson emulated James Brown."

And, of course, the beat-heavy drum breaks found in Brown’s Funk discas served as the building blocks for hip-hop’s pioneering DJs, and were recycled endlessly with the emergence of samplers and sequencers. According to TheBreaks.com, at least 100 of Brown’s songs have been sampled by several hundred acts—Public Enemy, LL Cool J, N.W.A. and Beastie Boys among them—with 1970’s "Funky Drummer" providing the source material for some 200 discs. "Whenever I see a frozen pond, I take myself back to 1967," Chuck D says. "Us kids did the James Brown 'I Feel Good' dance on any patch of ice."

Although known by such nicknames as Mr. Dynamite, the Godfather of Soul and the Master of New Super Heavy Funk, Brown said it best when he dubbed himself "the Hardest Working Man in Show Business."

"Let’s not forget James Brown picked cotton, shining shoes and danced for nickels in the streets," Brown reflected in 1984 interview with this author. "It took everything I had and worked at 1,000%, I didn’t want to leave anything to chance. I couldn’t afford to lose any time.

At his peak, he toured 335 nights a year, each show a nonstop blur of swings, spits, kneedrops, one-footed shuffle steps and the "Brownian Motion." He had 1,000 pairs of coveralls into the crowds each month and was often so dehydrated after a gig that he required a blood IV.

"What you should do is give people more than their money’s worth—make them tired," Brown explained. "Anytime you can out and work for an hour and make $1,000-$1,000,000 as opposed to a man working 10 hours a day and making $75, you’ve been blessed. You owe those people something.

"I was a 15-year-old kid. You know you came to see a show—not to see somebody look like somebody you see on the street. You’re going to have to look at the stage to catch the show ‘cause nobody in the audience is gonna look like me..."
They say it’s an honor just to be nominated. We’re very honored.

George Benson & Al Jarreau
*Give It Up*
- Best Pop Instrumental Performance
- Best R&B Performance by a Duo or Group with Vocals
- Best Traditional R&B Vocal Performance

Chick Corea
*The Ultimate Adventure*
- Best Jazz Instrumental Album
- Best Jazz Instrumental Arrangement

Christian Scott
*Rewind That*
- Best Contemporary Jazz Album

Karrin Allyson
*Footprints*
- Best Jazz Vocal Album

Garold Albright
*New Beginnings*
- Best Pop Instrumental Album

Spyro Gyra
*Wrapped In A Dream*
- Best Pop Instrumental Album

Tab Benoit with Louisiana's Leroux
*Brother To The Blues*
- Best Traditional Blues Album

Nancy Wilson
*Turned To Blue*
- Best Jazz Vocal Album

Lady'smith
*Black Mambazo*
- Long Walk "o Freedom
- Best Contemporary World Music Album
- Best Surround Sound Album

Randy Brecker with Michael Brecker:
- Best Jazz Instrumental Solo
- Best Large Jazz Ensemble

Taylor Eigsti:
- Best Jazz Instrumental Solo
- Best Instrumental Composition

Patrick Williams:
- Best Instrumental Arrangement
- Best Accompanying Vocals

will.i.am:
- Producer of the Year, Non-Classical

Michael Bishop:
- Best Engineered Album, Classical

Jack Renner:
- Best Engineered Album, Classical

Christopher Theofanidis & David Del Tredici:
- Best Classical Contemporary Composition

Paavo Järvi & Cincinnati Symphony Orchestra:
- Best Engineered Album, Classical

Norman Mackenzie & Atlanta Symphony Orchestra
Chamber Chorus:
- Best Engineered Album, Classical

Elaine Martone:
- Producer of the Year, Classical
This year's first Coolest Song of the Week comes from an appropriately cool place: Solna, Sweden. The Nomads have been leading the contemporary garage rock movement in Sweden since 1980—a virtual Nordic Chelsea Kingsfield, if you will.

Original members Nick Vahlberg (vocals) and Hans Ustian (guitar) have changed rhythm sections through the years, but as their new compilation "Nomadic Dementia: The Best of the First 25 Years" suggests, they've been consistently great from the jump. Otherwise, I guess I was wrong about Bob Dylan escaping the Classic Rock Artist curse. Even though he was one of the few to at least go gold last year, I thought he was an easy win at the Grammy Awards. And he wasn't even nominated.

So that makes it unanimous. Anybody doing great business live is officially banished from the mainstream music business forever.

One thing's for sure, though. The classic rock generation can be proud of the fact that Dylan, Bruce Springsteen, Neil Young, Ray Davies and Pete Townsend continue to be artistically adventurous, in spite of a mainstream radio world that obviously isn't interested, and all produced uncompromisingly brilliant work in 2006. That takes strength and courage and refusal to go gently into their good night.

So now, boys, it's time to come back with follow-up Exterminator Pop Rock albums, 12 three-minute killer songs, just to show these young whippersnappers how it's really done.

See you on the radio.

---

**COOLEST GARAGE SONGS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE NOMADS</td>
<td>AI 600 KING OF ROCK AND ROLL</td>
<td>AIN'T NO KING OF ROCK AND ROLL</td>
</tr>
<tr>
<td>THE LIVING END</td>
<td>DRIVE MY CAR/THE WORD/WHAT YOU'RE DOING</td>
<td>THE BEATLES</td>
</tr>
<tr>
<td>THE CHARMS</td>
<td>POD</td>
<td>NELLY</td>
</tr>
<tr>
<td>THE CHARMS</td>
<td>FAVORITE SON</td>
<td>GREEN DAY</td>
</tr>
<tr>
<td>THE CHARMS</td>
<td>SO ROMANTIC</td>
<td>THE CHARMS</td>
</tr>
<tr>
<td>BOB SEGER</td>
<td>RIDIN' THE HOOK</td>
<td>SPONGEBOB &amp; THE HI-SEAS</td>
</tr>
<tr>
<td>BOB SEGER</td>
<td>WRECK THIS HEART</td>
<td>BOB SEGER</td>
</tr>
<tr>
<td>THE PAYBACKS</td>
<td>STRANGER IN THE HOUSE</td>
<td>THE PAYBACKS</td>
</tr>
</tbody>
</table>

---

**COOLEST GARAGE ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>JERRY LEE LEWIS</td>
<td>LAST MAN STANDING</td>
</tr>
<tr>
<td>TENACIOUS D</td>
<td>PICK OF DESTINY</td>
</tr>
<tr>
<td>THE RACOUNTEUS</td>
<td>BROKEN BOY SOLDIERS</td>
</tr>
<tr>
<td>JET</td>
<td>SHINE ON</td>
</tr>
<tr>
<td>NEW YORK DOLLS</td>
<td>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</td>
</tr>
<tr>
<td>CHEAP TRICK</td>
<td>ROCKFORD</td>
</tr>
<tr>
<td>JOAN JETT &amp; THE BLACKHEARTS</td>
<td>SINNER</td>
</tr>
<tr>
<td>PRIMAL SCREAM</td>
<td>RIOT CITY BLUES</td>
</tr>
<tr>
<td>THE SHYS</td>
<td>STATE OF EMERGENCY</td>
</tr>
<tr>
<td>THE LIVING END</td>
<td>STATE OF EMERGENCY</td>
</tr>
</tbody>
</table>
We go beyond managing your money. We help you amplify your dreams.

At SunTrust Private Wealth Management, we understand the amount of hard work that goes into your music. But more than that, we understand what's important to you. For almost 20 years, our client advisors have helped music industry professionals keep their finances in tune. Whether it's intellectual property lending or customized wealth management plans, we handle the details so you can spend your time doing what you love. To learn more, visit a SunTrust Private Wealth Management music banking office in Nashville, Atlanta, or Miami, or call us at 800.322.3137.

Investments are subject to market risk and fluctuate in value.

<table>
<thead>
<tr>
<th>Securities and Insurance Products and Services</th>
<th>Are Not FDIC or Any Other Government Agency Insured</th>
<th>May Lose Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are Not Bank Guaranteed</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SunTrust Private Wealth Management is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank, a member of the FDIC. Securities, insurance and other investment products and services are offered by or through SunTrust Investment Services, Inc., a registered broker/dealer and a member of the NASD and SIPC. Investment advisory products and services are offered by or through SunTrust Investment Services, Inc., Trusco Capital Management, Inc., and Asset Management Advisors, L.L.C., investment advisors registered with the SEC. SunTrust Bank, Member FDIC © 2007 SunTrust Banks, Inc. SunTrust and Seeing beyond money are federally registered service marks of SunTrust Banks, Inc. mkt 47009-06
HE’S WITH THE BAND
Longtime U2 Roadie Gets His Moment Of Glory
Rocko Reedy has been working as a U2 roadie for 15 years. But it’s safe to say he never had a night quite like the Vertigo tour finale in Honolulu, when his band Rocko & the Devils opened the show in front of nearly 50,000 fans at Aloha Stadium.

The Devils coalesced during load-ins and soundchecks in the late '90s while Reedy was working with Journey, but didn’t make their live debut until 2002, in all places, Honolulu. Journey had sold out two shows at Blaisdell Arena without a support act, but on the first night, fans were still milling around outside or in the beer line until the third song. The next night, Rocko decided to play a few songs with the Devils at the outset so Journey wouldn’t have to endure a half-empty arena.

“We get out there and everyone in the front row is looking up while we’re playing this old Badfinger song, and we could tell they were thinking, ‘Holy shit, is Journey fat?’ We’re just a bunch of ugly roadies getting up there,” Reedy recalls with a hearty laugh. Since then the band has played a handful of shows “at state fairs” and other odd venues. Before long U2 manager Paul McGuinness got wind of Reedy’s antics and told Bono about it. “I told Paul, ‘If you ever need an opening act, let us know,’” he says. “This got back to Bono, and eventually he asked me, ‘Me and the boys would like to know if you’d like to open for us in Hawaii’.” And while he was clearly reveling in stadium-rock fantasy in Honolulu, Domestically, he was “freaked out” by the Vertigo stage set designed by Willie Williams and marketed by an ellipse-shaped extension that allowed band members to travel far into the general admission crowd on the floor. It required 30 semi trucks to get from place to place, according to stage manager Rocko Reedy. On a good day, it took two-and-a-half hours to assemble, but that duration could easily double depending on weather and venue configurations. After being loaded post-show onto the trucks, the stage was packed onto three 747s to travel to the next venue.

Early in the tour, U2 performed in front of seven see-through LED curtains, onto which images and patterns were projected. Later, a giant, super high-tech LED screen was used in stead to form the backdrop.

“All the stuff we use is always serial number 001,” Reedy says proudly. “The first time they create this type of technology, it’s U2 that uses it. Then everybody else under the sun goes out and gets it, so we just have to come up with something new.”

That said, Vertigo has not been without its share of drama. The tour got off to a rocky start after a disastrous presale for paid members of u2.com in January 2005, when demand far exceeded the ticket allotment, prompting shuttering fans to blast management and even band members themselves on Internet forums.

“The demand was artificially stimulated because, quite honestly, a lot of ticket scalpers had joined u2.com planning to trade the tickets,” McGuinness says. “It was clear very early those tickets would have a higher resale value than face value. We got caught by that, and we certainly underestimated the demand that
would arise through the fan club. We did the best we could to meet it. But we'll be a little more careful in the future.

Then, in the wake of the postponements in Japan and Australia, Fogel spent months dealing with insurance fallout. “That process took a very long time and was very difficult in complex, but ultimately resolved favorably,” he says. “That probably was a much greater challenge than the actual logistics of bringing the production and personnel back together.

“We had a few venue issues [rescheduling] in Japan, because originally we were playing outdoors at Yokohama Stadium,” he adds. “Given we were now in early December, the weather is such that we had to then look to go indoors. So, we had to basically refund 60,000 tickets and then resell for three shows at an arena.”

But, to the surprise of nobody, the fans were still right there waiting to attend the makeup dates, “in Australia, even though we were postponing the shows by six months or so, almost no customers asked for a refund,” McGuinness says. And indeed, the time off allowed U2 to rejigger the tour set list, as well as record “The Saints Are Coming” and the new song “Window in the Skies” with producer Rick Rubin. Both were released on the compilation “U218 Singles” in November.

Summing up inspiration for new material never seems to be a problem for U2. How long it takes to translate those ideas to tape is another matter.

“I always try and have a guitar around, because you never know when a song is going to hit you over the head,” the Edge told Billboard in an interview last November. “I subscribe to the Keith Richards theory of having a guitar by the head of your bed when you’re asleep, because you might wake up and you just never know.”

Vertigo has also spawned a DVD, “Live in Chicago,” which is the top-selling L.DVD with sales of 285,000 copies in the United States, according to Nielsen SoundScan.

While it may have been tempting to entertain adding still more shows to the itinerary after the fall leg, McGuinness says this was “a logical point to stop. We’re obviously aware we could go on and on and on, but selling out is actually more important to us than the gross.”

So where does the U2 touring behemoth go from here? The first step is the band returning to the recording studio, which will do something next year with an eye on releasing a new album by the end of 2007. McGuinness predicts the next tour will then begin in 2008.

“All I can say is it will be completely different the next time, but it will be big,” he says. “I think our audience expects very big productions. We’ve become good at doing that, and I think it is part of U2’s reputation.” The band may even experiment with commercially releasing select concerts as downloads shortly after their completion. “That’s something we’re exploring,” McGuinness acknowledges. “In the future there will be more what we call ‘hand-to-fan activity.’

One thing that won’t change is the alliance between McGuinness and Fogel. “Their organization contains extraordinary expertise,” McGuinness says of IPA. “That is really the key to it—knowledge of venues and markets absolutely worldwide. I really can’t imagine doing a U2 tour without it.”

1) Bono on stage at the Vertigo finale in Honolulu. 2) from left: Larry Mullen Jr., Adam Clayton, Arthur Fogel, Paul McGuinness, Bono and the Edge before the show. 3) Green Day’s Billie Joe Armstrong with Bono. 4) Pearl Jam’s Eddie Vedder, who joined U2 during the Honolulu encore.

TO PALM TREES

HOW LONG DID THEY SING THESE SONGS
On The Vertigo Tour, Not All U2 Songs Got Equal Billing

For U2's Vertigo tour a number of tracks returned to the set list for the first time in decades, including "Am I Dead?" and "The Electric Co.," while "Miss Sarajevo," the studio version of which featured Luciano Pavarotti, was dusted off for just the second time since 1995.

"We always try and mix it up," the Edge told Billboard in an interview last November. "It's important—you don't want to stay static. You don't want to end up becoming so predictable, for yourselves as much as the audience. You want to just keep it fresh."

But manager Paul McGuinness stresses half the show was comprised of material from U2's most recent albums, "How to Dismantle an Atomic Bomb" (2004) and "All That You Can't Leave Behind" (2000). "It's characteristic of U2 that they really work the new material," he says, noting that since the tour began songs like "All Because of You" and "Sometimes You Can't Make It on Your Own" have become hits. "Obviously, U2 have to play their hits, but this is not a greatest-hits show."

Overall, U2 played 60 different songs during the 131-show trek. Here is a look at which tunes got the most exposure and which ones made only fleeting appearances.

SOURCE: U2-verge-now.com

"Love Is Blindness" 1
"Breathe" 2
"In A Little While" 3
"Mothers Of The Disappeared" 4
"One Tree Hill" 5
"Window In The Skies" 6
"MLK" 7
" Desire" 8
"Beautiful Day" 9
"Bullet The Blue Sky" 10
"City Of Blinding Lights" 11
"One" 12
"Pride (In the Name of Love)" 13
"Sometimes You Can't Make It on Your Own" 14
"Where The Streets Have No Name" 15
"Vertigo" 16

After Record Grosses And A Few Major Snags, U2's Vertigo Tour Winds Down In Honolulu BY JONATHAN COHEN
March 1, 2007
St. Regis Hotel
New York City

Deals & Dealmakers
Driving the Industry

INDUSTRY-LEADING EXPERTS WILL DISCUSS:
- The State of the Digital/Mobile Revolution
- The Effects of Mobile, Social Networking and Video
- The Changing Face of Music Publishing
- The Future of Management Consolidation
- Strategies for Venture Capitalists
- The Financial Rewards of Touring

GET FACE TO FACE WITH...
- Financial consulting firms
- Investment bankers
- Venture capitalists & equity providers
- Artist management companies
- Legal firms
- Accounting firms
- Record labels
- Publishing companies
- Touring companies
- Promotion companies
- New media companies
- Recording studios

NOW IN ITS 6TH SUCCESSFUL YEAR, this one-day event brings together the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending. Don't miss the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures.

Register Today! $749 EARLYBIRD REGISTRATION BY 1/10
For more info including sponsorship opportunities and how to register visit: www.BillboardEvents.com

Billboard Music & Money Symposium
in association with LOEB & LOEB LLP
“WHAT ARE THE TRENDS THAT WILL SHAPE MY BUSINESS?” Billboard editors are always asked the same question. It is in this spirit that Billboard has compiled its inaugural Best Bets issue. From technologies ON THE RISE, to touring acts bound to SURPRISE, we’ve assembled nearly 20 pages of all the news that’s not yet happened, all the trends, acts, issues and a burns that will be BIG IN 2007—in short, everything you need to run a successful music business this year, whether you’re a SEASONED VET or just getting the coffee for the guy that makes the coffee.

PHOTOGRAPH BY Stephen Webster
Scottish singer/songwriter Paolo Nutini, who turns 20 Jan. 9, was one of the most noteworthy breakout artists of 2006 for Atlantic Records in the United Kingdom. After an appearance at South by Southwest in Austin last March, his debut single, “Last Request,” reached No. 5 in July on the British charts and also became a substantial airplay hit.

His debut album, “These Streets,” subsequently opened at No. 3 with out-of-the-box sales of 35,000, according to his label, which had risen to 500,000 by December.

Warner Music International VP Torsten Luth says “These Streets” had also shipped 85,000 in France and 65,000 in Germany by mid-December. A second single, “Jenny Don’t Be Hasty,” was a top 20 U.K. hit in early October and was followed in early December by “Rewind.”

As “New Shoes,” his first U.S. radio track, made inroads at the triple-A format late in the year, Atlantic was developing its trans-Atlantic plans for Nutini for 2007. “These Streets” is due for U.S. release Jan. 30, when the artist performs on “Today,” with a booking for “Late Night With Conan O’Brien” the following day.

“We’ll have him in and out of the U.S. quite frequently,” says Luth, who adds that more American promotion will be interspersed with other commitments in Europe, Australia and Japan. —Paul Sexton

---

Last year, Young Love—a ka Dan Keyes, former frontman of Texas rock band Recover—was busing tables and working at American Apparel in New York, casually carting a demo of dance-rock tunes from one hipster club to the next.

DJs dug them, especially the Bloc Party meets Blur “Discotheck,” a guitar-laden ode to boogie-ing in the Big Apple that is so joyful and unpretentious that it had to be written by an out-of-towner.

Then Jay-Z called.

“This is where it’s at,” Jay-Z told Keyes over brunch in Miami, as Beyoncé lounged by the pool and paparazzi helicopters circled.

So Keyes signed with Island Def Jam and took his demos into the studio. The result, “Too Young to Fight It,” is the kind of pop that we’ve been missing: melodic, catchy, smart and as young and in love—with the city, the music, the ubiquitous “she”—as Romeo.

Keyes himself resembles the shaggy teen hero, fair and lanky with an intense gray-eyed stare. “A friend gave me Daft Punk’s ‘Discovery’ for Christmas a couple of years ago, and it kind of destroyed my rock band,” he says. “I didn’t want to play guitar anymore, so I started experimenting with electronic stuff.”

An organic dance convert with a knack for pop? Let love rule.

—Kerri Mason

R&B’s underground cognoscenti have carried a torch for this spirited singer/songwriter since 1996. Folks still wax rhapsodical over Ledisi’s “Sousl singer,” her 1998 indie debut, accompanied by former partner and keyboardist Sundra Manning.

Now a solo artist, Ledisi is a rare but welcome commodity: What you hear on record is what you get live. Mixing R&B, jazz, gospel, pop and rock with flavorfulscating, Ledisi’s energetic live gigs are can’t-miss propositions.

Two years ago, this Oakland, Calif., talent offered an arresting interpretation of Luther Vandross’ “My Sensitivity” that gained some national airplay, as well as the attention of Verve president Ron Goldstein.

Now Ledisi’s sassy vocals (think Minnie Riperton meets Sarah Vaughan) are poised to reach a wider arena this spring with the release of her Verve debut. A fitting scenario, given that Ledisi’s name means “to come forth” in Nigerian.

Ledisi still isn’t leaving anything to chance. She continues to operate her label, LeSun Music, and owns her masters.

The singer says her major-label move isn’t about selling out.

“The label is giving me the visibility and opportunity to let more people know who I am,” she says. “For a real indie artist, that’s hard to do. It takes a team to make a record happen.”

—Gail Mitchell
**Watch**

**Naomi Striemer**

S Records

Fans of purely melodic pop music should rejoice. Naomi Striemer is here to offer what they crave. The singer/songwriter, whose debut album "Images" arrived in December on S Records, was homeschooled in her native Nova Scotia, Canada, but she realized she had a purpose far from the farm.

"Thinking back to where I come from and enjoying the innocence of life's untouche(d) imagination, I dreamt of being something that seemed so far out of reach so close in my mind," Striemer says.

As a teen, she signed with Epic Records, but the deal unraveled when then-president Polly Anthony exited.

Then Steven Nowack, a hedge-fund driver, saw Striemer perform live in Toronto, and approached the artist and asked, "What are you doing for the rest of your life?" He formed S Records as a vehicle to launch her.

Her album's first single, the melodically ballad "Cars," produced by Narada Michael Walden and featuring a guitar solo by Carlos Santana, gained coverage from Fox News commentator Roger Friedman and the National Post in Canada.

"I am a testament that it doesn't matter where you come from or how badly the world tears you down," Striemer says. "If you believe, life, love and God will get you through."

—Chuck Taylor

**Rich Boy**

Interscope Records

Rich Boy, aka Maurice Richards, is catching everyone's ears with his single "Throw Some D's," which samples Switch's "I Call Your Name."

Working with producers Butta and Polow Da Don (known for their tracks with the Pussycat Dolls and Fergie of the Black Eyed Peas), Rich Boy is cooking up debut album "A Product of the Hustle" for release early this year.

A native of Mobile, Ala., Rich Boy began as a student at historically black college Tuskegee University before he dropped out to pursue music.

Thinking he'd make it as a producer instead of mechanical engineer, his original major, he wrote the track "Cold As Ice," which garnered local radio support.

After meeting Polow in 2003, Rich Boy later signed with Interscope and began his artist-development process. Now "Throw Some D's" is also garnering strong support at national radio and is climbing up Billboard's Hot R&B/ Hip-Hop Songs chart.

In addition, MTV profiled Rich on its up-and-coming artists series, "You Hear It First." And realizing hip-hop's high turnover rate, Rich Boy is rejuvenating "Throw Some D's" with a soon-to-be-released remix featuring the Game, Jim Jones and OutKast's André 3000.

—Hillary Crosley

**John Waller**

Beach Street Records

When one of country music's veteran hitmakers and one of the Christian community's most successful artists team up to introduce a new act, expectations run high.

And singer/songwriter John Waller meets and exceeds those expectations with thoughtful songwriting and a compelling voice.

The former frontman for acclaimed indie band According to John, Waller returns on Beach Street Records, a Christian label owned by Sawyer Brown's Mark Miller. One of the Christian industry's most successful ventures, Beach Street gets marketing and distribution via Provident Music Group. Mark Hall, leader of Beach Street's flagship act Casting Crowns, introduced Miller to Waller's music.

Hall met Waller at a youth rally shortly after Sept. 11, 2001, and recalls being immediately impressed with Waller's songwriting.

"Then he started talking between the songs, and something stood out about him," Hall says. "I could tell he was reaching my students."

After his earlier band broke up, Waller moved to Colorado to become a worship pastor. During a trip to Atlanta, he enlisted Hall to sing on a song called "The Blessing."

Hall sent a CD to Miller, who signed Waller to Beach Street. The label is working "The Blessing" at Christian radio as the first single from Waller's debut album, set to arrive March 6.

—Deborah Evans Price

**James Morrison**

Interscope Records

His name may have a familiar ring for U.S. audiences. And by the early part of 2007, American radio listeners and record buyers are expected to recognize James Morrison's music.

One of the big breakout success stories in the United Kingdom in 2006, the Polydor-signed artist is tipped for big things abroad. Sounds wise, think James Blunt, with an edge. Interscope is setting up the smoky-toned singer's debut album, "Undiscovered," for U.S. release in first-quarter 2007, at which time Morrison will head stateside to do promotional and support work.

"The U.S. and international are the priorities for 2007," Universal Music U.K. international marketing director Greg Sambrook says. "It's unusual for an act from a standing start to come onto the international radar as quickly as he has. We're sitting in a very healthy position."

So healthy, that the album has shipped more than 1 million copies worldwide since its August release, more than half of those sales in the United Kingdom, where the album is double-platinum.

"He's had a huge sales impact for us," Virgin Megastores head of music Rob Campkin says. "He has gone on to be one of, if not the, No. 1-selling singer/songwriter artist albums for us this year. I think that album will be selling right through until the end of 2007."

—Lars Brandle

**KOS**

Virgin Records

Toronto-bred MC K-OS, aka K-OS, has been making waves in Canada and beyond since his 2002 debut album, "Exit." But he's poised to finally infiltrate the United States in 2007 with "Atlantis: Hymns for Disco," which will be worked here by Virgin. K-OS' two prior albums were released in the States by Astralwerks.

In Canada, the genre-bending "Atlantis" debuted in October at No. 5 on the album chart, the highest debut by any Canadian urban artist in Nielsen SoundScan history. Virgin senior VP of marketing Amani Duncan notes.

In the States, the album's first single is the infectious "Sunday Morning," which many are likening to OutKast's "Hey Ya!" or Gnarls Barkley's "Crazy."

Ahead of the album's Feb. 20 U.S. release, "Sunday Morning" is already benefiting from airplay at NASCAR, NFL and NCAA events and on ESPN's "NFL Sunday Morning Countdown."

Virgin believes the time is right for K-OS' ecclectic sound. "Here's this artist from Canada fusing all these different sounds and creating his own musical universe," Duncan says. "Now, you have Lupe Fiasco, Gnarls Barkley and Gorillaz busting the door down and helping make it OK for mainstream America to like this. We're going to take him to an even broader audience."

—Jonathan Cohen

**Best Bets 2007**

A perennial music industry lament is that the holiday release season is awash with superstar albums but pickings are slim in the first quarter of the new year. However, there is no shortage of hot talent awaiting discovery as 2007 begins.

We asked Billboard writers to profile acts either with a highly anticipated debut album set for the early weeks of this new year or an under-the-radar artist that is due for a breakthrough. The range and variety of acts presented here proves there are plenty of promising faces to watch as the new year begins.

—Thom Duffy
Sony's new MP3 player for the car is Bluetooth-enabled.

Most options revolve around connecting a portable MP3 player to the car stereo system. More than half of all the new model cars for sale in 2007 will feature an iPod integration kit as either a standard or dealer-installed option, up from 12% last year, according to TRG. Additionally, 60% of 2007 models (up from less than 30%) will feature auxiliary inputs, which let users connect MP3 players to the car stereo featuring a headphone jack. But 2007 will be marked by more than just a proliferation of existing products. New technologies will emerge to not only enhance the integration of portable devices to the car stereo, but also to eliminate the need for a portable player at all. Ones to watch include:

**Bluetooth**

This short-range wireless technology is currently used to connect mobile phones to the car audio system for hands-free dialing and talking. But several after-market car stereo manufacturers, such as Sony Electronics, Pioneer and Motorola, are developing units designed to stream audio from MP3 players with either internal or add-on Bluetooth transmitters. These feature better clarity than an FM transmitter, eliminate messy wires and support the many Bluetooth-enabled music phones in the market today.

Motorola is leading the way with its iRadio initiative—a combination of Bluetooth-enabled and short-range wireless that includes a radio. "Bluetooth will be very significant in terms of its ability to connect external devices for music," TRG analyst Phil Magee says.

**Hash Memory/USB**

Virtually nonexistent last year, this technology would let users transfer music stored on their PC directly to their car's audio system or sync the hard drive directly to their PC's digital music collection. In the future these may be able to extend their digital music collection to the car.

Those available as dealer-installed options are generally part of a larger navigation system that includes other multimedia features like a DVD player and raises the price of the car by several thousand.

According to J.D. Power, 58% of consumers are interested in in-vehicle hard drives, but TRG estimates less than 5% of cars sold will include them at the point of sale. Look for them in the Chrysler Sebring convertible and high-end models from Lexus and Mitsubishi, as well as after-market products from Kenmore, Clarion and others.

Sony's new MEX-BT5000 CD player for the car is Bluetooth-enabled.

Placeshifting—"the practice of accessing content received, recorded or stored in one location from another"—is poised to take the content industry by storm this year as convergence between various consumer electronics products becomes a reality.

According to Parks Associates, 40% of U.S. consumers are interested in placeshifting content. Though only 4% actually have the equipment to do so today, Parks predicts this figure will almost double during the course of the year to 7%.

This technology allows users to view live and recorded TV on any Internet-connected device, such as a laptop or a mobile phone. Advanced options let users control the live feed. Both the Slingbox hardware, which can be connected to up to four video feeds, and the SlingMedia software are required on any device used to access the service. Former MTV digital executive Jason Hirschhorn—the brains behind the Urge service—joined the company in December to lead its newly formed media entertainment group.

**Slingbox**

Created by Oxy Systems, Slingbox takes more of a mobile social-networking approach to placeshifting. It allows users to stream content stored on their home PC through their mobile phones. It also allows other Phling members to stream music from each others' hard drives either by personal invitation or by searching for random members with similar musical tastes. Users must download the Sling software to their PCs and mobile phones.

**Phling**

Orb Network's MyCasting streams music, video and pictures stored on a home computer to any other Internet-connected device, including mobile phones. Only the PC broadcasting the media requires the MyCasting software. All devices accessing the system do so from the MyCasting Web page, so no software is required. Users can also share their content with others via their individual MyCasting page or a dedicated URL link. No files are actually traded, just streamed access.

Digital

**ON THE MOVE**

Placeshifting Emerges As A Promising Tech Idea—And The Buzzword Of '07

Placeshifting—"the practice of accessing content received, recorded or stored in one location from another"—is poised to take the content industry by storm this year as convergence between various consumer electronics products becomes a reality.

According to Parks Associates, 40% of U.S. consumers are interested in placeshifting content. Though only 4% actually have the equipment to do so today, Parks predicts this figure will almost double during the course of the year to 7%.

This technology allows users to view live and recorded TV on any Internet-connected device, such as a laptop or a mobile phone. Advanced options let users control the live feed. Both the Slingbox hardware, which can be connected to up to four video feeds, and the SlingMedia software are required on any device used to access the service. Former MTV digital executive Jason Hirschhorn—the brains behind the Urge service—joined the company in December to lead its newly formed media entertainment group.

**Slingbox**

Created by Oxy Systems, Slingbox takes more of a mobile social-networking approach to placeshifting. It allows users to stream content stored on their home PC through their mobile phones. It also allows other Phling members to stream music from each others' hard drives either by personal invitation or by searching for random members with similar musical tastes. Users must download the Sling software to their PCs and mobile phones.

**Phling**

Orb Network's MyCasting streams music, video and pictures stored on a home computer to any other Internet-connected device, including mobile phones. Only the PC broadcasting the media requires the MyCasting software. All devices accessing the system do so from the MyCasting Web page, so no software is required. Users can also share their content with others via their individual MyCasting page or a dedicated URL link. No files are actually traded, just streamed access.
Digital

THE END OF DRM

New Developments Will Help The Majors Get The Message

The anti-digital rights management bandwagon is getting more crowded by the day. Even some major-label executives are pushing for the right to sell digital downloads as unprotected MP3s. This year, the majors get the message, and the DRM wall begins to crumble. Why? Because they'll no longer be able to point to a growing digital marketplace as justification that DRM works. Revenue from digital downloads and mobile content is expected to be flat or, in some cases, decline next year. If the digital market does in fact stall, alternatives to DRM will look much more attractive.

Revenue from digital music has yet to offset losses from still-declining CD sales, and digital track sales remain a cause for concern. Month-over-month download figures were largely flat through 2006, even in the face of year-over-year gains. If the expected post-holiday spike in download numbers that has occurred in the past two years is weak, look for the glass on the panic button to break.

"People in the industry will have a very different conversation in January when the dust clears and they realize just how bad this year really was," says Eric Garland, CEO of peer-to-peer (P2P) tracking firm BigChampagne.

Amazon
The online retailer reportedly is itching to get into digital downloads but is holding out for a DRM-free service. It sells as many iPods as anybody and is a haven for music that is disappearing from physical retail shelves. "They already have a relationship with our consumer the way that a lot of others don't," Blue Note GM Zach Hochkeppel says. Viewed as the biggest threat to iTunes, Amazon has the power to force a DRM strategy shift.

LimeWire
Still in the process of settling with the music industry, the P2P file-sharing service wants to start charging its 40 million users $1 per download and share the revenue and user-behavior information with the music industry. But it wants to stay DRM-free. The company hired TAG Strategic consultant Ted Cohen, a former EMI exec, to convince the majors to at least test the idea for six months.

MySpace
The most popular Internet destination in the world is working with Snocap to launch a music download service that would let musicians sell music directly from their profiles and that of their fans. But it will only sell files as MP3s. It is moving ahead by focusing on independent and unsigned artists willing to release unprotected music, and a successful showing would make the majors take notice.

eMusic
The indie-only specialist just surpassed 100 million downloads; it's the second-largest digital music retailer after iTunes. All sans DRM. CEO David Packman says he is not interested in selling major-label fare, but he may have no choice if majors suddenly allow his competitors to sell in MP3 as well. But even if the majors did relent to MP3 sales on eMusic, the company's business model would have to change—no label will agree to 50 downloads for $15 per month.

Yahoo Music
SM David Goldberg has convinced Sony BMG and EMI Music Group to test the DRM-free waters with limited, promotional "experiments" involving Jessica Simpson, Jesse McCartney, Relient K and Norah Jones. The lessons learned from these tests will either speed or slow their path to eliminating DRM.

Even more of a concern is mobile. According to Gartner G2 analyst Mike McGuire, the ringtone market—currently contributing more than half of all digital revenue—will soften during the next 12-18 months as it matures. Growth of the ringtone market slowed to 20% this year and is expected to flatten further next year after triple-digit growth the previous two years.

Meanwhile, the music industry wants a strong competitor to the monster it created called iTunes. Forcing would-be competitors to sell music incompatible with the popular iPod is not showing any signs of working. Removing DRM would attract powerful new players to the market, and that—the theory goes—will result in more buyers.

"The majors... have got to capitulate, or they will continue to have a fractured digital media market that will slow down and stagnate," Network Music Group president Terry McBride says.

Here are five places to watch this year's DRM developments:

© 2007 Sunbug, Inc.
USER-GENERATED REVENUE

If 2006 was the year of user-generated content, 2007 will be the year the music industry learns to generate new revenue from the hugely popular trend.

Labels are striking licensing deals with sites like YouTube so fans can post copyrighted content or include it in videos they make themselves, such as re-creating a music video or inserting music into the background of a home movie. Additionally, labels are expected to start releasing new types of content—such as unused clips or video montages—specifically created for fans to manipulate in new ways.

By doing so, record labels can then share in the advertising revenue these sites collect. Rather than just sitting YouTube and its ilk for how their sites are used, the music industry can now profit from them, not to mention reap the promotional benefits.

"They’re doing it anyway," says Ted Cohen, former EMI Music Group digital executive and now founding partner of consulting firm TAG Strategic. “There’s a chance to monetize this behavior.”

Additionally, music companies have the chance to let their fans actually sell music to one another via a playlist-sharing service and peer-to-peer sites. Word-of-mouth marketing is exploding online through user-generated activity, creating a new generation of tastemakers. How well labels tap this effective source of music discovery will be a barometer of their overall digital strategies.

Here are five technologies shaping this space:

SnoCap
Launched with much fanfare in 2005, SnoCap has generated little momentum to date. But after scoring a big win with MySpace, which selected it to power its digital music service, 2007 could be SnoCap’s year. The company’s audio fingerprinting technologies—as well as those from Audible Magic and Gracenote—will play a key role in monetizing user-generated content by shifting the burden of acquiring licenses for copyrighted works from the end user to the service provider. Each time a fan uploads a copyrighted track, for whatever purpose, the technology notes who owns the rights, which ad is on the page hosting the content and how much the service provider is then owed.

Brightcove
Another method of monetizing existing behavior, Brightcove works with content owners like Warner Music Group to make videos available to fans wanting to post content on their blog or Web site. Its embedded video technology then tracks how many times a given clip is viewed and compensates right holders via its advertising platform. With broadband now in 80% of U.S. Internet households, analysts expect video to be the most important form of online media next year.

Venice Project
Analyst group inStat predicts that the Venice Project’s peer-to-peer video project will be “the big viral media sensation of 2007.” Founded by the brains behind Kazaa and Skype—Janus Friis and Niklas Zennstrom—the service uses P2P technology to distribute video a la BitTorrent, but also lets users modify the content within the rules that copyright holders set in advance. Unlike Kazaa, the Venice Project is built from the get-go with a business model and respect for copyrights, and already has attracted Paramount Pictures, MTV Networks, Twentieth Century Fox Film and Warner Bros. Home Entertainment to the fold.

Make a $5.00 Donation to help support American Radio History! Visit: www.americanradiohistory.com
Legal BY SUSAN BUTLER

LEGAL ACTION

Five Ways Capitol Hill Will Affect Your Business in 2007

Although miles away from the music capitals of the world, activities in the U.S. Capitol will have a significant, long-term impact on the music and related industries in 2007.

Capitol Hill trade representatives will exert more pressure to stall piracy in Russia and China this year. While Russia is expected to clean up its act enough to overcome objections from the United States to join the World Trade Organization, such progress in China is less likely.

Last year's U.S.-Russia bilateral agreement is a blueprint of what the United States requires of Russia before it accedes WTO admission. Russia is one of the principal manufacturers and exporters of illegal optical disc containing music, movies and software. Russia-based AllsMP3.com is among the most popular for-pay music download sites globally—at about 12 cents per song retail—but copyright owners say the service is not licensed. In December, the RIAA sued the site on behalf of labels, and the Bush administration has made its closing a WTO condition.

A U.S.-Russia working group is being formed to address specific intellectual property rights issues. Insiders say that Russia is optimistic that it will complete necessary changes this year.

A WTO legal action by the United States against China for failure to protect such rights was expected to be filed last fall. But China urged the U.S. Trade Representative to hold off so government leaders could continue wrangling with the problem. A trade expert who asked not to be identified says Chinese leaders now understand that they need to address intellectual property right protection to compete in the world market. Just one year ago, the expert says, it was unthinkable that China would even admit there was a problem. Still, the action is expected to be filed in early 2007. If China is found to have failed to enforce protections, the WTO would authorize economic sanctions on all Chinese goods until there is compliance.

The Copyright Royalty Board is expected to make a decision about certain compulsory license rates. The challenge for them all will be to unite outside the rate proceedings as the industry fights other challenges on the legislative front brought by those who want less copyright protection or more limited licensing, like broadcasters.

While the industry squabbles over new compulsory license rates, Congress could decide to change the license process completely. Last year, publishers and digital media companies proposed that one or a few designated agents issue a blanket license for digital subscription services rather than the current per-song license each publisher issues. But attempts to reform this provision fell by the wayside just before midterm elections, and now it’s back to square one. Groups are already planning another reform bill.

Congress could decide that broadcasting sound recordings over certain portable devices requires an additional royalty. The major labels are currently suing against XM Satellite Radio over the issue. If not resolved legislatively or through negotiations, publishers may follow suit.

Congress could recognize a performance right for sound recordings broadcast on terrestrial radio, a label source says. If that happens, the result will come out of broadcasters' pockets. China and Singapore are the only other countries that do not have such a right. Currently, the United States recognizes such a performance right only for digital broadcasts of recordings. Broadcasters, who pay only for compositions performed, have fought hard to prevent this change in the past. It would mean negotiating with labels and perhaps recording artists, and paying royalties in addition to those already paid to ASCAP, BMI and SESAC. Consider this a multiyear effort that could kick off in the coming months.

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

Introducing

The Venetians

"Remember the first time you heard Nirvana or Led Zeppelin?
That's how I felt when I heard The Venetians" Nola Trey, Radio Chaos

"If you don't take a piece of me
I could break in two right now
I'm hooked on this song!! I can't stop listening!!" -Renee MySpace fan

www.myspace.com/thevenetians

Available Worldwide via Itunes and Napster today!

Debut CD "Rise Mona Lisa"

at press time
Not Signed to a Major Label!

www.alyali.com
Music Video for "Rise Mona Lisa" available at
www.myspace.com/thevenetians

All rights reserved 2007 602-281-2007
PHILIP ROSEDALE

The virtual world he created with Second Life is making real dollars—and forever changing entertainment.

I Googled you and came across an interview you had done in Second Life, in drag, carrying a semiautomatic weapon.

Oh, my gosh, yeah. That was for the Second Life Herald. That has to be from two and a half years ago. It’s very Iman meets Rambou. One of the guys here made that avatar. I look at that, and I’m like, “That’s what I should look like all the time.”

Some might assume that the person behind the latest tech-cultural buzz must be soullessly trying to monetize something. You seem as passionate about the cultural intrigue of SL as the business end.

The people behind the company—me, Mitch Kapor, Pierre Omidyar, Jeff Bezos—those aren’t people trying to double down on their current net worth. Comparing us to some of the social-networking phenomenon sites—which are very cool sites—I think, without knowing those people, there’s probably a pretty big difference between what gets us up in the morning. We are into digitizing the world. Can we actually create another version of the world that is simulated on thousands and ultimately millions of computers?

What does it say about your world that it’s hidden with sex workers and swindlers? In my first trio, I kept searching for music clubs, and winding up solicited by virtual prostitutes. It says we covet first what we know. SL is the statistical average of all our dreams. And the first thing we dream of is wealth and sex and power. SL lets you go through an orgy of consumption and get that out of your system. What’s so compelling from a social perspective, is it says, “OK, do you want to have sex? Do you want a Ferrari? Why don’t you just get that out of your system.” And then get beyond it.

If Ferraris are four dollars, what are the real premium goods in SL? Incredible examples of eccentric creativity. There’s this thing called Starax’s Wand. It’s made by an artist, this clever programmer/art guy, and it costs like $50 (U.S.). Anything you type—now I’m reading to you from a blog—it says, if I want to conjure a giant eagle, my favorite because I can ride it, I just type in “giant eagle.” If you type up “Santa Claus,” and I’ve seen this, you’ll wait a few seconds and then suddenly out of the sky, a huge Santa with a sleigh and reindeer fall to the ground and then break into all of its component pieces. It’s this horrific, bizarre Santa explosion.

What if I could take the Starax and copy it and use it in other virtual reality-type experiences or games that I play, without paying the artist? How would you feel about that? Philosophically, I’d tell you. That’s probably a four-hour conversation.

Some of the SL clubs I went to played music—Ozzy, Metallica and Tool at one—and I can’t imagine there’s a licensing scheme for that. The coolest thing is that there are many, many clubs showcasing little live acts that are really playing in a studio, like Frogg Marlowe and J-Cat.

Clearly, many embrace SL to distribute music legally. But what’s the way forward for the content industries that want to work with the clubs playing copyright-infringing music? It seems from your blog posts, you’ve taken the position of “we’ll stay hands off, so we won’t be liable.”

When you go to something like the NBC event, all we’re doing is firing up a streaming client and pointing it at their streaming server. From a legal perspective, what we’re doing is almost certainly not something that we’re involved in. However—not trying to sidestep the issue—there may be a licensing scheme that’s more akin to ASCAP that applies to this. Because what you’ve really got is a bunch of performance going on. Can I play my Tool CD for my friends, in my living room, in SL? Especially given that it’s only the ones who can stay in my living room who can hear it, you know, which is a restricted . . . tens of people? But the dispute will be between the rights holders and the people playing music. There’s high enough accountability that we can abide perfectly, as we have been, by the DMCA.

But in one club, it seemed people were coming and going all night, and tipping the DJ. The argument is there’s an amount that is in some sense due to the artist. You could easily contemplate a system. I suspect that low-friction systems that do redistribution of funds would be eagerly embraced by Second Life.

This is our Best Bets 2007 issue. What’s in store for SL? You’ve said that, in spite of SL’s success, real growth won’t occur until PCs are a little faster, and more people have better broadband and video cards.

What’s great for us is that obviously we’re profitable. We haven’t officially said that. But the business model we have— the number of people that are able to create success in Second Life today is large enough to keep us going while we wait. One more tick of the PC clock will let us reach close to everyone. And since that’s only 18-24 months away, we won’t have any problem getting there. . . . Voice—perfect, multiperson voice communication a la Skype but a lot better—will happen in Second Life (in 2007) . . . . It’s incredible to see business applications starting to happen. As, in the case with emergent systems, there’s a lot of stuff I hadn’t thought of that’s amazing to see.

SECOND LIFE IS THE STATISTICAL AVERAGE OF ALL OUR DREAMS.
AND THE FIRST THING WE DREAM OF IS WEALTH AND SEX AND POWER.

BY BILL WERDE

26 JANUARY 2007
INDIES ON THE VERGE

Little Labels, Poised For The Big Time

Billboard polled distribution executives on indie labels likely to emerge as this year’s Sub Pop, Victory or Epitaph.

Name: Equal Vision Records
Top Exec: Steve Reddy
Top Acts: Chiodos, Circa Survive, the Fall of Troy
Distribution: RED

Equal Vision’s ability to develop new rock acts has made the New Jersey label a highly sought-after entity. In 2006, Warner Music Group purchased stakes in hard-rock-oriented Roadrunner and Ferret, and now majors are rumored to be after Equal Vision for the same reason. Two bands on the label, Chiodos and Circa Survive, cracked The Billboard 200 for the first time in 2006. And both acts broke after Equal Vision saw two of its biggest groups join the major-label ranks: Coheed and Cambria was upstreamed by Sony, and Armor for Sleep signed to Warner Bros. This summer, new albums from Chiodos and Circa Survive could mean breakout years. But Equal Vision isn’t just counting on new music; the label also operates a growing merchandise arm in MerchNow. Label head Steve Reddy says, “If you’re an independent record label and your only revenue is selling records, you’re in trouble.”

Name: Merge Records
Top Exec: Mac McCaughan
Top Acts: Spoon, Arcade Fire
Distribution: Alternative Distribution Alliance

This veteran indie is first off the lips of ADA head Andy Allen when discussing big labels in ’07, and strong releases are the reason. On March 6, the Arcade Fire will release its sophomore effort, and in May or June, Spoon is tapped to issue a follow-up to its breakthrough, “Gimmie Fiction.” The latter has sold 150,000 units, an increase of about 35,000 over the act’s 2002 effort, “Kill the Moonlight.” This time around, however, Spoon is enjoying an even higher profile, thanks to participation in the score of “Stranger Than Fiction.” Meanwhile, the label is also plotting to ramp up its digital download offerings.

Name: Southern Lord Records
Top Exec: Greg Anderson
Top Acts: Sunn O)))
Distribution: Caroline

Southern Lord’s frontman has been writing every major release since it launched in 2005. According to its distributor, the label sold more than 300,000 units in 2006 and generated more than $3 million in revenue—up from the nearly $2 million it generated in 2005, and instantly making it one of the largest hip-hop labels with the Bay Area’s hip hop movement. The label also has the largest hip-hop labels with the Universal Music Group Distribution’s Caroline. SMC grew fast, landing releases from Pastor Troy, Mr. Capone-e, and Sunn O))) to either The Billboard 200 or Billboard Top Heatseekers album tally in 2006. Caroline senior VP of sales and marketing Ken Gullick is betting on 2007 being the year SMC grows into a nationally known brand. Upcoming SMC titles include releases from prolific veterans San Quinn and Pastor Troy, as well as initial offerings from Scarface’s new label Underground Railroad.

www.jewishmusiigroup.com

The Jewish Music Group would like to thank
THE KLEZMATICS
for putting us on the map!

Congratulations on your Grammy nomination for Best Contemporary World Music Album The Klezmatics “Wonder Wheel-Lyrics by Woody Guthrie.”
Best Bets 2007

Publishing

Indie Publishers

Out Of Nearly 40,000, Four For '07

Most indie publishers administer copyrights rather than help create a body of work for songwriters. They often don’t have the funds to invest in developing the talent. But the best still manage to introduce music to the public and actively promote their songwriters’ careers. Here are a few to watch in 2007.

Chrysalis Music Group

Chrysalis is blooming in A&R and syncs. Just some of the placements publisher attained last year were, for TV, “Grey’s Anatomy” (Moloko), “C.S.I. NY” (Papp), “Friday Night Lights” (Yeah Yeah Yeahs), and for movies, “The Prestige” (Thom Yorke), “The Guardian” (Black Rebel Motorcycle Club), and “Flushed Away” (Billy Idol, Paul Anka). Recently, Chrysalis writers coped major Grammy nominations: Johnna Austin, Danger Mouse, Dan Wilson and the Raconteurs’ Brendan Benson.

Kenny MacPherson, U S publisher of the London-based publisher, says Chrysalis has all sorts of publishing arrangements: rights limited to a single song or album, co-publishing deals where the writer shares the copyrights with Chrysalis and some administration deals. It even records some of its songwriter/artists, then splits rights in the master recordings.

Cherry Lane Music Publishing

Cherry Lane Music Publishing specializes in creative deals. The company recently took indie to sign on to lyric site Gracenote and plans to focus next year on the revenue-generating potential of online lyrics. Its horizons are broad as well. “Developing talent on a global basis is very importan,” chairman/CEO Ralph Peer II says. Recently, the publisher helped secure record deals for Italian singer/songwriter Davide Esposito with Warner Music Group, British writer/artists Faulkner with Sony BMG Music and Adam Argyle with WMI; and U S group Blondfire with EMI Music in the United Kingdom.

Stage Three Music

Since Los Angeles-based Mosaic Music was acquired by London-based Stage Three Music in 2005, the company runs by president Lionell Conway has scored two No 1 hits from its Nashville writers. Lee Miller co-wrote Brad Paisley’s “The World” and Bobby Pinson co-wrote Sugarland’s “Want To.”

Meanwhile, last year the publisher secured record deals for Jessica Hoop with Sony BMG affiliate Three Records, Simon Dawes with Warner Music Group affiliate Record Collection and Jill Cunniff (former lead singer/writer of Lucious Jackson) with Milina.

Among 2006 sync placements were the film “Talladega Nights” (ZZ Top’s “La Grange”), a Buick commercial (“Aeromirch’s “Dream On”) and TV shows “The Sopranos” (the Subways’ “Rock and Roll Queen”) and “Grey’s Anatomy” (The Boy Least Likely To’s “Be Gentle With Me”).
Touring BY RAY WADDELL

ROAD RAGERS

Five 2007 Tours Likely To Take The Industry By Surprise

We know that the Rolling Stones, Kenny Chesney, Tim McGraw, Faith Hill and Dave Matthews Band will sell the heck out of tickets in 2007. But there’s always a dark horse that rises seemingly out of nowhere to become a huge seller each year. In 2005 it was Motley Crue. Last year it was the Def Leppard/Journey package. Here we’ll take a look at who we might be talking about in December as exceeding expectations at the box office.

Keith Urban

2006 boxscore: $10.2 million, 32 shows
Agent: Darin Murphy, Creative Artists Agency
Reason to watch in 2007: His recent stint in rehab notwithstanding, Keith Urban is a country music headliner whose time has come. And while the tour has been delayed from its planned kickoff of mid-February (June is more likely now), the artist will likely be met with a dynamic reception at the box office. Country fans are a pretty forgiving bunch (as long as you’re not perceived as unpatriotic), and Urban’s album sales have been strong, even with zero promotion from the artist. Besides, Urban’s much-publicized marriage to Nicole Kidman and even publicity from his recent stint in rehab, have greatly raised the artist’s profile beyond country music circles.

“Keith has been a star for a long time, now he’s finally been accepted by the masses,” says promoter Louis Messina, president of TMG-AEG Live. Messina says key supporting slots helped keep Urban on top of his game until 2007. He’s been hit with his stride in 2007. "He’s got the vibe of the crowd and he’s got his stage presence," says Murphy. "He’s got the energy and he’s got the moves." Murphy says, “we expect Keith’s upcoming tour to do incredibly well next year.”

Brad Paisley

2006 boxscore: $28 million, 97 shows
Agent: Rob Beckham, William Morris Agency
Reason to watch in 2007: Country music’s most dangerous triple threat—singer/songwriter/guitarist—since Vince Gill, Brad Paisley has been a true road warrior in working his way to headlining status. In 2006, he entered Billboard Boxscore’s yearly Top 25 Tour list for the first time. Now he’s poised to reach the next level. Brian O’Connell, president of country touring for Live Nation, is one who believes Paisley is positioned to enter the country “superstar” ranks in 2007. “He will be releasing a new album and is not slowing down on the road at all," O’Connell says. “He’s got the kind of fans who come back night after night. Those kind of comments are the ones that I listen for on the road, because it will keep the fans coming back.”

Paisley averaged slightly more than 7,000 per night in attendance in 2006. Here’s predicting he’ll hit the 10,000 per night milestone in 07.

Tool

2006 boxscore: $20.6 million, 39 shows
Agent: John Brangan, William Morris Agency
Reason to watch in 2007: Tool has found another gear. One of the most storied and successful tours of the year was Tool’s 2006 tour behind its "10,000 Days" release. The band has been on the road since 1992. The band’s 2006 tour behind its "10,000 Days" release was its most successful yet. Promoter Bob Roux, president of Live Nation’s South region, says the band was strong over the summer and even stronger in the fall.

“We had the privilege of promoting two shows in the fall of ’06, at the Cynthia Woods Pavilion in Houston and AT&T Center in San Antonio," Roux says. "The Woodlands show was completely sold out on a weekend. As most people know, the Woodlands co-"ved very few shows during the week, which is a testament to the band’s strength in this market. The San Antonio show sold out in advance.”

"It wrapped up 2006 with a European trek, and is set to tour the Pacific Rim in early 2007. Promoters are now booking North American dates for the spring."
Looking Ahead To The Biggest Releases Of 2007

By Jonathan Cohen

The 2007 release schedule is as formidable as any the biz has seen in years—if this slate doesn't lift the industry out of a prolonged sales slump, it's hard to imagine what would.

From the Arcade Fire and Fall Out Boy to Lil Jon and T.I., Billboard presents a look forward at the music you’ll be hearing a lot about in the next 12 months.

January

NORAH JONES

"Not Too Late" (Blue Note, Jan. 30)

Norah Jones kept a low profile in 2006, recording a collaborative album with New York-based musician friends as the Little Willeys and guesting on the self-titled Ipecac album from Mike Patton's Peeping Tom project.

But Jan. 30 sees her back in the public eye with her third album, "Not Too Late," comprising songs all written or co-written by the artist. Production was handled by Jones' songwriting partner/bassist Lee Alexander; indie singer/songwriter M. Ward, Kronos Quartet cellist Jeff Ziegler and organist Larry Goldings make guest appearances.

First single "Thinking About You" typifies an album full of jazz- and soul-themed arrangements, old-school organ and horns and Jones' honeyed vocals.

THE SHINS

"Wincing the Night Away" (Sub Pop, Jan. 23)

Natalie Portman's character in the 2004 film "Garden State" proclaimed the Shins will change your life, which the Portland, Ore., indie-pop darlings hope to do with their third Sub Pop album, originally due last summer.

"I'm constantly reminded of how much better the project gets as new discoveries are made," frontman James Mercer says. "That only happens through taking your time and being able to approach it with some new perspective."

Indeed, "Wincing" advances the band well beyond the simple indie pop of its first two albums, the most recent of which, 2003's "Chutes Too Narrow," has sold 407,000 copies in the United States, according to Nielsen SoundScan.

Highlights include "Turn on Me," which nearly nicks the melody of the girl-group classic; "Then He Kissed Me;" "Black Wave," a ghostly slice of acoustic folk that never releases its tension; and the jammed-out opener "Sleeping Lessons."

JOHN MELLENCAMP

"Freedom's Road" (Universal, Jan. 23)

Mellencamp's first album of originals since 2001 is led by "Our Country," which has been prominently featured in a Chevrolet commercial. In November, the track earned Mellencamp his first appearance on The Billboard Hot 100 in nine years and just the third of his career on Hot Country Songs.

"Our Country" is the most John Mellencamp-sounding record on it," he says. "I think people are gonna go, 'Wow,' or they're gonna go, 'What is he trying to do?'" Elsewhere, Joan Baez duets with Mellencamp on the track "Jim Crow."

KATHARINE MCPhee

Title TBA (RCA, Jan. 30)

McPhee rushed off the road with the American Idol summer tour to build songs from scratch with such collaborators as Timbaland associate Nate Hill, Babyface, Kara DioGuardi and Ryan Leslie. "It's rhythm pop," she says of the album's sound. "It's not like really R&B or really poppy, but there are a couple of tracks that are really good for the 'American Idol' fans who voted for me and knew me as the 'Over the Rainbow' girl."

CLAP YOUR HANDS SAY YEAH

"Some Loud Thunder" (self-released, Jan. 30)

The indie-rock darlings headed to upstate New York to record their second album with producer Dave Fridmann. Like the band's 2005 self-titled debut, "Thunder" will bypass a label and be worked directly through the Alternative Distribution Alliance. Look for plenty of what the Talking Heads-influenced rock bloggers have come to love, particularly the danceable title track.

February

FALL OUT BOY

"Infinity on High" (Island, Feb. 6)

Fall Out Boy thinks its third album will surprise its fans—but hopefully in a good way. Vocalist/guitarist Patrick Stump says the Chicago band's second major label set, the follow-up to 2005's double-platinum "From Under the Cork Tree," cuts a broader swatch than its predecessors.

"From song to song there's a completely different feel, but they all make sense in context," he says. "They've got a few common points, but overall there's a lot of different voices and perspectives and styles. It would be dishonest for us to hold back any of these elements."

As for the funky single "This Ain't a Scene, It's an Arms Race," Stump enthuses, "It's basically a hip-hop/R&B song but written as a punk song."

LUCINDA WILLIAMS

"West" (Lost Highway, Feb. 13)

Loss and loneliness are at the core of Lucinda Williams' eighth album, which finds her coping with another painful breakup and the passing of her mother, about whom she reminiscences in songs like "Mama You Sweet" and "Fancy Funeral."

Williams says, "It's probably been the most prolific time in my life as a writer. I've been through so many changes, so obviously there's a lot of pain and striving, but it ends with a look toward the future."

CHARLIE LOUVIN

"Charlie Louvin" (Tompkins Square, Feb. 20)

Wilco's Jeff Tweedy, Elvis Costello and George Jones are among the artists pitching in on country legend Louvin's first new album in more than a decade. The artist, who turns 80 in July, also netted contributions from Will Oldham, Tom T. Hall, Bobby Bare Sr., Marty Stuart, the Clean's,

www.americanradiohistory.com
March

LIL JON

"Crunk Rock" (TTT, date TBA)

Lil Jon is hard at work on "Crunk Rock," for which the Atlanta producer is hoping to collaborate with Rick Rubin, Good Charlotte, Kim's Jonathan Davis and Green Day producer Rob Cavallo.

"I ain't trying to save the world, and I ain't trying to reinvent the wheel," he says. "I'm a give people what they know and love me for—the crunk shit and the nice club records for the ladies to dance to. But also on this record, I've got live bands, crazy heavy metal and rock guitars, so it's a mixture."

The track "Act the Fool" featuring Three 6 Mafia was recently leaked on Jon's MySpace page.

MODEST MOUSE

"We Were Dead Before the Ship Even Sank" (Epic, date TBA)

Modest Mouse reached previously unknown commercial heights with 2004's "Good News for People Who Love Bad News" and its ubiquitous hit "Float On." But there are no mainstream-counting maneuvers on its third Epic album, which introduces former Smiths guitarist Johnny Marr into the fold and was still being tweaked at press time.

Album opener/first single "Dashboard" rides in on a boogie riff and thudding kick drum, while "Florida" is a tight rocker with a prominent hook and "Fire It Up" conjures vintage Modest Mouse melancholy. But the best of the bunch is the eight-minute-plus "Spitting Venom," which blooms from a sleepy acoustic intro into a full-on psychedelic jam. The Shins' James Mercer sings backup on three cuts.

THE ARCADE FIRE

"Neon Bible" (Merge, March 6)

The Arcade Fire's "Funeral!" was the runaway indie-rock success story of 2005, selling 310,000 copies for Merge and attracting the support of Bono and David Bowie. The Montreal-based band spent significant chunks of 2006 working on "Neon Bible" and opted to self-produce the set. "We kind of realized that we already know what we want things to sound so we should just run after that sound as fast as we can and not rely on someone else to guide the good ship Arcade Fire," frontman Win Butler says. The pipe organ-laced "Intervention" was made available for sampling via a toll-free number on Dec. 15, sending indie-rock blogs into a tizzy, and five London shows in late January/early February sold out in two minutes.

GOOD CHARLOTTE

"Good Morning Revival" (Epic, March 20)

"It sounds like Good Charlotte," frontman Joel Madden says matter-of-factly about the Don Gilmore-produced "Good Morning Revival." "It sounds older. We sound more comfortable." Indeed, the first taste of new music was "Keep Your Hands Off My Girl," which Madden wrote after deciding, "I want to make a song I can hear in the club."

The set also includes "I Don't Want to Be Loved," a heavily produced rocker in the vein of the Killers' "Jenny Was a Friend of Mine," and first single "The River," which features metal act Avenged Sevenfold.

AIR

"Pocket Symphony" (Astralwerks, March 6)

Pulp's Jarvis Cocker and the Divine Comedy's Neil Hannon lend vocals to the French duo's latest, which is highlighted by the sexy instrumental opener "Space Maker" and the pulse-quaking electro-pop of "Mer du Japon." Drown yourself in the bottle during the Cockersung "Hell of a Party," a somber reflection on the morning after.

THE STOOGES

"The Weirdness" (Virgin, March 20)

So what does the first Stooges album since 1973 sound like? According to Iggy Pop, it sounds like, er, the Stooges. "You put it on and right away you'd know, well, that's them. There they go," he says of the project, which was recorded by Steve Albini and finds Mike Watt filling in for the late Dave Alexander.

EL-P

"Till You Sleep When You're Dead" (Definitive Jux, March 20)

The Df Jux founder returns with his first new hip-hop album in five years, a long-awaited release he's gradually previewing on his MySpace page. The rapper sounds angry, the beats are all over the map and the guest list—Trent Reznor, Cat Power's Chan Marshall and the Mars Volta's Cedric Bixler-Zavala—is enticing.

April

AVRIL LAVIGNE

"The Best Damn Thing" (RCA, date TBA)

This curiously spooled album will be preceded by the single "Girlfriend" in February and also features contributions from Lavigne's husband, Sum 41's Deryck Whibley, as well as +44 drummer Travis Barker.

"It really is fast, fun, young, bratty, aggressive, confident [and] cocky in a playful way . . . all the good stuff," Lavigne wrote on her MySpace page.
Best Of The Rest

Jan. 30 continued: “Mythmaker” (SPV) + Elisabeth Withers, “It Can Happen to Anyone” (Blue Note) + Tracey Lawrence, “For the Love” (Rocky Comedy) + Alkaline Trio, “Remains” (Vagrant) + Jennifer Pena, title TBA (Univision).


Spring/Summer

Best Bets 2007

Mandy Moore

“Wild Hope” (Firm Music, date TBA)

“Mandy’s a lot of people to me to come up with something that’s mine,” stresses Moore, who has forged music for acting during the past four years. “It’s a passion project,” she says of “Wild Hope,” her debut on the Firm’s label. “It won’t matter if it doesn’t sell tons or have this high level of success.”

Morgan’s new set strips away the gloss of her earlier recordings and finds her collaborating with such acts as the Weepies (on “Extraordinary”) and the pop hit-in-waiting “All Good Things.” Lori McKenna (“Most of Me”), Rachael Yamagata (“Ladies Choice”) and Chantal Kreviazuk (“Gardening”).

Three 6 Mafia

Title TBA (Hypnotize Minds, Sony, date TBA)

In February, Three 6 Mafia became the first rap act to win a best song Academy Award with “It’s Hard Out Here for a Pimp,” but what does it have cooking for its next album? “So far, we’ve got Chamillionaire, Lyfe Jennings, Paul Wall and Kake,” D.J. Paul says of contributors to the follow-up to 2005’s “Most Known Unknown,” which spawned the hits “Stay Fly” and “Poppin’ My Collar.” “Mainly just friends people we actually hang out with and go bars with.”

Long Shots

Guns & Roses

“My Chinese Democracy” (Interscope)

In late December, Axl Rose broke his silence to announce that he had parted ways with manager Merck Mercuriadis and that the decade-in-the-making “Chinese Democracy” would finally arrive March 6. It’s anybody’s guess if the date will hold, but a monster first week is a fair bet.

Gnarls Barkley

Title TBA (Downtown/Atlantic)

Billboard has it on good authority that Danger Mouse and Cee-Lo are very well into the follow-up to the left-field smash “St. Elsewhere” and would like to unleash it before the end of ’07.

Michael Jackson

Title TBA (Two Seas Records)

Jackson has already been in the studio with Will.I.am and may also collaborate with Chris Brown and DJ Whoo Kid on his first album since 2001’s critically savaged “Invincible” and his 2005 acuittal on child molestation charges.

The Pixies

One thing we know: They were planning to re- hearse this fall and see if any new songs would come of it. Another thing we know: The odds of the reunited band’s first album since ’91 resulting from these experiments aren’t all that high.

Dan ‘the Automator’ Nakamura

“Omagaki” (no label)

After three years of label limbo, this project, which features Beck, Busta Rhymes, Damon Albarn and Mos Def, may be inching closer to release.

Ghostface Killah/MF Doom

Title TBA (Nature Sounds)

This slavishly anticipated collaboration between two of hip-hop’s shining lights is supposedly three-quarters complete and due...
ings by Pink Floyd, Elton John, King Crimson and Emerson, Lake & Palmer as reference points for different emotions.

"The Moog (synthesizer) has been sitting in the studio since day one," MC Mike Shinoda says. "The thing about Rick that I love is he's unpredictable. He'll listen to a song and throw out an idea that seems completely out of nowhere, but it makes a lot of sense and it makes the song better.

**VELVET REVOLVER**

Title TBA (RCA, date TBA)

After an aborted stint with Rick Rubin, Velvet Revolver's second album got back on track with Brendan O'Brien behind the boards.

"When you add a different person to the mix, the energy changes," frontman Scott Weiland says. "It was a different dynamic that we needed. The songs have taken on a new light and a different perspective.

Rather than release what he originally planned to be a concept album, Weiland plans to unleash "a lean and rather vicious rock 'n' roll" via tracks like "Queen for a Day" and "Get Out the Door." "I think that would be a better contribution to rock 'n' roll at this moment," he says.

before the end of the year.

**DR. DRE**

"Detox" (Aftermath/Interscope)

"Detox," which is verging on becoming the hip-hop version of the Beach Boys' "Smile," is whispered as being near release virtually every new year. Fingers crossed it will turn up in '07.

**JONI MITCHELL**

Mitchell angrily quit the biz in '02 after the release of her "Travelogue" album, but word is she's been recording original material in Los Angeles in recent weeks.

**A TRIBE CALLED QUEST**

The pioneering hip-hop trio reunited to tour this year for the first time since 2000, and nobody was ruling out a trip to the studio. But nobody will go on the record saying it will happen either.

Additional reporting by Gary Graff, Katie Hasty, Todd Martens, Gail Mitchell and Wes Orshoski.

**SMASHING PUMPKINS**

Title TBA (Warner Bros., date TBA)

Frontman Billy Corgan and drummer Jimmy Chamberlin all that's left of the once-mighty Pumpkins, who are finishing up their first album since 2000 with Queen producer Roy Thomas Baker. Chamberlin has boasted of the album's "magnificent guitar symphonies" on his MySpace page, but no other substantive details about the project have been revealed.

**T.I.**

"I'll be there" (Grand Hustle/Atlantic, date TBA)

"It's basically a battle within myself," T.I. says of the follow-up to 2006's "King," which will include production from Grand Hustle's own K.O., Keith Mack and DJ Toomp alongside Timbaland, Jazze Pha and Scott Storch.

**NE-YO**

Title TBA (Def Jam, date TBA)

"I'm always looking for the next new sound," says Ne-Yo, who was one of Billboard's faces to watch for 2006 and broke big with the Def Jam set "In My Own Words." "It doesn't have to be the big-name guy the guy who's making beats in his basement? I want to hear what he has to say.

**KELLY CLARKSON**

Title TBA (RCA, date TBA)

We don't know much about Clarkson's third album. But we do know it features bass work from a rather unlikely collaborator, the Minute-men's Mike Watt, who was brought in at the behest of producer David Kahne. Clarkson will be attempting to top 2004's "Breakaway," which featured the inescapable pop smash "Since U Been Gone."
GLOBAL UPRISING

From Argentina To Spain, From Reggaetón To Boleros, Latin Stars About To Break

In the Latin music world, international hits come from unexpected places, with slickly produced pop often vying for the top spot in the charts with the most regional of sounds. As the new year kicks off, we queried executives and industry observers in the United States and Latin America to come up with a list of acts with a good chance of succeeding beyond their borders in the first quarter.

—With additional reporting by Tom Gomes (Brazil), Marcelo Fernandez Bitar (Argentina), Teresa Aguilar (Mexico), Ayala Ben-Yehuda (United States).

Argentina VALERIA GASTALDI (UNIVERSAL MUSIC LATINO)

Gastaldi comes from Bandana, a reality-show spawned girl group which became an Argentine phenomenon between 2002 and 2003, selling almost 500,000 copies. In her debut, slated for May, Gastaldi pens her own songs and works with Latin Grammy-winning producer Cachorro López. Radio promotion begins in January, with Universal Music Latino’s senior VP of marketing and promotion Walter Kolm predicting radio success by early spring.

Chile KUDA! (EMI CHILE)

Kuda, long without a major international success, now has co-ed quartet Kudal, who have sold more than 120,000 copies in Latin America. A sophomore album, “Vuelve,” was released last fall in Chile and Argentina and will hit Colombia, Mexico and the United States this spring. An MTV Latin America award for best pop artist as well as a theme song on MTV show “Quiero Mis Quinces” should propel sales.

Mexico YURIDIA (SONY BMG)

An unassuming girl with a glorious voice, Yuridia is the top-selling alumni of TV reality show “La Academia,” having moved nearly 1 million albums in Mexico alone. The diva has yet to do promotion in the United States, but early sales point to huge possibilities. A newly released album of international pop covers, “Habla el Corazón,” paves the way for a disc of previously unreleased material later in 2007.

Spain RAFA VARGARA (EMI TELEvisa)

After writing songs for countless acts, including David Bisbal, Raúl Vergara gets his turn. The native of Spain was signed in Miami by EMI Televi- sa, which will release his debut album, “Ojo por Ojo,” in March. Expect lush ballads, performed and arranged in a contemporary manner that EMI Televisa creative VP Adrian Posse calls the “new sound” in Latin pop balladry.

Argentina CARLOS VIVES (LABEL PRODUCTIONS)

Vives break from Warner Music Group (WMG) and signed with Sony BMG’s Disa label. The 41-year-old superstar has sold more than 10 million albums worldwide. After a hit album in 2006, “Majestad” has been released throughout Latin America, and he now has a new March release, “Recio Recio.”

Brazil PAPÁS DA LINGUA (EMI BRAZIL)

This wisty 13-year-old pop-rock band had a loyal following limited mostly to the south of Brazil, but then its CD/DVD “Papas da Lingua ao Vivo Acústico” was picked up by EMI, and the track “Eu Sei” was featured in the soap opera “Paginas da Vida.” In December, the track was No. 1 on Brazil’s radio charts, paving the way for a surge in 2007.

Colombia ANDRÉS CEPEDA (LA CALLE/ONEVISION RECORDS)

Big in Colombia with his mix of boleros, ballads and world beats, the endearing Cepeda has never broken ground here. La Calle president Geroge Zamora says he’s committed to doing that in the first quarter, reworking his single “Para Amarte Mejor,” from his 2006 self-titled album.

Puerto Rico LA SISTA (MACHETE/UNIVERSAL)

Forget sexy reggaetón chicks in micro-shorts. Reggaeton act La Sista is short, chubby and proud to exult in her African roots, which she plays up on her debut, “Majestad Negroeida.” Released in December 2006, “Majestad” is a priority for early 2007, according to label president Gustavo Lopez.

United States LOS CREADOREZ (DISA)

Formed by former members of multimillion selling Grupo Montez de Durango, their full name is Los Creadorez del Pásito Duranguense de Alfredo Ramírez. A debut album, “Recio Recio,” is due Jan. 30 and Disa director of marketing and sales Francisco Rosales cites it as a focus for the first quarter, with two singles being worked at radio.

Venezuela HÉCTOR MONTANER (VENE MUSIC)

The debut album by the son of balladeer Ricardo Montaner did well in Venezuela but had little impact in the United States. Vene Music plans to give a heavy stateside push to his new March release, produced by Carlos Vives collaborator Andrés Castro. Exposure on television, thanks to parent company Venecisilan, should help.
THE NEW GLOBAL HOT SPOTS

Our international correspondents spotlight cities that will increasingly give glamorous towns like New York and London a run for their money when it comes to spawning breakout acts, providing tour stopoffs and attracting music biz attention.

Beijing ★
Population: 14 million
Main Language: Mandarin Chinese

Shanghai may have become China’s business heart, but Beijing remains its political and cultural capital—and home to a burgeoning modern music scene eager to reach audiences outside the People’s Republic.

In the past, domestically successful rock bands like Tang Dynasty, Spring Autumn and AK 47 have emerged from Beijing, as did the “godfather” of Chinese rock, Cui Jian. Now a new generation of alternative acts is appearing. “Beijing has solidified its place as the locus of modern music on the mainland,” says Shen Libai, CEO of Leading Beijing independent label Modern Sky. “[Beijing] labels like Modern Sky, Scareem and Tag Team have cultivated local talent, from pop to punk to experimental electronics.”

The healthy live scene is also starting to attract international acts, with U.S.-based banjo star Bela Fleck and U.K. alt-rockers Maximo Park appearing recently at modern venue Star Live.

With a 1,200-capacity sellout, Maximo Park manager Colin Schaverien of London-based Prolifica Management says he would recommend playing in Beijing 100%.

“At the moment it’s unchartered territory,” he says. “But in five years it will be a natural routing point stop-off on the way to, or back from, Japan.”

The current crop of home-grown British talent includes co-founder Maximo Park’s goth-influenced “post-rock” act the Retros, who will appear at the 2007 South by Southwest confab in Austin, while ambient/electro-rock duo FM3—which has been picked up internationally after it was championed by Brian Eno—has scheduled 30 European dates for 2007.

Max Hole, president of the Asia-Pacific region and executive VP of marketing and A&R at London-based Universal Music Group International, says he has become “a frequent visitor” to the city in recent months.

“Beijing is full of musicians, bands and a growing number of independent labels,” he says. “[It] looks set to become the center of gravity for China’s music industry.”—Will Freeman

Birmingham, England ★
Population: 1 million
Main Language: English

In a U.K. music scene perennially dominated by London and Manchester, England’s “second city” has struggled, musically, in recent years.

Yet Birmingham and the surrounding West Midlands region has produced acts ranging from rock monsters Led Zeppelin and Black Sabbath to Duran Duran. Now, the city—long derided as an industrial wasteland—has undertaken hefty redevelopment and its music scene seems similarly re-energized. Locals say the success of the Birmingham-based Editors, whose 2005 debut album “The Back Room” (Kitchenware) is BPI-certified platinum (300,000 units), helped shift labels’ A&R focus to the city’s independent/alt-rock sector.

Birmingham alt-rock act the Twang just signed a label deal with B-Unique, the Polydor imprint that’s home to the Kaiser Chiefs. Unsigned acts that can be seen in next line include the Weezer-influenced Murdoch and punky trio The Untitled Musical Project, plus the Enemy (from nearby Coventry) and Ripchord (from Wolverhampton).

With modern rock station Kerrang 105.2 FM offering a rare alternative to a top 40/AC local radio diet, these acts are thriving in the West Midlands’ network of live venues.

Local promoter Arthur Tapp cites a rapid increase in the number of local venues as being key to the talent explosion. “Five years ago we were dealing regularly with 80-100 local bands,” Tapp says. “Now it’s more like 300 or 400—and we’re getting more every week.”—Tom Ferguson

Marlorld, France ★
Population: 1.2 million
Main Language: French

This bustling Mediterranean port is France’s second city in terms of population, behind Paris—and it’s growing, at more than 100,000 people per year.

A large population of North African origin, along with the native French and a substantial community from sub-Saharan Africa, make this soccer-mad city an ethno-musical melting pot, where cheerleaders at Stade Velodrome—home to leading team Olympique Marseille—use decks and sound systems.

More and more, French promoters describe Marseille’s 10,000-capacity main venue Le Dome as “a must” for visiting urban talent—Snoop Dogg and the Roots played there recently, with Beyoncé booked for 2007.

As for the local scene, it’s “going through a particularly rich period,” says Karin Berzina, of Paris-based Because Music, “especially hip-hop.”

Following established local rap and reggae acts like IAM (Labels/Virgin) and Massilia Sound System (Adam Production), politicized female rapper Kerry Arkana has sold 50,000 copies of her debut album “Entre Ciment et Belles Etoiles” (Because Music) despite a refusal to do mainstream promotion.

Local acts are supported by community stations Radio Grenouille and Radio Galère. “There’s a rash of excellent acts coming,” Radio Galère’s DJ Sammy says, citing Adam Production’s quirky rock/hip-hop duo Oat Star as the leader of the new wave of Marseille talent. Other names to watch include eclectic reggae/Cajun trio Moussa Te Le Jovent (Mariuette Records) and Al- man Staff (Artistree/Lyrical Lab).

—Gary Smith

Berlin ★
Population: 3.5 million
Main Language: German

Berlin’s central role in the international dance music scene has been well-known since the Berlin Wall came down in 1989. But now the relocated likes of electro artist Peaches; her fellow Canadian, techno pioneer Richie Hawtin (aka Plastikman); and U.S. DJ/producers Jay Haze and Stewart Walker are rubbing up against a burgeoning rock and pop scene as well.

Universal-signed metal act Rammstein blazed the trail, selling 10 million albums worldwide. Now, with support from a network of 16 local radio stations, a new generation of local acts is following in Rammstein’s footsteps. Berlin boy band Tokyo Hotel is the latest Pan-European pop sensation, with global sales of more than 2.4 million albums.

Universal alt-rock act Virginia Jetzt has sold 20,000 copies of its debut album, while rock bands El’Kite (EMI) and Superleutnant (Edel) and pop outfit Naomi are all hot 2007 tips.

The city is also becoming increasingly important as a music biz center. Hartwig Masuch, senior VP of BMG Publishing Germany, calls Berlin “the boomtown for publishers,” more than 70 of which are based in the city.

Music trade show Popkomm relocated from Cologne in 2004, jumpstarting attendance. And in recent years, Berlin has attracted the national headquarters of MTV and Universal Music, and is currently home to more than 200 labels, including trend-setters like K7, Fear Music, Kitty Yo and Citysang.

“If you live in Berlin,” Universal Music Germany CEO Frank Briegmann says, “you are at the very heart of modern music.”—Wolfgang Spahn

Brisbane, Australia ★
Population: 2 million
Main Language: English

The eastern city of Brisbane has launched successful bands before—from the Bee Gees in the ‘60s to Savage Garden in the ‘90s—but has yet to hit such a rich vein of talent that it’s threatening Melbourne’s traditional role as Australia’s main music city.

The city has spawned both Australia’s biggest home-grown rock band, Powderfinger (Universal, 1 million career sales) and the Veronicas (Sire/Warner, 350,000), as well as solo sensation Pete Murray (Sony BMG, 600,000). Major label A&R execs are now regulars in town, looking for the next act to drop into their New World offices. But at present, the only real news is the discovery that the city’s home to the Australian Independent Labels Assn. re-birth—formerly ARIAS (Australian Recording Industry Association)—which is preparing to launch a new independent label, Brisbane-based imprint Life/Death Records, likely to be breaking out in 2007, with local band the Angels."—William Clough, Sydney-based managing director of leading promoter Chugg Entertainment, “The fans there buy tickets immediately, not roll up on the day.”

Supportive crowds are augmented by independent radio station 4ZZZ’s championing of new alternative acts, while Leonard also cites a rise in volume of recording and video studios as a factor in attracting music businesses to the town. For example, the Australian Independent Labels Assoc. relocated from Sydney three years ago.

"Like Austin, Texas, Brisbane is a music town where great ideas develop," says Matt Connor, chairman of state music association QMusic.

—Christie Creezer
AND OUR MONEY'S ON...

From Major Mergers To Explosive New Tech And Tours, Here's 10 Headlines We're Wagering We'll See This Year

EU RULES AGAINST SONY-BMG MERGER

And nothing happens. It’s an oxymoron tail-talor-made for the music business. Look for the European Commission, the European Union’s antitrust authority, to take a tough stance on the 2004 merger of Sony and BMG when it rears on the case later this year. Pressure will be on regulators to adequately respond to a July 2006 European Court of First Instance ruling in Luxembourg that the union was rubber-stamped without adequate reasoning the first time around. While the EC could demand that the joint venture be dismantled, it seems like a long shot. The smart money is on the antitrust group winning concessions from the two sides, like selling off parts of the enterprise or a financial settlement. And in the event of a call for a breakup, Sony BMG will shift the fight to the European Court of Justice in Luxembourg, the only court able to overturn the ruling that annulled the merger. That case could take two years, leaving Sony BMG operating business as usual for the foreseeable future at the very least. Industry executives maintain that this is an expensive case of too little, too late no matter what happens. As one high-ranking music industry attorney commented at the time of the merger approval's announcement: “What are they going to do? Unscramble the eggs? Business divisions, bank accounts and financials have been consolidated. Publishing ventures have been spun off. Business practices and groups have been changed. The world has moved on.”

EMI AND WMG ANNOUNCE A MERGER

If they don't do it even sooner, look for EMI and Warner Music Group to strike a deal by the end of 2007. The two major labels backed away from hot and heavy merger talks last year after the European Union reopened its review of the Sony-BMG combination. With the EMI and Sony-BMG review expected to wrap in the third quarter, an EMI-WMG tie-up will be well-positioned for unwrapping in time for Christmas. While the EU may still be cool to a deal at that time, the private-equity investors behind WMG (and now possibly EMI) will want to push the issue. Reducing costs from consolidation remains at the heart of their investment strategy in the music business.

VIVENDI Sells EntERTAINMENT DIVISION TO KKR

The French entertainment, pay TV and telecom conglomerate has long been on the fence about its future in the entertainment business. In 2004, the company sold off an 80% stake in its Vivendi Universal Entertainment unit, a group that includes its movie studio and theme-park operations, to GE to form NBC Universal. It also wanted to unload its remaining stake, until company executives had a change of heart late last year. But a bigger deal to sell the entire company could be in the offing from KKR now that it’s quietly shopping $50 billion for the company last October, and Vivendi is under pressure from shareholders to maximize value. One investor made waves last year when he called for a breakup of the company. Expect Vivendi executives this year to push the idea from a private-equity party, be it KKR or someone else, that they can’t refuse.

UMG Pulls Its Content From iTunes

OK, so our crystal ball may be a bit cloudy on this call. But with Universal Music Group boss Doug Morris successfully squeezing Microsoft and YouTube for all they were worth in 2006 and taking MySpace to court for not paying enough, stranger things have happened. Morris has proved he isn’t afraid to throw UMG’s weight around in the negotiating process. And variable pricing is a prize the major labels have long sought from Apple. The topic is sure to be on the table when the majors renegotiate their annual licensing deals with Apple in spring ’07. UMG sources have previously said they wanted to advance the pricing conversation with Apple this year. Yanking its content from iTunes would be a high-stakes gamble—the music store now ranks as the fifth-biggest retail account in the United States. But with Apple head Steve Jobs not one to bend easily, it could be the only play the music giant has if it wants to force track prices north of 99 cents.

Radiohead Launches Label To Distribute New Album

Disenchanted with the major-label system and no longer in need of it, Radiohead finds itself well-positioned to position the old music business model and form its own label. The U.K. alt-rockers’ deal with EMI expired in 2005, and the band has not yet signed a contract with any record company for its next album, which is slated for release this year. The band is keeping tight-lipped about just who will distribute it moving forward. If the act does go solo—admittedly a big “if”—the move would play into a larger trend of established bands and their managers increasingly aiming to capture greater revenue from recorded-music sales in addition to merch and touring.

The iPod Gets a Real Challenger: Verizon Wireless’ Chocolate

Apple leader Steve Jobs’ stronghold on the MP3-player market won’t likely slip in 2007, but it may show signs of loosening. Enter Verizon’s new music phone, the Chocolate from LG. Forget that reviewers hated the device, which looks like a chunky iPod Nano. The carrier has spent big on a slick ad campaign showcasing the phone and all its candy-colored flavors. It’s also promise a number of other music-capable handsets, too, and advertising the fact that phones can double as MP3 players. With its low price tags, expect consumers with ears buds connected to their handsets to pop up in increasing numbers during the next year, and not just among Verizon users. Many phone makers will be on the iPod’s bigger challenge may yet come from ... Apple and a newly announced Apple Phone.

SIRIUS AND XM MERGE

Bitter rivals Sirius and XM are growing tired of the blood sport of their competition. Operators are facing a pricey renegotiation with the recording industry, which wants to be paid in line with the likes of Howard Stern and Major League Baseball. And the stocks of both companies remain under pressure. As 2006 came to a close, Sirius chief executive Mel Karmazin was already talking up the potential for a deal. But even if the two companies put their differences aside, getting a merger past antitrust regulators promises to be tough.

Music Publishers Force A-Z Lyrics to Close

Our crystal ball is fuzzy on the identity of which sites may feel the wrath of music publishers or if any will be driven out of business. But this bet is solid: Online lyrics sites are going to feel increased litigation pressure in 2007. With digital lyrics now being monetized—Gracenote is expected to bow the first legal online lyrics service at the beginning of the year—publishers now have new revenue streams to protect. Litigation is the next logical step. It’s a standard music business move. Last year labels used a similar strategy to protect nascent commercial video offerings from unlicensed viral video distribution. And if publishers do go after site operators, A-Z Lyrics, one of the most popular unlicensed lyric destination online, is a natural to top the list of potential targets.

Your Favorite Band Crosses The $200 Ticket Plane

While a number of big-name touring acts in a position to seek top dollar won’t likely push that threshold—Tim McGraw, Faith Hill, Rod Stewart and Billy Joel — to $200-plus ticket prices for premier concerts will actually solidify in 2007. Look for artists like Roger Waters and other superstar headliners to keep charging a pair of Franklins for the best seats in the months ahead. But the industry will continue to scale the scale the so as not to financially exclude some fans. The strategy is working. Even with higher prices, in 2006 attendance jumped 14% to more than 52 million.

Linkin Park Scores Big First-Week Sales of New DVD Album

Look for Warner to make inroads pushing the DVD album as a complement, and possible long-term successor, to the CD in 2007. Whether Linkin Park will be a poster child for the new format remains to be seen. But the major is going to need support from its biggest acts to drive adoption for the configuration. It’s also going to need support from the other majors—a serious wildcard. Sony BMG made an aggressive case for the DualDisc in 2005, but rival labels balked at the format, citing increased costs to produce the hybrid CD-DVDs and compatibility issues. Warner hopes to skirt that problem by releasing standard DVDs that come bundled with digital files and other digital products that can be ripped to computers using a DVD drive.

ILLUSTRATION BY ELLEN WEINSTEIN
**AWARDS**

**BY TODD MARTENS**

**SOMETHING FOR EVERYBODY**

**Album Of The Year Grammy Nominees Touch On Rock, Country, Hip-Hop**

There is one common thread through three of the five albums of the year nominations—producer Rick Rubin. The Dixie Chicks, the Red Hot Chili Peppers and Justin Timberlake: all enlist the help of the veteran producer with their 2006 projects.

Those three acts will vie for the album prize against the non-Rubin associated Gnarls Barkley and John Mayer. While Rubin has worked with everyone from the Beastie Boys to System of a Down to Johnny Cash, he has never before had such a diverse crop of work recognized in such a top Grammys category.

“I hope this work will stand up and you can hear it in 10 or 20 years,” Rubin says. “I like to think you could have heard it 10 years ago. It’s all in the moment. There’s no reason why any of this.”

For the Dixie Chicks, the group’s Open Wide/Columbia release “Taking the Long Way” was its first since it backlash over anti-President George W. Bush comments from Natalie Maines. Her now-ballyhooed 2003 remark, in which she referred to a London audience that she was ashamed the president was from Texas, resulted in widespread controversy among the band’s country base.

But “Taking the Long Way” would ultimately prove the Dixie Chicks hadn’t alienated their audience, as the album debuted at No. 1 on The Billboard 200 and has sold 1.6 million units in the United States to date, according to Nielsen SoundScan. The act’s album of the year nod is one of five nominations.

Manager Simon Renshaw says, “When you look back at the last three years, there’s sort of a sense of how far the perdu has swung. It’s an interesting time for them. Maybe the Grammy Awards are almost a moment of closure of everything that happened since 2001.”

The only album to have sold more than “Taking the Long Way” in the field is Timberlake’s “FutureSex/LoveSounds” (Jive/Zomba), which has moved 1.9 million units. Strong sales were fueled by the Timbaland-produced single “SexyBack,” which spent seven weeks at No. 1 on The Billboard Hot 100. Timberlake is recognized in four other categories, including best pop vocal album.

The Red Hot Chili Peppers are nominated for their first-ever No. 1 album, the two-disc “Stadium Arcadium” (WARNER Bros.). The set spawned the single “Dani California,” which peaked at No. 6 on the Hot 100. The album has sold 1.6 million units and is one of six nominations for the Los Angeles-based rock act, who is up for best rock album.

Founding out the album of the year category is newcomer Gnarls Barkley, whose mix of R&B and rock became one of the biggest success stories of the year, and three-time Grammy-winning singer/songwriter Mayer.

This year the Grammys recognized two of Mayer’s albums. “Continuum” (Aware/Columbia), which found the artist incorporating a stronger blues influence into his pop/rock sound, has sold 583,000 units and peaked at No. 2 on The Billboard 200.

Two of the tracks on “Continuum” also appear on the John Mayer Trio’s “Tri,” a live set that is up for best rock album.

Gnarls Barkley received a total of four nods, with its song “Crazy” also nominated for record of the year. The latter was a true multi-genre hit, as it appeared on Billboard’s Alternative/Modern Rock charts and Hot R&B/Hip-Hop Songs tally. Ultimately, the song peaked at No. 2 on The Billboard Hot 100.

The act’s debut, “St. Elsewhere” (Downtown/Atlantic), a collaboration between producers Danger Mouse and rapper Cee-Lo, is also a contender for best alternative music album. It marks the first nominations for the recently formed Down on Paper Records, a joint venture with Atlantic.

Ludacris and Gnarls Barkley were willing to comment on the Grammys, but Down on Paper founder Josh Deutch says the act’s eligibility is part of its appeal. "A lot of their approach is to develop their own mythology," he says, "Part of our DNA is to support that. What made the album so successful is that it didn’t come across as a song or just some producer-driven superstar project."

---

**ST. ELSEWHERE**

Gnarls Barkley

Danger Mouse, producer, Ben Allen, Danger Mouse and Kevin Esudor, engineers/motors; Mike Leake, mastering engineer. Open Wide/Columbia

**CONTINUUM**

John Mayer

Steve Jordan and Jason Raynor, producers; John Alpini, Michael Hoss, Joe Feld, Chris Francesco, Harmony and Denver, engineers/motors; Greg Calby, mastering engineer. Aware/Columbia

**STADIUM ARCADIUM**

Red Hot Chili Peppers

Rick Rubin, producer; Ryan Hewitt, Mark Lettieri and Andrew Schust, engineers/motors; Vlad, Molo, mastering engineer. Warner Bros.

**FUTURESEX/LOVESOUNDS**

Justin Timberlake

Hayes Duggek, producer, Justin Timberlake, Danger Mouse, Timbaland and Justin Timberlake, producers; Jordan Dent, engineer, Dangerous, engineer; Phi Philos, mastering engineer, Mix/Productions, Mix/Productions

---

**TAKE THE LONG WAY**

Dixie Chicks

Rick Rubin, producer; Richard Dorf, Jim Scott and Chris Thomas, engineers/motors; Richard Dorf, mastering engineer. Open Wide/Columbia

**THE NOMINEES: ALBUM OF THE YEAR**

---

**www.americanradiohistory.com**
'Rae' Of Light

U.K. Newcomer Sparks North Comparisons With Grammy Nods

BY JONATHAN COHEN and GAIL MITCHELL

Rae, whose self-titled debut was released by EMI internationally in February and via Capitol in June stateside, is nominated this year for best new artist, as well as for record and song of the year: for the irresistible “Put Your Records On.” Although the track stalled at No. 64 on The Billboard Hot 100, it reached the top 15 at triple-A, adult top 40 and adult contemporary radio. The laid-back craftsmanship of Jones is a definite touchstone of Rae’s sound, but the artist also dabbles in neo-soul and jazzy arrangements on her debut, which has shifted 599,000 copies in the United States, according to Nielsen SoundScan. Sales have increased during six of the past seven weeks.

And like Jones, Rae has appealed to a wide range of consumers right out of the gate, a fact she attributes to a shift in listening tastes.

“I think music is going in two directions,” she says. “People like a lot of popular music where songs don’t mean much, but it’s about hooks, production and little catchy things. Then there are people who also like listening to someone strumming a guitar and playing a song. I really admire both styles—the Carole King of ‘How does a song work?’ and more like inventing a new style of production, like on ‘Drop It Like It’s Hot.’”

“I really tried to stay away from what’s happening in contemporary music and just listened a lot to the music I love, like Marvin Gaye, Al Green and Stevie Wonder, and thought of that as a benchmark,” she explains.

Although some radio formats have been receptive to Rae, she has built her audience with extensive North American touring and numerous TV appearances, beginning with visits to “The Tonight Show With Jay Leno” and “Good Morning America” in June and continuing through with mid-December performances on TNT’s “Christmas in Washington” and CBS’ “The Early Show.” And, in a bootleg that proves Rae’s own idols are embracing her music, she was chosen to perform alongside Winter at his Dec. 16 House Full of Toys benefit in Los Angeles. Rae also recently taped an episode of “The Oprah Winfrey Show,” with Mary J. Blige that will air Jan. 16.

“I haven’t had a chance to really think about [how] anyone could get to hear” the album, she says. “Once you’ve made it and it’s out there, it works for you, but it has its own life and legs and you never know who’s going to get to hear it. That’s been the amazing thing.”

Rae will return to the road in North America in late winter or early spring, according to Capitol, which is still weighing options for the next single from her album.

---

GREAT GRAMMY BREAKOUTS
Seven Acts Whose Careers Hit New Heights After Collecting Grammy Gold

WILL SMITH, 1989
When DJ Jazzy Jeff and the Fresh Prince (now better-known as Will Smith) won the first-ever rap Grammy for “Parents Just Don’t Understand,” they weren’t even at the ceremony, protesting rap’s exclusion from the televised awards. The pioneering win, however, showed how the duo’s clean-cut approach helped usher hip-hop into the mainstream. It also sparked Smith’s launch into triple-threat superstardom.

BONNIE RAITT, 1990
After more than 20 years in the biz, Raitt finally achieved immense commercial success after she reigned as queen of the 22nd Grammys, earning four awards that included album of the year for “Nick of Time.” It became her first No. 1 album, cementing her as a chart and touring mainstay.

LEANNE RIMES, 1997
At 14, Rimes was the youngest Grammy winner in history when she took home the best new artist trophy in 1997, making her the first country singer to earn the title since Bobby Gentry 36 years earlier. She had been known primarily in country circles, but when her album “Unchained Melody: The Early Years” debuted at No. 1 on The Billboard 200 a few days after the Grammys, no doubts remained about her far-reaching appeal.

RICKY MARTIN, 1999
Martin’s sizzling bilingual performance of his “La Copa De La Vida (The Cup of Life) at the 41st Grammys is recognized as the moment he became a star in the United States. The performance spurred a feverish demand for his year-old album “Vuelve” and spilled success for his English-language release a few months later.

JENNIFER LOPEZ, 2000
Although J. Lo’s debut went top 10 in 1999, her true coming out was at the Grammys in February 2000, when she appeared in That Dress. Lopez’s “look at me, I’m going to be huge” message was loud and clear. Her sophomore album “J" hit No. 1 in 2001, and the world hasn’t stopped watching her since.

DIANA KRALL, 2000
Her win for best jazz vocal and for engineering pushed the Canadian singer’s 1999 album “When I Look in Your Eyes” from No. 114 to No. 56 on The Billboard 200 after the 2000 telecast. Three of Krall’s next five albums debuted in the top 10, making her the first jazz artist to accomplish that crossover feat.

KANYE WEST, 2005
Known as a producer/songwriter before his 2004 debut, “The College Dropout,” West made major waves at the 47th Grammys with his three wins, performance and supercharged acceptance speech.

---

TOP OF THE HEAP
Imogen Heap received a pair of Grammy Award nominations just two days before she turned 29, for best song written for a motion picture, television or other visual media for “Can’t Take It” (her contribution to the soundtrack of “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe”), and for best new artist, even though her first album came out in 1998.

“I don’t know how that happened, but I’m not going to tell them,” Heap says with a laugh.

She says she’s particularly happy about the nod for “Can’t Take It” because, she says, “I worked my ass off for that song.

“The hardest thing was trying to come up with a lyric,” she says. “I was so tired and my voice was so hoarse, and I was falling asleep on the keyboard. They were an hour away from taking the whole film score to mastering, and at one point I just went, ‘Can’t close my eyes/They’re wide awake,’ and that ended up being the lyric for the first line. It was an ordeal.”

---
1974 STEVIE'S BACK In 1973, Stevie Wonder narrowly escaped death after a terrible car accident on tour. His performance of "You Are the Sunshine of My Life" at the 16th Grammys was America's first real chance to see him recovered, and then some— he took home four awards, including album of the year for "Innervisions."

1982 "DOUBLE FANTASY" WINS ALBUM OF THE YEAR The emotional high point of the 24th Grammys was the album of the year presentation to Sean Lennon and Yoko Ono for "Double Fantasy," slightly more than a year after John Lennon's murder. Appearing with the couple's 6-year-old son, Sean, Ono thanked the roaring crowd, saying, "Both John and I were always very proud and happy we were part of the human race and that we made good music for the Earth and the universe."

1998 ARETHA DOES PUCCINI After belting her classic "Respect" with the Blues Brothers at the 40th Grammy Awards, Aretha Franklin earned a standing ovation when she stepped in at the last minute for an ailng Luciano Pavarotti to sing "Nessun Dorma" from Puccini's "Turandot." The Queen of Soul sang the famous aria with a 72-piece orchestra after a mere eight minutes of preparation backstage.

2003 SIMON & GARFUNKEL REUNITE Paul Simon and Art Garfunkel stirred the audience at the 45th Grammys by opening the show with their 1965 hit "The Sound of Silence," their first performance together in nearly a decade. Introduced by Dustin Hoffman, the duo was on hand to accept a Lifetime Achievement Award. A mega successful reunion tour followed later in the year.

There's never a shortage of passionate speeches and one-of-a-kind performances at the Grammy Awards. Here are a few all-time greats:

Fighting To Be Heard
Fulano Is Only Indie Latin Pop Grammy Nominee

Scan the list of Latin nominees for this year's Grammy Awards, and you'll find it news closely to those vying for Latin Grammys last fall—with some exceptions.

Though differing eligibility periods explain most of the discrepancies, this year's Grammy slate does yield some notable candidates.

One is Fulano, a Cuban-born, New York-bred and now Miami-based singer/songwriter, whose hymnifies give some sense of the eclectic influences on his album "Individual." The self-released set, which blends touches of pop, electronic and folk, is nominated in the best Latin pop category along with Obie Bermúdez's "Lo Que Trajo El Barco," Juliette Venegas' "Limón Y Sal." Marco Antonio Solís' "Trazos De Mi Alma 2" and Ricardo Arjona's "Adestro," which won the male pop vocal Latin Grammy in November. Fulano, whose real name is Elesten Torres, admits he's a dark horse, but says it's great just to be nominated. In his case, he actually means it.

“I was totally shocked,” he says. “Of the five nominees, I’m the one independent artist. I think I had big support from all my friends and colleagues in the music business.”

Torres says his work is informed as much by Cuban son and trova as it is by U2 and Elvis Costello. Nearly half the songs on his album are in English.

Torres was nominated for a song of the year Latin Grammy in 2005 for his work on Bermúdez’s track "Todo El Año." His former band Fulano De Tal was signed to BMG years ago. Torres’ solo album was co-produced by ex-bandmate Brendan Buckley, who is now Shakira’s drummer.

This year, that superstar from Colombia is up for best pop collaboration with vocals for the ubiquitous "Hips Don’t Lie" with Wyclef Jean.

It’s not the first time a Latin artist, or even a primarily Spanish-language singer, has been nominated in the category. Ricky Martin’s duet with Christina Aguilera, "Nobody Wants to Be Lonely," was nominated in 2002, while Gloria Estefan and 'N Sync’s "Music of My Heart" lost to Santana and Rob Thomas’ "Smooth" in 2000.

FULANO is Cuban-born, New York-bred and Miami-based—and all those hymnifies show up in his music.

Duhks And Chicks And Grammys, Oh My!
Country Nominations Eschew Radio Popularity

If it quacks like a Duhk or chews like a Chick, it must be a Grammy nominee in a country category.

Since the Grammy Awards have more than occasionally gravitated toward country acts slightly outside the mainstream—remember when K.D. lang and Lyle Lovett were female and male vocalist of the year in 1989— it’s not surprising that the Dixie Chicks, with little to no country radio airplay in 2006, came away with several nominations. The Duhks’ nomination in the country duo or group category is hatched from a similar egg.

The Chicks, who are still feeling the effects of singer Natalie Maines’ anti-Bush comments in March 2003 (can you believe it’s been almost four years?!) coupled with the decision to stay their political course, made a statement by releasing "Not Ready to Make Nice" to radio in early 2006. While the song fell flat compared to the trio’s earlier successes—it peaked at No. 36 on The Billboard Hot Country Songs chart and at No. 32 on the AC tally—it caught the attention of Grammy voters, who placed it among the all-genre record and song of the year nominees. In fact, it may have been the band’s rebellious streak that solidified the nods. The group’s album "Taking the Long Way" earned a nomination in the all-genre album of the year category, and the trio is also a finalist for best country performance by a duo or group and best country album.

As for the Duhks (pronounced like the answer to the question, “Which ones up there are Daffy and Donald?”), their mainstream country radio isn’t boycotting their music—it’s likely that programmers never even heard of the Canadian prairie band, which picked up its first Grammy nomination via its performance of “Heaven’s My Home." The Duhks have never appeared on any Billboard radio airplay chart.

And although the Winnipeg-based quintet has only released three albums—"Your Daughters and Your Sons" (2002); its self-titled, Beia Fleck-produced 2005 collection; and "Migration" (2006)—its unique approach has earned it a Juno Award, two Folk Alliance Awards and an Americana Music Assoc. nomination.

"Migrations" (Sugar Hill), which was produced in Nashville by bluegrass and folk veteran Tim O’Brien and co-produced by Grammy-winning engineer/producer Gary Paczosa, showcases the band’s blend of soul, gospel, North American folk, Brazilian samba, old-time country string band, zydeco and Irish dance music.

Whether domestic or free-range, both bands are more than deserving of their nods, and it’s refreshing that the Grammys are not simply a cartoon copy of what is considered to be “popular” country music.
The Odd Men Out
R&B/Hip-Hop Community Needs To Get More Involved In Grammy Process

It's easy to stand on the outside and carp about who should and shouldn't have been nominated in this year's Grammy Awards derby. The hard part is slogging it out on the inside, working in the trenches to ensure the voting process becomes more inclusive—especially when it comes to R&B and hip-hop.

The Grammys have definitely come a long way in that regard. Mary J. Blige's eight nods and talented rookie Chris Brown's mention for best new artist reflect the more "rounded" stance the Recording Academy has made the last several years. Add to that the marquee nominations for surprise crossover act Gnarls Barkley and U.K. urban/pop talent Carline Bailey Rae.

In the R&B and rap categories, there's a fairly representative slate of nominees in the best contemporary R&B album and best rap/sung collaboration categories. Beyond that, some questions spring up.

Critical fave Lupe Fiasco earned best rap solo performance and best rap song nods for "Kick, Push"—why didn't fellow best rap song nominee Young Jeezy ("It's Going Down") get recognized for his solo turn? Others question why, after Damian "Jr. Gong" Marley won last year's best urban/alternative performance award for "Welcome to Jamrock," did the category lose its footing by including two songs from Sergio Mendes' "Timeless" album, plus what is best a standard funk performance by Prince on "3121"? (The album of the same name got a nod for best R&B album.)

Then there's the producer of the year category. On the MIA list: Bryan-Michael Cox, a major player on Blige's "The Breakthrough," and hip-hop veteran Timbaland, whose credits this year include Nelly Furtado's Grammy-nominated performance on "Promiscuous," on which he guests, and Justin Timberlake's album of the year entry, "FutureSex/LoveSounds.

The stock answer to these questions from the urban community is it's all about the politics. We can't beat the old-boy (read: white) system. Though politics is definitely an issue, the urban industry can't afford to let that remain an obstacle.

With R&B/hip-hop still commanding a healthy slice of the dollars the industry generates, its artists, producers and label executives need to take more ownership of what they bring to the table all the way up and down the line.

And that means taking the time to become more involved in the Grammy process. So many R&B/hip-hop artists and producers remain unaware that they have enough credits to become voting members.

Once inside the door, a more concerted effort can be made to further define and strengthen the various R&B and rap categories, as well as widen the net for potential and deserving nominees.

By the same token, it's imperative that the Recording Academy further fortify its commitment to urban outreach efforts. The industry landscape is rapidly changing thanks to MySpace and other digital communities, and the academy can't afford to keep being tagged as strictly the province of older white men.

There's still a ways to go. But with both sides working together, it will get better.

---

History may not judge screenwriter Colin Welland's "The British are coming" rallying call at the 1983 Academy Awards too kindly, but don't be surprised if someone reprises it at the 2007 Grammy Awards. The U.K. biz is enjoying its biggest nominations haul in years.

From hitmaker James Blunt to alternative group Arctic Monkeys, from Paul McCartney to the cutting-edge electronics of Goldfrapp, every aspect of British pop is represented.

At least one band, however, is happy just to be there. Keane has survived the drama of singer Tom Chaplin's stint in rehab—which caused an American tour to be scrapped in September—to earn a best pop performance nod for "It's a Wonder?" from sophomore album "Under the Iron Sea." (Interscope)

Drummer Richard Hughes reckons it's "very cool" to get a second nod (following a 2006 best new artist nomination) for a ceremony he says is "like a European award show turned up to 11."

The band has no regrets about certified double-platinum (600,000 units) at home, Keane is hoping to replicate that success in America, where it will tour in January. The set has shifted 200,000 copies in the United States, according to Nielsen SoundScan.

"There's something magical about being a British band from a small town and going to the U.S.A. ..." Hughes enthuses.
The dance hook resonated and stayed with me, on such a level, that even long after "I'm Here" had been released, I found myself humming along to the chorus of "Baby Boy." The song's success is not surprising, as it features Nas's signature flow, combined with the catchy production of The Dream and the emotive vocals of Tyrese. The combination of these elements makes "Baby Boy" a memorable song that continues to be popular today.

---

Not since the halcyon days of Erasure has a dance hook resonated with such joy and melodic mastery. Gay identical twins Jacob and Joshua Miller have already stirred a mountain of media attention for their Logo documentary series "Jacob and Joshua: Nemesis Rising," which chronicles the Jehovah’s Witnesses’ efforts to break into the biz, including an article in The Wall Street Journal. But it all comes down to "Heaven's" stellar production from industry heavyweights Desmond Child, an innately likable, singable chorus from master Swedish co-producer Andreas Carlsson and hyper-appealing vocals. Remixes abound on iTunes, while top 40 radio is also usher in the new year with festive spirit. Among the most rapturous uptempo romps in some time. —CT
crafted Dawson-like rock variety is the hallmark of Switchfoot’s third major-label effort, from the trippey ebb and flow of “Dirty Second Hand” and “Circles” to the dry, garage-y feel of “Amateur Lovers,” the epic New Wave wash (think Echo & The Bunnymen) of “Head Over Heels (In This Life)” and “Burn Out Bright,” and the nonstop tunefulness of “A.L.” with its delightful dynamic shifts and irresistible bridges and choruses. Jon Foreman of the series popular “Why can’t we seem to keep it together?” on the title track, but this time Switchfoot finds admirable cohesion in diversity.—GG

VARIOUS ARTISTS Family Values Tour 2006
Producers: Brian Virtue—Dec. 26

Firm Music 2006 Family Values Tour has held its own amid many other headbanding packages, enjoying a reputation for quality even when it’s been off the road. The 2006 edition was a bit special, however, with Deltone providing a heavy-hitting one-two punch at the top of the bill, thus tanking rumors of a rift between the two northern California rock titans. As proof, this set offers up a rendition of the old school Korn track “Wicked” with Deltone frontman Chino Moreno stepping into ice Cube’s rap role. Elsewhere, Stone Sour’s Corey Taylor joins Korn for “Freak on a Leash” and Filter/Army of Anyone singer Richard Patrick duets with Flyleaf’s Lacey Mosley on a faithful, albeit heavier version of U2’s “Pride (In the Name of Love),” which is in top form on “Right Now,” “Coming Undone” and a particularly fierce “Blind.”—GG

POP
ERIN MCKEOWN Sing You Sinners
Producer: Erin Mckeeown
Release Date: Jan 16
While past efforts have featured a sprinkling of jazz-inflected tunes, on the irresistibly entertaining “Sing You Sinners,” Mckeeown dives in for full immersion with a 12-pack of angelic 30’s-50’s songs associated with the likes of Rosemary Clooney, Judy Garland and Lena Horne. Unlike full-blown but insipid standards-outfugues by pop singers, Mckeeown loosens her date with change-ups and campy winks. She bounds and bounces in a genuine vein, thanks to her spirited song-stylist sensibility and her smart enlistment of a simpatico support group. The trip up through a cryptic “Happy Re-envision “Paper Moon” as a calypso and swing through the witty “Rhodes Island Famous for You” plus, Mckeeown slips in an original, the rompy “Melody,” that fits the vibe. “Sinners” recorded live in the studio, serves as Mckeeown’s playground, with fun the operable word.—DO

CHRISTIAN
HOPE’S CALL
Live to Love
Producers: Kevin Ward, Donna Beuvais
Daywind Records
Release Date: Jan 23
This gifted trio makes its Daywind debut with the richly satisfying song collection. The disc opens with the buoyant “He Lives to Love” and an otherworldly celebration of God’s love for his people. “If He Still Does” is another uplifting tune with a message of hope and encouragement that showcases the group’s tight harmonies. The Tennessee-based trio has a breezy inspirational sound infused with a little Southern Gospel flair. Among the other highlights are “Never Been Broken,” a well-crafted ballad with a gorgeous lyric, and a powerful cover of the Dottie Rambo classic “We Shall Behold Him.” This DVD should provide the catalyst to lift Hope’s Call from indie favorites to well-deserved success.—DEP

REGGAE
MATISYAHU
No Place to Be (CD/Live in Israel)
Producer: Bill Laswell, Sly Dunbar, Robbie Shakespeare
Adrock Epic/Olive Haven
Release Date: Dec. 26
EPs piggybacked onto this release, but the DVD releases aren’t usually worth multiple spins, but “No Place to Be” is the exception. The seven-track CD is actually the jewel of this package thanks to its inclusion of clever, catchy remixes of some of the Hasidic reggaephenom’s hookiest songs, including “Jerusalema” and “Chop Em Down For My Robbies.” On the DVD, Matisyahu and his band are behind the boards for the former and also back the singer on the EP’s smart cover of the Police’s “Message in a Bottle.” Avant producer/bassist Bill Laswell’s instincts mesh seamlessly with Matisyahu’s rhyme. While beautifully shot, the live DVD gets off to a slow start and never quite reaches its potential. Slotted between in songs, though, are a few genuinely gorgeous clips of Matisyahu being interviewed by/ or filmed in the streets of Israel.—WO

DANCE
REINA On My Own
Producer: Jack D. Elliot
Writers: J.D. Elliot.
Robbins
Publishers: JIDE/ROCICONE/EMI ASCAP

Reina proved her vocal might on her ’04 release “Gonna Change You” and “Love of My Life” with Lucas Prata, and she again shows the depth of her soul in midtempo ballad “On My Own,” the uptempo release from her full-length. This is Reina’s simp sequeal to the pop hit for the Police’s “Message in a Bottle.” Avant producer/bassist Bill Laswell’s instincts mesh seamlessly with Matisyahu’s rhyme. While beautifully shot, the live DVD gets off to a slow start and never quite reaches its potential. Slotted between in songs, though, are a few genuinely gorgeous clips of Matisyahu being interviewed by/ or filmed in the streets of Israel.—WO

LEGENDARY CREDITS
EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Ayala Ben-Yehudah, Chuck Eddy, Garry Gotts, Deborah Everett Price, Gary Graff, Cover Hope, Gai Mitchell, Sven Philips, Vip Obradzinski, Dan Ouellette, Chuck Taylor, Susan Visalonakar, 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 music fans.

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

particulary strong, starting off low-key and understated, then building to a riveting climax. It adds up to another hit record for one of the format’s top artists.—DEP

RAP
SHIRLEY MURDOCK I Love Me Better Than That (4:15)
Producers: Dale Anthony DeGroat
Writers: S. Murdock, D. DeGroat
Publisher: D. DeGroat/B. Murdock

Shirley Murdock stirs the charts with the seductive “As We Lay” — but is it? This time, Shirley Murdock dares be a God-given talent? “I Love Me Better Than That” shows that the soul singer still has the movie to grab hold of the adult R&B charts with a gospel-oozing number that promises that despite being let down by a man, she’s going to conjure all of her individual strength. “I love me better than that.” Vocally, Murdock humbly pretty much does anyone to compete — in fact, she’s the fair female comparison to the equally potent Roberta cupboard. A commendable performance.—CT

ROCK
FALL OUT BOY This Ain’t a Scene, It’s an Arms Race (3:34)
Producer: Neal Avron
Writers: P. Stump, Fall Out Boy
Publisher: not listed

Seemingly bored with emo, Fall Out Boy rediscovers the magic of late-’90s teen-pop, offering a shamelessly hook-filled, R&B-infused lead from its upcoming album, “Infinity On High” (due Feb 6). An ironic but dazzling mix of boy-band antics and punk energy. “This Ain’t a Scene, It’s an Arms Race” finds Patrick Stump of Chicago-inspired faux soul vocals over a Backstreet Boys’ dance groove: “I’m the leader of the band the lies I’ve we’re are oh so ironic,” he then admits in the hard-hitting chorus, sung with doo-wop harmonies. Despite its copy-and-paste feel, “This Ain’t” is a powerful and catchy anthem, superbly produced and destined for top 40.—GP

www.americanradiohistory.com
The events of the last 12 months find the music industry up on a tight rope as 2007 begins.

If investors and the consumer press pay too much attention to the closure of historic chains Tower Records and Musicland, the perception of the CD’s health could throw the balance in one direction, even when physical product accounted for more than 94% of album sales during the first 51 weeks of this year. Perception, after all, holds the power to accelerate or slow change.

Consequences are equally perilous if labels don’t pay enough attention to the market conditions and business practices that pushed Musicland and Tower from the wounded list to the Borg. It’s said that those who do not learn from history are condemned to repeat it.

It’s too easy for record companies to blame Tower’s demise on the chain’s bondholders. That reminds me of the Rolling Stones line, “I shouted out, ‘Who killed the Kennedy’s?’ when after all, it was you and me.” Well, except for the “me” part.

Some labels thought it much ado about nothing when independent retailers wanted to hold a town hall about the impact of account-specific premium editions at the 2004 NARM convention.

Who knew that longtime leading chains would be among the casualties?

I’m already hearing laments about how challenging it can be to set up certain albums—be it the Doors’ handsome Rhino boxed set or some new band that hopes to be the next Fray or Hinder—without Tower and Musicland in the mix. If record companies don’t own up that their rush for first-week sales favors discounters over traditional music stores (Over the Counter, Billboard, Nov. 4, 2006), more consequences will follow.

With album sales declining for the fifth time in six years, it appears one of those victims might be a key industry ally of years gone by: the ancillary purchase that second or third album you bought when you got the one that drew you to the store in the first place.

Yeah, cyber-merchants like iTunes and Amazon make valiant attempts at suggestive selling ("Customers who bought this also bought..."), but I’m a bigger sucker for that unplanned purchase if a CD actually rests in my hand.

Diminishing floor space in nonmainstream stores might be another reason for the industry to find Federal Trade Commission-friendly ways to bolster traditional music stores. From my own gift-shopping experience, it became obvious that venues like Borders Books & Music and Costco don’t carry as many CDs as they did in recent years.

RAP IT UP: For the second week in a row and the fourth time in six weeks, a rap album bows at No. 1 on The Billboard 200, as Nas replaces Young Jeezy. Nas’ start of 355,000 for his ironically titled “Hip Hop Is Dead” marks a return to form for the veteran rapper, whose last album began at 231,000 in 2004. His first album for Island Def Jam also brings his best week since 1999 when “I Am...” started with 471,000.

Meanwhile, gift-shopping traffic for the frame that ended Dec. 24 yields a softer second-week fall for Jeezy’s coven (48%, No. 18) than the tumbles fellow rapper Camron and, Jay-Z recently took in their albums’ sophomore weeks (down 63% and 79%, respectively). Nas won’t have the comfort zone.

Regardless of whether Dec. 26 releases by Omari and Switchfoot manage to snag the top rung in the final sales week of 2006, there have already been 41 No. 1 albums on The Billboard 200 in 51 weeks, more than any prior year in the chart’s 50-year history.

It tends to be better for retailers if a blockbuster—like Usher’s “Confessions” in 2004, N Sync’s “No Strings Attached” in 2000 or the “Titanic” soundtrack of 1998—can pull Pitt and Piper with multiple weeks at No. 1. Three weeks or over was the best any 2006 release could do, for Rascal Flatts’ “Me and My Gang” and his compilation “Now 23.”

A final sobering footnote: When “High School Musical” is crowned as the best-selling album of 2006, it will do so with a $1.57 billion total among an older year leader, the Nelsen SoundScan era. The Disney Channel soundtrack has sold 3.7 million so far. The lightest seller of any year since 1992 was Linkin Park’s “Hybrid Theory,” which rang 4.8 million in 2000.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>DISTRIBUTION / LABEL (PRICE)</th>
<th>Title</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>24 NAS</strong></td>
<td>AT A PURPOSE / DOWNTOWN (0.98)</td>
<td>Hip Hop Is Dead</td>
<td>1</td>
</tr>
<tr>
<td><strong>SOUNDTRACK</strong></td>
<td>OUT NOW (0.98)</td>
<td>Harman Montana</td>
<td>2</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>NOW 23 (0.98)</td>
<td>Some Hearts</td>
<td>3</td>
</tr>
<tr>
<td><strong>THE BEATLES</strong></td>
<td>OUT NOW (0.98)</td>
<td>Love</td>
<td>4</td>
</tr>
<tr>
<td><strong>BOW WOW</strong></td>
<td>OUT NOW (0.98)</td>
<td>The Price Of Fame</td>
<td>5</td>
</tr>
<tr>
<td><strong>JOSH GROBAN</strong></td>
<td>INTIMATE SESSIONS (0.98)</td>
<td>Awake</td>
<td>6</td>
</tr>
<tr>
<td><strong>DAUGHTERY</strong></td>
<td>OUT NOW (0.98)</td>
<td>Daugthery</td>
<td>7</td>
</tr>
<tr>
<td><strong>JUSTIN TIMBERLAKE</strong></td>
<td>JAY BAGGIO (0.98)</td>
<td>FutureSex/LoveSounds</td>
<td>8</td>
</tr>
<tr>
<td><strong>AKON</strong></td>
<td>CONCURRENT / UNIVERSAL MOTION (0.98)</td>
<td>Konvicted</td>
<td>9</td>
</tr>
<tr>
<td><strong>CLARA</strong></td>
<td>SPACE (0.98)</td>
<td>Clara: The Evolution</td>
<td>10</td>
</tr>
<tr>
<td><strong>RASCAL FLATTES</strong></td>
<td>LIVING STREET / WALLEDGROUNDS (0.98)</td>
<td>Me And My Gang</td>
<td>11</td>
</tr>
<tr>
<td>**REYNOLDS KNOB FROM HILL (0.98)</td>
<td>B Day</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td><strong>GWEN STEFANI</strong></td>
<td>THE ESSENTIALS (0.98)</td>
<td>The Sweet Escape</td>
<td>13</td>
</tr>
<tr>
<td><strong>TAYLOR HICKS</strong></td>
<td>TAYLOR HICKS (0.98)</td>
<td>Taylor Hicks</td>
<td>14</td>
</tr>
<tr>
<td><strong>FERGIE</strong></td>
<td>ENCORE / Interscope (0.98)</td>
<td>The Dutchess</td>
<td>15</td>
</tr>
<tr>
<td><strong>NICKELBACK</strong></td>
<td>GRANGE HALL SESSIONS (0.98)</td>
<td>All The Right Reasons</td>
<td>16</td>
</tr>
<tr>
<td><strong>YOUNG JEEZY</strong></td>
<td>OUT NOW (0.98)</td>
<td>The Inspiration</td>
<td>17</td>
</tr>
<tr>
<td><strong>DIYUO</strong></td>
<td>JOHNNY TROUPE (0.98)</td>
<td>Simple</td>
<td>18</td>
</tr>
<tr>
<td><strong>ALAN JACKSON</strong></td>
<td>BMG RECOGNITION / SONY MUSIC (0.98)</td>
<td>Extreme Behavior</td>
<td>19</td>
</tr>
<tr>
<td><strong>KEITH URBAN</strong></td>
<td>COLUMBIA (0.98)</td>
<td>Love, Pain &amp; The Whole Crazy Thing</td>
<td>20</td>
</tr>
<tr>
<td><strong>MARY J. BLIGE</strong></td>
<td>DUETS: AN AMERICAN CLASSIC (0.98)</td>
<td>Duets: An American Classic</td>
<td>21</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>GOLDEN YEARS (0.98)</td>
<td>How To Save A Life</td>
<td>22</td>
</tr>
<tr>
<td><strong>THE FRAY</strong></td>
<td>THE GREAT AMERICAN ROAD SONGS (0.98)</td>
<td>The Great American Road Songs</td>
<td>23</td>
</tr>
<tr>
<td><strong>SOUNDTRACK</strong></td>
<td>THE ROAD BACK (0.98)</td>
<td>The Road Back</td>
<td>24</td>
</tr>
<tr>
<td><strong>JAY-Z</strong></td>
<td>THIRTY THOUSAND (0.98)</td>
<td>Kingdom Come</td>
<td>25</td>
</tr>
<tr>
<td><strong>EVANESCENCE</strong></td>
<td>THE OPEN DOOR (0.98)</td>
<td>The Open Door</td>
<td>26</td>
</tr>
<tr>
<td><strong>SUGARLAND</strong></td>
<td>THE TOOT HILL SESSIONS (0.98)</td>
<td>Enjoy The Ride</td>
<td>27</td>
</tr>
<tr>
<td><strong>SARAH MCLACHLAN</strong></td>
<td>SNOW ON THE ROOF (0.98)</td>
<td>Wintersong</td>
<td>28</td>
</tr>
<tr>
<td><strong>SOUNDTRACK</strong></td>
<td>VENICE BEACH / WYNNMILLER (0.98)</td>
<td>Dreamgirls</td>
<td>29</td>
</tr>
<tr>
<td><strong>SOUNDTRACK</strong></td>
<td>SNOWFLAKES (0.98)</td>
<td>U218: Singles</td>
<td>30</td>
</tr>
<tr>
<td><strong>JOHN MAYER</strong></td>
<td>CONTINUUM (0.98)</td>
<td>Continuum</td>
<td>31</td>
</tr>
<tr>
<td><strong>CHRISTA AGUILERA</strong></td>
<td>BACK TO BASICS (0.98)</td>
<td>Back To Basics</td>
<td>32</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>NOW THAT'S WHAT I CALL MUSIC 3 (0.98)</td>
<td>The Black Parade</td>
<td>33</td>
</tr>
<tr>
<td><strong>GEORGE STRAIT</strong></td>
<td>ITS ALL COMING NATURAL (0.98)</td>
<td>Loose</td>
<td>34</td>
</tr>
<tr>
<td><strong>SNOOP DOGG</strong></td>
<td>THE BLUE CORNET TREATMENT (0.98)</td>
<td>The Blue Cornet Treatment</td>
<td>35</td>
</tr>
<tr>
<td><strong>CORINNE BAILEY RAE</strong></td>
<td>CORINNE BAILEY RAE (0.98)</td>
<td>Corinne Bailey Rae</td>
<td>36</td>
</tr>
<tr>
<td><strong>RBD</strong></td>
<td>THE FILMS EP (0.98)</td>
<td>Rebels</td>
<td>37</td>
</tr>
<tr>
<td><strong>JAMES TAYLOR</strong></td>
<td>VULCAN SUNSHINE (0.98)</td>
<td>James Taylor At Christmas</td>
<td>38</td>
</tr>
<tr>
<td><strong>MY CHEMICAL ROMANCE</strong></td>
<td>I JUST COME NATUREAL (0.98)</td>
<td>The Black Parade</td>
<td>39</td>
</tr>
<tr>
<td><strong>KORN</strong></td>
<td>LOUSDER HARDER HARDER (0.98)</td>
<td>Once Again</td>
<td>40</td>
</tr>
<tr>
<td><strong>JOHN LEGEND</strong></td>
<td>WANGCHUANG CHERISHY (0.98)</td>
<td>Under The Desert Sky</td>
<td>41</td>
</tr>
<tr>
<td><strong>ANDREA BOCELLI</strong></td>
<td>MUSIC FROM THE ATOMIC COUNCIL (0.98)</td>
<td>Your Man</td>
<td>42</td>
</tr>
<tr>
<td><strong>ROONEY ATKINS</strong></td>
<td>IF YOU'RE GOING THROUGH HELL (0.98)</td>
<td>The Road To Escandon</td>
<td>43</td>
</tr>
<tr>
<td><strong>TRICK DADDY</strong></td>
<td>BACK BY THUG DEMAND (0.98)</td>
<td>Back By Thug Demand</td>
<td>44</td>
</tr>
<tr>
<td><strong>JOSH TURNER</strong></td>
<td>ME AND MY HAT (0.98)</td>
<td>Time Well Wasted</td>
<td>45</td>
</tr>
<tr>
<td><strong>BRAD PAISLEY</strong></td>
<td>AMERICAN TWIST (0.98)</td>
<td>Long Trip Alone</td>
<td>46</td>
</tr>
</tbody>
</table>

Data for week of January 6, 2007 | CHARTS LEGEND on Page 60

www.americanradiohistory.com
CONGRATULATIONS
MELISSA ETHERIDGE

"I NEED TO WAKE UP"
Written and Performed by Melissa Etheridge from
an inconvenient truth

GRAMMY® AWARD
BEST SONG
WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

BROADCAST FILM CRITICS ASSOCIATION
BEST SONG

W.F. Leopold Management

www.melissaetheridge.com  www.vantageguilds.com
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>HARVEY &amp; ANDERSON DISTRIBUTING LABEL / PRICE</th>
<th>Title</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOBY KEITH</td>
<td>TOBY KEITH RECORDS (2/90)</td>
<td>The Empty Chair</td>
<td>101</td>
</tr>
<tr>
<td>CHERISH</td>
<td>CHERISH RECORDS (2/90)</td>
<td>The Empty Chair</td>
<td>102</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>BROOKS &amp; DUNN RECORDS (2/90)</td>
<td>The Empty Chair</td>
<td>103</td>
</tr>
<tr>
<td>YUSUF</td>
<td>YUSUF RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>104</td>
</tr>
<tr>
<td>THREE DAYS GRACE</td>
<td>THREE DAYS GRACE RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>105</td>
</tr>
<tr>
<td>LIL SCRAPPY</td>
<td>LIL SCRAPPY RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>106</td>
</tr>
<tr>
<td>KENNY CHESEY</td>
<td>KENNY CHESEY RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>107</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>DAVE MATTHEWS BAND RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>108</td>
</tr>
<tr>
<td>AFI</td>
<td>AFI RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>109</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>110</td>
</tr>
<tr>
<td>STONE TOWN</td>
<td>STONE TOWN RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>111</td>
</tr>
<tr>
<td>BOO POO FIGHTERS</td>
<td>BOO POO FIGHTERS RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>112</td>
</tr>
<tr>
<td>TENACIOUS D</td>
<td>TENACIOUS D RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>113</td>
</tr>
<tr>
<td>SNARLS BARKLEY</td>
<td>SNARLS BARKLEY RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>114</td>
</tr>
<tr>
<td>DIDDY</td>
<td>DIDDY RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>115</td>
</tr>
<tr>
<td>ANDREA BOCELLI</td>
<td>ANDREA BOCELLI RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>116</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>SOUNTRACK RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>117</td>
</tr>
<tr>
<td>DIANA KRALL</td>
<td>DIANA KRALL RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>118</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>SOUNTRACK RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>119</td>
</tr>
<tr>
<td>JIM JONES</td>
<td>JIM JONES RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>120</td>
</tr>
<tr>
<td>MEAT LOAF</td>
<td>MEAT LOAF RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>121</td>
</tr>
<tr>
<td>HIBES</td>
<td>HIBES RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>122</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>SOUNTRACK RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>123</td>
</tr>
<tr>
<td>DIANE COOK</td>
<td>DIANE COOK RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>124</td>
</tr>
<tr>
<td>KENNY G</td>
<td>KENNY G RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>125</td>
</tr>
<tr>
<td>REGINA SPEKTOR</td>
<td>REGINA SPEKTOR RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>126</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>SOUNTRACK RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>127</td>
</tr>
<tr>
<td>BECK</td>
<td>BECK RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>128</td>
</tr>
<tr>
<td>THE WHO</td>
<td>THE WHO RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>129</td>
</tr>
<tr>
<td>IL DIVO</td>
<td>IL DIVO RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>130</td>
</tr>
<tr>
<td>DRAKE BELL</td>
<td>DRAKE BELL RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>131</td>
</tr>
<tr>
<td>TAM WAITS</td>
<td>TAM WAITS RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>132</td>
</tr>
<tr>
<td>MARY J. BLIGE</td>
<td>MARY J. BLIGE RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>133</td>
</tr>
<tr>
<td>JESSE MCCARTNEY</td>
<td>JESSE MCCARTNEY RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>134</td>
</tr>
<tr>
<td>JEREMY CAMP</td>
<td>JEREMY CAMP RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>135</td>
</tr>
<tr>
<td>LUIS MIGUEL</td>
<td>LUIS MIGUEL RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>136</td>
</tr>
<tr>
<td>KILLSWITCH ENGAGE</td>
<td>KILLSWITCH ENGAGE RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>137</td>
</tr>
<tr>
<td>LOREENA McKENNIT</td>
<td>LOREENA McKENNIT RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>138</td>
</tr>
<tr>
<td>RICKY MARTIN</td>
<td>RICKY MARTIN RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>139</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>JOHNNY CASH RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>140</td>
</tr>
<tr>
<td>STING</td>
<td>STING RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>141</td>
</tr>
<tr>
<td>FISH</td>
<td>FISH RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>142</td>
</tr>
<tr>
<td>THE WHO</td>
<td>THE WHO RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>143</td>
</tr>
<tr>
<td>ANA</td>
<td>ANA RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>144</td>
</tr>
<tr>
<td>MR. ROBOT</td>
<td>MR. ROBOT RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>145</td>
</tr>
<tr>
<td>RICKY MARTIN</td>
<td>RICKY MARTIN RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>146</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>JOHNNY CASH RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>147</td>
</tr>
<tr>
<td>STEPHEN STILLS</td>
<td>STEPHEN STILLS RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>148</td>
</tr>
<tr>
<td>STING</td>
<td>STING RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>149</td>
</tr>
<tr>
<td>KILLSWITCH ENGAGE</td>
<td>KILLSWITCH ENGAGE RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>150</td>
</tr>
<tr>
<td>LOREENA McKENNIT</td>
<td>LOREENA McKENNIT RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>151</td>
</tr>
<tr>
<td>RICKY MARTIN</td>
<td>RICKY MARTIN RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>152</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>JOHNNY CASH RECORDS (3/90)</td>
<td>The Empty Chair</td>
<td>153</td>
</tr>
</tbody>
</table>
**POP 100 AIRPLAY**

**TOP 50**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Date Released</th>
<th>Hot Airplay</th>
<th>4 Week Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Repeatedly</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>Love is All We Need</td>
<td>Marc Anthony</td>
<td>01/01/2007</td>
<td>13</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Not Gonna Give You Up</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>Again</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>Give It to Me</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>10</td>
<td>19</td>
</tr>
</tbody>
</table>

**POP 100**

**TOP 50**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Date Released</th>
<th>Hot Airplay</th>
<th>4 Week Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Repeatedly</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>Love is All We Need</td>
<td>Marc Anthony</td>
<td>01/01/2007</td>
<td>13</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Not Gonna Give You Up</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>Again</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>Give It to Me</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>10</td>
<td>19</td>
</tr>
</tbody>
</table>

**POP 100 AIRPLAY**

**TOP 50**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Date Released</th>
<th>Hot Airplay</th>
<th>4 Week Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Repeatedly</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>Love is All We Need</td>
<td>Marc Anthony</td>
<td>01/01/2007</td>
<td>13</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Not Gonna Give You Up</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>Again</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>Give It to Me</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>10</td>
<td>19</td>
</tr>
</tbody>
</table>

**POP 100**

**TOP 50**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Date Released</th>
<th>Hot Airplay</th>
<th>4 Week Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Repeatedly</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>Love is All We Need</td>
<td>Marc Anthony</td>
<td>01/01/2007</td>
<td>13</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Not Gonna Give You Up</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>Again</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>Give It to Me</td>
<td>The Script</td>
<td>01/01/2007</td>
<td>10</td>
<td>19</td>
</tr>
</tbody>
</table>
**TOP R&B/HIP-HOP ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>KIRK FRANKLIN</td>
<td>So's From The Storm, Volume 1</td>
</tr>
<tr>
<td>2.</td>
<td>El DeBarge</td>
<td>El DeBarge (10.98)</td>
</tr>
<tr>
<td>3.</td>
<td>DJ KING</td>
<td>King (10.98)</td>
</tr>
<tr>
<td>4.</td>
<td>JOHN LEGEND</td>
<td>Get Lifted (10.98)</td>
</tr>
<tr>
<td>5.</td>
<td>SNOOP DOGG</td>
<td>Daz Niggalz: The Collector's Edition (10.98)</td>
</tr>
<tr>
<td>6.</td>
<td>NE-YO</td>
<td>In My Own Words (10.98)</td>
</tr>
<tr>
<td>7.</td>
<td>CHINGY</td>
<td>Hitz (10.98)</td>
</tr>
<tr>
<td>8.</td>
<td>MARY MARY</td>
<td>A Mary Mary Christmas (10.98)</td>
</tr>
<tr>
<td>9.</td>
<td>LE TOYA</td>
<td>LeToya (10.98)</td>
</tr>
<tr>
<td>10.</td>
<td>RICK ROSS</td>
<td>T.R.U. (10.98)</td>
</tr>
<tr>
<td>11.</td>
<td>LUDACRIS</td>
<td>The Re-Up (10.98)</td>
</tr>
<tr>
<td>12.</td>
<td>VARIOUS ARTISTS</td>
<td>Rhyme, Rhythm &amp; Reason: The BEST Of INTERSCOPE (10.98)</td>
</tr>
<tr>
<td>13.</td>
<td>DJ CLUE</td>
<td>DJ Clue? The Professional (10.98)</td>
</tr>
<tr>
<td>14.</td>
<td>BUSY SIGNAL</td>
<td>Time Is Money (10.98)</td>
</tr>
<tr>
<td>15.</td>
<td>ROBIN THICKE</td>
<td>The Evolution Of Robin Thicke (10.98)</td>
</tr>
<tr>
<td>16.</td>
<td>CORINE BAILEY RAE</td>
<td>Corinne Bailey Rae (10.98)</td>
</tr>
<tr>
<td>17.</td>
<td>LUDACRIS</td>
<td>The Re-Up (10.98)</td>
</tr>
<tr>
<td>18.</td>
<td>VARIOUS ARTISTS</td>
<td>Rhyme, Rhythm &amp; Reason: The BEST Of INTERSCOPE (10.98)</td>
</tr>
<tr>
<td>19.</td>
<td>DJ CLUE</td>
<td>DJ Clue? The Professional (10.98)</td>
</tr>
<tr>
<td>20.</td>
<td>BUSY SIGNAL</td>
<td>Time Is Money (10.98)</td>
</tr>
<tr>
<td>21.</td>
<td>ROBIN THICKE</td>
<td>The Evolution Of Robin Thicke (10.98)</td>
</tr>
<tr>
<td>22.</td>
<td>CORINE BAILEY RAE</td>
<td>Corinne Bailey Rae (10.98)</td>
</tr>
<tr>
<td>23.</td>
<td>LUDACRIS</td>
<td>The Re-Up (10.98)</td>
</tr>
<tr>
<td>24.</td>
<td>VARIOUS ARTISTS</td>
<td>Rhyme, Rhythm &amp; Reason: The BEST Of INTERSCOPE (10.98)</td>
</tr>
<tr>
<td>25.</td>
<td>DJ CLUE</td>
<td>DJ Clue? The Professional (10.98)</td>
</tr>
<tr>
<td>26.</td>
<td>BUSY SIGNAL</td>
<td>Time Is Money (10.98)</td>
</tr>
<tr>
<td>27.</td>
<td>ROBIN THICKE</td>
<td>The Evolution Of Robin Thicke (10.98)</td>
</tr>
<tr>
<td>28.</td>
<td>CORINE BAILEY RAE</td>
<td>Corinne Bailey Rae (10.98)</td>
</tr>
<tr>
<td>29.</td>
<td>LUDACRIS</td>
<td>The Re-Up (10.98)</td>
</tr>
<tr>
<td>30.</td>
<td>VARIOUS ARTISTS</td>
<td>Rhyme, Rhythm &amp; Reason: The BEST Of INTERSCOPE (10.98)</td>
</tr>
<tr>
<td>31.</td>
<td>DJ CLUE</td>
<td>DJ Clue? The Professional (10.98)</td>
</tr>
<tr>
<td>32.</td>
<td>BUSY SIGNAL</td>
<td>Time Is Money (10.98)</td>
</tr>
<tr>
<td>33.</td>
<td>ROBIN THICKE</td>
<td>The Evolution Of Robin Thicke (10.98)</td>
</tr>
<tr>
<td>34.</td>
<td>CORINE BAILEY RAE</td>
<td>Corinne Bailey Rae (10.98)</td>
</tr>
<tr>
<td>35.</td>
<td>LUDACRIS</td>
<td>The Re-Up (10.98)</td>
</tr>
<tr>
<td>36.</td>
<td>VARIOUS ARTISTS</td>
<td>Rhyme, Rhythm &amp; Reason: The BEST Of INTERSCOPE (10.98)</td>
</tr>
<tr>
<td>37.</td>
<td>DJ CLUE</td>
<td>DJ Clue? The Professional (10.98)</td>
</tr>
<tr>
<td>38.</td>
<td>BUSY SIGNAL</td>
<td>Time Is Money (10.98)</td>
</tr>
<tr>
<td>39.</td>
<td>ROBIN THICKE</td>
<td>The Evolution Of Robin Thicke (10.98)</td>
</tr>
<tr>
<td>40.</td>
<td>CORINE BAILEY RAE</td>
<td>Corinne Bailey Rae (10.98)</td>
</tr>
</tbody>
</table>

**TOP REGGAE ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Legend Of Wailers (18.98)</td>
</tr>
<tr>
<td>2.</td>
<td>BOBBY SEAGRAVE</td>
<td>The Best Of Bobby Seagrate (18.98)</td>
</tr>
<tr>
<td>3.</td>
<td>JOHN LEGEND</td>
<td>Welcome To Jamrock (18.98)</td>
</tr>
<tr>
<td>4.</td>
<td>OTIS REDDING</td>
<td>Soul Man (18.98)</td>
</tr>
<tr>
<td>5.</td>
<td>BEETHOVEN</td>
<td>Strictly The Best Vol. 15 (18.98)</td>
</tr>
<tr>
<td>6.</td>
<td>SUGAR MINOTT</td>
<td>One Love (18.98)</td>
</tr>
<tr>
<td>7.</td>
<td>JOHN LEGEND</td>
<td>Welcome To Jamrock (18.98)</td>
</tr>
<tr>
<td>8.</td>
<td>OTIS REDDING</td>
<td>Soul Man (18.98)</td>
</tr>
<tr>
<td>9.</td>
<td>BEETHOVEN</td>
<td>Strictly The Best Vol. 15 (18.98)</td>
</tr>
<tr>
<td>10.</td>
<td>SUGAR MINOTT</td>
<td>One Love (18.98)</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

With holiday shopping rising to an crescendo, Bow Wow manages one last hurray before his back on the Charts. His fifth album, "The Price Of Fame," opened 223,000 on The Billboard 200, outpacing any previous efforts since his 2002 record "Doggy Bag." That album broke loose with 319,000 at No. 11 in its first week.

Bow Wow earns the Hot Shot Debut at No. 2 on Top R&B/Hip-Hop Albums, because early sales for chart leader Nas caused his album to chart early. The young rapper has enjoyed solid support from hip-hop radio since "Bounce With Me" topped Hot R&B/Hip-Hop Songs six years ago. This time around "Shine Like Mine" spent four weeks at No. 2 before losing steam. Bow Wow is ramping up 2006 on the Scream 5 tour with Ne-Yo and Omari.
### COUNTRY SONGS

**HOT COUNTRY SONGS:** 114 country stations are electronically monitored by Nielsen SoundScan each week. For the full list with increases in both detections and audience. © 2007 Nielsen SoundScan, Inc. All rights reserved.

### HitPredictor

**Artist/Titles/Lyrics/Song**

**Country**

**BETWEEN THE BULLETS**

**PAISLEY CHRISTMAS AND A HAPPY NEW YEAR**

With 31.7 million audience impressions during the tracking week that ended Dec. 24, Brad Paisley lands his seventh No. 1 on Hot Country Songs with “She’s Everything.” The fourth single from “Time Well Wasted” is detected at each of the 114 stations that Nielsen BDS monitors for this chart.

Paisley’s new No. 1 joins prior “Wasted” chart-toppers “The World” and “When I Get Where I’m Going”; the latter is a duet with Dolly Parton. The album’s comedic lead single, titled “Alcohol,” rose to No. 4 in the Sept. 17, 2005 issue.

### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tu Recuerdo</td>
<td>Ricky Martin Featuring La Mar</td>
</tr>
<tr>
<td>2</td>
<td>Bendita Tu Luz</td>
<td>Mana 1</td>
</tr>
<tr>
<td>3</td>
<td>Ser O Parecer</td>
<td>RBD</td>
</tr>
<tr>
<td>4</td>
<td>Pasame</td>
<td>Wisin &amp; Yandel</td>
</tr>
<tr>
<td>5</td>
<td>Dime Que Te Vas</td>
<td>Pitbull</td>
</tr>
<tr>
<td>6</td>
<td>Antes De Que Te Vayas</td>
<td>Marco Antonio Solís</td>
</tr>
<tr>
<td>7</td>
<td>Me Matas</td>
<td>Raimundo &amp; Ken-Y</td>
</tr>
<tr>
<td>8</td>
<td>Más Alla Del Sol</td>
<td>José Massó</td>
</tr>
<tr>
<td>9</td>
<td>Ni Una Sol Palabra</td>
<td>Paulina Rubio</td>
</tr>
<tr>
<td>10</td>
<td>Mia</td>
<td>Tito &quot;El Bambino&quot; Featuring Daddy Yankee</td>
</tr>
</tbody>
</table>

### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mi Amor No Ti</td>
<td>Los Horoscopos De Durango</td>
</tr>
<tr>
<td>2</td>
<td>Por Tu Amor</td>
<td>Alejandro Fernandez</td>
</tr>
<tr>
<td>3</td>
<td>Si Tu No Estas</td>
<td>Sin Bandera</td>
</tr>
<tr>
<td>4</td>
<td>Que Vuela</td>
<td>Grupo Maná</td>
</tr>
<tr>
<td>5</td>
<td>Don't Cry</td>
<td>Wisin &amp; Yandel Featuring Franco Di Stefano</td>
</tr>
<tr>
<td>6</td>
<td>A La Primera Persona</td>
<td>Alejandro Sanz</td>
</tr>
<tr>
<td>7</td>
<td>Le Compré La Muerte A Mi Hij</td>
<td>Los Tigres Del Norte</td>
</tr>
<tr>
<td>8</td>
<td>Me Muero</td>
<td>La 5A Estación</td>
</tr>
<tr>
<td>9</td>
<td>Sin Ti Soy Un Loco</td>
<td>Los Tucanes De Tijuana</td>
</tr>
<tr>
<td>10</td>
<td>Pegaso</td>
<td>Wisin &amp; Yandel Featuring Los Vaqueros</td>
</tr>
</tbody>
</table>

**Notes:**
- Only five singles have spent more time on the chart, Son by Son's "Puro Color" leads with 61 total weeks.
- Thanks to a Spanish track, version gains a mighty 50% jump in radio audience (up 3.2 million).
### LATIN AIRPLAY POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Radio Station</th>
<th>Number</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu Recuerdo</td>
<td>Octavio Y Su Mambazo</td>
<td>1</td>
<td>123</td>
<td>Radio Station A</td>
</tr>
<tr>
<td>Bendita Tu Luz</td>
<td>Adriano</td>
<td>2</td>
<td>124</td>
<td>Radio Station B</td>
</tr>
<tr>
<td>Invivo</td>
<td>Various Artists</td>
<td>3</td>
<td>125</td>
<td>Various Labels</td>
</tr>
<tr>
<td>El Amor</td>
<td>Sonido Cool</td>
<td>4</td>
<td>126</td>
<td>Radio Station C</td>
</tr>
<tr>
<td>No Se Por Que</td>
<td>Various Artists</td>
<td>5</td>
<td>127</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Algo Que Nadie Enseño (version)</td>
<td>Carlos Vives</td>
<td>6</td>
<td>128</td>
<td>Radio Station D</td>
</tr>
<tr>
<td>Sueno</td>
<td>Various Artists</td>
<td>7</td>
<td>129</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Cielo Azul</td>
<td>Various Artists</td>
<td>8</td>
<td>130</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Si Tu No Estás</td>
<td>Various Artists</td>
<td>9</td>
<td>131</td>
<td>Various Labels</td>
</tr>
<tr>
<td>A La Primera Persona</td>
<td>Jorge Celedon</td>
<td>10</td>
<td>132</td>
<td>Radio Station E</td>
</tr>
<tr>
<td>Sero Paréci</td>
<td>Various Artists</td>
<td>11</td>
<td>133</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Me Muero</td>
<td>Various Artists</td>
<td>12</td>
<td>134</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Quien Me Iba A Decir</td>
<td>Various Artists</td>
<td>13</td>
<td>135</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Antes De Que Te Vas</td>
<td>Various Artists</td>
<td>14</td>
<td>136</td>
<td>Various Labels</td>
</tr>
</tbody>
</table>

### LATIN AIRPLAY POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Radio Station</th>
<th>Number</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>El Gran Combo De Puerto Rico</td>
<td>The Real Thing</td>
<td>1</td>
<td>141</td>
<td>Radio Station A</td>
</tr>
<tr>
<td>Marc Anthony</td>
<td>Various Artists</td>
<td>2</td>
<td>142</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Monchy &amp; Alexander</td>
<td>Various Artists</td>
<td>3</td>
<td>143</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Olga Tanon</td>
<td>Various Artists</td>
<td>4</td>
<td>144</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Gilberto Santa Rosa/El Gran Combo</td>
<td>Aventura</td>
<td>5</td>
<td>145</td>
<td>Radio Station B</td>
</tr>
<tr>
<td>Olga Tanon</td>
<td>Various Artists</td>
<td>6</td>
<td>146</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Los Chiquillos</td>
<td>Various Artists</td>
<td>7</td>
<td>147</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Lupe Quiroz</td>
<td>Various Artists</td>
<td>8</td>
<td>148</td>
<td>Various Labels</td>
</tr>
<tr>
<td>El Chiquito</td>
<td>Various Artists</td>
<td>9</td>
<td>149</td>
<td>Various Labels</td>
</tr>
<tr>
<td>El Chiquito</td>
<td>Various Artists</td>
<td>10</td>
<td>150</td>
<td>Various Labels</td>
</tr>
</tbody>
</table>

### LATIN ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mambo No. 1</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Mi Tierra</td>
<td>Celia Cruz</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Tu Recuerdo</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Bendita Tu Luz</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Invivo</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>El Amor</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>No Se Por Que</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Algo Que Nadie Enseño (version)</td>
<td>Carlos Vives</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Sueno</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Cielo Azul</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Si Tu No Estás</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>A La Primera Persona</td>
<td>Jorge Celedon</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Sero Paréci</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Me Muero</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Quien Me Iba A Decir</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Antes De Que Te Vas</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
</tbody>
</table>

### LATIN TROPICAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Radio Station</th>
<th>Number</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>El Gran Combo De Puerto Rico</td>
<td>The Real Thing</td>
<td>1</td>
<td>151</td>
<td>Radio Station A</td>
</tr>
<tr>
<td>Marc Anthony</td>
<td>Various Artists</td>
<td>2</td>
<td>152</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Monchy &amp; Alexander</td>
<td>Various Artists</td>
<td>3</td>
<td>153</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Olga Tanon</td>
<td>Various Artists</td>
<td>4</td>
<td>154</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Gilberto Santa Rosa/El Gran Combo</td>
<td>Aventura</td>
<td>5</td>
<td>155</td>
<td>Radio Station B</td>
</tr>
<tr>
<td>Olga Tanon</td>
<td>Various Artists</td>
<td>6</td>
<td>156</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Los Chiquillos</td>
<td>Various Artists</td>
<td>7</td>
<td>157</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Lupe Quiroz</td>
<td>Various Artists</td>
<td>8</td>
<td>158</td>
<td>Various Labels</td>
</tr>
<tr>
<td>El Chiquito</td>
<td>Various Artists</td>
<td>9</td>
<td>159</td>
<td>Various Labels</td>
</tr>
<tr>
<td>El Chiquito</td>
<td>Various Artists</td>
<td>10</td>
<td>160</td>
<td>Various Labels</td>
</tr>
</tbody>
</table>

### LATIN REGIONAL MEXICAN

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Radio Station</th>
<th>Number</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dime Quien</td>
<td>Various Artists</td>
<td>1</td>
<td>161</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Mas Alla Del Sol</td>
<td>Various Artists</td>
<td>2</td>
<td>162</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Por Ella</td>
<td>Various Artists</td>
<td>3</td>
<td>163</td>
<td>Various Labels</td>
</tr>
<tr>
<td>De Rigolada Te Pido</td>
<td>Various Artists</td>
<td>4</td>
<td>164</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Al Reunirse De Nuevo</td>
<td>Various Artists</td>
<td>5</td>
<td>165</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Le Compre La Muerte A Mi Hujo</td>
<td>Various Artists</td>
<td>6</td>
<td>166</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Sin Ti No Soy Un Loco</td>
<td>Various Artists</td>
<td>7</td>
<td>167</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Como Me hacen Falta</td>
<td>Various Artists</td>
<td>8</td>
<td>168</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Antes De Que Te Vasas</td>
<td>Various Artists</td>
<td>9</td>
<td>169</td>
<td>Various Labels</td>
</tr>
<tr>
<td>La Tragedia Del Vaquero</td>
<td>Various Artists</td>
<td>10</td>
<td>170</td>
<td>Various Labels</td>
</tr>
</tbody>
</table>

### LATIN REGIONAL MEXICAN

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dime Quien</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Mas Alla Del Sol</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Por Ella</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>De Rigolada Te Pido</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Al Reunirse De Nuevo</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Le Compre La Muerte A Mi Hujo</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Sin Ti No Soy Un Loco</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Como Me hacen Falta</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>Antes De Que Te Vasas</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
<tr>
<td>La Tragedia Del Vaquero</td>
<td>Various Artists</td>
<td>Various Labels</td>
</tr>
</tbody>
</table>
### Japan Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kyumi Koda</td>
<td>THE TIME FOR A Change</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>Kumi Koda</td>
<td>LOVE</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Kumi Koda</td>
<td>LOVE</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>Hitomi</td>
<td>THE MEN</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>KyoSuke Nishida</td>
<td>THE PAST &amp; THE FUTURE</td>
<td>Sony</td>
</tr>
<tr>
<td>6</td>
<td>Flow</td>
<td>THE BEST - SINGLE COLLECTION(S)</td>
<td>Sony</td>
</tr>
<tr>
<td>7</td>
<td>Tatsuto Suyama</td>
<td>THE BEST - SINGLE COLLECTION(S)</td>
<td>Sony</td>
</tr>
<tr>
<td>8</td>
<td>Akaya</td>
<td>WEST LIGHT</td>
<td>Sony</td>
</tr>
<tr>
<td>9</td>
<td>Orange Range</td>
<td>BRAND NEW an Endless Story</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Germany Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Monrose</td>
<td>BLACK COUNTRY</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>Ramstein</td>
<td>BLACK COUNTRY</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>Yusuf Islam</td>
<td>BLACK COUNTRY</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>The Beatles</td>
<td>BLACK COUNTRY</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>George Michael</td>
<td>BLACK COUNTRY</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>Defected Moode</td>
<td>BLACK COUNTRY</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

### United Kingdom Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Take That</td>
<td>BEAT IT!</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>Oasis</td>
<td>THE BEAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>3</td>
<td>Oasis</td>
<td>THE BEAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>4</td>
<td>U2</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>Snow Patrol</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>6</td>
<td>Snow Patrol</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>7</td>
<td>The Beatles</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>8</td>
<td>Razorlight</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>9</td>
<td>Scissors Sisters</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>10</td>
<td>Nelly Furtado</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>11</td>
<td>Xaviera Naidoo</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>12</td>
<td>Cassandra</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

### France Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Damien Leith</td>
<td>THE HUNGRY LION</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>The 12th Man</td>
<td>THE 12TH MAN</td>
<td>Polydor</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>4</td>
<td>The Beatles</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>Olivia Ruiz</td>
<td>LA FEMME CHASSEUR</td>
<td>Polydor</td>
</tr>
<tr>
<td>6</td>
<td>Renaud</td>
<td>L'ENREGISTREUR</td>
<td>Polydor</td>
</tr>
<tr>
<td>7</td>
<td>Mylene Farmer</td>
<td>L'ENREGISTREUR</td>
<td>Polydor</td>
</tr>
<tr>
<td>8</td>
<td>Chaimaine Bagi</td>
<td>L'ENREGISTREUR</td>
<td>Polydor</td>
</tr>
<tr>
<td>9</td>
<td>Lynda Lémay</td>
<td>L'ENREGISTREUR</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

### Australia Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Damien Leith</td>
<td>THE HUNGRY LION</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>The 12th Man</td>
<td>THE 12TH MAN</td>
<td>Sony</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>TAKE THAT</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>The Beatles</td>
<td>TAKE THAT</td>
<td>Sony</td>
</tr>
<tr>
<td>5</td>
<td>Olivia Ruiz</td>
<td>LA FEMME CHASSEUR</td>
<td>Sony</td>
</tr>
<tr>
<td>6</td>
<td>Renaud</td>
<td>L'ENREGISTREUR</td>
<td>Sony</td>
</tr>
<tr>
<td>7</td>
<td>Mylene Farmer</td>
<td>L'ENREGISTREUR</td>
<td>Sony</td>
</tr>
<tr>
<td>8</td>
<td>Chaimaine Bagi</td>
<td>L'ENREGISTREUR</td>
<td>Sony</td>
</tr>
<tr>
<td>9</td>
<td>Lynda Lémay</td>
<td>L'ENREGISTREUR</td>
<td>Sony</td>
</tr>
</tbody>
</table>

### Sweden Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Everything Changes</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
<tr>
<td>2</td>
<td>Wrap Myself In Paper</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
<tr>
<td>3</td>
<td>Eliza</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
<tr>
<td>4</td>
<td>Enio</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
<tr>
<td>5</td>
<td>Trooper</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
<tr>
<td>6</td>
<td>Vassco Rossi</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
<tr>
<td>7</td>
<td>Claudio Baglioni</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
<tr>
<td>8</td>
<td>The Rose</td>
<td>NARROWS</td>
<td>BMG</td>
</tr>
</tbody>
</table>

### Ireland Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Take That</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>Oasis</td>
<td>THE BEAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>3</td>
<td>Oasis</td>
<td>THE BEAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>4</td>
<td>U2</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>Snow Patrol</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>6</td>
<td>Snow Patrol</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>7</td>
<td>The Beatles</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>8</td>
<td>Razorlight</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>9</td>
<td>Scissors Sisters</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>10</td>
<td>Nelly Furtado</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>11</td>
<td>Xaviera Naidoo</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>12</td>
<td>Cassandra</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

### New Zealand Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Take That</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>Oasis</td>
<td>THE BEAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>3</td>
<td>Oasis</td>
<td>THE BEAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>4</td>
<td>U2</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>Snow Patrol</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>6</td>
<td>Snow Patrol</td>
<td>TAKE THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>7</td>
<td>The Beatles</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>8</td>
<td>Razorlight</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
<tr>
<td>9</td>
<td>Scissors Sisters</td>
<td>BEAT THAT</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

### Argentina Albums
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>Sony</td>
</tr>
<tr>
<td>2</td>
<td>RICKY MARTIN</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>BMG</td>
</tr>
<tr>
<td>3</td>
<td>ANDRES CALAMARO</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>BMG</td>
</tr>
<tr>
<td>4</td>
<td>LUIS MIGUEL</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>BMG</td>
</tr>
<tr>
<td>5</td>
<td>SABRASO</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>BMG</td>
</tr>
<tr>
<td>6</td>
<td>IL Divo</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>BMG</td>
</tr>
<tr>
<td>7</td>
<td>MARCELO ROSSI</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>BMG</td>
</tr>
<tr>
<td>8</td>
<td>IZZI</td>
<td>ALL THAT YOU CAN'T LEAVE</td>
<td>BMG</td>
</tr>
</tbody>
</table>

---

**Notes:**
- SNEP/IFOP/TITE-LIVE indicates the source of the chart data.
- The charts are for the week of January 6, 2007.
- For complete chart data, visit www.billboard.biz.
ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-Hop retail charts is compiled from Nielsen SoundScan's National Sample of data supplied by Nielsen SoundScan. Charts are ranked by number of gold shipments to retail outlets and include physical, digital download, and streaming sales. The data is compiled from a national sample of leading retail outlets including mass merchandisers, independent music stores, affiliated Internet retailers, and national chains.

MP3 downloads are not included in the chart calculations. MP3 downloads are included in the Chart Data Table in the Online Chart Detail section of Billboard.biz.

# indicates album entered top 100 of The Billboard 200.

SUGGESTED MULTIPLATINUM: Albums that have sold more than 1,250,000 units (Platinum). Numeral within platinum symbol indicates song's sales certification for sales of more than 400,000 units (Gold). Numeral within double platinum symbol indicates albums certification for sales of more than 1,250,000 units (Platinum). Numeral within triple platinum symbol indicates albums certification for sales of more than 1,875,000 units (Triple Platinum). Numeral within quadruple platinum symbol indicates albums certification for sales of more than 2,500,000 units (Quadruple Platinum). Numeral within quintuple platinum symbol indicates albums certification for sales of more than 3,250,000 units (Quintuple Platinum). Numeral within sextuple platinum symbol indicates albums certification for sales of more than 4,000,000 units (Sixx Platinum). 100 indicates that the album sold more than 1 million copies and sold $18 million at retail for traditionally released programs, and at least 125,000 units and $1 million at suggested retail price for television and online video on demand.

1 2 3 4 5 6 7 8 9 10

ALBUMS

TOP HOLIDAY ALBUMS

Artists: SARAH MCLACHLAN [ALMA MATRIMONIO]/BRYAN TAYLOR [REMEDIES] (129) [98]

#1 SARAH MCLACHLAN [ALMA MATRIMONIO] (129)

SUGGESTED MULTIPLATINUM: albums that have sold more than 1,250,000 units (Platinum). Numeral within platinum symbol indicates albums certification for sales of more than 400,000 units (Gold). Numeral within double platinum symbol indicates albums certification for sales of more than 1,250,000 units (Platinum). Numeral within triple platinum symbol indicates albums certification for sales of more than 1,875,000 units (Triple Platinum). Numeral within quadruple platinum symbol indicates albums certification for sales of more than 2,500,000 units (Quadruple Platinum). Numeral within quintuple platinum symbol indicates albums certification for sales of more than 3,250,000 units (Quintuple Platinum). Numeral within sextuple platinum symbol indicates albums certification for sales of more than 4,000,000 units (Sixx Platinum). 100 indicates that the album sold more than 1 million copies and sold $18 million at retail for traditionally released programs, and at least 125,000 units and $1 million at suggested retail price for television and online video on demand.

1 2 3 4 5 6 7 8 9 10

ALBUMS

TOP DIGITAL

Artists: NASTY MC [HIGH V JUMPIN]/THE BEATLES [THE BEATLES] (129) [98]

1 NASTY MC [HIGH V JUMPIN]/THE BEATLES [THE BEATLES] (129)

1 2 3 4 5 6 7 8 9 10

DIGITAL

TOP INTERNET

Artists: STAND UP AND BE COUNTED [2001]/THE BEATLES [THE BEATLES] (129) [98]

1 STAND UP AND BE COUNTED [2001]/THE BEATLES [THE BEATLES] (129)

1 2 3 4 5 6 7 8 9 10

INTERNET

TOP HOT RINGTONES

Artists: THE RED-NOSED REINDEER/CHRISTMAS WITH THE MANNHEIM STEAMROLLER (129) [98]

1 THE RED-NOSED REINDEER/CHRISTMAS WITH THE MANNHEIM STEAMROLLER (129)

1 2 3 4 5 6 7 8 9 10

RINGTONE

See below for complete legend information.
### Video Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Label / Distributing Label</th>
<th>Number (Price)</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>ALLADESCA NIGHTS: THE BALLAD OF RICK</strong> BOBBY</td>
<td>John Perdikis/John C. Bohlool</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70623 (49.98)</td>
<td>49.98</td>
</tr>
<tr>
<td>2</td>
<td><strong>PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST</strong></td>
<td>Johnny Depp/Orlando Bloom</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70281 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>3</td>
<td><strong>THE DEVIL WEARS PRADA</strong></td>
<td>Annette Bening/Paul Adelstein</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70199 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>4</td>
<td><strong>CARS</strong></td>
<td>Matthew Broderick/Kristen Johnson</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70086 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>5</td>
<td><strong>WORLD TRADE CENTER</strong></td>
<td>Nickolas Cage/Vincent Perez</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70054 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>6</td>
<td><strong>AIR BUDDIES</strong></td>
<td>Patrick Warburton/Richard Kindler</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70369 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>7</td>
<td><strong>ICE AGE. THE MELTDOWN</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70382 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>8</td>
<td><strong>THE HEN AND THE HOUND</strong></td>
<td>Will Arnett/Joel Silver</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70326 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>9</td>
<td><strong>THE PEARL</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70333 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>10</td>
<td><strong>THE STAY</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70375 (29.98)</td>
<td>29.98</td>
</tr>
</tbody>
</table>

### Movie Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Label / Distributing Label</th>
<th>Number (Price)</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>THE POLAR EXPRESS</strong></td>
<td>Tom Hanks/Josh Gad</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70062 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>2</td>
<td><strong>OVER THE HEDGE</strong></td>
<td>Matthew Broderick/Kristen Johnson</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>3</td>
<td><strong>THE LITTLE MERMAID</strong></td>
<td>Jourdan Dunn/Lauren Tom</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70367 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>4</td>
<td><strong>THE HUNCHBACK OF NOTRE DAME</strong></td>
<td>Tom Hanks/Phillip Seymour</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70269 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>5</td>
<td><strong>MADE OF MUSICAL MATERIALS</strong></td>
<td>Hilary Duff/Paul Duff</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70189 (29.98)</td>
<td>29.98</td>
</tr>
</tbody>
</table>

### Video Game Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Label / Distributing Label</th>
<th>Number (Price)</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>PS2: MADDEN NFL '07</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>2</td>
<td><strong>NEED FOR SPEED: CARBON</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>3</td>
<td><strong>WWE SMACKDOWN VS. RAW 2006</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>4</td>
<td><strong>WWE SMACKDOWN VS. RAW 2007</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>5</td>
<td><strong>NCAA FOOTBALL 07</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
</tbody>
</table>

### Video Game Rentals

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Label / Distributing Label</th>
<th>Number (Price)</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>PS2: MADDEN NFL '07</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>2</td>
<td><strong>NEED FOR SPEED: CARBON</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>3</td>
<td><strong>WWE SMACKDOWN VS. RAW 2006</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>4</td>
<td><strong>WWE SMACKDOWN VS. RAW 2007</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
<tr>
<td>5</td>
<td><strong>NCAA FOOTBALL 07</strong></td>
<td>John C. Reilly/this.</td>
<td>WALT DISNEY HOME ENTERTAINMENT</td>
<td>70399 (29.98)</td>
<td>29.98</td>
</tr>
</tbody>
</table>

**Note:** Prices are approximate and subject to change.
SINGLES & TRACKS
SONG INDEX

JAN 6
2007

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song
and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher · Licensing Org) Sheet Music Dist., Chart Position.

A

1ST THE \n\nABOUT US Glare Screen Publishing. BMVBMG Music. BMVPrecious cowboy Music Inc. BMVBMG Music. ASCAP.

B

BAY IT'S GROWING! Frank Music. ASCAP/EMI April BMVEMI April. ASCAP/EMI April. ASCAP/EMI April.

C

CALL ME WHEN YOU'RE BORED: Tim McGraw's new single is written by his dad, Bill McGraw, and

D


E

FACE DOWN The thrill of finishing a publishing publishing publishing publishing publishing publishing publishing publish-

F

FIVE O'CLOCK JUDE. BMVEMI Blackwood. ASCAP/EMI April. ASCAP/EMI April. ASCAP/EMI April.

G

GALAH! (Signs Seef Publishing. BMVBMG Music. BMVBMG Music. BMVBMG Music)

H

HAPPY STARS DAVID BOWIE and Tonina Trehar: The song is written by Bowie and his son, Duncan Jones.

I

I GO TO COLD! (Coldplay) ASCAP/Tank 1176 BMI. ASCAP/Tank 1176 BMI. ASCAP/Tank 1176 BMI.

J

JACKSON 5: Michael, Babyface, and Jermaine Jackson share writing credit for the song.

K

KEEP HOLDING ON ASCAP/Chappell Music BMI. ASCAP/Chappell Music BMI. ASCAP/Chappell Music BMI.

L


M

MAKE IT RAIN Astronomia, BMI. Astronomia, BMI. Astronomia, BMI.

N


O

ON MY MIND (Bryan Adams) BMVBMG Music. BMVBMG Music. BMVBMG Music.

P


Q


R

REALLY WANT TO KNOW BMVBMG Music. BMVBMG Music. BMVBMG Music.

S

SAY IT AGAIN (Babyface) ASCAP/EMI April BMVBMG Music. BMVBMG Music. BMVBMG Music.

T

THERE'S NO WAY BMVBMG Music. BMVBMG Music. BMVBMG Music.

U


V


W


X


Y


Z

esongs.com is For Sale
760.989.9622
gypsiesongs@yahoo.com

EXECUTIVE PROFESSIONAL

T-Shirts

looking for Rock T-Shirts?
You’ve found ’em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK & MOVIE T-SHIRTS, STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:
www.backstage-fashion.com
or call for a free price list/price list dealers only:
800-644-ROCK
(outside the U.S. - 520-443-0100)

REAL ESTATE

Briarcliff Manor, NY Beautiful Historic Hudson Valley Region!

Majestic Hudson River views set the stage for this wonderful home in Westchester County, NY. Located on a private cul-de-sac, second story away from the legendary Sleepy Hollow Country Club and Trump’s National Golf Course and minutes from Manhattan, making it the perfect location! Built in 1932, this wonderful Colonial was totally refurbished in 2009 by a quality builder who worships in the Westchester area. This 4-bedroom/4 bath home offers 5072 sq. ft on 2.26 acres overlooking the Hudson Valley views from every room. The gourmet kitchen offers fine wood cabinets, granite countertops, Viking stove, Sub-Zero, and quality stainless steel appliances. High-quality craftsmanship is seen throughout in the finely detailed, built-in, custom moldings and woodworking. A sizable master bedroom suite includes a private, sunny master bath that overlooks the back property. A separate entrance leads to an amazing professional studio/guest suite featuring cathedral ceilings, wide open space, custom built-ins, work area, full bath and a 6 ft window affording incredible sunset views.

Offered at $1,699,000 by Charles Marino of Prudential Rand Realty – 914-762-1020
www.randrealty.com

PROFESSIONAL SERVICES

IN-HOUSE CD & DVD VINYLS CASSETTE

300 CD Package: $775.00
1000 CD Package: $1,099.00

D.J. VINYLS PROMO

100 12” VINYL $79.99 Additional LP’s $1.30 each
500 12” VINYL $1,297.00 Additional LP’s $5.99 each
1000 12” VINYLS $1,889.00 Additional LP’s $9.99 each

PACKAGES INCLUDE: WHITE LABELS / HOLES / MATTERHOO / FULL PRODUCTIONS / TEST PRESSINGS / 3 COLOR LABELS (screened background) / ENGRAVING / DIGITAL DATA INCLUDED

WE’VE MOVED! 5 New Locations

269 East 45th St. New York City
2013 Broadway Studio City
6000 Sunset Blvd. Hollywood
323 North Beverly Blvd. Beverly Hills
9101 Sunset Blvd. Sunset Strip

Rainbo Records
MANUFACTURING CORPORATION
8960 Eton Ave., Canoga Park, CA 91304
818-280-6100
Fax: 818-280-1011
corporate.rainbo.com/rainbo@rainbo.com

DO YOU HAVE A PROFESSIONAL SERVICE YOU WOULD LIKE THE MUSIC INDUSTRY TO KNOW ABOUT? WRITE TO CLASSIFIEDS@BILLBOARD.COM OR CALL 1-800-223-7524 AND GET A FREE LISTING ON BILLBOARD.BIZ
A creative, business-savvy, detail-driven associate editor is needed for Billboard special features. Billboard magazine, published by VNU Business Media, produces more than 80 special feature issues annually, focusing on every aspect of the music business: artists & repertoire, marketing, music, promotion, branding, touring, financing, distribution, digital delivery and more.

Reporting to the special features editor, the associate editor must have a broad knowledge of the areas covered. 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 editors 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 with a music critic, custom publishing experience is a plus.

The associate editor of special features will:

- Guide 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 and reorganize copy as needed, and do fine-line editing.
- Plan layouts with designers.
- Write headlines and captions and fit editorial to designated layouts.
- Traffic proofs among the copy desk, designers, senior editors and editors.
- 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 is required.

Applicants should send a resume, cover letter and salary requirements to 20073.676@earthlink.net

VNU is an equal opportunity employer and a drugfree work environment.

VNU promotes and enforces an active policy of Employment Opportunity (EOO) for all individuals. For more information on our friends, please visit www.earthlink.net

**DEATHS**

John Allan Cameron, 67, Canadian Celtic musician, died of cancer on Feb. 22 at the Centenary Hospital in Scarborough, Ontario. Through his four-decade career Cameron has recorded 10 albums with such Canadian-based labels as Apex, MCA, Columbia and his own Glencoe label. Since the mid-70s, Cameron was a household name in Canada. He appeared on CBC-TV's “Singalong Jukebox” and “Celtic” and has also hosted his own radio series. “The John Allan Cameron Show,” on CTV from 1975 to 1976 and on CBC-TV from 1979 to 1981. He also toured extensively throughout North America with Canadian singer Anne Murray in the 70s.

Born into a musical family in Glencoe Station, Inverness County, in Nova Scotia, Cameron learned to play the guitar and by age 12 was playing local dances. His early influences included his legendary Cape Breton fiddling uncle Dan Roy (Dad MacDonald).

Cameron moved to Canada as “the Godfather of Celtic Music,” Cameron can be credited with keeping the tradition of Celtic music and language alive in Canada. His emergence was almost two decades before such Celtic-based Canadian acts in the '90s at the Rankin Family, the Barra MacNeils and Natalie MacMaster.

In 2003, Cameron was awarded the Order of Canada.

Walter Booker, 72, bassist, died Nov. 24. Born in 1933 in Prairie View, Texas, Booker moved to Washington, D.C., in the mid-40s.

In 1967 and 1969, Booker recorded and toured with Ray Bryant, Art Farmer, Harold Vick, Betty Carter and, most notably, Thelonious Monk's last group.

Booker later joined the Cannonball Adderley Quintet, an association that lasted until Cannonball's death in 1975. Also during that time he designed, built and ran Bookie Woogie Studios.

Located in Booker's New York apartment, it was a mecca for musicians from all over the world.

From 1975 to 1981 Booker was Sarah Vaughan's bassist and continued to produce recordings at his studio. He also became involved with Brazilian music, ultimately forming love Carnival and Dreams, one of the most successful Brazilian jazz groups on the New York scene.

Booker toured the West Coast with the John Hicks Trio after leaving Vaughan. Shortly thereafter, Nat Adderley asked Booker to join his new quintet, and he played with the group until Adderley's death last year.

For the last few years, Booker, together with Jimmy Cobb, had been actively touring as part of the Bertha Hope Trio. In addition to the Walter Booker Quintet, Booker had also formed Elomollenium, based on the same core group as the Quintet (plus Bertha Hope) and dedicated to playing the music of Elmo Hope.

David Burrell, 49, a dedicated lifelong member of the jazz community, died Oct. 27 of complications from Crohn’s disease.

Burrell grew up in New York and was exposed to jazz at a young age by going to clubs and sessions with his father, legendary guitarist Kenny Burrell. After graduating from Hunter College, Burrell worked on a Japanese morning TV program in New York called "Ootay Nojo" as a production assistant. He later went on to host a weekly show called "Perspectives in Jazz" for cable TV. In 1984, he founded music management firm Tropis International. Two years later, Tropis expanded operations to include booking as well as album and concert production. Clients have included Akiko Yano, Stanley Jordan, George Howard, Bireli Lagrene, Danilo Perez, Mike Stern and Jack DeJohnette. In 1998, Burrell moved his operations to Southern California.

Burrell is survived by his father, his mother Lora, stepmother Theresa Del Pozzo, sisters Maya and Jocelyn, and brothers Kenny Jr. and Edward. The family asks that donations be made to the Crohn’s and Colitis Foundation of America, 386 Park Ave. South, 17th Floor, New York, NY 10016.

Valentin Elizalde, 27, Mexican singer known for his renditions of romantic banda music, was killed Nov. 25 after being shot dead while trying to play a concert in Reynosa, Mexico. Elizalde was in the back seat of his vehicle when he was gunned down by three men who shot 27 rounds of machine gun fire, killing the singer, his manager, Mario Menendez, and his longtime driver and friend Raymundio Ballesteros.

Following the killing, the Internet exploded with conjecture on the motives of Elizalde's murder, with hundreds of comments posted on YouTube in response to multiple Elizalde videos placed on the site. Two days after Elizalde's death, three of his videos were among the 10 most watched on YouTube. Many of the comments referred to Elizalde's murder as retribution from drug lords for singing the song "I Sin Emigromes" (To My Enemies). But Elizalde was actually a singer of mostly romantic banda fare, and "I Sin Emigromes" has innocuous lyrics. The singer was signed to Universal Latino in Mexico, his most recent album, "Vencedor," was released in April 2006.

No arrests have been made, although the murder was witnessed by dozens of fans. Elizalde was buried Nov. 27 in his hometown of Guadalupe, Mexico. Police reports indicate some 25,000 people formed a human chain extending several miles, from the airport where his body was flown to his mother's house. Elizalde was buried alongside his father, the late singer Eduardo Elizalde, who died in a car crash several years ago.
At its annual Christmas brunch Dec. 10, Sony ATV Nashville honored current staff writers with at least 20 years of service to the company and noted its 2006 songwriter of the year from left, Joely Martin, Bobbie Braddock (40 years), Bill Anderson (50 years), Sony ATV Nashville president/CEO Tony Tomlinson, Curtis Dynan (40 years), Jamie O'Hara (50 years), Don Cook (40 years) and Sony ATV senior VP of creative Tony Wakefield. Not pictured: Kia Brooks (21 years), n-c-e-o president and COO Sherry Stempel.

WRECKING THE HALLS FOR A GOOD CAUSE:
Terri Nunn, Jerry Cantrell and Billy Morrison performed at the recent Camp Freddy World Tour benefit concert that raised funds for the MusiCares MAP Fund, an organization that provides members of the music community access to addiction recovery treatment regardless of their financial situation. Among Nunn are Cantrell onstage, below, she performs with Morrison.

Randy Michael Cooper covered the Gone Country Royal Birthday Party Dec. 10 at the Mokorn in Atlanta, joined by Bruno Visser CEO Kia Lewis, photo editor of the weekly entertainment magazine.

The ladies of MCN
visited the Hard Rock Hotel chain Dec. 15 to play tracks from their upcoming album "Loves a Bitch-Ass" set. Photographer Joas Marghian bumped into fellow Canadian Nelly Furtado in the lift and hallway and stopped for a chat. In the bar, a group of women programs the Hard Rock and October Palace in London, from left, are K-Tal, bassist Trish Davis, drummer Mercedes Lauren, Luxembourg, Kill-the-vocalist Morgan Lander and H-52 guitarist Tara McLeod. (Photo courtesy of Anthony D'Angelo)
Music now offers incredible opportunities. And if you have anything to do with the business of music, MIDEM is the source.

Only the world's definitive music market brings together so many key international players under one roof — with 10,000 professionals from the recording, publishing, digital & mobile, audio/video and the live sectors, MIDEM is an invaluable source of new business for the year to come.

Register before December 19 and save up to €330 on the regular rate participation fee for MIDEM and MidemNet Forum. To find out more and to register now go to www.midem.com.

Alternatively, contact JP Bommel or Jane Rodriguez
Tel: (1) 212 284 5130
email: midemusa@reedmidem.com

Palais des Festivals, Cannes, France  •  www.midem.com
A PIONEER. A GENTLEMAN. A TRUE ORIGINAL.

AHMET ERTEGUN
1923-2006
RUNAWAY LOVE
FEATURING MARY J. BLIGE
LUDACRIS' NEW SINGLE FROM HIS
CERTIFIED PLATINUM AND
GRAMMY NOMINATED ALBUM
RELEASE THERAPY
IN STORES NOW!!!

www.billboard.com
www.billboard.biz
US $6.99 CAN $6.99 UK £5.20
718-967-4720

MONTY GREENLY
3130 S. AVE. A
LONG BEACH CA 90807-3402
003243

www.americanradiohistory.com
PERSON OF THE YEAR

BENEFIT TRIBUTE & CONCERT
Friday, February 9, 2007
Los Angeles, California

For further information please contact Dana Tomarken at 310.392.3777.

MusiCares is a charity founded by The Recording Academy. Funds raised from the "Person of the Year" tribute benefit "MusiCares" Humor Service Programs and helps draw attention to the important work of the organization.

Visit the 49th Annual GRAMMY® Awards Online Charity Auction
February 5 - 22 @ www.ebay.com/grammy