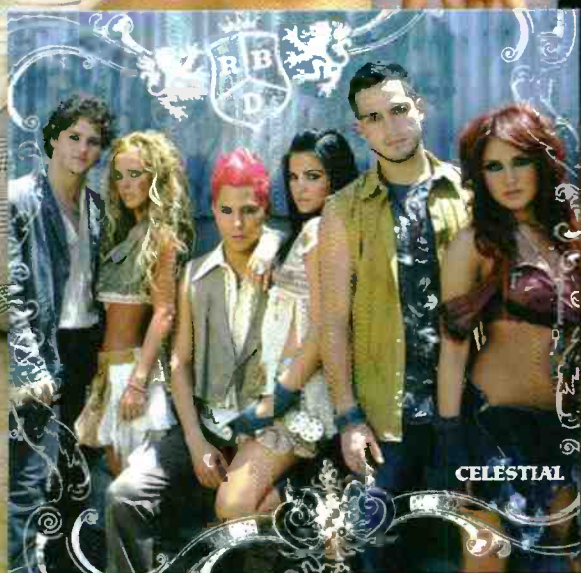


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Promiscuous/ **Nelly Furtado Feat. Timbaland** /MOS.EY/GEFFEN
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Collide/ **Howie Day** /EPIC
Pon De Replay/ **Rihanna** /DEF JAM/IDJMG
My Hero/ **Foo Fighters** /CAPITOL
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Lose My Breath/ **Destiny's Child** /MUSIC WORLD/SONY URBAN/COLUMBIA
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Good/ **Better Than Ezra** /ELEKTRA/ATLANTIC

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Ever The Same/ **Rob Thomas** /MELISMA/ATLANTIC
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Fall To Pieces/ **Velvet Revolver** /RCA/RMG
A Moment Like This/ **Kelly Clarkson** /RCA
If You Ever Stop Loving Me/ **Montgomery Gentry** /COLUMBIA
Yo (Excuse Me Miss)/ **Chris Brown** /JIVE/ZOMBA

100,000 SPINS

Lips Of An Angel/ **Hinder** /UNIVERSAL REPUBLIC
Money Maker/ **Ludacris Feat. Pharrell** /DTP/DEF JAM/IDJMG
London Bridge/ **Fergie** /WILL.I.AM/A&M/INTERSCOPE
I Know You See It/ **Yung Joc Feat. Brandy 'Ms. B' Hambrick** /BLOCK/BAD BOY/ SOUTH/ATLANTIC
Call Me When You're Sober/ **Evanescence** /WIND-UP
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Animal I Have Become/ **Three Days Grace** /JIVE/ZOMBA
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Too Little, Too Late/ **JoJo** /UNIVERSAL MOTOWN/BLACKGROUND
Upside Down/ **Jack Johnson** /BRUSHFIRE/UNIVERSAL REPUBLIC
Size Matters (Someday)/ **Joe Nichols** /UNIVERSAL SOUTH
Deja Vu/ **Beyonce Feat. Jay-Z** /MUSIC WORLD/SONY URBAN/COLUMBIA
Hypnotize/ **System Of A Down** /AMERICAN/COLUMBIA
Hung Up/ **Madonna** /WARNER BROS.
Word Of God Speak/ **MercyMe** /INO/CURB
When I Think About Cheatin'/ **Gretchen Wilson** /EPIC

50,000 SPINS

Say Goodbye/ **Chris Brown** /JIVE/ZOMBA
My Love/ **Justin Timberlake Feat. T.I.** /JIVE/ZOMBA
Every Mile A Memory/ **Dierks Bentley** /CAPITOL NASHVILLE
Waiting On The World To Change/ **John Mayer** /AWARE/COLUMBIA
Gallery/ **Mario Vazquez** /ARISTA/RMG
I Loved Her First/ **Heartland** /LOFTON CREEK
When You Were Young/ **Killers** /ISLAND/IDJMG
Show Stopper/ **Danity Kane** /BAD BOY/ATLANTIC
Before He Cheats/ **Carrie Underwood** /ARISTA/ARISTA NASHVILLE
I Call It Love/ **Lionel Richie** /ISLAND/IDJMG
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Everytime Tha Beat Drop/ **Monica Feat. Dem Franchize Boyz** /J/RMG
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Love You/ **Jack Ingram** /BIG MACHINE
You Found Me/ **FFH** /ESSENTIAL/PLG
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How To Save A Life/ **The Fray** /EPIC
You Raise Me Up/ **Selah** /CURB
Want To/ **Sugarland** /MERCURY
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GRAMMY 2003 Best Mexican/American Album "Lo Dijo El Corazón"

Latin Grammy 2003 Mejor Album Banda "Afortunado"

Latin Grammy 2003 Mejor Canción Reg-Mex "Afortunado"

GRAMMY 2004 Best Mexican/American Album "Afortunado"

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¡Felicidades!

Joan Sebastian



No. 1

ON THE CHARTS

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TOP DANCE SALES	#1	MADONNA / JUMP
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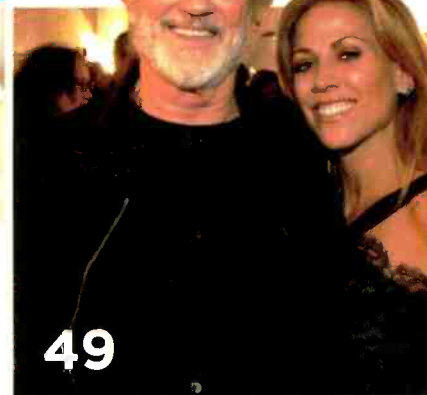
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ON THE COVER: Yusuf Islam photographed by Peter Sanders

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ON THE WIRE
Billboard Publicity Wire is the music and entertainment promotion and marketing SEO press release service providing publicity and online visibility to the industry. Create a free account and submit news at billboard.prweb.com.

DEMMX
The legendary Sandra Bernhard will perform at this year's DEMMX Awards. The show takes place Nov. 29 at the Hyatt Regency Century Plaza in Los Angeles. For more information and registration, go to billboardevents.com.

A YEAR IN REVIEW
Billboard's annual Year in Music & Touring issue is the ultimate resource tool for every segment of the music industry and includes comprehensive year-end charts. For more information or to advertise, contact Billboard at 646-654-4617.

Blogging
THE JADED INSIDER
The truth about the Victory/Hawthorne Heights lawsuit? The skinny on new albums by Cat Power and Iron & Wine? Delve into these scoops and much, much more on the Billboard blog, only at jadedinsider.com.

Digital Music And How The Consumer Became King

BY ALAIN LEVY

Throughout the creative industries, from music to film, entertainment, advertising and publishing, content is being sliced and diced, Long-Tailed and podcasted, playlisted and shared, personalized and downloaded . . . and that's before breakfast.

From where we are now, it is hard to believe that 10 years ago the music industry was functioning, as it had always historically, in a purely physical environment. Then came the Internet and file-sharing technology. The music industry was the first entertainment industry that digital disruption hit squarely between the eyes.

Now, only a few years later, digital is no longer a disruption but our industry's bright future. More than 10% of music revenue worldwide is now in the digital format, and we predict digital will account for around 25% of EMI's revenue by 2010.

The growth numbers of digital downloads, subscription services, search engines and online community friends are hugely exciting, but let's not forget what is at the core of this growth—the consumer. Whatever language we use to describe the Internet, whether Web 1.0 or 2.0, its heartbeat has always been and remains its ability to leverage social connections and give the consumer a voice.

The consumer is now a creator, producer and distributor, too. The digital boom has accelerated the proliferation of user-generated content. So what is considered compelling content in this environment bursting with creativity? Who will be the content winners?

Content's definition has changed. We are moving from a packaged to a non-packaged world. And, at the same time, the market is expanding to include user-generated content. Does that mean the demise of the media company? I don't think so.

There will always be demand for compelling content, whatever its source. Compelling content has two components. In terms of the music, it means talented artists, with long-term career potential, who can mature and develop throughout

their creative lives. But music alone is not enough. For content to be truly compelling, it must be delivered to the consumer in the format they want.

Traditional media companies are ideally positioned to deliver on this obvious consumer demand for compelling content in the way they want it. We know from research that consumers today are overwhelmed. They are looking for filters. Music companies are an important part of this filtering process.

Let's take a realistic look at this much publicized notion that the majority of artists will decide to go it alone in the digital world, dispensing with record companies completely. We are now 18 months into the surge in user-generated content and a technology base that eases distribution of music. How many self-made stars have we actually seen? Hardly any.

If we look at the so-called "Stars of MySpace," the acts that have made it form a tiny percentage. But did those acts really do it on their own anyway? There is no doubt that the Arctic Monkeys—the poster children of the MySpace generation—cleverly used the promotional muscle of the online community as a launch pad for their career.

The Arctic Monkeys used their online influence to win a record deal to take their career to the next level on a global scale. They knew that to enjoy a record-breaking album chart debut they needed a record company behind them to distribute the record in a physical and digital world, market their product worldwide and utilize all aspects of their brand, and most important, give them musical support to continue to develop as an act.

Our own Lily Allen from the United Kingdom and OK Go from the United States are two interesting case studies. The consumer-at-large perceives these two acts as stars plucked from obscurity by the consumer vote. But were they really?

Allen was signed to our Parlophone record label well before she became a MySpace phenomenon. Her rise in the online community is a result of hard work from both the artist, who authors her own engaging, vibrant blogs, and the label.

Similarly, OK Go clocked a massive 7 million views of its "Here It Goes Again" video on YouTube. The band was signed to Capitol Records more than four years ago. In those years, without interruption between products, Capitol has been distributing a constant stream

of unique, digital-centric content the band created.

The consumer is not single-handedly picking the winners and hits in the music world, but they have an increased and vital role. The music companies, dismissed as dinosaurs, also continue to reinvent themselves to harness the power of the consumer by understanding that the Internet has changed the face of promotion.

The new digital consumer has impacted every area of our creative process. They have changed how we source, present and market our content in every way.



LEVY

Not surprisingly in this changing world, EMI Music has undergone a huge shift in culture to ensure that we now place even greater emphasis on the consumer. This means embracing new trends and not fearing them.

At EMI Music we are actively participating in trials of several new experimental business models. An example of this is our work with Rhythm New Media in the United States, which is testing ad-supported music videos on mobile phones, where the content is free to the end user in return for watching a targeted advert.

By participating in this trial we gain additional consumer intelligence and can then make an informed decision around whether this is a model that will work for us and for our artists.

Alain Levy is chairman/CEO of EMI Music. The above is an abbreviated text of the keynote speech he recently delivered at the London Media Summit, held at the London Business School.

FOR THE RECORD

In the Nov. 4 issue, in the story "Texting in Context Delivers Results," Atlantic Records' mobile marketing manager should have been identified as Cyndi Lynott.

In the Nov. 11 issue, in the story "Taking a 'Stand,'" Michael W. Smith's Nielsen SoundScan total for his album "Healing Rain" should have been listed as 480,000.

WRITE US

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Zune Shadow
Services react to
Microsoft's launch



Sample Sale
Jay-Z and Diddy hits
share a horn loop



She's Every Woman
QVC shows off Chaka
Khan's versatility



Quantity In Quebec
Montreal unknown
tops Canadian chart



Tales From The Road
Touring Conference
panelists vent views

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>>> CLEAR CHANNEL AGREES TO BE SOLD FOR \$18.7 BILLION

Clear Channel Communications, the No. 1 U.S. radio station operator, said Nov. 16 it would be acquired by private equity firms Thomas H. Lee Partners, Bain Capital and the company's founding Mays family for nearly \$19 billion. The private-equity firms, which have also pursued other large media properties this year, agreed to buy Clear Channel for \$37.60 per share, a 16% premium to the \$32.35 closing share price on Oct. 25, when the company said it was looking at strategic alternatives.

>>> NORDSTROM TO START SELLING CDs IN STORES, ONLINE

Upscale department store operator Nordstrom said Nov. 13 it will start selling music CDs in its stores and online to expand its merchandise offering. The retailer plans to roll out the music program to all stores across the country in 2007. Starting this month, Nordstrom said it will begin selling two exclusive holiday compilations in all of its stores and online. The program will grow to offer exclusives and current releases.

>>> JAY-Z PREPS ONE-DAY TOUR

With the aid of a private jet, Jay-Z will play seven 30-minute shows across the country Nov. 18 in advance of the Nov. 21 release of his album, "Kingdom Come." Performances will take place in Atlanta, Philadelphia, Washington, D.C., an undisclosed New Jersey location, Chicago, Los Angeles and Las Vegas. The tour is sponsored by Cingular; MTV will air a 30-minute highlight special the day after its completion.

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THE SHINS: BRIAN TAMBORRELO

UpFront

NOVEMBER 25, 2006



INDIES BY KATIE HASTY

THE SHINS' new album infiltrated P2P networks only 2½ weeks after it was serviced to journalists.

was when it hit the Internet. The second wave could have been when people got the advances and started writing about it," she says.

Upon release, the album sold 81,000 copies in its first week, a performance Domino U.S. label manager Kris Gillespie attributes to the leak and to Epic's attempt to rein it in.

"To be honest, the copy-protection/watermarking did its job too well. We were actually having internal discussions about whether we needed to leak it or not, but some DJ in Europe did it for us that very morning."

When another big Domino group, Arctic Monkeys, released their U.S. debut earlier this year, Gillespie decided to write journalists' names on advance copies to imply a watermark, even though there wasn't one. At least three other indie labels that spoke to Billboard anonymously have used the same tactic, mostly to avoid the expense.

Clearly, encryption that disables users from listening to copies on their computers is not foolproof. Though the quality of the leak was far from desirable, the Hold Steady's "Boys and Girls in America" hit P2Ps after a user literally recorded the music coming through stereo speakers. And last week, Bloc Party's Vice album "Weekend in the City," due Feb. 7, was leaked in high quality. At press time, the label was unable to track down the leaker despite watermarking on both the data and audio.

Upcoming releases from top-flight indie acts like Merge's Arcade Fire and Touch & Go's Ted Leo are likely gaining scrutiny as leaks like the Shins' unravel.

"Internally, we're trying to come up with a game plan, but it's so hard to tell this far out," Saddle Creek owner Robb Nansel says of Bright Eyes' next CD, due in the spring. "If you hear of anything good, let us know, OK?"

The Safety Dance

Indie Labels Wrestle With Impact Of Album Leaks

Indie labels have traditionally been loath to adopt encryption, Web policing and watermarking, but of late, leaks of high-profile releases have begun forcing their hand.

In the past, cost has been an overriding concern: Watermarking can run more than \$10,000 for a small batch of advances, and Internet policing firms cost \$5,000-\$6,000 per month. However, there is no clear measure of how many sales are lost due to illegal file-sharing. Hazier still, how many are gained?

Sub Pop is mulling answers to these questions in the wake of the leak of the Shins' "Wincing the Night Away," due Jan. 23. Sure to be one of the biggest indie releases of 2007, "Wincing" was sent to 1,050 journalists and retail employees as a

watermarked advance, a first for the label. But 2½ weeks after servicing, the album infiltrated peer-to-peer (P2P) networks.

"This leak is such a small part of the whole machine, but dealing with a record we hope will sell a lot of, we have to be able to count on every asset," Sub Pop A&R/manufacturing manager Stuart Meyer says. The label was able to hunt down the leaker, who was "cut off [from promo lists] and admonished," but the damage was already done.

The dividing line between albums that will or won't benefit from encrypted advances is blurry. "With artists who may push 80, 90 or 100,000 [units] over time, we're definitely interested in protecting those copies. That means more people have heard

of them and don't need to be told," Matador GM Patrick Amory says. "For starter artists, it's like, please, go ahead, leak away."

But the label was forced into action prior to the 2004 release of Interpol's "Antics," the follow-up to the band's acclaimed 2002 debut "Turn On the Bright Lights." That set has shifted 445,000 copies in the United States, according to Nielsen SoundScan. After unmastered, mono versions of "Antics" tracks appeared online well ahead of street date, Matador hired a policing firm, which was able to squelch the distribution. The indie used a similar company to snuff out leaks of Yo La Tengo's recent "I Am Not Afraid of You and I Will Beat Your Ass," while also distributing approved

MP3s for blogs to post.

Still, every action precipitates an unpalatable reaction for independents, says Press Here Publicity's Chloe Walsh, who heard plenty of griping from journalists about vinyl-only advances for the White Stripes' "Get Behind Me Satan" (V2) and heavily encrypted prereleases of Franz Ferdinand's "You Could Have It So Much Better" (Domino).

Even after the latter album leaked, the distributor, Epic, wished to keep tight control on the advances, applying encryption that only allowed users to listen on a stand-alone stereo. Walsh was then given fewer than 100 advances for journalists.

"It wasn't a waste of [Epic's] money, but we could have sent out more. The first round of buzz

>>> **PANIC, TREY TO HEADLINE LANGERADO**

Jam band titans Widespread Panic, moe., Trey Anastasio and Bela Fleck & the Flecktones will headline the fifth annual Langerado Festival, to be held March 9-11, 2007, at Markham Park in Sunrise, Fla. As with last year, capacity will be limited to 15,000. Tickets go on sale Dec. 1. Other jam-friendly acts set to appear include Matisyahu, O.A.R., Michael Franti & Spearhead, the Disco Biscuits, Sound Tribe Sector 9, Soulive, Toots & the Maytals, the North Mississippi All-Stars and Rodrigo & Gabriela.

>>> **UMG ARTISTS FAST-TRACKED TO CONTROL ROOM**

Live digital content provider Control Room and Universal Music Group have put together a master framework that will streamline the process for live performances by UMG artists transmitted by Control Room. Under this agreement, Control Room will be able to create and distribute live programming for artists signed under UMG's affiliate and partner labels without having to negotiate rights individually for each show. In the inaugural performance under the agreement, Control Room, in conjunction with MSN, will present Geffen Records artist Snoop Dogg in concert, available on MSN beginning Nov. 20.

>>> **EMI GROUP FINANCIALS HIT**

EMI Group on Nov. 15 posted a sharp decline in operating profit and revenue as it felt the impact of a "one-off" accounting fraud discovered in October at its Brazilian arm. The company reported revenue in the first six months at £867.9 million (\$1.6 billion), down 4.1% at constant currency compared with the corresponding period in 2005. The group was dragged down by the recorded-music division, which reported a 5.2% slide in revenue to £667.1 million (\$1.263 billion).

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DIGITAL BY ANTONY BRUNO

Fallout Follows Fanfare

In Wake Of Zune Launch, Services Seek Alternatives To DRM

Microsoft unveiled its Zune digital music device and service to great fanfare on Nov. 14, and already the fallout is being felt.

Few analysts expect the Zune, which has received tepid reviews, to have a significant impact in the near term. But by launching its own closed digital music system, Microsoft has eroded what little confidence was left in its ability to support PlaysForSure—its interoperable ecosystem of devices and services that uses Windows Media Audio digital rights management (DRM) software.

Already, both existing and incoming digital music providers are looking for alternate technologies to bring their services to market.

Sources say Amazon, which initially planned to launch a digital music subscription service and Amazon-branded portable music device likely based on Microsoft's DRM technology, has abandoned that model in favor of a DRM-free download service featuring unprotected MP3-formatted music. This is the third time the company was poised to launch a digital music service only to back away at the last minute.

Prior to Zune's launch, MySpace—which announced plans to launch a music service in early September—became another newcomer to the digital music space that has opted to

do without DRM. And Yahoo Music chief David Goldberg has championed the need for DRM-free downloading for months.

Yet the major record labels continue to resist licensing their music to services that don't feature DRM protection, limiting these services to lesser-known tracks from independent labels.

Meanwhile, last month, Rhapsody partnered with SanDisk to install its own DRM technology—called Rhapsody DNA—into the new Sansa Rhapsody device. The Rhapsody service still supports other PlaysForSure devices, and the Sansa Rhapsody device is compatible with competing subscription music services. But the two work best together, enabling faster music transfer speeds and the addition of music recommendations from Rhapsody editors.

Rhapsody plans to include the DNA software in additional devices, and could eventually eliminate Microsoft technology altogether.

Even Microsoft's own PlaysForSure service—the MSN Music Store—is being phased out in favor of Zune. While the service remains operational, purchases are redirected to either Rhapsody or the Zune store, and eventually will be shut down completely.

Microsoft's decision to launch Zune as a closed service and the industry's reaction to it are symptoms of the PlaysFor-

Sure strategy's inability by itself to get the job done.

"Making the consumer experience the best it can be is our priority,"

Zune GM of marketing Chris Stephenson says. "The consumer needs to know that their product is going to work. It's a buy with confidence scenario."

Stephenson admits the PlaysForSure ecosystem was supposed to do exactly this, but that the community has not yet "found its full footing." While PlaysForSure devices and services should work together in theory, frustrating integration problems often arise between them.

PlaysForSure partners blame Microsoft for providing faulty technology, with one executive calling its support program "awful." Napster, Urge and Yahoo—like Rhapsody—are all working more closely with device manufacturers to provide a better integration with their services.

"We don't think closed systems are the solution," Yahoo's Goldberg says. "We are working to solve all of users' needs, not just those with a particular piece of hardware."

Some partners hope that Microsoft will fix the bugs in its DRM technology now that it has to use the software itself for Zune.



Zune was unveiled by Microsoft Nov. 14 to tepid reviews, and few analysts expect it to have a significant impact in the near term.

But there is also a good chance that new music services in the future will launch using a closed model similar to Zune and iTunes. Samsung, for instance, is prepping a music service designed specifically for its devices, and already wireless operators like Sprint and Verizon Wireless have introduced closed systems.

The music industry, however, has expressed concern about more closed systems at the expense of interoperability.

"We are no happier about the closed environment that Microsoft just announced than we are about Apple's," one major label executive says.

For the most part, though, Microsoft's customers are taking a wait-and-see, business-as-usual approach. Much of their reaction will depend on the Zune's success.

Microsoft would not reveal how many units it has shipped or its sales goals. The most aggressive forecast comes from ABI Research, which predicts Microsoft will sell about 500,000 devices by the end of the year.

But Microsoft's goal is to gain second position behind Apple Computer for both market share and mind share in the digital music race. According to data from the NPD Group, today's MP3-device market share race features Apple in the lead with 75% of the market, followed by SanDisk with 10%, Creative Labs and Sony at 2% each and all others combined for 7%.

Microsoft staged free public concerts in Atlanta, Chicago, Los Angeles, Miami, New York and Seattle to promote the service launch, and the Zune device is now available in more than 30,000 retail locations nationwide.

According to Jupiter Research analyst Michael Gartenberg, any success Microsoft has in reaching its goal will come at the expense of its existing partners.

"Whatever Microsoft gains is not going to come from Apple's [market share] but it's going to come from the other guys," he says.

Additional reporting by Ed Christman in New York.

MILEPOSTS BY GAIL MITCHELL

GERALD LEVERT, 40

A Singer's Singer And A Top R&B Talent Of His Generation

Gerald Levert is being remembered as one of the top R&B talents of his generation.

"Gerald was a true singer's singer," says R&B singer Melisa Morgan, who also rose to prominence in the mid-'80s. Recalling her first tour with him as one of the "best experiences of my life," Morgan says "Gerald's spirit will live on forever in song."

Motown president Sylvia Rhone, Levert's former label

chief, called Levert "a real soulmate. He blessed us with his indelible musical presence."

Levert, son of O'Jays founding member Eddie Levert, died of a heart attack Nov. 10 at his home in Newbury Township, Ohio. He was 40.

While his warm, powerful voice uncannily mirrored his father's, Levert was also influenced by pioneers James Brown and Marvin Gaye. Alternately

smooth and rough in his delivery, the energetic performer remained a concert draw during his 20-year career. Female fans would rush the stage, eager to grab the stuffed teddy bears he tossed into the audience.

Levert first tasted success when he, brother Sean and friend Mark Gordon formed Levert. The Atlantic trio scored its first No. 1 R&B hit in 1986 with "(Pop, Pop, Pop, Pop) Goes



My Mind." That was followed by four more R&B No. 1s: "Casanova," "Addicted to You," "Just Coolin'" featuring Heavy D and "Baby I'm Ready."

The title track of Levert's first EastWest solo album, 1991's "Private Line," clinched No. 1 on the R&B charts. Another No. 1, 1992's "Baby Hold On to Me," teamed Levert with his father. The pair reunited in 1995 on the album "Father & Son."

Levert recorded eight other albums, including 2004's socially conscious-themed "Do I Speak for the World?" "Voices," a compilation of duets, was released in 2005. Levert, a key adviser to the Rhythm & Blues Foundation, was also a member of LSG with Keith Sweat and Johnny Gill.

A skilled songwriter and pro-

LEVERT: CHRISTIAN LANTRY

INDIES BY BRIAN GARRITY

MTV Targets Unsigned Bands

Two Initiatives Could Springboard Obscure Acts

MTV is expanding its programming geared at promoting little-known and unsigned acts.

The network is rolling out two initiatives, one for rock- and rap-focused MTV2 and another for college music specialist mtvU, that will focus on promising young bands toiling in obscurity.

In the most ambitious initiative, mtvU is teaming with Epic Records on a \$1.5 million new-artist discovery contest called "Best Music on Campus." The winner, to be selected in May 2007, receives a record deal with Epic that promises a minimum of one album, two videos, retail and radio support for the album, marketing, grass-roots support, video premieres on mtvU, booking on mtvU events and a "Making Of" series on mtvU.

Competing bands must have at least one member in college. To enter, artists upload their music and videos to an interactive profile on mtvu.com. MtvU will name 50 finalists in April 2007.

Offering label deals via undiscovered-artist contests is nothing new. But a payday on the scale that Epic and MTV are proposing is rare.

The companies are hoping that the financial commitment, coupled with the power of their respective brands, will draw a better than average pool of talent to the contest. Online unsigned-band contests are notoriously poor at actually discovering commercially successful acts.

Epic Records president Charlie Walk says the label is aiming high in the type of band it seeks.

"Looking at MySpace and all of these online spaces, nothing has really broken yet," Walk says. "We're going to try to identify the next big artist."

mtvU GM Stephen Friedman says the winner will be selected in part based on which act attracts the most views and streams on mtvu.com.

For bands that may not be ready for a major label deal, mtvU is also offering short-term deals with Epitaph Records, Def Jux and Drive Thru under its "Best Music on Campus" banner. Winners receive EP deals ranging in value from \$35,000 to \$110,000.

In the second initiative, MTV2 is pushing emerging indie bands through a program called "MTV2 Dew Circuit Breakout."

The program, which highlights acts whose videos have never before been played on MTV2, pits six up-and-coming acts against each other in a battle of the bands. Three finalists will be



TAKING BACK SUNDAY

featured in a Dec. 9 live special, where an ultimate winner will be unveiled. The week prior to the special MTV2 viewers will vote online for their favorite band, "American Idol" style.

"Exposing our audience to new bands is important and we're trying to find ways that are unique for each [MTV] platform," MTV president Christina Norman says.

"It's a great springboard," Drive Thru Records CEO Richard Reines says. Drive Thru has two acts—Halifax and I Am the Avalanche—among the six finalists featured in the show. "For both bands it's their first opportunity to do anything with MTV," Reines says.

MTV has run both initiatives in past years, but on a much smaller scale. Previous winners of "Dew Circuit Breakout" include Taking Back Sunday, Yellowcard and Hawthorne Heights.

"This gives us a real stake in the ground that shows we have a commitment to these bands," MTV2 GM David Cohn says.

PUBLISHING BY BRIAN GARRITY

Same Sample, Different Ditty

Horn Loop From Johnny Pate Track Enlivens Jay-Z, Diddy Tracks

The "ubiquitous hip-hop sample of the moment" award goes to the horn loop from Johnny Pate's "Shaft in Africa."

The track, from the 1973 soundtrack of the same name, is prominently featured in "Show Me What You Got," the lead single from Jay-Z's forthcoming "Kingdom Come" (Roc-a-Fella/Def Jam), and "We Gon' Make It," the opening song from Diddy's recently released "Press Play" (Bad Boy).

Chalk it up to a case of fluke timing for the hip-hop superstars, as the tracks have different producers and were cleared months apart from each other.



DIDDY

"Show Me What You Got" was produced by Just Blaze and cleared in September, while K-Def is the producer on "We Gon' Make It," which was cleared last

summer, according to a source familiar with the situation.

For Geffen Records, which controls the master rights to the Pate track, and EMI Music Publishing, which controls the publishing rights for Pate, as well as for Jay-Z and Diddy, it's a happy coincidence. The companies get to collect on the track twice, and on two of the larger hip-hop releases of the year no less. Diddy's album already went to No. 1 on The Billboard 200 and has sold more than 200,000 units in its first month, according to Nielsen SoundScan. "Kingdom Come," due Nov. 21, is one of the most anticipated albums of 2006.

Meanwhile, "Show Me What You Got" is a source of all sorts of other déjà vu as well. The song also features a sax loop of Lafayette Afro-Rock Band's "Darkest Light" from the 1976 release "Malik"—a sample made most famous on the Wreckx-N-Effect 1992 hit "Rump Shaker." What's more, Jay-Z isn't the first artist to pair samples from "Shaft in Africa" and "Darkest Light." Pennsylvania old-school rap outfit Tuff Crew did it on the 1989 track "Soul Food." But while Jay-Z and Tuff Crew borrow the same sax sample from "Darkest Light," "Soul Food" uses the drum elements from "Shaft in Africa" rather than the horns.

DOCKS

Apple has teamed with Air France, Continental, Delta, Emirates, KLM and United to offer iPod-enabled in-flight entertainment. The six airlines will begin offering passengers iPod seat connections, which power and charge the devices during flight and allow the video content on iPods to be viewed on seatback displays. In-flight connectivity is expected in mid-2007. Apple is working to secure similar deals with other airlines, a company statement said.

>>> VIVENDI GETS U.S. ANTITRUST OK

Vivendi's Universal Music has received U.S. antitrust approval to acquire Bertelsmann AG's BMG Music Publishing, U.S. officials said Nov. 14. Antitrust authorities completed their review of the deal valued at €1.63 billion (\$2.09 billion) without taking any action to block it, the U.S. Federal Trade Commission said in a notice. In September, French-based Vivendi topped offers from six other bidders for BMG Music Publishing, which owns the rights to songs by acts ranging from Coldplay to Barry Manilow.

>>> MSG ADDS BEACON

MSG Entertainment has acquired New York's Beacon Theater, making it the fourth venue in the MSGE portfolio, which includes Madison Square Garden, Radio City Music Hall and the Theater at Madison Square Garden. Under MSGE's management, the Beacon is scheduled to host more than 100 events, concerts and family shows in 2007. In January 2008, the Beacon will be closed for a seven- to nine-month restoration, for which MSGE has committed a minimum of \$10 million for initial renovations.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Jonathan Cohen, Ray Waddell, Chris M. Walsh, Jeffrey Yorke and Reuters.

HOME FRONT

360 DEGREES OF BILLBOARD

SANDRA BERNHARD AT DEMMX

Sandra Bernhard will give a special musical performance at the third annual DEMMX Awards, which honor the best in digital entertainment, media and marketing excellence. The awards cap the DEMMX Conference, Nov. 29-30 in Los Angeles.

Bernhard—an actress, comedian, author and singer—is signed to New York-based indie label Breaking Records.

The holiday compilation "Breaking for the Holidays," out Nov. 21, will include Bernhard's duet with Iranian singer Sussan Deyhim on the Hanukkah song "Miracle of Lights," penned by Bernhard and Mitch Kaplan.

During Bernhard's 25-year career she has recorded several albums, including "I'm Your Woman" (Mercury, 1985), "Without You I'm Nothing" (Enigma, 1989) and "Excuses for Bad Behavior"

(550/Epic, 1994). Her film and TV credits include "Ally McBeal," "The Sopranos," "The L Word," "Roseanne" and Martin Scorsese's "The King of Comedy." She recently finished the off-Broadway one-woman show "Everything Bad and Beautiful" and was featured on its soundtrack CD.

BILLBOARD AWARDS LINEUP GETS BIGGER

Gwen Stefani, Ludacris, the Fray and Mary J. Blige have been added to the performance lineup for the 2006 Billboard Music Awards, which will

air live Dec. 4 on Fox from Las Vegas' MGM Grand Garden Arena. They join previously announced performers Janet Jackson, Fergie and the Killers on the bill. In addition, Bowling for Soup, Carrie Underwood, Carmen Electra, Dave Navarro, Flavor Flav, Three 6 Mafia, Vanessa Minnillo and the "High School Musical" cast will make appearances, along with previously announced contributors Celine Dion, Rihanna, Chris Brown and "American Idol" alums Katharine McPhee and Chris Daughtry. Finalists will be unveiled Nov. 27 for this year's awards.



Latin Notas

LEILA COBO lcobo@billboard.com

Steers, Ranches And iPods

Regional Mexican Panelists Ponder Marketing A Tradition-Based Music In The Digital Age

Who is the regional Mexican consumer? That was the question that permeated much of the discussion at Billboard's first Regional Mexican Music Summit.

It all started during the opening digital and mobile panel. While presenters discussed the use of new technologies to drive regional Mexican purchasing and awareness, Headliner Records president Guillermo Santiso, who would later participate in the immigration panel, asked who this new technology was directed to.

"Our consumer is rural," he said. "He is an immigrant, he has maybe a single television in his home. And he lives off the nostalgia of his Mexico."

That is the bulk of the consumer of regional Mexican music, and clearly, many labels

simply are not in touch with that consumer. But increasingly, many say, they see another kind of regional Mexican consumer: a younger, bilingual, iPod-toting, more affluent type who is willing to go past traditional outlets to get his music. If this consumer isn't served, "we will lose them to other genres," Twins Enterprises producer Adolfo Valenzuela warned.

Throughout the day, it became clear that in regional Mexican music, young and old coexist in sometimes unexpected ways. That multigeneration appeal explains the genre's ongoing and massive popularity; the fan base never ends.

Tradition is maintained by an older generation that buys records, and, in turn, passes along its musical tastes to a

younger generation. The trick is how to reach both spectrums.

Jorge Hernández of Los Tigres del Norte said that when the band performs at a venue that has dancing, the average age of attendees is between 20 and 30 years old. To reach an older, more affluent fan, Los Tigres also play concerts in theaters, where such patrons can comfortably sit, versus the dancing in an open arena or convention hall favored by the younger crowd.

In radio, programmers said the bulk of their listenership is between 18 and 34 years old. But even younger-leaning stations, like Los Angeles' KBUE (La Que Buena), find that their listeners enjoy sounds steeped in nostalgia.

"I've never really understood why many of the lyrics connect with my audience," KBUE PD

Pepe Garza said. "Songs about steers and ranches, and most of my listeners have never seen a steer and probably will never set foot on a ranch. And yet, the songs stick." By the same token, Garza said, his forays into programming urban regional material—a style he heavily pushed some three years ago—didn't yield the expected results.

"In my case," he said, "I found listeners wanted their hip-hop at the hip-hop station, and their Mexican music at the Mexican station."

Traditional or not, panelists at the digital/mobile session agreed that the consumer for regional Mexican music online and over the phone is growing rapidly, and will continue to do so as more and more of the genre's catalog is digitized.

EMI Televisa, for example,

only recently cleared the rights to sell ringtones of top norteño band Intocable, and will soon make 20 of Intocable's top hits available for download as ringtones.

"Carriers are only just beginning to promote regional Mexican," EMI Televisa VP of marketing/business developing Richard Bull said. "I keep telling them, 'Watch out. It's coming.' I think you will see a radical change in the next month."

On the digital end, panelists celebrated the launch of iTunes Latino and the indie commitment of sites like misrolas.com. Outside, exhibitors for RegionalMexicano.com described a site that is a blend of YouTube, MySpace and Amazon.

"We believe the regional Mexican consumer has never had a real voice," said Joey Lopez, VP of Joey Records, which is funding the site.



GARZA

LATIN BY AYALA BEN-YEHUDA

Compilation Competition

Reggaetón Collections Vie For Holiday Dollars

High-profile reggaetón compilations featuring many of the same acts are vying to distinguish themselves this holiday season—and carry sales into 2007.

Since its Sept. 26 release, Lunny Tunes and Tainy's "Mas Flow: Los Benjamins," has sold 80,000 copies, according to Nielsen SoundScan. But hot on each other's heels this month are "Wisn y Yandel Presentan: Los Vaqueros," which has sold 26,000 copies since its Nov. 7 release; "Chosen Few: El Documental II," out Nov. 14; and "Don Omar Presenta: Los Bandoleros Reloaded," which hits shelves Nov. 21.

Wisn & Yandel, Don Omar and Hector "El Father" each show up on at least three of the releases. The albums also have many up-and-coming acts such as Angel Doze in common.

Since the compilation-happy genre is so new, "it's hard to measure whether you're really cannibalizing the business," says Machete Music president Gustavo Lopez, whose label is putting out three of the four albums. "We try to space them out as much as we can, but it's never easy."

Machete's releases rely on radio airplay and endorsement by Lunny Tunes, Wisn & Yandel and Don Omar to generate interest in recordings with lesser-known artists.

For its part, Urban Box Office is marketing its "Chosen Few: El Documental II" as a movie with a soundtrack, rather than as a CD/DVD.

The film, which documents the 2004 Chosen Few tour and features performances by Don Omar, Voltio and up-and-comer LDA, will premiere in theaters the

week of the package's retail release in at least eight of the top Latino markets. The movie is set for a wider release to about 150 screens in January.

"It's more like a reality show because you get to see what the artists see," producer Boy Wonder says.

The "Chosen Few II" package combines a double-disc soundtrack with 20 videos and tour and behind-the-scenes footage for \$14.98. Unique content and price points are also part of Machete's strategy; the "Los Vaqueros" stand-alone CD is offered side by side with an \$18.98 edition, which includes four extra songs, a DVD and a set of collector's cards.

"Los Benjamins" will also be reissued in January as a deluxe package with a new version of hit single "Noche de Entierro (Nuestro Amor)" with Ivy Queen.

By sharing reggaetón's small roster of artists, the labels may end up helping each other, Urban Box Office president/CEO Adam Kidron says. "Chosen Few II" even contains an advertisement for the next album by Hector "El Father."

"In this particular product, us all coming together and collaborating advances everyone's commercial interest," Kidron says.



BOY WONDER

EN BREVE

Older Hispanics are more likely to shop online, browse the Web and send e-mail than younger Hispanics, according to a survey of online behavior by Jupiter Research.

Eighty-eight percent of Hispanics aged 35-54 reported using e-mail at least once a month, compared with 78% of 18- to 34-year-olds. Sixty-four percent of older Hispanics reported buying products or services online, compared with 57% of younger Hispanics. "In the mainstream population, age disparities in online browsing, product research and financial transactions do not exist," the study says.

It also shows that younger Hispanics are more likely to use the Internet for entertainment and social activities than for any other purpose. Forty-six percent of younger respondents listened to audio online versus 19% of the older group. The disparity was smaller in online video-viewing, with 33% of younger and 26% of older Hispanics reporting such activity.

Older Hispanics spent an average of \$925 online in the last year compared with \$705 for the average shopper. Hispanic online penetration is expected to grow from the current 24.8 million to 34 million users by 2011. Apple's iTunes cited the study in the launch of its Latino minstore on Nov. 1. A 2005 Jupiter Research survey found Hispanics to be more active in Internet entertainment and media than the average online consumer.

NOTAS MUSICALES

An English version of Chelo's "Yummy" featuring rapper Too \$hort has been sent to radio. Sony BMG is servicing the remixed single to Anglo and Latin stations nationwide, with Spanish Broadcasting System's urban station KXOL Los Angeles the first to play it. An English version of the "Yummy" video will also feature Too \$hort.

Indie label La Corporación Muzic has inked an exclusive distribution deal with Navarre Corp. The first releases will be "Latin Explosión," a compilation of music by emerging acts, and a Latin jazz album from producer/percussionist Peter Michael Escovedo.

—Ayala Ben-Yehuda

The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



Prepping For MIDEM

EU Digital Rights Top The List

As year's end nears, many publishers are thinking about whom they want to meet at MIDEM in January and what they need to talk about. Since licensing rights for digital distribution is an inevitable topic of discussion, it's a good time to catch up on an important European Commission (EC) recommendation issued last year.

Rights holders and the societies were given three years to work with their governments to change the regulatory environment and the way collecting societies operate. The purpose was to promote competition among the societies and to benefit rights holders and those who want to license online rights (Billboard, Nov. 5, 2005).

In response, ICMP/CIEM (representing publisher groups like the National Music Publishers' Assn.) and GESAC (representing the largest European collecting societies) adopted a common declaration eight months later, in July. It covered easing membership restrictions in societies; opening a certain number of seats on their governing boards to publishers; transparent accounting requirements; information sharing; and setting up con-

than another, he says, there may be some that are much worse than others. Some societies are not capable of handling the big, technical job of tracking digital uses, making accurate payments and paying on time.

To comply with the declaration, the societies must also make governance changes, says Jenny Vacher, ICMP/CIEM general counsel. They must change their bylaws—at the very least to permit publishers on their boards. This process will take time.

On the publisher side, some companies are working independently to make changes in their dealings with societies rather than working through trade group negotiations. And in anticipation of electing one society to handle Pan-European licenses for online use (rather than the current process of each society licensing in its territory), some publishers have already notified several societies that they are withdrawing the right to license digital uses, a publishing source says.

Even though there is some progress in responding to the recommendations, EC commissioners are reportedly indicating they want faster results. So MIDEM will be a good time for publishers and societies to continue working through the process. If they don't make the changes, then they risk that the EC will make changes for them.

ANOTHER DIMENSION: After rounding out his experience with a stint at Concord Music Group, Neil Gillis has come back to publishing. He is now president/COO of Dimensional Music Publishing.

"I feel like I've finally come to a place where I could utilize all of the things I've learned over the years in one place, for one shop," he says.

Gillis spent 16 years at Warner/Chappell Music. For the first 11 years, he worked in operations, handling copyright licensing. Then he spent five years on the creative side, most recently as senior VP of creative music solutions. He also held a senior position with BMI.

Now at Dimensional's New York office, Gillis says that acquiring catalogs for the boutique publisher and developing creative partnerships with artists and songwriters are on his agenda. He wants the music creators to know that the publisher will work with them to develop a strategic business plan, not just collect royalties for them.

Gillis will oversee creative exploitation and expansion of the administration unit. He will also develop placement opportunities and manage company operations. All staff will report to him. Joel Schoenfeld continues as CEO of the publisher and as managing director of its parent company, Dimensional Associates. The latter also owns eMusic and the Orchard.

SIGNINGS: Reach Global Music Publishing signed a worldwide publishing deal with JoJo. It covers her contributions to her latest album, "The High Road," which debuted earlier this month at No. 3 on The Billboard 200. ...

Top 10 Publisher Airplay Chart

Third-Quarter 2006 Market Share

1. EMI Music Publishing	22.53%
2. Warner/Chappell Music	13.03%
3. Universal Music Group	8.54%
4. Sony/ATV Music Publishing	8.18%
5. BMG Music Publishing	7.28%
6. Windswept Holdings	4.21%
7. Arthouse Entertainment	3.60%
8. TVT Music Publishing	2.15%
9. Moebetoblame Music	1.83%
10. Chrysalis Music Group	1.67%

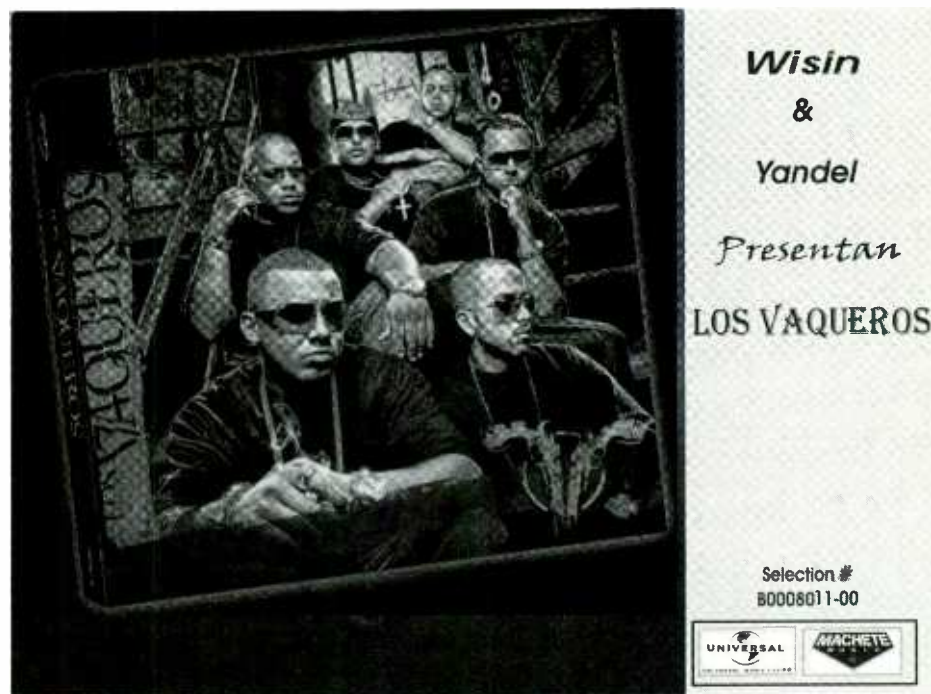
Percentage calculations are based on the overall top 100 detecting songs from 1,336 radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period July 1-Sept. 30, 2006. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

sistent categories of online rights (Billboard, July 22). The groups promised to encourage their members to implement the points within the next year.

Last month, ICMP/CIEM held an "informational" seminar for publishers. Fifteen collecting societies made presentations, pitching their services to be chosen as the publishers' one-stop shop for Pan-European digital rights. Their offers were not made public due to sensitive competition issues.

"In large part, the societies are waiting for publishers to tell them [more of] what they're looking for, which works for majors," an indie publisher says. But considering the low turnover in online sales for indie works, the publisher says that for now, indies can't spend a lot of time spelling out specific needs.

But selection will be important. While there is no one collecting society that is strikingly better



Puerto Rican reggaeton superstars, Los Vaqueros are ready to deliver this sensational 2 disc (CD/DVD) release just in time for the holidays. Added to this 21-track collection is a booklet plus five collector cards. The first single and video is called "Pegao"

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Industry Turns Out In Force For Regional Mexican Conference

More than 500 music industry executives, artists, producers, managers, authors, and radio and TV programmers attended Billboard's inaugural Regional Mexican Music Summit Nov. 13-14 at the Beverly Hills Hilton Hotel in Beverly Hills, Calif. The event, the only gathering in the world for the regional Mexican music industry, attracted press and attendees from the United States and Mexico.

The summit was highlighted by two evenings of performances. On Nov. 13, Promotores Unidos presented six of the genre's top acts: Alacranes Musical, Graciela Beltrán, Banda Limón, Los Nietos, Carla de León and Grupo Imán. The next night, KBUE (La Que Buena) Los Angeles held its annual music awards at the Gibson Amphitheatre, celebrating the best in regional Mexican music.

Billboard plans to host its Regional Mexican Summit every fall. A glimpse at this year's festivities, sponsored by Urban Box Office and Starbucks, follows.

PHOTOS: MAURY PHILLIPS



ABOVE: With help from trade group Promotores Unidos, the summit brought together some of regional Mexican's top promoters and agents. At the touring panel, from left, are Monterrey Artist's **Antonio de Alba**, CMN president **Henry Cárdenas**, Elizondo & Associates president **Malú Elizondo**, Aragon Entertainment president **Ivan Fernández**, Billboard's **Leila Cobo** and Deگو Productions owner **Jenny Weaver**.

BELOW: The stars of the summit's Q&A, **Los Tigres Del Norte**, pose with Billboard and Fonovisa Records staff. From left are band members **Oscar Lara** and **Luis Hernández**, Fonovisa GM **Alfonso Larriva** and VP of marketing **Alberto del Castillo**, Billboard's **Leila Cobo**, **Los Tigres'** **Hernán Hernández** and **Jorge Hernández**, Billboard's **Ayala Ben-Yehuda** and the band's **Eduardo Hernández**.



ABOVE: Newcomers **Los Nietos** sounded convincing during the opening-night showcase with their unique, guitar-driven sound.

BELOW: Singer **Graciela Beltrán** received a gold record for shipments of her album "Rancherisimas Con Banda" during her performance at the opening-night showcase. Univision Records director of national marketing **Gerardo Vergara** presented her with the honor. From left are Vergara, Beltrán, Univision Records director of promotions **Juan Carlos Ortiz** and (in jacket and tie) Promotores Unidos president **Jesús Guillén**.



ABOVE: Singer **David Elizondo**, right, receives a check for \$25,000 from Urban Box Office VP **Roman Suárez**, his prize as the winner of a new-artist competition sponsored by UBO to launch its new regional Mexican imprint, Fronterizo. Elizondo, who performed at the summit, is the label's first signing.

BELOW: If you weren't an expert on immigration law, you should have been at the "Immigration" panel featuring top attorneys, executives and artists. From left are moderator and attorney **Anthony López**, Headliner Records president **Guillermo Santiso**, Monty Partners' **Hipolito Acosta**, attorneys **Michael Felix** and **Kevin Tracy**, **Los Originales De San Juan's** **Chuy Chávez** and Urban Box Office VP **Roman Suárez**.



BELOW: Publishers, artists and writers critiqued songs by new writers at the BMI-sponsored songwriters panel. From left are BMI senior director of Latin music **Delia Orjuela**, Arpa Music VP **Alejandro Garza**, Warner/Chappell Latin America regional managing director **Gustavo Menéndez**, composer/producer **Homero Patrón**, Sony BMG VP of marketing/A&R **Nir Seroussi**, **Grupo Montez De Durango's** **José Luis Terrazas** and **Twins Enterprises** president **Omar Valenzuela** and VP **Adolfo Valenzuela**.



BELOW: Publishers, artists and writers critiqued songs by new writers at the BMI-sponsored songwriters panel. From left are BMI senior director of Latin music **Delia Orjuela**, Arpa Music VP **Alejandro Garza**, Warner/Chappell Latin America regional managing director **Gustavo Menéndez**, composer/producer **Homero Patrón**, Sony BMG VP of marketing/A&R **Nir Seroussi**, **Grupo Montez De Durango's** **José Luis Terrazas** and **Twins Enterprises** president **Omar Valenzuela** and VP **Adolfo Valenzuela**.



ABOVE: Radio and TV programming in Mexico and the United States was the topic at the radio panel. From left are KBUE (La Que Buena) Los Angeles PD **Pepe Garza**, Spanish Broadcasting System/Mass Radio PD/programming consultant **Juan Carlos Hidalgo**, Billboard's **Leila Cobo**, La Tricolor/Entravision network PD **Napo Sánchez** and Video Rola founder/GM **Jorge Tanaka**.





Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Telling Us Something Good

Chaka Khan Shows Her Entrepreneurial Side On QVC

To paraphrase one of her hits, Chaka Khan is every woman—effortlessly shifting between being the creative artist and the savvy businesswoman.

"It's called being an entrepreneur," Khan says. "Fortunately, I have great people around me, because I couldn't do it alone. I also have interests, which is a blessing."

She is also fortunate for another important reason—one that is not lost on her. "People are still interested in me enough to want to be a part of my entrepreneurialism," she says.

These days, Khan is on the verge of expanding her fan base with a little help from QVC and W Hotels.

On Nov. 29, Khan makes her debut on the QVC network, where she will promote and discuss an exclusive-to-QVC CD package: a bundle of her 1996 collection "Epiphany: The Best of Chaka Khan Volume One" and an unreleased Christmas collection. The two discs will sell for \$20.

For Khan, who will very likely perform during the segment, the potential is there to reach new and longtime fans alike. "With QVC, you're dealing with a lot of people all at once," she says. Ka-ching.

For its part, QVC aligns itself with "a legend in the R&B genre," QVC director of merchandising Rich Yoegel says.

Khan arrives at QVC by way of Vera Sheps,

president of marketing company Two Sheps That Pass, who worked closely with QVC rep Jeff Oliphant of J.W. Oliphant & Associates.

QVC devotees know the network has been upping its music content of late. This year alone, Barry Manilow, Elton John and Alabama have appeared on QVC to promote new releases.

Yoegel says the best sales occur when an act appears on QVC before a CD's street date and when there is content unavailable elsewhere. "We're selling to fans that want the physical product—the plastic, the liner notes—and the exclusive content," Yoegel says.

And make no mistake, Yoegel adds, "QVC measures success in dollars per minute."

During his recent one-hour appearance, Manilow sold more than 43,000 copies of his new CD, "The Greatest Songs of the Sixties." According to Yoegel, this makes Manilow the top music seller in a one-hour segment in QVC's 20-year history.

Alabama comes in a close second, selling more than 41,000 units of its CD, "Songs of Inspiration," in 60 minutes.

Manilow and Alabama made their QVC appearance pre-CD street date. John did



KHAN

not, and his sales were not as strong. (In an agreement with John's management, QVC cannot divulge his exact sales numbers.) But all three included exclusive content as part of their respective package.

Exclusive content is also part of Khan's cross-marketing partnership with W Hotels. Dubbed the Wonder Women package, it is part of the chain's Whatever/Whenever campaign and can be accessed via starwoodhotels.com and chakakhan.com.

The Khan/W union plays to the artist's entrepreneurial spirit, shedding light on the other roles she plays: author ("Through the Fire"), fashion designer (Chaka Wear) and chocolate maker (Chakalates).

These days when she's not touring or recording songs for her new album (out next year through Sony BMG imprint Burgandy Records), Khan can most likely be found developing and creating her first line of jewelry.

And who knows, when the jewelry is ready for its close-up, Khan may launch it the same way Paula Abdul introduced her own jewelry line earlier this year—through QVC.

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CHARLES

GLOBAL BY LARRY LeBLANC

Montreal Marvel

Little-Known Quebec Singer Gregory Charles Surprises The Canadian Charts

TORONTO—Meet Gregory Charles—the Canadian chart-topper most Canadians don't know.

The vocalist was an unknown quantity for the majority of his countrymen when he topped Canada's Nielsen SoundScan album chart in late October. The 38-year-old Montreal-based radio/TV host and actor's debut studio album "I Think of You" sold 93,000 copies on its way to No. 1 the week ending Oct. 25.

That's the kind of first-week figure rarely seen in Canada by domestic acts—excepting Celine Dion or Shania Twain—or even established international acts. But what makes it even more remarkable is that almost all of the English-language album's sales were in the French-speaking province of Quebec. "I Think of You" will not receive a full national release for several months.

"It's insane," says Charles, the son of an English-speaking, Trinidad-born father and a French-speaking Quebecois mother.

"I knew some people would buy the album early," he says, "because the title track was played so much in Quebec this summer." It reached No. 3 on Nielsen BDS' Quebec-based English-language airplay chart. "But I had no idea we'd see such first-week sales."

The collection of 11 R&B-styled, Charles-penned songs (published by Éditions Marignan) was released in Quebec

Oct. 17 by Charles' own Disques NBW label, distributed by Sony BMG Canada. It stayed at No. 1 for two weeks, scanning 44,000 and 23,300 units respectively.

Charles' first-week sales outstripped those of new albums by two Canadian music giants, according to Nielsen SoundScan. The Tragically Hip's "World Container" (Universal) with 27,000 units and Sarah McLachlan with "Wintersong" (Nettwerk) at 19,000 units, entered behind "I Think of You" at No. 2 and No. 3 respectively.

In culturally distinctive Quebec, a media explosion often surrounds album releases by local French-language acts, although it is rare for Quebecers to buy a domestic English-language album in such quantities.

Charles has been a high-profile radio/TV host in Quebec for two decades—he currently has a weekly regional radio show on French-language network Radio-Canada.

His musical talents, however, received substantial regional exposure through his autobiographical musical show "Noir et Blanc," which ran regularly at Montreal's Bell Centre from 2000 to 2004 and also played in New York and Toronto.

A 2004 live album of spirituals from the show, "Gospel Live Noir et Blanc" (Disques NBW), has sold 64,000 units, according to Nielsen SoundScan.

A classically trained pianist, Charles was also a backing vocalist on fellow Quebecer Dion's 1998 world tour. Dion and her manager/husband Rene Angelil are self-proclaimed fans.

"Gregory is so talented," Angelil says. "He sent us the song 'I Think of You,' and Celine and I fell in love with it. I introduced him to our record label Sony BMG."

"We came in very late," Sony BMG Music Canada senior VP of marketing Shane Carter says. The major finalized a Canadian pressing and distribution deal for the album only weeks before its Quebec release, he says, "but when we had the opportunity to jump on it, we were thrilled."

Carter adds that Sony BMG Canada has not presented the album to international affiliates yet. "We want to establish the album first in Canada," he says.

Sony BMG serviced AC radio nationally with the album's title track on Oct. 25. As of the week ending Nov. 6 it was No. 34 on Nielsen BDS' national AC chart.

The major will hold off a national release until spring 2007 to consolidate marketing plans, Carter says.

"We want to be more strategic in English Canada and not just put the album out," he adds.

"We are looking for the right opportunities to bring Gregory to the public—people have to see him." ...

GLOBAL BY DIANE COETZER

STATE OF INDEPENDENTS

Aggressive A&R'ing, Government Support Boost Indie Bottom Lines

JOHANNESBURG—South Africa's independent record companies are flexing their muscles. A combination of aggressive A&R work and government support has led to the recent strengthening and expansion of South Africa's indie sector, reflected in this year's launch of trade body the Assn. of Independ-

23 release.

He credits the arrival of new distribution services in recent years with "helping independents compete in the market." Most recently, in July 2005 Johannesburg-based Independent Record Industry Solutions launched, offering South African independent labels a one-stop distribution, produc-

pendent to change its A&R stance. Johannesburg-based Ghetto Ruff was formed 16 years ago. "Our first six years were purely about [hip-hop act] Prophets of Da City and making music for the anti-apartheid struggle," managing director Lance Stehr says. "But in 1996 we began releasing other acts and over the past few years two or three have gone on to become 'trademarks.'"

The label's highest-profile artist is Kwaito star Zola, who has his own show on national public TV channel SABC, and whose music scored the 2006 Academy Award-winning movie "Tsotsi."

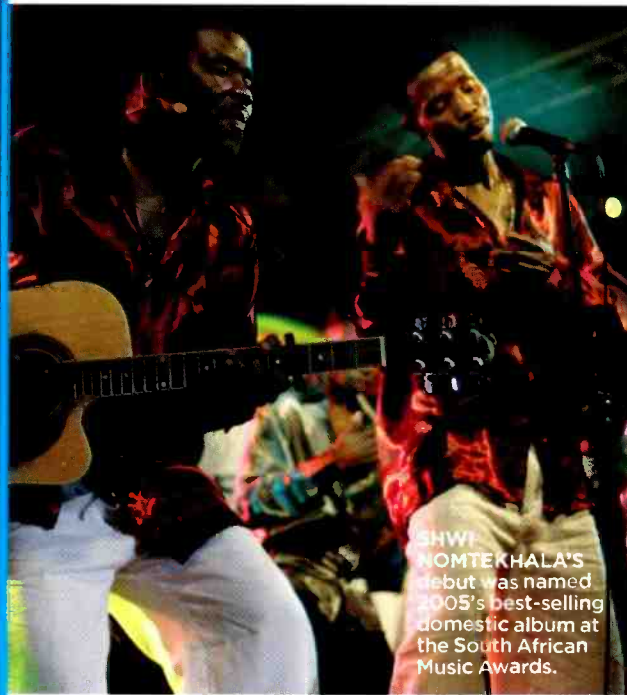
One of the key alternative rock acts to emerge recently is the Parlotones, signed to Johannesburg-based Sovereign Entertainment. The label recently secured an overseas licensing deal for the band with Universal Music Group International.

Johannesburg remains the center of South Africa's music scene, but in the coastal city of Cape Town, Just Music managing director Karl Anderson says his label's profile as the licensee for U.K. labels V2, Beggars Banquet and Ministry of Sound has attracted native acts he believes have global appeal.

Those signings include Namibian singer/songwriter J, electro-pop duo Harris Tweed and electronica act Lark. "We are shopping for deals for all three internationally because we believe they have something amazing to offer," Anderson says.

Johannesburg-based Greg Maloka is a partner in research company Instant Grass and a former GM of regional youth radio station YFM. He says successful South African indies have understood the changing appetite of domestic audiences.

"The first decade of democracy saw new genres and stars that benefited from massive amounts of hype," Maloka says. "But now listeners want quality music and it is showing in the kind of acts that are being signed to independents." ...



SHWI NOMTEKHALA'S debut was named 2005's best-selling domestic album at the South African Music Awards.

dent Record Cos.

AIRCO had its first board meeting in late September. Vice chairman Harvey Roberts says the body has membership of more than 90 labels, "from major indies to one-person operations."

Roberts is also managing director at Johannesburg-based Bula Music, which specializes in gospel, jazz and world music. Emphasizing the strength of South Africa's independents, he notes that traditional Zulu music act Shwi Nomtekhala's debut Bula album, "Wangisiza Baba," was named best-selling domestic album of 2005 at the local industry's annual South African Music Awards in May.

Roberts says total domestic shipments now top 450,000 units, making the album a strong contender to take the best-selling crown again for 2006. The act's sophomore set, "Angimazi Ubaba," has shipped platinum (50,000 units) since its Oct.

tion and warehousing facility for the first time.

The encouragement of the government's Department of Arts & Culture has also been "critical," Roberts adds. "They have offered financial and spiritual support to AIRCO."

The DAC helped fund the South African Pavilion at MIDEM in 2005 and 2006, and also financially assisted a number of South African indies to attend the trade fair in Cannes for the first time.

Roberts also praises the DAC for taking the lead in establishing the South African Music Export Council earlier this year and for "actively encouraging black entrepreneurs and a process of black economic empowerment." (The DAC offers funding to companies that meet specific criteria under the Black Economic Empowerment Act of 2004.)

The changing nature of post-apartheid South African society during the past decade encouraged at least one leading domestic inde-



ented people [here]. We are also seeking some support from our politicians—being so isolated is a real big problem for us.”

PNG's Telek is one of the biggest stars in Melanesia—the South Pacific region to the north and northeast of Australia including Papua New Guinea, New Caledonia and Fiji. In his homeland, Telek regularly draws 10,000-12,000 people to shows at football grounds, and he says his domestic album releases on his CHM-distributed Telek Records label sell “about 15,000” units each on cassette and CD—impressive figures for a country with a population of 3 million.

Even leading Melanesian acts rarely make it as far as Australia, but Telek has toured internationally, thanks to his 2000 album “Serious Tam” being released through Peter Gabriel's EMI-distributed Real World label. Other regional acts tour regularly through the Pacific, where individual islands have their own stars and sounds.

New Caledonia acts, for example, fuse traditional music, pop, reggae and hip-hop into a genre known as kaneka, while in Vanuatu, a mixture of R&B styles with pan pipes, conch shells and tamtam drums carved from logs is popular. Fiji's homespun reggae acts

tour the region, while domestic audiences also devour the vude genre, which emerged in the 1980s and combines the regionally popular guitar/ukulele string-band style with disco and country elements.

“It's [all] inventive and exciting music,” Bridie says, “but underrepresented in global world music.”

Bridie, a successful screen composer signed to Mushroom Music Publishing, is a long-time fan of Melanesian music. He is joined on the foundation board by eight musicians/entertainment industry executives from Australia and Melanesia who make raising decisions. Bridie says the label is run on a voluntary basis with no full-time employees and claims 80% of its profits will be passed directly to artists. Initial funding is from national or state government grants and private benefactors.

An Australian distribution deal is currently being finalized, but CDs will initially be available from the foundation's wantokmusik.org Web site.

“Not all the music will be commercial crossover [releases],” Bridie says, “but hopefully [the artists] can make more money to sustain their careers.”

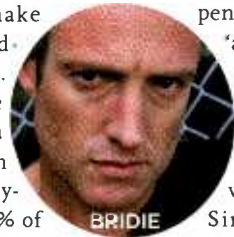
Wantok launches Nov. 19 with albums from Telek (“Amette”), West Papuan string-band Black Paradise (“Spirit of Mambesak”) and a collection of PNG tracks remixed by Australian dance producers Paul Mac and Nick Littlemore (“Sound of the Morning Star”).

However, Australian retailers say minimal marketing by labels means there is still little consumer awareness of Australasian/Melanesian world music titles. “They're not big sellers,” says Phil Voge, assistant manager at single-store Brisbane independent Skinny's Music, “although we get a lot of inquiries from tourists.”

London-based Virgin Megastores U.K. world music buyer Simon Coe suggests that Melanesia's melodic, accessible string-band music could yet find a wider international audience but says it will have to take full advantage of every avenue of exposure.

“Constant touring is a great way to build a customer base,” Coe says. “But music used in a TV ad or in a movie creates a lot of demand quickly—and that would help.”

Additional reporting by Nigel Williamson in London.



BRIDIE

GLOBAL BY CHRISTIE ELIEZER

Islands Of Sound

Foundation Plots Sea Change For Inventive Indigenous Music

MELBOURNE—George Telek lives in a house with no electricity in the Papua New Guinea village of Raluana, where the main income is from fishing or harvesting coconuts and bananas.

Yet Telek enjoys superstar status in his homeland thanks to his inspired blend of pop and Melanesian rhythms, sung in a mixture of the local Kuanuan language and pidgin English.

Now, Melbourne-based non-profit organization the Wantok Music Foundation is attempt-

ing to spread the music of Telek and his fellow Pacific islanders to a wider audience.

“World music audiences in the United States and Europe will embrace this music if they are exposed to it,” foundation board member David Bridie says. “But a lot of these recordings are lo-fi, so [they need] bigger budgets.”

The foundation was formed in June this year to promote “cultural exchanges and a greater level of economic empowerment for Melanesian

and [Australian] indigenous communities.”

The foundation's main tool will be the Wantok Music label, officially launched in October, to sign acts and help existing labels such as New Caledonia's Mangrove Studios and PNG's CHM get their releases distributed in Australia and internationally.

“Our music needs some more ‘fining up’ before it can be exported,” Mangrove founder Alain Lecante says, “but there are some very tal-

GLOBAL NEWSLINE

>>>IMPALA CERTIFIES INDIE ALBUMS

Pan-European independent labels body Impala has named the first honorees under its new certification scheme, which recognizes indie's trade shipments across the continent. Until now, the IFPI Platinum Europe Awards, launched in 1996, have been the only continentwide certification of trade shipments. They recognize album shipments in excess of 1 million units.

The Impala Awards' categories are silver (30,000), gold (100,000), diamond (250,000) and platinum (500,000). The same levels will apply to singles and albums, and include download sales. Independent labels from European and international territories nominate recordings to Impala, supplying it with independently verifiable physical shipments data on request.

The first batch of awards to be published, covering the period June-September, includes more than 100 albums. Leading the pack are two U.K. indie acts on Domino Records, Arctic Monkeys and Franz Ferdinand, with their respective debut albums “Whatever People Say I Am, That's What I'm Not” (2006) and “Franz Ferdinand” (2004). Both are double-platinum, with shipments of 1 million units each.

—Tom Ferguson

>>>'RUDEBOX' MINES METAL

In the latest IFPI Platinum Award certifications, issued Nov. 8, Robbie Williams' seventh studio album “Rudebox”

(Chrysalis) was certified double-platinum after shipping 2 million copies across Europe in the week following its Oct. 23 release.

Other albums on IFPI's October list included Scissor Sisters' self-titled Polydor debut, which has passed the 3 million shipments mark, and the band's September 2006 sophomore set “Ta-Dah,” which has racked up 1 million shipments. The fourth IFPI Platinum Award for October went to British rock trio Muse, for 1 million shipments of July's “Black Holes and Revelations” (Helium 3/Warner Bros).

—Lars Brandle

>>>INDIAN PIRATES RAIDED

The Indian Music Industry claims to have seized pirated CDs and other counterfeit goods with a street value of more than 200 million rupees (\$4.5 million) in a Nov. 9 raid on a factory in West Delhi operating under the name of Dugobs Replication.

Police and trade body officials seized more than 90,000 CDs (mainly domestic repertoire) and almost 1 million inlay cards and equipment plus 19 CD stampers. The plant owner was arrested and taken into custody.

The raid was the second major piracy bust in India this year. In July, the IMI seized pirated goods worth more than 300 million rupees (\$6.6 million) during a raid in New Delhi.

—Nyay Bhushan

>>>AMG EXPANDS IN ENGLAND

U.K. concerts venue owner and operator Academy Music Group has purchased the 750-capacity Oxford, England-based live music and club venue the Zodiac for

an undisclosed sum from previous owners Nick Moorbath and Adrian Hicks.

The purchase gives AMG a total of 11 U.K. venues, including Carling Academy-branded venues in the London neighborhoods of Brixton and Islington.

A ruling from U.K. regulator the Competition Commission on the proposed acquisition of 51% share in AMG by investment vehicle Hansard, which is jointly owned by venue operator Live Nation U.K. and Irish music-promotion company Gaiety Investments Limited, is due shortly.

—Juliana Koranteng

>>>U.K. PUBLIC BACKS COPYRIGHT EXTENSION

Labels body the BPI claims that almost two-thirds of the British public backs its campaign to extend copyright protection for U.K. acts.

The BPI is making the claim based on a poll it commissioned from Internet-based pollster YouGov. According to the poll, 62% of respondents agreed that home-grown acts should be protected for the same amount of time as their opposite numbers in America. The term of copyright for sound recordings in the United Kingdom is currently 50 years, compared with up to 95 years in the United States.

The poll's total sample size was 2,034 British adults, and field work was undertaken between Nov. 2 and Nov. 6. It comes ahead of a government-commissioned review of intellectual property, conducted by former Financial Times editor Richard Gowers, which is due for publication at the end of November.

—Lars Brandle

The Indies

TODD MARTENS tmartens@billboard.com



Braving The Fourth Quarter

Copeland's Third Album Selling Despite Risky Release Date

As indie releases get fewer and farther between from now until January, one that has shown remarkable tenacity during this early holiday season is the third effort from gentle rock act Copeland, "Eat, Sleep, Repeat." The album arrived at No. 90 on The Billboard 200 in its first week, with sales topping 11,000 units in the United States, according to Nielsen SoundScan.

It is the band's highest chart position and on par with its top sales week. In two weeks, the album has sold 16,000 units. The total impressed Columbia Records, which announced Nov. 14 that the band had been signed to the major.

The Militia Group sales manager Wyatt Miller says "Eat, Sleep, Repeat" received the label's largest-ever ship-out at 70,000 units. The label spent about \$120,000 at retail alone for the album, which is a charmingly melodic mix of electronic atmospheres and pop hooks.

"We focused a lot on not getting the most pure tone out of instruments," singer Aaron Marsh says of the group's finest and final album for the Militia Group. "We focused a lot more on the sounds that the instrument makes that you may not think about, like the sounds of fingernails on piano keys or the motor on a vibraphone."

It's an adventurous album from a label that has been steadily branching out since achieving mainstream success with pop-punk acts like Rufio

and Cartel. The Militia Group is also home to Luscious Jackson's Jill Cunniff and just-signed Parisian pop act Tahiti 80.

But had the Militia Group waited until January to release "Eat, Sleep, Repeat," the risk of it being lost in the fourth-quarter shuffle would have been minimized, and it could have avoided year-end hikes in co-op prices.

"Everything is so expensive right now," Miller says. "It was a little risky for us, but we wanted it out. We're trying to be a player, and sometimes you have to take chances."

Miller and label founder Chad Pearson also admit that the Southern California label was in need of some fourth-quarter billing and was happy to oblige the band's request to get the record out.

Pearson knew there was a good chance the album may soon be taken off the Militia Group's hands, as the label, whose releases are handled by Sony BMG's RED Distribution, has an upstreaming deal with the major. Cartel moved on to Epic once the Militia Group had gotten the act to about 45,000 units. With Copeland's 2005 album "In Motion" having sold 80,000, Pearson wonders why it took so long for a major to jump at the band.

"It's been one of those things that dumbfounded me," he says.

ON THE CHEAP: Indie labels still looking to enter the digital revolution and offer their own downloads for sale may want to look at Merge Records. Rather than revamp its entire site into a digital storefront, Merge found a

relatively cheap and painless way to sell digital albums—by e-mail.

Since the start of this year, the Chapel Hill, N.C.-based label has been e-mailing digital albums to those who order vinyl from the site. Now the label is selling the individual files for \$8.

Customers receive a randomly generated code, which is good for generating one e-mail of an album. There's an honor system, Merge technology guru **Spott Philpott** says, in case someone happens to lose the file.

Philpott also notes that it will take about 15-20 minutes to receive the album, as long as it's purchased during business hours. As of yet, Merge's site isn't automated, and the company's mail-order department will have to send out the code. For this reason, Merge has kept its download offerings on the down low.

"Since it is kind of clunky, we haven't done a lot to promote it," Philpott says.

That will change as the site should be automated in the coming months. Look for Merge to start selling out-of-print Superchunk 7-inches, and songs the label hasn't found a home for, such as a recent **M. Ward** cover of **Gordon Lightfoot's** "Early Morning Rain" featuring **Neko Case** and **My Morning Jacket's Jim James**.

There is one snag with Merge's downloads-via-e-mail system—the site won't offer much in the way of single track sales.

"It's an accounting headache," Philpott says, "and we'd have to generate a separate code for each track." ...

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

I happened to be in England for the 20th anniversary of the Beatles' "Sgt. Pepper" and, being an EMI artist at the time, I was invited to the studio where they recorded it to hear the master tapes.

Originally a Georgian townhouse built in 1831, it was converted to recording studios a hundred years later by the company that would become EMI. The Beatles would do virtually all their recording in Studio 2. So I'm there and it was the most amazing experience. The original first-generation tapes sounded so rich, so deep, so complete in their spectrum of frequency, that I felt absolutely stoned for days. Completely drug-free, no kidding. I've never felt anything like it before or since. Even in those glorious analog days we had to hear records in a diluted state or we wouldn't have been able to handle it.

Just 50% of what was being recorded was making it to our home systems and it was still having

such a profound impact on us that music became an essential part of our daily needs, an absolute addiction. And I mean physically. Well, digital has killed all that. But I digress.

So Abbey Road Studios celebrated 75 years this week, and everyone who attended walked the zebra crossing barefoot, starting rumors that they're dead.

Our coolest song in the world this week is Green Day's "Favorite Son" taken from the first of what will probably be numerous album tributes to the late CBGB, but none with more talent than this. It's called "CBGB Forever," out Thanksgiving week. The album includes tracks from U2, the Ramones, Foo Fighters, Audioslave, Velvet Revolver and Good Charlotte.

And to tie it all together, Green Day and U2 cut their Katrina benefit single called "The Saints Are Coming" at, yes, Abbey Road.

See you on the radio. ...

COOLEST GARAGE SONGS

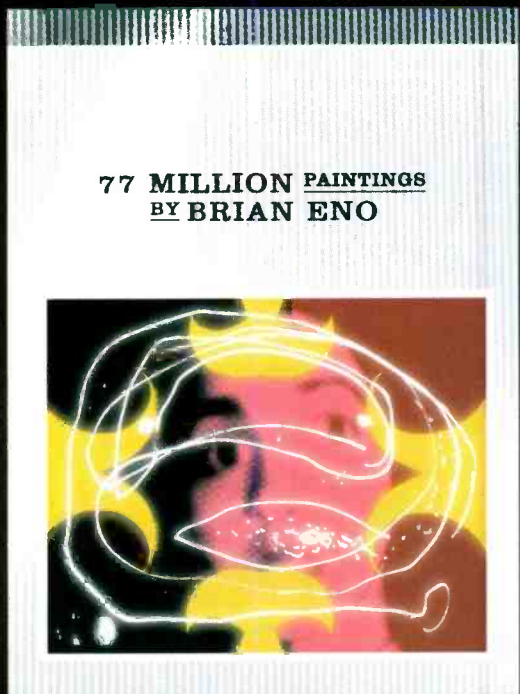
TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK FAVORITE SON CBGB Forever	GREEN DAY
2 SO ROMANTIC Wicked Cool	THE CHARMS
3 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS
4 RIDIN' THE HOOK Nick Records	SPONGEBOB & THE HI-SEAS
5 WRECK THIS HEART Capitol	BOB SEGER
6 STRANGER IN THE HOUSE Savage Jams	THE PAYBACKS
7 WANNA Acid Jazz	THE STABILISERS
8 NEVER GONNA DIE Sire	THE SHYS
9 PINK CADILLAC Artist	JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN
10 IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) Wicked Cool	THE WOGGLES

COOLEST GARAGE ALBUMS

1 LAST MAN STANDING Artist	JERRY LEE LEWIS
2 SHINE ON Atlantic	JET
3 BROKEN BOY SOLDIERS V2	THE RACONTEURS
4 ROCKFORD Big 3 Records	CHEAP TRICK
5 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
6 RIOT CITY BLUES Columbia	PRIMAL SCREAM
7 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
8 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Warner	BUTCH WALKER & THE LET'S GO OUT TONITES
9 ASTORIA Sire	THE SHYS
10 ZENO BEACH Yep Roc	RADIO BIRDMAN

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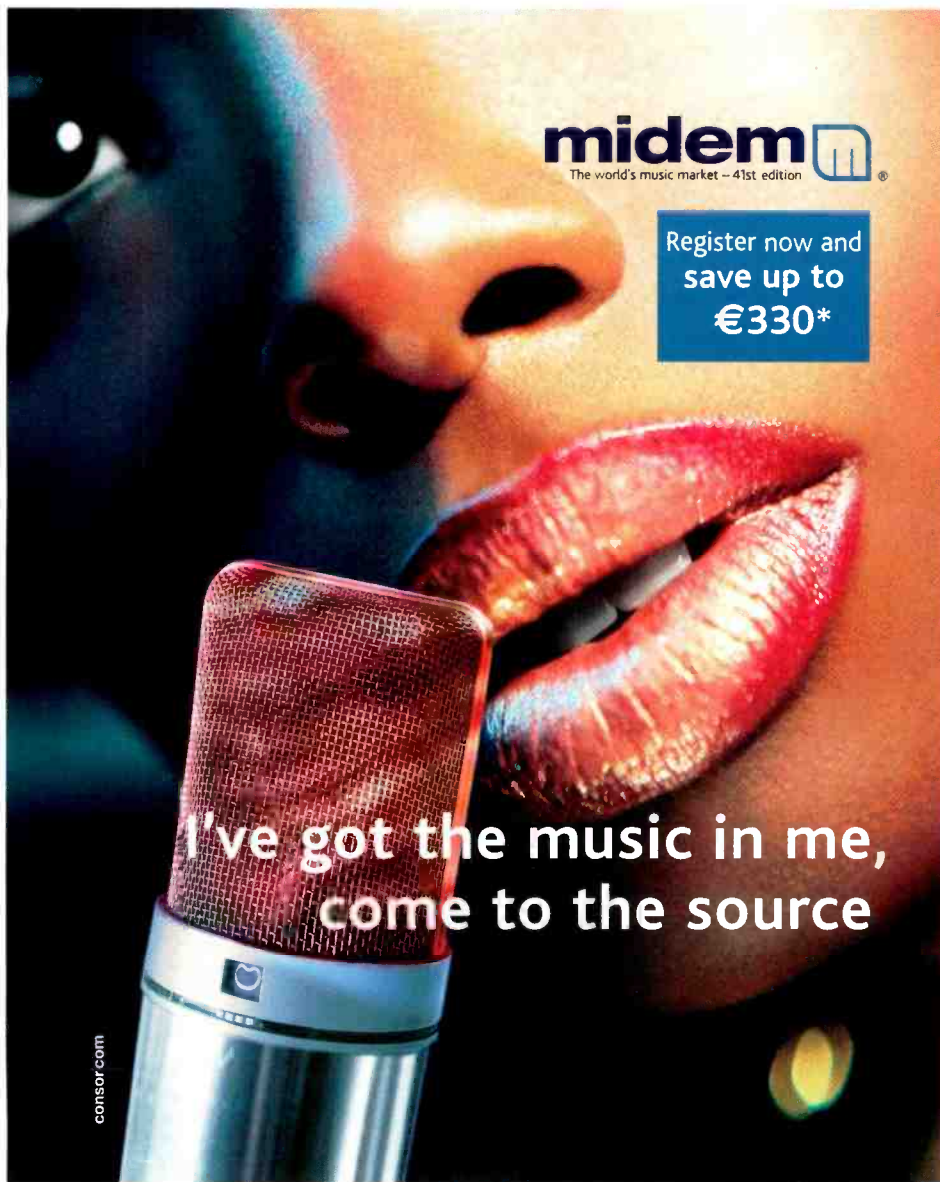
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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,800,437 (€4,616,528) \$46.49/\$21.36	NIGHT OF THE PROMS: IL NOVECENTO, ROBERT GROSLT & OTHERS Sportpaleis, Antwerp, Belgium, Oct. 20-Nov. 11	207,330 217,653 16 shows	PSE Belgium
2	\$4,484,902 \$260/\$36	ROGER WATERS Hollywood Bowl, Hollywood, Oct. 5-6, 8	50,321 three sellouts	Andrew Hewitt Co./Bill Silva Presents, Live Nation
3	\$2,797,451 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Nov. 8-12	20,409 20,740 five shows four sellouts	Concerts West/AEG Live
4	\$1,794,154 (\$2,024,959 Canadian) \$132.46/\$57.15	ELTON JOHN Bell Centre, Montreal, Nov. 11	18,208 sellout	House of Blues Canada, Gillett Entertainment Group
5	\$1,726,933 (\$1,955,071 Canadian) \$132.05/\$61.39	ELTON JOHN Air Canada Centre, Toronto, Nov. 4	16,906 sellout	House of Blues Canada
6	\$1,714,096 (\$2,232,855 Australian) \$74.43	PEARL JAM, KINGS OF LEON Entertainment Centre, Brisbane, Australia, Nov. 10-11	23,031 23,598 two shows	Michael Coppel Presents
7	\$1,578,272 (\$1,785,973 Canadian) \$91.50/\$71.50	DIXIE CHICKS, BOB SCHNEIDER Pengrowth Saddlery Centre, Calgary, Alberta, Nov. 5-6	22,383 two sellouts	Concerts West, The Messina Group, Moore Entertainment/AEG Live
8	\$1,558,513 (\$1,760,156 Canadian) \$132.37/\$58	ELTON JOHN Copps Coliseum, Hamilton, Ontario, Nov. 3	16,106 sellout	House of Blues Canada
9	\$1,516,158 (\$1,045,025 rand) \$82.19/\$34.25	BILLY JOEL Coca Cola Dome, Johannesburg, South Africa, Oct. 26, 29	23,017 two sellouts	Big Concerts
10	\$1,514,131 (\$1,191,160) \$101.69/\$76.27	BRUCE SPRINGSTEEN Sportpaleis, Antwerp, Belgium, Nov. 7	16,128 16,139	Live Nation
11	\$1,455,098 (\$1,644,606 Canadian) \$132.27/\$43.80	ELTON JOHN Scotiabank Place, Ottawa, Nov. 10	15,467 sellout	House of Blues Canada
12	\$1,430,746 (\$2,207,000 bolivares) \$99.66/\$30.51	SHAKIRA, CAMELOS DE CIANURO La Carlota, Caracas, Venezuela, Nov. 11	32,382 35,000	Everpro/Water Brother
13	\$1,189,364 (\$1,344,291 Canadian) \$91.50/\$71.50	DIXIE CHICKS, BOB SCHNEIDER General Motors Place, Vancouver, Nov. 6	15,772 sellout	Concerts West, The Messina Group, Moore Entertainment/AEG Live
14	\$968,351 \$365.50/\$45.50	JUAN GABRIEL Hollywood Bowl, Hollywood, Oct. 14	8,393 16,411	Andrew Hewitt Co./Bill Silva Presents, House of Blues Concerts
15	\$944,338 (\$735,134) \$160.57/\$78.36	ANDREA BOCELLI Sportpaleis, Antwerp, Belgium, Nov. 12	9,516 11,719	Live Nation
16	\$942,340 (\$1,065,851 Canadian) \$75.59/\$34.92	BOB DYLAN, FOO FIGHTERS Air Canada Centre, Toronto, Nov. 7	14,903 sellout	House of Blues Canada
17	\$938,863 (\$1,061,263 Canadian) \$85.25/\$65.25	DIXIE CHICKS, BOB SCHNEIDER Rexall Place, Edmonton, Alberta, Nov. 4	13,927 sellout	Concerts West, The Messina Group, Moore Entertainment/AEG Live
18	\$830,455 (\$64,496 balboas) \$200/\$25	MARC ANTHONY Fijalli Convention Center, Panama City, Panama, Oct. 4	10,074 11,239	Everpro/Water Brother
19	\$792,526 \$54	RED HOT CHILI PEPPERS, THE MARS VOLTA Palace of Auburn Hills, Auburn Hills, Mich., Nov. 3	15,497 sellout	Live Nation, Palace Sports & Entertainment
20	\$741,493 \$129.50/\$29.50	WAVEFEST: ERIC DARIUS, EARTH, WIND & FIRE & OTHERS Greek Theatre, Los Angeles, Sept. 29-30	9,035 9,747 two shows	Nederlander
21	\$687,585 (\$779,380 Canadian) \$61.76	RASCAL FLATTS, GARY ALLAN, TAYLOR SWIFT Air Canada Centre, Toronto, Nov. 1	11,134 14,002	Live Nation
22	\$643,001 (\$725,621 Canadian) \$70.45/\$43.86	BOB DYLAN, FOO FIGHTERS Bell Centre, Montreal, Nov. 8	10,229 11,000	Gillett Entertainment Group, House of Blues Canada
23	\$613,107 \$60.50	RASCAL FLATTS, GARY ALLAN, TAYLOR SWIFT HSBC Arena, Buffalo, N.Y., Nov. 2	10,134 sellout	Live Nation
24	\$596,018 \$59	RASCAL FLATTS, GARY ALLAN, TAYLOR SWIFT Pepsi Arena, Albany, N.Y., Nov. 3	10,102 sellout	Live Nation
25	\$583,535 \$53.50	RED HOT CHILI PEPPERS, THE MARS VOLTA Quicken Loans Arena, Cleveland, Oct. 31	11,467 15,347	Live Nation
26	\$579,656 \$89.50/\$29.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Verizon Wireless Arena, Manchester, N.H., Nov. 11	8,339 sellout	Live Nation
27	\$574,515 \$59.99/\$49.99/ \$29.99/\$9.99	POWERHOUSE: LUDACRIS, CHRIS BROWN & OTHERS Wachovia Center, Philadelphia, Oct. 27	18,240 sellout	Live Nation
28	\$567,592 \$51.50	RED HOT CHILI PEPPERS, THE MARS VOLTA Van Andel Arena, Grand Rapids, Mich., Nov. 2	11,477 sellout	Live Nation
29	\$552,515 \$65/\$49.50	DIXIE CHICKS, BOB SCHNEIDER Rose Garden, Portland, Ore., Nov. 9	9,327 sellout	Concerts West, The Messina Group, Moore Entertainment/AEG Live
30	\$518,054 \$45/\$29.50	THE CHEETAH GIRLS Allstate Arena, Rosemont, Ill., Sept. 29	14,067 sellout	AEG Live
31	\$513,903 (\$580,635 Canadian) \$43.81	INXS Mile One Stadium, St. John's, Newfoundland, Nov. 9-10	11,730 12,000 two shows	Gillett Entertainment Group, House of Blues Canada
32	\$510,393 (\$3,722,350 rand) \$82.19/\$34.25	BILLY JOEL Bellville Velodrome, Cape Town, South Africa, Nov. 1	8,266 sellout	Big Concerts
33	\$490,321 \$45/\$39.50/ \$29.50	THE CHEETAH GIRLS Nassau Coliseum, Uniondale, N.Y., Oct. 20	13,632 13,720	AEG Live
34	\$453,441 \$45/\$25	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN Riverbend Music Center, Cincinnati, Sept. 30	10,994 19,259	Live Nation
35	\$447,338 \$83/\$5.55	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Hyundai Pavilion, Devore, Calif., Oct. 14	10,654 21,124	Live Nation



On The Road

RAY WADDELL rwaddell@billboard.com

Touring Conference Sound Bites

Promoters, Agents And Execs Voice Their Views

The following sound bites are among the highlights from the third annual Billboard Touring Conference & Awards, held Nov. 8-9 at the Roosevelt Hotel in New York.

FROM THE 'SECRET AGENT MAN' PANEL: **Marty Diamond**, president of Little Big Man/Paradigm, regarding **Coldplay** selling its shed tour to Live Nation: "It certainly didn't make our lives any easier, it still required day-to-day vigilance. I still sell shows to people."

When promoter **Louis Messina** of TMG/AEG Live said, "I hate it when agents cut deals with buildings, it takes the leverage out of promoters," Creative Artists Agency (CAA) agent **John Huie** shouted from the floor, "We don't like promoters who act as agents."

FROM THE 'WIRED' PANEL: **David Goldberg**, executive VP of sales and marketing for Ticketmaster, noted that it would send 1 billion customer alert e-mails this year.

Bryan Perez, president of digital distribution at Live Nation, said, "This [touring] industry is completely poised to take leadership" in the digital music world. "It is incumbent on the touring industry to do what they've always done—foster artist development."

FROM THE 'THE FUTURE IS NOW' PANEL: **Rob Light**, managing partner of CAA, in discussing how he chooses AEG Live or Live Nation, or a national promoter over market-by-market promotion: "When it came time to do **Mariah Carey**, [Live Nation CEO] **Michael**



[**Rapino**] and his team believed in it, they took a chance, and there was a real passion from his staff. [Live Nation executive VP] **Brad Wavra** stepped up and said, 'I really want this, I know how to market this,' and really convinced us, and he did a really great job—the tour went into percentages.

"On the flip side, when AEG comes in and says, 'We think American Idol is going to be a huge tour,' go back four years when it was 10 karaoke singers going into arenas, and nobody really knew what it was going to do, and [AEG Live VP] **Debra Rathwell** comes in and says, 'I know how to sell this.'

"I don't go in with any preconceived notions. There are times when everything is equal and you're just making a gut decision. The worst thing is you wake up and somebody's gonna hate you and somebody's gonna love you. Fortunately, it's not the end of the world, there's always the next tour. At the same time, **Tim McGraw** and **Faith Hill** can go out and arguably make more money doing it show by show than nationally. And

guess what? They got it up and down every night without the same production manager from the promoter."

AEG Live CEO **Randy Phillips** on cutting in local promoters: "We like to work with other promoters if we can. The problem is that the guarantees are so high that it's hard to give up any piece of a major market without it having an implication on the secondary markets where the risks are much greater." **Seth Hurwitz**, president of Washington, D.C., indie I.M.P., chimed in, "But if you lost money, wouldn't you lose less if you had a local sucker like me?"

Live Nation's **Rapino** on promoters and acts: "I think as an industry our greatest downfall, once we get over the inward bickering, is that we have a terrible respect for our long-term investment with the artist in that we all have a very small-time horizon. We have a one-night affair with the band at best. The labels have a seven-year affair, and we're the ones putting more money into the artists' pockets. They're making more money from touring, however you define it, and we're putting bigger guarantees up. So, I hope every one of you figures out how to have a longer affair with the artist, whether it's a tour or a three-year local deal. We spend a billion-and-a-half dollars a year for a two-hour affair. That's crazy." ...

RAPINO: GARY GERSHOFF/WIREIMAGE.COM

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LEFT: Sir Elton John was named Billboard's 2006 Legend of Live, presented by president/publisher John Kilcullen and executive director of touring Ray Waddell. Pictured, from left, are John, Whoopi Goldberg, Waddell and Kilcullen.

ABOVE: The melding of the digital and live worlds was the topic of the "W:red" panel. From left are Dell Furano, CEO of Signatures Network; Nina Guralnick, GM of Control Room; Nathan Hubbard, chief of staff at MusicToday/Red Light Management; David Goldberg, executive VP of sales and marketing at Ticketmaster; Bryan Perez, president of digital distribution at Live Nation; Heath Miller, president of Excess db Entertainment; and Janenne Remondino, senior manager at AO... Entertainment.

BELOW: The "Future Is Now" panel featured, from left, Michael Rapino, CEO of Live Nation; Rob Light, managing partner of Creative Artists Agency; Randy Phillips, CEO of AEG Live; Seth Hurwitz, president of I.M.P.; Adam Friedman, CEO of Nederlander Concerts; and moderator Tamara Conniff, Billboard executive editor/associate publisher.

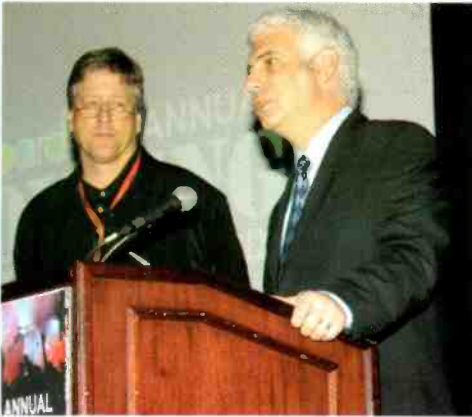


Billboard Touring Conference & Awards

The elite players of the touring industry, including the top agents, managers, promoters and venues, attended the third annual Billboard Touring Conference & Awards Nov. 8-9 at the Roosevelt Hotel in New York. PHOTOS: GARY GERSHOFF AND EUGENE GOLOGURSKY/WIREIMAGE.COM



ABOVE: Billboard executive editor/associate publisher Tamara Conniff, center, gives props to Bonnaroo producers Ashley Capps, left, and Jonathan Mayers for their three-peat win of the top festival award.



ABOVE: Creative Artists Agency's Rob Light accepts the top agency award, as agent John Huie looks on.



ABOVE: Legendary producer Bob Ezrin was proud to accept the Humanitarian Award for Music Rising, the Gulf Coast instrument replacement fund.



ABOVE: Mark Norman, president of global touring for CPI, accepts the top tour and top draw awards for the Rolling Stones from Billboard executive editor/associate publisher Tamara Conniff.

BELOW: The "I Will Survive" panel included, from left, Kevin Lyman of 4fni Productions; Gregg Perloff of Another Planet Entertainment; Arny Granat of Jam; Charles Attal of Charles Attal Presents; Dave Lucas of Live 360; Darin Lashinsky of Outback Concerts and Ashley Capps of A.C. Entertainment.



ABOVE: The keynote Q&A, "Rebirth of a Region: Concerts Return to the Gulf" featured, from left, Bob Roux, president of Live Nation's South Region; Louis Messina, president of TMG/AEG Live; Matt McDonnell, assistant GM of the Mississippi Coast Coliseum; Billboard's Ray Waddell; 3 Doors Down's Matt Roberts; Doug Thornton, regional VP for SMG at the Louisiana Superdome; and 3 Doors Down's Brad Arnold.

BELOW: Agents convened on the "Secret Agent Man" panel. From left are moderator Alex Hodges of HOB Concerts; Marty Diamond of Little Big Man/Paradigm; Chip Hooper of Monterey Peninsula Artists/Paradigm; Adam Kornfeld of Artists Group International; and Louis Messina of TMG/AEG Live.





Cold Feet And Bigger Fools

Why Trans World Should Have Won The Tower Auction

Now that it's a moot point, it looks like Trans World Entertainment, rather than a consortium of buyers led by liquidator Great American, should have won the auction for Tower Records. Nearly a month after it was to close, the sale of Tower.com to consortium participant Wolfgang's Vault has all but fallen apart, according to sources.

Bill Sagan, Wolfgang's Vault founder, didn't return a call for comment, but it appears he is walking away from his \$3.8 million bid. And, Retail Track might add, he seems to be justified in doing so. Regardless, that means that Great American's winning liquidating bid was only worth \$130.5 million as opposed to Trans World's \$133.8 million.

According to court documents, Sagan became reluctant to close on Oct. 9 because right after the Oct. 6 auction Tower management gave most staff running the Web site their walking papers. This left the online store a shadow of itself with a greatly reduced offering.

Sagan's reluctance to close the deal also stemmed from investment bank Houlihan Lokey waiting until the day of the auction to disclose that Tower, having signed a Federal Trade Commission consent decree, had to follow certain steps before it could sell customer information to anyone acquiring the company. This requirement was so discreetly disclosed that not only did Sagan miss it, but so did Super D, the other bidder for Tower.com.

After an Oct. 11 hearing that supposedly put the deal back on track, the number of active titles for sale on the site was rectified somewhat. But another reason behind Sagan's cold feet might be that he was by far the highest bidder on the asset. Super D bid \$2 million, and although Amazon suddenly showed up for the Oct. 6 auction, it never bothered to tender an offer once it heard where Sagan and Super D were at.



TUCHMAN

Now, Houlihan Lokey is peddling the remaining Tower assets, and sources say it hopes to match the \$3.8 million that Sagan was to pay for Tower.com. Like most investment banks, I guess it subscribes to the "bigger fool" theory.

MEANWHILE, the real estate consortium that acquired the assigning rights for the store leases held an auction Nov. 9, and it looks like at least seven Tower stores will stay in the music business.

According to sources, Trans World entertainment has acquired Tower leases in Nashville; Philadelphia; Stockton and Torrance, Calif.; and two stores in Sacramento, Calif. The only other music merchant to pick up a lease, according to sources, was the seven-unit, Berkeley, Calif.-based Rasputin chain, which scored the Larkspur, Calif., Tower. After any remaining, unauctioned leases are returned to Tower to be rejected, I suppose interested music retailers can approach the landlords to try and cut a deal, which might salvage a few more locations.

WHAT'S IT ALL ABOUT, ALFIE: Source Interlink isn't talking about why its founder S. Leslie Flegel suddenly resigned as chairman/CEO to become a consultant for the Bonita, Fla.-based company

(billboard.biz, Nov. 13). But Retail Track wonders if it has to do with the fact that, after seven months on the block, efforts to sell the music, video, magazine and book wholesaler seem to have come up empty.

In mid-March, Source Interlink announced it was "exploring strategic alternatives to enhance shareholder value," hiring Deutsche Bank Securities to investigate possible recapitalization, strategic acquisitions, and the combination, sale or merger of the company with another entity.

In June, Retail Track reported that a book with the company's financials hit the street in a bid to attract private-equity investors to take the company private. It is important to note that with Flegel's departure, Alliance Entertainment's former majority owner, Yucaipa Cos., which engineered the merger between AEC and Source Interlink, is now in charge of the board through the naming of Michael Duckworth, a Yucaipa partner who had been a director at Source Interlink, as chairman. Previously, Source Interlink named six of the directors to the company's 11-member board of directors.

At the same time that Duckworth's new position was revealed, the company said it would search for a new CEO. For now James Gillis, COO of the company, and Alan Tuchman, COO for the Alliance Entertainment subsidiary, will serve as interim co-CEOs.

With Duckworth in charge, the effort to sell Source Interlink could be widened to offer it to strategic competitors like Handleman or Baker & Taylor. Or it might mean a return to the drawing board in hopes that the two operating divisions improve profits, which could ultimately justify a higher sale price at a later date. The company's shares closed down 5 cents to \$9.14 on Nov. 13.

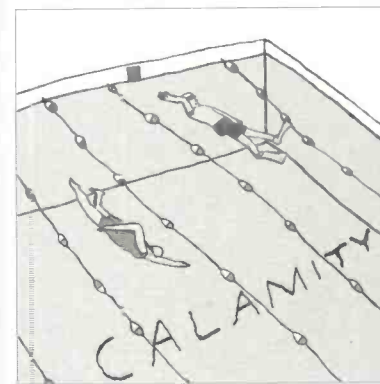
Stay tuned. ●●●



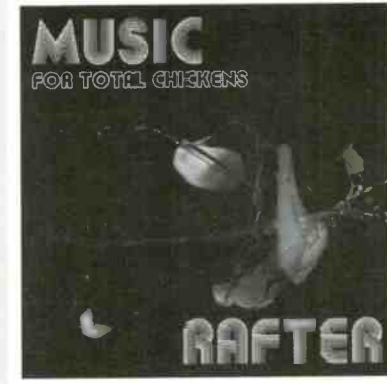
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GAMING BY ANTONY BRUNO

When Consoles Collide

PlayStation3, Wii Court Gamers With New Functionality

With the impending release of Sony Computer Entertainment's PlayStation3 (PS3) and Nintendo's Wii, the videogame industry has now completed a transformation that began last year with the introduction of Microsoft's Xbox 360.

The products are the last of the next-generation gaming consoles featuring new capabilities expected to affect all arms of the entertainment world, not just videogames.

While the Wii is advertised purely as a videogame console, and carries a lower price point as a result, the PS3 and the 360 consoles are positioned as multiple-use home entertainment hubs. In addition to support for high-definition video output and surround sound audio, both also feature built-in Internet connectivity, large-capacity hard drives for storing content and a network storefront where users can browse, buy and download digital content.

Such interactive options have defined the Xbox 360 from the very beginning. This year alone, more than 4 million members of Xbox Live have downloaded in excess of 70 million pieces of content from the Xbox Live Marketplace. The vast majority has been game-related content like demos, upgrades and custom images.

But on Nov. 22, the company will begin offering content other than videogames into the home—Microsoft as a technology brand and Sony as a provider of consumer electronics hardware and entertainment content like movies and music. Both companies' new devices

gamer base.

In the near future, Microsoft is expected to integrate its Zune music service with the Marketplace, allowing members to buy and share music between the Xbox console and the Zune portable music device.

With the introduction of Sony's PS3, Microsoft won't be the only one trying to transform a videogame console into a home entertainment hub. The PS3 also features a networked community, the PlayStation Network, and a content outlet, the PlayStation Store. At press time, Sony had not yet released the details of exactly what kind of content will be available via the store at launch, and did not return numerous requests for comment.

However, sources say it will likely match the rollout schedule of the Xbox 360—with various game-related content available for sale initially, along with free promotional music and video content. Going forward, Sony is expected to add the ability to buy music and films via the Sony Connect online content service. Sources at Connect hinted that there would be no immediate integration with the PlayStation Store at launch.

Microsoft and Sony have deep interests in delivering content other than videogames into the home—Microsoft as a technology brand and Sony as a provider of consumer electronics hardware and entertainment content like movies and music. Both companies' new devices

THE SOUNDS OF SMACK

Gamers love talking smack to their opponents, which is why most consoles have optional headsets that let opponents communicate with one another while competing. But Digital Innovations has added a new twist—its GamDR Smack Talk device allows users to insert audioclips into the conversation.

Compatible with the Xbox 360, the device plugs into the headset jack on the Xbox controller, which users can load with five preset five-second clips—movie quips like "make my day," snippets of Queen's "We Are the Champions" or recordings of gamers' own voices. The device includes a stereo patch cord to record audio from MP3 devices, DVD players or computer files. The Smack Talk is available for \$30 at most game retailers.



—Antony Bruno

support high-definition DVD—the PS3 ships with a built-in Blu-ray DVD player while Xbox 360 fans can buy an optional HD-DVD drive attachment—in addition to support for high-definition video output and surround sound audio.

Nintendo, however, has no such aspirations, and is focusing only on game-related capabilities for its network and content service.

Given the growing popularity of videogames, it's easy to see the potential for using consoles as a foothold to deliver additional entertainment into the home. According to research group IDC, more than 42% of U.S. households have at least one videogame console.

"The console has the ability to become a Trojan Horse for companies to get people off the PC and onto different devices going forward," Jupiter Research analyst Michael Gartenberg says. "If that happens, we may really start seeing these consoles serve as a secondary digital hub in the

home."

After all, they're already hooked up to high-definition TV sets and surround sound home entertainment systems, whereas most PCs are not. Additionally, they're used by the most sought-after demographic in entertainment today—young males aged 18-34.

But discovering music in a videogame soundtrack and using the videogame console to actually buy and download the song are two completely different things. To succeed, content acquired via the consoles must be interoperable with other devices, such as portable MP3 players and home computers. Whether that will be the case is as yet unknown.

"I don't expect it to be a significant revenue stream," IDC games analyst Billy Pidgeon says. "It's strictly game content right now. Content owners will want to reach gamers, but if they want to sell to them [via consoles] it's probably wishful thinking on their part."

BITS & BRIEFS

CINGULAR SENSATION

Pyramid Research says Cingular's recently announced mobile music strategy is a likely winner over the offers made by competitors Sprint and Verizon Wireless. The analyst group says Cingular's partnership approach with established digital music services like eMusic, Napster and Yahoo Music, which lets customers sideload music from their existing libraries, is "a more sustainable model" than the walled-garden stance taken by the other carriers. "Cingular can expect its subscriber base to become filled with many more music lovers than its competitors," the report reads.

MERLOT AND MUSIC

Redwood Winery is offering 1,000 free music downloads from MSN Music to anybody that signs up for its "Find the Corks" contest by the end of the year. The winery has plugged three bottles from its Sierra Series with special red

corks imprinted with a code and the word "winner," which can be redeemed for the free music. If all three corks are found before Dec. 31, all registered entrants will receive free music downloads as well.

FROM STUDIO TO PHONE

Amp'd Mobile has begun offering what record labels are referring to as "mobile albums"—a bundle of music-related content available in a single download at one price. For \$5, the "Studio Sessions" bundle includes up to three full tracks recorded live in the Amp'd studios, a master ringtone, an exclusive behind-the-scenes video of the artist and a wallpaper of the artist's latest album art. For \$2.50, the "Double Up" bundle includes the original full track with the associated master ringtone. Participating acts include Jurassic 5, Lupe Fiasco and Sleepy Brown, with Wolfmother and Snoop Dogg on deck.

SIZING UP THE SYSTEMS

Wii

- Internet connected: Yes
- Registered networked gamers: none
- Hard drive capacity: No
- HD video capability: 480p
- Cost: \$250



PlayStation 3

- Internet connected: Yes
- Registered networked gamers: 3 million (PlayStation2)
- Hard drive capacity: 20GB and 60GB models
- HD video capability: 1080p resolution; Blu-ray DVD drive
- Cost: \$500-\$600, based on hard drive capacity



Xbox 360

- Internet connected: Yes
- Registered networked gamers: 4 million (Xbox and Xbox 360)
- Hard drive capacity: 20GB
- HD video capability: 720p resolution; HD-DVD add-on drive
- Cost: \$400 with hard drive, \$300 without

YAHOO! MUSIC NOV 25 2006

TOP 20 STREAMS

1	JOJO Too Little, Too Late UNIVERSAL MOTOWN	2,522,776
2	EVANESCENCE Call Me When You're Sober WIND-UP	2,249,493
3	WEIRD AL YANKOVIC White & Nerdy WAY MOSBY/VOLCANO	2,172,269
4	SHAKIRA Hips Don't Lie EPIC	2,150,760
5	AKON Smack That SRC/UNIVERSAL MOTOWN	2,091,594
6	JUSTIN TIMBERLAKE SexyBack JIVE	2,032,814
7	CIARA Get Up LAFACE/JIVE	1,883,887
8	HINDER Lips Of An Angel UNIVERSAL REPUBLIC	1,882,242
9	JUSTIN TIMBERLAKE My Love JIVE	1,775,306
10	BEYONCE Ring The Alarm COLUMBIA	1,733,721
11	FERGIE London Bridge A&M/INTERSCOPE	1,708,488
12	CHRISTINA AGUILERA Hurt RCA	1,555,936
13	CHRIS BROWN Say Goodbye JIVE	1,473,364
14	BEYONCE Irreplaceable COLUMBIA	1,473,320
15	THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	1,450,097
16	NICKELBACK Far Away ROADRUNNER	1,432,528
17	CHRISTINA AGUILERA Ain't No Other Man RCA	1,423,786
18	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	1,357,298
19	VANESSA HUDGENS Come Back To Me HOLLYWOOD	1,353,165
20	LUDACRIS Money Maker DTP/DEF JAM	1,320,514

The band will open for Aerosmith on three concert dates in December, including a Detroit gig.



It's the "High School Musical" star's fifth hit on The Billboard Hot 100 this year, following four "HSM" singles.



The top 20 audio and video streams (combined) for the four weeks ending Nov. 12. Due to technical issues, data from Nov. 5 is not included in the total. Source: Yahoo! Music

MANAGING
DIRECTOR,
WORLD
CIRCUIT

Nick Gold

World music pioneer looks back on two decades of exposing African and Cuban music to a global audience.

Some 20 years ago, young British history graduate Nick Gold joined small London-based concert booking agency Arts Worldwide, run by two women who shared a passion for the then-nascent world music genre. Shortly thereafter, when the company renamed itself World Circuit Arts and reinvented itself as a record label, Gold found himself overseeing the imprint and producing its early releases. Since then, he has developed East London-based World Circuit into one of the leading independent world music operators in the business, with a roster based mostly around Cuban and West African artists.

In the Grammy Award-winning "Buena Vista Social Club," the label claims the most successful world music album of all time, with more than 6 million units shipped, while its African artists such as Ali Farka Toure and Toumani Diabate have earned further Grammys.

Gold bought out the company's co-founders, Anne Hunt and Mary Farquharson, in the early '90s. These days, he is World Circuit's sole owner and managing director—and still produces most of its releases.

In October, the label marked its 20th anniversary with "World Circuit Presents . . ." a 28-track, two-disc compilation of past favorites and previously unreleased recordings. Ironically, its release came at a critical time for World Circuit, with some of its biggest stars, including Toure and the Cuban singer Ibrahim Ferrer, having recently passed away.

Billboard talked to Gold about what lies behind World Circuit's success—and what the future holds.

World Circuit is one of the few labels to make any serious money out of world music. How do you account for that success?

The biggest seller, of course, has been "Buena Vista Social Club," and I think we were very lucky with our timing there. But a decade before that, we'd come along at a moment when there was a huge surge of interest in music that had previously been almost completely ignored.

My first love was jazz, but that had all been done. In African and world music, there were all these incredible musicians you could work with—and a huge range of possibilities opened up.

What made World Circuit so different from the other world music labels that emerged at that time?

Working with Ali Farka Toure was the key. His music and personality were so powerful—and you couldn't allow it to be sidelined as something obscure and exotic. You had to give it the best treatment on every level.

That led to him recording "Talking Timbuktu" in L.A. with Ry Cooder, which really put the label on the map and gave us our first Grammy.

World Circuit's U.S. releases come out on Nonesuch. How does that

deal work for you?

Nonesuch originally approached us about 10 years ago because they were keen on Oumou Sangare, who has now recorded four World Circuit albums. I appreciated that very much. It's a very comfortable relationship. They are knowledgeable with a great team and they care.

How do you balance the business role of owning and running the label with the creative side—for example, producing most of the recordings?

It's not easy. You get enthusiastic about an artist and project you're working on, and you want to get it out there in the best possible way to as many people as possible. But the balance is helped enormously by the fact that we've got a great, dedicated team at World Circuit which we've built up over time.

One British newspaper recently described you as looking for "the 'Sgt. Pepper' effect," aiming for a perfect record every time. Is that why World Circuit has a fairly small output?

I'd like to put more out, but you've got to take time to get it right. We don't put anything out unless it's the best. If it isn't, then it doesn't get released. You hear people say

an album needs three or four great tunes, and you don't need to bother about the rest. That's anathema to me. Records are expensive. I think it's shit to expect someone to buy something you don't think is quite good enough yourself.

The other point I'd make is that in rock music, you've got the lyrics and the relationship between the band and its fans to carry a record. With this sort of music you have to find a way of making each album new and special.

Was there a sense that you had a duty to record the "Buena Vista" musicians, who were nearing the ends of their careers, before it was too late?

There definitely was that feeling when we embarked upon it and discovered what was there. The pianist Ruben Gonzalez was approaching 80, but he was on fire the first couple of years we worked with him. Ibrahim Ferrer had reached this fantastic maturity in his 70s. And Compay Segundo, who was nearly 90, was singing with huge elegance and authority.

For eight years, you've had the recordings of the only concerts the full "Buena Vista" lineup gave. Why no album release?

There had been Wim Wenders' film ["Buena Vista Social Club," 1999]



“You hear people say an album needs three or four great tunes, and you don't need to bother about the rest. That's anathema to me.”

and I just didn't think it was the right time. But we're finally going to release the July 1998 Carnegie Hall concert next year. Its moment has arrived.

Many of the "Buena Vista" stars are now dead, and this year Ali Farka Toure also died. Where does World Circuit go from here?

It's a bit of a "what happens next?" moment for us. Ali has left a huge hole because I'd worked with him for nearly 20 years. But at the same time, we've only recently started working with the kora player Toumani Diabate, who is a genius. The first record we did with him was "In the Heart of the Moon," which won a Grammy this year. We've got a new record coming from him, which I'm really excited about.

Is the Cuban music adventure that began with "Buena Vista" now over?

There's going to be a posthumous Ibrahim Ferrer record. It was always his dream to make a purely bolero album. We did two sessions in Cuba. We were due to go out there and finish it when he died in August last year.

On his deathbed, he left me a note asking me to complete the project. The tapes got stuck in Cuba, and we've only just got them back, and we're now trying to finish it. There's some wonderful stuff there.

Almost all of World Circuit's artists have been masters of their art. Have you thought of recording young Cuban or African acts in newer genres?

I get asked a lot why we don't do younger stuff, like timba and rap, because you're right—pretty much all the people we've recorded have been the finished article. That's made it easy for me because I wouldn't know what to do with someone young and raw. Maybe that music's good, but I don't like it, and I wouldn't know how to treat it properly.

The Billboard

Q&A

THE MAN
ONCE KNOWN AS
CAT STEVENS ON ISLAM,
AIR TRAVEL AND WHY
WAITING 28 YEARS
BETWEEN ALBUMS IS
SOMETIMES A GOOD IDEA

BY NIGEL WILLIAMSON
ILLUSTRATION BY
EDEL RODRIGUEZ

Yusuf Islam



It's

the comeback no one ever expected.

November sees the return to the world stage of the artist known internationally as Cat Stevens, more than a quarter-century after his last commercial recording. • The global release of Yusuf's album "An Other Cup" marks the latest stage in the musical and spiritual journey of the British singer/songwriter, born Steven Georgiou some 59 years ago. • As Cat Stevens, he enjoyed his first success in the 1960s with such self-penned U.K. chart hits as "I Love My Dog" (1966) and "Matthew & Son" (1967) on the Deram label. Stevens hung out with the Beatles and toured with Jimi Hendrix, but was struck down with tuberculosis in early 1968 at the height of his success. • After hospitalization and convalescence, Stevens re-emerged in 1970 a changed man. Gone was the brash young pop star and in his place, newly signed to the Island label (A&M in the United States), emerged a sensitive, introspective singer/songwriter whose albums "Tea for the Tillerman" (1970), "Teaser and the Firecat" (1971), "Catch Bull at Four" (1972) and "Foreigner" (1973) went on to sell millions internationally. • But an even bigger change came in 1978, when he became a Muslim. He changed his name to Yusuf Islam, sold his guitars and turned away from his fans to become a pillar of the British Muslim community, donating the royalties from his old records to fund Muslim schools and Islamic charities. • Now, finally, comes "An Other Cup," the artist's first album since 1978's "Back to Earth." The name may have changed but the singer's gentle voice remains reassuringly familiar, his melodic gifts are intact, and his lyrical insight seems undimmed. • In a rare interview, Yusuf talked to Billboard in London to explain what brought about the return of the Cat.

How does it feel to be talking about a new album for the first time in 28 years? Going into the studio was like going back to a second home for me. What I wasn't quite prepared for was the commercial and business side, which has grown incredibly corporate and made it more difficult to maintain your balance as an artist. But I've been through it before and I can cope.

Did you ever think you would make a record again? Music had been one of the most important things in my life and I'd done it as Cat Stevens. But as Yusuf, this was a challenge. I never really planned it, but ["Cup" co-producer] Rick Nowells set me going. I'd done a live thing for Mandela's AIDS charity in South Africa, so he knew I was moving towards musical expression again. We met and ended up in a studio and I pulled out an old song and it felt so good—my voice was still there. We did one track and then he rang and asked if I wanted to do some more. It was very organic.

Were you nervous about returning? The last place I wanted to return to was the music business. But it's the people and the cause that matter and right now there's an important need, which is bridge-building. I wanted to support the cause of humanity, because that's what I always sang about.

Music can be healing, and with my history and my knowledge of both sides of what looks like a gigantic divide in the world, I feel I can point a way forward to our common humanity again. It's a big step for me but it's a natural step. I don't feel at all irked by the responsibility—I feel inspired.

How did you set up the record deal? I paid for making the record myself, so I was the captain of my own destiny. The album is on Ya, which is my label, via Polydor in the U.K. [and internationally] and Atlantic in the U.S. They won the day when it came to the deal because what they put up was good for Ya. I was almost able to write my own contract.

Why is the record being released under the name Yusuf rather than Yusuf Islam? Because "Islam" doesn't have to be sloganized. The second name is like the official tag, but you call a friend by their first name. It's more intimate, and to me that's the message of this record.

Why also put "the artist formerly known as Cat Stevens" on the sleeve? That's the tag with which most people are familiar; for recognition purposes I'm not averse to that. For a lot of people, it reminds them of something they want to hold on to. That name is part of my history and a lot of the things I dreamt about as Cat Stevens have come true as Yusuf Islam.



YUSUF ISLAM, circa 2006

How long was it since you had played a guitar? Many years. I was never convinced that the Koran prohibited music, but I abstained from musical instruments to keep my balance and avoid any conflict. I'd got rid of them all.

But there's a nice irony, because I wrote a song called "Father & Son" [in 1970] about the son running off to do his own thing. Now the story is about my son coming back and bringing a guitar into the house. A couple of years ago, one morning after prayers, his guitar was lying around. I picked it up and my fingers knew exactly where to go. I'd written some words and when I put them to music, it moved me and I realized I could have another job to do. Things just grew from there.

What's the significance of the album title? It has obvious connotations with "Tea for the Tillerman." But it's also a symbol. There's all this talk of the clash of civilizations. But if you do your research you find, for example, that coffeehouses came from Muslim civilization in Turkey and the guitar was developed from Muslims taking the oud to Spain. So culture and civilization is something we share, not something we should fight about. That's the symbol of the cup. It's there for everybody to drink from.

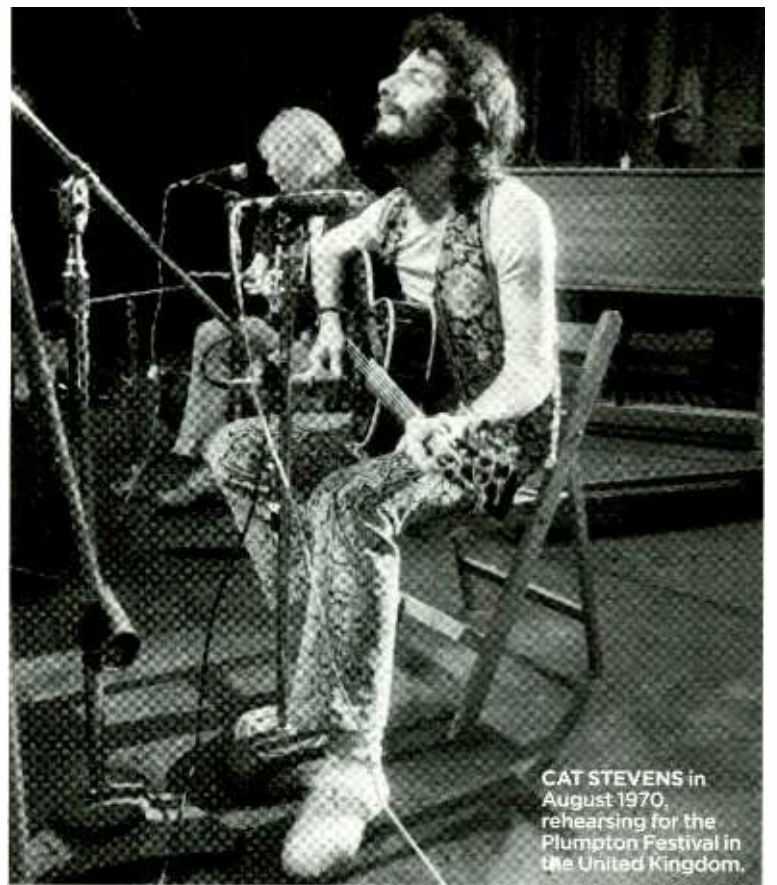
When were the songs written? A couple are quite old. "Greenfields, Golden Sands" was written in 1968 for a musical that was never realized and has now found a context almost 40 years later. The first part of the single "Heaven/Where True Love Goes" was written for "Foreigner," but the main section is a new song.

What's the history of the album track "In The End"? It's a song that asks people to look at themselves and check they're making the right choices. I actually wrote it to sing at Live Aid in 1985 but never got the chance. I turned up with no guitar and they were a bit worried by that. Then Elton John overran and so I said, "No problem," and walked away.

Songs have a life of their own. Sometimes they're not meant to be born then and only surface later.

Is there a common theme between the old and new songs? It's like a stream which links past, present and future. The music I made in the past still relates directly to me today because it was coming from a place within me that was unrestricted by the music business or any other shackles.

How strongly did your faith affect the new songs? I think purposefulness and a feeling that we have a direction is probably the message of the album. One song, "Whispers From a Spiritual Garden," sets to music a poem called



CAT STEVENS in August 1970, rehearsing for the Plumpton Festival in the United Kingdom.

"Universal Love" by the 13th century Islamic Sufi poet Rumi. I read him even before I read the Koran—at one point I never went anywhere without my book of Rumi's poems.

When we come to the message of Islam, the root of the word itself comes from peace. Many people on all sides—and some Muslims particularly—have gone extremely far from that basic understanding, and I have a role to play in helping to remind people of the gift of this wonderful religion, which has been politicized and used for other purposes.

Was covering "Don't Let Me Be Misunderstood" on the album a commentary on what's happened to you in recent years? It was a perfect fit, and I relate very directly to it. I sent a copy of it to the pope after he made those remarks about Islam [in September in Germany].

Might it also be directed at U.S. officials who refused you entry on "national security grounds" in 2004—and did you ever get an apology? No, but they gave me a visa, which I never used. Now it's being renewed or reviewed or whatever. But the issue is bigger than the present U.S. administration. It's about freedom of thought and freedom of movement.

Will proceeds from the record go to your charity, One Small Kindness? There will be a real benefit for One Small Kindness, which is doing a great job for orphans—our main focus—and also with education for girls [in] places like the Balkans, Indonesia and Iraq. We've got a faculty teaching girls management skills in Baghdad University, but God knows how long it can stay there.

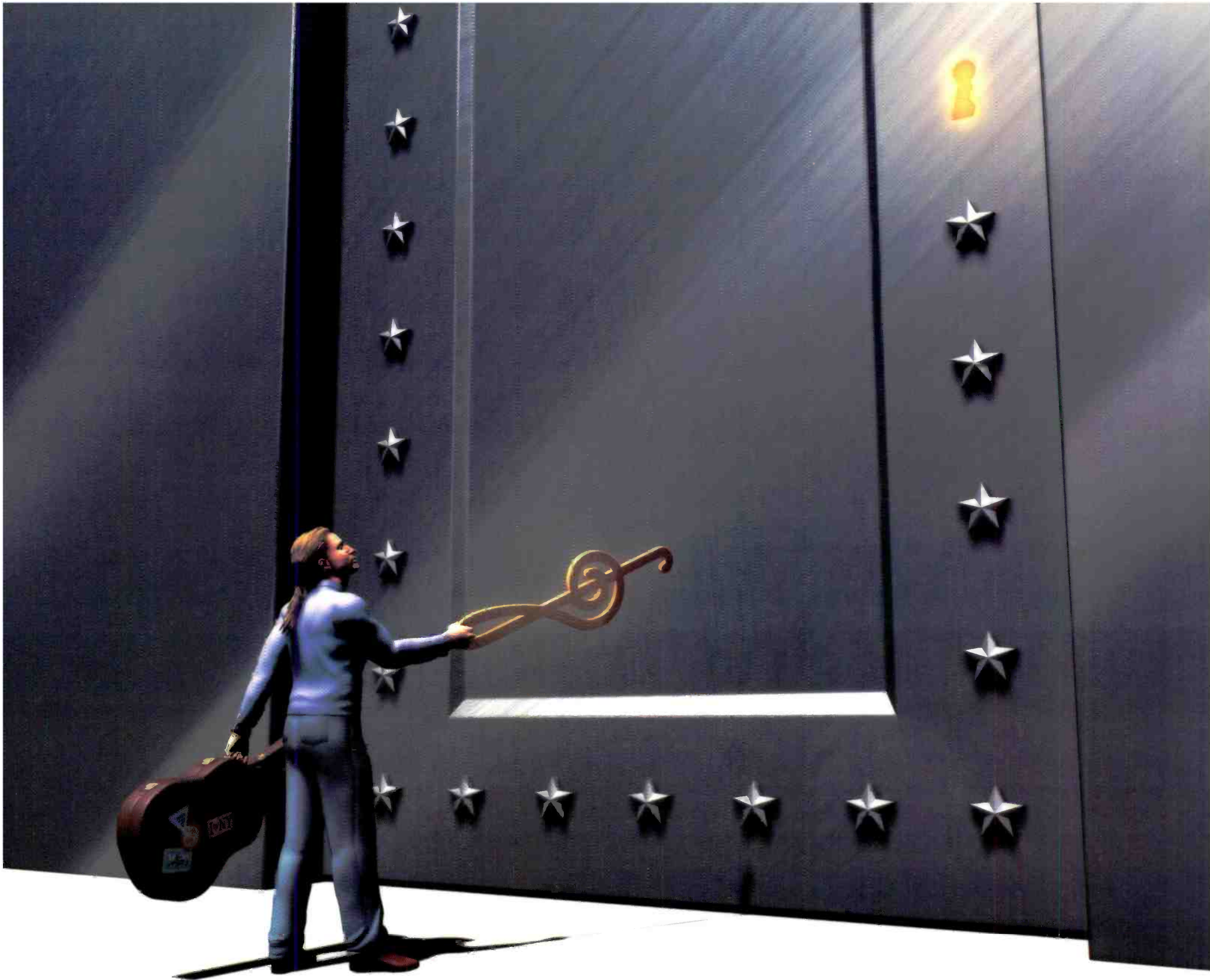
Will you be singing these new songs in concert? I'm being pushed very hard. Everybody tells me that's where the money is—and I tell them I'm not interested in money. But it's something I have to think about seriously.

What do you hope this album will achieve? It's there to bridge a gap. When I walked away from the music business I left a hole, and I think it will explain that my heart hasn't gone that far away from where it always was.

In retrospect, do you regret the long years away from music? No way, because I had to get a life and get off my high horse and join the human race. I'd been a pop star since my teens. When you're in that privileged position of being rich and famous you can lose touch with reality.

Also, I had another agenda to fulfill; I had to learn my faith and look after my family, and I had to make priorities. But now I've done it all and there's a little space for me to fill in the universe of music again.

'I CAN POINT A WAY FORWARD TO OUR COMMON HUMANITY'



LOCKED OUT

IN A POST-9/11 WORLD,
THE INTERNATIONAL SHOW
DOESN'T ALWAYS GO ON

BY LARS BRANDLE ILLUSTRATION BY MIRKO ILIĆ

IN AUGUST, British authorities foiled a terrorist plot to smuggle explosive liquids onto flights and detonate a series of mid-flight explosions. The breakthrough was a victory, of course, for mankind, but a massive setback for those hoping to fly with shampoo—or a musical instrument. Touring musicians were once again set back in the name of international security. ★ Several concerts and tours were canceled as a result, including a number of events at the Edinburgh International Festival that month, while British rock act Snow Patrol was forced to pull two U.S. dates after flight delays meant band members could not get to the concerts. ★ New York's 100-member Orchestra of St. Luke's was forced—after two years of planning—to abandon an appearance at the BBC Proms in London, while Russian-born trumpet player Valery Ponomarev broke his arm during an altercation with security at Paris' Charles de Gaulle International Airport, after he was prevented from carrying his valuable instrument onboard. >>>



The flurry of (in)activity was only the latest challenge in a series of logistical hurdles that have sprung up in the five years since Sept. 11, 2001. The music business—and specifically touring—has been affected by a global climate of fear, with international acts seeking to tour the United States coming under particular scrutiny. Yusuf Islam may have been the most high-profile artist to fall foul of this increased attention, when he was denied access to the States in 2004, but musicians across the board have found themselves affected.

Most travel challenges for musicians begin and end with the work visa.

Historically, work visas for foreign artists wishing to tour the United States came under the auspices of the Immigration and Naturalization Service. On March 1, 2003, service and benefit functions of the INS transitioned into the Department of Homeland Security as the U.S. Citizenship and Immigration Services.

Since then, obtaining the proper work visas has become a more involved process for foreign artists touring the States and for U.S. artists wishing to tour internationally. “Security clearance on both ends is definitely a more significant part of the process,” says Jeff Gabel, chief counsel for Traffic Control Group (TCG), a New York-based firm that helps streamline the visa process for international entertainers.

Since 2002, visa processing delays have caused the proportion of U.S. artistic groups using foreign performers to drop from 75% to 60%; the risk is simply too great that foreign artists will be denied visas causing show cancellations, Assn. of Performing Arts Presenters chief executive Sandra Gibson told the Financial Times earlier this year.

Cellist Yo-Yo Ma testified before the House Committee on Government Reform in April to plead a similar case. He said barriers to foreign musicians “have become extraordinarily high.” In particular, he singled out the plight of two Iranian musicians, Siamak Aghaei and Siamak Jahangiri; the two are members of Ma’s Silk Road Project, an ensemble of Central Asian and Middle Eastern musicians. Thanks to post-Sept. 11 changes in the visa process, artists must now present themselves in per-

son at their consulate to apply for entrance into the United States. The two Iranian artists had to fly to Dubai for the interview, and fly back to pick up their passports. Ma said they actually had to make the trip a third time because the visa printer was malfunctioning; all told the process cost \$5,000.

The in-person requirement has been a particular challenge for large groups, such as orchestras. Earlier this year, the Halle symphony orchestra from Manchester, England, pulled the plug on a U.S. tour after it estimated the costs and travel involved in obtaining visas would top £45,000 (\$85,000). Halle CEO John Summers says, “We think this would have taken two days out of our tour schedule, and the whole palaver involved was mind-blowing.”

The expense of applying for a visa doesn’t have to be so great. If bands live close enough to a consulate, the only two required fees are \$190 for the filing and \$200-\$350 for the appropriate U.S. union—for bands, that’s usually the American Federation of Musicians. But expenses can add up quickly. For starters, those fees are per visa petition; travel with a crew and that’s a separate petition.

The bigger fees come in when you need a visa fast—and “fast” by U.S. bureaucratic standards means less than three months, the amount of time most interviewed by Billboard said one needed to allow to have a visa approved. Before Sept. 11, in June 2001, the INS put in place its Premium Processing Service, intended to assist large corporations and others that wished to transfer executive staff to positions in their American operations. The service guaranteed a 15-day turnaround on applications in return for the payment of \$1,000 per application, on top of the standard processing fees.

While internationally established acts are generally happy to eat the costs, the price tag can seem exorbitant—and negate potential earnings—for the tours of small acts. “If you paid them \$1,000, they moved you to the front of the queue,” says English folk artist/poet Les Barker, who says he was forced to cancel his upcoming U.S. tour when one of the venues where he was due to appear was issued with a “notice of intent

‘YOU’D BE APPALLED TO GET THAT TREATMENT FROM A CORRUPT CUSTOMS OFFICER IN THE REPUBLIC OF EQUATORIAL GUINEA. BUT IN THE U.S., IT’S OFFICIAL POLICY.’

—ENGLISH FOLK ARTIST/POET LES BARKER

to deny entry.” “You’d be appalled to get that treatment from a corrupt customs officer in, say, the Republic of Equatorial Guinea,” Barker says. “But in the U.S. it’s official policy.”

Finally, many acts pay someone else—an attorney, or a nonprofit group—to administer the wade through red tape. Such fees can range from \$600 for a nonprofit (New York-based Tamizdat charges \$560 per petition) to as much as \$2,500 for an attorney.

Still, things are in many ways better for artists than they were pre-Sept. 11, Tamizdat executive director Matthew Covey says. “Before 9-11 you had to perfectly balance your whining and pleading with immigration,” he says. “Since 9-11, U.S. immigration has become much more static and predictable. If you get the checklist right, you get in.”

Nigel McCune, music business official at the United Kingdom’s Musicians Union, agrees that U.S. visa procedures are marginally better than they were, and are certainly no worse than in recent times. “But radical change is still needed,” he says.

Stories abound of artists encountering problems entering the States. In mid-September, Sydney-based indie band the Beautiful Girls were stopped when entering the country from Canada, due to improper paperwork. The band’s keyboardist Lachlan Doley and drummer Bruce Baybrooke were banned from returning to the States for 12 months, and their tour manager Matt Woo for 10 years.

“It’s not necessarily harder to get into the U.S.,” says Phil Tripp, Sydney-based Australian and New Zealand coordinator of the South by Southwest conference. “But the process has become so slow that it takes up to six months to get a visa.”

Last year, 380 Australian acts applied to Tripp to perform at South by Southwest. Of the 26 that were accepted, three bands were not allowed to enter, Tripp notes.

Touring Indian musicians, particularly from the classical world, have also felt the rub. Renowned Delhi-based classical vocalist Shubha Mudgal explains that, although the visa application process begins months in advance of the planned departure date, the actual visa “is only issued about a week before your flight. What if a visa is re-



jected at that stage?" She adds, "If a visa is rejected for any one of my group members, then that means canceling the entire tour."

Artists can expect any past legal entanglements to surface when seeking to tour outside of their homeland. "If there's a criminal history of any sort, it's clearly going to be a bar or cause considerable delay in any visas being issued," TCG's Gabel says. "If we find that there's going to be a security hold on a group because of one of the members having a problem, we may suggest that this member not apply. It can hold up everything."

Having a Muslim name can also cause problems, Delhi-based sitar/sarongi player Murad Ali says. "I was once told by U.S. airport security officials that had my surname been Jones instead of Ali, they would not have gone through the hassle of conducting a detailed security check," he says.

Gabel declined to comment on whether residents of certain countries come under more scrutiny than others. "You've got to realize, security clearances can cover not only a criminal history, but just a name check may come up with a questionable security issue or concern," he says. "It may be nothing; it's just that the name may sound the same as someone else's."

Freemuse, the Danish-based international organization that campaigns for freedom of expression for musicians and composers across the globe, published a report in February on music and censorship in the United States post-Sept. 11.

In it, author Eric Nuzum argued that "newly tightened visa restrictions have affected musicians from around the world, making it difficult for them to perform in the United States simply because the process has become unwieldy and unpredictable."

It concluded that musicians from Iran, Iraq, Syria, Libya, Sudan and North Korea had been "especially burdened," but that Cuba was hit harder than anyone. "Since Sept. 11, no Cuban musician has been granted a visa to enter the United States," the document claimed.

Still, several employees of agencies who work to administer the visa process for foreign musicians say that "U.S. immigration takes the fall for a lot of stuff that isn't their fault," one such employee says. "I know major tours that have been canceled . . . it gets blamed on immigration, and it's really because the managers didn't apply for visas until a week before the tour."

The United States is not the only market whose borders can be tough for an artist to cross. Despite its laid-back image, Australia is becoming one such market, industry observers note.

Applicants for a visa to visit Australia must disclose military links and any criminal background, including

Showstoppers: BEAUTIFUL GIRLS, SHUBHA MUDGAL and SNOW PATROL (from left) each experienced schedule-threatening—and in some cases killing—visa issues.

serious speeding fines. "Some entertainers wanting to perform in Australia get extremely resentful, and let us know it," says Christine Verginis, Melbourne-based policy and research officer at Live Performance Australia, the trade body for the live and performing arts sectors. "When they're out of their home country on tour, it is extremely difficult for [artists] to get hold of court papers or other documents that Australian authorities need."

Israel's live music sector's struggle against terrorism predates Sept. 11, 2001. "Since October 2000, the effect of terror on the Israeli music industry has been enor-

mous because international acts refused to come here because of the outbreak of the Second Intifada—or because of media exposure of terrorist activity on media such as CNN," says Zev Eizik, managing director of Tel Aviv-based promoter Zev Eizik Productions.

The terror threat means that insurance is near impossible to obtain and the promoter is particularly exposed. "I take the risk because when you decide to become a promoter in the Middle East you decide to become a gambler—very different to my 16 years [working] in Australia," Eizik says.

All that musicians can do is persevere—and stay on top of their paperwork. Sometimes even bungling bureaucracies take steps to improve conditions.

In the United Kingdom this fall, after intensive lobbying from the Musicians Union, a breakthrough was reached regarding the issue of instruments on flights. At the end of September, Britain's Department of Transport relaxed restrictions to allow musical instruments in airplane cabins.

Problem solved? Not quite.

"Unfortunately," the union's McCune says, "it appears there is some difficulty in the message getting through to airport staff."

Additional reporting by Nyay Bushan in New Delhi, Christie Eliezer in Melbourne, Sasha Levy in Tel Aviv and Ray Waddell in Nashville.

LATIN LOGISTICS Some Groups' Largest Fan Bases Are Behind U.S. Borders

BY LEILA COBO

Obtaining a visa to perform in the United States is an occasional annoyance for most international artists. But for Latin acts in general, no visa means no access to the world's largest Latin music market. For Mexican and Dominican artists, for whom the United States is an extension of their home markets, having the right visa in place is essential.

But current, more stringent enforcement of immigration laws can lead to delays in visa applications if requirements aren't rigorously met.

"Since 9-11 the consulates are actually enforcing laws that have always been in the books," says Michael Felix, an immigration attorney in Santa Fe Springs, Calif., who specializes in obtaining visas for artists and has worked for years with Mexican and Central American acts. "They had never really enforced security checks. Now, they are really cracking down," he adds.



The crackdown can work both ways.

On the one hand, if all requirements are met, applications are actually being approved faster, says Kevin Tracy, an immigration attorney in Del Mar, Calif.

On the other hand, higher scrutiny means that once-overlooked details are now a major problem.

"What we're finding is many of the members of large groups have not been truthful about prior illegal entries," Felix says. If even one member of a group has any prior immigration issues, it can derail the visa application for the entire group. Knowing about the

problem on time, however, allows the group to get a substitute member for a particular trip.

There are generally three kinds of visas available to entertainers. Acts that will actually be performing for money can apply for an O visa (for international solo acts of the highest caliber) or a P visa (for groups).

A third visa, the H2B, is for brand-new groups that have received limited press and are coming to the United States for the first time.

If an act is only coming on promotion only, it can apply for the easier to get H2B visa.

Most visas are doled out for anywhere between a year and three years, depending on the act's schedule of planned events.

Regardless, artists have to back up their applications with documents like schedules, itineraries and letters from promoters and labels. Some acts are even asked to perform at consulates when they go in for their visa interviews.

Post-Sept. 11, nationals from some countries definitely have a harder time with visas. In Colombia, for example, which has been designated a terrorist state, visas are issued out of a single location in Bogotá. This inevitably leads to delays, unless the artist has a good attorney and is willing to pay premium fees for faster processing.

Delays affect artists in different ways. There are numerous examples of newer groups that are unable to come to the States even as their music gains airplay. And while top-selling groups can find enough work to keep them busy in Mexico and other countries while they wait for their visas to be processed, that doesn't mean the process isn't a nuisance.

"I've worked in the United States for 15 years with my work visa," says José Angel Medina, leader of duranguense group Patrulla 81. "And I never had any problems at all. Now that we're a famous group, and we routinely sell 400,000 copies of each album, sometimes it takes us a year to get our visa."

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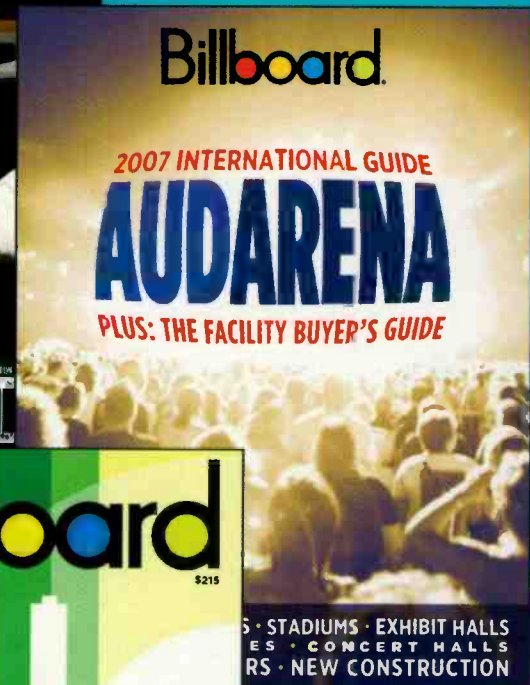
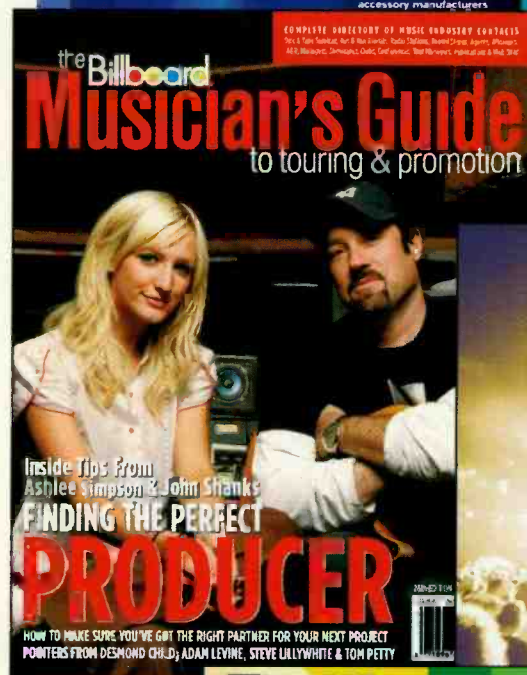
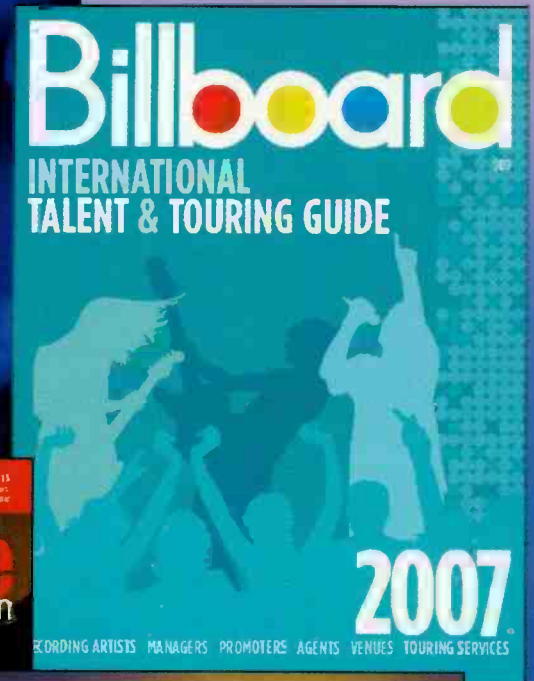
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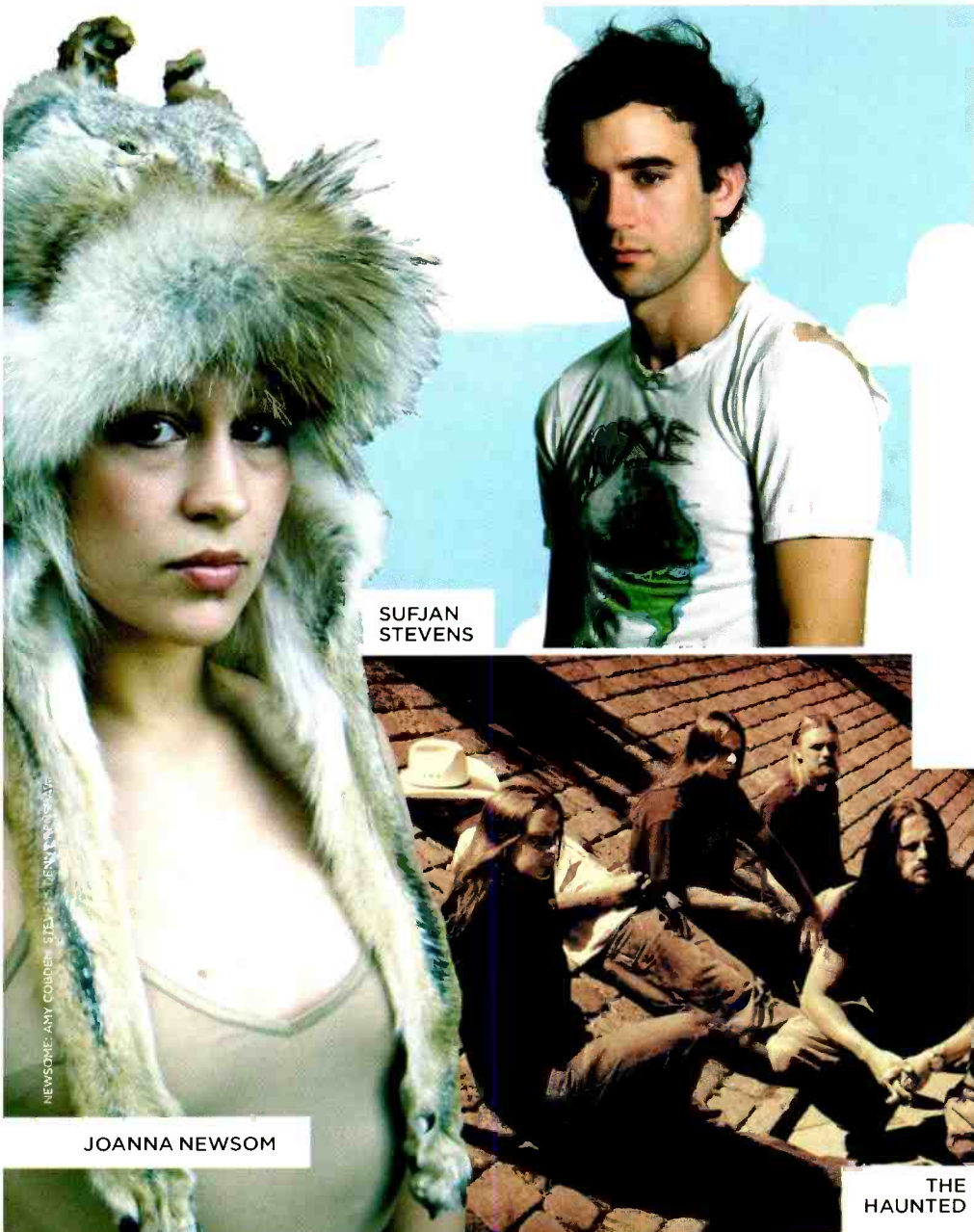
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INDIE ACTION



SUFJAN STEVENS

JOANNA NEWSOM

THE HAUNTED

Indie music fans can be forgiven for looking ahead to 2007.

On the horizon for the first or second quarter are new releases by an all-star lineup of indie superstars, including new albums from singer/songwriter Bright Eyes, rock band Arcade Fire and pop darlings Bright Eyes and the Shins.

But let's not get ahead of ourselves.

This holiday season brings us new music from Public Enemy's Flavor Flav, a holiday-themed boxed set from Sufjan Stevens and a collection of Bright Eyes rarities, among other goodies.

A Grab Bag Of Don't-Miss Discs From Hot Independent Acts For The Holiday Retail Season

The buzz on a new album from harpist Joanna Newsom started months ago, and longtime Chicago rock act Califone finally landed on the Billboard charts. Fans will have new music from Aiden, the Haunted and three new CDs worth of Tom Waits for the holidays.

And there's plenty more independent releases already making an impact, including sets from Senses Fail ("Still Searching"), Converge ("No Heroes"), Me First & the Gimmie Gimmies ("Love Their Country"), Xzibit ("Full Circle") and Mindy Smith ("Long Island Shores").

Here's a look at several notable indie releases, albums that are either still on the horizon or have just appeared on Billboard's charts.



Capsules compiled by Todd Martens, with additional reporting by Jonathan Cohen and Katie Hasty.

BRIGHT EYES

"Noise Floor," Saddle Creek

This is not a new Bright Eyes album, but even a holiday release from the indie superstar is not to be taken lightly.

Bright Eyes, aka singer/songwriter Conor Oberst, will have a new CD in early 2007, says his label, Saddle Creek. Until then, "Noise Floor" offers older unreleased rarities.

Oberst is coming off his biggest albums to date—2004's dual collections "I'm Wide Awake It's Morning" and "Digital Ash in a Digital Urn."

"Noise Floor," released Oct. 24, features 16 tracks recorded between 1998 and 2005, and captures Oberst's evolution from an acoustic balladeer to his recent, more adventurous, electronic-tinged tunes.

THE HOLD STEADY

"Boys and Girls in America," Vagrant Records

Arriving with a bounty of positive press, the Hold Steady's debut for Vagrant Records made a smashing entry on The Billboard 200, where it arrived at No. 124 on Oct. 21.

The Minneapolis-turned-New York rockers deliver semi-ironic tales of Sunday school, girls and booze, and "Boys and Girls in America" charted with scant radio and TV exposure.

"I don't know if there's a way of calculating this, but I think that [with] a good ratio of our fans, we're their favorite band," lead singer Craig Finn recently told Billboard. The hype began with 2005's "Separation Sunday," an album that became a favorite of journalists and bloggers.

NELLIE MCKAY

"Pretty Little Head," Hungry Mouse/SpinArt

The new album from singer/songwriter Nellie McKay arrives on Hungry Mouse/SpinArt after McKay's well-documented spat with Columbia Records. The major had cut McKay's 23-track two-disc effort down to a 16-track set and the two sides were unable to reach a compromise.

So McKay formed her own label, Hungry Mouse, with manufacturing from Ryko-distributed SpinArt. Jeff Price, SpinArt co-founder, recently told Billboard that his label "now provides all the services of a record label but does it through a simple distribution deal. It's very simple and artist-friendly."

"Pretty Little Head" is the follow-up to McKay's 2004 double-disc Columbia debut, "Get Away From Me," which reached No. 1 on Billboard's Heatseekers chart.

JOANNA NEWSOM

"Ys," Drag City

Along with Devendra Banhart, Joanna Newsom helped usher in the so-called "freak-folk" movement, a term given to a new breed of indie artists that is experimenting with folk traditions.

The harpist, whose crackly squawk of a voice would seem to make her an unlikely choice to spearhead a movement, ultimately charms the listener by cradling her vocals with delicately intriguing orchestrations.

"Ys," which was set for a Nov. 14 release, comes in at just five tracks—the longest of which is nearly 17 minutes. Yet the album is fit to be performed in a chamber hall, as it features arrangements from famed Beach Boys collaborator Van Dyke Parks and mixing work by Jim O'Rourke (Wilco, Sonic Youth).

Leaked online months ago, the album is already receiving rave reviews across the Web. Backed by a winter tour, Newsom's album looks to be one that adventurous music fans can turn to as an escape from blockbuster holiday pop releases.

COBRA STARSHIP

"While the City Sleeps, We Rule the Streets,"

Decaydance/Fueled by Ramen

Can Decaydance and Fueled by Ramen catch lightning in a bottle a third time?

First came the smashing success of Fall Out Boy, and then that group's Pete Wentz started his own imprint, Decaydance, which launched the career of Panic! at the Disco.

Already having logged several weeks on Billboard's Top Independent Albums tally, Cobra Starship is the brainchild of former Midtown singer Gabe Saporta. Midtown may have been adored in the emo/punk underground, but Cobra Starship leans more heavily into pop-rock territory.

"The attitude of Cobra Starship is to have fun," Saporta recently told Billboard. "I'm not concerned with punk rock credibility. Right now I just want



BRIGHT EYES



THE HOLD STEADY



NELLIE MCKAY



AIDEN



COBRA STARSHIP



FLAVOR FLAV

to have fun and make party music."

While the group's first single was featured in the film "Snakes on a Plane," it also introduced fans to Saporta's catchy, lighthearted project.

The act will be on the road through Thanksgiving, and if Fall Out Boy and Panic! at the Disco are any indicators, Decaydance and Fueled by Ramen will be heavily working this record for all of 2007.

SUFJAN STEVENS

"Songs for Christmas," Asthmatic Kitty

While folksy singer/songwriter Sufjan Stevens continues work on his 50 states project, recording an album about each state in the nation, he puts that on hold each holiday season.

Starting in 2001, Stevens began recording EPs of Christmas songs, ranging in length from seven to 11 tracks. The CDs were given to friends and family but also ended up on peer-to-peer sites.

On Nov. 21, Asthmatic Kitty will release a boxed set of these five collections, dubbed "Songs of Christmas," which include both sacred and secular classics like "Silent Night," "Jingle Bells" and "The Little Drummer Boy."

Each release contains several holiday originals by the quirky songwriter. The package is enriched with Christmas stickers, liner notes and short stories by Stevens, a Christmas essay by author Rick Moody, a songbook with lyric sheets and chord charts and an animated music video by Tom Eaton.

TOM WAITS

"Orphans: Brawlers, Bawlers and Bastards," Anti-

Tom Waits opens his vaults for the first time on the three-disc collection "Orphans: Brawlers, Bawlers and Bastards," due Nov. 21 via Anti-

Of the 54 tracks, 30 are new recordings. The set will also feature a 94-page booklet. The collection took more than three years to compile, and boasts contributions from Primus' Les Claypool, guitarists Dave Alvin and Marc Ribot, saxophonist Ralph Carney, harmonica virtuoso Charlie Musselwhite and drummer Bryan "Brain" Mantia.

Waits rarely tours, but he did a small club tour this summer, and will be doing limited press to promote the effort. For about a month prior to the album's release, four songs were previewed on Spinner/AOL.com. While it may not have as wide of an appeal as a singular Waits effort, the collection should be a consistent indie seller this holiday season.

THE HAUNTED

"The Dead Eye," Century Media

AIDEN

"Rain in Hell," Victory Records

It's been a banner year for independent rock music. In Flames, Atreyu, Lacuna Coil, Iron Maiden, Senses Fail, Hellogoodbye and others have scaled the Top Independent Albums chart.

As the year winds down, here are two acts from two powerhouse labels worth keeping an eye on. Victory's Aiden has been a fast starter, as the act's "Nightmare Anatomy," its first for the label, spent 16 weeks on the Top Independent Albums tally.

The self-described horror rockers have offered fans a combo EP/DVD, released Oct. 31, and are touring this winter.

A bit on the harder, thrasher side, the Haunted also issued a new Century Media album on Halloween, its second proper release for the label.

These are stocking stuffers, perhaps, for the rock fan whose idea of a classic holiday movie is Tim Burton's "The Nightmare Before Christmas" rather than "Miracle on 34th Street."

FLAVOR FLAV

"Flavor Flav"

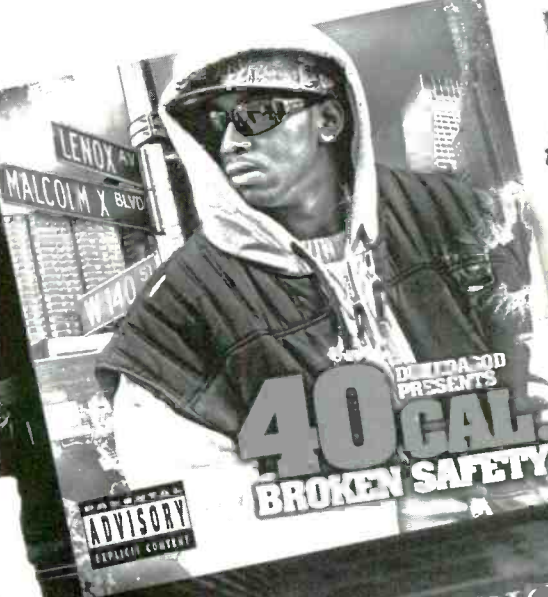
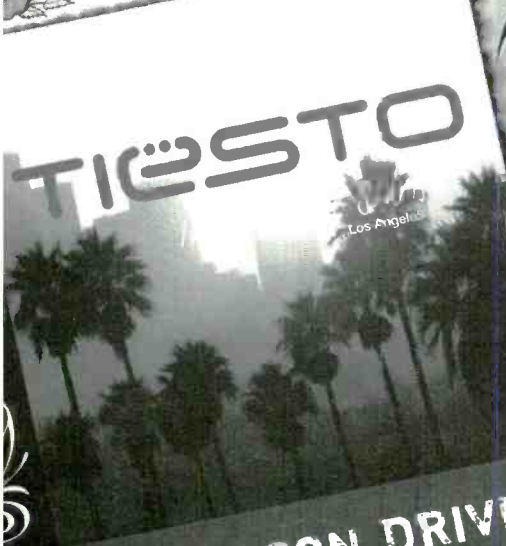
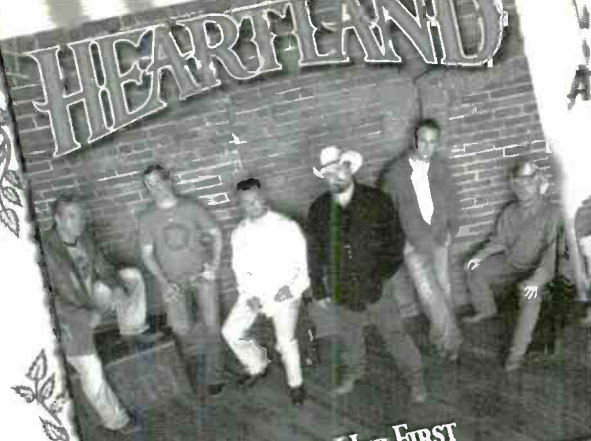
Draytown/Redeye

One of rap's favorite sidekicks went solo on Halloween. His self-titled debut was years in the making, and it arrives as Flavor Flav is experiencing a bit of a renaissance. He's shot three seasons of VH1's unscripted series "Flavor

of Love," and on Nov. 28 Slam Jamz Records will release a collection of lesser-known Public Enemy tracks, "Beats & Places."

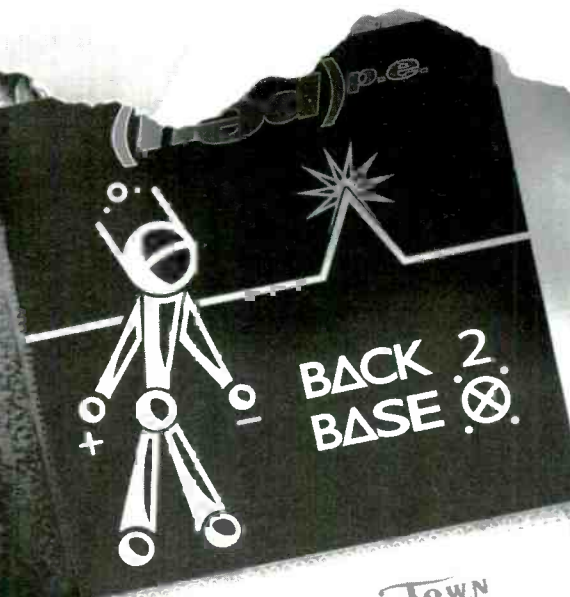
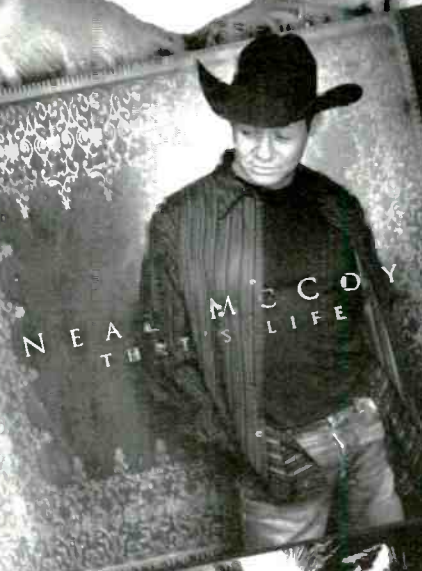
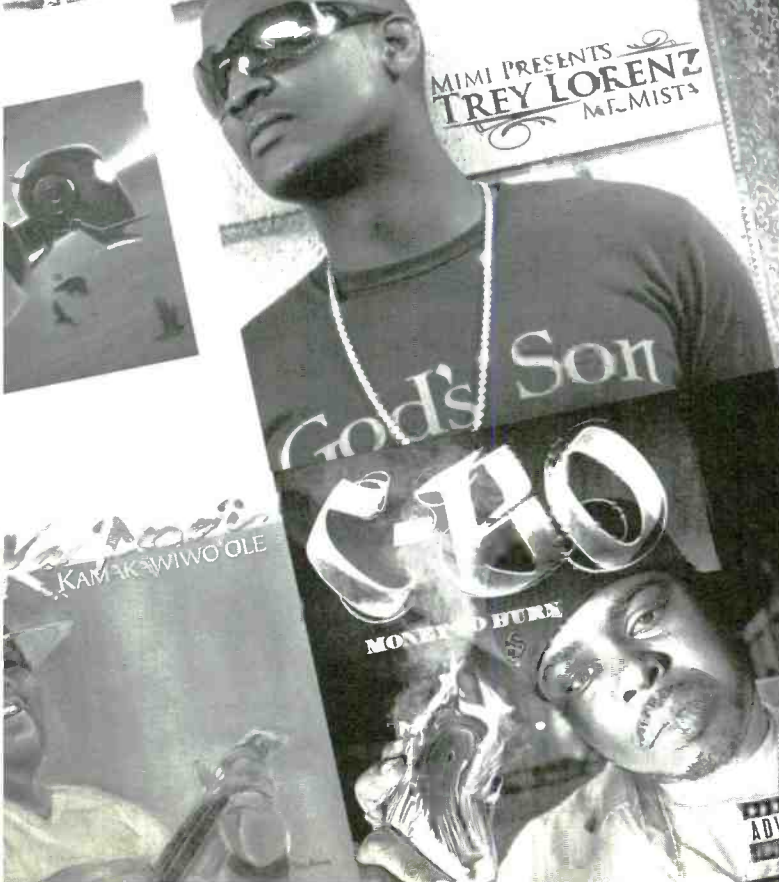
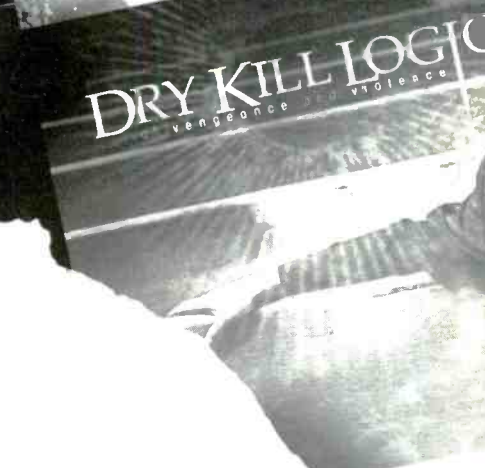
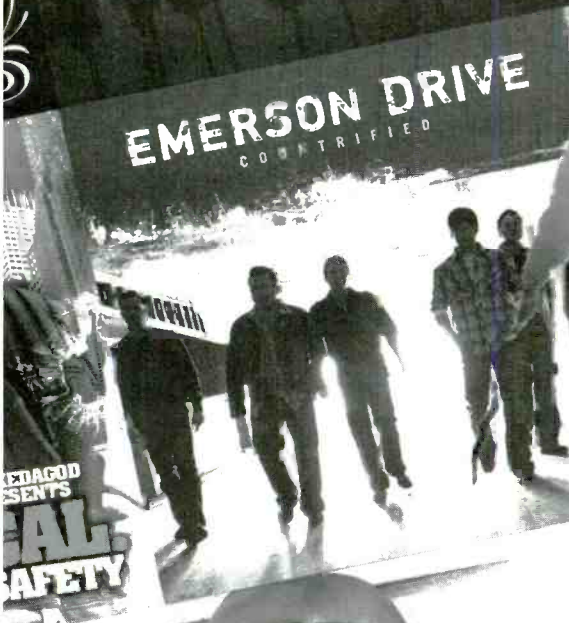
For now, though, fans will get a peek, perhaps, at what Public Enemy may have sounded like with Flav in charge rather than Chuck D. "This is my first and only album ever because I want it to be a collector's item," Flav recently told Billboard. "I always wanted to do a solo album but coming up through the years there's been a lot of obstacles that have stopped me from do so."

Additional reporting by Jonathan Cohen and Katie Hasty.



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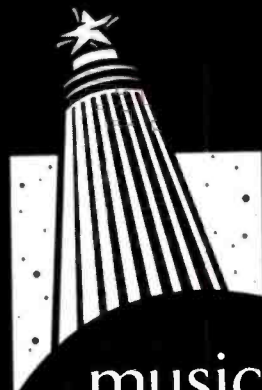
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COUNTRY

BY RAY WADDELL

Myth No. 1: The Nashville concert market is primarily a country music market. ■ Myth No. 2: Country music tours do not play well in Nashville. ■ The dichotomy of these two myths—assuredly not as widely held as they were a decade ago—show the challenges faced by Music City's crown jewel of a venue the Gaylord Entertainment Center. ■ Celebrating its 10th anniversary, the Gaylord Entertainment Center (affectionately known as the GEC by locals) has gone a long way toward blowing up both myths.

First, Nashville music fans may love country, but the 20,000-capacity GEC has enjoyed sellouts with acts including the Rolling Stones, Bon Jovi, Prince, Elton John, Nickelback and virtually every family show.

As for the second myth, the GEC has a string of successes in the country music arena. The Nashville landmark recently sold out Rascal Flatts, and the Tim McGraw/Faith Hill Soul2Soul II tour enjoyed a gross of nearly \$1.4 million and paid attendance of 17,295.

"Gaylord Entertainment Center has been a great venue to work with from a management perspective," says Scott Siman, who manages Tim McGraw. "They have always had great people consistently looking for ways to make every event a success."

McGraw is linked to the GEC in more ways than one as a part owner of the Arena Football League's Nashville Kats, the arena's sports tenant along with the NHL's Nashville Predators.

"We have had some amazing moments there, from four New Year's Eve events, two Nashville Kats shows, one Tim McGraw show and one Soul2Soul II concert," Siman says.

The GEC opened in December 1996 with a sold-out gala Amy Grant Christmas extravaganza. GM Hugh Lombardi came on-board six years later. He was immediately impressed by what he encountered, from the arena's unique architecture, with its signature spire, and the depth and breadth of the market.

"The building had a great group of people running it; it was very clean and well-organized," recalls Lombardi, who came to Nashville after a stint running the Ice Palace in Tampa, Fla.

In terms of GEC's place in the market, "I felt this arena had a lot of advantages being in this location," Lombardi says. "I was welcomed by Music Row, and I thought we got off to a good start."

Brock Jones, who stepped into his senior director of booking role at the GEC in January, adds: "I think there is a lingering misconception nationally that Nashville's just a country town.

"I do think that's changing, and a lot of the shows we've been getting with Live Nation and AEG Live are showing that that thought is being challenged and changed," Jones adds.

Which, again, is not to say country does not play well in Nashville. "Country actually does very well here," Lombardi says. "Since I've been here all the country acts that have played here are sellouts or near sellouts. But I also felt like not enough other genres of music were being played here."

A string of high-profile winners outside country prove the market for other genres is substantial, Lombardi says.

Jones says one thing agents, managers and promoters should know is that "Nashville is one of the wealthiest, fastest-growing metropolitan areas in North America."

"Our ticket sales for all genres over the past year have routinely exceeded expectations, and we are quickly becoming a must-play," Jones says.

The GEC staff can do whatever it takes marketingwise to put a show over the top, Lombardi says, beginning with their great relationship with the Predators.

"The Predators will do anything they can with their telecasts, both radio and TV, and by any means we have internally, we'll help promote the event," Lombardi says.

The GEC's expansive internal database is also a highly effective tool. "As far as demographics go, we can target [a market] very, very precisely," Jones says. "We can break down demographics to purchase patterns or specific sales to specific types of shows. We can hit pretty much any demographic we want and tailor any message we want."

And they do that, Jones says, for practically every event at the arena. "We are constantly assisting promoters in reaching out to the audience for whatever show they're bringing in," he says.

The arena and its marketing staff can add juice to an on-sale through internally orchestrated presales.

"An example would be Trans-Siberian Orchestra," Jones says. "We did a presale this year, and we actually have, as of this week, surpassed our sales from last year, and we're still 30 days out."

And, as the nature of today's business requires, the GEC marketing team works with national and local presales that the act or event brings to the building. "We did that both with Bon Jovi and Blue Man Group on fan-club presales," Jones says. "With Tim and Faith, we had multiple presales on a national level. We're very open to working with the promoters or the act on presales."

As for promoters, the building is an "open house," working with Live Nation, AEG Live, Outback, House of Blues, Police Productions, Beaver and other promoters.

"We're open to anybody who wants to come in here," Jones says.

The GEC has notched sellouts this year with Bon Jovi, the Blue Collar Comedy Tour, the SEC Men's Basketball Tournament, Soul2Soul II, American Idols, Nickelback and Rascal Flatts.

Even so, the GEC and Nashville missed out on recent tours by the Rolling Stones, U2, Madonna, Paul McCartney and Eric Clapton.

But typically, the GEC has lost the shows to newer buildings still

in the honeymoon period in the same region. Now it seems the arena is attracting shows that other buildings miss.

"Grosses don't lie," Jones says. "The reason we're getting some shows that other markets are not is because we're coming through for promoters. That's the bottom line."

With its huge loading dock, expansive backstage area and numerous dressing and production rooms, the GEC has earned a reputation as an "easy" venue during the past decade.

"It's very easy to work in here," Lombardi says. "We're very accommodating with plenty of Southern hospitality."

The backstage area is very spacious. "We've got quite a few dressing rooms and production offices, and we have the [adjacent] rehearsal hall that gets used for everything from storage to basketball courts, ping-pong or parties with tents," Lombardi says.

"That room is 13,000 square feet and although its primary use is for rehearsals, it also is great space that most buildings don't have that promoters have taken advantage of."

Basically, the GEC can handle the audio, lights and production gear for any tour on the road.

"We've had the Stones, Billy [Joel] and Elton, Boom Boom Huck Jam, etc., and we never had a problem," says Lombardi.

Production in Nashville is also economically efficient.

"Shows really like coming here because, first, we're not a union house, we're an open building," Jones says. "The union does work here, but they're not the only crew. So tour managers have the ability to get the best rate possible, which is obviously of interest to them."

The smart design of the arena and the can-do staff make a great combination, Jones says. "It's more than just the building itself," he says. "The building as a production entity is a known quality. The one comment that routinely gets made at the end of the night from the production managers is, 'When we come in here we know it's going to be an easy day.'"

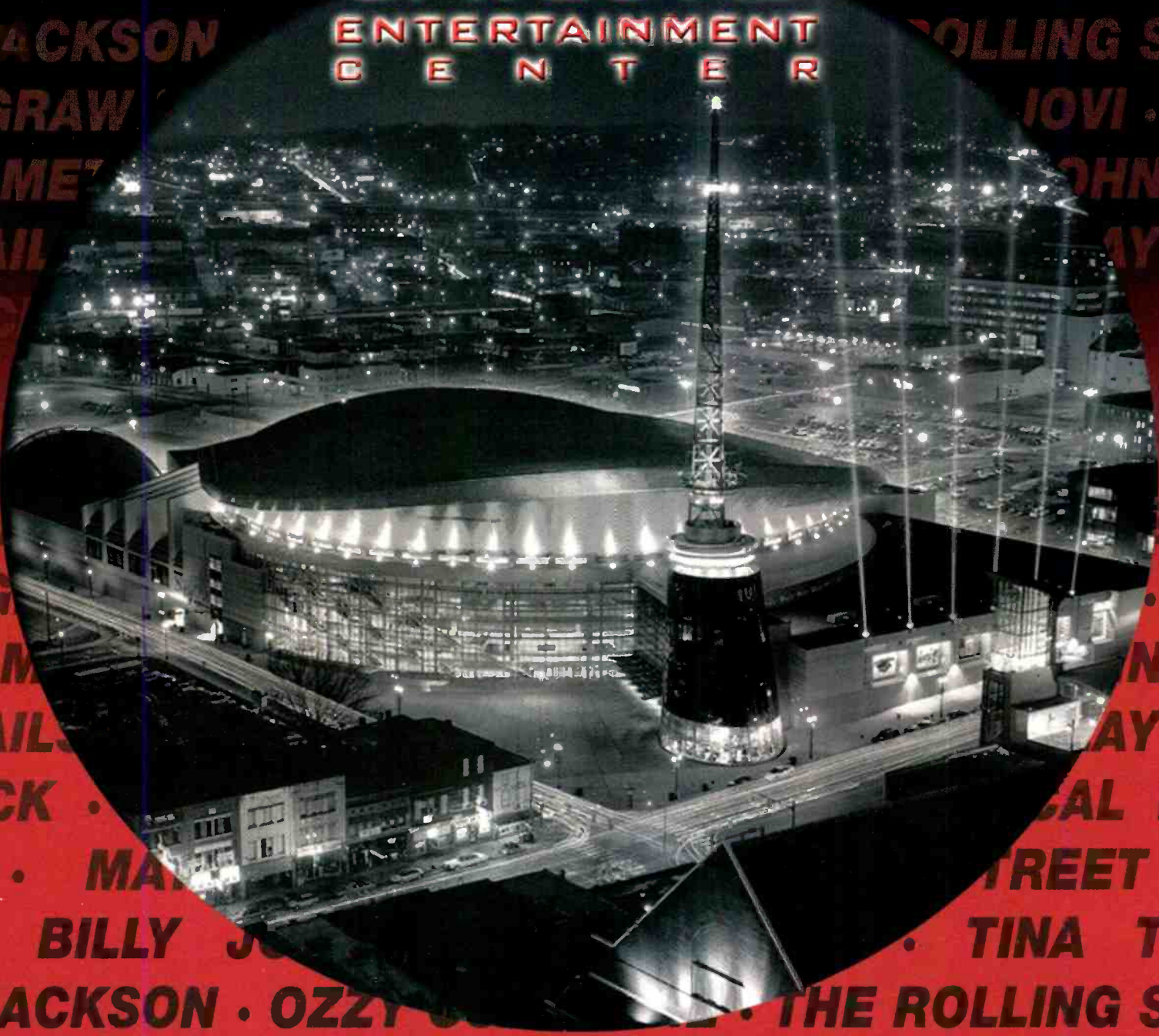
The 20,000-capacity GEC dispels views of Nashville as 'just a country town.'



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HITTING THE 'SWEET SPOT'

**GEC'S MUSIC CITY THEATER
IS SCALED DOWN
BUT NOT DOWNSCALE**

The Nashville market venue menu had something for pretty much every booking need, from a variety of large and small clubs, to the 2,300-capacity Ryman Auditorium to the 20,000-seat Gaylord Entertainment Center. ■ But what was missing was a large theater venue in the 5,000-plus range. ■ For the past several years, the GEC has found success with its Music City Theater configuration, echoing a trend that large arenas have successfully employed across the nation.

Many believe the "sweet spot" in touring today is about 5,000-6,000 capacity. And for about the past six years, arenas have not just relinquished that business to theaters. Now theaters-in-arenas aren't just an innovative marketing concept, for many they're mainstream venues.

By design, the Music City Theater fills a niche. "We can go from 5,000 to 9,100 capacity," says Brock Jones, senior director of booking of the GEC. "There's really no 4,000- to 6,000-seat venue in this market and that's what we're trying to fill."

To give the theater its own look, staff employ a sophisticated curtaining system, carpet the floor and give the stage a proscenium look. They can use tables and chairs for one act, general admission seating for another.

The venue has drawn attention from agents and recently sold out a date for the Cheetah Girls.

Other bookings that have enjoyed success in the Music City Theater include the Trans-Siberian Orchestra, 50 Cent and Lord of the Dance.

To get the GEC in the arena-theater booking loop, it has joined the Arena Network Theatre Group, an offshoot of the Arena Network, a consortium dedicated to attracting more business.

"I think [being in ANTG] has been very beneficial," GEC GM Hugh Lombardi says. "The

Arena Network does a good job of making the agents and promoters aware of the options they have out there."

Thirty-two Arena Network members are also part of the ANTG.

"We're always picking up rocks and trying to find new things to do," Arena Network executive director Brad Parsons says. "We've had a lot of success in our theater mode, but we haven't had as much as I'd like to see."

Parsons says that the theater setups should have their own identity.

"I actually believe we've been trying to set up a venue within a venue, so when somebody plays the theater setup and sells it out, then it's a sell-out, it isn't like they weren't good enough to sell out an arena," Parsons says. "That's not the point and it never was."

Upcoming bookings for the Music City Theater include contemporary Christian star Michael W. Smith with the Nashville Symphony Orchestra in December.

And the GEC is interested in booking more into the Music City Theater.

"We're actively seeking shows for that configuration," Lombardi says.

—Ray Waddell

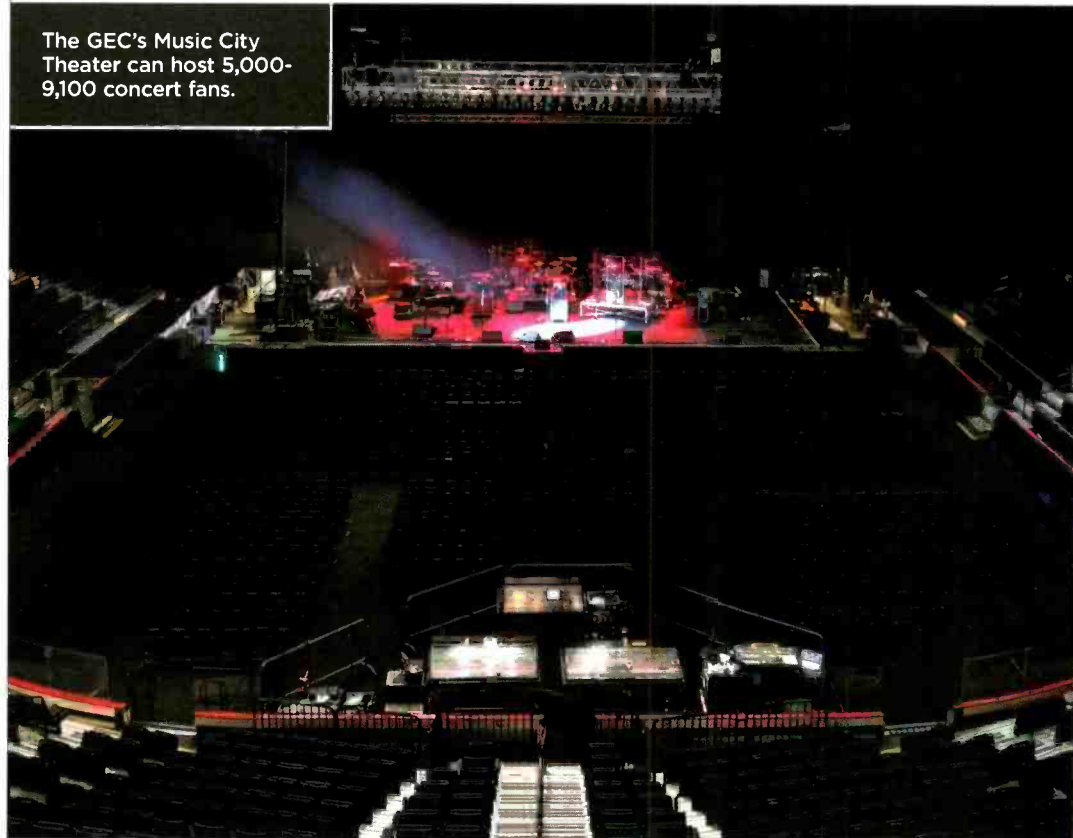
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8/18/05	Scream Tour IV Bow Wow	12/31/98	Tim McGraw
7/22/05	Veggie Tales	12/31/97	Tim McGraw
		12/31/96	Tim McGraw

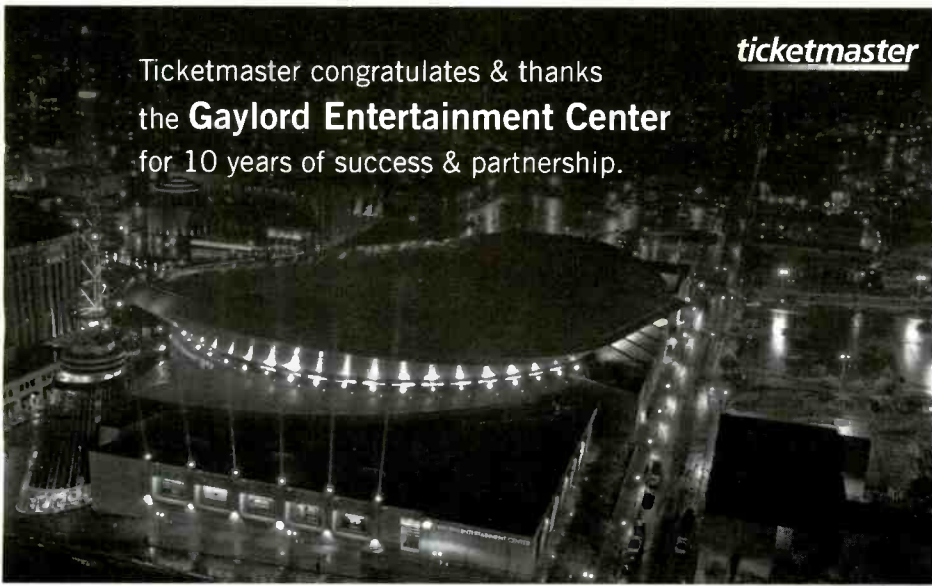
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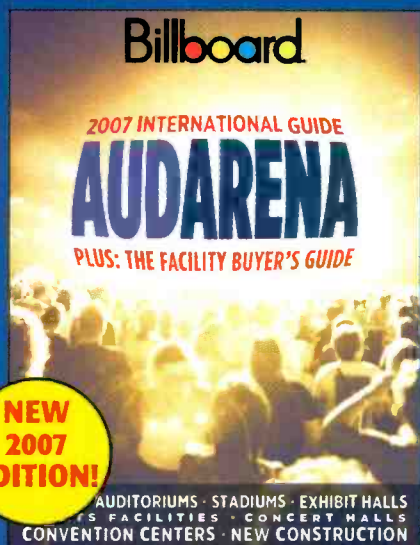
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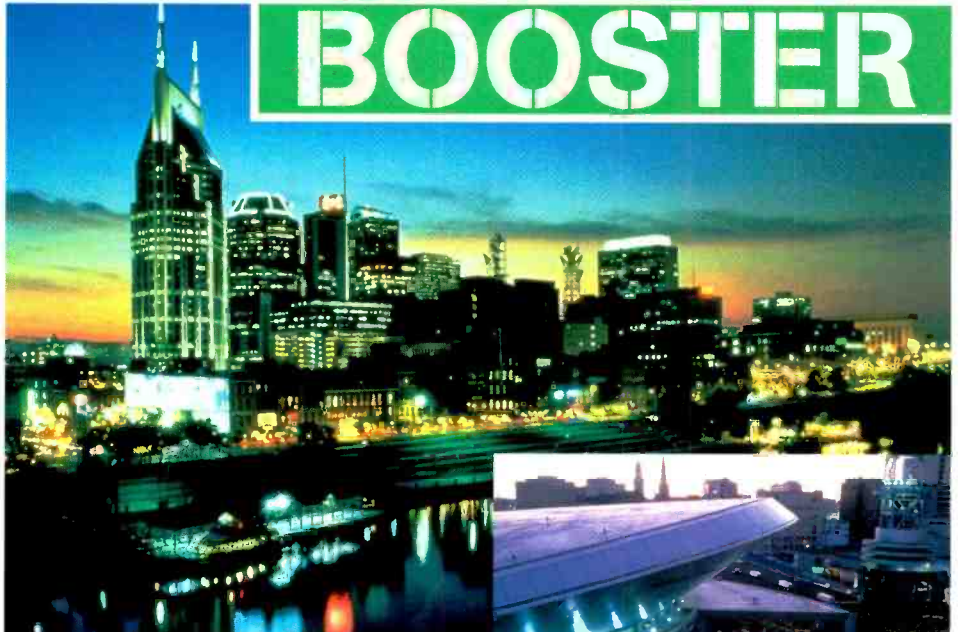
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DOWNTOWN BOOSTER



HOW THE GEC DROVE NASHVILLE'S RESURGENCE

Fifteen years ago, a drive down Nashville's famed Lower Broad area showcased a cultural fall from grace.

Just off Broadway sat the historic Ryman Auditorium, then in disrepair, and the downtown excitement the Ryman had generated while hosting the long-departed Grand Ole Opry had dissipated.

Flash forward to 2006. Lower Broad is a vital, thriving district, spurred, most believe, by the opening of the Gaylord Entertainment Center in late 1996.

Across the Cumberland River sits LP Field, home of the NFL's Tennessee Titans. New clubs, restaurants and nightspots are thriving. And the Ryman itself is gorgeously renovated and rarely dark.

At the center of this entertainment nexus sits the GEC, with its radio-tower spire reaching toward the heavens, its "wow-factor" architecture and its "town square" marquee showcasing upcoming events.

This is a happening area.

"The Gaylord Entertainment Center led the resurgence of downtown, without question," says Butch Spyridon, president of the Nashville Convention & Visitors Bureau.

During the past decade, the GEC has become "definitely the premier entertainment venue in this city," says Brock Jones, the arena's senior booking director.

Also, the GEC was designed without a home sports team in mind, and instead primarily for live music events.

"I think it's the only large building opened in the last 10 years that was designed for concerts and not for sports in the country," Jones says.

Certainly, Nashville boasts several other venues in addition to the 2,362-capacity Ryman. They include the 9,432-seat Municipal Auditorium (where most adult Nashville natives grew up seeing concerts), the Tennessee Performing Arts Center venues and the 17,000-capacity Starwood Amphitheatre in nearby Antioch. All stay busy.

Christened the Athens of the South for its wealth of educational opportunities, Nashville also has a thriving medical industry, and is known as the Third Coast because of its historic and bustling music business.

But a thriving, affluent area has become even more so, with major companies like LP Building



Since its opening in 1996, the Gaylord Entertainment Center has helped revive Nashville's downtown.

Products, Dell Computer and, most recently, Nissan USA moving major operations to the region.

"Honestly, Nashville is still growing," says Hugh Lombardi, GM of the GEC. "You're looking at not just Nissan and LP, but all these other companies that have moved here to Tennessee."

The growth is having an impact on the GEC's business. "This is an affluent area, and the ticket sales don't lie," Lombardi says. "There's quite a bit of money here, and they're active. We've seen an increase in ticket sales in all genres of music. Downtown, there's a lot going on. The Ryman does a lot of business, downtown is always busy, people are always looking for something to do."

New companies mean new opportunities.

"From a marketing perspective we've definitely reached out to the new corporations; we've expanded our presence with them," Jones says.

Lombardi adds, "I think you'll find when a lot of new companies move in, one of the first things they say as to why they're moving to Nashville is because of the quality of life. And one of the first items discussed is the [NHL] Predators and all the things going on downtown and at the arena. It's not hard to find something to do downtown any night of the week."

The GEC is a public building that reports to the Nashville Sports Authority, which is appointed by the mayor.

"We report to monthly and talk to them daily," Lombardi says. "We're the stewards of the city's money and it's a strong relationship."

But the GEC is also intertwined with the Nashville entertainment business at large, and views its venue competitors as friendly.

"We did the ticketing for the [Country Music Assn.] Music Fest. Brock and I have great relationships with [GM] Pam Matthews at the Ryman, [GM] Bob Skoney at Municipal Auditorium and all the people from Live Nation out at Starwood Amphitheatre," Lombardi says. "We help each other out whenever we can."

But, more important, the GEC is "part of the fabric of the community," Lombardi says. "Being downtown provides a lot of community pride, and I think we've been successful in getting people down here for a wide range of events."

—Ray Waddell

TOP: GARY LAYDA; INSET: BARRY M. WINIKER



Back To Britpop
Oasis throwback
Kasabian aims for U.S.

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Happy Camper
Jeremy Camp finds
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NOVEMBER 25, 2006

MUSIC

LATIN BY LEILA COBO

Speaking An International Language

RBD-Mania Spreads From Mexico To The United States, And Beyond

For at least the past two years, EMI executives on both sides of the Atlantic were on the lookout for a successful Latin act with international potential.

Enter RBD, a coed sextet whose initial success in its native Mexico hinged on the popularity of a daily soap opera. Since releasing a first album in late 2004, RBD mania spread, from Mexico, to the U.S. Latin market, to the rest of Latin America and Brazil, where the group topped sales charts with albums in Spanish and Portuguese.

Now, RBD will release two new studio albums: "Celestial," in Spanish, due Nov. 24 on EMI Televisa, and "Rebels," in English, due Dec. 19 on Virgin. This marks the first time a major act releases completely different Spanish and English albums (versus one being a translation of the other) in the United States within such a short period of time. The setup is the prelude for the European release of "Rebels," slated for March 2007.

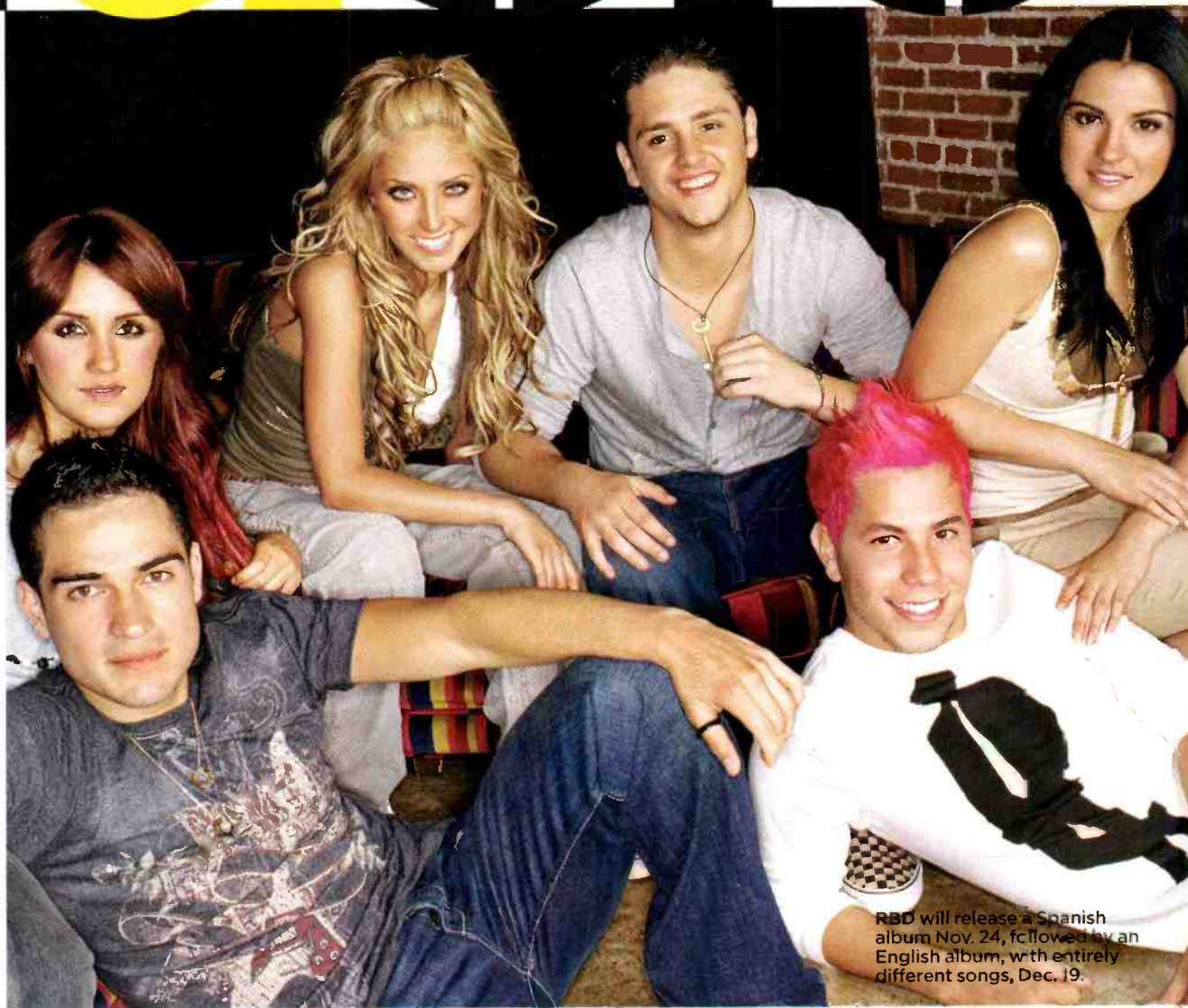
RBD's exploits have been well-documented. In just two years, the group—made up of Anahí, Alfonso, Dulce, Maite, Christopher and Christian (all between 19 and 24 years old)—has sold close to 6 million albums worldwide, and more than 1 million in the United States alone, according to Nielsen SoundScan.

Now, its new English-language single, "Tu Amor," is No. 32 on Billboard's Mainstream Top 40 chart and No. 71 on The Billboard Hot 100. The act's new Spanish-language single, "Ser o Parecer," is No. 10 on the Hot Latin Songs chart. RBD's MySpace page has more than 1 million profile views and more than 3 million song plays. Its Web site has 2 million unique visitors per month.

Undoubtedly RBD's success rode on its daily soap, "Rebelde," but also on its photogenic protagonists and carefully selected repertoire of solid, catchy pop fare. "Youth and love and what we want to transmit are international," Anahí says. "Young people in Japan or the United States have the same issues."

But Anahí and her fellow RBD cohorts bristle at the suggestion that they are a fabricated phenomenon. "It also has to do with tenacity," she says testily. "We've been working nonstop for three years and it needs to be said."

RBD's work in the States began in earnest in early 2006, after the group's first two studio albums took off. EMI Televisa quickly capitalized on the impact by releasing two live sets, and talk began about



RBD will release a Spanish album Nov. 24, followed by an English album, with entirely different songs, Dec. 19.

an English album. The group's subsequent arena tours through the United States and Latin America confirmed a solid fan base.

A big plus, EMI Televisa president Rodolfo López-Negrete says, is that RBD appeals to Spanish speakers and to a young, bilingual consumer avid for that pure pop music in a market with little to offer. And, he stresses, although there's plenty of cross-marketing and synergies in working RBD in two languages, "they are two different strategies, two different paths, two different promo tours, two different labels." Executives at Virgin say they initially expect RBD's Spanish album to do better than "Celestial." "I don't think we have any illusions that overnight we're going to turn this thing into a phenomenon," Virgin Records GM Lee Trink says. "We're looking to break the artist here, to give us a better opportunity to break the artist in Europe and Asia."

RBD is being marketed as an "established" pop act in the States, with all that carries. In addition, Virgin's strategies include RBD trading cards and reality TV-style mini segments that will run twice a week on MTV.

On the Spanish end, aside from standard promotion, EMI Televisa, in a bid to maximize its limited promotional time with RBD (the group is currently touring Latin America), separated the members of the group and sent them to different parts of the country—Los Angeles, Texas and Chicago—and Puerto Rico. Members were interviewed individually and then interactively with cameras and radio stations connecting between cities. "In a week, we did 400 media outlets," says Pietro Carlos, EMI Televisa VP of promotion and marketing. "It was a week of promotion, but it was an event." There are also three different TV campaigns running around the RBD release: a label-generated one on the Univision-owned networks, one from Wal-Mart that launched Oct. 23 and one from Verizon.

In January, the group begins to shoot its new TV series and also launches its European promotion in Spain with two concerts in Barcelona and Madrid. Just how long RBD mania can last is anyone's guess, but the members of the group have a clear idea: "Til the 30s do us apart," Christian says wryly.

LATEST BUZZ

>>>FISH, WHICH IS MY FAVORITE DISH
Rapper Ghostface Killah will serve up his sixth album, "More Fish," Dec. 12, less than a year after Def Jam set "Fishscale." In addition to production by MF Doom, Pete Rock, Madlib and Hi-Tek, among others, the new offering boasts guest appearances from Redman, Sheek Louch of the Lox and Ghostface's rap crew Theodore Unit.
—Clover Hope

>>>LIVIN', LOVIN', LOUVIN'
Elvis Costello, George Jones and Wilco's Jeff Tweedy are among the artists pitching in on country legend Charlie Louvin's first new album in more than a decade. The self-titled 12-track set will arrive Feb. 20 via Tompkins Square Records. Louvin, who turns 80 in July, recorded the album earlier this year in Nashville with producer Mark Nevers. Also contributing to the sessions were Will Oldham, Tom T. Hall, Bobby Bare Sr. and Marty Stuart.
—Jonathan Cohen

>>>WHOLE LOTTA PAUL
Paul Weller will celebrate the release of a career-spanning boxed set with three special shows. The four-disc "Hit Parade" is due Jan. 23 via Yep Roc; Weller will then play Jan. 29-31 at New York's Irving Plaza, with the shows divided thematically: the first night will focus on the music of the Jam, while the second will feature the music of the Style Council. The third will cherry-pick from Weller's entire discography.
—Jonathan Cohen

>>>NEIL'S NEXT
Neil Finn has reunited with Crowded House bandmate Nick Seymour for his next solo album, which he plans to release next year. Finn told Billboard.com that bassist Seymour "has been with me the whole time" on the album, and that they have been "good company for each other." Finn says that Crowded House drummer Paul Hester's death in 2005 helped bring the two musicians together again.
—Gary Graff



ROCK BY MARK SUTHERLAND

KASABIAN KNUCKLES DOWN

Brit Bad Boys Pledge All Work, No Play For U.S. Campaign

"We were devastated with our Playboy shoot," Kasabian guitarist/songwriter Sergio Pizzorno sniggers. "No Playboy bunnies, no invitation to a party, nothing. Just us and [photographer] Mick Rock."

Kasabian is hardly the first hot U.K. rock band to arrive in America with high hopes, only to find its name mysteriously missing from the guest list. But then, the fact that a Playboy shoot is even on the agenda indicates this is not another bland Brit band in the Coldplay/Snow Patrol/James Blunt mold.

Those acts have resurrected the fortunes of British music stateside via across-the-board radio appeal and professional hard work, a blueprint likely to be heavily scrutinized by other U.K. acts like Razorlight (Vertigo) and the Kooks (Virgin) as they look to transfer big domestic sales to the U.S. market.

In contrast, Kasabian resembles a throwback to the Britpop era, its persona characterized by frequent spats with other bands and tales of drink-fueled misbehavior. This has seen the band dubbed "the new Oasis" at home and, while sales are some way off those mentors', sophomore album "Empire" is already certified platinum (300,000 units) after debuted at No. 1 in September on the U.K. album chart.

London-based Sony BMG U.K. & Ireland VP of international Dave Shack admits the "new Oasis" tag is less effective in America. "It's not the calling card it is in Europe but it still helps people reference them simply," he says.

"The difference is," Pizzorno says, "Oasis went to America on the back of enormous success, so it didn't really matter to them. But we're still battling to make people listen to our music."

Kasabian's self-titled debut has sold a respectable 98,000 units in the States, according to Nielsen SoundScan, and Shack is targeting triple that with "Empire" (RCA). It has scanned 18,000 units in its first four weeks, while "Shoot the Runner" is top 20 at college radio. But Shack says the decline of modern rock formats makes the radio landscape tough for a band that combines dance beats with rock guitars.

Guy Moot, managing director of Kasabian's publisher, EMI Music Publishing, remains optimistic. "It's not all about blow-out top 40 radio records," he says. "It's about hard work, rocking gigs and building a fan base. Kasabian's work ethic and touring schedule will reap dividends over a long career."

Consequently, the band is concentrating on Internet, TV

and live promotion. Shack says the band generated \$750,000 in North American synch licenses last year via TV ads for Pontiac and securing five slots on CBS show "CSI." Currently, "Last Trip (In Flight)" is being used in trailers for ABC's top-rated drama "Lost," and Kasabian's music has also been featured in NBC's "Friday Night Lights."

Shack says the band's recent 18-date U.S. tour of 1,000-seat venues was "99% sold out," with more dates booked for November. "This is a band that will always win people over when they see them live," he says. U.S. shows are booked by Little Big Man; international bookings are through ITB in London.

Pizzorno says that despite the band's volatile reputation, it's fully committed to U.S.-based RCA VP of marketing Scott Givens' plan to "have the band in the market regularly through next year and break them off the road."

"We love playing in America," Pizzorno says. "There's something great about getting back to fighting again, going to new towns and making people listen. It feels like Britain a year before it all went mental. We might say the wrong things in interviews or be a bit silly on a night out, but we're not afraid of hard work."



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Bunbury Still A 'Hero' In Spain

Blur Singer Daman Albarn Prefers New Projects To Band Names

Enrique Bunbury and his sweeping voice have been central features of Spain's pop-rock scene for more than two decades, initially with rock group Heroes del Silencio, then on five solo albums. Some 10 years after Heroes' 12-year career ended with total sales of more than 5 million albums (according to EMI), Bunbury's old band is compiled on the Nov. 20 triple-CD release "Heroes del Silencio: The Platinum Collection."

The album "will introduce Heroes to a new generation," EMI Spain international exploitation manager Jean Magot says. "We want to [confirm] Heroes as Spain's most important ever rock band, and Bunbury as an authentic showman."

Bunbury's solo career is still thriving, however. His latest album "El Tiempo de las Cerezas" (EMI Capitol) entered Spain's Media Control chart at No. 5 one week after its Sept. 18 release. It has shipped more than 30,000 units domestically, and 34,000 units in Mexico, Magot says. He will perform the first rock concert at Barcelona's 160-year-old Liceu opera house on Nov. 30 and further concerts are planned.

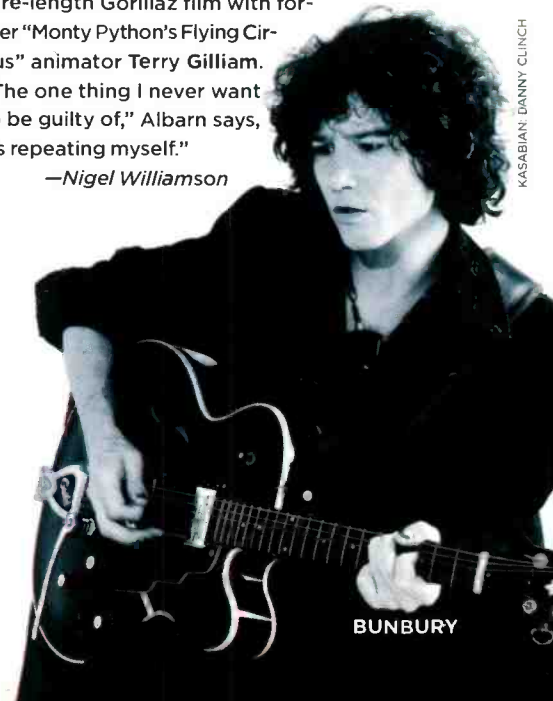
—Howell Llewellyn

BLURRED VISION: Not content with having two successful bands in Blur and Gorillaz, vocalist Damon Albarn has four new projects under way. On Oct. 26, Albarn premiered album "The Good, the Bad and the Queen" live at London's newly reopened Roundhouse. His band included former Clash bassist Paul Simonon, ex-Verve guitarist Simon Tong and Afrobeat drummer Tony Allen. Although Albarn insists the quartet has no name, its album is due internationally in January on Honest Jon's Records/Parlophone/EMI. Lead single "Herculean" was released Oct. 30 in the United Kingdom on CD and 7-inch vinyl, but deleted the same day; it remains available as a download.

On Oct. 27, Albarn flew to Algiers, where he spent three days producing Algerian group El Gusto for an album due on his own Honest Jon's label in spring 2007. Returning to London, Albarn says he had to knuckle down to a December deadline for completing an operatic score for "Monkey: Journey to the West"—based on an ancient Chinese legend—due to premiere at the Manchester International Festival of Arts (June 28-July 15, 2007).

The singer says he is also working on a feature-length Gorillaz film with former "Monty Python's Flying Circus" animator Terry Gilliam. "The one thing I never want to be guilty of," Albarn says, "is repeating myself."

—Nigel Williamson



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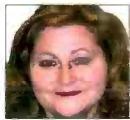
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Out Of The Darkness

Camp Turns Catharsis Into Christian-Rock Gold

Jeremy Camp seems to have lived a lifetime in less than 30 years, and his ability to color his music with that experience has made him one of the Christian industry's most successful artists. His last three albums have been certified gold, and Camp was named ASCAP's Christian songwriter of the year in 2005 and 2006. Along the way, he's also garnered numerous Dove Awards and multiple hit singles. He'll embark on a House of Blues tour next spring.

Camp's latest effort is "Beyond Measure" on BEC Recordings, which bowed at No. 2 on Billboard's Top Christian Albums chart and has scanned 45,400 copies, according to Nielsen SoundScan. "I think it's the whole personal aspect," Camp says, trying to explain what has propelled an Indiana preacher's kid toward a successful music career. "I've always been real honest in my music and real honest when I play live," he says. "I've always just written my heart and allowed God to do what he wanted to do."

Pouring his life into his songwriting has been cathartic for Camp. He lost his first wife to ovarian cancer when she was 21 and he was 23. The songs that developed out of that difficult period populated his breakthrough album "Stay." The title track won rock recorded song of the year at the 2005 Gospel Music Assn. Dove Awards. Camp netted the best new artist and male vocalist honors in 2004 and repeated his male vocalist win in 2005.

Subsequent releases "Carried Me: The Worship Project" and "Restored" have continued to build Camp's fan base, who refer to themselves as Happy Campers. In 2003, Camp remarried. His wife Adie is the former frontwoman for South African Christian rock band the Benjamin Gate and the couple now have two daughters. (Adie recently released her first solo project, which Camp produced.)

Camp readily admits this is a happy season in his life and

the music reflects his current bliss. "God was with me when I felt like I couldn't continue on. I was in such a deep, dark pit of despair after losing my wife," Camp says. He made it through the dark times and has found happiness again.

Musically, Camp says "Beyond Measure" is more stylistically diverse than his previous efforts. "I always write tons of different styles," he says. "There are some rock songs and some ballads, but I think musically I took this to a different level."

"The label shipped the most they ever have for a Jeremy record," says his manager, Matt Balm. "As far as 2007 is

"So much has happened," Camp says of the last few years. "I've been able to talk to so many people and hear stories about how the music has touched their heart and how God has used it to minister to them. It's been a crazy whirlwind, but I'm so blown away by God's hand on my life. He continues to open doors."

GMA NEWS: The 39th annual Gospel Music Assn. Dove Awards are slated for April 25, 2007, at the Grand Ole Opry House in Nashville. The event will be hosted by Brian Littrell, Natalie Grant and Donnie McClurkin and will air in syndication during May. Look for



CAMP

concerned, the plans are huge. Jeremy will be co-headlining a 35-city arena tour the first of the year, and then will follow that up with a House of Blues tour and headlining state fairs and festival dates throughout the summer."

In the future, Camp hopes to do more producing and work more for film soundtracks. He produced and sings the classic "It Is Well With My Soul" for the upcoming film "Amazing Grace," and he won a Dove for his participation in "Music Inspired by the Chronicles of Narnia: The Lion, the Witch, and the Wardrobe."

tickets to go on sale Dec. 1. Dove nominees will be announced Feb. 20, 2007.

In other GMA news, Richard Smallwood, Doug Oldham, the Hinsons and former music executive John T. Benson III were inducted into the GMA Gospel Music Hall of Fame during a ceremony Nov. 14 in Nashville. Established in 1971, the Hall of Fame has more than 140 members including Elvis Presley, Mahalia Jackson, Amy Grant, the Blind Boys of Alabama, Andraé Crouch, Tennessee Ernie Ford, the Oak Ridge Boys, Petra, Bill and Gloria Gaither and Billy Graham.



Rhythm & Blues

GAIL MITCHELL gmitche1@billboard.com

All Together Now

Post-Destiny's Child, Good Duos And Groups Are Harder To Find

I'm winding up my overview of indie releases that deserve a second chance with a look at this year's crop of groups/duos. This particular segment of the R&B population is a faint reflection of the past.

Back in the day, a slew of exciting groups were seemingly jumping out of the woodwork—Sly & the Family Stone, the Temptations, Stylistics, Gladys Knight & the Pips, Parliament/Funkadelic, Ohio Players, Kool & the Gang, Commodores, En Vogue, TLC, Boyz II Men, Soul II Soul—the list goes on.

These days, in the aftermath of Destiny's Child hanging up its collective heels, groups, be they solely singing acts or singing and playing entities, are more the exception than the rule. It remains to be seen whether newcomers like Cherish or the Usher-backed One Chance have the goods to stick in the consciousness of today's fickle music consumer.

That said, the group/duo pickings on the indie side of the fence this year weren't exactly plentiful. But there were some justifiable bright spots.

Among those was the return of the Brand New Heavies, rejoined by former lead singer N'Dea Davenport. Their critically acclaimed Delicious Vinyl/Universal Music Group Distribution album, "Get Used to It," includes a tasty

version of a rarely played Stevie Wonder album nugget, "I Don't Know Why I Love You," not to mention a refreshing dose of organic, danceable funk on "All Fired Up" and "Let's Do It Again."

One of the few standout shows I attended this year was the Brand New Heavies' gig at Hollywood's Roxy Theater. They're back on the road now. If you can't catch a show, tune in to "Late Night With Conan O'Brien" on Thanksgiving. You're in for a treat.

R&B stalwarts the Whispers smoothly illustrate what's made them soul survivors on "For Your Ears Only," their first self-released disc on Satin Tie. It's hard to believe nearly 10 years have elapsed since their last studio outing, let alone 36 since their first R&B hit. That's because their silky harmonies are just as pristine now as they were then. "Butta," their melt-in-your-mouth collaboration with Teena Marie, isn't the only noteworthy track here. You should also punch up the gospel number "I Sing This Song for You" as well as the up-tempo mover "Get It On."

On the duo front, get your

fix for adult soul music with a live vibe via Brown Baby Girl (BBG Spot Records). The pair—musician/composer Jamie Finegan, son of Grammy Award-nominated composer/arranger Bill Finegan, and singer/songwriter Lorenda Robinson—released their self-titled debut CD earlier this year.

Brown Baby Girl's simple yet warm mix of jazz grooves and soulful vocals comes together on such tracks as "Stay" and the memorable ballad "Been Here Before." The act's subtle originality calls it to play the members' varied backgrounds: Finegan's credits include work with Ella Fitzgerald, Dizzy Gillespie and Clarence "Gatemouth" Brown, while Robinson has collaborated with DJ Spinna and his group Jigmastas, and the Clark Eno Orchestra.

MUSICAL NOTE: The Coalition has acquired Pop Art Records. Coalition chairman Troy Carter says the assets of the Philadelphia-based company include master recordings, copyrights and its publishing catalog, the last of which includes such songs as M.C. Shan's "The Bridge," Roxanne Shanté's "Roxanne's Revenge" and Salt-N-Pepa's "The Show Stoppa." Established in 1979 by Lawrence Goodman, Pop Art was also home to D.J. Jazzy Jeff & the Fresh Prince and Marley Marl.



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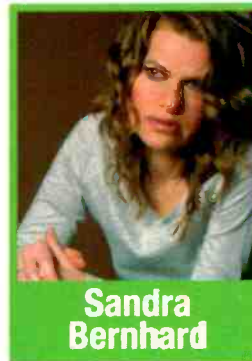
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MUSIC BY MICHAEL PAOLETTA

G Is For Gift-Giving

Clive Davis Helps Kenny G Sax Up The Great American Songbook

"It was all Clive's idea. He gets all the credit for this one," says Kenny G, referring to BMG U.S. chairman/CEO Clive Davis. It was Davis who came up with the concept for his new Arista album, "I'm in the Mood for Love... The Most Romantic Melodies of All Time."

The sax player says he discussed an album of new, original material with Davis. During one conversation, G recalls Davis saying that the timing wasn't right for that. "He pointed to Barry Manilow and Rod Stewart and the success they're having with albums featuring well-known songs. But Clive left the final decision in my hands."

Pausing for a few seconds, G adds, "When it comes to music, I live more in a vacuum than most people. I don't always know what's going on. I tend to listen to the jazz masters, so I can play my sax better. Clive, on the other hand, keeps himself on the edge musically—and he gives me a crash course in what's going on."

"I'm in the Mood for Love," which arrived Nov. 14, is G's first newly recorded, all-instrumental album of popular material in more than four years. It spotlights recent contemporary chart hits (lead single "You're Beautiful") and classic moments from the 20th century American songbook ("The Way We Were").

The disc finds G working with longtime collaborator, producer Walter Afanasieff, and Pete Ganbarg, an A&R consultant for RCA Music Group.

G admits that he was not sure the melodies would translate via sax. "But Clive said, 'You must make each one your own—and not how James Blunt or Alicia Keys sang it,'" G says.

Conversely, the older songs were easier to tackle. "The melodies are well-known," he says. "It's instinctual to come up with an arrangement that is so classic. I treat them

like Christmas songs."

On that note, "I'm in the Mood for Love" arrives just in time for gift-giving season. And Arista is doing its part to reach longtime and new fans alike. This includes a direct-response TV campaign, Google ad buys, viral marketing and retail promotions. G is also confirmed to appear on "The Rachael Ray Show" and other programs.

"We're embracing all media to reach Kenny's audience and hopefully pick up new buyers along the way," says Scott Seviour, senior VP of marketing and artist development at J/Arista.

On the radio front, the album was given a big push Nov. 12 when it premiered on smooth jazz KTWV (the Wave) Los Angeles. For this event, which was syndicated on more than 26 stations nationwide through Clear Channel-owned Broadcast Architecture's Smooth Jazz Network, the album was played in its entirety.

Paul Goldstein, VP of programming at KTWV and VP of smooth jazz programming for CBS Radio, considers G one of the most important and successful artists in the smooth jazz format. He credits this to G's "timeless, instantly compelling melodies" and the "distinctive and appealing" tonal quality of his sax, which Goldstein believes sets him apart from other artists.

Attributes like these are music to the ears of retailers. "Kenny G has a place in the same way Enya does," Barnes & Noble Booksellers marketing director of music Steven Scott says. "He's not only an accomplished artist, but he's also a brand."

G's last two albums, 2005's "The Greatest Holiday Classics" and 2004's "At Last... The Duets Album," topped Billboard's Top Contemporary Jazz chart and climbed into the top 40 of The Billboard 200. His 2002 disc, "Paradise," peaked at No. 2 on the Top Contemporary Jazz chart and No. 9 on The Billboard 200.

The three albums have collectively sold 1.2 million units, according to Nielsen SoundScan. In a career that spans more than 20 years, G has sold 32 million albums in the SoundScan era. Globally, he has sold more than 75 million discs to date, according to his label.

While "I'm in the Mood for Love" will be very visible between Thanksgiving and Christmas, Barnes & Noble's Scott is confident that G's "signature sound" will sell the CD well into the new year.

Which is when phase two of the label's marketing campaign kicks in. Indeed, with Valentine's Day around the corner, J/Arista's Seviour says he is already in discussions with chocolate, jewelry and floral companies: "The possibilities for cross-marketing opportunities are many." ●●●

KENNY G



6 QUESTIONS with GLORIA ESTEFAN

by LEILA COBO

Gloria Estefan continues to reap success in her new career as a children's author. Following last year's literary debut, "The Magically Mysterious Adventures of Noelle the

Bulldog," Estefan released a sequel, "Noelle's Treasure Tale," which has remained at No. 3 on the New York Times' children's best seller list since its Oct. 10 release. Marketing of the "Noelle" collection is intricately linked with music, and some versions of the books include a CD single with an original song (in Spanish and English for respective versions). The second "Noelle" book has coincided with the release of Estefan's two greatest-hits collections: the two-disc "Essential Gloria Estefan" (Epic) in English, and "Oye Mi Canto" (Sony BMG Norte) in Spanish.

Estefan answered six questions for Billboard on her dual existence.

Is there a big difference between promoting a book and a CD?

The only difference is when I do the readings. My fans are out there in full force, but it's nice to have all the kids there as well. I really love this evolution of writing. Writing is my core, and writing the book was like writing a really long song. I have 31 pages to elaborate instead of three minutes. And my target audience, although it is children, I don't talk down to them. I want the parents to find it interesting.

People can actually touch you when you promote the book.

And they do. They sit in my lap. I love it. I've always tried to turn an arena into an intimate setting. So, if I'm already in an intimate setting... You get to talk to a few hundred people, and you get to really bring them in, to have an exchange with them that often doesn't occur on the stage.

There are 37 tracks on the "Essentials" album. Pick the truly essential one.

If I take everything into consideration, it would have to be "Conga." First, because I don't think I can get away with not performing that song in some shape or form. Second, because it started the possibility of "Mi Tierra" [Estefan's top-selling Spanish album] happening. Not only did it talk about a specific rhythm of my homeland, it talked about being Latino, and the celebratory nature of dance. It was very musically forward in that it mixed a funk bassline and a 2/4 beat on the drums and the Latin percussion. It was something that really put us on the map. And even though it's a

frivolous and fun song, it talks about who we are as immigrants in this land.

What are your upcoming musical plans?

I'm in the studio coining a Spanish-language album of all new Cuban music. It would be most like "Mi Tierra" but more uptempo, more organic, very roots-oriented.

Had you considered writing for children before?

I had always thought about a lullaby album. But when Noelle came along, my little Colombian bulldog, she really gave me a plethora of ideas. I remembered when I was little in Texas and I was the only Hispanic in my class. Because the first book was about feelings, how Noelle's weaknesses turned into her strengths. That you have to keep your identity.

Will you continue to blend two careers?

I'm signed to release the third book in the series. When they invited me to do the Noelle book, I had started an autobiography, sort of, but focusing on what I learned through the accident [a 1990 bus crash that nearly killed Estefan], because I still get a lot of questions about that. I've done so much music in my life, and writing is a beautiful outlet to continue to grow. ●●●

ESTEFAN



KENNY G: COURTESY ARISTA RECORDS; ESTEFAN: GIO ALMA

ROCK BY TODD MARTENS

The Buck Doesn't Stop Here

Buckcherry Reborn On New Label With Hit Single, Album

Heading into 2006, Buckcherry was, for all intents and purposes, over. It had been four years since the Los Angeles-bred rock band released its sophomore effort, the disappointing DreamWorks album "Time Bomb." When a breakup followed that release in 2002, the sleaze-rockers fell off most everyone's radar.

Vocalist Joshua Todd was an early candidate to sing with Velvet Revolver. He went solo instead, but his 2004 album "You Made Me" failed to dent the Billboard charts. He and co-founder/guitarist Keith Nelson reconnected shortly thereafter, and in 2005 Buckcherry was reborn.

The industry, however, met the re-formed group with a collective shrug. "Time Bomb" and Buckcherry's self-titled 1999 effort have collectively sold 849,000 units in the United States, according to Nielsen SoundScan, with "Time Bomb" accounting for only 115,000 of that total. But between the start of 2003 and the end of 2005, the two releases sold only 85,000 copies.

When Allen Kovac's Tenth Street Entertainment shopped Buckcherry in 2005, this fact was repeatedly used as ammo to avoid working with the band. "We had shopped them to virtually every record company, and people had passed on the record," he says. "So we got them a record with Universal in Japan."

With the Universal advance, the band recorded its new album, "15," and went overseas to work it. Todd felt confident upon returning that the band would have a new home in the United States. "We thought we were going to come back to these

major-label deals and everything would be great," he says. "But all we had was Universal in Canada. No one in the States would come forward."

Kovac says labels weren't hot on the first single, "Crazy Bitch," telling him simply that "the song didn't work." So Kovac and Buckcherry decided to go it alone, and the band's "15" became the first release on Kovac's Eleven Seven imprint. No stranger to turning his management firm into a label, Kovac had previously run Beyond Music, an imprint liquidated at the end of 2002 because of "fundamental disagreements" with his former partner Jeffrey Sydney (Billboard, Jan. 18, 2003).

Beyond had worked with such acts as the Go-Go's and Blondie, and Kovac again took the lead

on resurrecting a rock band. Eleven Seven signed an upstreaming agreement with Warner Music Group's Alternative Distribution Alliance. As part of the deal, the Warner label can take over a project once it has shipped between 75,000 and 100,000 units. In the case of Buckcherry, Eleven Seven and ADA shipped 40,000 units of "15" to start. To everyone's surprise, the album debuted on The Billboard 200 in April at No. 48 with 26,000 units sold, and Atlantic was working it by its third week of release. This week, the album is No. 127

and has shifted 480,000 units to date.

Early success was driven largely by the Internet and satellite radio, after Eleven Seven released "Crazy Bitch" online in early January. Todd and Nelson point to support from XM's hard rock channel Boneyard, where it was a top-requested song weeks before "15" hit stores. Atlantic has thus far worked "Crazy Bitch" and "Next 2 You" at rock formats and will take the slower "Everything" to crossover radio in early 2007. "Crazy Bitch" peaked at No. 59 on The Billboard Hot 100 but reached No. 4 on the Mainstream Rock tally.

To Atlantic senior VP of marketing Livia Tortella, Buckcherry connected with its audience because it went with a simpler approach. With Eleven Seven's limited budget, the first video for "Crazy Bitch" was shot for about \$5,000 at the Key Club in Los Angeles. "They did a grimy first video and that was part of its success," she says. "They didn't want it to feel like the big corporate rock experience. It was important that it felt like they were on an indie again. They took it down a notch."

Now Atlantic is ramping it up. The band is in the midst of plotting a headlining tour for early 2007, with Papa Roach being eyed as a possible support act. Atlantic is also readying what Kovac says will be a six-figure video for "Everything."

Tortella notes that the label has also invested heavily in TV for Buckcherry, advertising the band during "South Park" on Comedy Central and "Adult Swim" on the Cartoon Network. More TV spots are expected next year, as Tortella hints that a major promotion with the WWE is in the works. ●●●



Nashville Scene

KEN TUCKER ktucker@billboard.com

Blinded By The Night

CMA Awards Backstage Highlights, Caught Like Deer In The Headlights

When I told friends, family and colleagues that I'd be covering the 40th annual Country Music Assn. (CMA) Awards from the backstage press area, the general reaction was, "Oh, it's too bad that you don't get to see the show." While my seat wasn't great for watching the nationally televised show, it was prime for the "other" show—the sometimes not-made-for-TV press room show, where safely removed from the stage, artists sometimes let it all hang out.

Actress Kimberly Williams-Paisley, married to Brad Paisley, had the funniest on-camera line of the night. While presenting the group of the year award with Gary Allan, she complained that pregnancy was causing her eyesight to fail

and that she couldn't read the teleprompter. Clearly off script, Allan tried to help her recover with a chat about country singers, to which she replied, "I married one, and now I'm knocked up and blind." The audience erupted with laughter.

Asked about the moment backstage, her husband was clearly pleased. "I thought she stole the freakin' show tonight," Paisley said with a smile. "It was great. We had talked about it. She said, 'I can't see anymore.' She could not read the lines in rehearsal, and I said, 'Just tell them that.' Then she went up and it was amazing—the ad-libbing. I loved it. I'm very proud of that. It's nice for people to see her personality for real for a second."

Paisley had a few jokes of his own. When a reporter asked

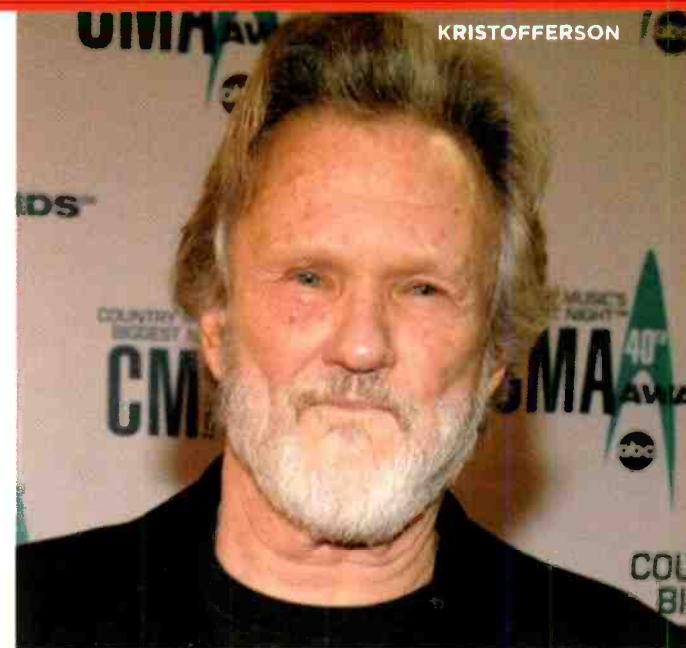
him to "speak to" each of the two awards he had won, the artist asked, "Should I talk directly to the awards?" Later, speaking about his album of the year award, Paisley told reporters, "To any of you that voted for this, thank you. To the others, shove this up your rear end," he said, laughing and raising the trophy.

Kris Kristofferson, who was on hand to induct George Strait, Sonny James and Harold Bradley into the Country Music Hall of Fame, seemed to be surprised that journalists were interested in talking to him. Asked about the current state of country music, Kristofferson was quick to praise legends Willie Nelson, George Jones and Ray Price. "The young guys," he said, pausing, "I think Keith Urban's really good, I like

Toby Keith and Todd Snider." Then seemingly uncomfortable about answering further, Kristofferson cleared his throat and said, "I feel like a deer in the headlights right now, so is it OK if I leave?"

Not all the laughs were generated by performers. Inevitably, reporters will say or do something that gets their fellow journalists laughing—sometimes at their expense. This year two British journalists (unintentionally, methinks) were the source of such laughter. One woman asked every artist she could if they were influenced by Hank Williams. Her predictable question made for a lot of snickers and eventual out-loud laughter at each successive query.

Another British woman, who had a nearly impenetrable di-



lect, frequently had to repeat her questions. When asking Kristofferson if he had any message for his British fans, he said, "Darlin', I didn't understand one word you said." Through multiple attempts—including shouted interpretations by other members of the press corps—Kristofferson finally understood. His reply? "Well, uh, no." Huge laughter.

As usual, Kix Brooks and Ronnie Dunn had their share

of one-liners for the press. When informed that the night's awards pushed them into first place on the all-time CMA list, Dunn responded, "The reason I'm here is because I'm bad at math. I didn't know that." Meanwhile, replying to a question about their awareness of other duos, Brooks said, "We have a special duo publication. We know all the numbers and what their singles are doing at all times." ●●●



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ALBUMS

ALBUMS



SNOOP DOGG Tha Blue Carpet Treatment

Producers: various
Doggystyle/Geffen
Release Date: Nov. 27
Resident West Coast rapper Snoop Dogg returns to

his roots for his eighth album, coupling the fancy, commercialist rap he has chosen of late with catchy, thought-provoking tracks. The smooth intro "Think About It" has a jazz-club feel, while the bass-thumping "Candy" (featuring E-40, MC Eight, Goldie Loc, Daz and Kurupt) is amp-you-up music at its best. Also present are run-of-the-mill ladies jams "So Special" featuring Brandy and "That's That" featuring R. Kelly. But sonically, "Blue Carpet" is a West Coast record in every sense, as Snoop reunites with Dr. Dre for several tracks, including the ponderous "Imagine." Ironically, the Ice Cube-featured "LAX" and "Gangbanging 101" featuring The Game are the least alluring songs. But even with those missteps, Snoop has found a happy balance between pop and hardcore.—CH

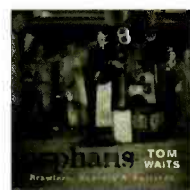


THE BEATLES Love

Producers: George Martin, Giles Martin
Apple/Capitol
Release Date: Nov. 27
For this ambitious soundtrack to Cirque

du Soleil's Fab Four homage, original Beatles producer Sir George Martin and his son Giles used the master tapes to revisit and concoct "new" songs out of old. Ringo Starr's drumming seamlessly marries "Within You Without You" and "Tomorrow Never Knows," while Paul McCartney's guitar handiwork

from "Bluebird" is now laced through the evergreen "Yesterday." A stirring take of "While My Guitar Gently Weeps," with added strings, is breathtakingly beautiful, while "Sun King" is heard completely backwards, and snippets from "Yellow Submarine" flit in and out of "Octopus' Garden." The feisty "Get Back" even begins with the opening chord from "A Hard Day's Night." This mash-up, Beatles style, is cool stuff indeed, but is even more dazzling live onstage at the Mirage Las Vegas.—MP

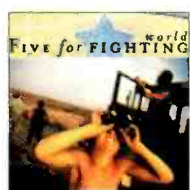


TOM WAITS Orphans: Brawlers, Bawlers & Bastards

Producers: various
Release Date: Nov. 27
Waits swings for the fences and scores on this set with 56 songs

(30 new recordings), each of the three CDs divided by theme. Disc one, "Brawlers," is Waits the ever-idiosyncratic but deep-rooted junkyard rocker; "Lie to Me" captures the rocketship rockabilly Suicide strove for; "Low Down" pushes like an "Exile on Main Street" outtake. Though Waits and partner Kathleen Brennan wrote the vast majority of tunes on the three discs, "The Return of Jackie and Judy" is a jaw-drop cover of a Ramones tune that Waits transforms into something out of Little Richard. "Bawlers" has more sentimental material, everything from lullabye ("Bend Down the Branches") to tango to Sinatra's "Young at Heart" to another Ramones song ("Danny Says"). "Bastards" is all over the literary and musical map, highlighted by the original sassy S&M show tune "Altar Boy" and including Brecht-Weill's "What Keeps Mankind Alive," sung with stunning dramatic eloquence. Vast in scope, rich in trope and full of hope.—WR

SINGLES



FIVE FOR FIGHTING World (3:51)

Producer: John Ondrasik
Writer: J. Ondrasik
Publishers: EMI Blackwood/Five for Fighting, BMI Aware/Columbia

Five for Fighting's John Ondrasik has built a career on teaming his innately melancholy voice with universal lyrics that paint vivid portraits of the human condition. He scores again in the vein of "100 Years" and "Superman (It's Not Easy)" with "World," which is admittedly more abstract, but the average listener will pick out such lines as "What kind of world do you want?" and "Be careful what you wish for/History starts now" and find a relatable message. Alongside, the piano-driven, orchestrated melody is his most captivating yet lush and instantly memorable. Simply a beautiful song destined to elevate a somewhat hit-and-miss talent to staple status at AC and adult top 40. A fine, fine effort.—CT



U2 Window in the Skies (3:59)

Producer: Rick Rubin
Writer: U2
Publishers: various Island/Interscope
Hot on the heels of the punk anthem "The

Saints Are Coming" recorded with Green Day, U2 spins off a second new track from "U218 Singles," its hits collection for the holidays. "Window in the Skies" is an epic ballad that echoes "City of Blinding Lights" and climaxes with the heart-warming couplet "Can't you see what love has done/And what it's doing to me." It's a jolly, light-filled and somewhat diluted arena gospel with a big falsetto chorus and Bono's trademark "oo-ee-ooos," but the biggest rock band sounds indecisive, perhaps already distracted by the Christmas lights. One of U2's poppiest ever, this huggable tune should gain momentum with the first snowfall and keep fans warm until the next studio album, which drops in 2007.—SP

R&B

AKON

Konvicted

Producers: various
SRC/Upfront/Konvict/
Universal Motown
Release Date: Nov. 14

▶ There's something to be said for not trying to reinvent the wheel.

Sometimes all you need to do is rotate the tires, tighten the lugs and you're good to go. That's what Senegalese-born Akon does on this smashing sequel to his platinum-selling 2003 debut "Trouble." Picking up on that album's redemption theme in the aftermath of his incarceration for car theft, Akon waxes philosophical about his ongoing rebirth. This time around he focuses on tighter production as he creatively fuses countless genres. Tying it all together—Akon's lyrical talk-sing vocals. Beyond the hits ("Smack That," "I Wanna Love You") with guests Eminem and Snoop Dogg, "Konvicted" offers a plethora of pleasing, pulsating tracks like the sensitive "The Rain," the jazz-funk love song "I Can't Wait" and a flashback to his troubled past, "Tired of Runnin'." Here's a musical lockdown well worth the time.—GM

ROCK

BRAND NEW

The Devil and God Are Raging Inside Me

Producers: Brand New, Mike Sapone
Interscope

Release Date: Nov. 27

▶ Hopes raise for the emotional health of Brand New when frontman Jesse Lacey sings, "At least now I'm trying." But in short order, Lacey reassures, "I'm still the king of 'the storm is coming.'" Brand New remains emo's most ambitiously pained ambassador, angst'n'rolling its way through romantic travails and suicidal visions. "The Devil and God" plays its hurt with polish and panache, however, as Brand New's textured dynamics marry mood and an aggressive ebb-and-flow on nearly every track. The winding arrangement on "Limousine" nicely complements the harder-rocking gallops of "Not the Sun" and "Archers." "Jesus

Christ" ponders bleak expectations for the pearly gates, while the band deploys violin for an even richer ambience on the album-closing "Handcuffs." Lacey asks us to "forget things I still lack," but the album's sonic bases are so loaded it's hard to imagine much of anything is missing.—GG

ROCK STAR SUPERNOVA

Rock Star Supernova

Producer: Butch Walker
Burnett/Epic

Release Date: Nov. 27

Rock Star Supernova's debut proves TV rockers Tommy Lee, Gilby Clarke and Jason Newsted were spot-on in selecting the spiky-haired, eyeliner-heavy Lukas Rossi as its frontman. Ripping glam rock, grunge and metal into a rather soulless playlist, this year's most generic rock album is not without high points, thanks to Rossi's fresh vocal power, which channels Jeff Buckley and Chris Cornell. He lashes out with sugary stadium hooks on "Be Yourself," soars elegantly on the string-laden ballad "I Can't Bring Myself to Light This Fuse" and reveals his frenzied core on "Headspin," a sweeping widescreen lament about his mother. Too bad his all-star band offers only a festival of clichés, digitally assembled and prepackaged riff-rock best suited for a car commercial. Where's the smoking "Rock Star Supernova" house band when you need it?—SP

DAUGHTRY

Daughtry

Producers: various
RCA

Release Date: Nov. 27

▶ If front-running rocker Chris Daughtry's dismissal from "American Idol" shocked millions last season, his debut album should surprise no one. His second-generation Creed vocals (think about that for a second—his voice is an imitation of an imitation of Eddie Vedder) form the core of a corporate rock album that is as generic as it is predictable. The disc starts with the second-rate version of Live's "It's Not Over," a big rocker that eases into a dreadful, string-laden ballad, setting up the marquee hit "Over You," a super-polished

sure bet for chart success. And that's the problem. This is music tailor-made for ill-conceived radio formatting, music for consumers whose taste has already been well-established if not preprogrammed. But Daughtry sure does sing his ass off.—WO

POP

IL DIVO

Siempre

Producers: Simon Cowell, Steve Mac, David Kreuger, Per Magnusson
Columbia

Release Date: Nov. 27

▶ Il Divo's style is too indelicate to find favor with opera traditionalists and too bombastic to sell as pop. But, as creator Simon Cowell no doubt predicted, that doesn't matter. There is a global market for fetching young men belting passionately in the romance languages, especially when they're this vocally capable. Sure, some songs on "Siempre" sound less like a quartet and more like four soloists layered over each other in the studio. Would you expect anything less from opera singers? And when they take on translated pop standards like "Without You," the melodrama can seem more comedic than tragic. But in a time when vocal prowess is less and less essential for popular success, it's nice to hear it flat-out flaunted for a change.—KM

GOSPEL

PATTI LABELLE

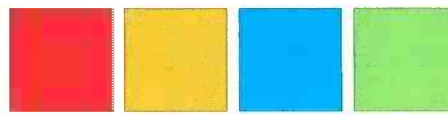
The Gospel According to Patti LaBelle

Producers: various
Umbrella

Release Date: Nov. 27

▶ With more than 40 years of mainstream R&B and pop hit-making to her credit, and nearly a catalog unto itself of cameos on other artists' gospel projects, LaBelle delivers a long-anticipated gospel album all her own. Strong songs, perfectly realized production and star guest turns (Kanye West, Mary Mary, Yolanda Adams, CeCe Winans, Wynonna Judd) are all pivotal in this landmark work. But this is clearly LaBelle's labor of love, **continued on >>p52**

REVIEWS



SINGLES

from >>p51

and she revels in every note. "Anything" is a resounding R&B anthem. LaBelle and Adams soar on the instantly memorable "Where Love Begins," and "Walking Away" with Winans is another breathtaking moment in this pinnacle of a stellar career.—*GE*

HOLIDAY

SUFJAN STEVENS Songs for Christmas

Producer: *Sufjan Stevens*

Asthmatic Kitty

Release Date: Nov. 21

★ Considering Sufjan Stevens has released six studio albums in six years, any "extracurricular" goings-on were bound to suffer an unfinished veneer. Also, this five-disc set was originally conceived, disc by disc, as gifts for friends and family. That said, the collection is sweet and pretty. Tackling classics like "Away in a Manger" and "O Come O Come Emmanuel" (three times), Stevens' matter-of-fact voice and odd harmonies make these simple songs fresher. Diversions like "That Was the Worst Christmas Ever!" and "Get Behind Me, Santa!" inject humor and whimsy into the tinkling, banjoed monotony, while "Did I Make You Cry on Christmas Day? (Well, You Deserved It)" and "It's Christmas! Let's Be Glad!" are great Stevens songs regardless of the holiday slant.—*KH*

WORLD

LOREENA MCKENNITT An Ancient Muse

Producer: *Loreena McKennitt*

McKennitt
Verve/Quinlan Road

Release Date: Nov. 21

▶ It's tragic that Loreena McKennitt does not score movies. The singer/composer's ability to transport listeners to faraway lands with Celtic-inspired world music puts her on par with names like Hans Zimmer and Graeme Revell. Travel, meticulous research and multiple instruments weave the tapestry for "An Ancient Muse." "The Gates of Istanbul" is a patiently seductive dance with viola and Turkish clarinet, whereas "Sacred Shabbat" is more lighthearted. Her studied recitation well serves "The English Ladye and the Knight," a gorgeous ode to lost love where sighing voices breathe a requiem for a tragically parted couple. "Kecharitomene" is a ragtag caravan crossing the nighttime desert. "Never-Ending Road (Ámhran Duit)," which closes the album on a soft note, underscores the the journeys through McKennitt's worlds are far from over.—*CLT*

LATIN

VARIOUS ARTISTS

Chosen Few: El

Documental II

Producer: *Boy Wonder*

EMI Latin

Release Date: Nov. 14

★ With 35 tracks on two CDs, there's plenty of space here for the same old drumkick and vapid lyrics found on any other reggaetón compilation. But the follow-up to 2004's CD and documentary cedes some territory to new voices, themes and sonic departures. Dancehall and hip-hop are given their respective day on Notch's patriotic "Aquí Me Quedo" and in the sex- and politics-infused "Real Latina," a welcome return by Spain's La Mala Rodriguez. The

production feels like an extended DJ session with some standout hip-hop and reggaetón tracks like Baby Ranks' spirited "Mambo," which lives up to its name with an infusion of quirky synth and brass. Alejandro Sanz's "No Es Lo Mismo" sounds like it was meant to be a reggaetón mix all along in a lush, inventive version featuring Getto.—*ABY*

WORLD

MAMADOU DIABATE Heritage

Producer: *Mamadou Diabate*

World Village

Release Date: Nov. 14

★ Diabate's last album "Behmanke" was a solo effort that earned a Grammy Award nomination and was a more than sufficient demonstration of his virtuosity on the kora. With "Heritage," Diabate offers a different yet equally appealing listening experience. Working with his group—Djikorya Mory Kante (guitar), Noah Jarrett (bass), Baye Kouyate (calabash and talking drum) and Balia Kouyate (balafon)—Diabate mixes songs from traditional Malian repertoire with original pieces. On the whole, this is a gorgeous album loaded with music that evokes Mali's soul. Whether it's the lively groove of "Joukouya," the pensive mood of "African Orphans" or the righteous solos that punctuate "Segou Blues," "Heritage" is spellbinding. Diabate may not live in Mali now, but the country is definitely alive in his soul-stirring music.—*PVV*

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THIS WEEK ON
.com

ADDITIONAL REVIEWS:

- Various artists, "Borat" OST (Atlantic)
- Swan Lake, "Beast Moans" (Jagjaguwar)
- Various artists, "Cerrone by Bob Sinclair" (Recall)

POP

LOS LONELY BOYS My Way (4:26)

Producers: *John Porter, Los Lonely Boys*

Writers: *Los Lonely Boys*

Publishers: *Garza Bros. Music/Either Or Music/EMI Blackwood Music*

Epic
In the case of Los Lonely Boys, it's easy to diagnose a sophomore slump or complain that the band writes only one kind of song, perpetually rehashing its breakthrough hit "Heaven." But what the brothers Garza may lack in songwriting chops, they always make up for with outstanding, joyful musicianship. "My Way," the second single from this year's "Sacred," is a streetwise soul-rocker boasting a deliciously grinding funk riff, courtesy of Henry Garza, whose Meters-cum-Hendrix fretwork remains the center of gravity. The track is not as catchy as the other Texican sunset anthems, but that's a good thing. Here the trio jams freely like a real live band determined to go its own way without worrying about the charts.—*SP*

LONDON PIGG Can't Let Go (3:56)

Producer: *Dan Brodbeck*

Writer: *L. Pigg*

Publisher: *Land On Music*

RCA

Sporting the name of an angry metal band, London Pigg is a 23-year-old singer/songwriter who looks like Ashton Kutcher's younger brother and draws inspiration from Rufus Wainwright and Brandi Carle. Unafraid of clichés, "Can't Let Go" from his debut "LP" is a soaring widescreen ballad that openheartedly mourns the loss of love that never was ("It's not that our love died/Just never really bloomed"). Pigg has an undeniable gift for melody and attacks his hooks with exuberance, trying to breathe life into a generic production. Despite his efforts, the single remains an average faux-rock anthem, destined for a TV show like "Laguna Beach." The perfect soundtrack to a bruised teen walking into another dull sunset.—*SP*

R&B

FRANKIE J Daddy's Little Girl (4:15)

Producers: *Frankie J, Happy Perez, Steve-O Valdez*

Writers: *Frankie J, C. Kelly, N. Perez, S. Valdez*

Publishers: *various*

Columbia

Frankie J offers yet another tender medley in "Daddy's Little Girl," the second single from his latest album "Priceless." The piano ballad finds the feathery-voiced singer exploring the thoughts and fears of a child going through her parents' divorce: "Daddy, daddy, don't leave/I'll do anything to keep you," J sings amid ambient background noises of children playing. For the rest of the narrative, the young child tries desperately to convince her father to stay, including vowing, adorably, to "clean my room, try hard in school." Not likely to be a pop radio smash but AC listeners should heed its message.—*CH*

YOUNG JEEZY I Luv It (3:58)

Producer: *DJ Toomp*

Writers: *not listed*

Publishers: *not listed*

Corporate Thugz

Entertainment/Def Jam

With his husky vocals and brash rhymes, Young Jeezy played a big role in the "drug rap" movement that continues to hypnotize hip-hop. The Atlanta rapper sticks with that formula on "I Luv It," the lead single from upcoming sophomore album "The Inspiration: Thug Motivation 102."

Similar to T.I.'s "What You Know," the song's grand instrumentation creates a larger-than-life ambience that fits Jeezy's persona despite his unfortunate subject matter. As the rapper boasts, "We count hundreds on the table, twenties on the floor," it's clear he is not quitting the drug game, lyrically anyway, anytime soon.—*CH*

DANCE

HILARY DUFF Play With Fire (3:10)

Producer: *Richard Vission*

Writer: *not listed*

Publisher: *not listed*

Hollywood

★ Hilary Duff has got a brand-new bag. "Play With Fire" is less of the clichéd little-girl-playing-tough-pop/rocker than it is a truly intriguing exploration into darker, more experimental melodic structures that could attract a whole new crowd of late-night dancefloor minions to the Duff camp. The original version is just fine, but the tweaked-out radio edit from remixer Richard Vission is a true work of art, refashioning Duff as a potential innovator—and heaven knows there are precious few of those these days. Hil's new album is due in first-quarter 2007. It will be fascinating to see if this is an enchanting fluke, or if America is destined to at last see the arrival of its own Kylie.—*CT*

CHRISTMAS

NATALIE GRANT Joy to the World

Curb

ANNE COCHRAN Someone Is Missing at Christmas

Patricia

CHRIS RICE The Christmas Song

INO/Columbia

EDDIE MONEY & RONNIE SPECTOR Everybody Loves Christmas

Big Deal/Warrior

JOE LOUIS PUERTA I'm Comin' Home for Christmas

Pfloater

KATRINA CARLSON You Are Christmas

Kataphonic

MERCYME O Holy Night

INO/Columbia

NEWSONG The Christmas Hope

Integrity

WYNONNA Santa Claus Is Coming to Town

Curb

SELAH FEATURING PLUMB Mary Sweet Mary

Curb

CHRIS BOTTI FEATURING ERIC BENÉT I Really Don't Want Much for Christmas

Columbia

JAMES TAYLOR Jingle Bells

Columbia

BIANCA RYAN Why Couldn't It Be Christmas Everyday?

Syco/Columbia

JOHN LEGEND Jesus, What a Wonderful Child

Columbia

ALY & AJ Greatest Time of Year

Hollywood

LEGEND & CREDITS

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

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Billboard

CHARTS



FOND FAREWELL

>>>Reaction to the untimely death of Gerald Levert causes a tenfold increase in sales at core stores for his "Voices" compilation, which re-enters Top R&B/Hip-Hop Albums at No. 64, last seen on that chart exactly one year ago.

'COUNTRY' TIME

>>>John Mellencamp returns to Hot Country Songs as a lead artist for the first time in 17 years as "Our Country" arrives at No. 53. His "Jackie Brown" peaked at No. 89 in 1989, when the country list was 100 titles long. He guested on Travis Tritt's "What Say You," which rose to No. 21 in 2004.



HIGHER GROUND

>>>Thanks to partnering with Eric Clapton, influential roots rocker J.J. Cale scores the best Billboard 200 rank of his career (No. 23) and his first ink on the list since 1990. Of eight prior chart runs, his best peak had been No. 51, earned by "Naturally" in 1972.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

New Albums, CMAs Bring Pre-Thanksgiving Snack

In a music business landscape where "flat is the new growth," then a tiny lift in album volume feels like a call for a pre-Thanksgiving celebration—even if that gain is only a fraction of 1% above same-week sales.

With new albums entering the top four rungs on 200,000-plus starts, while three other Nov. 7 releases open within the next seven slots, sales for the tracking week finish 0.1% over the same frame of 2005.

The newest compilation from the "Now That's What I Call Music!" series leads the rally with 337,000 copies, followed by new goods from Josh Groban and Keith Urban, each with about 270,000, and sophomore band Sugarland ("Enjoy the Ride," 211,000). That's a trophy case that displays Groban's highest-ranked Billboard 200 debut (although not his best sales stanza), as well as best-ever Nielsen SoundScan weeks for country acts Urban and Sugarland.

Rapper Jim Jones also notches a career-best sum, as "Hustler's P.O.M.E." becomes his second top 10 set (106,000).

Groban and Urban aren't the only ones in a tight race. A hits set by Dave Matthews Band edges a live CD/DVD combo from Andrea Bocelli by a whisker; each sells about 65,000, at Nos. 10 and

11, respectively.

The comparison with year-ago numbers is all the more encouraging when you consider that the top 10 from the same 2005 week wasn't shabby. That's when Kenny Chesney's "The Road and the Radio" began with 469,000, a bigger figure than can be found on this issue's survey. That week also sported an opening of 317,000 for the soundtrack to "Get Rich or Die Tryin'" at No. 2, and top 10 bows for Neil Diamond and Floetry.

An economist might declare such a minuscule gain to be a flat week, but with album sales seeing so few comp-week gains this year, I'm willing to declare this a win.

COUNTRY COMFORT: Even with so-so ratings, the Country Music Assn. Awards gave new home ABC better numbers than the network typically sees on a Monday night, while delivering its annual dose of country album spikes to music merchants.

Prime in the CMA parade is dual winner Carrie Underwood, who also sang on the show. Thus, the "American Idol" champ, who also leads Hot Country Songs for a third straight week, collects a 59% swell. That earns Greatest Gainer glory on Top Country Albums (No. 3)

and The Billboard 200 (19-8).

Underwood's rally comes in her album's 52nd chart week and that puts her in a rare club. Her "Some Hearts" and Shania Twain's "Come On Over" are the only albums by country artists to stand in the big chart's top 10 a year after bowing at No. 2 or higher. Subtract the word "country" from that sentence, and there would be few other titles to add to that list.

Aside from Underwood, show hosts and multiple winners Brooks & Dunn also loom large. Sales more than triple on "Hillbilly Deluxe" (up 222%, garnering the Pacesetter cup on the country list (38-13) and the big chart (174-58).

CMA juice also adds bullets to The Billboard 200 at Nos. 18, 22, 30, 34, 60,

90, 95, 96, 100, 122, 135 and 178. Those titles also bullet on Top Country Albums, as do ones at Nos. 44, 47 and 62.

JINGLE BELL ROCK Top Holiday Albums returns to Billboard pages, running in the space usually occupied by Top Pop Catalog Albums.

That's a good trade-off, as the catalog list becomes overrun with Christmas titles this time of year. In fact, seven of the top 10 catalog titles are holiday items, including each of the top five. A week ago, each of the three catalog titles belonged to the holiday.

That I expect to see this time of year. What I could not have predicted is that Larry the Cable Guy's "A Very Larry Christmas" would be king of this week's catalog list. Meanwhile, the new Sarah McLachlan set, "Wintersong," is the first No. 1 of 2006 on the Holiday chart.

Seasonal titles are eligible to appear on Billboard's current-albums charts only in the first year of release. New and older titles compete on Holiday Albums.

The Holiday chart rotates with Top Independent Albums through the first issue of 2007. Top Pop Catalog will continue to be updated weekly on billboard.biz and in Billboard Information Network during its hiatus from the magazine. ♦♦♦

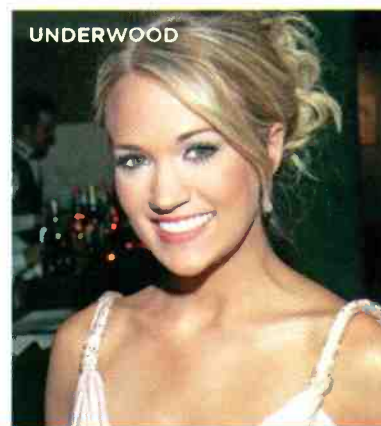


CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>>Dionne Warwick returns to Top R&B/Hip-Hop Albums after a 13-year break, with a collection of her own hits remade as duets. Good thing Warwick ignored the title of her first hit, "Don't Make Me Over."

>>>Jay-Z earns his 12th top 10 hit on The Billboard Hot 100, and Elvis Presley scores his 109th entry on The Billboard 200. Fred Bronson also summarizes J.J. Cale's album chart career, as he achieves his highest position 34 years after making his debut.

>>>There's a so news about John Mellencamp, Carrie Underwood, Fantasia, Martina McBride and the Irish band Westlife, which collects its 14th U.K. No. 1 single.

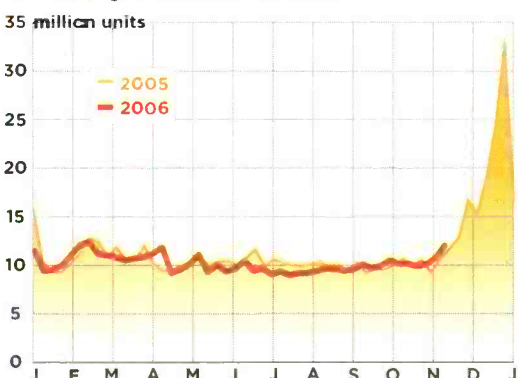
UNDERWOOD: TONY PHIPPS

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,958,000	55,000	11,246,000
Last Week	10,675,000	53,000	10,130,000
Change	11.9%	3.8%	11.0%
This Week Last Year	11,940,000	63,000	8,114,000
Change	0.0%	-12.7%	38.6%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	479,250,000	456,179,000	-4.8%
Digital Tracks	285,774,000	479,936,000	67.9%
Store Singles	4,495,000	3,264,000	-27.4%
Total	769,519,000	939,379,000	22.1%
Albums w/TEA*	507,827,400	504,172,600	-0.7%

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

DIGITAL TRACKS SALES

'05	285.8 million
'06	479.9 million

SALES BY ALBUM FORMAT

CD	463,160,000	427,749,000	-7.6%
Digital	12,900,000	26,646,000	106.6%
Cassette	2,242,000	1,001,000	-55.4%
Other	948,000	783,000	-17.4%

For week ending Nov. 12, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	299,641,000	281,189,000	-6.2%
Catalog	179,609,000	174,990,000	-2.6%
Deep Catalog	122,243,000	123,446,000	1.0%

CURRENT ALBUM SALES

'05	299.6 million
'06	281.2 million

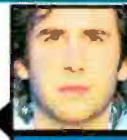
CATALOG ALBUM SALES

'05	179.6 million
'06	175.0 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 35 months.

NOV 25 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1		1	VARIOUS ARTISTS	NOW 23		1
2	NEW	1	JOSH GROBAN	Awake		2
3	NEW	1	KEITH URBAN	Love, Pain & The Whole Crazy Thing		3
4	NEW	1	SUGARLAND	Enjoy The Ride		4
5	1	1	SOUNDTRACK	Hannah Montana		5
6	NEW	1	JIM JONES	Hustler's P.O.M.E. (Product Of My Environment)		6
7	3	1	BIRDMAN & LIL WAYNE	Like Father, Like Son		7
8	13	22	GREATEST GAINER CARRIE UNDERWOOD	Some Hearts		2
9	5	4	JUSTIN TIMBERLAKE	FutureSex/LoveSounds		2
10	NEW	1	DAVE MATTHEWS BAND	The Best Of What's Around: Vol. 01		10
11	NEW	1	ANDREA BOCELLI	Under The Desert Sky		11
12	11	6	HINDER	Extreme Behavior		12
13	2	1	BARRY MANILOW	The Greatest Songs Of The Sixties		13
14	4	3	JOHN LEGEND	Once Again		14
15	12	5	EVANESCENCE	The Open Door		15
16	13	16	BEYONCE	B'Day		16
17	14	21	FERGIE	The Dutchess		17
18	24	26	RASCAL FLATTS	Me And My Gang		18
19	6	2	MY CHEMICAL ROMANCE	The Black Parade		19
20	15	9	NICKELBACK	All The Right Reasons		20
21	NEW	1	FOO FIGHTERS	Skin And Bones		21
22	22	17	GEORGE STRAIT	It Just Comes Natural		22
23	NEW	1	JJ CALE & ERIC CLAPTON	The Road To Escondido		23
24	23	20	THE FRAY	How To Save A Life		24
25	15	8	TONY BENNETT	Duets: An American Classic		25
26	13	14	LUDACRIS	Release Therapy		26
27	5	1	KELLIE PICKLER	Small Town Girl		27
28	33	32	SOUNDTRACK	The Cheetah Girls 2		28
29	21	10	THE KILLERS	Sam's Town		29
30	33	39	JOSH TURNER	Your Man		30
31	58	48	SARAH MCLACHLAN	Wintersong		31
32	NEW	1	VARIOUS ARTISTS	Only Hits		32
33	27	24	JOHN MAYER	Continuum		33
34	61	69	BRAD PAISLEY	Time Well Wasted		34
35	8	1	MEAT LOAF	Bat Out Of Hell III: The Monster Is Loose		35
36	20	7	DIDDY	Press Play		36
37	34	45	SOUNDTRACK	High School Musical		37
38	NEW	1	RICKY MARTIN	Ricky Martin: MTV Unplugged		38
39	25	12	JOJO	The High Road		39
40	25	13	ROD STEWART	Still The Same... Great Rock Classics Of Our Time		40
41	31	29	ALAN JACKSON	Like Red On A Rose		41
42	65	11	VARIOUS ARTISTS	NOW That's What I Call Christmas! 3		42
43	32	34	SNOW PATROL	Eyes Open		43
44	NEW	1	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros		44
45	7	1	THE WHO	Endless Wire		45
46	127	160	SOUNDTRACK	Cars		46
47	13	1	DEFTONES	Saturday Night Wrist		47
48	35	37	CHRISTINA AGUILERA	Back To Basics		48
49	NEW	1	MICHAEL W. SMITH	Stand		49
50	NEW	1	TECH N9NE	Everready (The Religion)		50



Sales are off compared to 375,000 for his last studio set, 270,000 is still a handsome figure, Vistec "GMA" and "Legs and Kelly."



The album re-enters with a 33% gain as CVC titles orders taken when John appeared on the network.



With 65,000 sold, Andrea Bocelli's live CD/DVD combo enters Top Classical Crossover at No. 2 and the big chart at No. 11.



As the set begins with 28,000, it also becomes Martin's fourth consecutive No. 1 on Top Latin Albums.



Thanks to hosting the CMA Awards—and winning three trophies—Eros & Dunn's sales more than triple up 222%, 174-58).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	38	33	BOB SEGER	Face The Promise		4
52	47	83	THE ALL-AMERICAN REJECTS	Move Along		6
53	36	2	JIMMY BUFFETT	Take The Weather With You		5
54	40	33	DIERKS BENTLEY	Long Trip Alone		5
55	52	5	TIM MCGRAW	Greatest Hits Vol 2: Reflected		2
56	45	45	CORINNE BAILEY RAE	Corinne Bailey Rae		17
57	17	1	PITBULL	El Mariel		17
58	174	123	FACE SETTER BROOKS & DUNN	Hillbilly Deluxe		3
59	50	53	VARIOUS ARTISTS	WOW Hits 2007		38
60	63	66	RODNEY ATKINS	If You're Going Through Hell		3
61	97	99	ALAN JACKSON	Precious Memories		4
62	37	13	TAYLOR SWIFT	Taylor Swift		19
63	42	33	"WEIRD AL" YANKOVIC	Straight Outta Lynwood		10
64	33	1	JIBBS	Jibbs Feat. Jibbs		11
65	49	4	DANITY KANE	Danity Kane		11
66	NEW	1	ALEJANDRO SANZ	El Tren De Los Momentos		66
67	44	42	JANET JACKSON	20 Y.O.		2
68	RE-ENTRY	6	ELTON JOHN	The Captain & The Kid		18
69	46	4	HEARTLAND	I Loved Her First		11
70	41	43	BECK	The Information		7
71	43	38	LLOYD BANKS	Rotten Apple		3
72	59	53	30 SECONDS TO MARS	A Beautiful Lie		42
73	118	122	JAMES TAYLOR	James Taylor At Christmas		73
74	NEW	1	KIRK FRANKLIN	Songs From The Storm, Volume I		74
75	NEW	1	Z-RO	I'm Still Livin'		75
76	56	44	BOB DYLAN	Modern Times		1
77	29	1	JEREMY CAMP	Beyond Measure		29
78	80	75	VANESSA HUDGENS	V		24
79	74	62	PANIC! AT THE DISCO	A Fever You Can't Sweat Out		13
80	73	63	BLUE OCTOBER	Foiled		29
81	81	85	STONE SOUR	Come What(ever) May		4
82	60	57	RICK ROSS	Port Of Miami		1
83	64	55	LIONEL RICHIE	Coming Home		1
84	79	73	ROBIN THICKE	The Evolution Of Robin Thicke		45
85	88	73	JAMES BLUNT	Back To Bedlam		2
86	53	43	VARIOUS ARTISTS	NOW 22		1
87	67	66	THE PUSSYCAT DOLLS	PCD		5
88	NEW	1	BOWLING FOR SOUP	The Great Burrito Extortion Case		88
89	78	77	NELLY FURTADO	Loose		1
90	124	133	KENNY CHESNEY	The Road And The Radio		2
91	130	158	CELTIC WOMAN	A Christmas Celebration		91
92	66	52	STING	Songs From The Labyrinth		25
93	76	87	GUNS N' ROSES	Greatest Hits		3
94	68	43	VINCE GILL	These Days		17
95	92	80	JOHNNY CASH	The Legend Of Johnny Cash		2
96	103	104	THE WRECKERS	Stand Still, Look Pretty		14
97	82	73	RED HOT CHILI PEPPERS	Stadium Arcadium		1
98	83	67	GNARLS BARKLEY	St. Elsewhere		4
99	75	73	CHERISH	Unappreciated		4
100	181	177	LITTLE BIG TOWN	The Road To Here		51

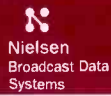
THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	72	JASON ALDEAN	122	BIRDMAN & LIL WAYNE	7
TRACE ADKINS	117	THE ALL-AMERICAN REJECTS	52	BECK	70
AERDSMITH	147	ALY & AJ	141	TONY BENNETT	25
AFI	129	RODNEY ATKINS	50	GEORGE BENSON & AL JARREAU	158
CHRISTINA AGUILERA	48	AUDIOSLAVE	126	JARREAU	158
CLAY AIKEN	136	ALABAMA	110	BUCKCHERRY	127

MARY J. BLIGE	180	JIMMY BUFFETT	53	CELTIC WOMAN	91
BLUE OCTOBER	80	JUANITA BYNUM & JONATHAN BUTLER	172	RAY CHARLES + THE COUNT	65
JAMES BLUNT	85	ANDREA BOCELLI	11	BASIC ORCHESTRA	130
LIL' BOOSIE	106	KENNY CHESNEY	90	CHERISH	99
BOWLING FOR SOUP	88	KELLY CLARKSON	107	DEFTONES	47
BREAKING BENJAMIN	123	DANE COOK	163	DIDDY	36
BROOKS & DUNN	58	CREED	162	DISCIPLE	118
CHRIS BROWN	113	CROSS COUNTRY	193	DIY	118
MICHAEL BUBLE	152	EMINEM	149	FOO FIGHTERS	21
BUCKCHERRY	127	EVANESCENCE	15	FRY	24

HELLOGOODBYE	183	JANET JACKSON	67	KIDZ BOP KIDS	125
FAITH HILL	178	JAY-Z	15	THE KILLERS	29
HINDER	12	JIBBS	64	KORN	179
BRDCKE HOGAN	116	ELTON JOHN	68	DIANA KRALL	101
VANESSA HUDGENS	78	JACK JOHNSON	186	A.B. QUINTANILLA III	101
GEORGE JONES AND MERLE HAGGARD	187	JOJO	39	PRESENTS KUMBIA ALL STARZ	146
IL OVO	144	GEORGE JONES AND MERLE HAGGARD	187		
INTOCABLE	150	JIM JONES	6		
ALAN JACKSON	41	TDBY KEITH	119		

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

NOV 25 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 MY LOVE	JUSTIN TIMBERLAKE FEAT. TI (JIVE/ZOMBA)
2	2	15	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)
3	4	8	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
4	5	8	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
5	3	13	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
6	13	4	IRREPLACEABLE	BEYONCE (COLUMBIA)
7	10	7	SHORTIE LIKE MINE	BOB WOVW (COLUMBIA)
8	6	13	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
9	8	16	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
10	9	9	HOW TO SAVE A LIFE	THE FRAY (EPIC)
11	7	19	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	16	9	WALK IT OUT	UNK (BIG DOMP/KOCH)
13	12	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
14	20	5	FERGALICIOUS	FERGIE (WILL I AM A&M/INTERSCOPE)
15	19	12	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
16	14	15	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
17	17	13	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
18	11	11	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
19	18	6	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)
20	15	18	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
21	27	6	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)
22	25	12	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
23	24	7	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
24	23	10	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
25	22	10	TAKE ME AS I AM	MARY J. BLIGE (MATRIA/RCH/GEFFEN)

1,000 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, smooth jazz, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
2	2	23	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
3	3	23	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
4	5	16	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	☆
5	4	21	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
6	6	9	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)	☆
7	7	15	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
8	8	13	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
9	11	29	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
10	9	28	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
11	12	24	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
12	16	6	LET LOVE IN	GOO GOO DOLLS (WARNER BROS.)	☆
13	14	23	BOSTON	AUGUSTANA (EPIC)	☆
14	13	26	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	☆
15	19	8	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
16	18	14	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	☆
17	17	20	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCEFUELED BY RAMEN/ATLANTIC/LAVA)	☆
18	20	12	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
19	22	11	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
20	23	9	HERE IT GOES AGAIN	OK GO (CAPITOL)	☆
21	26	6	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
22	24	16	CAN'T LET GO	LANDON PIGG (RCA/RMG)	☆
23	21	20	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
24	27	5	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	☆
25	28	6	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	37	#1 UNWRITTEN	HATASHA BEDINGFIELD (EPIC)	☆
2	1	29	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
3	3	46	BAD DAY	DANIEL POWERS (WARNER BROS.)	☆
4	4	28	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
5	5	26	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
6	8	57	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
7	7	34	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
8	6	66	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
9	10	48	EVER THE SAME	ROB THOMAS (MELISSA/ATLANTIC)	☆
10	11	16	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	☆
11	12	12	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)	☆
12	13	22	I CALL IT LOVE	LIONEL RICHIE (ISLAND/DJMG)	☆
13	15	40	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
14	14	17	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)	☆
15	16	9	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)	☆
16	17	21	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
17	20	11	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
18	19	18	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)	☆
19	21	11	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
20	22	13	THE BRIDGE	ELTON JOHN (ROCKET/INTERSCOPE)	☆
21	24	6	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)	☆
22	23	5	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
23	25	5	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
24	26	4	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
25	27	8	JUMP	MADONNA (WARNER BROS.)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	3	8	#1 FERGALICIOUS	FERGIE (WILL I AM A&M/INTERSCOPE)	●
2	2	7	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	●
3	1	9	MY LOVE	JUSTIN TIMBERLAKE FEAT. TI (JIVE/ZOMBA)	●
4	7	3	IRREPLACEABLE	BEYONCE (COLUMBIA)	●
5	12	7	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	●
6	4	17	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	●
7	-	1	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	●
8	5	31	HOW TO SAVE A LIFE	THE FRAY (EPIC)	●
9	6	26	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	●
10	10	10	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)	●
11	8	12	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	●
12	11	7	WHITE & NERDY	"WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	●
13	26	9	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
14	9	8	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	●
15	16	5	HURT	CHRISTINA AGUILERA (RCA/RMG)	●
16	14	9	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	●
17	17	16	LONDON BRIDGE	FERGIE (WILL I AM A&M/INTERSCOPE)	●
18	30	5	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	●
19	18	17	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	●
20	15	15	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)	●
21	24	2	WIND IT UP	GWEN STEFANI (INTERSCOPE)	●
22	27	18	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	●
23	20	4	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	●
24	13	9	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)	●
25	21	13	SHOW STOPPER	DANITY KANE (BAD BOY)	●

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
2	3	6	ANNA-MOLLY	INCUBUS (IMMORTAL EPIC)	☆
3	2	23	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	☆
4	6	15	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
5	4	23	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	☆
6	5	18	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	☆
7	7	19	THE POT	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	☆
8	10	14	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
9	12	17	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
10	13	8	LOVE LIKE WINTER	AFI (TINY EVIL/INTERSCOPE)	☆
11	8	17	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	☆
12	16	10	LEVEL	THE RACONTEURS (THIRD MAN/V2)	☆
13	11	32	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	☆
14	9	21	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
15	14	39	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
16	24	3	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
17	15	15	TO BE LOVED	PAPA ROACH (EL TONAL/GEFFEN)	☆
18	17	11	HERE IT GOES AGAIN	OK GO (CAPITOL)	☆
19	18	11	HOLE IN THE EARTH	DEFTONES (MAYHEM/REPRISE)	☆
20	21	7	WHEN YOUR HEART STOPS BEATING	(+44) (INTERSCOPE)	☆
21	19	19	LAND OF CONFUSION	DISTURBED (REPRISE)	☆
22	25	4	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
23	23	15	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
24	30	3	STARLIGHT	MUSE (WARNER BROS.)	☆
25	29	4	THE WAR	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	☆

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
2	2	8	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
3	4	8	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
4	3	19	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
5	5	34	HOW TO SAVE A LIFE	THE FRAY (EPIC)
6	6	10	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
7	13	4	IRREPLACEABLE	BEYONCE (COLUMBIA)
8	8	16	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
9	7	19	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
10	9	20	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
11	10	26	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
12	16	8	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	-	1	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
14	14	8	HURT	CHRISTINA AGUILERA (RCA/RMG)
15	11	14	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
16	12	13	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
17	19	14	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
18	15	23	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
19	17	18	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
20	27	3	WIND IT UP	GWEN STEFANI (INTERSCOPE)
21	18	31	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
22	22	14	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
23	24	10	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
24	23	41	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/ATLANTIC/LAVA)
25	21	7	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
26	30	8	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
27	31	18	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
28	20	9	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
29	46	10	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
30	28	41	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
31	26	15	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
32	32	15	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
33	29	29	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
34	41	5	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)
35	40	9	COME BACK TO ME	VANESSA HUGGINS (HOLLYWOOD)
36	35	14	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
37	33	28	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
38	48	5	WE FLY HIGH	JIM JONES (OJPLUMATS/KOCH)
39	25	13	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
40	34	23	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
41	39	7	TU AMOR	RBD (EMI TELEVISION/VIRGIN)
42	36	24	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
43	42	6	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
44	37	8	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN (DEF JAM/IDJMG)
45	71	24	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
46	52	4	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
47	70	3	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)
48	91	9	ONCE IN A LIFETIME	KEITH URBAN (CAPITOL NASHVILLE)
49	60	2	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
50	49	18	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	64	12	MY WISH	RASCAL FLATTS (LYRIC STREET)
52	47	6	WALK IT OUT	UNK (BIG OOMP/KOCH)
53	44	25	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
54	43	21	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
55	58	14	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
56	51	25	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHO'NUFF/CAPITOL)
57	75	8	WANT TO	SUGARLAND (MERCURY)
58	78	2	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
59	53	10	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
60	-	17	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
61	-	1	PROMISE	CIARA (LAFACE/ZOMBA)
62	54	2	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
63	57	4	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
64	69	2	HATE (I REALLY DON'T LIKE YOU)	PLAIN WHITE TS (FEARLESS/HOLLYWOOD)
65	59	6	BOSTON	AUGUSTANA (EPIC)
66	61	6	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
67	50	17	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
68	62	6	MY LITTLE GIRL	TIM MCGRAW (CURB)
69	66	2	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
70	76	9	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)
71	56	20	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
72	72	11	HERE IT GOES AGAIN	OK GO (CAPITOL)
73	55	3	IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)
74	63	10	RING THE ALARM	BEYONCE (COLUMBIA)
75	86	10	YOU SAVE ME	KENNY CHESNEY (BNA)
76	74	14	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
77	67	9	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
78	77	8	ROCKSTAR	NICKELBACK (ROADRUNNER/IDJMG)
79	93	2	HIGH SCHOOL NEVER ENDS	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)
80	68	28	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
81	65	20	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
82	83	8	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
83	79	24	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
84	84	13	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
85	81	19	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
86	82	8	WHO SAID	HANNAH MONTANA (WALT DISNEY)
87	92	30	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
88	-	4	GIVE IT AWAY	GEORGE STRAIT (MCA NASHVILLE)
89	73	3	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA)
90	-	21	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE/WRN))
91	80	11	RIGHT WHERE YOU WANT ME	JESSE MCCARTNEY (HOLLYWOOD)
92	-	16	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
93	88	15	MIRACLE	CASCADA (ROBBINS)
94	90	7	CANADIAN IDIOT	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
95	94	19	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
96	97	20	SHOULDER LEAN	YOUNG BRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
97	100	5	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
98	85	4	I GOT NERVE	HANNAH MONTANA (WALT DISNEY)
99	98	7	LONG WAY 2 GO	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
100	-	1	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	★
2	2	14	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
3	3	18	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	★
4	4	18	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	★
5	6	10	HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
6	5	9	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
7	8	9	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	★
8	7	19	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
9	13	6	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
10	10	15	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	★
11	11	16	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
12	12	10	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	★
13	9	22	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
14	15	16	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
15	18	8	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	★
16	16	8	HURT	CHRISTINA AGUILERA (RCA/RMG)	★
17	14	26	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
18	19	7	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	★
19	17	27	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/ATLANTIC/LAVA)	★
20	42	2	IRREPLACEABLE	BEYONCE (COLUMBIA)	★
21	33	4	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	
22	27	8	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	
23	21	8	TU AMOR	RBD (EMI TELEVISION/VIRGIN)	
24	32	3	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
25	28	12	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	2	#1 JUMP	MADONNA (WARNER BROS.)
2	6	30	REDNECK 12 DAYS OF CHRISTMAS/HERES YOUR SIGN	CHRISTMAE JEFF FOXWORTHY/BILL ENGVALL (WARNER BROS. (NASHVILLE/WRN))
3	1	13	CALL ON ME	JANET & NELLY (VIRGIN)
4	44	2	YOUR BIGGEST FAN	VOXTROT (PLAYLOUDERRECORDS)
5	2	5	RING THE ALARM	BEYONCE (COLUMBIA)
6	3	20	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
7	5	23	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
8	7	4	SUBMERGE	M-TINA (TRI-STORM)
9	9	13	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
10	14	3	B.P.	DONNI RAI (GLOBAL VILLAGE)
11	8	16	TOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
12	13	3	MORE THAN A LOVER	RU (GLOBAL VILLAGE)
13	12	32	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
14	15	11	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
15	-	1	U SHOULDA SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)
16	11	4	LEAVE BEFORE THE LIGHTS COME ON	ARCTIC MONKEYS (DOMINO)
17	19	26	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
18	37	37	OICHE CHUM (SILENT NIGHT)	ENYA (REPRISE)
19	16	9	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN)
20	17	9	SHUT ME UP	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
21	20	12	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
22	33	5	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)
23	25	24	GET TOGETHER	MADONNA (WARNER BROS.)
24	23	41	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
25	24	92	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)

HITPREDICTOR

DATA PROVIDED BY promosquad. See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST/Title (Score)	Chart Rank
POP 100 AIRPLAY	
CHRIS BROWN Say Goodbye JIVE (70.4)	15
CHRISTINA AGUILERA Hurt RMG (80.7)	16
PAULA DEANDA Walk Away (Remember Me) RMG (65.5)	18
BEYONCE Irreplaceable COLUMBIA (66.2)	20
THE ALL-AMERICAN REJECTS	
It Ends Tonight INTERSCOPE (76.0)	31
THE PUSSYCAT DOLLS FEAT. TIMBALAND	
Wait A Minute INTERSCOPE (68.0)	34
KT TUNSTALL Suddenly I See VIRGIN (65.7)	-
I'M NOT MISSING YOU Stacie Orrico VIRGIN (65.0)	-
ROB THOMAS Streetcorner Symphony ATLANTIC (68.9)	-
PINK U - Ur Hand ZOMBA (65.1)	-
★ DIDDY FEAT. CHRISTINA AGUILERA Tell Me Atlantic (67.6)	-
ADULT TOP 40	
KT TUNSTALL Suddenly I See VIRGIN (66.9)	8
MAT KEARNEY Nothing Left To Lose COLUMBIA (70.8)	9
GOO GOO DOLLS Let Love In WARNER BROS. (70.0)	12
THE KILLERS When You Were Young IDJMG (69.4)	16
RED HOT CHILI PEPPERS	
Tell Me Baby WARNER BROS. (74.6)	25
CHRISTINA AGUILERA Hurt RMG (74.7)	21
DANIEL POWTER Love You Lately WARNER BROS. (70.3)	39
★ NICKELBACK Rockstar IDJMG (74.3)	40
ADULT CONTEMPORARY	
ROD STEWART	
Have You Ever Seen The Rain RMG (68.8)	11
★ ROB THOMAS Streetcorner Symphony ATLANTIC (83.5)	21
MODERN ROCK	
RED HOT CHILI PEPPERS	
Snow (Hey Oh) WARNER BROS. (68.0)	16
30 SECONDS TO MARS From Yesterday VIRGIN (67.5)	22
MUSE Startlight WARNER BROS. (65.0)	24
ANGELE AND AIRWAYES The War GEFFEN (67.8)	25
GNARLS BARKLEY Gone Daddy Gone LAVA (68.9)	27
PANIC! AT THE DISCO	
Lying Is The Most Fun A Girl Can Have Without Taking Her Clothes	

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

NOV
25
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	66	2	#1 GREATEST GAINER JIM JONES DIPLOMATS 5964/KOCH (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	1
2	1	2	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
3	HOT SHOT DEBUT	1	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	3	3
4	2	4	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
5	3	11	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1	1
6	4	9	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	2	1
7	6	7	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	2	2
8	7	4	DIDDY BAD BOY 83864/AG (18.98)	Press Play	1	1
9	NEW	1	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume I	9	9
10	9	12	JANET JACKSON VIRGIN 30416* (18.98)	20 Y.O.	1	1
11	8	3	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz	2	2
12	5	2	PITBULL FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel	5	5
13	15	18	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	13	13
14	NEW	1	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 68612/ASYLUM (17.98)	I'm Still Livin'	14	14
15	16	17	LIONEL RICHIE ISLAND 006484/IDJMG (13.98)	Coming Home	3	3
16	12	11	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple	1	1
17	14	15	MONICA J 78960*/RMG (18.98)	The Makings Of Me	1	1
18	13	16	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	1	1
19	11	10	RUBEN STUDDARD J 78961*/RMG (18.98)	The Return	2	2
20	21	24	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	15	15
21	10	3	SHAREEFA DTP/DEF JAM 007231*/IDJMG (10.98)	Point Of No Return	3	3
22	22	19	CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Hoodstar	3	3
23	NEW	1	TECH N9NE STRANGE 01 (18.98)	Everready (The Religion)	23	23
24	18	22	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	4	4
25	NEW	1	VARIOUS ARTISTS ATLANTIC/WARNER BROS. 74798/WARNER STRATEGIC MARKETING (11.98)	Only Hits	25	25
26	25	23	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane	2	2
27	19	20	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor	2	2
28	23	21	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	1	1
29	27	25	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1	1
30	31	31	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	2	2
31	20	8	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs	8	8
32	NEW	1	CADILLAC DON & J-MONEY 35*35 68794/ASYLUM (18.98)	Look At Me	32	32
33	32	30	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown	1	1
34	24	9	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am	9	9
35	30	27	SLEEPY BROWN PURPLE RIBBON 35582*/VIRGIN (18.98)	Mr. Brown	6	6
36	29	28	LETOYA CAPITOL 97136 (12.98)	LeToya	1	1
37	35	34	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1	1
38	28	13	GUCCI MANE BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill	13	13
39	33	26	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing	7	7
40	38	41	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
41	17	14	GEORGE BENSON & AL JARREAU MONSTER 2316/CONCORD (18.98)	Givin' It Up	14	14
42	43	37	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	4	4
43	48	47	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	3	3
44	36	33	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	1	1
45	37	36	DAZ SO SO DEF 69308*/VIRGIN (18.98)	So So Gangsta	6	6
46	44	43	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1	1
47	39	29	OUTKAST LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)	1	1
48	42	35	KENNY LATTIMORE & CHANTE MOORE VERITY/LAFACE 67926/ZOMBA (18.98)	Uncovered/Covered	10	10
49	50	57	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	2	2
50	40	2	COKO LIGHT 6527 (16.98)	Grateful	40	40
51	49	49	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
52	53	48	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King	1	1
53	59	55	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
54	61	42	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted	1	1
55	26	45	BONEY JAMES CONCORD 30049 (18.98)	Shine	8	8

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	41	-	8 BALL 8 WAYS 1007/RBC (17.98)	Light Up The Bomb	41	41
57	47	40	SAMMIE ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)	Sammie	8	8
58	52	38	GLADYS KNIGHT VERVE 006225/VG (18.98)	Before Me	18	18
59	NEW	1	AZ QUIET MONEY 103*/FAST LIFE (15.98 CO/DO) ⊕	The Format	59	59
60	67	60	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
61	61	2	BEANIE SIGEL DA NETWORK/TEAMGREEN 0017/MOJO INK (16.98)	Still Public Enemy #1: Southern Remix Mixtape	34	34
62	76	71	PAGE SETTER REYES BROS. LATIN THUG 606 (17.98)	Ghetto Therapy	59	59
63	54	46	FREDDIE JACKSON HUSH 90956/ORPHEUS (15.98)	Transitions	26	26
64	RE-ENTRY	7	GERALD LEVERT ATLANTIC 73214/RHINO (18.98)	Voices	27	27
65	58	58	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
66	NEW	1	DIONNE WARWICK CONCORD 2310 (18.98)	My Friends & Me	66	66
67	57	54	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box	39	39
68	70	65	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	2	2
69	64	44	SPM DOPE HOUSE 6035/STREET LEVEL (16.98)	When Devils Strike	19	19
70	71	61	UNK BIG DOPP 5973/KOCH (17.98)	Beat'n Down Yo Block	21	21
71	69	68	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	4
72	62	58	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind	2	2
73	58	50	DAVE HOLLISTER GOSPO CENTRIC 85334/ZOMBA (18.98)	The Book Of David: Vol. 1 The Transition	13	13
74	51	32	HI-TEK BABYGRANDE 302* (17.98)	Hi-Tekology 2: The Chip	8	8
75	65	51	METHOD MAN DEF JAM 006986*/IDJMG (13.98)	4:21... The Day After	4	4

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

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	59	#1 SEAN PAUL 42 WKS VP/ATLANTIC 83788*/AG	The Trinity	1
2	2	62	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	1
3	4	37	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth	1
4	5	96	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
5	3	11	BEENIE MAN SHCCKING VIBES 11742*/VIRGIN	Urdisputed	1
6	14	2	BOB MARLEY MADACY SPECIAL PRODUCTS.52245/MADACY	Forever Bcb Marley	1
7	6	82	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's	1
8	8	53	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection	1
9	7	13	CHAM MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	1
10	10	9	BUJU BANTON GAFGAMEL 10014*	Too Bad	1
11	9	21	VARIOUS ARTISTS VP 1759* ⊕	Reggae Gold 2006	1
12	11	12	EASY STAR ALL-STARS EASY STAR 1014	Radiodread	1
13	12	6	SIERRA LEONE'S REFUGEE ALL STARS ANTI- 86837/EPITAPH	Living Like a Refugee	1
14	13	11	TANYA STEPHENS VP 1791*	Rebellion	1
15	NEW	1	BOUNTY KILLER VP 1741*	Nah No Mercy: The Warlord Scrolls	1

BETWEEN THE BULLETS rgeorge@billboard.com

JONES PUMPS BEST SALES WEEK

One week after street violations caused an early chart start, "Hustler's P.O.M.E." vaults 66-1 and gives Jim Jones his second career

that album sold only 74,000 in its first (and best) frame.

Although "Harlem" topped the R&B/Hip-Hop Albums list, that and earlier sets were missing a chart monster like the new album's "We Fly High." The single gives Jones his first top 10 on Hot R&B/Hip-Hop Songs, and climbs 29-19 on The Billboard Hot 100.



—Raphael George

NOV 25 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
2	7	9	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
3	2	17	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
4	8	4	IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	☆
5	5	9	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
6	4	17	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
7	10	13	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
8	6	16	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
9	3	6	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	9	21	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
11	12	9	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
12	11	17	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
13	16	12	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
14	23	19	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
15	20	8	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
16	25	5	PROMISE	CIARA (LAFACE/ZOMBA)	☆
17	13	24	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
18	14	14	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
19	15	14	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
20	18	25	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
21	21	17	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
22	22	15	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
23	19	23	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
24	17	26	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
25	28	5	THAT'S THAT	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
23	24	18	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
27	26	20	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)	☆
33	32	12	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
23	29	8	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
37	37	6	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
41	41	7	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
34	34	55	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
33	32	18	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
33	38	42	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
35	35	38	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
33	55	2	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
37	45	6	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆
56	56	9	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
50	50	17	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
30	30	23	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
46	46	35	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
42	42	22	CALL ON ME	JANET & NELLY (VIRGIN)	☆
53	53	3	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
44	40	55	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
45	39	33	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
48	47	6	RUBBERBAND BANKS	YOUNG DRO (GRAND HUSTLE/ATLANTIC)	☆
47	49	13	TURN IT UP	JOHNATA AUSTIN (SO SO DEF/VIRGIN)	☆
43	44	25	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
43	42	15	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
53	31	20	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
2	2	16	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
3	4	44	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
4	3	10	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
5	5	20	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
6	3	36	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
7	7	13	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
8	5	50	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
9	9	28	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
10	12	12	GOT YOU HOME	LUTHER VANDROSS (J/RMG)	☆
11	11	33	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
12	10	15	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
13	13	32	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
14	14	24	SHINE	LUTHER VANOROSS (J/RMG)	☆
15	15	13	YOUR PORTRAIT	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
16	19	4	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
17	16	15	DAY DREAMING	NATALIE COLE (VERVE)	☆
18	11	4	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
19	17	12	SOMETHING I WANNA GIVE YOU	SUNSHINE ANDERSON (MUSIC WORLD)	☆
20	10	15	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
21	18	4	OOH NA NA	DOANELL JONES (LAFACE/ZOMBA)	☆
22	24	4	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
23	13	17	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
25	25	6	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
26	26	11	SHINE	BONEY JAMES (CONCORD)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	4	#1 SUBMERGE	M-TINA (TRI-STORM)	☆
2	1	5	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
3	4	3	B.P.	DDNNI RAI (GLOBAL VILLAGE)	☆
4	-	1	U SHOULDA SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
5	2	14	CALL ON ME	JANET & NELLY (VIRGIN)	☆
6	5	12	IM COMING OVER	DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)	☆
7	8	5	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
8	6	13	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
9	7	16	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
10	10	16	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
11	15	4	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
12	24	14	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
13	27	10	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)	☆
14	18	9	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	☆
15	16	9	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
16	19	12	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN/INTERSCOPE)	☆
17	-	1	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
18	-	10	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
19	13	2	SO EXCITED	JANET FEAT. KHIA (VIRGIN)	☆
20	41	6	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
21	36	2	HELP	LLOYD BANKS FEAT. KERI HILSON (G-UNIT/INTERSCOPE)	☆
22	-	11	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
23	12	21	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
24	-	2	DEM JEANS	CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)	☆
25	48	23	REGRETS	HEAVEN DAVIS (WILDCHILLO DAVIS)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
2	4	11	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
3	3	10	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	2	16	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
5	5	13	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
6	6	11	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
7	7	11	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
8	8	12	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
9	9	14	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
10	17	3	IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	☆
11	12	7	FERGALICIOUS	FERGIE (WILL. I. AM/A&M/INTERSCOPE)	☆
12	15	7	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
13	10	20	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
14	11	19	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
15	16	5	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	13	14	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
17	13	22	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
18	21	10	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
19	23	6	DEM JEANS	CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)	☆
20	19	33	U AND DAT	E-40 FEAT. T-PAIN & KANOI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
21	18	19	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
22	24	6	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
23	25	4	AY CHICO (LENGUA AFUERA)	PITBULL (FAMOUS ARTISTS/TVT)	☆
24	26	7	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	☆
25	20	15	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN/INTERSCOPE)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST (IMPRINT / LABEL) (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
BOW WOW Shortie Like Mine SUM (83.5)	2
UNK Walk It Out KOCH (78.7)	3
JIM JONES We Fly High KOCH (68.6)	7
AKON I Wanna Lov U UNIVERSAL MOTOWN (77.5)	11
CHEFISH Uappreciated CAPITOL (72.8)	13
BEYONCE FEAT. JAY-Z Upgrade U SUM (82.7)	15
CIARA From se ZOMBA (79.1)	16
RUBEN STUDDARD Change Me RMG (72.3)	22
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	31
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4)	36
LIL' BOOSIE FEAT. YUNG JOC Zoom ATLANTIC (72.3)	37
T.I. Top Back ATLANTIC (75.9)	39
☆ FANTASIA Hood Boy RMG (72.8)	65
☆ OMIAR CN Ice Box SUM (82.1)	72
☆ DIDDY FEAT. CHRISTINA AGUILERA Tell Me ATLANTIC (80.8)	-
J HOLIDAY Be With Me CAPITOL (73.0)	-
RHYTHMIC AIRPLAY	
AKON I Wanna Lov U UNIVERSAL MOTOWN (82.8)	1
AKON FEATURING EMINEM Smack That UNIVERSAL MOTOWN (65.3)	2
JUSTIN TIMBERLAKE My Love ZOMBA (82.8)	3
BOW WOW Shortie Like Mine SUM (83.5)	5
PAULA DEANDA Walk Away RMG (72.3)	8
FERGIE Fergalicious INTERSCOPE (71.7)	11
UNK Walk It Out KOCH (68.6)	12
JAY-Z Show Me What You Got IDJMG (76.2)	15
CHEFISH Uappreciated CAPITOL (73.9)	18
CHINGY FEAT. JERMAINE DUPRI Dem Jeans CAPITOL (65.5)	19
JIM JONES We Fly High KOCH (66.2)	30
☆ LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	33
CIARA From se ZOMBA (74.6)	-
☆ DIDDY FEAT. CHRISTINA AGUILERA Tell Me ATLANTIC (74.1)	-
☆ OMIAR CN Ice Box SUM (76.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 69 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY SALES DATA COMPILED BY

Nielsen
Broadcast Data
SystemsNielsen
SoundScanBillboard **COUNTRY** NOV 25 2006

HOT COUNTRY SONGS

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	37	#1 BEFORE HE CHEATS	M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		1
2	2	5	MY WISH	D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts	LYRIC STREET		2
3	3	3	YOU SAVE ME	B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney	BNA		3
4	4	6	WANT TO	B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland	MERCURY		4
5	5	8	MY LITTLE GIRL	B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw	CORB		5
6	7	7	ONCE IN A LIFETIME	D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban	CAPITOL NASHVILLE		6
7	6	4	I LOVED HER FIRST	W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland	LYRIC STREET		7
8	8	2	EVERY MILE A MEMORY	B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley	CAPITOL NASHVILLE		8
9	9	1	SOME PEOPLE CHANGE	M. WRIGHT, T. GENTRY, MONTGOMERY (M. OULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry	COLUMBIA		9
10	11	3	SHE'S EVERYTHING	F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE		10
11	12	8	IT JUST COMES NATURAL	T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait	MCA NASHVILLE		11
12	16	6	LOVE YOU	J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram	BIG MACHINE		12
13	15	4	TIM MCGRAW	N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE		13
14	14	5	MOUNTAINS	M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar	BNA		14
15	18	9	AMARILLO SKY	M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean	BROKEN BOW		15
16	19	23	WATCHING YOU	T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins	CORB		16
17	17	7	CRASH HERE TONIGHT	T. KEITH, L. WHITE (T. KEITH)	Toby Keith	SHOW DOG NASHVILLE		17
18	20	24	LITTLE BIT OF LIFE	K. STEGALL, P. O'DONNELL (T. MULLINS, O. WELLS)	Craig Morgan	BROKEN BOW		18
19	21	22	AIR POWER A GOOD MAN	B. ALLEN, K. FOLLESE (K. FOLLESE, A. FC. LESE, V. SHAW)	Emerson Drive	MONTAGE/MIDAS/NEW REVOLUTION		19
20	23	25	AIR POWER ONE WING IN THE FIRE	L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson	LYRIC STREET		20
21	24	27	MY, OH MY	P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)	The Wreckers	MAVERICK/WARNER BROS./WRN		21
22	25	26	TWO PINK LINES	J. JOYCE (E. CHURCH, V. SHAW)	Eric Church	CAPITOL NASHVILLE		22
23	26	28	ALYSSA LIES	D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll	ARISTA NASHVILLE		23
24	31	33	LADIES LOVE COUNTRY BOYS	F. ROGERS (J. JOHNSON, G. TERE, R. RUTHERFORD)	Trace Adkins	CAPITOL NASHVILLE		24
25	29	29	I'LL WAIT FOR YOU	B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols	UNIVERSAL SOUTH		25
26	30	31	THE WOMAN IN MY LIFE	F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar	ARISTA NASHVILLE		26
27	28	30	YOU'LL ALWAYS BE MY BABY	S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans	RCA		27
28	33	36	I JUST CAME BACK FROM A WAR	F. ROGERS (D. WORLEY, V. WARBLE)	Darryl Worley	903 MUSIC		28
29	32	32	GET OUTTA MY WAY	C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain	EQUITY		29
30	34	38	GOOD AS GONE	W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town	EQUITY		30



Carrie Underwood is drawing 22.6 million audience impressions at 114 monitored stations.



Canadian group scores its highest chart position in three years. Achieves Airpower in 33rd chart week.



Singer premiered new single Nov. 6 at the CMA Awards; track logs 1.5 million audience impressions at 66 monitored stations.

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	35	35	INNOCENCE	D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton	LYRIC STREET		31
32	36	34	THE REASON WHY	V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill	MCA NASHVILLE		32
33	37	39	RED HIGH HEELS	B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	BNA		33
34	38	37	'FORE SHE WAS MAMA	K. STEGALL (C. BEATHARD, P. O'DONNELL)	Clay Walker	ASYLUM-CORB		34
35	27	20	LIKE RED ON A ROSE	A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson	ARISTA NASHVILLE		35
36	40	47	A FEELIN' LIKE THAT	M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan	MCA NASHVILLE		36
37	39	15	SOME PEOPLE	D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes	ASYLUM-CORB		37
38	43	12	PODUNK	J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		38
39	41	43	STEALING KISSES	B. GALLIMORE, F. HILL (L. WICKENNA)	Faith Hill	WARNER BROS./WRN		39
40	NEW	1	HITTEST ANYWAY	M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride	RCA		40
41	45	48	GOOD DIRECTIONS	C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington	MERCURY		41
42	48	46	DRINKIN' ME LONELY	B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young	RCA		42
43	46	44	KISS ME IN THE DARK	R. FOSTER (R. FOSTER, G. OUCAS)	Randy Rogers Band	MERCURY		43
44	57	-	HILLBILLY DELUXE	T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE		44
45	47	53	I DON'T WANT TO	M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)	Ashley Monroe With Ronnie Dunn	COLUMBIA		45
46	52	50	STARLIN' WITH ME	J. RITCHEY (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen	RCA		46
47	49	49	LOVE IS	T. BROWN, J. L. SLOAS (K. ELAM, B. BAKER)	Katrina Elam	UNIVERSAL SOUTH		47
48	54	58	I KEEP COMING BACK	M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin	LYRIC STREET		48
49	55	54	DIXIE LULLABY	D. GEHMAN (P. GREEN, P. DAVID, J. POLLARD)	Pat Green	BNA		49
50	51	51	FIND OUT WHO YOUR FRIENDS ARE	T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence	ROCKY COMFORT/COS		50
51	NEW	1	COME TO BED	M. WRIGHT, J. RICH, G. WILSON (V. MCGEHE, J. RICH)	Gretchen Wilson	COLUMBIA		51
52	50	55	BROKEN	T. KEITH, R. SCRUGGS (ANGELO, A. LAUER, H. LINOSEY)	Lindsey Haun	SHOW DOG NASHVILLE		52
53	NEW	1	OUR COUNTRY	J. MELLENCAMP, T. BROWN (J. MELLENCAMP)	John Mellencamp	UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		53
54	NEW	1	ME AND GOD	F. ROGERS (J. TURNER)	Josh Turner	MCA NASHVILLE		54
55	56	60	DON'T MAKE ME	B. ROWAN (M. CANNON-GOODMAN, D. BRYANT, D. BERG)	Blake Shelton	WARNER BROS./WRN		55
56	42	42	IT'S TOO LATE TO WORRY	M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina	CORB		56
57	58	59	THAT'S ALL I'LL EVER NEED	M. NESLER, T. MARTIN, J. WAYNE (J. WAYNE, M. NESLER, T. MARTIN)	Jimmy Wayne	BIG MACHINE		57
58	53	52	YOU DON'T KNOW A THING	S. AZAR (S. AZAR, R. FOSTER)	Steve Azar	DANG/MIDAS/NEW REVOLUTION		58
59	60	-	ISN'T THAT EVERYTHING	T. L. JAMES (D. PECK, T. L. JAMES, B. DALY)	Danielle Peck	BIG MACHINE		59
60	NEW	1	BAGPIPES CRYIN'	C. DINAPOLI, D. BASON (T. RUSHLOW, R. CLAWSON, M. WADDELL)	Rushlow Harris	SHOW DOG NASHVILLE		60

HITPREDICTOR

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		LONESTAR Mountains BNA (89.6)	14	KELLIE PICKLER Red High Heels BNA (75.9)	33
RASCAL FLATTS My Wish LYRIC STREET (91.9)	2	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	15	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	36
KENNY CHESNEY You Save Me BNA (92.5)	3	RODNEY ATKINS Watching You CORB (93.0)	16	FAITH HILL Stealing Kisses WARNER BROS. (75.6)	39
SUGARLAND Want To MERCURY (93.2)	4	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	20	BILLY CURRINGTON Good Directions MERCURY (90.7)	41
TIM MCGRAW My Little Girl CORB (88.3)	5	JASON MICHAEL CARROLL Alyssa Lies ARISTA NASHVILLE (85.4)	23	CHRIS YOUNG Drinkin' Me Lonely RCA (76.8)	42
MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	9	TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	24	JAKE OWEN Starlin' With Me RCA (88.2)	46
BRAD PAISLEY She's Everything ARISTA NASHVILLE (84.9)	10	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	25	STEVE HOLY Come On Rain CORB (77.0)	-
GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.8)	11	PHIL VASSAR The Woman In My Life ARISTA NASHVILLE (94.4)	26		
TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	13	DARYL WORLEY I Just Came Back From A War 903 MUSIC (84.2)	28		

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HOT COUNTRY SONGS: 133 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

CMAs SET STAGE FOR MCBRIDE'S BEST BOW

After a show-stopping performance of the power ballad at the Nov. 6 Country Music Assn. Awards, Martina McBride's "Anyway" swipes a new career-high debut on Hot Country Songs. The track collects 3.1 million audience impressions, storming the chart at No. 40. Her quick start is the chart's highest since George Strait opened at No. 30 with "It Just Comes Natural" in the Oct. 14 issue, and the highest for any solo female artist since Carrie Underwood's "Jesus, Take the Wheel"



landed at No. 39 in the Nov. 5, 2005, issue. McBride also tops her own previous best, set when "Still Holding On" arrived at No. 42 in June 1997.

It's been a good year for high debuts on Hot Country Songs, including Keith Urban's all-time high start when "Once in a Lifetime" entered at No. 17 in the Sept. 2 issue. During the 2006 chart year, which ends this issue, 11 different titles opened inside the top 40, one more than last year.

—Wade Jessen

NOV 25 2006 **LATIN Billboard**



HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	7	6	5	#1 GREATEST GAINER A LA PRIMERA PERSONA A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	1	26	27	28	7	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISIA	26
2	2	2	10	TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	2	27	25	19	13	EL TELEFONO LUNY TUNES TAINY (H. DELgado, J. LUNA, L. MALAVE)	Wisin & Yandel & Hector "El Father" ROC-LA-FAMILIA/MACHETE/DEF JAM/IDJMG	11
3	1	1	10	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	1	28	32	50	11	REGALO CARO LOS TIGRES DEL NORTE (J. VILLARREAL)	Los Tigres Del Norte FONOVISIA	28
4	3	5	13	NI UNA SOLA PALABRA C. LOPEZ (J. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	1	29	39	-	2	I WANNA LOVE YOU A THIAM (A. THIAM, C. BROADUS)	Akon Featuring Snoop Dogg SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN	29
5	10	11	11	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	5	30	31	29	16	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	14
6	16	27	10	BENDITA TU LUZ F. OLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	6	31	48	49	9	MIA LUNY TUNES (TITO EL BAMBINO, R. AYA, A)	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISIA	31
7	4	9	14	LOS INFIELES L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	4	32	36	33	8	ME QUIERE BESAR MEKKA (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	32
8	19	23	10	DIME J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y FAMOUS ARTISTS/TVT	8	33	30	40	9	ATREVETE NESTY (J. L. MORERA, L. VEGUILLA)	Wisin & Yandel Featuring Franco El Gorilla CFEE/URBAN BOX OFFICE	33
9	8	13	15	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISIA	3	34	30	40	9	HERIDAS DE AMOR P. MANAVELLO (R. MONTANER, J. AVENDAÑO)	Ricardo Montaner EMI TELEVISIA	30
10	6	4	5	SER O PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISIA	4	35	29	30	7	TENGO F. DE VIRA (F. DE VIRA)	Franco De Vita SONY BMG NORTE	26
11	12	15	19	DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA)	Alegres De La Sierra VIVA/UNIVERSAL LATINO	7	36	42	46	5	FANTASMA NOT LISTED (ZION)	Zion BABY	36
12	5	3	22	PAM PAM LUNY TUNES, TAINY (J. L. MORERA, L. VEGUILLA, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	1	37	26	18	10	SIGO CON ELLA S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI TELEVISIA	8
13	9	10	24	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	3	38	34	36	5	SUAVE E. CABRA, D. FDRNARIS (R. P. REZ)	Calle 13 WHITE LION/SONY BMG NORTE	34
14	13	12	12	ALIADO DEL TIEMPO N. BARBA (N. BARBA)	Mariano Barba THREE SOUND	6	39	35	42	6	POR TU AMOR Q. URBINA JR., R. AVITIA, J. LUGARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)	Alacranes Musical UNIVISION	31
15	33	47	10	MI AMOR POR TI A. TERRAZAS (A. TORRES)	Los Horoscopos De Durango DISA/EDIMONSA	15	40	46	38	4	EL HOMBRE QUE MAS TE AMO NOT LISTED (A. FLORES)	Lalo Mora DISA/EDIMONSA	38
16	20	14	17	LABIOS COMPARTIDOS F. OLVERA, A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	1	41	45	48	4	COMO ME HACES FALTA J. A. MEDINA (M. A. SOLIS)	Patrulla 81 DISA	41
17	15	20	13	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	15	42	NEW	1	1	NI ASI ME RAJO NOT LISTED (M. E. CASTRO)	Conjunto Primavera FONOVISIA	42
18	21	17	13	TE MANDO FLORES B. OSSA (J. F. FONSECA)	Fonseca EMI TELEVISIA	8	43	NEW	1	1	PEGAO WISIN & YANDEL (J. L. MORERA, L. VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros WY/MACHETE	43
19	14	7	1	DESILUSIONAME B. BENOZZO, S. GEORGE (D. BETANCOURT, C. J. FRANCO)	Olga Tanon UNIVISION	4	44	47	35	4	LA VIDA DESPUES DE TI L. F. DCHOA (M. SANDOVAL, P. CANTU)	Lu WARNER LATINA	35
20	18	16	16	POR ELLA R. MUÑOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISIA	16	45	40	34	17	SALIO EL SOL ECHO THE LAB (W. O. LANDRON, ECHO THE LAB)	Don Omar VI/MACHETE	13
21	11	6	9	NOCHE DE ENTIERRO (NUESTRO AMOR) Los Benjamins Feat. Wisin & Yandel, Daddy Yankee, Hector "El Father" & Zion LUNY TUNES, NALES MR. G. (RAYAL, L. MORERA, L. VEGUILLA, F. ORTIZ, H. DELGADO, G. CRUZ, S. SALDANA, Y. CARRERAS, A. CALLO, COTTO E. GARCIA)	MAS FLOW, MACHETE	5	46	41	-	2	LOS HOMBRES TIENEN LA CULPA D. QUINONES (C. DONATO)	Don Omar Featuring Gilberto Santa Rosa CMG/UNIVERSAL MOTOWN	41
22	17	21	15	MALDITA SUERTE J. M. LUGO (C. BRANT, N. SCHAJRIS)	Victor Manuelle Featuring Sin Bandera SONY BMG NORTE	17	47	NEW	1	1	ME ESTOY ENAMORANDO NOT LISTED (NOT LISTED)	Conjunto Atardecer MUSIMEX/UNIVERSAL LATINO	47
23	22	24	12	QUE VUELVA J. L. TERRAZAS (M. A. SOLIS)	Grupo Montez De Durango DISA	16	48	NEW	1	1	YA LO SABIA M. A. ZAPATA, J. M. ELIZONDO (F. DE JESUS, MARTINEZ, JR.)	Pesado WARNER LATINA	48
24	23	25	13	NO SE POR QUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	16	49	NEW	1	1	NI FREUD NI TU MAMA G. WELLS (BELINDA, N. PEREZ, G. WELLS, S. PEIKEN)	Belinda EMI TELEVISIA	49
25	24	26	13	CHIQUILLA A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia All Starz EMI TELEVISIA	18	50	49	45	7	SI TU AMOR NO YUELVE F. CAMACHO (W. CASTILLO)	La Arrolladora Banda El Limon DISA/EDIMONSA	39



Not only does he claim his first solo No. 1, his new set enters Top Latin Albums at No. 3 with 16,000 sold.



As Wisin & Yandel debut at No. 33, the duo's compilation "Los Vaqueros," starts at No. 2 on Latin Albums (26,000 copies).

The pop singer and "Cheetah Girls 2" co-star delivers her first chart hit.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 RICKY MARTIN Ricky Martin: MTV Unplugged SONY BMG NORTE 09099 (16.98)	Ricky Martin: MTV Unplugged	1	1	26	18	24	48	DADDY YANKEE Barrio Fino: En Directo EL CARTEL 007035/INTERSCOPE (12.98) ⊕	Barrio Fino: En Directo	1	26
2	NEW	NEW	1	VARIOUS ARTISTS WY Records Presents: Los Vaqueros WY 008010/MACHETE (13.98)	Los Vaqueros	2	2	27	21	27	16	MARC ANTHONY Sigo Siendo Yo SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2	27
3	NEW	NEW	1	ALEJANDRO SANZ El Tren De Los Momentos WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	3	3	28	17	58	75	SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	28
4	4	5	2	MANA Amar Es Combatir WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1	29	31	15	5	OLGA TANON Soy Como Tu UNIVISION 332623/UG (14.98)	Soy Como Tu	5	29
5	3	3	3	MARCO ANTONIO SOLIS Trozos De Mi Alma 2 FONOVISIA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1	30	24	20	11	CONJUNTO PRIMAVERA Para Ti... Nuestra Historia FONOVISIA 352602/UG (10.98)	Para Ti... Nuestra Historia	6	30
6	2	2	2	A. B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ From Kumbia Kings To Kumbia All Starz EMI TELEVISIA 73597 (15.98)	From Kumbia Kings To Kumbia All Starz	2	2	31	23	17	5	DAVID BISBAL Premonicion VALE 01713/UNIVERSAL LATINO (13.98) ⊕	Premonicion	6	31
7	1	1	1	INTOCABLE Crossroads: Cruce De Caminos EMI TELEVISIA 58875 (15.98)	Crossroads: Cruce De Caminos	1	1	32	NEW	1	1	LOS REHENES/JAVIER TORRES Para Ti... Nuestra Historia FONOVISIA 352553/UG (10.98)	Para Ti... Nuestra Historia	32	32
8	5	6	1	LUNY TUNES & TAINY Mas Flow: Los Benjamins MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1	33	22	25	2	INTOCABLE X EMI TELEVISIA 98613 (16.98)	X	2	33
9	NEW	NEW	1	ANA GABRIEL La Reina Canta A Mexico SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	9	34	36	31	12	LOS BUKIS Linea De Oro FONOVISIA 352639/UG (5.98)	Linea De Oro	26	34
10	7	8	30	WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98) ⊕	Pa'l Mundo	1	1	35	25	21	6	VARIOUS ARTISTS Tep Latino Vol. 2 SONY BMG NORTE 70027 (16.98) ⊕	Tep Latino Vol. 2	11	35
11	NEW	NEW	1	LOS TIGRES DEL NORTE La Muerte Del Soplon FONOVISIA 352922/UG (15.98)	La Muerte Del Soplon	11	11	36	30	63	20	JOAN SEBASTIAN Mas Alla Del Sol MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	20	36
12	8	14	48	CALLE 13 White Lion 96875/Sony BMG Norte (15.98)	Calle 13	6	6	37	29	-	34	ANDREA BOCELLI Amor SUGAR VENEZUELA/UNIVERSAL LATINO (18.98)	Amor	2	37
13	10	10	30	RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2	38	33	33	34	VARIOUS ARTISTS NOW Latino THE ONE GROUP/MUSIMEX/COMBASA/SONY BMG NORTE 72442/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	34	38
14	6	4	4	LOS HOROSCOPOS DE DURANGO Desatados DISA 720955 (11.98)	Desatados	4	4	39	28	28	11	TEGO CALDERON The Underdog / El Subestimado JIGIRI ATLANTIC 94122* AG (15.98)	The Underdog / El Subestimado	2	39
15	12	7	7	VARIOUS ARTISTS BBT FONOVISIA 352772/UG (10.98)	BBT	7	7	40	32	23	10	MONCHY & ALEXANDRA Exitos J & N 50191/SONY BMG NORTE (13.98)	Exitos	11	40
16	NEW	NEW	1	BETO Y SUS CANARIOS Contigo Por Siempre DISA 720952 (10.98)	Contigo Por Siempre	16	16	41	54	47	8	GREATEST GAINER ALEGRES DE LA SIERRA Duele El Amor VIVA 622320/UNIVERSAL LATINO (11.98)	Duele El Amor	41	41
17	13	12	58	RBD Nuestro Amor EMI TELEVISIA 35902 (14.98)	Nuestro Amor	1	1	42	34	22	6	AKWID E.S.L. HEADLINERS/UNIVISION 310869/UG (13.98) ⊕	E.S.L.	9	42
18	14	13	15	LOS BUKIS 30 Recuerdos FONOVISIA 352639/UG (11.98)	30 Recuerdos	6	6	43	35	37	49	RICARDO ARJONA Adentro SONY BMG NORTE 67549 (18.98)	Adentro	3	43
19	11	9	1	PAULINA RUBIO Ananda UNIVERSAL LATINO 007487 (15.98)	Ananda	1	1	44	39	41	67	ANA GABRIEL Historia De Una Reina SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	44
20	15	11	25	DON OMAR King Of Kings VI 006662/MACHETE (15.98)	King Of Kings	2	1	45	40	44	38	RBD RBD: Live In Hollywood EMI TELEVISIA 58122 (13.98) ⊕	RBD: Live In Hollywood	6	45
21	16	18	16	RAMON AYALA Y SUS BRAVOS DEL NORTE 30 Comidos: Historias Nortenas FREDDIE 1960 (14.98)	30 Comidos: Historias Nortenas	16	16	46	41	35	20	VARIOUS ARTISTS Hector "El Father" Present. Los Bompe Discotecas ROC-LA-FAMILIA/MACHETE/GOLD STAR 006889/IDJMG (13.98)	Hector "El Father" Present. Los Bompe Discotecas	20	46
22	9	-	9	CONJUNTO ATARDECER El Decimo... Y Siguen Los No. 1 Del Pasito Duranguense UNIVERSAL LATINO 007889 (12.98)	El Decimo... Y Siguen Los No. 1 Del Pasito Duranguense	9	9	47	38	39	23	JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 83420 (14.98)	Limon Y Sal	8	47
23	19	19	11	JAVIER SOLIS La Historia De Javier Solis SONY BMG NORTE 88292 (14.98) ⊕	La Historia De Javier Solis	4	4	48	50	50	17	REGGAETON NINOS Ninos Vol. 2 AFUEGU-URBAN BOX OFFICE 72807/EMI TELEVISIA (14.98)	Ninos Vol. 2	17	48
24	20	16	1	AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5	49	45	45	25	LOS CADETES DE LINARES Las Mas Canones BCI 41360 (6.98)	Las Mas Canones	33	49
25	27	26	7	PAGE SETTER FRANCO DE VITA Mil Y Una Historias: En Vivo SONY BMG NORTE 83847 (16.98) ⊕	Mil Y Una Historias: En Vivo	25	25	50	46	36	15	LOS TIGRES DEL NORTE La Banda Del Carro Rojo FONOVISIA 352611/UG (15.98 CD/DVD) ⊕	La Banda Del Carro Rojo	15	50

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Nielsen Broadcast Data Systems
Nielsen SoundScan

LATIN

Billboard DANCE

NOV 25 2006

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
2	1	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
3	5	BENDITA TU LUZ	MANA (WARNER LATINA)
4	2	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
5	3	SER O PARECER	RBD (EMI TELEVISIA)
6	6	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
7	8	TE MANDO FLORES	FOONSECA (EMI TELEVISIA)
8	7	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
9	9	DESILUSIONAME	OLGA TANON (UNIVISION)
10	11	A TI	RICARDO ARJONA (SONY BMG NORTE)
11	12	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
12	16	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
13	14	HERIDAS DE AMOR	RICARDO MONTANER (EMI TELEVISIA)
14	10	MALDITA SUERTE	VICTOR MANUELLE FEATURING SIN BANDERA (SONY BMG NORTE)
15	13	TENGO	FRANCO DE VITA (SONY BMG NORTE)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
2	-	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
3	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	2	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
5	1	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS	FROM KUMBIA KINGS TO KUMBIA ALL STARS (EMI TELEVISIA)
6	5	RBD	NUESTRO AMOR (EMI TELEVISIA)
7	4	PAULINA RUBIO	ANANOR (UNIVERSAL LATINO)
8	9	FRANCO DE VITA	MIL Y UNA HISTORIAS: EN VIVO (SONY BMG NORTE)
9	6	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
10	7	DAVID BISBAL	PREMONICION (VALE/UNIVERSAL LATINO)
11	8	VARIOUS ARTISTS	TOP LATINO VOL. 2 (SONY BMG NORTE)
12	10	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
13	11	VARIOUS ARTISTS	NOW UNTO (THE EM GROUP/LANESALZ/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
14	12	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
15	14	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
2	2	LOS INFIELES	AVENTURA (PREMIUM LATIN)
3	5	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
4	3	PAM PAM	WISIN & YANDEL (MACHETE)
5	4	LOS HOMBRES TIENEN LA CULPA	DON OMAR FEAT. GILBERTO SANTA ROSA (CMG/UNIVERSAL MOTOWN)
6	9	NO HAY MANERA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
7	8	ELLA VOLVIO	N'KLABE (SONY BMG NORTE)
8	11	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
9	7	MALDITA SUERTE	VICTOR MANUELLE (SONY BMG NORTE)
10	10	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
11	10	NO VUELVO CONTIGO	FRANKIE NEGRON (LA CALLE/UNIVISION)
12	12	POR EL ALCOHOL	FRANK REYES (J&N)
13	16	DESILUSIONAME	OLGA TANON (UNIVISION)
14	21	MIA	TITO "EL BAMBINO" FEATURING DAODY YANKEE (EMI TELEVISIA)
15	13	LLOORANDO	SON DE CALI (DISCOS 605/SONY BMG NORTE)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
2	2	MARC ANTHONY	SI GO SIENDO YO (SONY BMG NORTE)
3	3	OLGA TANON	SOY COMO TU (UNIVISION/UG)
4	4	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
5	5	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
6	6	MONCHY & ALEXANDRA	EXITOS Y MAS (J & N/SONY BMG NORTE)
7	8	VARIOUS ARTISTS	30 BACHATAS PEGADITAS LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
8	7	MARLON	MI SUENO (LA CALLE/UNIVISION/UG)
9	-	GILBERTO SANTA ROSA/EL GRAN COMBO	AS ES NUESTRA NAVIDAD (DISCOS 605/SONY BMG NORTE)
10	9	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
11	10	FONSECA	CORAZON (EMI TELEVISIA)
12	12	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
13	11	VARIOUS ARTISTS	SALSASHTS 2007 (J & N)
14	13	GILBERTO SANTA ROSA & VICTOR MANUELLE	005 SONEROS, UNA HISTORIA (SONY BMG NORTE)
15	15	VARIOUS ARTISTS	30 BACHATAS PODEROSAS (MOCK & ROLL/SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
2	3	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
3	5	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	2	POR ELLA	INTOCABLE (EMI TELEVISIA)
5	3	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
6	4	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
7	6	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
8	3	REGALO CARO	LOS TIGRES DEL NORTE (FONOVISA)
9	7	TE COMPRO	DUQUELO (UNIVISION)
10	12	EL HOMBRE QUE MAS TE AMO	LALO MORA (DISA/EDIMONSA)
11	10	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
12	11	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
13	15	NI ASI ME RAJO	CONJUNTO PRIMAVERA (FONOVISA)
14	14	COMO ME HACES FALTA	PATRUILLA #1 (DISA)
15	13	ME ESTOY ENAMORANDO	CONJUNTO ATARDECER (MUSIC/UNIVERSAL LATINO)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISIA)
2	-	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
3	-	LOS TIGRES DEL NORTE	LA MUERTE DEL SOPLON (FONOVISA/UG)
4	2	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)
5	4	VARIOUS ARTISTS	BBT (FONOVISA/UG)
6	-	BETO Y SUS CANARIOS	CONTIGO POR SIEMPRE (DISA)
7	5	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
8	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTENAS (FREDDIE)
9	3	CONJUNTO ATARDECER	EL DECIMO... Y SIGUEN LOS NO.1 DEL PASTO DURANGUENSE (UNIVERSAL LATINO)
10	7	JAVIER SOLIS	LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
11	9	CONJUNTO PRIMAVERA	PARA TI... NUESTRA HISTORIA (FONOVISA/UG)
12	-	LOS REHENES/JAVIER TORRES	PARA TI... NUESTRA HISTORIA (FONOVISA/UG)
13	8	INTOCABLE	X (EMI TELEVISIA)
14	12	LOS BUKIS	LINEA DE ORO (FONOVISA/UG)
15	11	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)

HOT DANCE CLUB PLAY				HOT DANCE CLUB PLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST IMPRINT & NUMBER / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	1	8	JUMP	MADONNA WARNER BROS. 42978	2	26	5	YOU GONNA WANT ME	TIGA DIFFERENT IMPORT/PIAS
2	2	10	F*CKING BOYFRIEND	THE BIRD AND THE BEE METRO BLUE PROMO/BLG	3	34	6	GUACHI GUARO (CARL COX REMIX)	CAL TJADER CONCORDO PICANTE PROMO/CONCORDO
3	3	8	LOVE'S THE ONLY DRUG	ULTRA NATE SILVER LABEL 2508/TOMMY BOY	4	37	3	BORDERLINE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
4	4	6	MANEATER	NELLY FURTADO MOSLEY PROMO/GEFFEN	5	29	12	HEAD OVER HEELS	EMELEEE BARAK PROMO
5	10	3	RING THE ALARM	BEYONCE COLUMBIA IMPORT	6	39	3	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC PLANT
6	9	7	THE DJ MADE ME DO IT (D. AUDE/CRAIG J.R. ROSARIO MIXES)	ROBIN ELEVEN 11 PROMO	7	38	3	SAVE A PLACE ON THE DANCE FLOOR FOR ME	DAWN TALLMAN WEST END PROMO
7	6	10	HARD	AFRICANISM ALL STARS YELLOW/SILVER LABEL PROMO/TOMMY BOY	8	45	2	POWER PARTY PEOPLE	ALTAR FEAT. JEANIE TRACY MAMAHOUSE PROMO
8	13	6	LOST YO MIND	PEPPER MASHAW LIVE 2013/MUSIC PLANT	9	42	3	POLITICS	KORN VIRGIN PROMO
9	5	10	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES)	CERRONE MALLIGATOR IMPORT	10	28	9	GETCHA SOME	PLEASURE CENTER NORTH/CROSS MEDIA PROMO
10	11	13	GONE	SUN JH PROMO/BML	11	32	7	ALL OVER YOUR FACE	CAZWELL PEACE BISQUIT/WEST END EXPRESS 1045/WEST END
11	7	11	SENSITIVITY	SHAPE: UK ULTRA PROMO	12	41	3	TINA	SK8 SK8 PROMO
12	8	12	COMMON GROUND	DAVE AUDE & TALL PAUL FEAT. SISELY TREASURE AUCACIOUS PROMO/KOCH	13	42	3	SO EXCITED	JANET FEATURING KHIA VIRGIN 77710
13	16	5	I BELIEVE	GEORGIE PORGIE LIVE PROMO/MUSIC PLANT	14	23	14	IS IT LOVE?	IID MADE 022
14	15	7	WHAT THE WORLD NEEDS NOW	JOYCE SIMS VESSEL PROMO	15	46	2	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS JMC&A PROMO
15	20	5	WHEN YOU WERE YOUNG	THE KILLERS ISLAND 007884/IDJMG	16	36	8	ABOUT US	BROOKE HOGAN FEATURING PAUL WALL SMC PROMO/SOBE
16	19	4	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994	17	27	14	FLY ME AWAY	GOLOFRAPP MUTE PROMO
17	25	4	THE WHISTLE SONG (REVISITED)	FRANKIE KNUCKLES NOICE 001	18	42	NEW	WE RIDE	RHANNA SRP/DEF JAM PROMO/IDJMG
18	14	11	IS IT ANY WONDER? (TALL PAUL MIXES)	KEANE INTERSCOPE PROMO	19	31	14	BE STILL	KASKADE ULTRA 1436
19	17	13	MY NUMBER ONE	HELENA PAPAIZOU MODA 7001/MUSIC PLANT	20	NEW	BY THE WAY	JENNA DREY ROBBINS PROMO	
20	12	12	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA	21	NEW	FUNKY LOVE	JUSTIN MICHAEL FEAT. JACKIE WILSON SWANK PROMO	
21	24	7	DANCE WITH YOU	LAUREN HILOEBRANDT ACT 2 7013/MUSIC PLANT	22	NEW	GO!	JUPITER RISING CHIME PROMO	
22	22	7	THE LOVE YOU FEEL	DEZROK BURN 101/FIRE ENTERTAINMENT GROUP	23	47	40	FLOW	VINNY TROIA PRESENTS JAIDENE VEDA CURVVE PROMO
23	30	4	EVERLASTING LOVE	GTS FEATURING MINK AVEK 1240/KING STREET	24	48	35	SHINE (FREEMASONS MIXES)	LUTHER VANORUSS J 70004/RMG
24	21	7	I DON'T KNOW WHY (I LOVE YOU)	THE BRAND NEW HEAVIES FEAT. NICKI MINAJ/DELICIOUS VINYL 9028	25	43	33	DEJA VU (FREEMASONS/M. JOSHUA MIXES)	BEYONCE FEATURING JAY-Z COLUMBIA 89684
25	18	9	MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES)	UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/IDJMG	26	43	9	TURN MY WORLD AROUND (I FOUND THE ONE)	FREDRICK FORD OMC 002/MUSIC PLANT

TOP ELECTRONIC ALBUMS				HOT DANCE AIRPLAY						
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC	■	1	1	6	JUMP	MADONNA WARNER BROS.
2	2	7	SCISSOR SISTERS	TA-DAH UNIVERSAL MOTOWN 007499/UMRG	■	2	2	8	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS UNIVERSAL MOTOWN
3	4	77	GORILLAZ	DEMON OAYS PARLOPHONE 73838/VIRGIN	■	3	3	16	WHAT A FEELING	PETER LUTS & DOMINICO NERVOUS
4	3	7	ENIGMA	A POSTERIORI VIRGIN 69994	■	4	18	2	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
5	6	54	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	■	5	9	7	HERE (IN YOUR ARMS)	HELLO GOODBYE DRIVE-THRU
6	7	53	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	■	6	5	9	BE STILL	KASKADE ULTRA
7	5	3	MOBY	GO-THE VERY BEST OF MOBY V2 27347	■	7	4	11	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG MINISTRY OF SOUND/FM FM FAMOUS/ULTRA
8	8	40	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/US/LAWLESS/GEFFEN 005587/INTERSCOPE	■	8	10	4	WHEN YOU WERE YOUNG	THE KILLERS ISLAND/IDJMG
9	9	2	NINA SIMONE	REIMAGED LEGACY/RCA 01280/RMG	■	9	8	5	IS IT ANY WONDER?	KEANE INTERSCOPE
10	12	38	CASCADE	EVERYTIME WE TOUCH ROBBINS 75064	■	10	6	11	IS IT LOVE?	IID MADE
11	10	15	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	■	11	11	15	SATELLITES	SEPTEMBER ROBBINS
12	11	8	JY SHADOW	THE OUTSIDER UNIVERSAL MOTOWN 007443/UMRG	■	12	13	4	MOVING TOO FAST	SUPAFY INC. NERVOUS
13	NEW	-	THE HAPPY BOYS	DANCE PARTY 2007 ROBBINS 75070	■	13	7	18	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
14	16	34	GOLDFRAPP	SUPERNATURE MUTE 9296*	■	14	16	11	ABOUT US	BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE
15	15	3	VARIOUS ARTISTS	MINISTRY OF SOUND: THE ANNUAL 2007 ULTRA 1451	■	15	17	14	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
16	13	7	JOHNNY BUDZ & DJ IRENE	ULTRA TRANCE 06 ULTRA 1437	■	16	14	6	PARTY FOR THE WEEKEND	SOULSEKERZ FEATURING KATE SMITH BIG BEAT/ATLANTIC
17	NEW	-	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	■	17	19	4	BORDERLINE	MICHAEL GRAY ULTRA
18	17	21	FATBOY SLIM	THE GREATEST HITS: WHY TRY HARDER SKINT 56814/ASTRALWERKS	■	18	NEW	-	RING THE ALARM	BEYONCE COLUMBIA
19	RE-ENTRY	-	PET SHOP BOYS	POP ART: THE HITS CAPITOL 75945	■	19	12	17	IT'S TOO LATE	DIRTY SOUTH VS. EVERMORE ULTRA
20	14	9	BRAZILIAN GIRLS	TALK TO LA BOMB VERVE FORECAST 006224/VG	■	20	20	8	FEEL ALIVE	BENASSI BROS. ULTRA
21	19	28	TIESTO	IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE	■	21	21	20	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
22	RE-ENTRY	-	PET SHOP BOYS	FUNDAMENTAL RHINO 79525	■	22	22	3	I GO CRAZY	D.H.T. FEATURING EDMEE ROBBINS
23	22	6	DELERIUM	NUAGES DU MONDE NETTWERK 30602	■	23	RE-ENTRY	-	HUSH BOY	BASEMENT JAXX XL/BEGGARS GROUP
24	21	8	JOHNNY VICIOUS & DJ DREW	THRIVEMIX PRESENTS: TRANCE ANTHEMS, VOL. 1 THRIVE 90755	■	24	NEW	-	CHANGES	CHRIS LAKE FEAT. LAURA V APOLLO/ALTERNATIVE ROUTE
25	18	4	GOLDFRAPP	WE ARE GLITTER MUTE 9335	■	25	NEW	-	WATCH THE SUNRISE	ARWELL FEATURING STEVE EDWARDS ULTRA

NOV 25 2006 HITS OF THE WORLD Billboard

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN) NOVEMBER 14, 2006	
1	NEW	SETSUNA-RENSA			
2	NEW	COLORS			
3	NEW	ARUITERU (FIRST LTD VERSION A)			
4	NEW	JOY TRIP			
5	NEW	LOVE SONG			
6	NEW	MISS YOU/O-SEI-HAN-GO (CD+DVD)			
7	5	SAYONARA			
8	8	SEASIDE BYEBYE			
9	NEW	LOVIN' U			
10	NEW	ARUITERU (FIRST LTD VERSION B)			

THIS WEEK		LAST WEEK		(SNEP/FOP/TITE-LIVE) NOVEMBER 14, 2006	
1		PAS LE TEMPS			
2	2	EVERYTIME WE TOUCH			
3	3	Y'A QU'UN CHEVEUX			
4	4	AMIES-ENNEMIES			
5	5	SLIPPING AWAY (CRIER LA VIE)			
6	10	LA JUNGLE DES ANIMAUX			
7	9	LE SANG CHAUD			
8	8	ROCK THIS PARTY (EVERYBODY DANCE NOW)			
9	12	DONNE-MOI UNE VIE			
10	6	FACON SEX			

THIS WEEK		LAST WEEK		(FIMI/NIELSEN) NOVEMBER 13, 2006	
1	39	JUMP			
2	NEW	THE SAINTS ARE COMING			
3	NEW	IO CANTO			
4	NEW	THIS IS NOT REAL LOVE			
5	1	MARTYR			
6	2	ED ERO CONTENTISSIMO			
7	3	SEI PARTY DI ME			
8	11	I DON'T FEEL LIKE DANCING			
9	5	PRIMO APPUNTAMENTO			
10	4	RUNAWAY			

THIS WEEK		LAST WEEK		(GLF) NOVEMBER 10, 2006	
1	1	7MILAKLIV			
2	2	I DON'T FEEL LIKE DANCING			
3	3	SMACK THAT			
4	12	MY LOVE			
5	13	HURT			

THIS WEEK		LAST WEEK		ALBUMS	
1	1	MARTIN STENMARCK			
2	3	JILL JOHNSON			
3	2	ROBBIE WILLIAMS			
4	9	MY CHEMICAL ROMANCE			
5	11	BO KASPER ORKESTER			

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.) NOVEMBER 12, 2006	
1	NEW	THE ROSE			
2	6	THE SAINTS ARE COMING			
3	11	ROCK STEADY			
4	1	PUT YOUR HANDS UP FOR DETROIT			
5	4	IRREPLACEABLE			
6	2	YEAH YEAH			
7	3	SOMETHING KINDA OOOOH			
8	30	EASY			
9	59	JUMP			
10	5	WELCOME TO THE BLACK PARADE			

THIS WEEK		LAST WEEK		(ARIA) NOVEMBER 12, 2006	
1	NEW	THE SAINTS ARE COMING			
2	2	I DON'T FEEL LIKE DANCING			
3	1	I WISH I WAS A PUNK ROCKER			
4	4	SEXYBACK			
5	NEW	SMACK THAT			
6	3	MANEATER			
7	6	I DON'T NEED A MAN			
8	NEW	IRREPLACEABLE			
9	NEW	LIVE FOR LOVE			
10	5	U + UR HAND			

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA) NOVEMBER 15, 2006	
1	7	THE SAINTS ARE COMING			
2	1	MARTYR			
3	NEW	JUMP			
4	2	POR LA NOCHE			
5	NEW	DIAS DE CINE			
6	8	CRITICAR POR CRITICAR			
7	4	LET ME OUT			
8	15	LOVE DON'T LET ME GO (WALKING AWAY)			
9	NEW	LUCY			
10	NEW	ROCK STEADY			

THIS WEEK		LAST WEEK		(IRMA/CHART TRACK) NOVEMBER 10, 2006	
1	25	THE SAINTS ARE COMING			
2	NEW	THE ROSE			
3	1	IRREPLACEABLE			
4	3	PUT YOUR HANDS UP FOR DETROIT			
5	2	EVERYTIME WE TOUCH			

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	DAMIEN RICE			
2	NEW	MARIO ROSENSTOCK			
3	NEW	CAKE SALE			
4	1	THE KILLERS			
5	3	SNOW PATROL			

THIS WEEK		LAST WEEK		(MEDIA CONTROL) NOVEMBER 14, 2006	
1	1	DAS BESTE			
2	NEW	WAS WIR ALLEINE NICHT SCHAFFEN			
3	3	I DON'T FEEL LIKE DANCING			
4	NEW	MY LOVE			
5	NEW	SMACK THAT			
6	NEW	THE SAINTS ARE COMING			
7	4	U + UR HAND			
8	2	MARTYR			
9	6	UNFAITHFUL			
10	5	IN THE CLUB			

THIS WEEK		LAST WEEK		(SOUNDSCAN) NOVEMBER 25, 2006	
1	1	CHASING CARS			
2	2	MANEATER (ALBUM VERSION)			
3	3	LIPS OF AN ANGEL			
4	4	SMACK THAT			
5	5	FERGALICIOUS			
6	6	HOW TO SAVE A LIFE (ALBUM VERSION)			
7	7	WHEN YOU WERE YOUNG			
8	8	I DON'T FEEL LIKE DANCIN'			
9	RE	HATE ME			
10	10	SEXYBACK (CLEAN VERSION)			

THIS WEEK		LAST WEEK		(SUCESSO MAGAZINE) NOVEMBER 14, 2006	
1	1	PADRE MARCELO ROSSI			
2	2	ZEZE DI CAMARGO & LUCIANO			
3	4	SOUNDTRACK- PAGINAS DA VIDA INTERNACION			
4	6	CAIO MESQUITA			
5	12	SOUNDTRACK			
6	5	ZECA PAGODINHO			
7	7	BANDA CALYPSO			
8	8	EVANESCENCE			
9	3	SOUNDTRACK			
10	9	BRUNO/MARRONE			

THIS WEEK		LAST WEEK		(RECORD PUBLICATIONS LTD.) NOVEMBER 15, 2006	
1	25	MY LOVE			
2	3	IRREPLACEABLE			
3	1	HOLD OUT			
4	2	YOU GIVE ME SOMETHING			
5	NEW	THE SAINTS ARE COMING			

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	FOO FIGHTERS			
2	3	ROD STEWART			
3	2	AEROSMITH			
4	1	MY CHEMICAL ROMANCE			
5	14	BONEY M			

THIS WEEK		LAST WEEK		(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 18, 2006	
1	NEW	THE SAINTS ARE COMING			
2	NEW	ROCK STEADY			
3	6	REHAB			
4	4	IRREPLACEABLE (ALBUM VERSION)			
5	3	AMERICA			
6	11	SMACK THAT			
7	1	PUT YOUR HANDS UP FOR DETROIT			
8	2	SOMETHING KINDA OOOOH			
9	5	CHASING CARS			
10	7	I DON'T FEEL LIKE DANCIN'			
11	15	HURT			
12	10	MY LOVE			
13	8	YEAH YEAH			
14	12	YOU GIVE ME SOMETHING			
15	14	SEXYBACK (MAIN EXPLICIT VERSION)			
16	NEW	EASY			
17	9	WELCOME TO THE BLACK PARADE			
18	17	U + UR HAND			
19	16	LET ME OUT			
20	18	PROMISCUOUS (ALBUM VERSION)			

THIS WEEK		LAST WEEK		(PROMUVI) NOVEMBER 15, 2006	
1	1	I DON'T FEEL LIKE DANCING			
2	2	EEN TOCHT DOOR HET DONKER			
3	3	PRISON BREAK			
4	4	ROCK THIS PARTY (EVERYBODY DANCE NOW)			
5	6	DON'T EVER GO			

THIS WEEK		LAST WEEK		ALBUMS	
1	1	HELMUT LOTTI			
2	10	DAAN			
3	2	FRANS BAUER			
4	3	ROBBIE WILLIAMS			
5	4	ADMIRAL FREEBEE			

THIS WEEK		LAST WEEK		(CAPIF) NOVEMBER 7, 2006	
1	1	SOUNDTRACK			
2	NEW	ROBBIE WILLIAMS			
3	3	VARIOUS ARTISTS			
4	4	MANA			
5	10	ROD STEWART			
6	5	RICARDO ARJONA			
7	6	EVANESCENCE			
8	8	FITO PAEZ			
9	NEW	VICENTICO			
10	9	DIEGO TORRES			

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
25		THE SAINTS ARE COMING	U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
1		I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
NEW		MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA
4	NEW	THE ROSE	WESTLIFE 5
5		EVERYTIME WE TOUCH	CASCADA ANDORFINE
86		SMACK THAT	AKON FT. EMINEM INTERSCOPE
7		PAS LE TEMPS	FAF LARAGE V6 INTERACTIONS
3		ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION
8		DAS BESTE	SILBERMOND COLUMBIA
44		ROCK STEADY	ALL SAINTS MERCURY
6		SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
12	9	COME TO ME	P. DIDDY FT. NICOLE SCHERZINGER BAD BOY/ATLANTIC
13	4	PUT YOUR HANDS UP FOR DETROIT	FEDDE LE GRANDE SPINNIN'
14	15	YA QU'UN CHEVEUX	STAR ACADEMY 6 MERCURY
15	NEW	WAS WIR ALLEINE NICHT SCHAFFEN	XAVIER NAIDOO NAIIDOO RECORDS

ALBUMS

NOVEMBER 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1		ROBBIE WILLIAMS	RUDEBOX CHRYSALIS
2	NEW	JAMIROQUAI	HIGH TIMES: SINGLES 1992 - 2006 COLUMBIA
3	NEW	JJ CALE & ERIC CLAPTON	THE ROAD TO ESCONDIDO REPRISE
4		JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
5	2	MEAT LOAF	BAT OUT OF HELL III MERCURY
6	10	ROD STEWART	STILL THE SAME: GREAT ROCK CLASSICS OF... J
3		EVANESCENCE	THE OPEN DOOR WIND-UP
NEW		ANGELIS	ANGELIS SYCO
NEW		DAMIEN RICE	9 14TH FLOOR/DRM
10	NEW	SEED	LIVE DOWNBEAT
11	6	GIRLS ALOUD	THE SOUND OF... GREATEST HITS POLYDOR/FASCINATION
12	8	SCISSOR SISTERS	TA-DAH POLYDOR
13	7	PINK	I'M NOT DEAD LAFACE/ZOMBA
NEW		MOBY	GO - THE VERY BEST OF MOBY MUTE
15	5	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE REPRISE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL NOVEMBER 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1		I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR
2	2	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
3	3	JUMP	MAONNA WARNER BROS.
4	11	MY LOVE	JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA
4		SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
6	7	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR
6		WHO KNEW	PINK LAFACE/ZOMBA
9		BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG
12		IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
13		HURT	CHRISTINA AGUILERA RCA
8		ROCK THIS PARTY	BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION
12	10	PATIENCE	TAKE THAT POLYDOR
13	5	UNFAITHFUL	RIHANNA SRP/DEF JAM
14	21	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.
15	16	LOVELIGHT	ROBBIE WILLIAMS CHRYSALIS

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	8	#1 DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG
2	2	6	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS HEAR 30026/CONCORD
3	3	92	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. ⊕
4	4		MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
5	5	6	GLADYS KNIGHT	BEFORE ME VERVE 006225/VG
6	7	56	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC ⊕
7	6	28	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
9	12		CHRIS BOTTI	LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC ⊕
8	9		PAT METHENY / BRAD MEHLDAU	METHANY MEHLDAU NONESUCH 79964/WARNER BROS.
10	11	31	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. ⊕
11			ARIELLE DOMBASLE	C'EST SI BON COLUMBIA 91262/SONY MUSIC
12	10	7	KEITH JARRETT	THE CARNEGIE HALL CONCERT ECM 007362/UNIVERSAL CLASSICS GROUP
23	2		THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
13	12	59	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173*/BLG
15	23		ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG ⊕
11	13	23	KATIE MELUA	PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG
17	18	17	THELONIOUS MONK WITH JOHN COLTRANE	THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 30027/CONCORD
19	10		MILES DAVIS	COOL & COLLECTED LEGACY/COLUMBIA 84784/SONY MUSIC
11	16	7	AL DI MEOLA	CONSEQUENCE OF CHAOS TELARC 83649
22	24		VARIOUS ARTISTS	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRSMEDIA 968700 ⊕
21	38		LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLES 004893/UME
17	11		TONY BENNETT	GREATEST HITS OF THE '60S RPM/COLUMBIA 84779/SONY MUSIC
20	22		DIANA ROSS	BLUE UNIVERSITY MOTOWN 005694/UMRG
NEW			THE MANHATTAN TRANSFER	AN ACAPELLA CHRISTMAS RHINO 74739
24	8		DAVE HOLLAND QUINTET	CRITICAL MASS DARE2 3058/SUNNYSIDE

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	6	#1 STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP
2	2	10	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
5	2		ANDRE RIEU	CHRISTMAS AROUND THE WORLD DENON 17619/SLG
6	7		VARIOUS ARTISTS	PAUL MCCARTNEY'S ECCE COR MEUM EMI CLASSICS 70424/BLG
3	7		ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG
4	4		RENEE FLEMING	HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP
9	5		HILARY HAHN	PAGANINI/SPHOR: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP
RE-ENTRY			SAN FRANCISCO SYMPHONY (THOMAS)	MAHLER: SYMPHONY NO. 5 SAN FRANCISCO SYMPHONY MUSIC 60012
7	9		ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONIA MUNDI 907400
19	9		HELENE GRIMAUD	REFLECTION DG 006904/UNIVERSAL CLASSICS GROUP
21	15		POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
14	32		THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS ⊕
13	9		GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG
20	5		ANNE-SOPHIE MUTTER	SIMPLY ANNE-SOPHIE DG 007189/UNIVERSAL CLASSICS GROUP
15	10	6	DANNY ELFMAN	SERENADA SCHIZOPHRANA SONY CLASSICAL 89780/SONY BMG MASTERWORKS
16	12	9	VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO
RE-ENTRY			LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP
18	17	8	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 83962/SONY BMG MASTERWORKS
23	31		ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570/SLG
15	2		VARIOUS ARTISTS	KDFC CLASSICAL CHRISTMAS 3 NAXOS 8570363
RE-ENTRY			JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP
RE-ENTRY			CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/BLG
25	52		ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572/SLG
23	18	E	LEON FLEISHER	THE JOURNEY VANGUARD CLASSICS 1796/ARTEMIS CLASSICS
RE-ENTRY			RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	3	4	#1 KENNY G	HOLIDAY COLLECTION ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP
2	1	4	GEORGE BENSON & AL JARREAU	GIVIN IT UP MONSTER 2316/CONCORD
3	4	5	CHRIS BOTTI	DECEMBER COLUMBIA 75381/SONY MUSIC
4	2	7	BONEY JAMES	SHINE CONCORD 30049
5	6	2	NINA SIMONE	REMIXED & REIMAGINED LEGACY/RCA 01280/RMG
6	7	7	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER INDIRECT 01
14			FOURPLAY	X BLUE/IRD 86399/RCA VICTOR
8	10	16	JAZZMASTERS	JAZZMASTERS V TRIPPIN' N' RHYTHM 90522/V2
9	12	20	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC
10	5	20	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118
11	1	63	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
12	15	42	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
13	13	16	THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD ⊕
14	16	25	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106
15	14	57	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG ⊕
16	17	30	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG
17	18	134	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
18			PIECES OF A DREAM	PILLOW TALK HEADS UP 3105
19	22	23	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME
20	19	2	LEE RITENOUR	SMOKE 'N' MIRRORS I.E./PEAK 23001/CONCORD
21	23	33	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD
22	25	64	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
23	5	2	BRIAN CULBERTSON	A SOULFUL CHRISTMAS GRP 007558/VG
24	24	52	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/BLG
25	NEW		VARIOUS ARTISTS	98.9 SMOOTH JAZZ KWJZ 10 KWJZ 5352

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW		#1 JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS. ⊕
2	NEW		ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP ⊕
3	1	32	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ⊕
4	3	41	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
2	4		JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!
4	43		IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
7	5	6	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG
8	9		VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP
9	7		MORMON TABERNACLE CHOIR	THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 70047
10	7	38	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO
10	9		THE TEN TENORS	HERE'S TO THE HEROES RHINO 63674
12	12	53	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
13	13		GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE
11			RONAN TYNAN	THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP
15	14	24	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
16	15	51	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
17	RE-ENTRY		THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
18	17	60	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS ⊕
19	18	55	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005700/UNIVERSAL CLASSICS GROUP
20	16	60	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
21	24	3	JOHANN JOHANNSSON	IBM 1401-USER'S MANUAL 4AD 2609/BEGGARS GROUP
22			THE TEN TENORS	TENOLOGY RHINO 73397
23	23	72	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP ⊕
24	21	44	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
25	19	56	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

NOV 25 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** DualDisc available. **+** CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

● CD single available. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V** Vinyl Single available. **+** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP HOLIDAY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	2 WKS	#1 GREATEST GAINER SARAH MCLACHLAN	WINTERSONG ARISTA 81504/RMG (18.98)	
2	3		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 3 EMU/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 89482/SONY MUSIC (19.98)	
3	4		LARRY THE CABLE GUY	A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)	
4	2		STEVEN CURTIS CHAPMAN	ALL I REALLY WANT FOR CHRISTMAS SPARROW 11231 (13.98)	
5	5		IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	
6	7		TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)	
7	6		JAMES TAYLOR	JAMES TAYLOR AT CHRISTMAS COLUMBIA 00323/SONY MUSIC (18.98)	
8	8		THE CHEETAH GIRLS	CHEETAH-LICIOUS CHRISTMAS WALT DISNEY 861402 (18.98)	
9	9		CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)	
10	14		TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)	2
11	13		BURL IVES	RUDOLPH THE RED-NOSED REINDEER MCA SPECIAL PRODUCTS 322177/UME (8.98)	
12	11		ELVIS PRESLEY	IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44931/SONY BMG STRATEGIC MARKETING GROUP (8.98)	2
13	23		VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) FANTASY 30066/CONCORD (15.98)	
14	10		THIRD DAY	CHRISTMAS OFFERINGS ESSENTIAL 10828 (17.98)	
15	16		KIDZ BOP KIDS	KIDZ BOP CHRISTMAS RAZOR & TIE 89056 (11.98/7.98)	
16	15		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)	
17	20		MARTINA MCBRIDE	WHITE CHRISTMAS RCA NASHVILLE 67654/SBN (14.98)	
18	17		BRAD PAISLEY	BRAD PAISLEY CHRISTMAS ARISTA NASHVILLE 00533/SBN (18.98)	
19	12		KENNY G	THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG (18.98)	
20	22		ALY & AJ	ACOUSTIC HEARTS OF WINTER HOLLYWOOD 162639 (13.98)	
21	24		TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATTIC LAVA 83145/AG (15.98)	
22	19		KENNY G	HOLIDAY COLLECTION ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP (8.98)	
23	28		DEAN MARTIN	CHRISTMAS WITH DINO CAPITOL 79764 (18.98)	
24	25		CELINE DION	THESE ARE SPECIAL TIMES 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)	5
25	18		CLAY AIKEN	MERRY CHRISTMAS WITH LOVE RCA 62822/RMG (18.98)	
26	32		MANNHEIM STEAMROLLER	CHRISTMAS CELEBRATION AMERICAN GRAMAPHONE 2020 (17.98)	
27	30		BING CROSBY	WHITE CHRISTMAS MCA SPECIAL PRODUCTS 73143/UME (7.98/2.98)	4
28	21		BETTE MIDLER	COOL YULE COLUMBIA 86266/SONY MUSIC (18.98)	
29	26		VARIOUS ARTISTS	WOW CHRISTMAS (GREEN) WORD-CURB/EM/PROVIDENT-INTEGRITY 86414/WARNER BROS. (23.98)	
30	29		ALAN JACKSON	LET IT BE CHRISTMAS ARISTA NASHVILLE 67062/SBN (18.98/11.98)	
31	36		MARIAH CAREY	MERRY CHRISTMAS COLUMBIA 64222/SONY MUSIC (13.98) D	
32	33		TOBY KEITH	CHRISTMAS TO CHRISTMAS MERCURY 527909/UMGN (8.98)	
33	31		ELVIS PRESLEY	ELVIS CHRISTMAS RCA 88908/SONY BMG STRATEGIC MARKETING GROUP (18.98)	
34	40		MANNHEIM STEAMROLLER	CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 1225 (15.98)	3
35	39		DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717 *V/G (18.98)	
36	42		CHRIS BOTTI	DECEMBER COLUMBIA 75381/SONY MUSIC (13.98)	
37	34		KENNY CHESNEY	ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN BNA 51808/SBN (18.98)	
38	46		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 2 THE SIGNATURE COLLECTION EM/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98)	2
39	38		THE CHIPMUNKS	CHRISTMAS WITH THE CHIPMUNKS MADACY SPECIAL PRODUCTS 6449/MADACY (7.98)	
40	47		WYNNONNA	A CLASSIC CHRISTMAS CURB 78955 (18.98)	
41	44		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS 1 EMU/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98)	16
42	-		ALAN JACKSON	HONKY TONK CHRISTMAS ARISTA NASHVILLE 18736/LASERLIGHT (8.98)	
43	-		MERCYME	THE CHRISTMAS SESSIONS INO/EPIC 96414/SONY MUSIC (18.98)	
44	50		POINT OF GRACE	WINTER WONDERLAND WORD-CURB 86413/WARNER BROS. (18.98)	
45	45		VARIOUS ARTISTS	A BLUE COLLAR CHRISTMAS REDNECK STYLE ISLAND VIEW ENTERTAINMENT/MADACY SPECIAL PRODUCTS 52588/MADACY (7.98)	
46	27		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	HOMECOMING CHRISTMAS: FROM SOUTH AFRICA GAITHER MUSIC GROUP 42651 (16.98)	
47	49		ELVIS PRESLEY	BLUE CHRISTMAS RCA 48479/SONY BMG STRATEGIC MARKETING GROUP (8.98)	
48	48		MARY MARY	A MARY MARY CHRISTMAS MY BLOCK/COLUMBIA 88650/SONY MUSIC (18.98)	
49	-		FRANK SINATRA	THE CHRISTMAS COLLECTION REPRISE 76542/WARNER STRATEGIC MARKETING (18.98)	
50	-		THE CHIPMUNKS	CHRISTMAS WITH THE CHIPMUNKS CAPITOL 65136 (13.98)	

TOP HOLIDAY ALBUMS: All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on the Top Holiday Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 2006 RANKING	CERT
1	NEW	1 WK	#1 KEITH URBAN	Love, Pain & The Whole Crazy Thing (CAPITOL NASHVILLE)	3	
2	NEW		FOO FIGHTERS	Skin And Bones (ROSWELL/RCA /RMG)	2	
3	NEW		SUGARLAND	Enjoy The Ride (MERCURY/UMGN)	4	
4	NEW		JOSH GROBAN	Awake (143/REPRISE /WARNER BROS. D)	2	
5	NEW		JJ CALE & ERIC CLAPTON	The Road To Escondido (DUCK/REPRISE /WARNER BROS.)	23	
6	NEW		DAVE MATTHEWS BAND	The Best Of What's Around: Vol. 01 (BAMA RAGS/RCA /RMG)	10	
7	4	3	JOHN MAYER	Continuum (AWARE/COLUMBIA /SONY MUSIC)	33	■
8	1	3	MY CHEMICAL ROMANCE	The Black Parade (REPRISE /WARNER BROS.)	19	
9	2	3	JOHN LEGEND	Once Again (G.O.O.D./COLUMBIA /SONY MUSIC)	12	
10	8	4	THE FRAY	How To Save A Life (EPIC /SONY MUSIC D)	24	■
11	7	3	JUSTIN TIMBERLAKE	FutureSex/LoveSounds (JIVE /ZOMBA)	9	2
12	23	2	MICHAEL ANDREWS	Donnie Darko (Soundtrack) EVERLOVING	-	
13	NEW		BOWLING FOR SOUP	The Great Burrito Extortion Case (FFROE/JIVE /ZOMBA)	86	
14	17	3	THE KILLERS	Sam's Town (ISLAND /DJMG)	26	■
15	12	3	EVANESCENCE	The Open Door (WIND-UP)	16	■

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 2006 RANKING	CERT
1	NEW	1 WK	#1 JOSH GROBAN	Awake (143/REPRISE 44435/WARNER BROS. D)	2	
2	NEW		DAVE MATTHEWS BAND	The Best Of What's Around: Vol. 01 (BAMA RAGS/RCA 88858/RMG)	10	
3	NEW		KEITH URBAN	Love, Pain & The Whole Crazy Thing (CAPITOL NASHVILLE 77087)	3	
4	NEW		MICHAEL W. SMITH	Stand (REUNION 10109)	49	
5	NEW		JJ CALE & ERIC CLAPTON	The Road To Escondido (DUCK/REPRISE 44189/WARNER BROS.)	33	
6	1	2	BARRY MANILOW	The Greatest Songs Of The Sixties (ARISTA 82640/RMG)	13	
7	NEW		ANDREA BOCELLI	Under The Desert Sky (SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP D)	11	
8	5	3	SOUNDTRACK	Hannah Montana (WALT DISNEY 861620 D)	5	
9	NEW		SUGARLAND	Enjoy The Ride (MERCURY 007411/UMGN)	4	
10	7	2	TONY BENNETT	Duets: An American Classic (RPM/COLUMBIA 80979/SONY MUSIC)	25	●
11	2	3	JOHN MAYER	Continuum (AWARE/COLUMBIA 79019/SONY MUSIC)	33	■
12	6	4	SARAH MCLACHLAN	Wintersong (ARISTA 81504/RMG)	31	
13	NEW		VARIOUS ARTISTS	NOW 23 (SONY BMG STRATEGIC MARKETING GROUP/EMU/UNIVERSAL/ZOMBA 01750/SONY MUSIC)	1	
14	1	3	EVANESCENCE	The Open Door (WIND-UP 13120)	15	■
15	NEW		CROSS CANADIAN RAGWEED	Back To Tulsa: Live And Loud At Cain's Bathroom (UNIVERSAL SOUTH 007018)	19	

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 2006 RANKING	CERT
1	2	16	#1 LARRY THE CABLE GUY	A VERY LARRY CHRISTMAS (JACK/WARNER BROS. (NASHVILLE)/WRN)		
2	1	8	STEVEN CURTIS CHAPMAN	ALL I REALLY WANT FOR CHRISTMAS (SPARROW)		
3	3	14	IL DIVO	THE CHRISTMAS COLLECTION (SYCO/COLUMBIA/SONY MUSIC)		
4	1	23	TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE (LAVA/AG)		
5	9	9	THE CHEETAH GIRLS	CHEETAH-LICIOUS CHRISTMAS (WALT DISNEY)		
6	9	112	KEITH URBAN	BE HERE (CAPITOL NASHVILLE)		
7	5	111	RASCAL FLATTS	FEELS LIKE TODAY (LYRIC STREET/HOLLYWOOD)		
8	26	86	TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES (LAVA/AG)		
9	8	95	SUGARLAND	TWICE THE SPEED OF LIFE (MERCURY/UMGN)		
10	21	41	BURL IVES	RUDOLPH THE RED-NOSED REINDEER (MCA SPECIAL PRODUCTS/UME)		
11	7	25	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS (CAPITOL)		
12	15	45	ELVIS PRESLEY	IT'S CHRISTMAS TIME (RCA SPECIAL PRODUCTS/SONY BMG STRATEGIC MARKETING GROUP)		
13	4	316	THE DOORS	BEST OF THE DOORS (ELEKTRA/ASYLUM/ELEKTRA)		
14	-	78	VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) (FANTASY/CONCORD)		
15	5	52	PINK FLOYD	DARK SIDE OF THE MOON (CAPITOL)		

VIDEO

LAUNCH PAD

NOV 25 2006

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	1	#1 MISSION: IMPOSSIBLE III PARAMOUNT HOME ENTERTAINMENT 39874 (36.98)	Tom Cruise/Phillip Seymour Hoffman	PG-13	
2	2	3	OVER THE HEDGE PARAMOUNT HOME ENTERTAINMENT 117674 (29.98)	Animated	PG	
3	3	3	MONSTER HOUSE SONY PICTURES HOME ENTERTAINMENT 15419 (28.98)	Animated	PG	
4	4	3	NACHO LIBRE PARAMOUNT HOME ENTERTAINMENT 34562 (29.98)	Jack Black/Peter Stormare	PG	
5	5	3	CLICK SONY PICTURES HOME ENTERTAINMENT 14838 (28.98)	Adam Sandler/Kate Beckinsdale	PG-13	
6	6	1	THE LITTLE MERMAID WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18767 (39.99)	Animated	G	
7	7	3	THE BREAK-UP UNIVERSAL STUDIOS HOME VIDEO 84652 (29.98)	Vince Vaughn/Jennifer Aniston	PG-13	
8	8	5	X-MEN: THE LAST STAND 20TH CENTURY FOX 2237392 (29.98)	Hugh Jackman/Halle Berry	PG-13	
9	9	2	AN AMERICAN HAUNTING LIONS GATE HOME ENTERTAINMENT 20348 (28.98)	Donald Sutherland/Sissy Spacek	PG-13	
10	RE-ENTRY		THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7497 (19.98)	Ryan Gosling/Rachel McAdams	PG-13	
11	RE-ENTRY		THE POLAR EXPRESS WARNER HOME VIDEO 74064 (28.98)	Tom Hanks	G	
12	12	3	THE FAST AND THE FURIOUS: TOKYO DRIFT UNIVERSAL STUDIOS HOME VIDEO 30649 (29.98)	Lucas Black/Bow Wow	PG-13	
13	13	2	HANNAH MONTANA: LIVING THE ROCK STAR LIFE! WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 71215 (19.98)	Miley Cyrus/Emily Osment	NR	
14	14	4	V FOR VENDETTA WARNER HOME VIDEO 73660 (28.98)	Natalie Portman/Hugo Weaving	R	
15	15	3	CURIOUS GEORGE UNIVERSAL STUDIOS HOME VIDEO 26159 (29.98)	Animated	G	
16	RE-ENTRY		PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Geoffrey Rush	PG-13	
17	17	2	SLITHER UNIVERSAL STUDIOS HOME VIDEO 86612 (29.98)	Nathan Fillion/Elizabeth Banks	R	
18	18	3	THE OMEN 20TH CENTURY FOX 2237421 (29.98)	Julia Stiles/Liev Schreiber	R	
19	19	7	SAW II LIONS GATE HOME ENTERTAINMENT 18859 (28.98)	Donnie Wahlberg/Tobin Bell	R	
20	RE-ENTRY		MISSION: IMPOSSIBLE: ULTIMATE MISSIONS COLLECTION PARAMOUNT HOME ENTERTAINMENT 68454 (54.98)	Tom Cruise	PG-13	
21	21	4	GARFIELD: A TAIL OF TWO KITTIES 20TH CENTURY FOX 2238738 (29.98)	Animated	PG	
22	RE-ENTRY		ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7168 (19.98)	Will Ferrell/Andy Richter	PG	
23	RE-ENTRY		HARRY POTTER AND THE GOBLET OF FIRE WARNER HOME VIDEO 59388 (19.98)	Daniel Radcliffe/Emma Watson	PG-13	
24	RE-ENTRY		NANNY MCPHEE UNIVERSAL STUDIOS HOME VIDEO 26309 (19.98)	Emma Thompson/Colin Firth	PG	
25	25	0	THE FOX AND THE HOUND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49642 (29.98)	Animated	G	

TOP TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 HANNAH MONTANA: LIVING THE ROCK STAR LIFE! WALT DISNEY/BUENA VISTA 71215 (19.98)
2	2	2	THE OC: THE COMPLETE THIRD SEASON WARNER 76230 (69.98)
3	10	24	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA 49549 (26.98)
4	NEW		GHOST WHISPERER: THE COMPLETE FIRST SEASON PARAMOUNT 78914 (59.98)
5	5	8	GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCLUT TOUCHSTONE/BUENA VISTA 70099 (59.98)
6	11	30	GREY'S ANATOMY: SEASON ONE TOUCHSTONE/BUENA VISTA 4173503 (29.98)
7	NEW		SPONGEBOB SQUAREPANTS: WHALE OF A BIRTHDAY NICKELODEON VIDEO/PARAMOUNT 77114 (16.98)
8	15	9	LOST: THE COMPLETE SECOND SEASON TOUCHSTONE/BUENA VISTA 41736 (59.98)
9	9	2	THE L WORD: THE COMPLETE THIRD SEASON PARAMOUNT 801574 (54.98)
10	10	5	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT 156114 (16.98)
11	NEW		PEANUTS: HOLIDAY COLLECTION PARAMOUNT 15614 (19.98)
12	NEW		TALES FROM THE CRYPT: THE COMPLETE FIFTH SEASON WARNER 75393 (39.98)
13	13	2	JUSTICE LEAGUE UNLIMITED: SEASON ONE WARNER 81649 (44.98)
14	13	8	THE OFFICE: SEASON TWO NBC/UNIVERSAL 30378 (49.98)
15	NEW		SPEED RACER: VOLUME 5 LIONS GATE 20272 (19.98)
16	RE-ENTRY		TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)
17	NEW		BAYWATCH: SEASON 1 FIRST LOOK 31762 (34.98)
18	RE-ENTRY		THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 28506 (29.98)
19	NEW		CSI: MIAMI: THE COMPLETE FOURTH SEASON PARAMOUNT 889194 (69.98)
20	NEW		BAYWATCH: SEASON 2 FIRST LOOK 31772 (34.98)
21	22	2	GO DIEGO GO!: DIEGO SAVES CHRISTMAS! NICK JR./PARAMOUNT 804074 (16.98)
22	22	2	THE ADDAMS FAMILY: VOLUME 1 20TH CENTURY FOX 06012 (29.98)
23	RE-ENTRY		THE FIVE PEOPLE YOU MEET IN HEAVEN HALLMARK/LIONS GATE 17093 (14.98)
24	RE-ENTRY		WHAT'S NEW SCOOBY-DOO? VOLUME 2: SAFARI, SO GOOD! WARNER 2388 (9.98)
25	23	3	CHARMED: THE COMPLETE SIXTH SEASON PARAMOUNT 048484 (49.98)

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	#1 MISSION: IMPOSSIBLE III PARAMOUNT HOME ENTERTAINMENT	Tom Cruise/Phillip Seymour Hoffman	PG-13	
2	2	3	THE BREAK-UP UNIVERSAL STUDIOS HOME VIDEO	Vince Vaughn/Jennifer Aniston	PG-13	
3	3	4	CLICK SONY PICTURES HOME ENTERTAINMENT	Adam Sandler/Kate Beckinsdale	PG-13	
4	1	2	NACHO LIBRE PARAMOUNT HOME ENTERTAINMENT	Jack Black/Peter Stormare	PG	
5	4	2	MONSTER HOUSE SONY PICTURES HOME ENTERTAINMENT	Animated	PG	
6	6	3	OVER THE HEDGE PARAMOUNT HOME ENTERTAINMENT	Animated	PG	
7	5	2	AN AMERICAN HAUNTING LIONS GATE HOME ENTERTAINMENT	Donald Sutherland/Sissy Spacek	PG-13	
8	8	6	THE LAKE HOUSE WARNER HOME VIDEO	Lucas Black/Bow Wow	PG	
9	7	3	THE OMEN 20TH CENTURY FOX	Julia Stiles/Liev Schreiber	R	
10	10	5	X-MEN: THE LAST STAND 20TH CENTURY FOX	Hugh Jackman/Halle Berry	PG-13	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	NEW	1	#1 PS2: NEED FOR SPEED: CARBON EA SPORTS	EA SPORTS	E	
2	2	11	PS2: MADDEN NFL 07 EA SPORTS	EA SPORTS	E	
3	1	5	PS2: SCARFACE: THE WORLD IS YOURS VIVENDI UNIVERSAL	VIVENDI UNIVERSAL	M	
4	NEW		PS2: FINAL FANTASY XII SQUARE ENIX	SQUARE ENIX	T	
5	NEW		X360: NEED FOR SPEED: CARBON EA SPORTS	EA SPORTS	E	
6	3	2	PS2: BULLY ROCKSTAR GAMES	ROCKSTAR GAMES	E	
7	4	3	X360: TOM CLANCY'S SPLINTER CELL: DOUBLE AGENT UBI SOFT	UBI SOFT	M	
8	5	4	PS2: MORTAL KOMBAT: ARMAGEDDON MIDWAY ENTERTAINMENT	MIDWAY ENTERTAINMENT	M	
9	NEW		XBOX: NEED FOR SPEED: CARBON EA SPORTS	EA SPORTS	E	
10	6	16	PS2: NCAA FOOTBALL 07 EA SPORTS	EA SPORTS	E	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 DISCIPLINE SRE/INO/COLUMBIA 88920/SONY BMG/SONY BMG/SONY MUSIC (13.98)	Scars Remain	
2	NEW		CADILLAC DON & J-MONEY 35*35 68794/ASYLUM (18.98)	Look At Me	
3	NEW		ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	
4	3	41	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
5	3	22	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
6	14	21	GREATEST GAINER MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
7	5	39	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
8	11	31	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
9	20	12	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards	
10	13	15	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	
11	17	5	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Corridos: Historias Nortenas	
12	21	4	SHINY TOY GUNS UNIVERSAL MOTOWN 007615*/UMRG (11.98)	We Are Pilots	
13	4	2	CONJUNTO ATARDECER UNIVERSAL LATINO 007889 (12.98)	El Decimo... Y Siguen Los No.1 Del Pasito Duranguense	
14	19	6	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
15	16		GEORGE LOPEZ DGLIO 89140 (16.98)	El Mas Chingon	
16	27	62	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
17	15		DETRICK HADDON TYSOT/VERITY 88166/ZOMBA (17.98)	7 Days	
18	25	8	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
19	NEW		BISHOP PAUL S. MORTON TEHILLAH 6528/LIGHT (16.98)	Still Standing	
20	35	6	FRANCO DE VITA SONY BMG NORTE 83847 (16.98)	Mil Y Una Historias: En Vivo	
21	28	54	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
22	RE-ENTRY		THE BE GOOD TANYAS NETTWERK 30416 (15.98)	Hello Love	
23	33	23	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
24	31	5	CHIODOS EQUAL VISION 136 (14.98 CO/DVD)	All's Well That Ends Well	
25	30		OLGA TANON UNIVISION 330023/UG (14.98)	Soy Como Tu	
26	32	6	DAVID BISBAL VALE 007713/UNIVERSAL LATINO (13.98)	Premonicion	
27	40	5	MICAH STAMPLEY LEVITICAL 9109 (17.98)	A Fresh Wind: The Second Sound...	
28	39	9	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP (16.98)	Vittorio	
29	1	2	PRIZE FIGHTER INFERNO EQUAL VISION 131 (15.98)	My Brother's Blood Machine	
30	NEW		LOS REHENES/JAVIER TORRES FONOVISA 352653/UG (10.98)	Para Ti...Nuestra Historia	
31	10	2	NELLIE MCKAY HUNGRY MOUSE 001 (15.98)	Pretty Little Head	
32	NEW		THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 52587/MADACY (7.98)	Christmas Classics: Redneck Style	
33	46		LOS BUKIS FONOVISA 352697/UG (5.98)	Linea De Oro	
34	37	12	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	
35	30	4	IT DIES TODAY TRUSTKILL 87 (13.98)	Sirens	
36	43	8	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	
37	NEW		ALEGRES DE LA SIERRA VIVA 622320/UNIVERSAL LATINO (11.98)	Duele El Amor	
38	45	6	AKWID HEADLINERS/UNIVISION 310869/UG (13.98)	E.S.L.	
39	RE-ENTRY		ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
40	6	2	ISIS IPECAC 81 (16.98)	In The Absence Of Truth	
41	7	2	DEAD POETIC TOOTH & NAIL 46619 (15.98)	Vices	
42	NEW		THE 101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 52306/MADACY (13.98)	Thomas Kinkade: Treasury Of Christmas	
43	NEW		SONICFLOOD INO/COLUMBIA 00908/SONY MUSIC (9.98)	Glimpse: Live Recordings From Around The World	
44	NEW		36 CRAZYFISTS DRT 448 (14.98)	Rest Inside The Flames	
45	RE-ENTRY		JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MAS/ERWORKS (18.98)	Voice Of The Violin	
46	RE-ENTRY		NATALIE GRANT CURB 78860 (17.98)	Awaken	
47	RE-ENTRY		LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
48	48	7	PHILLIPS, CRAIG & DEAN INO/COLUMBIA 87933/SONY MUSIC (16.98)	Top Of My Lungs	
49	RE-ENTRY		DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
50	47	4	ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 712* (13.98)	Love Their Country	

BREAKING & ENTERING

Jud Nester may tell you "U Shoulda Seen Her on MySpace," but you'll see him and that track at No. 84 on this issue's Hot R&B/Hip-Hop Songs. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

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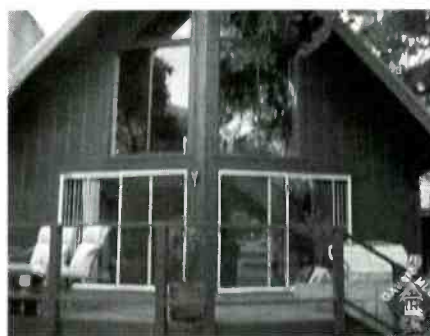
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**Associated Editor, Special Features
Billboard Magazine**

A creative, keenly-organized, detail-driven associate editor is needed for Billboard special features. Billboard magazine, published by VNU Business Media, produces more than 80 special features annually, focusing on every aspect of the music business: artists & repertoire, marketing, media, promotion, branding, touring, financing, distribution, digital delivery and more.

Reporting to the special features editor, this individual must have a broad knowledge of these areas of coverage. He or she will have three to five years of editing experience and the ability to independently supervise selected special features, from conception to final proofs.

Billboard special features are coordinated with the magazine's sales, marketing, events and online efforts, and they drive a significant portion of the magazine's annual revenue. This is a great opportunity to create compelling editorial packages with a major business impact. This is a job for a business-oriented editor not a music critic. Custom publishing experience is a plus.

The associate editor of special features will:

- Liaise with senior editors, writers, designers, sales staff and advertising clients to conceive and outline each report;
- Assign stories and confirm delivery of outlines, copy and photos on deadline;
- Rewrite or reorganize copy as needed, and do first line edits;
- Plan layouts with designers;
- Write headlines and captions and fit editorial to designed layouts;
- Traffic proofs among the copy desk, designers, senior editors and production;
- Contribute to new editorial packages and strategies to drive new business.

This job requires superior people skills to manage a demanding workflow from staff and freelance writers, both in the United States and abroad. It also requires the ability to work closely with sales staff and advertising clients, balancing business demands with a mandate for editorial quality and integrity.

As special features frequently focus on the careers of major musical artists, an in-depth knowledge of pop music history is a must.

The job demands a self-starter with the ability to juggle multiple projects and deadlines, the flexibility to respond to the unexpected, and good humor under pressure.

Knowledge of Word, Quark, Outlook and Excel are required.

Applicants should send a résumé, cover letter and salary requirements to 100073.676@earthlink.net

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**Berklee
college of
music**

Berklee College of Music invites nominations and applications for two executive level positions:

Vice President for Academic Affairs: Curriculum and Program Innovation
Dean of the Professional Education Division

The Vice President for Academic Affairs: Curriculum and Program Innovation is a newly created position at the college. The new Vice President will play a critical role in ensuring that Berklee's curricular and program offerings provide a rich and multidimensional student experience that gives future music professionals the skills and competencies needed to succeed in music and in life.

Reporting to the Senior Vice President for Academic Affairs and overseeing the Director for Faculty Development and the Associate Director for Academic Scheduling, the Vice President will provide both vision and administrative leadership to support faculty development, curriculum and instruction, and program development and innovation. Working with deans, chairs, and the faculty, the new Vice President will play a leadership role in implementing the recommendations of the College's on-going program review; developing standards, expectations, and policies related to the curriculum (both in-class and on-line); encouraging pedagogical excellence; and ensuring that financial resources, space and facilities, and support services are adequately sustaining Berklee's academic mission.

The successful candidate will be an accomplished musician and innovative educator with a record of leadership in curricular development and program assessment, ideally in a college of music. The new Vice President must have significant leadership experience and the managerial and organizational skills and political acumen to navigate a complex academic setting and build relationships with partners inside Berklee and in the wider community. S/he will be an individual who embraces diversity in individuals, cultures, perspectives, learning styles, and music. An earned doctorate in music or a field of study appropriate to the position is strongly preferred.

Berklee has retained Sage Search Partners to assist in this search. Applications should include a curriculum vitae and a letter of interest, and should be directed to Paula Hurley Fazli, Partner, Sage Search Partners: pfazli@sagesearch.com, 617-964-0406. The search committee will begin reviewing applications the week of December 11, 2006.

The Dean of Professional Education functions as part of the Academic Affairs senior leadership. As the college undertakes an institutional curriculum and program review, the Dean will help support the mission of the college in creating a rich and multidimensional student experience that gives artists and music professionals the skills and competencies they need in music and in life. A passion for music, particularly contemporary music, and commitment to the experience of music students are essential.

Reporting to the Senior Vice President for Academic Affairs, the Dean is responsible for the administration of the Professional Education Division, which includes the following departments: Liberal Arts, Music Business/Management, Music Education, Music Therapy, and Professional Music. As part of his/her duties, the Dean oversees the division's curriculum, faculty appointments and evaluations, administration of the faculty union contract, equipment acquisition, and budget planning. The Dean supervises department chairs in the Professional Education Division, initiates programs for faculty development, and is responsible for the development of short and long-range goals for the division.

The Dean will be an accomplished professional and visionary who will lead the division in areas of curriculum design and development, uses of technology, scholarship, and pedagogy and instruction. S/he will be an individual who embraces diversity in individuals, perspectives, musical styles, and curriculum. The Dean must have the managerial and organizational skills to navigate in a complex academic setting, and to build relationships with partners inside the college, as well as locally, nationally, and internationally.

Strong candidates will have advanced degree(s), doctorate preferred, in music and/or disciplines related to those of the division. The ideal candidate will have documented experience in leadership, management, advocacy, evaluation, and planning in higher education, with a record of scholarly contributions to his/her academic discipline. S/he will have outstanding communication, interpersonal, and consensus-building skills, and will work collaboratively and collegially with a wide variety of constituents.

Berklee will be assisted in this search by Sage Search Partners. Please direct applications, nominations, and confidential inquiries to: Lida Junghans, ljunghans@sagesearch.com, 781-777-2327. Electronic submissions preferred. Applications should include a letter of interest, curriculum vitae, names and contact information of three current references, and a sample of work, such as a publication or CD. Applications must be received by January 15, 2007.

Located in Boston, Massachusetts, Berklee College of Music is the world's largest independent music college and the premier institution for the study of contemporary music. The diverse Berklee community consists of 3,850 students from 72 countries, 500 faculty, 400 staff, and a global extended family of alumni, whose numerous Grammy awards testify to their contributions to the music of our time.

Berklee College of Music is committed to increasing the diversity of the college community and the curriculum. Candidates who can contribute to that goal are encouraged to apply and to identify their strengths in this area.

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Capitol Records Nashville held its CMA after-party at Nashville hot spot Sambuca. Pictured, from left, are EMI North America executive VP **Phil Quartararo**, Capitol Nashville execs **Tom Becci**, **Fletcher Foster**, **Mike Dungan** and **Joanna Carter**, **Dierks Bentley**; and Capitol Nashville honchos **Bill Kennedy**, **Larry Willoughby** and **Jimmy Harne**. PHOTO: COURTESY OF RICK DIAMOND/WIREIMAGE.COM



Lyric Street Records hosted a post-CMA party at Nashville's Global Cafe. From left are Lyric Street president **Randy Goodman**, Country Radio Broadcasters executive director **Ed Salamon** and his wife, **Katie**; model **Tiffany Fallon** and Rascal Flatts' member **Joe Don Rooney**.

COUNTRY MUSIC ASSN. AWARDS:

On Nov. 6, Country music's biggest night took place at the Gaylord Entertainment Center in Nashville.

ABOVE RIGHT: Big Machine Records' post-CMA party, held at the Jack Daniels' Old No. 7 Club in the Gaylord Entertainment Center, attracted two Billboard staffers. Pictured, from left, are Billboard VP of integrated sales/associate publisher **Brian Kennedy**; artist **Taylor Swift**; Billboard executive editor/associate publisher **Tamara Conniff**; and Big Machine Records president/CEO **Scott Borchetta**. PHOTO: COURTESY OF MATTHEW STARLING

RIGHT: Bon Jovi's **Richie Sambora** and **Jon Bon Jovi** stopped by Universal Music Group Nashville's party at the Frist Center for the Visual Arts after presenting the single of the year trophy at the CMA Awards. From left are Sambora; UMGH co-chairman **Luke Lewis** and his wife, **Lauren**; and Bon Jovi.



ABOVE: Equity Music Group celebrated a milestone following this year's awards show—its first CMA nominations. The group **Little Big Town** was nominated for the Horizon Award and vocal group of the year. From left are LBT's **Phillip Sweet** and **Karen Fairchild**, Equity president **Mike Kaski**, label co-founder/partner **Clint Black**, and LBT's **Kimberly Roads** and **Jimi Westbrook**. PHOTO: COURTESY OF KAY WILLIAMS



LEFT: With nine CMA Awards, Sony BMG Nashville had plenty to celebrate during its party at the Country Music Hall of Fame and Museum. Pictured, from left, are Sony BMG Nashville executive VP of A&R **Renee Bell**, double-award winner **Carrie Underwood**, Sony BMG Nashville chairman **Joe Galante** and entertainer of the year honoree **Keeny Chesney**. PHOTO: COURTESY OF SONY PHIP



SONGS OF HOPE IV: Songs of Hope IV, an annual silent auction and awards benefit for the City of Hope, was held Nov. 1 at the Esquire House 360 in Beverly Hills. The event honored **Stevie Wonder**, **Jermaine Dupri** and **Gavin DeGraw**, and featured performances by Wonder and DeGraw.

ABOVE: Songs of Hope event chairman and chairman/CEO of Universal Music Publishing Group **David Renzer**, left, with **Stevie Wonder**, who received the Clive Davis Legends in Songwriting Award during Songs of Hope IV. PHOTO: COURTESY OF LESTER COHEN/WIREIMAGE.COM

RIGHT: J Records artist **Gavin DeGraw**, left, with Songs of Hope event chairman and chairman/CEO of Universal Music Publishing Group **David Renzer**. PHOTO: COURTESY OF MICHAEL CAULFIELD/WIREIMAGE.COM

BELOW: From left, producer **Jermaine Dupri**, J Records artist **Gavin DeGraw**, who received the Martin Bandier New Horizons Award at Songs of Hope IV; **Janet Jackson**; and **Bow Wow**. PHOTO: COURTESY OF MICHAEL CAULFIELD/WIREIMAGE.COM



Warner Bros. Nashville's post-CMA party featured some heavy hitters. Shown here, from left, are Warner/Chappell's **Judy Stakee**, WEN executive VP **Bill Bennett**, artist **Lari McKenna**, **Michelle Branch** of the **Wreckers**, Warner Eros, CEO **Tom Whalley**, **Sheryl Crow** and WB senior VP of publicity **Luke Burland**. PHOTO: COURTESY OF LOE HARDWICK

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

ONE MORE FAREWELL

Details are scant, but Track hears an archival Elliott Smith release will happen sooner than later. Sources say the project will be culled from previously unreleased material the late singer/songwriter recorded between his 1997 album "Either/Or" and the following year's commercial breakthrough, "XO." It is understood that some tracks were produced by longtime collaborator Rob Schnapf. The beloved Smith, who committed suicide in 2003, was posthumously saluted with the 2004 Anti- album "From a Basement on the Hill," featuring material he was working on prior to his death.



SMITH

THE SHOW MUST GO ON

Politics and music can make uncomfortable bedfellows. Just ask Gordon Brown, Britain's chancellor of the exchequer and prime minister-in-waiting. In the final act of the Nov. 14 U.K. Music Hall of Fame ceremony in London, Brown graced the stage to induct legendary Beatles producer Sir George Martin. Brown's reception, however, was a world away from the delighted screams that accompanied Bon Jovi, James Brown and the other artists honored earlier that night. Instead, the parliament member was greeted with a round of boos and catcalls. After the din dimmed, Brown went on to describe Martin as the man who "made the Beatles the most successful group in history." Earlier the crowd collectively giggled when former President Bill Clinton offered a taped message of congratulations to his "friends" Bon Jovi. Despite the brickbats for Brown, he got off lightly compared to his colleague John Prescott, the deputy prime minister. At the 1998 BRIT Awards, a member of British group Chumbawamba dumped a bucket of ice water on Prescott's head.

JINGLE ALL THE WAY

How did an upstart label secure two "American Idol" finalists for its just-released holiday collection, "Breaking for the Holidays"? In the case of New York-based indie Breaking Records, you look no further than Billboard's own Fred Bronson, who worked with the record company's president Bernadette O'Reilly to bring "AI" season four dynamo Vonzell Solomon and season three favorite Jon Peter Lewis to the mic. Solomon sings "It's Gonna Be a Cold Cold Christmas," an overseas hit from the '70s, while Lewis contributes the original Beach Boys-inspired "California Christmas." Bronson has been featured on "AI," telling contestants about the history of The Billboard Hot 100. Other artists on "Breaking for the Holidays" include Chaka Khan, "Rockstar Supernova" finalist Jill Goia, Ben Jelen and Sandra Bernhard.

A MILESTONE SONG

eMusic is about to reach its 100 millionth download, which is pretty amazing considering that it took two years (November 2003 to December 2005) to reach the first 50 million and will have taken less than a year to reach the next 50 million. Furthermore, Barenaked Ladies will write and record a song specifically about the 100 millionth downloader, and the winner will also receive a free premium subscription to the service for life.

The BNL song will be available as a free download from eMusic beginning in January. It will then be bundled with the band's upcoming album, "Barenaked Ladies Are Men," as a paid bonus track.



From left, IMAN, WAINWRIGHT and HATHAWAY

'OUT' FOR A GAYLA EVENT

Celebrities were stacked double-file for Out magazine's larger-than-life "100 Most Influential People in Gay Culture" awards gala Nov. 10 at Manhattan's Capitale. Luminaries included Anne Hathaway, Claire Danes, Iman, Rufus Wainwright, Michael Kors, Isaac Mizrahi, Patricia Field, Terrance McNally, Anthony Rapp, Wilson Cruz and Amerie. The 12th annual listing is featured in the magazine's December issue, highlighted by artist of the year John Cameron Mitchell. The event was hosted by Justin Bond, with musical performances from Jive/Zomba pop/R&B diva Kelis and fabu Cordless Recordings musical duo Dangerous Muse.

MANDY ON THE MIC

After spending the past several years focusing on acting in films like "Saved" and "American Dreamz," Mandy Moore is finishing her first new album since 2003's "Coverage," her last for Epic. Now signed to management powerhouse the Firm's label, Moore is at Allaire Studios in upstate New York working with producer John Alagia. The album, due in April, sports co-writes from Moore on every track with the help of Lori McKenna, Rachael Yamagata and the Weepies.

REGIS AND THE REINDEER

If you're one of the 115,000 (!) people who purchased "The Regis Philbin Christmas Album" since its September 2005 release by Hollywood Records, you're familiar with the talk-show host's cover of "Rudolph the Red-Nosed Reindeer."

Now, Philbin has been transported to the North Pole via the same stop-motion animation from the evergreen "Rudolph" Christmas special as part of a new music video that premiered Nov. 16 on "Live With Regis and Kelly."

If you missed the clip, check it out on liveregisandkelly.com.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Universal Republic Records names **Joel Klaiman** senior VP of promotion/artist development. He was executive VP of promotion at Epic Records.

Universal Music Classics Group in New York names **Paul Foley** GM and **David Leach** senior VP of promotion. Foley was GM of Rounder Records Group, and Leach was COO at Big3 Entertainment.

Capitol Records Nashville promotes **Steve Hodges** to VP of promotion. He was senior director of national promotion.

BNA Records names **George Briner** national promotion director. He was VP of field promotions at MCA Nashville.

PUBLISHING: Dimensional Music Publishing in New York taps **Neil Gillis** as president/COO. He was East Coast GM for Concord Music Group.

Murrah Music names **Janice Bane** director of administration and **Shanna Tapley** executive assistant of legal and business affairs. Bane was manager of licensing services at MCS Music America, and Tapley was event sales manager at Andretti.

DISTRIBUTION: Fontana Distribution in Universal City, Calif., promotes **Ken Gullic** to senior VP of sales and marketing. He was VP of sales.

The Internet Online Distribution Alliance in San Francisco appoints **Rob Weitzner** to VP of business development. He was head of membership and development at the American Assn. of Independent Music.

TOURING: Creative Artists Agency in Nashville names **Marcie Allen Cardwell** of Nashville-based MAC Presents as a consultant for sponsorships and endorsements.



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MOBILE: Groove Mobile in London appoints **Jason Binks** to be director of off-portal marketing. He was business development director at U.K.-based Hyper-launch New Media.

RELATED FIELDS: Cellfish Media in New York names **Andrew Feigenbaum** senior account manager of A&R and **Caroline Bazbaz** account manager. Feigenbaum was an A&R executive at Atlantic Records, and Bazbaz was product manager at Island Def Jam Records.

Dial Global names **John Murphy** senior VP of talk programming sales and **Dianne Farley** VP of marketing. Murphy was VP, and Farley was an account executive at Westwood One.

Send submissions to exec@billboard.com.

GOODWORKS

RINGING IT UP

Musicworldringtones.com, which boasts ringtones from Beyoncé, Kelly Rowland and Michelle Williams, will donate a portion of its sales to the St. John's United Methodist Church education fund in Houston. The funds will benefit the St. John's Academy, attended by some of the city's neediest children.

GOOS DO GOOD

The Goo Goo Dolls will play a Dec. 6 benefit concert at Cleveland's House of Blues, with proceeds to benefit the Rebecca Reichert Scholarship at Ball State University. Reichert, a close friend of Goos drummer Mike Malinin, died of cancer in October at the age of 24. Before her passing, she established the scholarship in the hopes of providing full tuition for prospective music-education majors.

Who's on Stage?

2007 Faces to Watch

●●●● JOIN BILLBOARD FOR our second annual Faces to Watch feature, which profiles emerging new acts set to make an impact in 2007! Our special feature will provide an in-depth look at the stars of tomorrow who either have a highly anticipated debut album or who have been under the radar and are ready to shine. Don't miss the opportunity to place your ad and showcase your brand in Billboard's special feature on the 2007 Faces to Watch!

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