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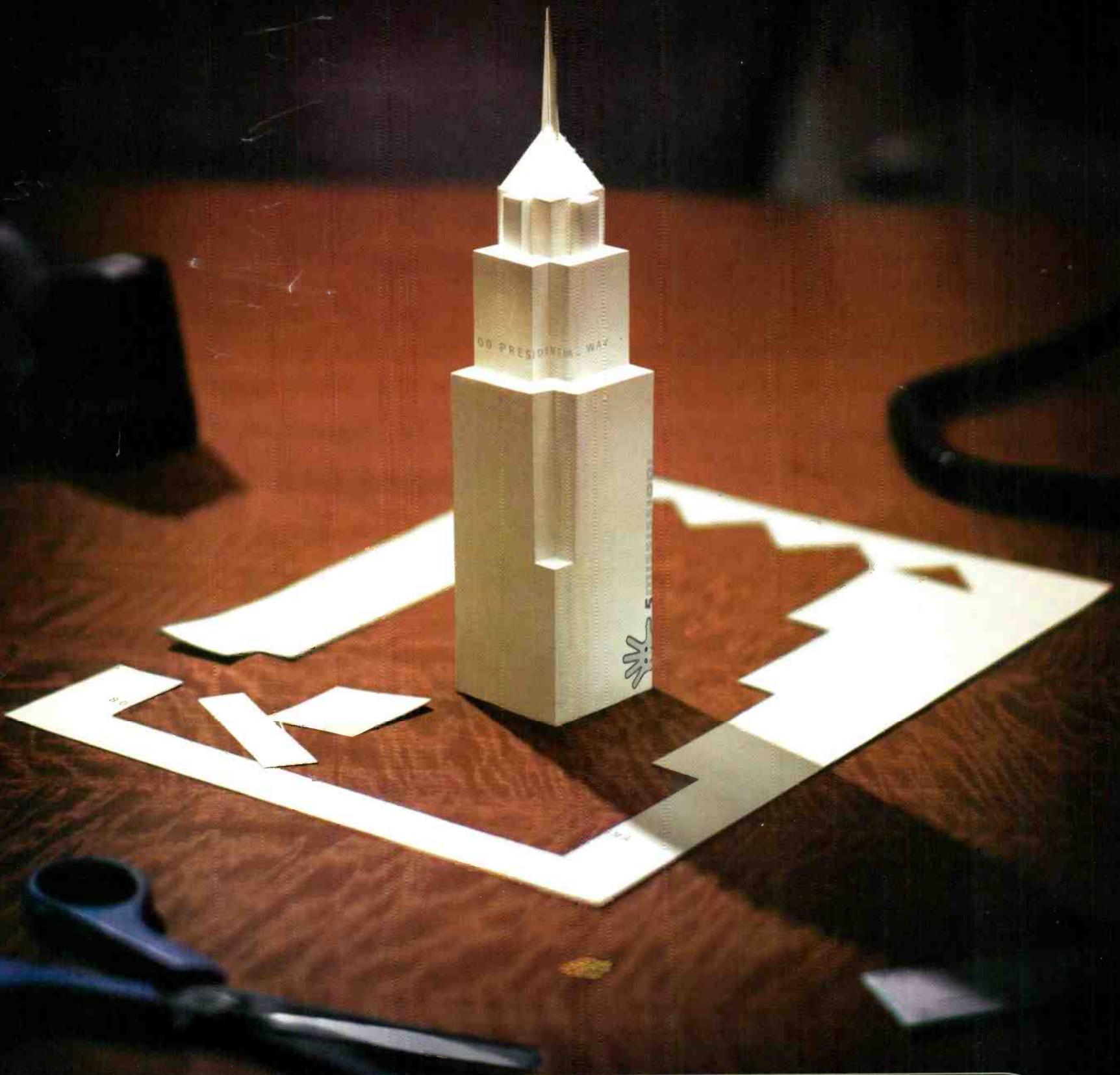
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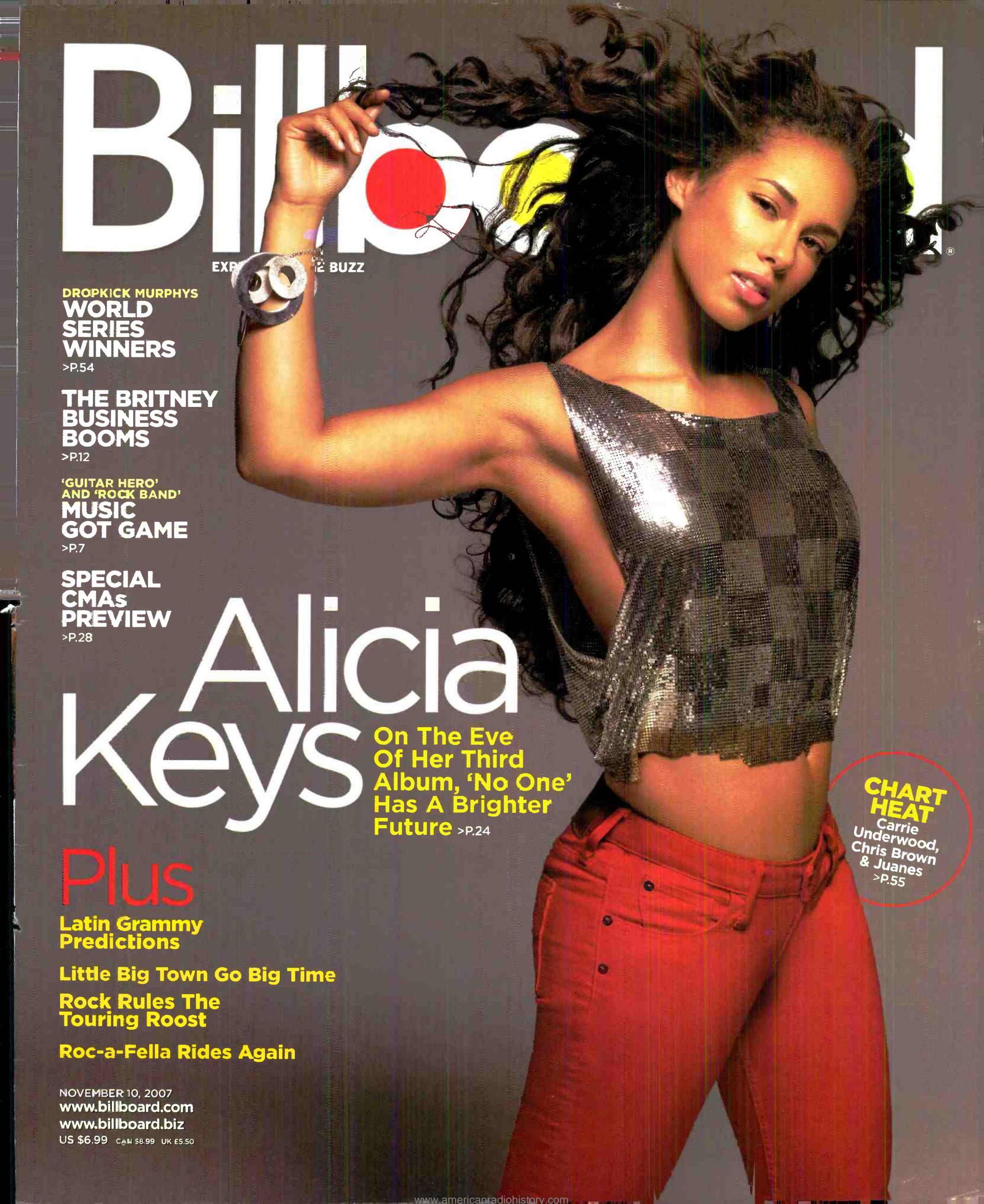
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**DROPKICK MURPHYS
WORLD
SERIES
WINNERS**

>P.54

**THE BRITNEY
BUSINESS
BOOMS**

>P.12

**'GUITAR HERO'
AND 'ROCK BAND'
MUSIC
GOT GAME**

>P.7

**SPECIAL
CMAs
PREVIEW**

>P.28

Alicia Keys

**On The Eve
Of Her Third
Album, 'No One'
Has A Brighter
Future** >P.24

Plus

**Latin Grammy
Predictions**

Little Big Town Go Big Time

**Rock Rules The
Touring Roost**

Roc-a-Fella Rides Again

**CHART
HEAT**

**Carrie
Underwood,
Chris Brown
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>P.55

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No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	56	CARRIE UNDERWOOD / CARNIVAL RIDE
TOP BLUEGRASS	64	MERLE HAGGARD / THE BLUEGRASS SESSIONS
TOP CLASSICAL	69	CECILIA BARTOLI / MARIA
TOP CLASSICAL CROSSOVER	69	JOSH GROBAN / NOEL
TOP COUNTRY	64	CARRIE UNDERWOOD / CARNIVAL RIDE
TOP DIGITAL	70	CARRIE UNDERWOOD / CARNIVAL RIDE
TOP ELECTRONIC	67	DAVE GAHAN / HOURGLASS
TOP HEATSEEKERS	71	DAVE GAHAN / HOURGLASS
TOP INTERNET	70	NEIL YOUNG / CHROME DREAMS II
TOP JAZZ	69	MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	69	HERBIE HANCOCK / RIVER: THE JONI LETTERS
TOP LATIN	66	JUANES / LA VIDA... ES UN RITMO
TOP POP CATALOG	70	POINT OF GRACE / WINTER WONDERLAND
TOP R&B/HIP-HOP	61	KANYE WEST / GRADUATION
TOP REGGAE	61	BOB MARLEY / FOREVER BOB MARLEY

SINGLES

	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	59	FERGIE / BIG GIRLS DON'T CRY
ADULT TOP 40	59	COLBIE CAILLAT / BUBBLY
HOT COUNTRY	65	KENNY CHESNEY / DON'T BLINK
HOT DANCE CLUB PLAY	67	NELLY FURTAO / DO IT
HOT DANCE AIRPLAY	67	BRITNEY SPEARS / GIMME MORE
HOT DIGITAL SONGS	59	CHRIS BROWN FEATURING T-PAIN / KISS KISS
HOT 100	58	CHRIS BROWN FEATURING T-PAIN / KISS KISS
HOT 100 AIRPLAY	59	ALICIA KEYS / NO ONE
HOT SINGLES SALES	60	HIGH SCHOOL MUSICAL 2 CAST / WHAT TIME IS IT
HOT LATIN SONGS	66	JUANES / ME ETAMORA
MODERN ROCK	59	FOO FIGHTERS / THE PRETENDER
POP 100	60	TIMBALAND FEATURING DNEREPUBLIC / APOLOGIZE
POP 100 AIRPLAY	60	TIMBALAND FEATURING DNEREPUBLIC / APOLOGIZE
HOT R&B/HIP-HOP	63	ALICIA KEYS / NO ONE
HOT R&B/HIP-HOP AIRPLAY	62	ALICIA KEYS / NO ONE
R&B/HIP-HOP SINGLES SALES	62	TMI BOYZ / SWERVING
R&B/ADULT	62	ALICIA KEYS / NO ONE
RHYTHMIC	62	SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)

VIDEOS

	PAGE	TITLE
TOP DVD SALES	71	TRANSFORMERS
TOP TV DVD SALES	71	FAMILY GUY: VOLUME 5
VIDEO RENTALS	71	TRANSFORMERS
GAME RENTALS	71	X360: HALO

THIS WEEK ON .biz

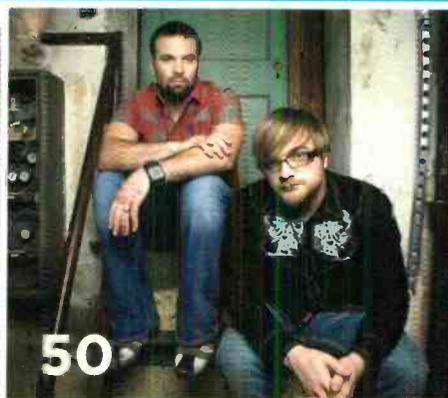
	ARTIST / TITLE
TOP BLUES	#1 JOE BONAMASSA / SLOE GIN
TOP CHRISTIAN	#1 STEVEN CURTIS CHAPMAN / THIS MOMENT
TOP GOSPEL	#1 MARVIN SAPP / THIRSTY
TOP INDEPENDENT	#1 DWIGHT YOAKAM / DWIGHT SINGS BUCK
HOT RINGMASTERS	#1 SOULJA BOY TELL'EM / CRANK THAT (SOULJA BOY)
TASTEMAKERS	#1 ROBERT PLANT / ALISON KRAUSS / RAISING SAND
TOP WORLD	#1 SOUNDTRACK / THE DARJEELING LIMITED
TOP MUSIC VIDEO SALES	#1 AC/DC / PLUG ME IN
TOP VIDEO CLIPS	#1 ALICIA KEYS / NO ONE

CONTENTS

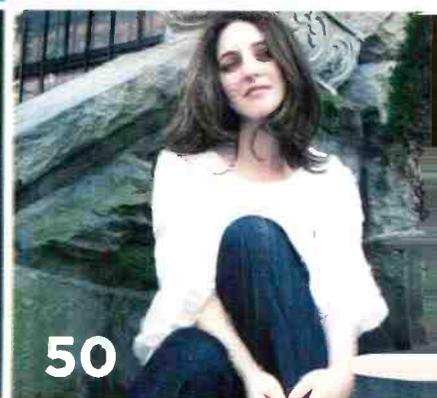
VOLUME 119, NO. 45



49



50



50

UPFRONT

7 GAME VS. GAME
As "Guitar Hero III" and "Rock Band" face off, the labels are the winners.

10 6 Questions: Andrew Lack
15 Retail Track

16 Latin
17 The Publishers Place
18 On The Road
19 Digital Entertainment
20 Global
22 The Indies, Garage Rock
23 G&A: Trent Reznor & Saul Williams

FEATURES

COVER STORY
24 KEYS TO SUCCESS The making of a career artist.

28 BIG COUNTRY Once again, the CMA Awards bring Nashville's music to a national stage.

STARS
29 CHARLIE DANIELS BAND
With generosity and passion, Charlie Daniels has thrived in the music biz for five decades and counting.

STARS
39 JR ROTEM With deep musical roots, the versatile producer and songwriter is taking both hip-hop and pop by storm.

MUSIC

47 THE R KIND OF TOWN Country outfit Little Big Town looks to build on breakout indie success.

48 Global Pulse
49 Rhythm & Blues
50 Nashville Scene, Classical Score, Higher Ground

51 6 Questions: Andrea Bocelli
52 Reviews
54 Happening Now

IN EVERY ISSUE

6 Opinion
55 Cover The Counter
55 Market Watch
56 Charts
75 Marketplace
76 Mileposts
77 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Alicia Keys photographed by Thierry LeGoues.

54

360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

R&B/HIP-HOP
Billboard's R&B/Hip-Hop Conference & Awards includes three days of artist showcases, informative panels with industry leaders, the Billboard Q&A with Steve Rifkind—hip-hop pioneer/founder of Loud Records and SRC—and an awards party honoring Stephanie Mills and Salt-N-Pepa. More at billboardevents.com.



TOURING

Billboard's Touring Conference & Awards will feature Arthur Fogel, Randy Phillips, Kevin Morrow, Sean Moriarty, Peter Grosslight and more. For information on awards finalists, go to billboardevents.com.

Blogging

THE JADE INSIDER
In honor of the just-released deluxe box of "My So-Called Life," J.I. pulled a "where are they now?" with the show's indie rock boldface names, from Buffalo Tom to Urge Overkill. More at jadedinsider.com.

OPINION

EDITORIALS | COMMENTARY | LETTERS

Ad-ing Up

Advertising Dollars Should Be An Important Revenue Stream

We know the mantra: Music consumption at an empirical level is at an all-time high; those younger than 24 years old don't understand what a CD is (let alone a record); they simply don't pay for music; they trade tracks like baseball cards; they are the tastemakers of today. The record business traditionally focused on its wholesale customers, without truly establishing relationships with the consumers. When the Internet empowered the consumer with myriad choices, the music industry was caught flat-footed.

It's been a decade since the Digital Millennium Copyright Act was enacted and the ubiquity of the Internet (which some said was a "passing fad" in 1996) is manifest. The concept embedded in the DMCA that copyright would protect works like music with alternative methods—such as timed-out licenses and temporary rights—and related concepts are now accepted reality.

With this as the backdrop, the industry still must focus on sustainable revenue. Is it the 360-degree model, where the record company shares ownership of the master but also takes a slice of publishing, touring, merchandising and even management in exchange for regular stipends? Is it using the masters as loss leaders in exchange for all the other revenue? Is it paid downloads only? Is it subscription revenue?

We just don't know. It may be all of them, in one form or another. But ad-supported models seem quite promising. One friend of mine who is active in this end of the business says he's seen three dozen separate, interesting, viable variations on the ad-supported model.

It's a compelling model for many reasons. Americans are accustomed to paying for content by viewing ads. They do it daily on TV, on the over-the-air channels, on basic cable channels and even on premium channels, although those advertisements tend to promote the premium channel itself. They experience it daily when listening to the radio. They endure it when watching a musical artist perform on a tour that's sponsored by a wireless phone company or a soft drink. It allows the tastemakers to continue



consuming music without cash payment. It protects the owners of copyright by generating revenue while we "promote the science of useful arts" as set out in the Constitution. It provides an incentive for owners of rights to make more music, to please more customers, to generate more revenue and to provide additional incentives for creators to create.

The challenges in building a business on this model are daunting. Determining the scope of rights to be granted and how the revenue will be generated and then allocated among owners is no easy task. If the download is to be permanent, how can the owners of rights be paid a reasonable sum, when rates for ads (CPMs) are less than \$50 per thousand? Will the owners of masters accept significantly less revenue per download but make it up in volume? If not, should minimums be applied? If no minimums can be applied, is an advance an appropriate resolution? What combination of these means can we use to create a viable business?

Then the publishing rights need to be addressed. In this country, that is a daunting challenge. Blanket licenses for these rights are not generally avail-

able. The larger issue of actually finding the owners with whom an agreement can be made is beyond the scope of this commentary, but it may loom larger than any other issue in the digital music distribution era. Once they are identified, a rate must be negotiated, as the compulsory license may not apply or be acceptable to the user and the owner. There is no statutory rate under the current act, and the current proceedings before the Copyright Royalty Board will not be addressing rates for ad-supported models. The CRB decision will surely guide the parties seeking to make any proposed agreement.

No one asserts that neither the creators of the new distribution models nor the owners of content should throw caution to the wind and ignore business realities to protect assets and minimize cost. The real challenge is the content owners', to allow each of these models an opportunity for successes. Allow the licenses, plant the seeds, nurture the garden, pull the weeds but allow the strong flowers to grow. Each of these models needs a chance of success. If we knew which model was the winner, we'd chase it. Because we don't know, we have to let them all grow and flourish.

The consumer demands choice, demands content for no free and wants it immediately. Let's embrace the reality of the early 21st century and give it to them. And with that, the garden will likely flourish.

Marc Jacobson is an attorney at Greenberg Traurig. He represents ad-supported Internet music distribution companies including SpiralFrog, and was involved in the creation of the DMCA through lobbying, drafting and testimony before Congress. The views expressed in this article are his alone.

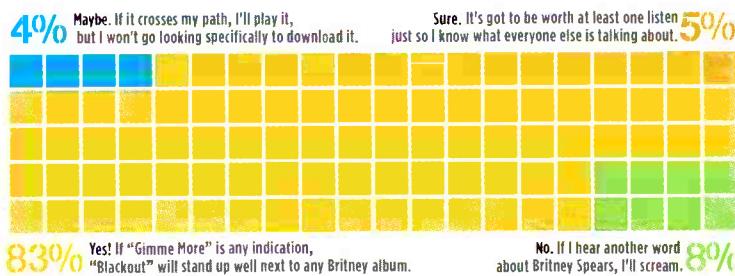
FOR THE RECORD

■ In the music section story about Say Anything in the Oct. 27 issue, RCA Music Group VP of marketing Mark Flaherty was misidentified.

■ On the Happening Now page in the Nov. 3 issue, an independent label artist who has charted in the Adult Contemporary format in 2007 should have been identified as Kelly Sweet.

BILLBOARD.COM POLL

Amid all the custody, car and K-Fed drama, Britney Spears' first new album in four years, "Blackout," finally arrived Oct. 30 (see story, page 12). Are you listening?



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FAMILY JEWEL
Scott Borchetta launches another label



NONTOXIC
Britney's travails don't hurt her sales



A SATISFIED MIND
Porter Wagoner, 1927-2007



MOZ-EL TOV
Morrissey winds down his world tour



TRENT'S TRIAL RUN
Reznor, Saul Williams test distribution model

8

12

12

14

23

>>> QLOUD MY MUSIC APP LAUNCHES

After a three-month trial on Facebook, online music service Qloud has officially launched. Qloud offers the My Music application that was built for Facebook, which allows users to stream their entire iTunes libraries and playlists from various social networking sites. The application has registered 1 million users, generating more than 120 million streams in the past three months, according to the company.

>>> THE CHARLATANS' 'FREE' EXPERIMENT

The Charlatans are continuing their experiment with free digital content by launching an Internet site that allows fans to download ringtones, full songs, photos, video, news and concert updates to their mobile phones at no charge. The site is the first step of a broader mobile distribution and marketing plan, according to the group's management.

>>> U.K. TO CHART SUBSCRIPTION SERVICES

The Official U.K. Charts Co. will launch a new weekly chart later this year which will rank the tracks streamed and downloaded most often by online users of U.K. music subscription services. MSN's Music Box, MusicStation and Napster U.K. and among the subscription services that will supply data.

SETLISTS: GREG GRABOWY

WIPERONNET



VIDEOGAMES BY ANTONY BRUNO

GAME VS. GAME

As 'Guitar Hero III' And 'Rock Band' Face Off, The Labels Are The Winners



Let the music play. The Oct. 28 launch of "Guitar Hero III: Legends of Rock" struck the first chord in a highly anticipated battle of the bands between music-based videogames that will only get louder when rival "Rock Band" arrives Nov. 20.

Both games have captured the imagination of a music industry desperate for not only new sources of revenue but also for products that make music fans excited again. The games' on-disc soundtracks license 125 tracks between them, and music itself is treated as the star of each game—fans virtually play along using a variety of different instrument-based controllers and in-game prompts.

What's more, both titles allow fans to buy and download additional tracks not included in the original game via an online store accessible directly from the game console, with record labels getting a cut of each. Prices and availability have not yet been announced for either game, but the downloadable songs for "Guitar Hero II" cost \$5 for a pack of three—and moved more than 650,000 units (totaling more than 2 million songs), according to Activision.

"Guitar Hero" is the incumbent here, sort of. The first two installments of the franchise sold a total of 6 million units, a bona fide blockbuster for any game genre but particularly eyebrow-raising, considering the game's publisher (RedOctane) and developer (Harmonix) were relatively niche players in the videogame industry.

Shortly after, Activision acquired RedOctane specifically to retain the rights to the franchise and has since put out an Xbox 360 version of "Guitar Hero II" as well as the newly launched "Guitar Hero III." Meanwhile, MTV Networks bought Harmonix and together developed "Rock Band," tapping Electronic Arts as the publisher.

Game industry analysts almost uniformly predict that

"Guitar Hero" will sell more copies, due to its earlier release date and established franchise as well as its lower price (about \$70; "Rock Band" costs \$170) and broader availability. ("Rock Band" is limited to PlayStation 3 and Xbox 360, while "Guitar Hero" includes both platforms plus the popular Wii and older PlayStation 2.)

But "Rock Band" isn't making it easy. The same weekend that "Guitar Hero" launched, the backers of "Rock Band" set up demo stations in Best Buy stores nationwide, allowing shoppers to demo the game in-store well in advance of the release, and similar stations will appear in Wal-Marts soon. Just days later, MTV Networks finally announced the full list of songs to shop with the game.

Expect additional announcements in the coming weeks, from the unveiling of its music advisory board members—led by Billboard contributor "Little Steven" Van Zandt—to a series of TV ads aired on MTV Networks' various channels.

Meanwhile, Activision has given "Guitar Hero" the kind of prelaunch treatment expected from only the biggest blockbusters. It established an online community site where fans could preview tracks and get behind-the-scenes footage of rockers such as Slash and Tom Morello filming the motion capture for their in-game appearances. It's placed all the music ever licensed for the entire franchise on iTunes in a special "Guitar Hero Essentials" section. It even commissioned the Sex Pistols to record a new version of "Anarchy in the U.K." exclusively for the game.

But no matter which sells the most this holiday season, the music industry will emerge as the biggest winner. Both games represent new platforms for how music

is sold to fans. Labels can coordinate with the games' developers so that the latter also release new music on a new album's street date—or even in advance of it.

"We view this as not just a game title but a music entertainment platform," Harmonix CEO Alex Rigopulos says. "We're already actively in discussions with record companies about releasing new game content day-and-date with major new releases."

"Rock Band" and "Guitar Hero" "bring our artists' music to a new generation of fans and offer longtime fans a whole new way to interact," says George White, senior VP of strategy and product development at Warner Music Group. "This is more than a way for us to promote our artists; it's a promising new channel for the distribution of music."

If the platform proves successful, expect other game developers to get involved as well.

"I wouldn't be surprised if some of the bigger names try to jump in in some way," IGN analyst Nick Williams says. "I'm sure they're all looking into developing their own spin on it."

And while rock has led the way so far, expect hip-hop, country and other genres to receive their own versions of these games, complete with controllers specific to each, as early as next year, if the current versions sell as well as expected.

"This is the beginning of music and film and TV becoming interactive vs. linear forms of entertainment," EA head of music Steve Schnur says. "Interactive media is the only way media is going to be delivered in the future."



'Boss battle' against Slash in 'Guitar Hero III' for Nintendo's Wii.

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>>> REAL-NETWORKS REPORTS HEALTHY EARNINGS
RealNetworks' quarterly earnings report revealed healthy advances in the company's various music services, which include Rhapsody. Overall, the company now claims more than 2.8 million music service subscribers, up from 1.7 million for the same period last year. The company does not break out how many of those are Rhapsody customers. Digital music-related revenue is also up, to \$37.7 million from \$30.4 million last year.

>>> RADIOHEAD, XL LABEL DEAL COMPLETED
Radiohead has confirmed that it struck a deal with British indie label XL Recordings for the physical release of its new album, "In Rainbows." The deal is expected to cover territories outside of North America, leaving the band free to sign a separate deal there. A release date for the physical CD has also not been made public, but sources suggest it will coincide with the Dec. 3 arrival of the "discbox" edition of "In Rainbows" available only from radiohead.com. Others speculate it may not appear until next year.

>>> PRIMARY WAVE SEALS HORROR DEAL
Primary Wave Music Publishing has entered a marketing and publishing administration deal with Evolution Entertainment and its production arm, Twisted Pictures, producer of the "Saw" horror film series. Primary Wave will administer the music publishing rights associated with Evolution's feature film library, which includes the four "Saw" movies and the upcoming "Catacombs."

TOURING BY MITCHELL PETERS

AFTER THE FIRE

As California Live Biz Gets Back On Track, Artists Pitch In To Help Relief Efforts

As firefighters have worked to contain the remaining wildfires in Southern California, concert promoters and venues are returning to business as usual. And a number of artists are already stepping up to assist in relief efforts.

"We've had two or three artist representatives call us about the possibility of some sort of benefit show," says Nick Masters, president of Southern California music for Live Nation. "But I prefer they wait until we have a clearer picture of what's going on down there, just so we're not in the way."

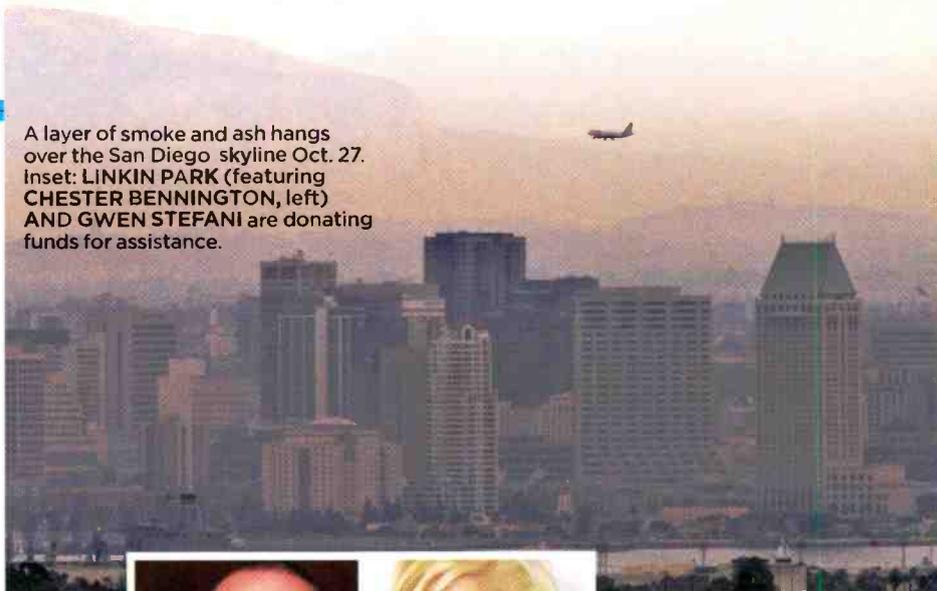
At press time, Gwen Stefani had announced she would donate more than \$160,000 of net proceeds from her Oct. 30 concert at San Diego's Cox Arena to local charity the San Diego Foundation. The Eagles said they would give \$50,000 to a fund for firefighters, which Los Angeles-based sports and entertainment presenter AEG would match. And rock act Linkin Park said it would contribute \$50,000 to fire victims, to be matched by flash memory card producer SanDisk. MusiCares has also pledged to aid victims. Other relief efforts are expected to follow.

More than a dozen wind-driven blazes broke out approximately two weeks ago, burning from the Mexican border to Los Angeles, forcing a reported half-million people to evacuate their homes. Los Angeles-based concert promoters AEG Live (and subsidiary GoldenVoice) and Nederlander Concerts didn't report any concert cancellations or postponements, but most Live Nation shows in San Diego were affected.

A Jennifer Lopez/Marc Anthony concert, originally scheduled for Oct. 24 at Cox Arena, was moved to Nov. 10, while an Oct. 24 Jesus and Mary Chain show at San Diego's 4th & B was canceled. House of Blues San Diego gigs by the Pack (Oct. 24) and Peter Dinklage (Oct. 26) were canceled and/or postponed. A Velvet Revolver concert at Verizon Wireless Amphitheatre in Irvine, Calif., originally scheduled for Oct. 26, was rescheduled for Dec. 12 at Los Angeles' Gibson Amphitheatre.

Other San Diego venues affected by the fires included the Casbah, Belly Up Tavern and SOMA. Though no venues reported any physical damage, promoters felt the financial blow from cancel-

A layer of smoke and ash hangs over the San Diego skyline Oct. 27. Inset: LINKIN PARK (featuring CHESTER BENNINGTON, left) AND GWEN STEFANI are donating funds for assistance.



ing and/or postponing a week's worth of concert dates. "It obviously hurt business," Masters says. "But only time will tell what the long-term impact will be."

Masters says things could take a month to entirely return to normal, given traffic flow and clean-up needs.

But Beth Bennett, director of marketing at events at Solana Beach's 600-capacity Belly Up Tavern, says that despite lost revenue from several concert postponements, the club is now "back on track and moving forward."

While many San Diego venues were evacuating and cancelling shows during the wildfires, Qualcomm Stadium, home to the NFL's San Diego Chargers, was welcoming people in. The approximately 70,000-capacity open-air stadium, owned and operated by the city of San Diego, served as a hub for evacuees, providing

food and shelter.

"The fires were moving so fast that [city officials] felt they needed a site that could hold as many people as possible," Qualcomm Stadium GM Eric Stover says. "At our peak, we had somewhere between 12,000 and

15,000 people."

Similarly, in May, when a brush fire broke out near Los Angeles' Greek Theatre, the 5,800-seat venue served as a command center for the Los Angeles County Fire Department. "It shows you the value of having structures like these," says Alex Hodges, COO of Nederlander Concerts, operator and manager of the Greek Theatre. "There are many days when [larger facilities] don't have actual events, so they become quick and good choices for command center purposes."

Meanwhile, as a concert promoter, Live Nation's Masters says there's no real way to prepare for such natural disasters as these. "It's like trying to prepare for an earthquake," he says. "You never know when they're going to break out or where... I don't see any way to prepare other than using common sense."

LABELS BY KEN TUCKER

Valory Unveiled

Scott Borchetta Launches New Label; Jewel Leads Roster

Scott Borchetta, the president/CEO for Nashville-based independent Big Machine Records, is launching a second imprint, the Valory Music Co., and has signed Jewel to a multi-album deal. The label's

name is a variation on the late June Carter Cash's birth name, Valerie June Carter.

Along with Jewel, whose album was produced by Big & Rich's John Rich and is expected in the spring,

Valory is also home to Justin Moore and Jimmy Wayne. Moore has been in development, and Wayne moves over from the Big Machine roster. Like Big Machine, Valory will be distributed by Universal.

Jewel, who previously recorded for Atlantic Records, has sold 14.8 million albums in the United States, according to Nielsen SoundScan. She has scored seven top 10s on Billboard's Adult Top 40 chart, including two No. 1s, "Foolish Games" and "You Were Meant for Me."

A veteran promotion man, Borchetta launched Big Machine in September 2005. The label is home to rising star Taylor Swift, Trisha Yearwood and Jack Ingram, among others. It also handles promotion for Garth Brooks, whose current single "More Than a Memory" is one of four new tracks on his forthcoming "The Ultimate Hits" (Pearl).

While the two labels will share marketing, pub-

licity, creative and back-room services, Valory will have its own promotion department, which will be headed by veteran promoter Jon Loba, who exited Broken Bow Records in August.

Jewel, who has cut five of her six albums in Nashville, says country has always been in her plans. "If I had been discovered now, living in my car in San Diego, I think I would have been signed as a country act," she says. "I like a beginning, middle and end to my songs. That's pretty much just country radio now."

Though she lives in Texas with bull-riding star boyfriend Ty Murray, Jewel has spent a good bit of time in Nashville during the last few years. Earlier this year she hosted the country reality show "Nashville Star," and she has made a number of appearances at Muzik Mafia events.

After surveying the label landscape, and even considering releasing her album directly to retail, she met with Borchetta. "Radio is still the best way to sell records, and I heard that he was a great radio promoter and tenacious," she says.

"She's just one of the best singer/songwriters in any genre," Borchetta says, adding that a move to country is "a natural progression for her."

Valory plans to have all three artists' music to radio in first-quarter 2008.

Additional reporting by Keith Caulfield.



JEWEL'S album is expected in the spring.

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>>> KOCH, SESAME WORKSHOP PARTNER

Koch Records has signed a new licensing deal with Sesame Workshop for its Sesame Street audio titles in the United States and Canada. Koch will release new and back catalog titles, including hits like "Rubber Duckie" and "Elmo's Song," that are associated with the long-running hit children's show.

>>> HEAR MUSIC SIGNS HILARY McRAE

Hear Music, the label started by Concord Music Group and Starbucks, has signed Hilary McRae as the company's first developing artist. While the full album will not be available until spring 2008, Starbucks customers were able to download McRae's song "Consider Me Gone" Nov. 1 as part of Starbucks' Download of the Day program. The 21-year-old McRae is a graduate of Berklee School of Music and an accomplished songwriter/pianist.

>>> VOODOO ATTENDANCE HITS ALL-TIME HIGH

This year's ninth annual Voodoo Music Experience, held Oct. 26-28 at New Orleans' City Park, drew approximately 150,000 concertgoers, again breaking past attendance records, according to Stephen Rehage, the festival's founder and producer. Rehage tells *Billboard* that last year's event drew about 93,000 fans.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Cortney Harding, Andre Paine and Mitchell Peters.

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6 QUESTIONS

with ANDREW LACK
by AYALA BEN-YEHUDA

During a keynote Q&A at *Billboard's* Music & Money Symposium in March 2005, Sony BMG's then-CEO Andrew Lack proposed a solution to offset his company's declining music sales. "One of the great blessings of this [Sony-BMG] merger is that we have the resources and the talent and the artist roster to go after interesting ideas for television or for film that employ our artists," the former TV executive, and now Sony BMG chairman, told the industry.

Within months, Sony BMG launched a film and TV unit intended to make small starring vehicles for its artists that it can finance with or without a partner. The label began with such projects as "Ghosts of Cité Soleil," a documentary produced

and starring Wyclef Jean and released by ThinkFilm. "Feel the Noise," Sony BMG's first feature film, hit theaters nationwide Oct. 5. The movie stars Columbia artist Omarion as Rob, an aspiring rapper from New York who ends up reuniting with his father in Puerto Rico, where he becomes part of the reggaeton scene and falls in love.

Also appearing in the movie are Sony artists Pras and reggaetoneros Voltio and Alexis & Fido. They are also on the Columbia/Sony Norte soundtrack, along with Calle 13, Wyclef Jean and Omarion, whose single "Cut Off Time" features Epic artist Kat DeLuna.

Lack spoke to *Billboard* in advance of the release of "Feel the Noise."

1 What is your role with Sony BMG Film?

I just try to be helpful. I see a lot of stuff, work closely with Sofia [Sondervan, Sony BMG senior VP of feature films]. Our artists, because they know we have this unit, send me material, send me ideas and ask if we'd be interested.

2 Where does "Feel the Noise" fit in?

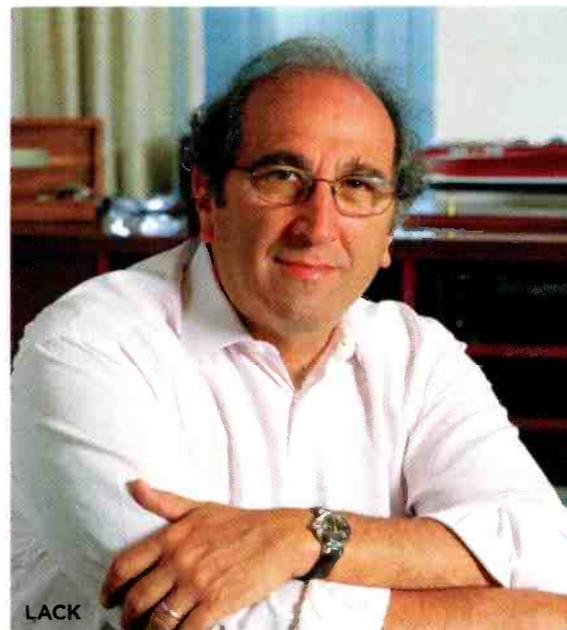
The mission of the unit was to do just what this film has provided for us: deepen our relationship with some of our artists, find projects for them that give them another outlet, that build on their talents, and at the same time make a few dollars for the company. That simple. I hope we can achieve that with this film.

3 Is there a better return on investment from making music-oriented films as opposed to just selling music?

I don't know that that's a rule of thumb you can apply... We're in the small-picture business. That's very important to underscore. We're not trying to get a big movie studio going here... We are what they would call a specialty division. We're a modest enterprise whose design is to deepen our relationship with our new artists and our established roster and also use the

tremendous catalog that Sony BMG is home to. So we look at ways to find opportunities for movies that might employ that music.

4 Is it the sub-label that puts out the soundtrack, or is it Sony BMG, the parent company, that sees the revenue from the films?



LACK

It's a Sony BMG soundtrack. We're not doing this to drive soundtracks; we are doing it for DVD and, obviously, to make a picture that is worthy on a stand-alone basis and hope to get some music out there and maybe get a hit record out of it. But it isn't with a particular "Oh, gee, we've got to make the soundtrack right." We've got to make the picture right first.

That's the proposition.

5 Is the idea for the financing that it comes 100% from the parent company?

So far, we are self-financing. We may reach out for partners as we go along. In this case [for "Feel the Noise"], we did it ourselves. We put up the money to

make the movie, either alone or with a partner, and once we've covered those costs, whatever profits come in from the enterprise, we give back to the label group of the artist or whoever was most directly involved inside the record company.

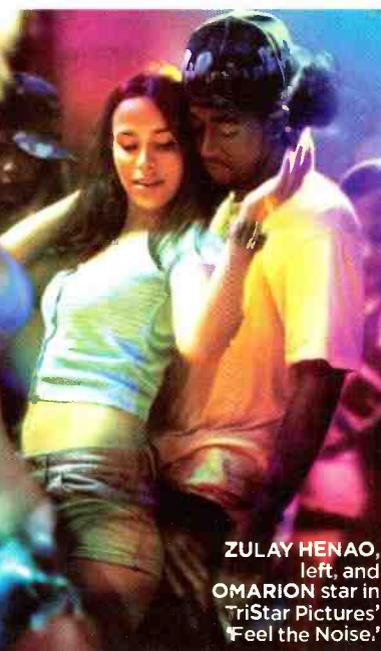
6 So it's an incentive for the sub-labels to come up with projects? Yes, exactly right.

GET THE PICTURE

Labels Find Their Way Into The Film Business

Sony BMG chairman Andrew Lack says his label is in the "small-picture business." "It is our core business as a music entertainment company to work with our artists and expand their careers as best we can in all sorts of areas," Lack says.

Other labels have entered the film business in different ways. Interscope's Jimmy Iovine partnered with Eminem's manager Paul Rosenberg of Shady Records to produce the 2002 Universal Pictures-distributed "8 Mile"; the duo later signed a three-year first-look feature deal with an outside company, Paramount Pictures/MTV Films. The latter deal produced the 50 Cent movie "Get Rich or Die Tryin'"; the theatrical run of which grossed slightly less than \$31 million domestically, according to Nielsen EDI. Its soundtrack sold 1.4 million copies in the United States, according to Nielsen SoundScan. Plans are now in the works for "Have Gun, Will Travel," starring Eminem; Interscope Television's projects have included the CBS series "Cane" and the Pussycat Dolls' reality show from earlier this year.



ZULAY HENAO, left, and OMARION star in TriStar Pictures' "Feel the Noise."

Also in 2007, Warner Music Group launched Den of Thieves, a production unit to develop and create original programs for TV, DVD and mobile. It produced two episodes of "Diary," starring Gretchen Wilson and Martina McBride, for CMT this summer. The premieres of those shows reached a combined total of 188,000 homes and 247,000 viewers, according to Nielsen.

Ideally, if labels expand into film, the artists they sign "should be indebted for their first film or TV projects," veteran producer/music supervisor Jonathan McHugh says. Otherwise, McHugh adds, "any studio could just pick them off the line."

McHugh, who produced the 2002 Britney Spears movie "Crossroads" with Zomba, Paramount and MTV Films, says international distributors for the film were selected "not based on who [gave] us the most money, but on who would give us the best promotion for [Spears'] record," referring to Spears' self-titled album, which has sold 1.3 million copies since its 2001 release, according to SoundScan. The "Crossroads" soundtrack has shifted 109,000 units.

Sony Music executive VP Lisa Ellis, who helped cast Omarion in Sony BMG's first feature film, "Feel the Noise," says that a model wherein the label produces the film results in "less isolated agendas because we're the same company... [it's] less about doing something different [than] doing it with the right intentions and having the same interest level in the success."

Sony BMG senior VP of feature films Sofia Sondervan says, "I identify a project, then I go to the labels and the managers of the artists that I know, and I ask, 'Do you have anyone that would be interested in this project?' Sometimes the artists come to us with projects too."

"Feel the Noise" was co-produced by Sony artist Jennifer Lopez's Nuyorican Productions, which brought the script to the label. It is distributed by Sony Pictures' TriStar. (The film and soundtrack did include key reggaeton figures not signed to Sony, Vico C and Tego Calderon.)

At press time, "Feel the Noise" had grossed slightly less than \$6 million domestically and was showing on 167 screens, though it opened on more than 1,000 screens, according to Nielsen EDI. Through Oct. 25, the soundtrack had sold 2,000 copies, according to SoundScan, and the single "Cut Off Time" had moved 6,000 downloads. The movie will come out on DVD in the States in first-quarter 2008.

"It performed as we had hoped and exceeded our distribution plan, with 1,000-plus opening screens, which is remarkable for a low-budget picture," Sondervan says. "We feel that we will be profitable on our very first project, so we are off to a good start."

Sony BMG is currently casting its artists in "Cadillac Records," directed by Darnell Martin, a film about Leonard Chess and the 1950s Chicago blues scene.

—ABY

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RETAIL BY ED CHRISTMAN

SELL ME MORE

Britney's First-Week Sales On Track To Exceed Expectations

Things are looking up for Britney Spears—at least on the retail front.

In what could signal a reversal of fortune, the pop singer's "Blackout" album, which bowed Oct. 30, is living up to expectations and then some.

Based on first-day sales, "Blackout" is on track to sell between 325,000-350,000 units in its first week, estimate sales and distribution executives at three majors whose responsibilities include making such projections. That's better than the 300,000 units that Zomba Records sales executives projected when they took orders for the album from retailers in October. Meanwhile, Nielsen SoundScan's Building the Charts feature showed first-day sales at 124,000 units as of 5 p.m. Wednesday (see Over The Counter, page 55).

Spears' last studio album, "In the Zone," released in 2003, scanned 2.96 million units, according to Nielsen SoundScan.

At Best Buy, senior entertainment officer Gary Arnold says, "Britney is doing better than we thought. Her first-day sales are at about 135% of our fore-

cast," which means 35% higher than expected.

Newbury Comics head of purchasing Carl Mello, meanwhile, says her album is doing "slightly better than I expected. I think the notoriety is helping sales because it is creating awareness about the album. The only instance I can think of when notoriety hurt is [with] Michael Jackson, but has Britney been as devilish as Michael?"

The question for Britney, he says, is whether sales hold up.



Zomba senior VP of sales Bob Anderson says that, based on first-day sales, the album may outperform the label's first-week expectations. What's more, first-week sales might have been even better had the label not moved the release

date up from Nov. 13 to thwart bootleggers and digital pirates. That date change caused Spears to miss out on a couple of major Sunday circulars, Anderson says.

The label has revised its sales projection upwards to 330,000-350,000 units. "We have seen a major turn of the tide," Anderson says. "The focus is off her personal life and on the music, and that's where it should be."

Sentiment within the music industry indeed seems to be swinging that way.

"All of her agita, issues and notoriety have some executives thinking that people are feeling sorry for her and that she is going to have a big record," one senior executive at a competing label says.

Trans World divisional merchandise manager

for music Jerry Kamiler says he expected the album to do well, and that based on first-day sales, it is. "The single, 'Gimme More,' is performing extremely well; she still has a fan base and they say the quality of the music is good; and she is getting a tremendous amount of press, not all of it good." All of that, he says, could add up to a big record.

Between Spears' album and the Backstreet Boys' "Unbreakable" album, which also came out Oct. 30, "I feel like I am in a time warp," Kamiler says.

"But if this was 10 years ago," he adds, "Jive would be looking to sell a million units apiece in the first week." ■■■

RADIO WANTS A 'PIECE' OF BRITNEY

Although "Gimme More," the first single from Britney Spears' new album "Blackout," got off to a strong start at top 40 radio, the track ultimately stalled at No. 14 on the format's chart, Pop 100 Airplay, and now stands at No. 25 after nine weeks.

Though speculation had swirled that Spears might be facing backlash for her now infamous performance at MTV's Video Music Awards, PDs surveyed by Billboard are now offering consensus that the new album deserves radio's support.

"I can't understand how some stations waited and waited to play

'Gimme More,' " top 40 WEZB New Orleans OM/PD Mike Kaplan says. "She's by far the No. 1 most talked-about celebrity in the biz right now, [and she] continues to evolve her sound and hit the mark."

Dance KNGY San Francisco PD John Peake says, "Radio seems to want to write her off, but the smart programmers that stuck with 'Gimme More' got a hit record."

Kaplan notes that the personal demons Spears seems to be struggling with only strengthen her appeal.

"Listeners are consuming media in new and different ways," Peake adds.

"Smart programmers are in tune to this and will use the relevance and celebrity of Britney as a competitive advantage."

Both programmers were also unequivocal about "Blackout" being a strong album with multiple single-worthy tracks. While Jive has not yet announced a second single, Peake and Kaplan are particularly enthusiastic about the potential of "Piece of Me," whose confrontational lyrics address the tabloid fascination with Spears' every move.

Kaplan basks in the buzz, saying, "We're all about pop culture and good music, and Britney is delivering."

—Susan Visakowitz

MILEPOSTS BY WADE JESSEN and KEN TUCKER

Porter Wagoner, 80

The Grand Ole Opry Legend And Master Showman Was Also A Country Innovator

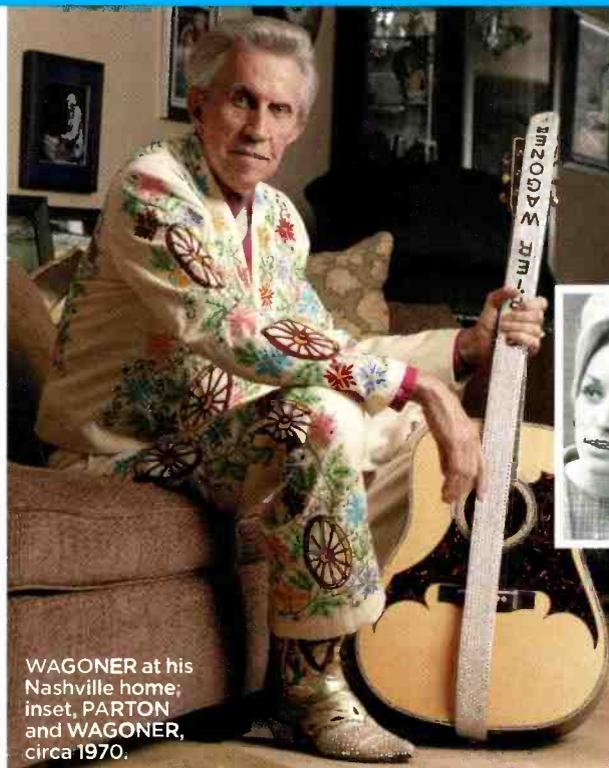
Porter Wagoner—TV pioneer, record producer, talent scout, enduring Grand Ole Opry icon and one of country music's master showmen—died Oct. 28 of lung cancer while under hospice care in Nashville. He was 80.

With his rhinestone-encrusted Nudie and Manuel stage suits and unpretentious country baritone singing style, Wagoner is perhaps best-known for his elevation of duet partner Dolly Parton to international stardom and his 50-year membership in the Opry.

But Wagoner was also an agent of change. Early in his career, he was influential among his contemporaries, urging them to adopt TV-ready stage outfits and top-notch backing bands. In the '70s he released the "psychedelic country" song "The Rubber Room." He also raised eyebrows in Nashville when he escorted James Brown onto the Opry stage for a performance in 1979.

Grand Ole Opry VP/GM Pete Fisher, who is charged with keeping the decades-old institution relevant, says he frequently turned to Wagoner for advice. "No idea was too outside the box for Porter," he says. "His musical career clearly shows that he was a person who understood the need to evolve and change with the times."

After Wagoner was hospitalized and underwent surgery for an abdominal aneurysm in 2006, he emerged from the experience with a new lease on life, according to Fisher. "He wanted to use his time to make great music and solidify great relationships. He sure did make the best of it."



WAGONER at his Nashville home; inset, PARTON and WAGONER, circa 1970.

In June, Wagoner released the critically acclaimed, Marty Stuart-produced "Wagonmaster" on Los Angeles-based Anti-Records, a label best-known for alternative artists Tom Waits and Neko Case.

Touring in support of the album, he opened for the White Stripes, who were fans of his music, in July at Madison Square Garden. "It was an honor," Jack White says. "Not only was he a great singer, but a great presenter of so many other important country artists."

Born deep in the Ozarks in Howell County, Mo., Wagoner's down-home singing style, fiddle and guitar playing took him to local radio on KWPM West Plains, Mo., for a 15-minute early

morning show in 1950. About a year later, managers at KWTO in Springfield, Mo., recruited Wagoner. KWTO executive E.E. "Si" Siman arranged a record contract with RCA Victor in 1952.

With a lanky frame comparable to Hank Williams' but with decidedly more homespun songwriting sensibilities, Wagoner was cast by RCA as a more stable, yet similar version of the singer. Wagoner's first taste of success came as a songwriter when Carl Smith struck pay dirt with "Trademark" in 1953. After no measurable success as an artist, RCA dropped Wagoner in 1954. Financing the recordings himself, he quickly cut his first two top 10 hits, "Company's Comin'" and "A Satisfied Mind." RCA scrambled to re-sign Wagoner, and he remained with the label until 1980.

He joined the WSM Grand Ole Opry cast in 1957 and became the show's senior spokesman in his later years. "He was one of our leaders," Fisher says. "He expected the best out of himself, out of me and out of others."

His syndicated "The Porter Wagoner Show," where he helped launch the careers of female stars including Parton, Jeannie Seely and Norma Jean, ran from 1960 to 1981. Wagoner eventually produced his own records, as well as many for his female co-stars, and produced an R&B album for Joe Simon in 1980.

Wagoner was as well-known for such heartfelt (and often religious) recitations as "What Would You Do? (If Jesus Came to Your House)" and "Old Doc Brown" as he was for such solo mega-hits as "The Carroll County Accident," "Misery Loves Company" and his long string of duets with Parton. His hit output includes 81 singles on Hot Country Songs and 38 titles on Top Country Albums. ■■■

Warner Bros. Pictures

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for the score of

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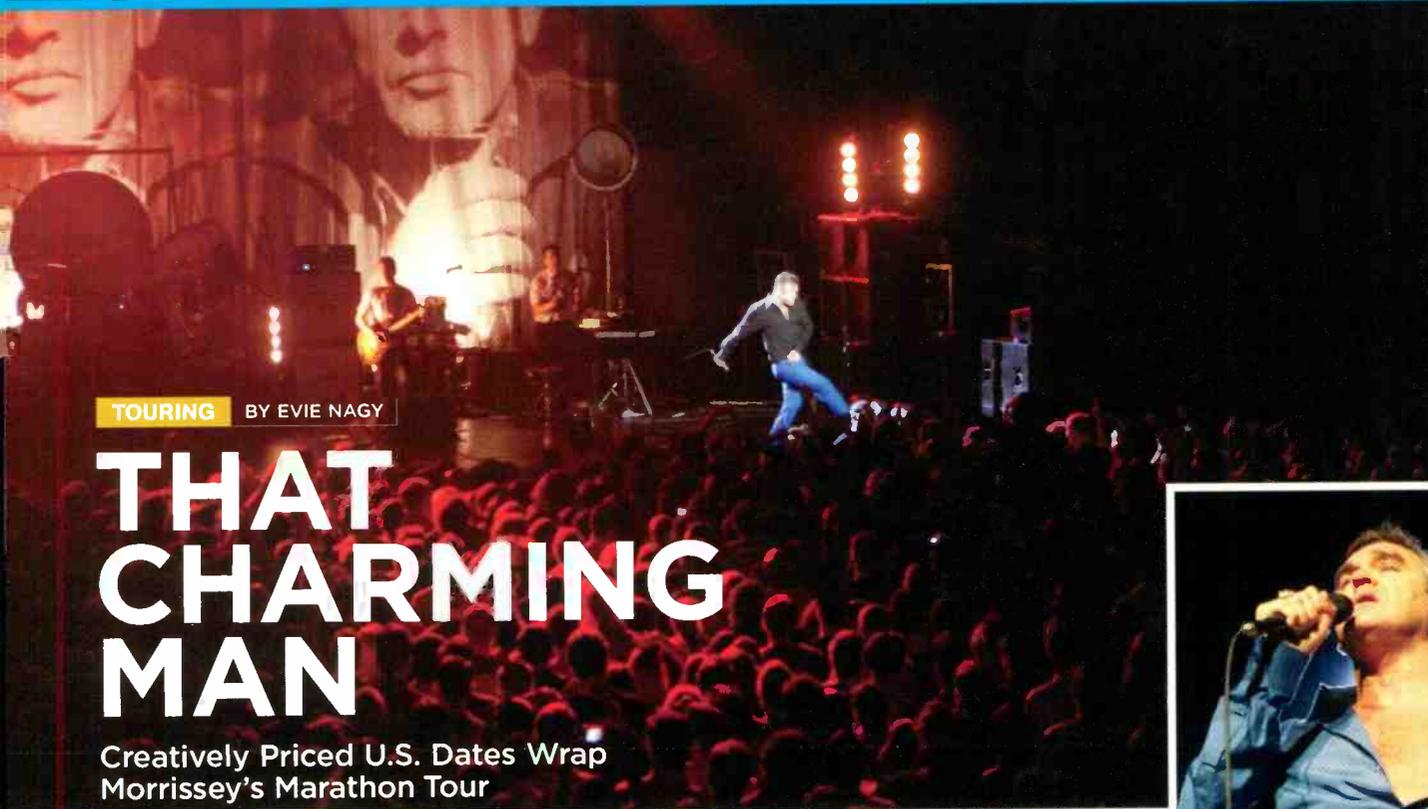
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TOURING BY EVIE NAGY

THAT CHARMING MAN

Creatively Priced U.S. Dates Wrap Morrissey's Marathon Tour

When it comes to enthusiasm for an artist, few fan legions are as steadfast as Morrissey's. To reward their loyalty, the former Smiths frontman has been on a worldwide tour that, when it wraps Nov. 8 in Miami, will have totaled 177 shows since March 13, 2006.

Launched in Tulsa, Okla., the tour heralded the April 2006 release of "Ringleader of the Tormenters" and was Morrissey's first outing since 2004. It was initially set to end in the United Kingdom the following December. But from the start, the routing philosophy was to "take it to the people instead of having the people come to us," according to Morrissey's manager Merck Mercuriadis.

Since U.S. stops accounted for only five of the first 97 shows, this principle guided the addition of 80 Live Nation-

produced U.S. dates for 2007. Even in New York and Los Angeles, Morrissey's camp opted for multiple nights at mid-size rooms, with an option custom-made for the obsessive nature of Morrissey fandom: a limited number of deep-discount "season tickets" for customers attending all nights. The two markets alone accounted for 90,000 tickets sold, according to booking agent Rick Roskin of Creative Artists Agency.

For 36 U.S. shows in other markets that were reported to Billboard Boxscore through Oct. 1, Morrissey sold 89,676 tickets and grossed \$4,888,731.

"We created a separate entrance line so [multipack holders]

could get in early right up next to the stage, and they got a free poster," says Kevin Morrow, president of Live Nation New York, which produced the five nights at Manhattan's Hammerstein Ballroom in late October. "We started out with 100 available, but they sold out so fast, we added another 100." Multipacks included entrance to all five shows for \$200, compared with \$325 for five individual tickets.

The Hammerstein stint replaced a June 30 show at Madison Square Garden, one of six dates canceled this summer due to an illness that Mercuriadis says Morrissey developed in David Letterman's infamously freezing studio during a June 25 taping.

When MSG wasn't available for a makeup date, tour organizers brainstormed ways to do right by disappointed New York fans, and multiple nights in a smaller venue complemented the tour's predominant strategy.

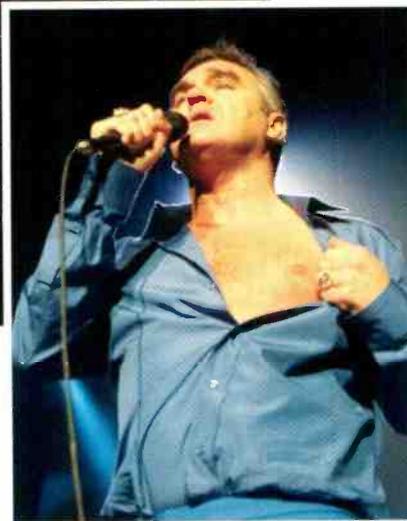
"He loves to play off the beaten track," Mercuriadis says. "Playing Merrillville, Ind., is at least as important to him as playing the major markets. It's also what allows him to continue going for 18 months. Everything is a fresh experience."

Mercuriadis says Morrissey, who was last inked to Sanctuary, will sign a new record deal to be announced soon. He will release two albums next year: a greatest-hits collection with two new songs and a new studio record produced by Jerry Finn, who was behind the

boards for 2004's "You Are the Quarry."

And while Morrissey has tended to stay off the road for long periods, the upcoming break will last only a few months, given the high demand to see the man in person.

"He'll be back out in January," Mercuriadis says. "We'll take a short break and then start again in March." ...



MORRISSEY performing Oct. 22 at the Hammerstein Ballroom in New York.

LABELS BY GAIL MITCHELL

Interscope's New Imprint

BILLBOARD EXCLUSIVE

Vincent Herbert Launches Streamline With Five New Acts

Interscope Records has signed a joint-venture agreement with a new imprint called Streamline Records, Billboard has learned. Under the terms of the agreement, Interscope will provide promotion, marketing and distribution for the multigenre label. Established and headed by producer/songwriter Vincent Herbert, Streamline has already signed five new acts.

Universal Music Group chairman/CEO Doug Morris says he first met Herbert through Universal Motown senior VP of A&R Jolene Cherry about four years ago. "Vincent has a tremendous eye for talent," Morris says. "He's going to be one of this industry's major A&R executives."

Herbert, a North Jersey native, signed and produced pop singer JoJo under the Da Family/Blackground/Universal banner. Still in his 20s, he has remixed and produced tracks for Aaliyah, Toni Braxton, Destiny's Child and Whitney Houston. He will continue collaborating with JoJo, who is slated to start work on her next album in January.

Herbert, who will sign, develop, produce and executive-produce Streamline's acts, is the label's sole staffer at this time.

"Creativity without barriers" is how he describes his operating philosophy for the imprint.

"People always want good music," Herbert adds. "They want something they can play and live with beyond one or two songs."

Based in Interscope's Santa Monica, Calif., headquarters, Streamline Records sports a diverse roster:



VINCENT HERBERT, above, is starting the Streamline stable with five acts, including CLIQUE, right.



MISHON

The 14-year-old R&B singer/dancer/actor (last name Ratliff) is familiar to teen viewers as Tay Sutton on ABC Family drama "Lincoln Heights." He's also in the Ben Stiller movie "The Heartbreak Kid." Currently in the studio with producers the Underdogs, Mike City and London newcomer A.C., Los Angeles-based Mishon is represented on the YouTube, MySpace and mixtape circuit by the song "Excuse Me Mama."

Mishon is the first artist that Streamline will roll out next year. His album is slated for first-quarter 2008.



LADY GAGA

Described as Gwen Stefani, Madonna and Fergie rolled into one, this 21-year-old alternative pop singer was also named one of BMI's most promising songwriters and performed on the Lollapalooza tour. Of Italian heritage, Lady Gaga is based in New York.

AMERICAN PIE

Think Spice Girls of the 21st century. Quintet members Preppy Pie, Wild Pie, Dixie Pie, Fashion Pie and Señorita Pie symbolize various ethnic backgrounds (African-American, Caucasian, Mexican-American and Filipino). Also based in Los Angeles, American Pie is prepping to enter the studio.

MADRIGAL

This 20-something quartet of singer/musicians (two females, two males) fuses classical with R&B, hip-hop, jazz and pop. The group's debut album is being helmed by well-known Latin industry producer Rudy Perez, who oversaw Christina Aguilera's and Beyoncé's Spanish-language albums. Collaborating songwriter/producers include the Underdogs and Babyface.

CLIQUE

Two sisters and their best friend (who are 10, 11 and 12 years old) make up this pop female trio, based in Atlantic City, N.J. One of the act's tracks was featured on the "Bratz" soundtrack. ...



Among the iTunes digital album cards available at Safeway are, from left, a 'Best of Comedy Central Stand-Up' collection and releases by Norah Jones, Kelly Clarkson and Maroon 5.



Retail Track

ED CHRISTMAN echristman@billboard.com

Routing The Doubtters

An Initiative Makes Inroads Despite The Scorn

The deeper the music industry's problems, the more glee and ridicule are directed at it. Legions of digerati, hipper-than-thou indie snobs and all-around know-it-alls seemingly have nothing better to do than opine on every single initiative—digital and physical—launched by a major label nowadays. After all, what else can they do? It's either that or count yet again the millions and millions of dollars each and every one of them has undoubtedly made by capitalizing on their keen foresight on how music's digitalization would unfold.

No matter what the majors try—digital rights management, MVI, ringtones, download kiosks—rest assured they will soon be made aware of how idiotic their efforts are. But even beyond that, these virtual visionaries reserve their deepest scorn for any new strategy employed in the brick-and-mortar world.

Imagine how those nasty naysayers would react if the majors said they were going to sell digital-download cards dedicated to specific artists at retail stores. The first question the digerati would incredulously ask is: What kind of a maroon would buy a **Maroon 5** digital album download card in a brick-and-mortar store when they can already buy an album download from any online store, and for a cheaper price, too?

Of course, such an initiative just happened, but it was engineered by Apple—the one company that the digerati would never doubt. Apple has placed iTunes Digital Release cards in Safeway and at Starbucks, and early indications suggest that the move is working. Sony BMG Music Entertainment senior VP/GM of U.S. digital sales **Adam Mirabella** reports that the iCard accounted for almost 6%, or nearly 6,000, of 95,000 in overall scans for **Eddie Vedder's** soundtrack to "Into the Wild."

Clearly, the reason why early results point to success is because "it's a nice entry point to purchase music digitally," says Mirabella, who adds that music consumers don't just live in the digital or the physical world, they move back and forth.

Mirabella knows what he is talking about, but since he works for a major, the doubting Thomases probably don't even hear him. But the young moderns clearly think well of Starbucks—and lo and behold, that chain's presi-

dent of entertainment **Ken Lombard** says the iTunes Digital Release card is one aspect of the company's overall digital plan, which includes Song of the Day cards and Starbucks Plus Two gift cards. The former is given away daily to Starbucks customers to be redeemed at iTunes. The latter is a combination prepaid gift card/frequent buyer card, which when registered with Starbucks triggers an e-mail to buyers with a code that allows them access two free track downloads of their choice at iTunes. "The beauty of the cards is it not only attracts those already involved with digital music but those just starting," Lombard says.

The iTunes Digital Release cards allow iTunes to leverage brick-and-mortar to drive traffic to its store, iTunes VP **Eddy Cue** says. The cards are designed to be "cool and eye-catching," and iTunes works with retail to ensure in-store placement in strategic locations so that they can attract consumers, particularly when people are walking into stores not normally associated with music and they are not thinking about music. "We also designed the cards so that music fans will regard them as a collectible," Cue adds. "That's asking a lot, but it's a good thing to strive for."

The cards have more going for them than looks. Even traditional music merchandisers see the Digital Release album cards as a good gamble, if they prove to have legs. "What could be wrong? There's no cost, hardly any freight, you can merchandise a crapload of them in a small area, no shrinkage and no returns," one wholesale executive says. "Those ingredients will play well with retailers."

What's more, Cue points out that the iTunes Digital Release cards "are not limited to music. We can do video, concerts, behind the scenes and even PDF files with text," he says.

Lest the digerati feel betrayed by Apple for thinking in a brick-and-mortar context, take heart in Cue's opening comments to Retail Track when interviewed about the album cards. "We certainly believe that everyone will be buying music digitally," Cue says.

"It's only a matter of time," he says. "And we want it to happen faster." ■■■

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Despite the relative paucity of rock on Latin radio in the United States, a few veterans of the genre have been able to target their core stateside audiences with new albums in the last two months.

Most aggressive in the setup was Manu Chao, a former EMI Latin artist who joined up with his U.S. manager, Tomás Cookman, to release "La Radiolina" on indie Nacional Records.

The Sept. 4 studio release, Chao's first in six years, debuted at No. 1 on Billboard's Top Latin Albums chart with about 8,000 copies sold in its first week, according to Nielsen SoundScan, and has sold 26,000 copies to date.

Chao warmed up with six U.S. shows last year, including the Lollapalooza festival, then returned in 2007 for more than 20 dates prior to the full album's release. Those shows included the Coachella, Sasquatch and Bonnaroo festivals.

Nacional president Cookman says Chao's popularity spread largely by word-of-mouth among a fan base that spans Anglo and Latin hippies and rockers.

For English-language single "Rain in Paradise," Chao's support on public radio has stretched from coast to coast, according to Nielsen BDS.

Chao "is finally with a label that understands who [he] is and we can reach those outlets," Cookman told Billboard.

Another long-awaited rock album,

ROCK THREE TIMES

Manu Chao, Café Tacvba, Molotov
Seek Stateside Impact



Café Tacvba's "Sino," debuted at No. 20 on Top Latin Albums, with about 3,000 sold in its first week. Like Chao, the band will embark on its most extensive U.S. tour to date, with 22 shows

this fall. Though the tour begins more than a month after Universal's Oct. 9 release, the group has already played New York's Central Park, Lollapalooza and the Hollywood Bowl this year—the

latter as part of a concert series by influential noncommercial station KCRW Los Angeles.

Bilingual entertainment channel mun2 also featured Café Tacvba in a multiplatform campaign with a behind-the-scenes "Day In, Day Out" special.

Tacvba's most frequent radio spins thus far for single "Volver a Comenzar" have come from commercial Latin radio outlets in the western United States. But as with Chao, it is L.A., New York, the San Francisco Bay Area and Chicago that have driven sales.

Another Universal rock act, Molotov, announced its breakup earlier this year. Guitarist Tito Fuentes says that was just a ruse behind the group's creative separation, in which the band members released individual EPs this summer.

The four EPs were combined Oct. 16 into "Eternamente," an album that, with little fanfare, sold nearly 1,000 copies in the United States its first week.

A song by bassist Micky Huidobro was used in a Verizon Wireless campaign, and a U.S. tour is in the works for 2008. Fuentes says the group plans to record its next studio album as a foursome, hopefully on its own indie label. "A lot of people were bummed out by the separation, as they didn't find it very funny," Fuentes says. —Ayala Ben-Yehuda

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EN BREVE

ONE IN A MILLION

Los Angeles' legendary Million Dollar Theatre, which in its heyday helped launch the stateside careers of Antonio Aguilar, Pedro Infante and Juan Gabriel, is re-opening as a Latin cinema and concert venue. The 2,345-seat theater opened in 1918 as a movie palace and later played host to Latin entertainers until a church took over the space in the '90s. Raul Alberto, who is a partner on the current lease and president of the Latin market for the theater, says the space is slated for a soft opening in December after restorations are complete. Current Mexican films will be shown on weekends, and an in-house orchestra will accompany such musical acts as Leo Dan beginning in February. Juan Gabriel, Chayanne, Graciela Beltran, Gloria Trevi and Pedro Infante Jr. are among the other acts slated to play the new Million Dollar. The venue's team includes VP of marketing and talent Sara Sanchez, production VP Michael Rojas and media/PR VP Emiliano Villa. —ABY

CROWD CONTROL

Ranchera icon Vicente Fernández broke the attendance record for a Latin artist at the Allstate Arena in Rosemont, Ill. Fernández, who played the venue Oct. 21, drew a sold-out crowd of 18,452. The total gross income, as reported by promoters Viva Entertainment and Hausser Entertainment, was \$1,309,622. —LC

POWER OF THE PEN

The BMI Foundation has launched its fifth annual peer-music Latin scholarship competition for young songwriters and composers. Established by Ralph Peer II and funded by peermusic, it awards a \$5,000 scholarship for the best song or instrumental composition in a Latin genre. According to competition director Porfirio Piña, the contest is open to students between 16 and 24 years old who are enrolled in any college or university in the United States or Puerto Rico. All words and music must be original. The postmark deadline for entries is Feb. 8, 2008. Rules and applications can be found at bmi-foundation.org. —LC

CAFÉ TACVBA: RICHARDO TRABUIS; KRYS: MELANIE MASTERSON; SANZ: WARNER MUSIC LATINA; MILLION DOLLAR THEATRE: MIGUEL PUERTOS/RA ENTERTAINMENT

Bola Cristalina

Reading The Latin Grammy Tea Leaves

Now that voting is closed for the Latin Grammy Awards, it's time for our annual predictions on who will win big this year. For those new to this column, our predictions are educated guesses, based on past voting behavior and industry trends. Write down your own, enjoy and let me know how we both do after Nov. 8.

RECORD OF THE YEAR

For the first time in years, this will be a hotly contested award. **Ricky Martin** has gained renewed respect with his "MTV Unplugged" set and "Tu Recuerdo" is a little jewel; "Bello Embustero" is a huge hit with two huge names (although, as a translated version of an English hit, it loses major points in my eyes); **Juan Luis Guerra** is this year's darling, and **Miguel Bosé** is this year's guru. Given its MTV format, the fact that it's a new song and its multinational presence, Martin's "Tu Recuerdo" is favored.

ALBUM OF THE YEAR

If we're looking for all new material, perennial Latin Grammy favorite **Alejandro Sanz** will get it for "El Tren de los Momentos." But even he should

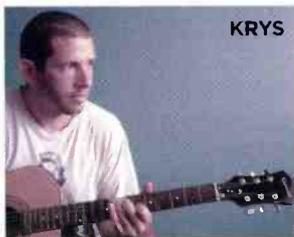
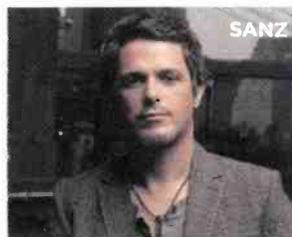
be bested this year by labelmate Bosé's "Papito," whose new look at 30 years of hits gathered 30 superstars and earned him critical acclaim and commercial success. Glaringly absent from this mix, by the way, is **Maná's** "Amar Es Combatir."

SONG OF THE YEAR

A contest between Maná's "Labios Compartidos" and Guerra's "La Llave de Mi Corazón." The former's musical and lyrical complexity make it a standout in any crowd.

BEST NEW ARTIST

What, most of you don't know any of the contenders? Makes you wonder how these nominees made the cut. Within it, the only ones with any pan-regional name recognition are the very fine sibling duo of **Jesse & Joy**. But Miami-based singer/songwriter **Alejandra Alberti** may be the surprise victor, thanks to a tireless marketing team that has done an excellent job on a shoestring budget.



Latin Notas

LEILA COBO lcobo@billboard.com



BEST FEMALE POP VOCAL ALBUM

Although **Ana Belén** and **Laura Pausini** share stature, Pausini is an extraordinary singer and Latin Grammy favorite going through a particularly strong phase. She'll win for "Yo Canto," her set of Italian standards.

BEST MALE POP VOCAL ALBUM

Five fantastic albums, but the nod will go to Bosé for reasons already explained. Kudos to Colombia's **Andres Cepeda** for sneaking in here with the lovely "Para Amarte Mejor," out on indie FM.

BEST URBAN MUSIC ALBUM

Given that Grammy voters are allergic to huge commercial success (unless it's **Shakira** or **Juanes**), it seems unlikely

Daddy Yankee will take this category with his newest one. Although **Orishas** could present an upset, the winner will be **Calle 13's** "Residente o Visitante," especially after nabbing best new artist last year.

BEST ROCK SONG

The winner should be **Cuarteto de Nos'** terrific and quirky "Yendo a Casa de Damián." But **Gustavo Cerati's** "La Excepción" will win by default in a category of little-known contenders.

PRODUCER OF THE YEAR

Grammy voters shunned **Paulina Rubio** this year, but nominated her producer, **Cachorro Lopez**. Go figure. This alone makes us think the vote will go to Bosé's producer, **Carlos Jean**, or **Sebastian Krystian** for an eclectic year. ...

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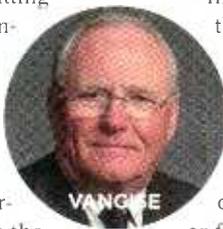
SUSAN BUTLER sbutler@billboard.com

Canadian Royalties

Are Legal Rulings Consistent?

If anyone is expecting copyright tribunals around the world to make consistent rulings on digital rights and royalty rates, lay that thought to rest. While copyright laws are similar in many countries, there are enough nuances to throw any company's forecast of digital revenue and expenses off kilter once a tribunal actually sets rates. The latest example of this is the Copyright Board of Canada's decision on certain "communication" rights and rates.

In setting some rates earlier this month, the board also made a couple of legal rulings of significance. It held that: 1) transmitting a download from one computer to another is a communication to the public; and 2) offering 30-second "previews" of music is "fair dealing" that does not require a license under certain circumstances.



The first ruling peaked my interest. At first glance, it seemed that the board was holding that downloading involves a performance of the composition. After all, this proceeding was brought by a performing rights organization, SOCAN, which administers performance rights for compositions from around the world that are protected by copyright in Canada. SOCAN pays royalties to its songwriter and publisher members and to performing rights organizations in other countries, like ASCAP, BMI and SESAC, which then pay their members.

Just last April, a U.S. federal judge in an ASCAP rate-setting proceeding held that transmitting a download is not a performance (billboard.biz, April 25).

Specifically, the Canadian board held that transmission of a download over the Internet communicates the content of the download once the end user possesses the music, even if it is not used or heard.

"Attempts to distinguish streams from downloads are based on technical and legal assumptions that are incorrect," wrote the board, chaired by Justice William Vancise. "Both are broken down into packets and transmitted, on request, to each end user individually, in separate transmissions and at different times. Neither is audible during the communication. Both must be stored, even if only temporarily, before they can be played. The only difference is that a stream is programmed to appear to be erased as it is played, while a permanent download is not."

But here is where legal nuances come into play. Under U.S. copyright law, a mechanical or digital phonorecord delivery license covers the right to "reproduce" and "distribute" a composition. A performance license covers the right to "publicly perform" the recorded composition (e.g., streaming). Canadian law has reproduction and communication rights, but does not have a separate distribution right.

One could argue that the Canadian decision does not mean that a composition is performed during a download, but that the communication is instead akin to a distribution. Another could argue that Canada recognizes, in essence,

a performance during a download. The ASCAP case was still in progress at press time.

The second ruling in Canada involves fair dealing, which is a legal concept similar (but not identical in definition) to fair use in the United States. In Canada, using copyrighted work for research or private study is not an infringement if certain conditions are met. If offering 30-second previews of music on Web sites is not considered copyright infringement, then the services would not have to license or pay royalties for previews.

In applying fair dealing to previews, the board decided that, in general, users who listen to previews are not infringing copyrights. It is also not an infringement for services to allow users to listen to previews to verify that they have purchased, or will purchase, the track or album; or for services to permit users to view and sample what is available online. Even though there may be users who use previews in some ways that would not be fair dealing (e.g., rip them to share with others), the services won't be liable for infringement as long as they can show that their own practices and policies for providing the previews were based

Transmitting a download, the Canadian board ruled, is communication.

on allowing users to research the music and were deemed "fair."

The board then set royalties for the 1996-2006 period. That's right, for the last decade—not now or for the future. It's apparently taken more than a decade to sort out legal issues. And the decision only covers permanent downloads, temporary downloads and on-demand streams provided by services that charge a fee.

Incorporating a decision from March on reproduction rates, the board set rates for reproduction and communication rights combined at 12.2% of the price paid by the consumer or of revenue generated from a subscription price—less 10% of that 12.2% as a new format discount.

There's no news yet what past rates will be for podcasters, non-on-demand services like webcasters or ad-supported services. Also, there's no indication when current and future rates will be set for any digital use. So for anyone who hopes to generate revenue over the Internet in Canada, hold off on those forecasts. Companies still aren't able to forecast future digital revenue or expenses.

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On The Road

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Rock Of Ages

Genre Continues To Dominate Top 50 Tours

Through the end of September, the ranking of the top 50 tours shows a healthy and diverse mix of genres. Classic rock still dominates with 12 of the 50 top-grossing acts (13 if you consider Prince classic rock), but other genres are making a solid showing.

Eight country acts sit among the top 50. "Country music continues to grow, and keeps ticket prices reasonable so many of the middle-America fans can go enjoy the live concert experience," says Rob Beckham of the William Morris Agency, agent for Rascal Flatts and Brad Paisley. "I think ticket prices play a pivotal role in the success or the lack of success of all tours, not just country music tours."

There are seven pop tours among the top 50, five Latin tours and five tours of TV show properties in the American Idols vein. Straight-up rock, however, checks in with nine, including packages like the Vans Warped tour and Linkin Park's Projekt Revolution, perennials like Dave Matthews Band and Red Hot Chili Peppers, and hard-chargers like Nickelback, Tool and Incubus. Had Ozzfest charged for tickets, rock tours would have reached double digits amid the top 50.

Per usual, R&B/hip-hop tours rank last in number, with Beyoncé (also included in the pop ranks for our purposes) and Rock the Bells among the top 50. Depending on how strict one's definitions would be, Justin Timberlake and Christina Aguilera could arguably be moved into the R&B category, but, outside of Rock the Bells, rap is a no-show in the top 50.

So it's good news for country, Latin, rock and pop; same old, same old for urban music. But one can't blame a soft urban record-selling market for the lack of successful tours in the genre. At its peak, rap has never been a strong ticket-selling force, and the arguments as to why could fill the pages of this magazine.

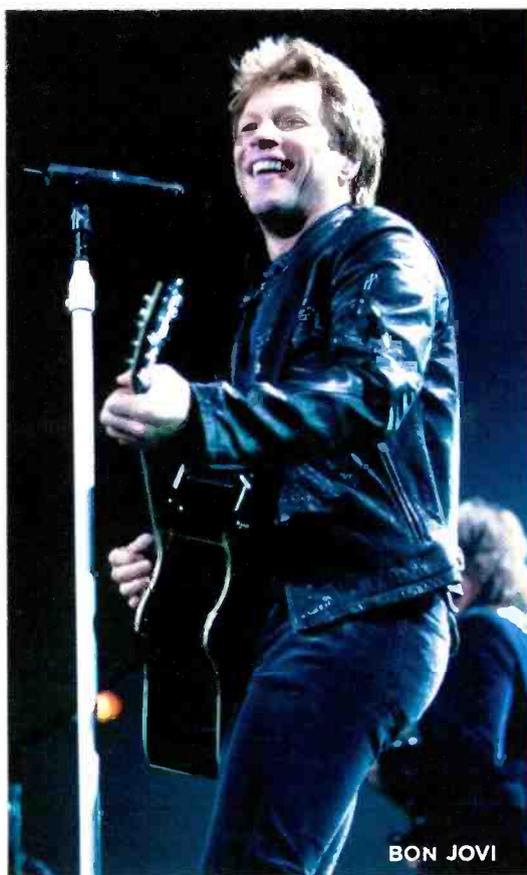
Overall, touring is holding its own dollar-wise, no mean feat following a year in which the Rolling Stones, U2, Madonna, Bon Jovi and Barbra Streisand were spinning turnstiles. In fact, gross dollars reported to Billboard Boxscore through Sept. 30 are up slightly at \$2,505,146,040 worldwide, compared with \$2,504,061,919 at this point a year ago. Volume is up as well, with 12,262 shows reported worldwide, compared with 12,027 this time last year, lending credence to talk that touring traffic is up.

Not good is the ongoing trend of dollars out-pacing attendance. A year ago, attendance was at 46.5 million, compared with 46.2 million so far this year. That breaks down to 3,767 per show reported, compared with 3,865 in 2006.

ROCKING THE ROCK: At this writing, Bon Jovi is midway through a 10-night stand at the new Prudential Center in Newark, N.J., dubbed the Rock. Local press seemed unduly focused

on the fact that the shows weren't sold out in advance, but promoter AEG Live says they miss the point.

"There were more than 140,000 tickets sold going into the 10-show run based on a 240-degree production that was first set up in the Rock on the Tuesday before the first show on [Oct. 25]," says Randy Phillips, CEO of AEG Live, promoter for the shows and Bon Jovi's world tour in 2008.



BON JOVI

"Since there was not enough time for full-scale production rehearsals, we needed to be very conservative when we first built the available ticket profile for the new arena in terms of production kills, sightline obstructions and the facility holds for their club level," Phillips says. "We knew we were going to be releasing [seats] very late in the run. However, the results of Bon Jovi's 10-show grand opening were beyond expectations."

Phillips says the "real story" of the band's run in Newark is much more important. "Jon and the band had 10 nights on hold at Madison Square Garden [in New York] and chose to open the Prudential Center in Newark instead," he says. "He did it out of a sense of civic pride for his state and because of the economic impact the arena will have on downtown Newark, both in terms of jobs and attracting other investment. He is a social activist who puts his money where his mouth is. Incidentally, he would have made more money at the Garden and probably not had any reporters sniping at him."

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BOXSCORE Concert Grosses

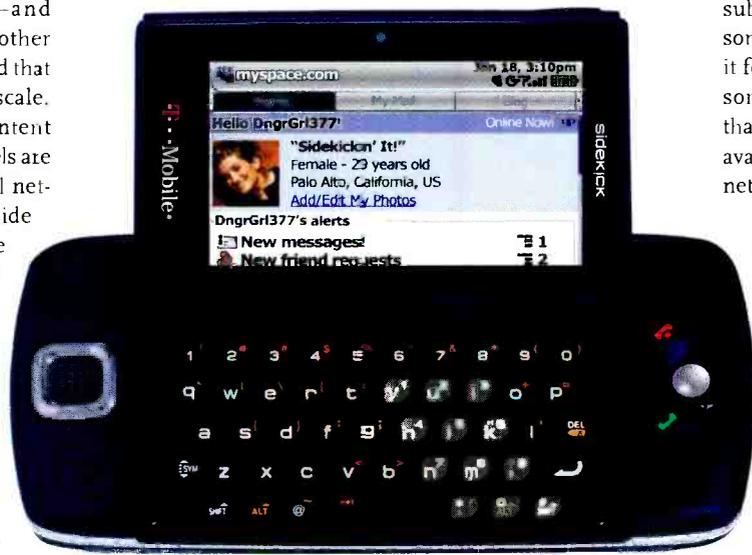
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,837,425 (\$8,376,280) \$169.58/\$84.79	THE POLICE, FICTION PLANE Croke Park, Dublin, Oct. 6	81,640 sellout	The Next Adventure (A Live Nation Company), MCD
2	\$5,964,008 (\$2,916,400) \$173.82/\$132.92	THE POLICE, MR. HUDSON & THE LIBRARY, FICTION PLANE Millennium Stadium, Cardiff, Wales, Oct. 19	48,065 sellout	The Next Adventure (A Live Nation Company)
3	\$5,164,887 (\$3,647,340) \$141.61/\$70.80	THE POLICE, FICTION PLANE Stadio delle Alpi, Turin, Italy, Oct. 2	62,604 sellout	The Next Adventure (A Live Nation Company)
4	\$3,435,254 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Madison Square Garden, New York, Oct. 17-18	37,735 two sellouts	MSG Entertainment
5	\$2,985,210 (\$3,271,140 Australian) \$506.62/\$87.06	JUSTIN TIMBERLAKE Brisbane Entertainment Centre, Brisbane, Australia, Oct. 27-28	25,752 26,350 two shows	Frontier Touring
6	\$2,113,450 (\$2,052,970 Canadian) \$118.39/\$69.49	BRUCE SPRINGSTEEN & THE E STREET BAND Air Canada Centre, Toronto, Oct. 15	18,677 sellout	Live Nation
7	\$2,002,164 (\$1,424,560) \$140.55/\$70.27	THE POLICE, FICTION PLANE Sportpaleis, Antwerp, Belgium, Oct. 8	17,905 sellout	The Next Adventure (A Live Nation Company)
8	\$1,852,912 (\$904,610) \$194.59/\$92.17	THE POLICE, FICTION PLANE Wembley Arena, London, Oct. 20	11,301 sellout	The Next Adventure (A Live Nation Company)
9	\$1,568,391 (\$1,523,375 Canadian) \$118.40/\$69.49	BRUCE SPRINGSTEEN & THE E STREET BAND Scotiabank Place, Ottawa, Oct. 14	13,616 sellout	Live Nation
10	\$1,309,622 \$120/\$34	VICENTE FERNÁNDEZ, MARIBEL GUARDIA Allstate Arena, Rosemont, Ill., Oct. 21	17,056 sellout	Hauser Entertainment
11	\$1,271,675 \$250/\$75	VAN MORRISON, BOBBY "BLUE" BLAND United Palace, New York, Oct. 12-14	9,103 three sellouts	Live Nation
12	\$1,039,730 \$105/\$55	TREASURE ISLAND MUSIC FESTIVAL: MODEST MOUSE & OTHERS Treasure Island Great Lawn, San Francisco, Sept. 15-16	19,710 two sellouts	Another Planet Entertainment
13	\$937,305 \$65/\$45	RASCAL FLATTS, JASON ALDEAN Xcel Energy Center, St. Paul, Minn., Oct. 27	14,877 sellout	Live Nation
14	\$892,900 \$65/\$45	RASCAL FLATTS, JASON ALDEAN Sprint Center, Kansas City, Mo., Oct. 25	13,498 sellout	Live Nation
15	\$800,553 \$87/\$67/\$47	BOB DYLAN, ELVIS COSTELLO, AMOS LEE Chicago Theatre, Chicago, Oct. 27-29	10,399 three sellouts	Jam Productions
16	\$788,705 \$65/\$57.50	GEORGE LOPEZ Rosemont Theatre, Rosemont, Ill., Sept. 21-22, Oct. 26	12,598 three sellouts	Jam Productions, Outback Concerts
17	\$774,225 \$125/\$35	ALEJANDRO SANZ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 21	9,215 9,612	Glanfi Communications
18	\$633,595 \$125/\$60	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Dodge Arena, Hidalgo, Texas, Oct. 12	6,268 sellout	Hauser Entertainment
19	\$611,950 \$120/\$55	JOAN SEBASTIAN, PEPE AGUILAR, JENNI RIVERA ARCO Arena, Sacramento, Calif., Oct. 13	7,873 10,376	Live Nation, Alvarez & Garner, in-house
20	\$609,181 \$59/\$36	RASCAL FLATTS, JASON ALDEAN Wells Fargo Arena, Des Moines, Iowa, Oct. 25	10,931 12,000	Live Nation
21	\$583,322 \$252/\$65	VICENTE FERNÁNDEZ, MARIBEL GUARDIA Philips Arena, Atlanta, Oct. 20	4,707 11,867	Hauser Entertainment
22	\$582,780 \$120/\$50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Freeman Coliseum, San Antonio, Oct. 13	7,680 sellout	Hauser Entertainment
23	\$563,291 \$251.50/\$10	RICKY MARTIN The Fillmore Jackie Gleason Theater, Miami Beach, Oct. 10-12	5,908 7,041 three shows	Live Nation
24	\$538,296 (\$521,145 Canadian) \$82.63/\$61.97	STEVIE WONDER Bell Centre, Montreal, Oct. 25	6,442 7,150	Gillett Entertainment Group, Live Nation
25	\$462,720 \$75/\$35	LA QUINTA ESTACION Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 13	9,351 9,802	Glanfi Communications
26	\$461,145 \$59.50/\$29.50	KEITH URBAN, THE WRECKERS Rose Garden, Portland, Ore., Sept. 14	7,910 8,000	Another Planet Entertainment
27	\$455,906 \$157/\$72	NEIL YOUNG, PEGI YOUNG WaMu Theater, Seattle, Oct. 23	4,716 sellout	The Next Adventure (A Live Nation Company)
28	\$449,434 \$78.75/\$68.75/ \$58.75	MANÁ St. Pete Times Forum, Tampa, Fla., Oct. 13	6,501 10,850	NYK Productions
29	\$443,652 \$205.39/\$22.25	DOWNLOAD FESTIVAL TOUR: AFI, KINGS OF LEON & OTHERS Shoreline Amphitheatre, Mountain View, Calif., Oct. 6	12,823 22,000	Live Nation
30	\$440,714 (\$444,528 Canadian) \$56.76/\$36.93	BEASTIE BOYS Air Canada Centre, Toronto, Sept. 21	8,411 sellout	Live Nation
31	\$437,145 \$129.50/\$94.50/ \$69.50	ANA GABRIEL WaMu Theater at Madison Square Garden, New York, Sept. 14	5,329 sellout	Cardenas Marketing Network, Live Nation
32	\$435,490 \$125/\$50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Don Haskins Center, El Paso, Texas, Oct. 14	5,503 7,490	Hauser Entertainment
33	\$432,404 \$85.50/\$35.50	DEF LEPPARD Sleep Train Pavilion, Concord, Calif., Sept. 18	8,971 12,500	Live Nation
34	\$431,265 \$150/\$40	PARIS BY NIGHT: KHANH LY, K'IANH HA, Y LAN, QUANG LE Terrace Theatre, Long Beach, Calif., Sept. 15-16	5,842 5,906 two shows one sellout	Thuy Nga
35	\$429,331 \$49.75/\$29.75	BRAD PAISLEY, RODNEY ATKINS, TAYLOR SWIFT Palace of Auburn Hills, Auburn Hills, Mich., Oct. 4	9,018 12,500	Live Nation

MOBILE BY ANTONY BRUNO

SOCIAL STUDIES

Who Will Become The 'MySpace Of Mobile'?



T-Mobile's Sidekick, displaying MySpace content—which makes up more than 85% of Web traffic on the device.

The mobile industry is looking for a new savior.

With music, games and video floundering as mere niche applications, wireless operators now hope that mobile social networking services will convince users to spend more time—and money—on something other than just phone calls, and that they'll do so on a mass scale.

At the same time, content providers like record labels are looking to mobile social networking services to provide the spark needed to goose the consumption of their mobile-specific products, much like what online social networking has done for digital content.

On the surface, it seems like a no-brainer. Social networks are all about making and keeping in touch with friends. Their ability to connect like-minded individuals and viral content discovery capabilities are well-documented promotional tools that the music industry now uses as a matter of course.

Mobile phones seem like a natural extension. Friends use them to talk, text message, send photos and so on. "If there's one thing we know these devices do, it's they connect people," says Mark Donovan, VP at mobile tracking firm M:Metrics.

It's important to note that there are two applications of mobile social networking. One type allows users to post messages and view profiles on existing social networking services like MySpace and Facebook. The other is an entirely new social network made specifically for and limited to the mobile phone,

such as InterCasting, AirG and Bluepulse.

Creating a mobile interface for a site designed for PC access has long been a challenge for any Web site, and social networking sites are no exception.

There is hope, however. More than 85% of the Web traffic on T-Mobile's popular Sidekick device is MySpace profiles. Meanwhile, this month, Facebook introduced a mobile version of its site designed with BlackBerry devices in mind.

The latter holds great potential as well. Mobile is a new format, and there is room for one company with the right mix of functionality and marketing to be the "MySpace of mobile," as

those chasing that brass ring call it. Bluepulse, for instance, has achieved surprising success, considering that it has no carrier partnerships.

Its mobile social networking application has been downloaded more than 3 million times, and this month, the company introduced a new version of the service that no longer requires a download at all. It has active users in more than 160 countries, and is getting more than 100 million page views per month.

But mobile social networking applications are nowhere near as popular as their online counterparts. According to M:Metrics data, only 3.3% of mobile subscribers use mobile social networking services. By way of comparison, 19% regularly send photos to others via their mobile phones.

Why? The limitations placed on mobile social networking activity. For the most part, mobile social networking services allow users to only share content they created themselves—such as camera phone photos and videos.

Unlike online social networks, mobile services don't let users share content like streaming music or TV clips. That kind of content generally is locked inside each car-

rier's content vaults, and even users on the same network can't share it.

For instance, Sprint's music store is powered by technology from Groove Mobile, which includes a sharing feature that allows users to send other Sprint subscribers a link to sample a song they like, and even to buy it for them. But for some reason, Sprint has not activated that feature, let alone made it available for third-party social networking services.

Which is too bad, because according to an Ipsos Insight study, social network users (aka "social networkers") are voracious consumers of digital media.

"Social networkers are significantly more likely to own technology, consume more digital entertainment and own more mobile devices," says Brian Cruikshank, executive VP/managing director of the company's technology and communications practice.

Using mobile social networks to recommend and promote content could result in a significant spike in mobile content sales. Record labels certainly seem to think so. Sony BMG worked with Bluepulse earlier this year to promote the new Avril Lavigne album. The singer made available various mobile assets, mostly photos and videos, to anyone who listed her as a "friend" on the service. Like MySpace, when one friend added Lavigne to his list, all other friends of that person could do the same.

T-Mobile, the only major national wireless operator lacking a full-song download service, says it won't roll one out until it can do so in a way that matches the social networking interface found on its other services.

"Downloading a song and just listening to it isn't that interesting to us," T-Mobile marketing manager David Sholkovitz says. "Downloading it and sharing it with your friends is. It's about connecting."

You can call it a social network and dress it up like a social network, but unless it acts like a social network, it won't enjoy the same success as one.

BITS & BRIEFS

SOUND OPINIONS

Global social networking site Bebo and the Ministry of Sound record label have launched an online DJ competition. Bebo members can submit their best mixtapes for the chance of being broadcast live on MOS radio, and the winner will be interviewed on the stream. Additionally, MOS will stream full-length tracks of artists on its label via a custom Bebo profile page. Bebo counts some 38 million users between the ages of 12 and 24.

KNOW WHAT I MEEM?

EMI is the latest major label to license its repertoire to music social network Imeem. The deal means Imeem users can now stream in full every song in the EMI catalog. Imeem has similar deals with Sony BMG and Warner Music

Group as well as a number of independent labels and digital aggregators. Universal Music Group is the only major label not yet participating, but Imeem founder/CEO Dayton Caldwell says talks with the company remain "positive."

DEAR SANTA, I WANT AN IPOD

Digital entertainment products are expected to make a big splash during the holidays again this year. According to the Consumer Electronics Assn., such gadgets are expected to rake in \$22 billion in holiday sales, accounting for 22% of all gifts given. The top five categories: MP3 players, notebook/laptop computers, video game consoles, digital cameras and any kind of TV. MP3 players topped the lists of adults and teens.

The young singer is also featured on Natasha Bedingfield's new single, "Love Like This."



His album has sniffed a sturdy 430,000 while the singer has zoomed through 746,000 digital downloads.



YAHOO! MUSIC NOV 10 2007 TOP 20 STREAMS

1	SOULJA BOY TELL'EM Crunk That (Soulja Boy) COLLIPARK/INTERSCOPE	3,037,728
2	BRITNEY SPEARS Gimme More JIVE	2,333,444
3	ALICIA KEYS No One J	2,077,797
4	SEAN KINGSTON Beautiful Girls BELUGA HEIGHTS/EPIC	1,870,448
5	KANYE WEST Stronger ROC-A-FELLA/OEF JAM	1,711,386
6	CHRIS BROWN Wait To Wait JIVE	1,710,991
7	J. HOLIDAY Bed MUSIC LINE/CAPITOL	1,587,555
8	AVRIL LAVIGNE When You're Gone RCA	1,582,634
9	T-PAIN Bartender KONVICT/JIVE	1,577,129
10	CHRIS BROWN Kiss Kiss JIVE	1,463,493
11	FERGIE Big Girls Don't Cry A&M/INTERSCOPE	1,458,174
12	AVRIL LAVIGNE Girlfriend RCA	1,418,946
13	RIHANNA Umbréa SRP/DEF JAM	1,401,833
14	ALY & AJ Potential: Breakup Song HOLLYWOOD	1,345,335
15	50 CENT Ayo Technology SHADY/INTERSCOPE	1,318,425
16	PLAIN WHITE T'S Hey There Delilah HOLLYWOOD/FEARLESS	1,301,258
17	HURRICANE CHRIS A Bay Bay POLO GROUNDS/J	1,289,096
18	KEYSHIA COLE Let It Go IMANI/GEFFEN	1,254,414
19	ELLIOTT YAMIN Wait For You HICKORY	1,213,386
20	BEYONCE & SHAKIRA Beautiful Liar COLUMBIA	1,192,913

The top 20 audio and video streams (combined) for Sept. 24 through Oct. 22, 2007. Source: Yahoo! Music

TURN IT UP, DUDE!

There's speakers, and then there's speakers. Looking like some piece of modern art straight out of Woody Allen's "Sleeper," the Mobius MKII set, from Artistic Audio, aims for 360-degree sound and style. Standing more than three feet tall, each sports a pair of 1-inch tweeters in the antenna-like globe at the top and a 12-inch subwoofer in the main body cone. They will come in either metallic or "piano" finishes.

The speakers won't be available until next spring, which is good, because you'll want to start saving now. The company has not yet unveiled the exact price, but expect a tag between \$10,000 and \$15,000.

—Antony Bruno

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

GLOBAL BY ROBERT THOMPSON

COME TO CANADA

Industry And Government Import Bizzers And Bookers To Export Acts

TORONTO—In the wake of the success of Feist and Arcade Fire, Canada's government is backing industry efforts to help more independent-sector acts break internationally.

Help couldn't come soon enough, Canadian Music Publishers Assn. executive director Catharine Saxberg says. "If the Canadian music industry had to support itself just on sales in this country," she claims, "it wouldn't exist."

Illustrating her point, IFPI figures show that recorded-music sales' trade value in Canada fell 9.1% in 2006 to \$598.7 million Canadian (\$529.8 million); Nielsen SoundScan figures for 2007 to date show a 10% drop in album volumes. The IFPI says domestic repertoire's market share was 25% of trade value in 2006, down from 27% in 2005 and substantially below the 10-year high of 32% in 2004.

Against that background, Saxberg says, "the increased development of an export strategy is central to the further success of the industry itself."

That strategy increasingly involves using government money to help attract overseas professionals to Canada for showcase events

like M for Montreal, Vancouver-based Transmission and Toronto's Canadian Music Café.

U.K.-based Glastonbury Festival booker Martin Elbourne and Canadian artist manager Sébastien Nasra launched MfM in 2006, targeting live bookers/industry professionals from Northern Europe.

This year's MfM, held Oct. 15-16, featured 16 acts at two venues. "Much of the best music in the world has come from Canada in the past couple of years," says Elbourne, citing acts like Arcade Fire, Metric and the New Pornographers. "It's [just] a question of getting people to hear it."

The government's Department of Canadian Heritage did not return calls for comment on export strategy. However, Elbourne says MfM 2007 received \$100,000 Canadian (\$103,400) apiece from the state and corporate sponsors.

In 2006, Elbourne recalls that alt-rock band Patrick Watson (Secret City) made a big impact on bookers at MfM, leading to the band hitting European festivals this summer and returning for shows this fall.

Featured acts this year included the Stills (Arts & Crafts) and French-language act Les Breastfeeders (Blow the Fuse), plus eclectic trio Torngat (Alien8), which landed a 2008 European tour through Amsterdam-based agent Bob van Heur of Belmont Bookings. He praises MfM's intimate nature, noting: "With about 40 professionals [involved], you see all the bands and [are] in close touch with all the international delegates."

The public- and industry-funded Canadian Music Café launched in 2005 as an offshoot of Toronto's International Film Festival to expose rising talent to international film/TV/advertising music directors. In 2006, one immediate success was

Anthem/Universal jazz singer Molly Johnson, with a song placed in director John Dahl's comedy thriller "You Kill Me" (2007) after her showcase at CMC impressed its music supervisor.

Organizers say Netwerk Records' Great Lake Swimmers struck a similar deal this year, when the 15 acts appearing at CMC's Rivoli venue (Sept. 11-13) included artist/producer Jarvis Church and singer/songwriter Oh Susanna.

Transmission (Dec. 5-8) claims to cater to "export-ready artists and business-ready professionals," with Canadian Heritage funding bolstering corporate cash. It features a conference for 250 delegates alongside 20 artist showcases, this year including Apostle of Hustle (Arts & Crafts) and Plants and Animals (Secret City).

Government money is also helping the Canadian Independent Record Production Assn. take 31 music companies to Japan Nov. 3-10 to meet local companies and showcase four acts, including singer/songwriter Hawksley Workman. CIRPA president Duncan McKie says the cost of \$200,000 Canadian (\$206,800) is equally met by public money and participating companies/acts.

Despite such support, Canada's export initiatives still face roadblocks. Saxberg says a lack of reliable statistics on musical exports makes setting funding levels difficult for government, and there is no clear formula for determining "export-ready" acts.

Such hurdles must be overcome, McKie says. "The new world for [our] music isn't going to be just Canada," he adds "It's going to be the whole world. We have to recognize that now. We face competitors from every market." ■■■



HAWKSLEY WORKMAN is among the Canadian artists who will be showcased in Japan in November. Inset: An MfM slot by **TORNGAT**, above, resulted in European dates on the heels of the success of **PATRICK WILSON**, below.

GLOBAL BY CHRISTIE ELIEZER

Mercury And Island Rising

Universal Oz Teams Famous Label Names With Local Talent

MELBOURNE—The latest additions to Universal Music Australia's label roster are a 60-year-old American and a 45-year-old Brit of Jamaican extraction.

The venerable Mercury and Island labels have been reinvented Down Under as domestic A&R sources.

Universal Australia has had some recent success in breaking domestic acts internationally, most notably with Wolfmother's 2005 self-titled debut album, which went top 30 in the United Kingdom and

the United States. Announcing the new structure, Universal Music Group International Asia-Pacific president Max Hole said the company was convinced it could develop and export "world-beaters" from Australia. "We already have the basis of a very strong artist roster there that we can expand upon," he said.

Following the success of such acts as Keith Urban, Jet and Wolfmother beyond Australia's shores, local execs are being driven to break more artists abroad. "Universal is looking at Australia to be

a breeding ground for world-wide talent," says Sydney-based Peter Karpin, newly appointed head of Mercury Australia.

Mercury and Island—headed by Michael Taylor—face the challenge of signing acts suitable for plugging into Universal's global network while also boosting the local repertoire's share of sales domestically.



TAYLOR

Local talent claimed 35% of recorded-music sales in Australia during 2006, according to IFPI trade value figures, up from 26% in 2005 and a hefty hike from the 10-

year low of 18% in 1996.

However, Universal depends more on international repertoire than other Aussie majors. Managing director George Ash, to whom Taylor and Karpin report, says local talent provides 15%-20% of Universal's sales, but he wants that doubled in the next few years. "Domestic acts have driven this market for the past three years," Ash says.

Other Aussie majors declined to comment directly on Universal's goals, but Sony BMG and EMI executives estimate their own domestic rosters will



KARPIN

make up 40%-45% of their 2007 sales. Warner Music Australia president of A&R Michael Parisi says the equivalent current figure is 34%.

In recent years, Universal has augmented such successful direct signings as Grin-spoon, Spiderbait and Vanessa Amorisi by taking equity stakes in such local labels as Modular Recordings (Wolfmother, the Avalanches) and Dew Process (Powderfinger, Sarah Blasko).

Having individual label teams within a larger unit makes sense in a relatively small market like Australia. Wolfmother's Sydney-based manager John Watson says, as it allows the majors "each to

35%

Percentage of recorded-music sales in Australia claimed by local talent in 2006, according to IFPI trade figures

have smaller, more focused teams surrounding each release." That, he says, "leads to more breakthroughs than in a sprawling setup where it's harder to tightly coordinate everyone's efforts."

Australian-born Karpin signed such acts as Men at Work, Basia, Tina Arena and Powderfinger in a 29-year A&R career in Australia and the United Kingdom, including spells at Sony, EMI and Mushroom. He joined Universal in September from BMG Music Publishing Australia, where he was managing director.



In Synch

U.K. Labels Cross Atlantic For Film, TV, Ad And Game Placements

SNOW PATROL

LONDON—British music creators are proving they can synch and swim.

Having identified opportunities for music spots in TV/film, advertising and computer games, U.K. labels body the BPI launched its first synch-based trade mission in 2005. This year, its third synch mission to Los Angeles (Oct. 30–Nov. 2), saw 30 U.K. independent music sector representatives hitting the world's film and TV capital in search of transatlantic business.

Synch deals are becoming “crucial” revenue streams, says Matt Glover, international manager at the BPI, which estimates that it accounts for 18% of U.K. labels' annual ancillary income. Synch is “a way for [labels] to get hard cash upfront for catalog or new artists,” Glover says.

“It's been a big part of our business for the past two or three years,” says Steve Satterswithe, co-founder of Bristol, England-based dance label Hope Recordings, a participant in all three BPI missions. “It's helped with the struggles in selling physical products.”

Satterswithe says that contacts made during previous BPI trips facilitated U.S. placements

for Hope Recording acts in “CSI,” “Nip/Tuck,” a Nikon commercial and a trailer for “Borat.”

He adds that while there are huge opportunities in the United States, he's also enjoyed success

internationally with placements on computer games and TV. Hope's management division handles electronic artist Hyper, whose 2006 debut album, “We Control”—a U.K. release on Kilowatt Records—has soundtracked U.K. and Japanese movie trailers, TV shows and ads.

“It was never going to be a big radio record,” Satterswithe says, “but it certainly overperformed for us. Synch was a major part of that.”

The BPI's Glover cites the synched U.S. success of Sony BMG singer/songwriter Imogen Heap as “a textbook example” of a U.K. artist achieving revenue and real U.S. profile “as a direct result of placing the right synch.”

Heap's manager Mark Wood says placement of Heap's “Hide and Seek” in the season-two finale of TV drama “The OC” (2005) found her a new audience stateside.

“It was the catalyst that got [U.S.] activity going on the [2005] album ‘Speak for Yourself,’” Wood says. After its “OC” airing, “Hide and Seek” peaked at No. 32 on Billboard's Hot Digital Songs, and digital download sales have passed 380,000, according to Nielsen SoundScan.

Her higher profile in turn got Heap noticed by bookers for major American festivals, Wood adds.

Heap's placements were engineered by U.S. firms Chop Shop Music Supervision and Zync Music,

a participant in the latest BPI synch mission.

“Lots of unknown bands we represent are surviving via synch activity,” New York-based Zync Music founder Sanne Hagelsten says. “Shows are getting more and more interested in licensing music and creating their own sound, so it's an avenue that's [increasingly] important for artists and labels.”

However, she cautions that the exposure “doesn't always equate to sales.”

And Big Life Management's Jazz Summers—who, until recently, handled British alternative rock act Snow Patrol, a high-profile winner in the synch world—adds that artists can't rely on synchs alone.

The band's “Chasing Cars” soundtracked the tear-jerking finale of “Grey's Anatomy” in 2006 and went on peak at No. 5 on The Billboard Hot 100. Snow Patrol's first U.S. album release, “Final Straw” (2004), has sold 597,000 copies, and 2006 follow-up “Eyes Open”—containing “Chasing Cars”—has shifted 1.1 million copies, according to Nielsen SoundScan.

Despite the TV exposure, Summers insists that traditional routes remain vital for overseas acts hoping to crack America. “You still have to do tours, get radio and press, and build a relationship with retail,” he says, “and you have to build a relationship with people who do synchs.”

“You won't break anyone in America based solely on a synch,” Summers adds. “And if you do, you won't have a long-lasting band—they'd become the band from ‘Grey's Anatomy’ or the ‘Horizon’ ad.”

Additional reporting by Tom Ferguson.

TELEVISION GENERATION

“Synchs are revenue-earners in their own right,” IFPI chairman/CEO John Kennedy says, “but they tend to leverage record sales.” Snow Patrol's “Chasing Cars” has been the highest-profile example of that, but a string of relatively unknown U.K. acts has also been taking advantage of music's enduring symbiotic relationship with the visual world. Billboard offers three names that you may not know, but whose music millions have already heard.



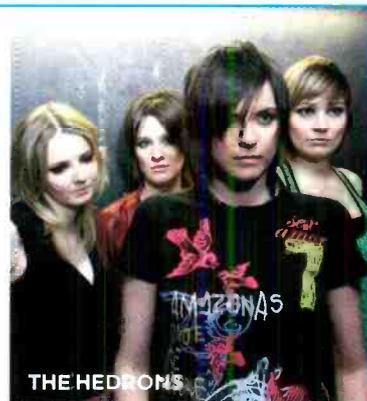
UNKLE BOB

Unsigned Scottish alternative rock act UNKLE BOB'S “Swans” was synched in a season-three episode of “Grey's Anatomy.” The quintet has gone on to sell more than 25,000 downloads of the track, according to Nielsen SoundScan. It followed that up by placing “One by One” on “CSI Miami,” airing Oct. 1 this year.

British singer/songwriter KATE WALSH'S “Your Song” appeared in a season-three episode of “Grey's Anatomy.” The artist, who released her “Tim's House” on her own Blueberry Pie label, subsequently attracted major-label attention; Verve is expected to handle a U.S. release in 2008.



WALSH



THE HEDRONS

Scottish female hard rockers THE HEDRONS' “Couldn't Leave Her Alone” was placed in an episode of “The L Word.” The show aired in March, and the band's U.K. label Measured Records licensed the band's debut album, “One More Won't Kill Us,” to U.S. indie 4 West on the back of the exposure. The Hedrons have since toured the U.S. three times.—LB

New Yorker Taylor held A&R posts at Maverick and Sony in the United States and Australia before becoming a freelance A&R exec. His résumé includes such names as Tim Easton, Inner Course, Delta Goodrem and CeCe Winans.

Retailers suggest recognition for the two famous labels' new incarnations will depend on their signings, despite their heritage. Geoff Bonouvie of Sydney independent retailer Mall Music says, “In modern times, a brand name is only relevant with dance or metal labels where the music is specifically part of a lifestyle.”

Taylor's first signing is 21-year-old Sydney-based singer/songwriter Gin Wigmore, with a debut release

planned for 2008.

Karpin says Mercury will sign four artists in its first year and two more in each of the next two years. His initial signing is 18-year-old Melbourne folk-punk singer/songwriter duo Dash & Will, whose debut EP is due in the first half of 2008.

Dash & Will's Melbourne-based producer and manager Barry Palmer says a number of labels showed interest, but the act opted for Mercury's three-album deal because it offered greater artistic control.

Any added kudos of the Mercury name was “never an issue,” Taylor says. “Let's face it,” he says with a grin. “Every label with any heritage has its share of train wrecks as well as big hits.”

GLOBAL NEWSLINE

>>> MIT HONORS MINOGUE

Kylie Minogue received the annual Music Industry Trust's Award at a gala dinner Oct. 29 at London's Grosvenor House Hotel. The Australian is the first woman to be honored in the U.K. music business event's 16-year history and, at 39, is also the youngest recipient. Organizers said the event was the most heavily subscribed MIT dinner to date. The award recognizes outstanding contribution to the British music industry. In her citation, the Parlophone artist was praised for “her universally acclaimed status as an icon of pop and style achieved over a 20-year career, which has seen her reinvent, experiment and inspire.” Previous MIT recipients include George Martin, John Barry, Peter Gabriel, Harvey Goldsmith and the late Ahmet Ertegun. To date, the event has raised more than £3 million (\$6 million) for its nominated charities Nordoff Robbins Music Therapy and the BRIT Trust. —Lars Brandle

>>> USB/HYBRID DISCS GET U.K. CHART OK

The USB memory stick and vinyl/CD hybrid formats have been granted new eligibility status for the U.K. charts under new guidelines from the Official U.K. Charts Co. Vinyl hybrid formats, pressed with a DVD or CD on one side and vinyl tracks on the other, will be eligible for the singles chart listings as of the

start of the fourth quarter, while USB keys carrying albums will qualify for the national albums chart. It follows the OCC's decision in August to allow singles released on USB to qualify for the chart. Universal has already experimented with various USB album releases, featuring such artists as Bob Marley, Mika, Rihanna, Timbaland and Amy Winehouse. —Lars Brandle

>>> MTV'S ARABIAN NIGHTS

MTV will launch what it claims is the first free-to-air youth entertainment and lifestyle channel serving the Middle East when MTV Arabia goes live Nov. 17. The service is available through a long-term licensing partnership between MTV Networks International and TECOM Investments/Arab Media Group. The satellite-delivered channel will combine international and local productions with a 60/40 blend of international and Arabic music videos. It will operate under the umbrella of AMG's TV broadcasting arm Arabian Television Network and will be available to a potential audience of 190 million viewers across the Arabic region. —Lars Brandle

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The Indies

CORTNEY HARDING cortney.harding@billboard.com

Team Players

Online Sites Excel In Harnessing Street Team Power

The last time I visited my parents, I came across a box of stickers, posters and T-shirts collecting dust in the basement. Bearing the names of long-forgotten mid-'90s indie bands, the goods were left over from my stint as a street-teamer. Back in the day, there was no way to keep track of street teams and no real strategy to guide their work, hence, the pile of fliers gathering dust in Clackamas, Ore., rather than posted on a coffee shop wall in 1996.

In the last 10 years, street teams have evolved from an afterthought and a way to get some posters up for free to a highly regimented system that demands accountability from young recruits. While indies and majors have jumped on the bandwagon, the limited marketing budgets that many indies have made the work of their unpaid fan army much more crucial.

Two Web sites, Reverbnation.com and Fancorps.com, seek to help emerging artists and independent labels manage their grass-roots outreach efforts. Both sites are doing well, if recent news is any indication: Reverbnation announced two weeks ago that it is expanding to offer a new suite of services, and Fancorps inked a deal last month with MySpace Records to manage the street teams for its roster.

The sites take pains to set themselves apart from traditional guerrilla marketing firms like BzzAgent, which has volunteers shill sausage one week and novels the next. While fans who sign up through Reverbnation and Fancorps can choose to work with more than one act, both sites make it clear that volunteers will never be asked to work for bands they don't like. "We want to involve the hardcore fans and create an exclusive community for our street teamers," says **GI Sanders**,

head of marketing and client relations at Fancorps.

The hardcore fans who sign up through the sites can expect to be given a variety of "missions"—anything from posting banners on social networking sites to giving CDs to their friends.

"The vast majority of the stuff we do through Reverbnation is online," says **Jay Covino**, head of Internet marketing for Florida-based

tion for their time. What they do get is the ability to be seen as a tastemaker, according to Reverbnation president **Lou Plaia**. "They really dig the fact that they can turn people on to a band they love," he says.

All good feelings about spreading the love aside, do street teams have any real effect on the success of an indie band? Fancorps and Reverbnation offer metrics to measure click-throughs and listens



MANCHESTER ORCHESTRA

indie label Bieler Brothers. "We spend a lot of time perfecting the message and then let the kids loose on the Web. When we do offline missions, they're generally smaller and regional."

Jay Wilson, who manages rock band **Manchester Orchestra** and uses Fancorps to coordinate his street team, says the site's emphasis on accountability has allowed him to assign more in-depth and quirky missions. "We do the usual MySpace banner stuff," he says, "but we're also able to do things like get kids to organize screenings of our new tour documentary in local venues." On the Fancorps site, street teamers communicate via message boards and upload photos of themselves hanging posters and maps of locations they've already hit.

Aside from a sense of camaraderie and some nominal prizes, the fans don't get much else in the way of compensa-

tion on digital players, but it's not clear whether those translate to increased concert attendance or sales.

One manager who is an unequivocal believer in street teams is **Brand New's Tom Gates**, who says, "The street team was everything for that band. Because they're not getting played on radio, the only real way to get the word out was through the kids." He estimates that when Brand New jumped from an indie to a major, the enrollment in its street team was in the 65,000 range.

Gates points out that street teams aren't for every band. When a team isn't managed well, "it can be awful," he says. But "if you have a band with a fan base that has a lot of time on their hands and want to be on the inside with the act, they can do great things." ...

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

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

An open letter to **Doug Morris**:

It's been a while, Dougie—how you doing?

I know this is not the place we would normally choose for a conversation, but I thought it might give you a chance to explain your idea of creating an alternative to the Apple iTunes Music Store for music distribution.

I know I'm a little slow, but I really don't get this subscription thing, and I don't think I'm alone with this. I guess it's based on the concept of "renting" music rather than buying it, right? A distinction I already got a problem with, but let's look at it.

As I understand it—granted, from what's been published in the media—a service called Total Music would require consumers to purchase a device that would then supply, at no additional cost, an unlimited amount of music for as long as the device lasts.

Every month, from every device purchased, \$5 would be contributed from the purchase price to a fund to pay everybody who produced, performed and wrote the songs, and everyone subscribing to Total Music would get all their music for "free."

Now everybody agrees that Apple taking one-third of the 99 cents it charges per song is too high, but that does leave 70 cents for the record company, artist, writer, producer and publisher.

And yes those songs are being sold, not rented.

Your way, if I've got this right, is if a consumer downloads 50 songs in a month (less than two per day), and my math is correct, that would mean 10 cents would be paid out per song for everybody involved in creating that record as opposed to Apple's 70 cents.

Big difference. Yeah, I know: one's rented, one's bought. But assuming the device lasts a few years, what's the real difference?

I can see the Big Four record companies making money from this, but the piece of the \$5 pie going to indies will be infinitesimal. And independent artists and songwriters? Forget about it! What am I missing here?

And maybe the thing that concerns me most about the idea of a subscription service is the psychological effect of people not directly paying for music.

Alright, call me hopelessly old school, but I'm sorry, our music is the fruit of our labor, and until carpenters start giving away houses and Chevy starts giving away Corvettes, I will expect and deserve to be paid.

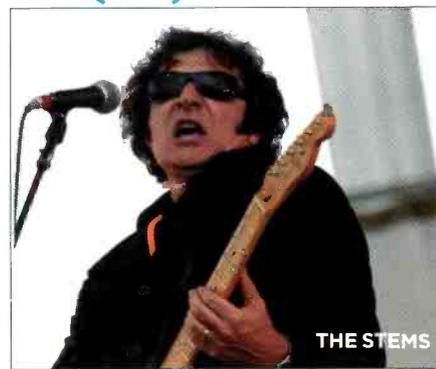
And if people love the music, shouldn't they be happy to pay for it? And what about the psychological effect of "renting" music? Like it's not important enough to own?

So what gives? ...

COOLEST GARAGE SONGS

TITLE ARTIST / LABEL

1 **GET SO BAD**
THE STEMS / SHOCK



THE STEMS

2 **BABY DU JOUR**
ROY LONEY AND THE LONGSHOTS / CAREER

3 **LORD DON'T SLOW ME DOWN**
OASIS / UNIVERSAL

4 **I'LL COME RUNNIN'**
HELL ON HEELS / DIONYSUS

5 **LONGSHOT**
JOHN FOGERTY / FANTASY

6 **GYPSY BIKER**
BRUCE SPRINGSTEEN & THE E STREET BAND** / COLUMBIA

7 **TOO MANY COOKS (SPOIL THE SOUP)**
MICK JAGGER / RHINO

8 **CONQUEST**
THE WHITE STRIPES / WARNER BROS.

9 **STREAKS AND FLASHES**
THE CHESTERFIELD KINGS / WICKED COOL*

10 **TICK TICK BOOM**
THE HIVES / UNIVERSAL

COOLEST GARAGE ALBUMS

TITLE ARTIST / LABEL

1 **ICKY THUMP**
THE WHITE STRIPES / WARNER BROS.



THE WHITE STRIPES

2 **BABY 81**
BLACK REBEL MOTORCYCLE CLUB / RCA

3 **PSYCHEDELIC SUNRISE**
THE CHESTERFIELD KINGS / WICKED COOL*

4 **HOUSE OF VIBES REVISITED**
THE GRIP WEEDS / GROUND UP

5 **HAVE MERCY**
THE MOONEY SUZUKI / ELIXIA

6 **HENCH-FORTH-FIVE**
THE HENCHMEN / ITALY RECORDS

7 **HERE FOR A LAUGH**
THE BREAKERS / FUNZALO

8 **CBGB FOREVER**
VARIOUS ARTISTS / CBGB FOREVER

9 **WANNA DO THE WILD PLASTIC BRANE LOVE THING?**
THE STABILISERS / WICKED COOL*

10 **THE WEIRDNESS**
THE STOOGES / VIRGIN

*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT. **LITTLE STEVEN VAN ZANDT ALSO HAPPENS TO BE IN A LITTLE GROUP KNOWN AS THE E STREET BAND.

ARTISTS

Trent Reznor & Saul Williams

Trent Reznor is tired of waiting to share new music with the rest of the world. Now, he's taking Saul Williams along for the wild ride of Internet-only distribution.

Nine Inch Nails frontman Trent Reznor has spent the last few years utilizing new methods to disseminate his music to fans. Past experiments have included hidden messages on T-shirts, "forgotten" USB drives in bathrooms containing copies of his last record, "Year Zero," and cryptic Web sites, all culminating in a prerelease free stream on the band's MySpace page.

Having just fulfilled his contract with longtime label Interscope, Reznor is upping the digital ante in tandem with activist/musician Saul Williams. Williams' Reznor-produced concept album, "The Rise and Fall of Niggy Tardust," which went live Oct. 31 via the Fader label, can be obtained in three download formats: 192 kbit/s MP3, 320 kbit/s MP3 and free Lossless audio codec.

The lower-quality MP3 is free, while the high-quality MP3 and FLAC cost \$5. In a twist on the "name your own price" scheme that Radiohead employed for "In Rainbows," fans will not be allowed to pay more than \$5 for "Niggy Tardust."

Billboard spoke to Reznor and Williams about the implications of their sales model, what this might mean for future Nine Inch Nails releases and why people should be willing to pay the same amount for music as they do for a good cup of coffee.

How did you decide to collaborate? What sort of time line was involved?

Trent Reznor: A couple of years ago, I came across a video from Saul's last record, and it was like a breath of fresh air. At the time, I was looking for tour support and hand-picked him to join us on the road. We became friends and decided to try recording a couple of tracks. It turned out to be an incredibly engrossing back-and-forth experience; I think there was a lot of mutual respect, and Saul really gave me a lot of confidence.

Saul Williams: The record started on the road, in hotels. We ended up doing three drafts. We did 14 tracks, and I sat with those for a few months. We came back, revisited them, did some more work and took another four months off, and then we got around to the final mixing.

Where in the process did you make the decision to pursue the "free or \$5" distribution model?

Williams: Trent is very tech-savvy, and we both wanted to find a new model that would work for us. We'd been saying that it would be cool to give it away for free, but when Radiohead made their announcement, we decided to try something close to their model.

Reznor: Radiohead is one of my favorite bands, and if I were sitting on a finished Nine Inch Nails record right now, I would do exactly the same thing they're doing. I think that right now, the music in-

dustry is between business models. I don't know if this is the wave of the future.

I'm someone who spends a lot of time online, and I'll admit to having stolen music off the Web before. My main goal is to get my music out to as many people as possible in a way that feels pure and allows me to maintain my integrity [laughs].

How did you arrive at the \$5 price for the higher-quality download?

Williams: Five bucks seemed pretty fair. It's the cost of a good latte, so you'd hope people would pay that much for a good record.

Reznor: There was a lot of debate about it, especially after Radiohead happened. "Should we do the 'pay what you wish' model, [or] should we give it away outright?" In the end, we decided to give people an opportunity to support the artist. In my mind, \$5 is insultingly cheap for this album.

Trent, is this a trial run for a distribution model that you might pursue with forthcoming Nine Inch Nails records?

Reznor: I'm just going to wait and see how it goes with Saul's record. Six months from now, who knows what kinds of models will be out there and what will have happened. I have tried a bunch of different things in the past and will continue to try out new strategies.

Saul, the album title is a play on David Bowie's "The Rise and Fall

of Ziggy Stardust." Is this record also a concept album?

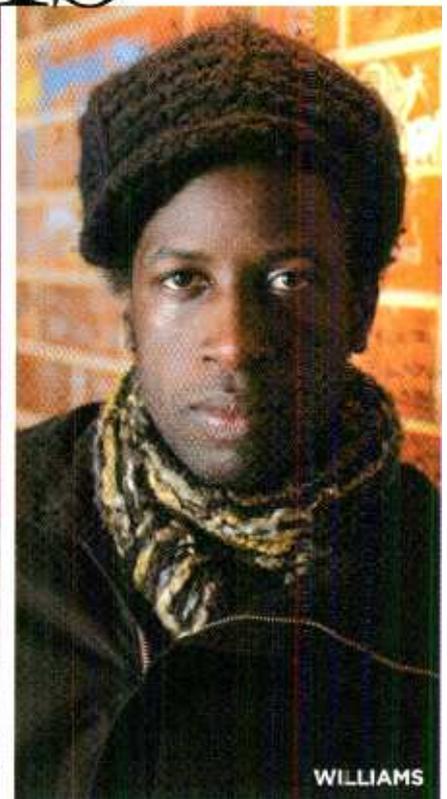
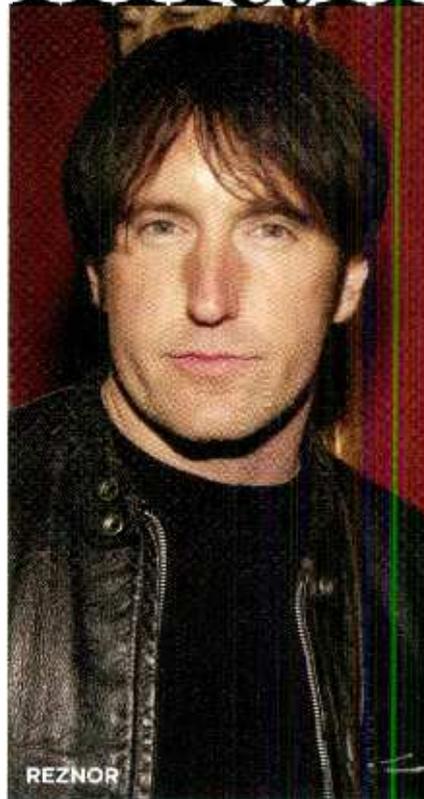
And Trent, having worked with Bowie in the past, did you talk to him about this?

Reznor: I didn't talk to Bowie about it. I was going to send him a copy of the record this morning, then the phone rang and I got distracted [laughs].

Williams: The name came about as a joke, but there is definitely a strong concept running through the record. I created the character because I felt like there was nothing that was speaking to my experience as an African-American. In the end, Niggy Tardust realizes that his only enemy is himself, and that he has to overcome the boundaries set before him in order to become liberated.

Do you have any indication of how many preorders have been placed for the album? And when you decided to use this sales model, did you consider the fact that it would mean the record wouldn't be included on Billboard's charts?

Reznor: We do know the pre-sale numbers, but we are keeping them a secret. As for [Nielsen] SoundScan, when I looked at the chart numbers for my last record, I was pretty positive that far more people heard it than actually bought it. I think chart positions are irrelevant; they're not an accurate number of



Kids aren't going to spend money on an inferior product when they can just get it for free.

—TRENT REZNOR

how many people are listening to a given artist.

Look, when file sharing started to proliferate, I was upset about it. I had worked so hard to make music and was pissed that people thought it was OK to just steal it. But at a certain point, I just accepted that this is the way things are, and kids aren't going to spend money on an inferior product when they can just get it for free.

I just wanted to get the record out. I figure there are other revenue streams, and while I like being compensated for my work, I think it's more important to get it out to the public. It was not my intent to try to start some campaign to destroy record labels—they're doing a good enough job of it themselves. We're not tainting the experience with ads or corporate tie-ins, and we're letting the songs speak for themselves.

Trent, what are your plans for Nine Inch Nails in the next year?

Reznor: I have started working on new Nine Inch Nails material, and when it comes time to release it, I'll do some careful analysis of how this model worked and go from there. Interscope will be putting out a Nine Inch Nails greatest-hits album and a remix record, both of which I hope to be involved in putting together.



KEYS TO
SUCCESS

**The Making Of
A Career Artist**

BY GAIL MITCHELL

PHOTOGRAPH BY
THEIRRY LEGOUES



Tucked away within a bucolic Burbank, Calif., neighborhood is a maze of bungalows known as Glenwood Place Studios. It's in one of the front bungalows that I encounter Alicia Keys on a late afternoon in mid-September. She is in town to film an episode of the new CBS series "Cane" and put the finishing touches on her third studio album, "As I Am." ■ Seated on a soft fabric sofa, the jeans-clad singer is intently tapping away on a laptop computer. The quiet, calm setting belies the multitask-filled evening ahead. Once she wraps this Billboard interview, she'll change clothes, don makeup and start prepping to film on-camera drops for BET. Right after that, Keys will conduct a private rehearsal with her band for the upcoming appearance on "Cane." ■ It's another day in the making of a career artist. Given an industry beset by downloading and diminished sales, tight radio playlists and one-hit ringtone wonders, a career artist is becoming a rare commodity. But ever since Keys hit the ground running in 2001 with her first No. 1 J Records debut, "Songs in A Minor," industry observers predicted the talented ingénue had staying power. ■ The 27-year-old has definitely made a good head start. Within the last six years, Keys has scored two more No. 1 album debuts, 2003's "The Diary of Alicia Keys" and 2005's "Unplugged." And expectations are high that "As I Am," her third studio album (Nov. 13) will echo the success of its predecessors. Already, the first single, "No One," has reached the top of the Hot R&B/Hip-Hop songs chart and has cracked the top five of The Billboard Hot 100.

And yet Keys, known for all-nighters in the studio or hopping from a film set by day to recording music at night, knows she needs to keep the promotion cycle under control. These days, Keys' biggest challenge may be the volume of work it takes to reach her fans in international markets and on every platform.

"We haven't even crossed over to top 40 yet but even now, a month before the album, she's been to Hong Kong, Paris, and London," J Records executive VP Tom Corson says.

Indeed, Keys was run down a bit prior to the recording of "As I Am." "It was a tough time over the past 12 months," the singer says. "From the start, I'd been going nonstop [between touring, performing, awards shows, etc.] and it got to the point where I felt I was losing touch with my own feelings . . . I wouldn't say no to anything. It wore me down, and I got depressed. I was smiling and going through the motions but inside I was becoming too guarded and closed."

Sitting at her keyboard, the picture of calm, such troubles seem far away, however.

"I'm feeling really excited because I can't believe this music," Keys says of "As I Am." "I'm excited for other people to be connected to it."

A STEP BACK

It took a tragedy to help Keys refocus her energies for this album. A close family member became ill, she says, and it put her ca-

reer in perspective. "It helped me get back in touch with my real emotions," Keys says. "I decided to take some time away from this . . . to spend time and visit with my relative, and from that I began to understand what had been troubling me, understanding life and God's will . . . That and other experiences over the past year left me with music bursting out from me. That's when I knew it was time to record."

Keys says J Records never once pressured her to work. She began on her own time, and by June of this year she had roughly half a dozen songs that her label previewed for journalists, buyers and tastemakers.

As the title implies, "As I Am" offers more insight into Keys the artist. Deeper and more diverse in terms of its influences, the album, which reunited her with J Records A&R president Peter Edge, was born out of a period of self-reflection.

Songwriter Linda Perry, who worked with Keys on "As I Am," (see story, below) says she noticed the growth from when she met Keys early in her career. "She was extremely guarded, and I thought, 'How sad that that had happened so fast.' I reminded her of that when we talked this time and she told me, 'I've worked that out.'"

Keys recently shot the video for her Prince-vibed second single, "Like You'll Never See Me Again," written and produced by Keys and her KrucialKeys Entertainment partner, Kerry "Krucial" Brothers. That ballad is set to bow in mid-November.

And she collaborated with Floetry's Ambrosius on "Go



Ahead," a female empowerment anthem about remaining true to yourself despite what others do or think. "I'll have you standing up and throwing a fist into the air," Ambrosius says.

Keys becomes animated and a throaty laugh erupts when asked about "No One," currently No. 4 on the Hot 100.

"This is one song that just wrote itself," says Keys, who breaks into singing a snippet of the song. "A lot of the songs didn't happen like that. It was one of the last songs I wrote. I needed to say this. It's full force, classical yet vintage, desperate yet triumphant. I want people to feel my soul."

The central idea of the song—that no one will shake Keys' confidence in her feelings—is eminently relatable to music fans of every stripe. And that relatability, says those closest to the singer, has been key to the timeless appeal of her music.

"Alicia speaks to the disenfranchised, those who don't conform to the norm and whom no one understands," Keys' man-

IN THE STUDIO

Four Songwriters On Working With Alicia

It's become a tradition: Alicia Keys' latest project, "As I Am," once again finds her working with longtime collaborator Kerry "Krucial" Brothers. Also back for a return engagement is fellow songwriter/producer Harold Lilly.

But onboard this time to help bring additional R&B/hip-hop, rock and funk fervor to Keys' soul/pop/classical mix are Marsha Ambrosius, the songstress half of the duo Floetry; scribe Linda Perry (Gwen Stefani, Christina Aguilera, Pink); pop message man John Mayer; Sean "the Pen" Garrett; A-list songwriter Mark Batson; and beat master Swizz Beatz.

So what's it like to write with Keys? Perry, Ambrosius, Garrett and Batson share their experiences.



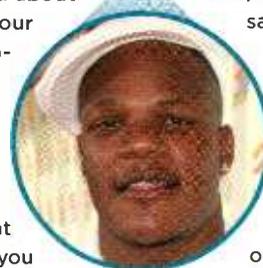
PERRY wrote three songs with Keys, including the album cuts "Thing About Love" and "Sure Looks Good to Me": "We would talk for a while about what was going on in her head, about her travels overseas; I wanted to find out her mind-set. What you hope for is that your personalities connect. That's where the best collaborations come from. Even if I'm a big fan, I can't work with an artist if we don't vibe well. With Alicia, it was like hanging with my sister. She was so comfortable and cool. When making music can be easy like that, you know you're going in the right direction. Yet she's also kind of a wild card. At any moment she could take a turn, and that's what I like about her."

AMBROSIUS also wrote three songs, with "Go Ahead" making it onto the album: "It's inspiring to see how she gets down.



Alicia has a message and is very methodical in her [songwriting] process. She thinks it through and doesn't sleep until it's right. That's rare in this industry where many people are accustomed to things handed to them on a platter. She listens and is respectful of the art. I'm happy to work with someone who respects music as much as I do."

GARRETT co-wrote "Waiting for Your Love," co-produced by Keys and Swizz Beatz: "Alicia has a great vibe; she's passionate and outspoken. We talked about life, religion, the state of our community, how she approaches and then finishes an album . . . and that cleared the pathways so the music was able to flow. It's the best way to break the ice and figure out what thoughts and experiences you share. To see things from her perspective and then get the chance to learn from her was cool."



BATSON co-wrote/co-produced

"Go Ahead" and "I Need You": "I've hung with her in the past but this was our first working experience together. It was an anomaly: two people who grew up in New York during early hip-hop but with this expensive classical piano background. We're both big Wu Tang Clan fans, so we'd be singing one of their songs, then break into Chopin. It was unreal and fantastic at the same time. We'd walk into the room at 4 p.m. and still be making music at 9 a.m. the next morning. On 'Go Ahead' she broke out with something new on the keyboards: It's kind of rock but still urban and real soulful. It goes great with her voice right now. And the horn arrangement on 'I Need You' is like wow. She used some nice, soft-sounding brass. Alicia is a perfectionist who's willing to take those kinds of chances. I love it." —GM





ager Jeff Robinson of MBK Entertainment says. "Songs like 'Fallin' and 'Woman's Worth' helped people identify with her. She's a person, not a celebrity being chased by the paparazzi."

ASCAP senior VP Jeanie Weems adds, "If you listen to her music, she has depth but is able to capture and touch what the human spirit is feeling and can communicate it."

When asked why she's been able to click with consumers, Keys mirrors those responses. "People connect with someone because they're relatable. With my songs, I want people to feel like they can always feel my soul . . . that I'm giving them a piece of me for that moment."

Still, Keys says, she stays true to her music and isn't too conscious of what her fans may think. "Whether people get me or not, I will still feel great," she says. "I have to do what I feel But," and the throaty laughs erupts again, "you do feel extra great when people can get you."

WINNING NOTES

Nine-time Grammy Award winner Alicia Keys' three previous albums debuted at No. 1 on The Billboard 200.

Singles-wise, the singer/songwriter has now placed nine top 10 titles on the Hot R&B/Hip-Hop Songs chart and eight top 10s on The Billboard Hot 100, courtesy of her latest single, "No One."

THE TOP 10s

TITLE	HOT R&B/HIP-HOP SONGS PEAK	HOT R&B/HIP-HOP SONGS PEAK DATE	THE BILLBOARD HOT 100 PEAK	THE BILLBOARD HOT 100 PEAK DATE
"Fallin'"	1 (4 weeks)	8/18/01	1 (6 weeks)	8/18/04
"A Woman's Worth"	3	12/29/01	7	2/9/02
"Gangsta Lovin'" (Eve featuring Alicia Keys)	2	9/21/02	2	9/14/02
"You Don't Know My Name"	1 (9 weeks)	12/20/03	3	1/31/04
"If I Ain't Got You"	1 (6 weeks)	5/1/04	4	7/3/04
"Diary"	2	9/4/04	8	10/2/04
"My Boo" (Usher and Alicia Keys)	1 (3 weeks)	10/23/04	1 (6 weeks)	10/30/04
"Unbreakable"	4	12/3/05	34	11/5/05
"No One"*	1 (3 weeks)	10/27/07	4	10/27/07

SOURCE: The Billboard 200 through the chart dated Oct. 20, 2007; Nielsen SoundScan sales through the week ending Oct. 21, 2007; Hot R&B/Hip-Hop Songs and The Billboard Hot 100 through the chart dated Nov. 10, 2007. * Still charting as of the Nov. 10, 2007 issue.

BIG PLANS

Those closest to Keys have enjoyed watching the singer grow and cement her status as a transcendent star.

"When we started off, the focus used to be on me," says Robinson, who's known Keys since she was 14. "She wanted me to do all the talking. I've watched her grow from being a bit unsure into a confident, swaggering and knowledgeable woman who loves to learn and absorb."

Keys' style has transitioned over the years, from cornrows, scarves and blue jeans to a more sophisticated look: flowing, unfettered tresses and designer dresses. It's this more mature Keys that will be adorning newsstands via covers of Las Vegas magazine, Ebony, Jet, Trace and others.

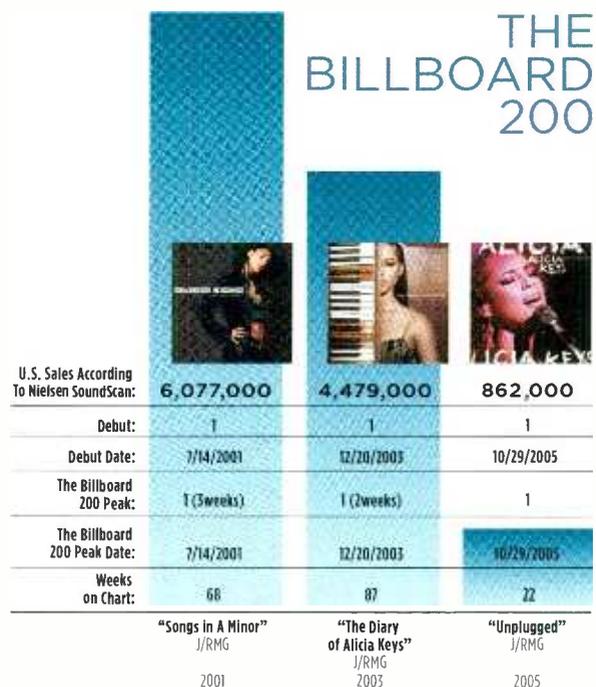
Those covers are part of a broad marketing strategy that is a team effort among Keys, manager Robinson, J Records VP of urban marketing Carolyn Williams and J Records' Corson.

"You can't rest on what's happened before," Corson says. "You have to work more strategically. When you have an artist dedicated to supporting her creative, you have to do the right thing versus everything."

Keys will benefit from the usual campaign components; in addition to her promotional travel, she will have a robust online presence, including Clear Channel's "Stripped" and AOL album listening parties, as well as a series of webisodes being posted regularly on Keys' Web site, tracking the artist's activities leading up to the album's Nov. 13 release date.

"Yes, some of this is tried, true and efficient," Corson says. "But we're also trying to upgrade and make everything special."

This time around, for example, the Keys camp worked an unprecedented (for them) relationship with Conde Nast that came about because of Alicia's involvement with Fashion Rocks. In exchange for performances on CBS, artists received advertising packages in Conde Nast publications. "We've done this deal in the past, but this year was unprecedented in the value of the media package exceeding over \$1 million for Alicia," Williams says.



Keys also has a relationship with Target that includes a customized TV spot and a premium edition of "As I Am." packaged with a special DVD. The half-hour DVD features three songs from a Keys concert at the Hollywood Bowl as well as other in-studio and exclusive content. A special fan pack, whose purchase automatically signs the buyer up to Keys' fan club, is also being serviced. The retailer has "been a big account for Alicia with respect to album sales percentages," Williams says.

The setup for "As I Am" actually got under way back in June with the start of sneak previews and a performance of the Perry co-written track "Thing About Love" in July on the Live Earth telecast. Subsequent TV appearances will include the "Tonight Show With Jay Leno," "The Jimmy Kimmel Show," BET's "Blueprint" and "The American Music Awards."

Significant linchpins in the TV campaign, however, are a guest spot on ABC's upcoming "Sesame Street" holiday special with Sheryl Crow and Jennifer Hudson, and a Nov. 1 appearance on Sundance's "Iconoclasts" with Ruby Dee. On the latter, the young singer/songwriter/actress/activist bridges the generation gap in a one-on-one with actress/civil rights activist Dee, who spoke to some of the at-risk youth with whom Keys works as a board member of Frum Tha Ground Up and Teens in Motion. (Keys is also involved in Keep a Child Alive, a non-profit organization dedicated to providing anti-retroviral treatment to children and adults with HIV/AIDS in Africa. The organization's annual Black Ball fund-raiser was held in October, with Keys serving as co-host/musical director).

There is also a Nov. 12 guest spot on the CBS show "Cane," which stars Jimmy Smits. In "Cane," Keys says, she plays "good old me." Her "Cane" gig follows on the heels of film roles in two major releases this year: "The Nanny Diaries" and "Smoking Aces," which she filmed while recording "As I Am." Noting that the "acting bug came from my mother, a theater actor," Keys says she was only 4 years old when she appeared on "The Cosby Show" as a friend of Rudy Huxtable.

She and Robinson are developing other film projects under their production banner, Big Pita, Lil' Pita. Robinson dryly notes that Pita is the acronym for "pain in the ass." Their projects include "Zora," a dramedy about a biracial 15-year-old whose coming-of-age issues were inspired by Keys' childhood. (The network is to be determined.) Also in the works is a show for MTV, a film with director F. Gary Gray ("Set It Off") and a remake of the 1958 comedy "Bell, Book & Candle." This last project is part of a BPLP's multi-year production deal with Disney.

"Acting is a cool way to bring in multiple worlds the way others have," Keys notes. "Barbra Streisand, Oprah Winfrey and Quincy Jones; That's my mix."

And, the singer says, acting hasn't interfered with her music, though it has sometimes kept her working close to around the clock. "I prefer to keep them separate after 'Smoking Aces.'" Keys says. "While doing 'Smoking Aces,' I was [recording]. It was 5 a.m. on the set, done by 4-5 p.m. Then it was on to the studio between 7 and 8 p.m. to do music. I'd tell myself, 'I've got to leave by 12 a.m. and get some sleep.' But I'd end up leaving by 1-1:30 a.m. It was hard."

One of her biggest ambitions currently on the cinematic front is to make music for films.

"I am dying to do some scoring," Keys says. "When the right thing comes along, I'll do that for film and theater. I don't like to do what everybody else does [clothing, perfume, etc.]. It has to be something I can do with a twist, something special. If it's something average, I don't want to do it."

It's this approach that keeps Keys in a league of her own. And it's an approach Keys and those around her say will stay rooted in her singing.

"Twenty years from now, I see her still singing. I can't imagine her not singing," says Robinson, laughing but serious at the same time. "I can see her at 60 years old in Las Vegas with a champagne glass on top of her piano."

Keys echoes her manager's vision. "Years from now I'll still be doing something with music," she says. "I still believe that's my destiny. I see it as something that will be in my life forever. I hope to be remembered as someone who respects and loves music, who brought something fresh and inspiring. I want to be remembered as a person of the people who had a voice and used it like a Marvin Gaye or Curtis Mayfield."

B I L L B O A R D C O U N T R Y

Once Again, The CMA Awards Bring Nashville's Music To A National Stage By Ken Tucker

At the 2005 Country Music Assn. Awards in New York, when blue jean-wearing, blond-haired Horizon Award nominee Miranda Lambert literally heated up the stage and the audience with gas-powered flames, she was also kick-starting her career. A week after her fiery performance of "Kerosene" warmed those in the first few rows of Madison Square Garden, sales of her album of the same name jumped 103%—from 7,000 units prior to the awards to 14,000 units the week after the show. Despite only one top 15 hit at radio, she went on to sell 891,000 copies of her debut.

■ That same night, Lee Ann Womack, whose "There's More Where That Came From" album had gotten only a tepid reception at country radio, won in the CMAs' musical event, album and single of the year categories. In the next week, her sales increased 356%, from 2,000 per week before the show to 9,000 after she took home her statuettes. ■ So on Nov. 7, when the 2007 CMAs air on ABC, there is more at stake than just the crystal trophies themselves.

Witnessed by tens of millions of viewers, winners and performers usually benefit from an album sales increase (see story, page 30) after appearing on the almost invariably high-rated show. Last year's installment, the first on ABC after more than three decades on CBS, placed first among households, total viewers and adults 18-49 for the night, according to Nielsen. It generated the network's largest audience and highest ratings for adults 18-49 since May 2006.

The show also regularly placed first for its night when it aired on CBS. The show's largest audience in recent years came in 2003, when 40 million people tuned in.

Viewership numbers have dipped a bit in recent years, along with network TV ratings in general—an estimated 32.3 million viewers watched at least some portion of the show in 2006, down from approximately 36 million viewers in 2005. But by bringing country music to the national stage—and especially to casual country fans, and during the critical fourth quarter—the show is still indispensi-

ble to Nashville's music industry.

"We all fight and scratch and claw for those opportunities because there just aren't enough of them for our format," Equity Music Group president Mike Kraski says.

The show reaches a much broader audience than just the hardcore country listeners, Kraski believes. "You're dealing with once- and twice-a-year country music fans," he adds. "This is how they catch up on their music and you certainly want your act to be a part of that."

In 2007, for the first time in recent history, executive producer Walter Miller and producer Robert Deaton selected the acts that will appear on the show. In past years,

a TV committee comprising CMA board members made the decision. "We're paying Walter Miller and Robert Deaton to be the producers of the show," CMA COO Tammy Genovese says. "We felt that they needed more liberty to make the decisions that they felt would make the very best show." Genovese says the decision will be revisited after this year's event.

2007'S LINEUP

In all, this year's edition will feature more than 20 performers. Acts lined up at press time include Jason Aldean, Rodney Atkins, Big & Rich, Brooks & Dunn, Kenny Chesney, Alison Kraus, Miranda Lambert, Little Big Town, Martina McBride, Brad Paisley, Kellie Pickler, George Strait, Sugarland, Taylor Swift, Josh Turner, Carrie Underwood and Keith Urban.

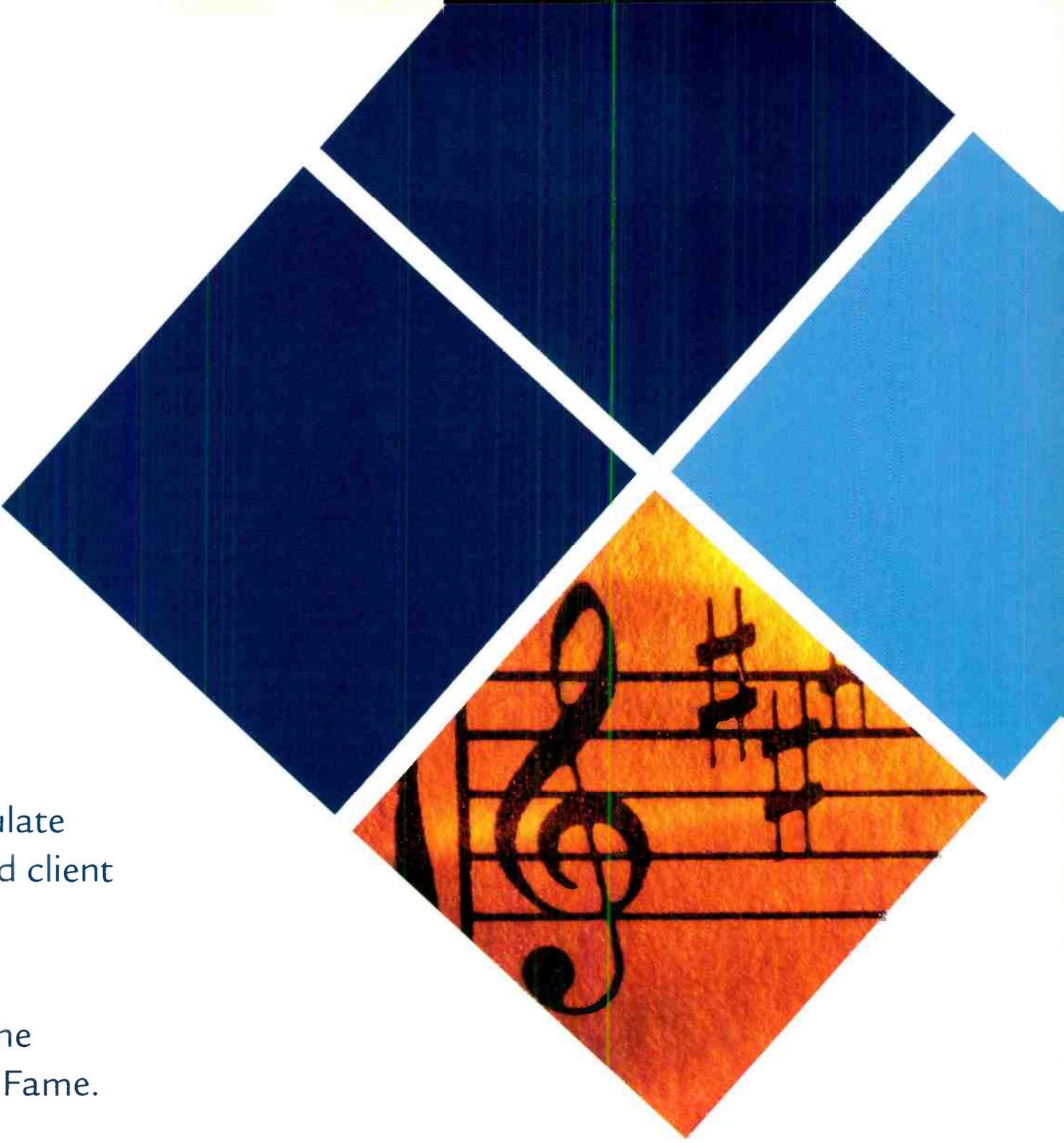
A couple of scheduled performers have fan bases that extend far beyond the country audience: Namely, the Eagles and Jamie Foxx. The Eagles have a single on Billboard's Hot Country Songs chart, "How Long." And though the members are not generally known for awards show appearances, the band's Don Henley says the act is excited about playing. "We don't normally do awards shows," Henley recently told Billboard. "But we're making an exception because we're honored and thrilled to have been accepted by country radio."

While acts best-known for success outside of country aren't included every time the



MIRANDA LAMBERT performs 'Kerosene' at the 2005 CMA Awards.

continued on >>p30



LOEB & LOEB

is honored to congratulate
our longtime friend and client

Vince Gill

on his induction into the
Country Music Hall of Fame.

We also congratulate all of our clients on their
2007 CMA Awards Nominations.

Vince Gill

Album of the Year, *These Days*
Musical Event of the Year, *The Reason Why*
with Alison Krauss

Carrie Underwood

Female Vocalist of the Year
Single of the Year, *Before He Cheats*
Music Video of the Year, *Before He Cheats*

The Dixie Chicks

Vocal Group of the Year

Mark Bright

Single of the Year, Producer; *Before He Cheats*

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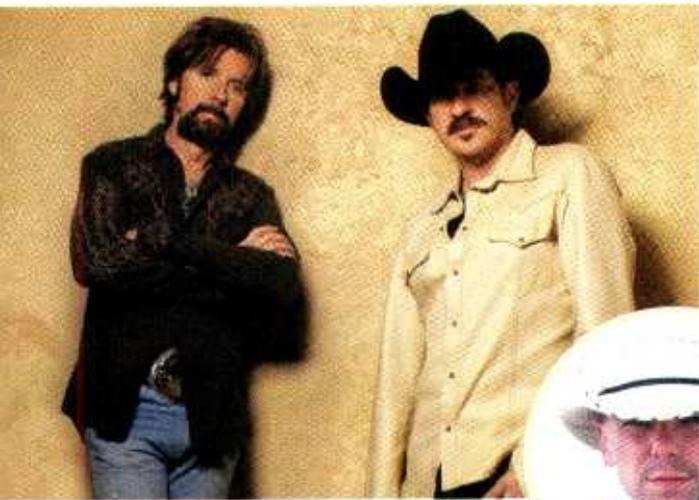
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312.464.3100

from >>p28 show airs, the move also isn't unprecedented. Bon Jovi performed its hit duet "Who Says You Can't Go Home" with Sugarland's Jennifer Nettles in 2005, for instance, and Jimmy Buffett was joined by a gaggle of country stars on "Hey, Good Lookin'" a year earlier. Last year, Sheryl Crow and Amy Grant joined Grant's husband, Vince Gill for separate songs.

The fact that the Eagles decided to perform on the CMAs "speaks volumes about the health and vitality of the country format as it's perceived by people outside of it," Universal Music Group Nashville (UMGN) chairman Luke Lewis says. "There's no way it doesn't help spike the ratings and shine a light on everyone else participating."

Genovese hopes Lewis is right. "We think they'll provide a viewer that might not have tuned in if the Eagles hadn't been on to tune in," she says. "We try to build opportunities like that throughout the show."

Foxx, meanwhile, is a longtime friend of Rascal Flatts lead singer Gary LeVox. He will perform "She Goes All the Way" with the band, reprising his appearance on Rascal Flatts' "Still Feels Good" album. The band will also perform



BROOKS & DUNN, top, **KENNY CHESNEY**, inset, and **TAYLOR SWIFT** are all scheduled to perform on the 2007 edition of the CMA Awards.

in the show's much coveted opening slot. While two performances by one act is rare, it's not unheard of, as last year's pair of Gill performances—first with Crow and Brooks & Dunn, then later in the show with wife Grant and daughter Jenny Gill—demonstrate.

Another onstage collaboration this year will feature Reba McEntire and LeAnn Rimes singing "When You Love Someone Like That," a song that appears on both of their recent albums.

Garth Brooks—who is taking a brief respite from his self-imposed retirement and who will headline a series of shows with wife Trisha Yearwood at the Sprint Center in Kansas City, Mo.—will presumably be missing from this year's show. He last appeared in 2005, performing a tribute to his late friend and major influence Chris LeDoux from Times Square.

Meanwhile, Kid Rock—who recently signed with Nashville-based Vector Management and who charted "Picture" on Hot Country Songs with Crow in 2003—will appear as a presenter. Jewel, whose next record was produced by Big & Rich's John Rich, and her rodeo star boyfriend Ty

TAKING A LEAP

CMA Awards Exposure Almost Invariably Results In More Sales

In nearly every instance during the past 10 years, winning a major Country Music Assn. (CMA) Award—entertainer, male vocalist, female vocalist, album of the year, Horizon Award—means a sales increase the following week.

Some gains are huge—Lee Ann Womack's win for album, musical event and single of the year in 2005 resulted in a 356% increase in sales one week later for her "There's More Where That Came From" release. And some are more modest—sales of Trisha Yearwood's "Songbook (A Collection of Hits)" increased 10% week to week when she picked up female vocalist honors in 1997.

Based on Nielsen SoundScan data from the last 10 years, winners can generally expect a mid-double-digit sales increase. Among Horizon Award winners, Brad Paisley had the biggest percentage increase when he won in 2000. "Who Needs Pictures," which came out a year earlier, notched a 155% increase the week after he won. A Horizon Award nomination frequently results in an emerging act's first nationwide prime-time TV exposure.

In those rare cases when an artist's sales didn't increase on the heels of a CMA Award victory, it could usually be attributed to the timing of a new release. For example, when LeAnn Rimes won the Horizon Award in 1997, her post-awards sales dropped 2% the next week. But since her "You Light Up My Life" collection had come out two weeks earlier, it's likely that she would have suf-

KELLIE PICKLER below, and RODNEY ATKINS are among the artists who stand to benefit the most from the

ferred a more significant percentage drop if she hadn't received the TV exposure.

Performers on the show, who are frequently nominees, also tend to do well.

In 2006, three such acts experienced triple-digit increases: Brooks & Dunn, Brad Paisley and Little Big Town. And while Brooks &

Dunn and Paisley also won awards that night, Little Big Town's 126% increase seems solely to have resulted from its live performance on the show.

The same was true in 2005 when Miranda Lambert memorably made her mark with a flame-engulfed performance of "Kerosene." While she didn't win any awards, her sales increased 103%.

Among those who stand to benefit the most from the exposure this year are Horizon nominees Rodney Atkins and "American Idol" alum Kellie Pickler. For Atkins, who has scored three straight No. 1 airplay singles, the awards show performance will allow fans to put a face with a name. In the case of Pickler, her appearance may reinvigorate her fans from the "Idol" days.

Reba McEntire and Rimes, who will perform the duet "When You Love Someone Like That," a song that appears on both artists' recently released albums, could also benefit if fans weren't already aware of their new projects. Rimes will also host a segment of the show.

Carrie Underwood, whose album "Carnival Ride" was released Oct. 23 and debuts at No. 1 on Billboard's Top Country Albums this week, could also benefit from the exposure. —KT

RETAIL REACTION

Both performing on the CMA Awards and taking home trophies tends to boost sales. Below, performers whose sales showed the highest percentage gains one week after the 2006 show; and increases by 2006 winners of five major awards.

2006 PERFORMERS

ARTIST	TITLE	SALES WEEK BEFORE	SALES WEEK AFTER	% INCREASE
Brooks & Dunn*	"Hillbilly Deluxe"	6,000	18,000	222%
Little Big Town	"The Road to Here"	5,000	12,000	126%
Brad Paisley*	"Time Well Wasted"	16,000	31,000	101%
Gretchen Wilson	"All Jacked Up"	2,000	4,000	80%
Josh Turner	"Your Man"	21,000	36,000	67%

*In addition to performing, Brooks & Dunn, who hosted the show, took home four awards including vocal duo and single of the year, while Paisley picked up musical event and top album honors.

2006 AWARD WINNERS

Show date: 11/6
Week Ending 11/12/06

AWARD	ARTIST	TITLE	SALES WEEK PREVIOUS	SALES WEEK AFTER	% INCREASE
Entertainer of the Year	Kenny Chesney	"The Road & the Radio"	8,000	13,000	55%
Male Vocalist of the Year	Keith Urban	"Love, Pain & the Whole Crazy Thing"	0	270,000*	
Female Vocalist of the Year / Horizon Award	Carrie Underwood	"Some Hearts"	45,000	72,000	59%
Album of the Year	Brad Paisley	"Time Well Wasted"	16,000	31,000	101%

SOURCE: Nielsen SoundScan
Unit sales rounded to the nearest 1,000. Percentages based on actual sales.

*debut

Murray will also present, as will Crow. Other presenters include Dierks Bentley, Luke Bryan, Jason Michael Carroll, Bucky Covington, Montgomery Gentry, Blake Shelton, Gretchen Wilson and Dwight Yoakam.

In a first-time move, the show will feature multiple hosts. Sara Evans and Rimes, along with ABC stars James Denton, Kate Walsh and Kimberly Williams Paisley (Brad Paisley's wife), will host segments of the three-hour broadcast. Brooks & Dunn have hosted the CMAs for the last three years following Gill's unprecedented 12-year run as host. Genovese says the move is temporary and that the show will go back to its traditional hosting format soon. "We felt like we needed a break from having a host," Genovese says. "It will be fun for us to have something different."

As far as award nominations go, Brad Paisley and Strait

lead the field with five each. Meanwhile, reigning entertainer of the year Chesney, Krauss and McBride each received four nominations. Rich, reigning female vocalist Underwood and three-time male vocalist Urban each scored three nods.

ABSENCE-MINDED

At least some of the talk leading into the awards show, however, is not about who is nominated, but rather who is not. Despite a record-breaking tour, for instance, Faith Hill and Tim McGraw are conspicuously absent. The second year of the McGraw/Hill Soul2Soul tour grossed more than \$52 million, taking the two-summer total for the husband-and-wife co-headliners to more than \$141 million, according to Billboard Boxscore. That's enough to make it the top-grossing country tour ever.

continued on >>p32



WILLIAM MORRIS AGENCY

WE PROUDLY CONGRATULATE OUR COUNTRY MUSIC ASSOCIATION AWARD NOMINEES

Entertainer of the Year

BRAD PAISLEY
RASCAL FLATTS

Vocal Group of the Year

RASCAL FLATTS

Vocal Duo of the Year

BIG & RICH
BROOKS & DUNN

Single of the Year

"Lost In This Moment"
BIG & RICH

"Ticks"
BRAD PAISLEY

Male Vocalist of the Year

BRAD PAISLEY
JOSH TURNER

Large Market Radio Personality

GERRY HOUSE
WSIX/NASHVILLE

Album of the Year

5th Gear
BRAD PAISLEY

Long Trip Alone
DIERKS BENTLEY

These Days
VINCE GILL

Song of the Year

"Give It Away"
JAMEY JOHNSON

"Lost In This Moment"
JOHN RICH

Music Video of the Year

"Anyway"
ROBERT DEATON
GEORGE J. FLANIGEN IV

"Online"
BRAD PAISLEY

Musical Event of the Year

TRACY LAWRENCE
"Find Out Who Your Friends Are"
VINCE GILL
"The Reason Why"

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI

from >>p30

While Hill's mixed success on the airplay charts—she scored one top 10 during the eligibility period, which ran from July 1, 2006, to June 30, 2007—probably kept her out of the CMA's top female vocalist category, McGraw scored two top fives during the period, including the No. 1 "Last Dollar (Fly Away)." Hill isn't up for any awards this year while McGraw shares a nomination with Tracy Lawrence and Chesney in the musical event category for Lawrence's "Find Out Who Your Friends Are."

Toby Keith, who also had a strong year on the charts—two top fives and a top 15 during the eligibility period—and has one of the top 10 country tours so far this year, wasn't nominated. In fact, he hasn't had any nominations since 2005 and has won just twice.

Nominees and award winners are chosen during a three-part voting process that involves the 5,000-plus professional members of the CMA. The CMA staff does not participate in the voting.

A few feathers in Nashville's industry have been ruffled by another decision as well: 2007 is the first year that the Country Music Hall of Fame inductions will not take place on the awards show, although the inductees will attend and will be acknowledged. Instead, the CMA inducted Gill, Mel Tillis and DJ/TV personality Ralph Emery Oct. 28.

CMT.com editorial director and former Billboard Nashville bureau chief Chet Flippo is among those who feel that the inductees deserve more. "Don't get me wrong. I love the Eagles' music and Foxx is a marvelous talent, but . . . Foxx and the Eagles did not build country music," he recently wrote in his Nashville Skyline column. "Tillis, Gill and Emery were hugely important in the rise of country. Dance with who brung you."

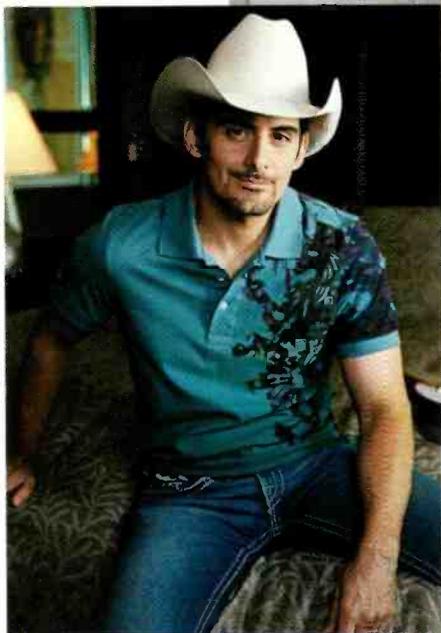
But Genovese says that the CMA did not make the decision lightly. "Over the last few years we have felt that our Hall of Fame inductees have not gotten equal time on the CMA Awards and that's because, on a lot of levels, the CMA Awards are driven by ratings," she says. "Unfortunately, sometimes the business side of things gets intertwined with the heritage and the tradition and everything we're about."

Part of the CMAs' move to ABC was fueled by a desire to attract a younger demographic for the show. "It became more apparent to us that the situation was not going to get any better in terms of getting equal and fair time for the inductions," Genovese says.

A solution came from the CMA's artist relations committee, which is headed up by Brooks & Dunn's Kix Brooks. "They all



GEORGE STRAIT, above, and BRAD PAISLEY, left, lead the CMA Awards field with five nominations each.



felt strongly that this is a tremendous honor," she says, "and for it to be getting caught up in the TV world is just not fair."

With the CMA board's approval, the decision was made to combine the induction with the annual medallion ceremony for Hall of Fame inductees. "It was the right thing to do," Genovese says. The medallion ceremony is "so intimate and the inductees have the opportunity to thank

their families, their friends and their industry colleagues who have helped get them to that point in their careers." The medallion ceremony and induction will air on cable channel GAC at a future date.

SETTING THE STAGE

Even if the Hall of Fame inductees aren't inducted on TV, the CMA Awards stage itself will aim for a classic country feel. An overhead span connecting both sides of the stage "looks like an old vintage train bridge," says production designer Bruce Rodgers of Tribe Inc., while the stage has the appearance of the wooden floor of an old church. The organic design of this setup, though, is anchored in huge video surfaces. "We've mixed video elements into the set," Rodgers says.

Rodgers, who has worked with Rascal Flatts and Madonna, among others, says this year's stage will be state of the art. "Video imagery is driving everything these days," he says, noting that "pretty much everything about where the world of lighting and video is going is LED-driven."

Meanwhile, ABC Digital Media is producing a daily five-minute show that will be available on ABC.com and CMAWorld.com for the nine days prior to the CMA Awards. The show is hosted by former Miss Tennessee Ashley Eicher and artist Luke Bryan. "Countdown to Country Music's Biggest Night" will cover the events that take place during the days leading up to the awards (see story, this page). It will also feature interviews with artists and coverage of the events surrounding the awards.

On the day of the show, ABC.com will stream a three-hour live "Red Carpet" show leading up to show time. "Red Carpet" will also be simulcast live on ABC Mobile, a network first.

American Airlines, Chevrolet and Mary Kay Cosmetics are among the brands involved with the awards and the events surrounding them.

The CMA will also hold a marketing summit in the days leading up to the awards that will allow representatives from Walt Disney Studios, Yankee Candle and Procter & Gamble, among other companies, to learn more about country music and the branding opportunities associated with the genre and lifestyle.

2007, meanwhile, will mark the third straight year the event will take place in an arena setting. After years at Nashville's Grand Ole Opry House, which seats roughly 4,400, the CMA took the show to New York's Madison Square Garden in 2005 and then last year to what was then known as the Gaylord Entertainment Center and is now called the Sommet Center in downtown Nashville. Both arena venues, Nashville and New York, seat approximately 10,500 for the show.

The set will feature two performance areas separated by what Rodgers calls "the winners' area" in the middle. The stage will also feature a "thrust" that will allow performers to walk out and be surrounded on three sides by the audience.

And when they do, they'll be setting the stage for future sales. "I don't know any artist, manager or label that doesn't try go out of their ways to obtain an opportunity to perform on the show," UMG's Lewis says. "Everybody wants to get one of those slots."

Additional reporting by Keith Caulfield.

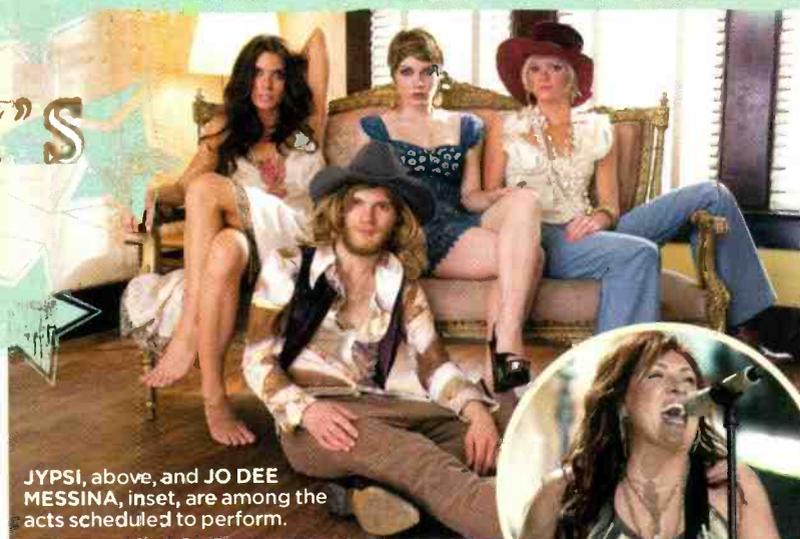
MUSIC CITY'S BUSY WEEK

In Nashville, The Awards Are Only The Tip Of The Iceberg

Beginning Nov. 5, the Country Music Assn. starts ramping up to the CMA Awards. The public events and concerts are designed to expand the CMAs' footprint beyond the industry to the fans.

■ On Nov. 5, Rodney Crowell, songwriter Bob DiPiero, Vince Gill, Jimi Hendrix, late publisher/songwriter Buddy Killen and Barbara Mandrell will be inducted into the Music City Walk of Fame.

■ Later that day, American Airlines and Dr Pepper will sponsor Music on the Horizon, a ticketed concert featuring newcomers Laura Bryna, Crossin Dixon, Jennifer Hanson, Jypsi, Lady Antebellum, James Otto and Chuck Wicks.



JYPSI, above, and JO DEE MESSINA, inset, are among the acts scheduled to perform.

■ SESAC (Nov. 5) and BMI (Nov. 6) will also host their annual Nashville Music Awards and Country Awards, respectively, in the days leading up to the CMAs.

■ Major sponsor Chevy will present a free concert with Emerson Drive and Phil Vassar Nov. 6 outside the Sommet Center.

■ Later that night Clay Walker and Collin Raye are among those will appear at the Grand Ole Opry at the historic Ryman Auditorium.

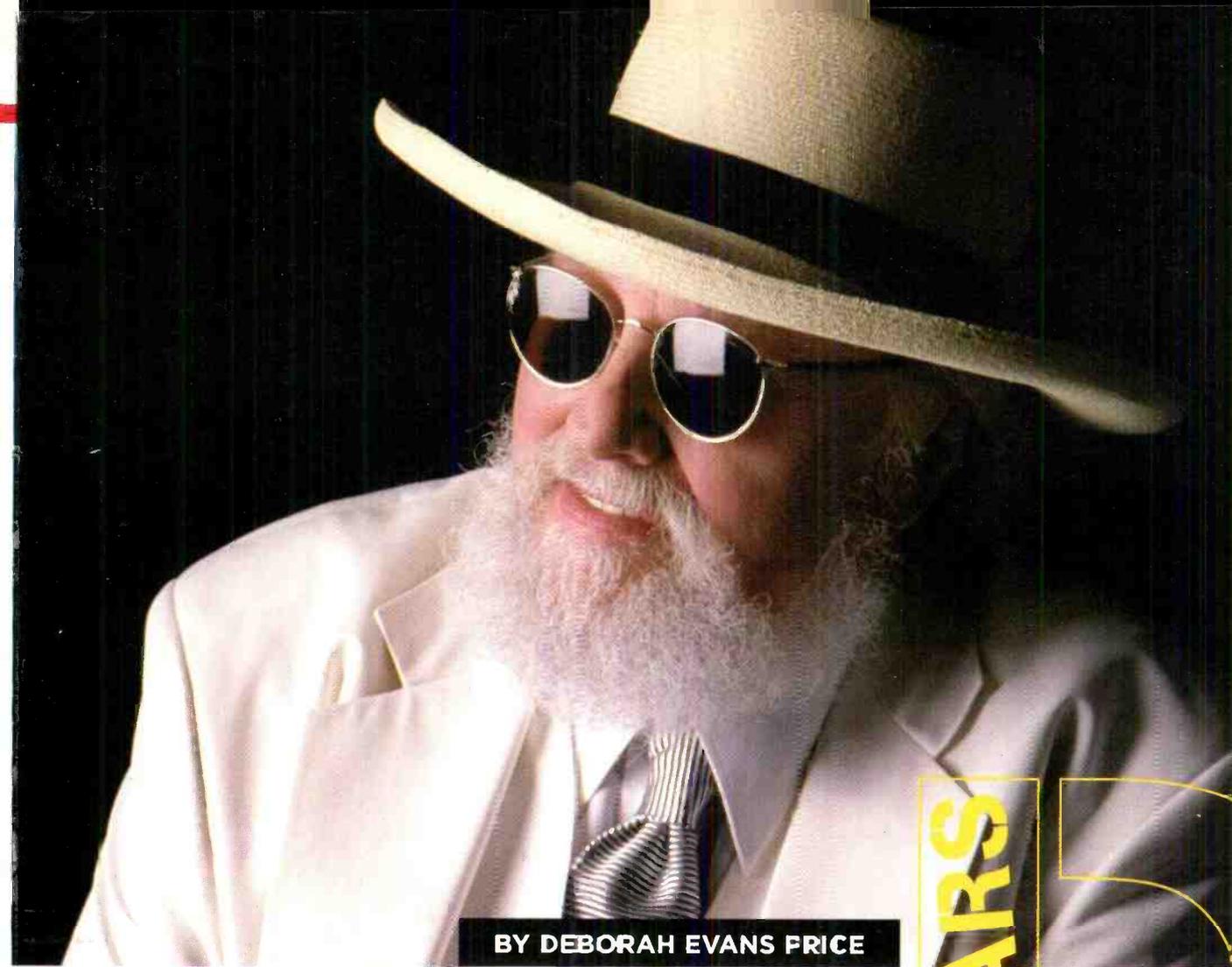
■ Also on Nov. 6, Jo Dee Messina will headline the Habitat for Humanity Concert of Appreciation presented by Greased Lightning.

■ Another ticketed event, the CMA Songwriters Series, will take place at the Hard Rock Cafe. Performers will include Brett James, Carolyn Dawn Johnson, Rivers Rutherford and Victoria Shaw.

■ On Nov. 7, ABC's "Good Morning America" will be in Nashville and feature a performance by Big & Rich outside the Sommet Center.

■ During the hours leading up to the CMAs themselves, contest winners will wait for the arrival of their favorite stars while sitting in the Gibson Guitar Red Carpet Bleachers.

—KT



BY DEBORAH EVANS PRICE

CHARLIE DANIELS BAND

STARS

SPECIAL FEATURE WITH GENEROSITY AND PASSION, CHARLIE DANIELS HAS THRIVED IN THE MUSIC BIZ FOR FIVE DECADES AND COUNTING

Few artists have left a more creative footprint on America's musical landscape than Charlie Daniels. ■ During his 50-year career, he's scored hits on the rock, country and Christian charts, and counts Grammy Awards, Country Music Assn. (CMA) honors and Dove Awards from the Gospel Music Assn. (GMA) among his many accolades. He was one of the first artists to launch his own label, Blue Hat Records, and he pioneered an exclusive agreement with Wal-Mart well before Garth Brooks or the Eagles.

He turned 71 Oct. 28 and tours more than artists half his age. As a recording artist, he continues exploring a variety of musical terrain, from gospel to bluegrass to country to blues, and he's a primary architect of the Southern rock sound.

Earlier this year, he issued "Live From Iraq," and his Oct. 9 release, "Deuces," is his 17th project on Blue Hat since the label bowed in 1997. "Deuces" features Daniels and his famed Charlie Daniels Band duetting with Gretchen Wilson, Vince Gill, Travis Tritt, Brenda Lee, Brooks & Dunn, Brad Paisley, Dolly Parton, the Del McCoury Band and Hootie & the Blowfish's Darius Rucker, among others.

"When I got the call from Charlie to be a part of 'Deuces,' I was ecstatic because I am a fan of Charlie's—not just his music but of him as a person," says Paisley, who created an instrumental with Daniels, "Jammin' for Stevie," in honor of the late Stevie Ray Vaughan. "I try to pattern myself after him in some ways. He comes at his career from a totally musical standpoint, always wanting to just play music. It doesn't matter the genre or how many people are in a room—he just wants to play. He's a true artist and a living legend."

"Anytime I've been around Charlie Daniels, I feel like I'm hanging out with family," says Wilson, who recorded the song "Jackson" with Daniels. "I've loved this song ever since I heard Johnny [Cash] and June [Carter Cash's] original version, and I immediately said yes when Charlie asked me to sing it with him. Charlie has had some sort of influence on every country act

and probably a lot of rock acts on the charts right now—both on- and offstage. He's always given back to the people."

Daniels' list of accomplishments is long and varied. As a songwriter, his tunes have been cut by such names as Elvis Presley, and as a musician, he was a session player for Bob Dylan in the late '60s.

"I grew up listening to Charlie. He is a living legend," says Eddie Montgomery, one-half of the duo Montgomery Gentry, which joins Daniels on "Deuces" to revive the Charlie Daniels Band hit "Drinkin' My Baby Goodbye."

"He is one of the inventors of what is now called 'Southern rock.' I think he wrote 'Simple Man' a few years too early, because with the way the world is right now I think we need a simple man," Montgomery adds. "He is an artist I try to model myself after, one of my biggest heroes, and I am honored to call him a friend."

Daniels' musicality as well as his generosity of spirit has endeared him to other musicians and a devoted legion of fans, including such world leaders as former President Jimmy Carter and evangelist Billy Graham.

"When you see him perform, you feel how much he loves what he does. It just kind of radiates from him," Koch Records president Bob Frank says. "He's one of those people that whenever you see him, you always feel like he's so happy to see you. He makes everybody feel special and I think that's a real gift that not many people have, let alone an artist."

Daniels' love affair with music began as a boy, growing up in North Carolina. "There were very few places to play, a few beer joints and that was about it," he says. "I just took advantage of them and once I got to playing music, it became my passion."

In the early '50s, Daniels was playing in a bluegrass band and began writing songs. He later began performing with a group called the Jaguars, and in 1959 they recorded an instrumental single in Fort Worth, Texas. "At first, I just wanted to make a living playing music," he says of those early years. "That was all I wanted to do. Once I had achieved that, I started recording. I made my first record in 1959. That part of my career started pretty early. I didn't make hit records, but I was in the recording world."

He moved to Nashville in 1967, encouraged by producer Bob Johnston to try his hand in Music City. He began playing fiddle on sessions, most notably on Dylan's "Nashville Skyline." Daniels also tried his hand at producing, helming two projects for the Youngbloods—"Elephant Mountain" and "Ride the Wind."

In 1970, he formed the Charlie Daniels Band. Three years later, the group scored its first hit with "Uneasy Rider." "It was a hit record, but it was not a real career builder," Daniels says. "Back in those days, if radio liked an album they could really go deep on it, and it was not that kind of an album. It had that one song on it and that was about it. It was not what I needed to get things really going, so it was back to the drawing board."

What followed was a creative bonanza. In 1974, Daniels and his band recorded "Fire on the Mountain," which spawned "The South's Gonna Do It Again" and "Long Haired Country Boy." That was the same year Daniels held the first Volunteer Jam, a multi-artist concert that became a much-loved tradition. Through the years, the jam has brought together a diverse array of acts including Willie Nelson, Amy Grant, Little Richard, James Brown, the Oak Ridge Boys, Tammy Wynette, the Allman Brothers, the Marshall Tucker Band, Emmylou Harris and Ted Nugent.

Daniels continued cutting hits, including his signature song, "The Devil Went Down to Georgia," which earned him the 1979 Grammy for best country vocal performance by a duo or group and was named the CMA's single of the year. The song remains a favorite with music fans and charted recently on Billboard's Hot Ringtones chart. In 1980, Daniels' profile was further boosted with an appearance in the John Travolta film "Urban Cowboy."

As the decades rolled by Daniels kept recording such hits as "In America," "Still in Saigon" and "Simple Man," and he earned a reputation for his patriotism and willingness to serve up songs that unflinchingly looked at society and its ills.

These days, country acts from Alabama to Alan Jackson have recorded Christian albums, but Daniels pioneered the move in 1994 when he recorded his first such album, "The Door," on Sparrow Records. The project won a GMA Dove Award for country album of the year, and the Christian Country Music Assn. named the clip for "Two out of Three" video of the year.

Daniels and his manager David Corlew launched Blue Hat Records in 1997. "We were kind of the pioneers with the Wal-Mart deal. We were pre-Garth in doing an exclusive deal with the retailer," says Corlew, who began working with Daniels as a road crew member and has been with Daniels' organization for 35 years, working his way up to manager and partner in the record label.

Daniels loves the creative freedom of having his own label. "When I go into a studio, if I wanted to do 'Mary Had a Little Lamb,' there's nobody who tells

continued on >>p34



THE CHARLIE DANIELS BAND, seen here in 1976, blended the influence of country and bluegrass musicianship with the high energy of Southern rock.

from >>p33 me I can't do it or nobody to advise me that it's not a good idea. I take advice pretty well, but the times that I have let my creativity be stifled by a record company have not been good and have not worked for me."

Blue Hat's scale and focus works, Corlew says. "We live in the 50,000- to 200,000-piece world and it's a wonderful place to be because it's a profitable business for us and it allows us to make the music that we want."

After the Wal-Mart exclusive and a stint with Navarre, Corlew and Daniels struck a distribution deal seven years ago with Koch.

"They are great partners," Frank says. "They do everything they say they are going to do and when they come to us with a release schedule, whether it's two albums a year or three, whatever it may be, they produce like clockwork. Charlie has a very, very loyal fan base and we pretty much all enjoy working together. We forget sometimes that we aren't all a part of the same

company because we work so closely together."

In fact, Koch and Blue Hat have struck an innovative deal that both parties say works extremely well for them. "We created a straight royalty deal without charge-backs, without recoupments. Bob [Frank] and I don't have to fight over statements anymore," Corlew says with a laugh. "All Bob and I do is look at [Nielsen] SoundScan together, and I think it's a very innovative deal. Bob was willing to do a creative deal with Blue Hat to sell records and for us to make money for him to make money."

Frank says, "It's a partnership, and we pay him a royalty on every unit scanned. It's a real easy model." Frank expects "Deuces" to sell well because it will appeal to Daniels' fan base as well as a new audience. "We're also going to appeal to the fans of the artists that he has on the record who maybe will just be learning about Charlie," Frank says. "So we're looking to open him up a little bit, because if you like Gretchen Wilson, you're going to like Charlie

Daniels. "So one thing we are doing differently on this record is a much bigger media campaign."

Daniels also is one of a handful of artists to have exclusive product released through Cracker Barrel Old Country Store, which began selling his "Country Stars N' Stripes" CD in 2005.

"Charlie understands the record business," Corlew says. "That's why he's such a wonderful partner at Blue Hat—[it's] because he's the artist, but he also understands marketing and what we have to do, what it takes to sell records."

Frank agrees. "He's always promoting something, whether it be his latest book or his latest CD. He's a great partner for that. So many artists don't get that and they just hurt themselves. He hasn't survived this long without figuring that stuff out."

That work ethic makes Daniels one of the busiest artists on the road, whether or not he has current hits. "We increase our revenue every year, so his touring business is very, very healthy," says Steve Hauser, senior VP at the William Morris Agency, who has been Daniels' agent for 10 years. He says Daniels generally takes off January through March and tours the remainder of the year doing between 112 and 120 shows.

"His show is spectacular," Hauser says. "At 71 years old, it's like you're seeing a young kid out there onstage." Hauser says Daniels plays every type of venue, including fairs, festivals, sheds and smaller theaters. This year Daniels has been touring a Volunteer Jam package with the Marshall Tucker Band and the Outlaws. Next year, .38 Special will join his band on the Jam tour.

Daniels' life and career still inspires those around him. After all, who wouldn't want to still be touring and making great records after 50 years in the business?

"For an artist to still be able to entertain a crowd the way Charlie does after all these years is really impressive," Troy Gentry of Montgomery Gentry says. "I have learned [from him] that not only does your showmanship onstage count, your showmanship as a person offstage really matters too. He is a wonderful example of a great humanitarian as well as an entertainer. His love for his family and patriotism for his country is immeasurable, and his relationships on and off the stage are equally important to him. All of this together makes a man that I greatly respect and admire—someone I strive to emulate in both my professional and private life. There is no other like him."

EPIC/SONY/BMG

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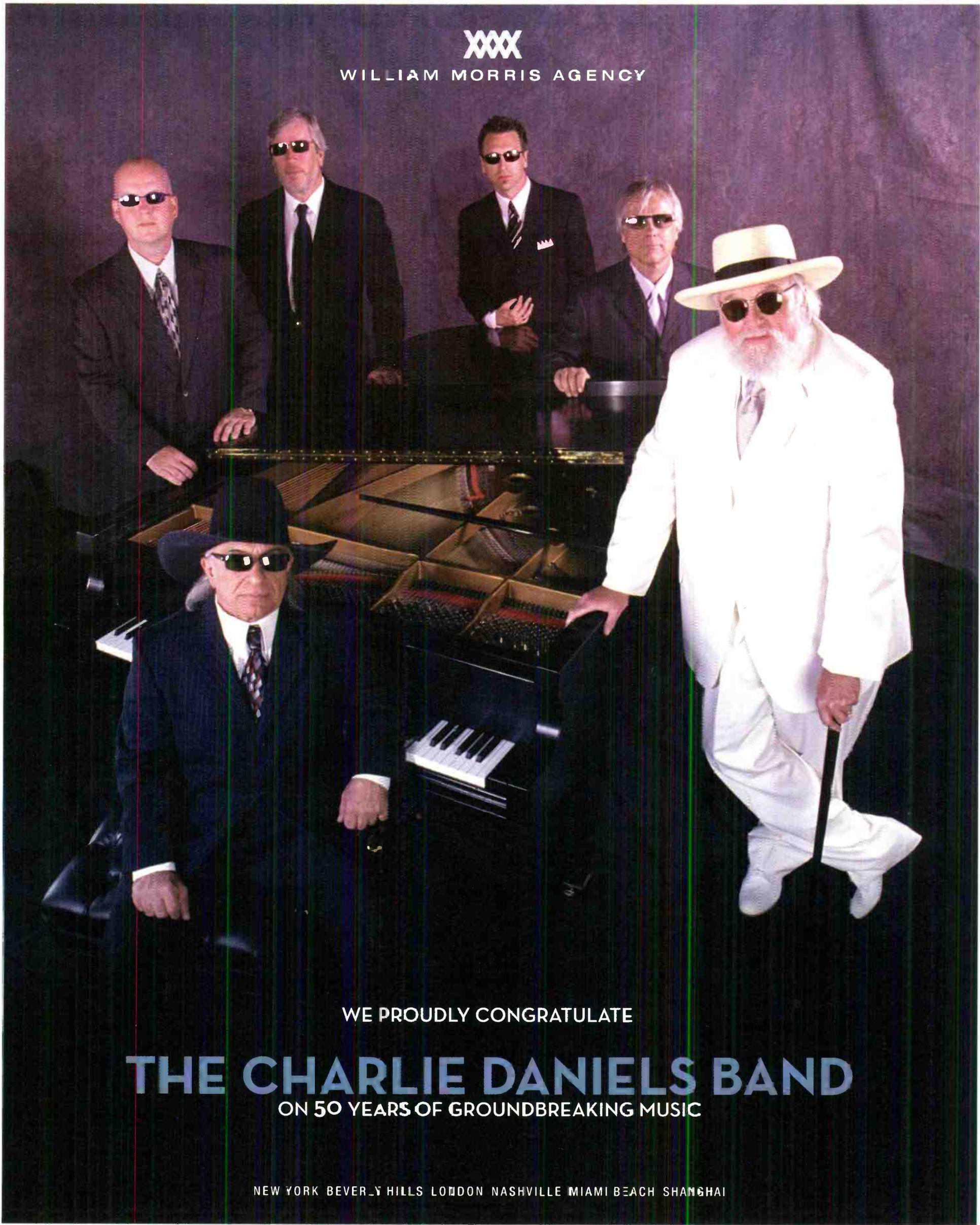
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Linda

Linda Edell Howard
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Music Row
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of this issue.

‘ALWAYS

ANOTHER

RECORD TO CUT’

CHARLIE DANIELS TALKS TO BILLBOARD ABOUT LESSONS AND BLESSINGS OF A LONG CAREER

At 71 years old, Charlie Daniels still sets a blistering creative pace few can match. Whether touring, authoring a book or churning out another great album, he approaches each project with a sense of creative vision and passion that remains undimmed after 50 years in the industry.

One of the most versatile and prolific artists in American music, Daniels has released 50 albums, 17 of those just since launching his own Blue Hat label a decade ago. Those projects reflect the broad scope of his artistry, as they’ve encompassed a variety of genres, from the blues of 1997’s “Blues Hat” to the bluegrass gospel of 2005’s “Songs of the Longleaf Pines” to the rockin’ country represented on 2007’s two new releases, “Live From Iraq” and duet project “Deuces.”

Daniels has always had a gift for forging a sense of community and bringing together artists from all musical styles. Whether welcoming an eclectic lineup to the stage during one of his famed Volunteer Jam concerts or mentoring some of today’s young country acts during the making of “Deuces,” Daniels has always encouraged others to defy boundaries and just create great music.

When you started, did you think you’d still love playing music this much 50 years later?

I had no idea. You do one day at a time. People ask me what would I have done if I had not been a musician. I’m not a “What if?” thinker. It’s been a long road and a good road and a tough road. I’ve learned a lot of lessons in the many years that I’ve been doing this that I wouldn’t have learned anywhere else.

I’ve learned about adversity. When everyone else gets tired and disgusted, that’s when you have to go for it. If you don’t have it in your heart to do it that way, you should have never taken the first step.

What did your parents think of your decision to be a musician?

My dad wanted me to go to college and get a degree in forestry because he was a timber man. But I didn’t carry that gene or whatever it is to have the same love for it that he had.

I can see my parents being very frustrated when I first started trying to play music because music was thought of very much as a hobby. There were horror stories about people trying to make a living playing music and how their families would suffer. My parents had apprehensions about me getting

into this business, but once I started, it was all I wanted to do. I had no desire to do anything else.

Your first radio hit was “Uneasy Rider” in 1973. It could easily have been pegged as a novelty hit and that tag could have tainted your career. How did you overcome that?

I just refused to be pushed into that category. I did other records and did what needed to be done to overcome it. It’s like, “Gosh, here we are. We’ve got a hit record!” It’s a blessing, but you’ve got to break out of that mold. By no means was that close to what [the Charlie Daniels Band] was all about when you hear “Uneasy Rider.” You’ve just got to stay with it until the world realizes, “Hey, they are serious. They are capable of doing more than that.”

What was it like recording with Bob Dylan on “Nashville Skyline”?

I am not a great session player. I don’t play other people’s music as well. What goes into being a good session player is doing somebody else’s idea of what a song should be. I’m so much better off doing my stuff and doing what I do other than trying to interpret other people’s music, unless it’s the kind of thing like Dylan did.

Dylan was like, “Hey, let’s go in and make a



BOB DYLAN, left, recording his ‘Self Portrait’ album in May 1969 in Nashville, tapped CHARLIE DANIELS, right, as a backup musician, as he had previously for his ‘Nashville Skyline’ album released the same year.



"It's been a long road and a good road," says CHARLIE DANIELS, who is marking 50 years as a touring musician.

you think of it that way?

That goes way back to an old form of music called "talking blues" that had been around forever. Instead of singing the lyrics, people talk them. I've been hearing it all my life. There was a guy, Robert Lunn, on the Grand Ole Opry that used to do that. He would be using some comedy sort of thing, something he'd sing, and there was a little punch line involved. It's an old form of music.

In recording your new duets album, "Deuces," how did you determine who would record each song?

It was a mutual consent. It was a song that we both liked. Darius Rucker is a big Bob Dylan fan and ["Like a Rolling Stone"] was a good tune for us to do, and Vince [Gill] loved the one we did ["The Night They Drove Old Dixie Down"]. I could not 100% read what somebody likes to do by any means, but I'm pretty good at picking a song that would be compatible for both people and most of the time it worked out.

Dolly [Parton] wanted to do something she wrote, which is a standard policy with her. She's constantly being asked to do something, but like she says, if she took everything that came down the pike, she'd be going all the time. So what she does is she wants to sing a song that she wrote, which I have no problem with. She's a great writer. We did "Daddy's Old Fiddle." You just kind of go along and find something that works for everybody.

Your manager and Blue Hat partner David Corlew has worked with you for 35 years. Paula Szeigis, your director of advertising, promotion and publicity, has been with your organization more than 30 years. Most of your band and staff have been with you a long time. To what do you attribute that?

I attribute it to blessings of God. I've been blessed to do what I want to do for a living with the people that I dearly love. You have to find the people who want to do the same thing and go out and do it.

What keeps you out there still doing it?

I love what I do. People say, "Why don't you retire?" For what? I'm doing what I want to do. You're supposed to retire to do something you want to do and I'm doing what I want to do. So it would be kind of silly for me to retire.

I love my fellow musicians. I love being able to get up in the morning and think, "I'm going to do something today that I thoroughly enjoy." I'm thankful to God [for] all of these years that I have been able to make a living at something that I enjoy so very much.

What goals do you have left?

There's always something to do. There's always another record to cut. There's constantly something. You never run out of things to do or things to accomplish. You're just never going to do that. There's always another cluster of notes to put together to make a song out of it.

—Deborah Evans Price

record. I want you to play like you do and we'll be the Bob Dylan Band and do a Bob Dylan record." That gives you a certain amount of freedom that you don't experience in a lot of places. That's why I did so well on the Dylan stuff.

When you held the first Volunteer Jam in 1974, did you have any idea it would become such a long-running and successful event?

I had no idea. It was supposed to be a one-time thing. It was a live recording session. Sometimes things take [on] a life of their own. The name Volunteer Jam was a natural. All the elements fell together.

The first year was an incredible musical event. It sold out. Lots of people didn't get to come to it and lots of people heard about it. People wondered: "What's a Volunteer Jam? What's this thing everybody's talking about?" It became very obvious that this was something that we should do again, and we did. That first night was like magic. Here we are talking about it 30 years or so after.

Why did you decide to launch your own label when you started Blue Hat in 1997?

There are a lot of reasons. Of course, we aren't in demand by the big labels. Rather than go around and give away the creative abilities, I'd rather have a little record company and just do what we do and sell what records we sell. There are very talented people in Nashville, but most of the people are involved in the music business from another point of view than I am. Everybody wants to sell records, but I want to play music too. I want to play what I write and what I am. I don't want to sound like everybody else.

I had a producer some years ago when we did a record for a compilation album [say], "You don't sound like everybody else." I said, "I work very, very hard to keep from sounding like everybody else. I don't want to sound like everybody else." So I'd just rather have Blue Hat Records. I do what I do and everybody else does what they do, and we're all real happy.

What is it about Koch Distribution that makes it such a good partner for Blue Hat?

They treat us good and honestly. We enjoy working with them. They are just a good match for us. They are good people for us to be involved with. We've built a relationship over the years and we're happy with it and they seem to be happy with it, so I see no reason to [change].

Some people, including Wyclef Jean, credit "The Devil Went Down to Georgia" with being one of the pioneering rap songs. Do

LEFT MICHAEL OCHS ARCHIVES/GETTY IMAGES. ABOVE: JEFF UFBERG/WWW.JEFFUFBERGPHOTOGRAPHY.NET

An extended version of this interview is available exclusively at billboard.com/daniels.

CONGRATULATIONS
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 OF DOING BUSINESS
 TOGETHER!
 Fran Romeo, Bob Romeo,
 & Staff

BELUGA HEIGHTS



BELUGA HEIGHTS CELEBRATES
THE REMARKABLE ACCOMPLISHMENTS OF

J.R. ROTEM

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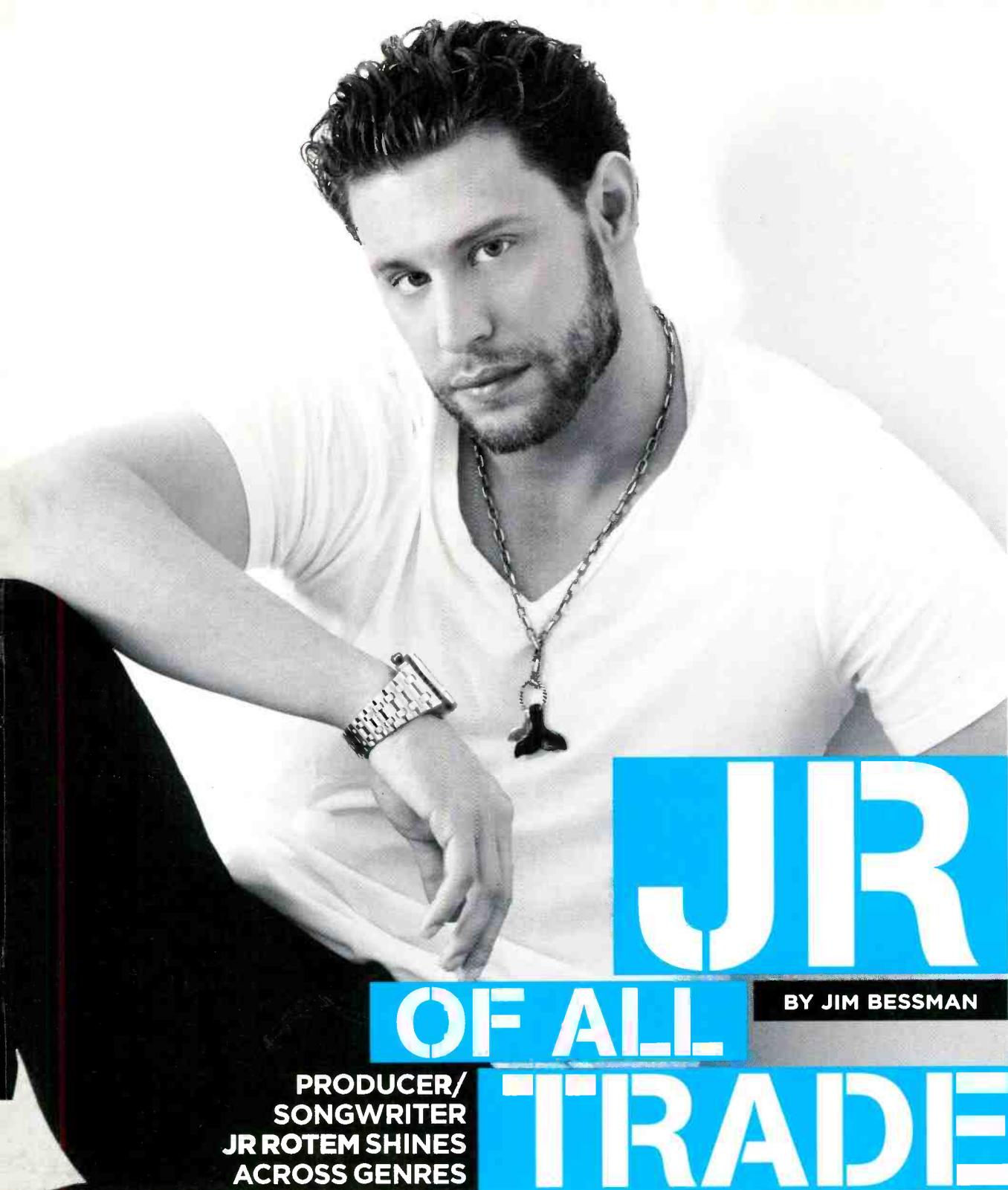
SPECIAL FEATURE

WITH DEEP MUSICAL ROOTS, THE VERSATILE PRODUCER AND SONGWRITER IS TAKING BOTH HIP-HOP AND POP BY STORM

JR

ROTEM

STARS



JR

OF ALL

BY JIM BESSMAN

**PRODUCER/
SONGWRITER
JR ROTEM SHINES
ACROSS GENRES**

TRADES

Producer, songwriter, record company president. Jonathan "JR" Rotem's three music industry hats only hint at his incredible creative versatility.

In a very short time—since 2005, in fact—Rotem has worked with the varied likes of 50 Cent, Dr. Dre, the Game, Snoop Dogg, Rihanna, Britney Spears, Paris Hilton, Mario, Lil Scrappy, Jojo, Mya, Mobb Deep, Jennifer Lopez, Natasha Bedingfield, Rick Ross, Sean Kingston, Chamillionare, Ashley Tisdale, Fergie, Mike Jones, Baby Bash, Plies, Blake Lewis and the Cheeta Girls. He's landed more than 200 recording placements in this brief period, making a name for himself in hip-hop, R&B and pop. What makes this feat all the more striking is that his roots are in jazz piano.

Topping it off is Beluga Heights—his joint-venture label deal with Epic Records that has already yielded Sean Kingston and his No. 1 hit "Beautiful Girls"—and a new worldwide publishing deal with Sony/ATV Music Publishing.

"In addition to being an extraordinary talent in his own right, his discovery of Sean Kingston and other chart-topping artists makes him an incredible talent finder," Sony/ATV chairman/CEO Martin Bandier says. "We look forward to more great things from this sophisticated and extraordinarily successful talent."

To Kingston, Rotem is "like a brother."

"He's a musical genius," Kingston says, referring to his producer/songwriter and label head's range. "He's classically trained, plays jazz, comes up with beats in like 20 minutes. Usually when I go in [the studio], I have a hook idea and he builds around it, or I go in there and he has a beat already made

and tells me an idea for the hook. So we play off each other and have a great chemistry. He's a humble guy. He's that dude—funny and with a nice personality."

Rotem was born in Johannesburg. His parents were Israelis who relocated there so his father, a computer scientist and mathematician, could complete his Ph.D.

"My dad was always a guitarist," Rotem says. "He was a little more into classical and flamenco music, but both he and my mother [now a therapist] were strong music lovers of all sorts—jazz, classical, the Beatles. I definitely grew up into music and they saw my love of it at an early age and supported it."

When he was 2, he moved with his family to Canada, where he began piano lessons at age 5. When Rotem was in junior high they moved to Moraga, Calif., in the Bay Area, where he continued studying music and decided he wanted to go to Berklee College of Music in Boston.

He had already discovered pop influences like the Beatles, Sting and Queen, and had been captivated by Run-D.M.C.'s "Raising Hell" album. Majoring in piano performance at Berklee, his intention was to become a film composer. But he also immersed himself in jazz, practicing 12 hours per day. Upon graduating, he moved back to the Bay Area and played piano jazz solo, in trios and in quartets.

"I was building a name as a jazz pianist, playing seven nights a week in San Francisco," Rotem says. "I always had the goal to be the absolute best at anything I do and be innovative, so I took the summer off and practiced nonstop, very intensely, and developed my own style. But the ironic thing was at the end of summer, when I was on the verge of coming out with some-

thing new, I basically lost interest in the whole lifestyle of playing small venues and bars and clubs and reaching small audiences. I would rather be in the studio composing and producing as opposed to performing."

Rotem became interested in production after hearing Dr. Dre's "The Chronic" and Snoop Dogg's "Doggystyle" at Berklee.

"I wanted to produce in a more contemporary genre, so I switched into production of pop, R&B and hip-hop," Rotem says. "I started making beat tracks and got them into the hands of Tony! Toni! Toné! [member] Dwayne Wiggins, and he took them to Beyoncé."

Rotem's co-written "Fancy" made it onto Destiny's Child's 2001 album "Survivor," while "My Song" landed on the group's special-issue CD "Love: Destiny." This encouraged him to make the move to Los Angeles to further his budding mainstream music career.

His big break came when he met Zach Katz, a former music industry attorney who gave up his law practice to pursue artist management.

"I met JR three-and-a-half years ago when I was working closely with Aftermath Entertainment, Shady Records and G-Unit, and managing most of the producers making records for those guys," Katz says. "People were talking about him at that point, that he was an amazing musician and aspiring producer, and I finally heard his stuff and was impressed with his ideas and felt they needed a little tweaking because he was coming at it more as a musician than producer, which are two different things. So I did everything I could to get him more on the production end and make it sound more from a producer standpoint than a musician standpoint."

It started with hip-hop placements with artists like Snoop ("Bang Out"), Lil Kim ("Whoa") and 50 Cent ("Position of Power").

"[50 Cent] said, 'You really have your finger on the sound we're doing and we want you to work with the whole camp of G-Unit,' and gave me a song deal," Rotem says. But as Katz notes, "The goal was always to get to more than rap."

The breakthrough came with Rihanna's "S.O.S." "It opened up all the pop doors, to Britney and J-Lo and pretty much everyone else," Katz says.

One of the doors belonged to Hollywood Records senior VP of A&R Jon Lind, himself a major songwriter.

"I met him when he had 'S.O.S.' out," Lind recalls. "What I liked about him is that he was extremely intense and focused, and took feedback really well."

Atlantic Records executive VP of A&R Mike Caren also goes back with Rotem.

"He's a phenomenal keyboard player first of all, and knows how to layer and

texture things," says Caren, who recently used Rotem on projects for Keke Palmer and Trick Daddy. "You can really tell how talented and charismatic an artist is when he brings something new to a record you're already familiar with, like the way he completely reinvented 'Stand by Me' with Sean Kingston. But he's really just tipping the iceberg now, and he's become an amazing vocal producer: My artists love working for him and want him to produce vocals, even on songs he didn't do the beats for. There are so few producers who are able to produce something from soup to nuts."

Current Rotem projects include "everything from Jordin Sparks to Blake Lewis to the Game's new album, Rick Ross and Dr. Dre," Katz says.

Of course, all this activity begs the question, Does Rotem still harbor his own recording desires?

"I could see that down the road," Rotem says from Orlando, Fla., where he's cutting songs with Menuendo. "I'm a pianist obviously—not a vocalist—and jazz piano is something I still do. But to be great takes a lot of focus, and I don't want to spread myself too thin."

Not to worry, suggests Epic Records head Charlie Walk, who found an ideal partner in Rotem for the joint-label venture.

"I think he's focused to the point where there are no distractions in his life," Walk says. "I can tell you what he's doing today: Going to the gym, eating a healthy breakfast, then going to the studio—and when he's done, going to sleep and waking up and going to the gym. That's what you get from him: Nothing but that commitment, and we have the same commitment, and that's why it works." ■■■

CATCH FIRE

JONATHAN "JR" ROTEM

BELUGA HEIGHTS AND EPIC.
A RED-HOT PARTNERSHIP.



PAYING

JR ROTEM TALKS ABOUT
KEEPING PERSPECTIVE AS
A HOT COMMODITY IN
TODAY'S MUSIC BUSINESS

DUES

With a strong work ethic that keeps him constantly busy cranking out hits for a remarkable variety of artists, it's hardly easy for JR Rotem to find time to talk about himself. ■ But he did take a break from producing Menudo in Orlando, Fla., to share some of his thoughts on the music industry and his own lofty place in it.

What are your feelings about the music industry in general?

Truthfully, I'm very blessed to be working in it and doing what I'm doing, so I don't mean to sound negative. But I will say we're in a very challenging time: Record sales are at an all-time low and get lower and lower every year because of the technology of the Internet and how easy piracy is. It used to be if a consumer liked a single, they had no choice but to spend \$15 or \$20 for an entire album, and acts were selling trillions of albums every week without much drop-off the next week.

But now people are a lot more savvy: They can see something for free on YouTube, or buy a ringtone or one or two songs for a dollar each. You have to be a hardcore fan to buy a whole CD. And piracy is so easy and rampant, so you notice a huge decrease in sales in the second week, because people buy the first week and then share with their friends the next week. It's affecting every part of the industry: There's way less artists, way less money for production and promotion budgets.

Where do you fit?

I think I'm always paying dues, but paying dues is something everybody does at every different level. Even in my jazz days, and when I first moved to L.A. Just getting a manager seemed the biggest thing in the world. "When I have a manager, that's when I've made it." But then you still have to climb the ladder: "Let me get a name in the industry. Let me be known for being a producer. Let me produce my own sessions." Now I want to be known for making singles and hits. Getting respect is its own challenge.

What kinds of challenges in particular have you had to face in getting that respect?

A lot of times there's a mind-set that has to be overcome. You get a certain reputation as a producer, so the label sends an artist to you to get singles, say, rather than album cuts. It takes a lot of time to cross those lines. Same with having success in the urban world: You have to struggle to get to produce pop stuff. Then I have to separate myself as not just a beat-maker that only produces tracks, but as someone who can produce vocals and whole records. Instead of taking my track and putting the artist with a vocal producer without me, I need them to trust me to produce vocals. I'm finally crossing those barriers, but it's just infinite. There are always challenges trying to prove yourself.

Also, there's a very short memory in this industry. You might

have had success a year or two ago, but what about today? What now? I don't say I'm on top, because once you get to the highest level there's staying there. You just can't tread water because music changes so fast that two months later there's a new sound on the radio. It's hard to stay current.

So how can you maintain a career?

Everyone has different goals—to be in the game, to be on top. I like to produce records now, but maybe it's just a cool thing now and I'll parlay it into something else.

But I see myself [as a] David Foster or Quincy Jones [in that] they've had very long careers. For me, music is my life. It's not my career or job, but it's been my life as long as I can remember, so I'm not looking to do this a little while and make money and get out. I'm doing exactly what I want to be doing and can't see doing anything else—to go as far as I can and make records and expand.

What are your thoughts on pop songwriting?

I look at it as truly a very deep art. To write a very big pop song one has to be successful on a lot of levels. You have to get a common denominator of people, so there has to be a simplicity to it.

In my own experience, coming from the jazz world and going into hip-hop and then breaking free of that to be as mainstream as possible was a process of learning how to simplify. That's something I had to learn, and I'm still learning the art of that.

Listen to a song like "Billie Jean" or "Yesterday," or something contemporary like Justin Timberlake's "My Love": There really is a reason when a song goes No. 1.

What can you point to as the best thing about the music business today?

That depends on who you are and what you're trying to do. For me, the best part is that I'm

continued on >>p44

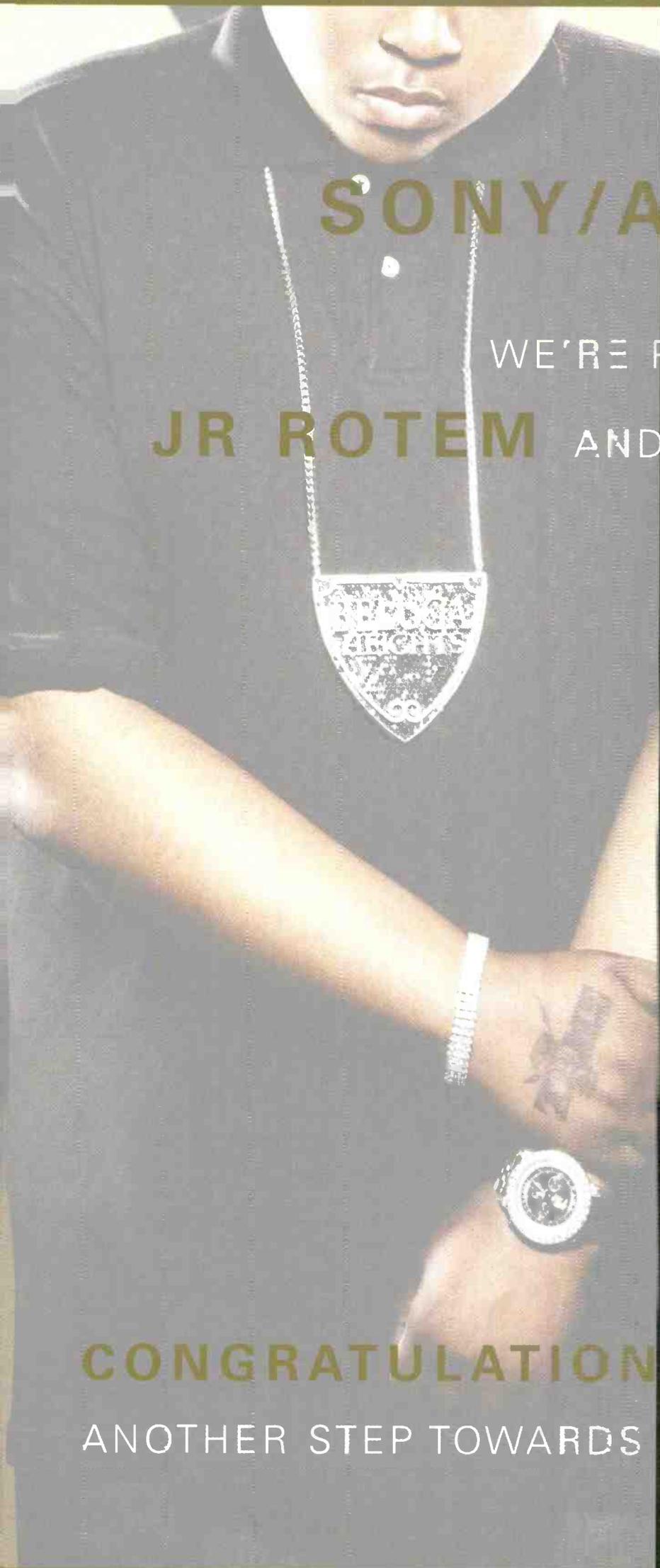
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JR ROTEM with, from left, the Cheetah Girls' ADRIENNE BAILON, KIELY WILLIAMS and SABRINA BRYAN at Complex magazine's fifth-anniversary celebration in April.

from >>p40 living my dream—to be working with major-label people who are so talented, and to do what I'm doing and be respected and work with other respected people. And then have a very successful song and people responding to it. Doing something that came from my heart and is personal and people connecting with it.

But it's all about connecting with people at the end of the day—your way of connecting with other humans. So that is the amazing thing about the music industry, and especially today, with the technology and the Internet, you can do something one day and have it heard the next day—or even in an hour—and make a great living. I'm living my life.

but I wasn't even thinking about it when I first started in the industry. I just wanted to get [song placements] on albums.

Anything else you want to add?

It's good to not get too emotionally attached to something. Some people can wait for years, but I like to keep it moving and put everything into it, and if people feel it's good or not, move on to the next thing. And it's good to not be greedy: It's better to have 10% of a hit than 50% of nothing. Be open to collaboration if it makes sense. A small piece of something that's very successful is worth more than a huge piece of something that's not successful or mildly successful.

—Jim Bessman

And the worst thing?

That depends on how deeply you take it, but like I said, this is my life, and it's a very stressful kind of thing. Like anything else there's a lot of blood, sweat and tears—and rejection: You're personally connected to a song and think it's great and others don't feel it. You're dealing with a lot of politics and power of certain people, and you have to play those games, which is the reason why a lot of creative people have to have a manager and lawyer, because there's no time to create if you're playing those games.

Is there anything you know now that you wish you knew when you started out in the business?

I always think like that! Every day I try to refine my ears to recognize what would be a hit in my own music and others', but hindsight is always 20-20: I had to learn not only what was ultimately a more personal song—which I was good at doing because I come from jazz—but how you make it a hit. How you make it digestible by others. I'm still learning that process,

An extended version of this interview is available exclusively at billboard.com/rotem.

'BUILDING OUR EMPIRE'

JR ROTEM EXPANDS HIS INFLUENCE AT THE HELM OF BELUGA HEIGHTS LABEL

With "everything starting to blow up," as producer/songwriter JR Rotem describes the state of his career, a joint-venture deal with Epic Records for his Beluga Heights label was a natural.

The collaboration with Rotem and his manager/business partner Zach Katz fit Epic's goals, according to Epic head Charlie Walk. "We're not just trying to make urban, hip-hop or pop-sounding records, but important records," Walk says. "And he's a producer who carries all those traits and is thus able to work with all types of artists."

According to Rotem, artist Sean Kingston was the perfect catalyst.

"We're now at the point where Beluga Heights has been proven successful with Sean being a No. 1 artist, and we're about to sign other artists," Rotem says. He notes that the company also has a publishing side, with Kingston and "S.O.S." co-writer Evan Bogart signed to it. "At the same time we're going into TV production with our own reality show, 'Beluga Heights,' focusing on the blood, sweat and tears it takes to make it in this industry, and other shows. We're really building our empire."

It's an empire involving such satellites as Interscope/Geffen/A&M senior VP of A&R Shawn Holiday, who previously worked with Rotem at Windswept Pacific Music Publishing. "Every time you need something," Holiday says, "he's always there, coming up with a hook idea and more, which most producers don't do."

—JB

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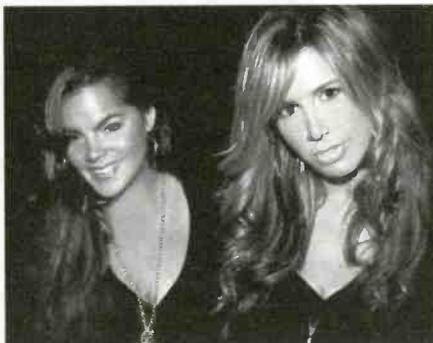
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TOM'S TALL TALES
Petty DVD thrives as Best Buy exclusive



FINE FELLAS
Sigel, Freeway return on Roc-a-Fella



BACH TALK
Dinnerstein raises eyebrows on new CD



HAIL MARY
NFL star tries out Christian rock



PERFECT PITCH
Bocelli on Pavarotti and what's next

48

49

50

50

51

MUSIC

COUNTRY BY KEN TUCKER

THEIR KIND OF TOWN

Country Outfit Looks To Build On Breakout Indie Success

The mood is light and upbeat at producer Wayne Kirkpatrick's studio 25 miles south of Nashville, and well it should be.

In this remote location in the midst of the Williamson County farming community, Little Big Town has been busy cultivating an exceptional crop. Due Oct. 30 via Equity, "A Place to Land" is a stellar collection of fresh but familiar sounds. Does one hear echoes of Fleetwood Mac and the Eagles while listening? Absolutely. But it's clear that this band, which features four lead singers and family-tight harmonies, is blazing its own path.

Little Big Town, a band that sold slightly more than 40,000 copies of its 2002 self-titled debut on Sony Nashville's Monument imprint and failed to make inroads at country radio, surprised many on Music Row when 2005's "The Road to Here," released on then-fledgling independent Equity, became a commercial and critical success. The album has sold 1.13 million copies, according to Nielsen SoundScan, and spawned the top 10 Hot Country Songs hits "Boondocks" and "Bring It On Home."

Label president Mike Kraski says Little Big Town has a rare quality. "This is a band that can bring fans in from outside of the format," he says, comparing the act to Mary Chapin Carpenter and Dixie Chicks, two talents he worked with at Sony Nashville.

And while the band will always be true to the country genre, "they do transcend it," Kraski adds.

Kraski was a senior executive at Sony Nashville when Little Big Town signed there. (The band also spent time on Mercury Nashville, but no music was released.) The band didn't have success at Sony, he says now, because "there were too many people meddling in the creative process." When Little Big Town signed with Equity, "We said, 'Let's let them be who they are and leave them alone creatively.'"

Country KXKC Lafayette, La., PD Casey Carter sees a difference. "[They] blew me away [live] but the recorded product didn't match," she says. "Once they got on Equity, they were able to transfer their greatness onto recorded product."

Live performance has always been one of the band's strengths, and it has toured constantly. Currently out with Sugarland and Jake Owen on the CMT tour, Little Big Town has opened for Keith Urban, Kenny Chesney and Martina McBride, among others. Last year the band toured with John



LITTLE BIG TOWN

Mellencamp, who asked the members to sing backing vocals on eight songs on his album "Freedom's Road."

"The collaborations we've done in the last year definitely changed us," the band's Karen Fairchild says, citing its CMT "Crossroads" appearance with Lindsey Buckingham and the tour with Mellencamp. "They stretched us, and we want to do more of that."

Between marriages, pregnancies and touring, Little Big Town didn't have much time to record the new album. The result is "we were a lot more focused," group member Jimi Westbrook says.

The band co-wrote 10 of the album's 12 cuts with Kirkpatrick. The two outside songs—"Lonely Enough" and "Firebird Fly"—came from Jon Randall and Jessi Alexander, along with co-writers Darrell Brown and Jon Mabe.

Current single "I'm With the Band," which is No. 39 on Hot Country Songs and features Westbrook on lead, is what the title suggests—a song about the brother- and sisterhood

of the road. "Evangeline," a haunting tale of physical abuse, is among the songs that conjure Fleetwood Mac.

Philip Sweet handles lead on the live-life-to-its-fullest ode "Vapor," while "Fine Line," with Fairchild on lead vocal, features a frantic banjo line. Perhaps marking the first time in country history that the drug is mentioned in a song, "Novocaine" is a fun party song.

"We kind of have a collective gut," Westbrook says of the group decision-making at work in the studio. "We figure if the five of us are moved, we might be able to move other people," Fairchild adds.

Country WXBQ Bristol, Tenn., OM/PD Bill Hagy wasn't an early fan. "I must admit I was not taken by Little Big Town at first, but the audience sure was," he says.

"We're the story of perseverance in Nashville—the thing that shouldn't have worked," Fairchild says. Group member Karen Roads adds with a laugh, "We've had it the other way, and we want this way to keep going."

>>> DON'T 'HATE'

Former Capitol rapper Chingy returns to the Disturbing Tha Peace fold this winter with "Hate It or Love It." Due Dec. 11, the set features guest appearances from Amerie, Ludacris, Bobby Valentino, Anthony Hamilton, Rick Ross and Huey, among others. Amerie appears on first single "Fly Like Me," which will hit radio early this month in tandem with a music video. Ludacris and Valentino team up on "Gimme Dat," while Hamilton guests on "They Don't Know."

>>> DOUBLE DUTY

Bow Wow and Omarion's collaborative album will be out before the end of the year. "Face Off" will arrive Dec. 11 via Columbia as a standard 12-track CD or as a CD/DVD combo featuring behind-the-scenes footage and videos from the artists' prior albums. Album track "Hood Star" has been making the rounds online since last month, and another song, "Girlfriend," is at radio now.

>>> A 'TREE' GROWS

Goldfrapp will release its next effort, "Seventh Tree," Feb. 26 via Mute, but warns that it may surprise fans of the group's previous studio set. "It's very different to [2005's] 'Supernature,' so it might come as a bit of a shock to some of you," group members Alison Goldfrapp and Will Gregory say, declining to reveal further details.

>>> HOT CUP OF JOE

Joe Jackson's first album in five years, "Rain," will arrive Jan. 29 via Rykodisc. The project features two of the three other original members of Jackson's longtime band, bassist Graham Maby and drummer Dave Houghton. Jackson produced "Rain" at Planet Roc Studios in Berlin, with mixing assistance from Sean Slade and Paul Kolderie. A tour will follow next spring.

Reporting by Jonathan Cohen and Katie Hasty.

ROCK BY ED CHRISTMAN

No Waiting Necessary

Simultaneous DVD, Theatrical Release
Power Petty Film

With the American music marketplace in its current depressed state, East End Management principal Tony Dimitriadis knew a different kind of marketing plan was in order for Tom Petty & the Heartbreakers' four-disc CD/DVD boxed set, "Runnin' Down a Dream."

So he went to Warner Bros. with a triple-pronged plan to boost sales of the project, which encompasses Peter Bogdanovich's band documentary; a 30th-anniversary show in Gainesville, Fla.; and a disc of rare and unreleased tracks.

First, he harnessed the marketing might of Best Buy by giving the merchant an exclusive period that began Oct. 16 and runs into 2008.

Then, he set up one-off theatrical screenings in 27 North American markets the night prior to street date. The final element was a four-hour, commercial-free airing Oct. 29 on the Sundance Channel.

"Dream" has sold 29,000 units, according to Nielsen SoundScan.

"Five years ago, I wouldn't have done it this way," Dimitriadis says. "But the fact that Warner Bros. was prepared to work with artists that are important to them shows that they are trying to step up and find different ways to put out music."

Best Buy also has the boxed set exclusively for Canada, where it is carrying it in its FutureShops chain. Outside the United States, where "Dream" will be sold on a nonexclusive basis, Dimitriadis is licensing the boxed set from Warner Bros. to third parties. The package will be available in Europe in late November via SPV and in Japan next year.

Putting out records as an exclusive with one retailer often alienates other merchants. "It's very hard to wholeheartedly support those acts who halfheartedly support Trans World," Trans World Entertainment divisional merchandise manager Jerry Kamiler says.

But Dimitriadis says the state of the industry warranted this step. "Best Buy

is providing a substantial part of the marketing budget and they agreed to the nuances and other things important to Tom," he says, adding that the partnership came together after he met Best Buy senior entertainment officer Gary Arnold at a party.

Arnold, who pioneered retail exclusives a decade ago, says the Petty project works well for the store's customers. What's more, he says, "It's a great story of guys who found one another early on and remained together through the challenges that a music career can bring, and it gives an understanding of why they are in the Rock and Roll Hall of Fame."

This marks the fourth year out of the last five holiday selling seasons where Best Buy had a music DVD exclusive.

When it was time to organize the screenings, East End capitalized on D&E Entertainment's expertise in theatrical marketing to book the theaters, run trailers and hang posters in lobbies.

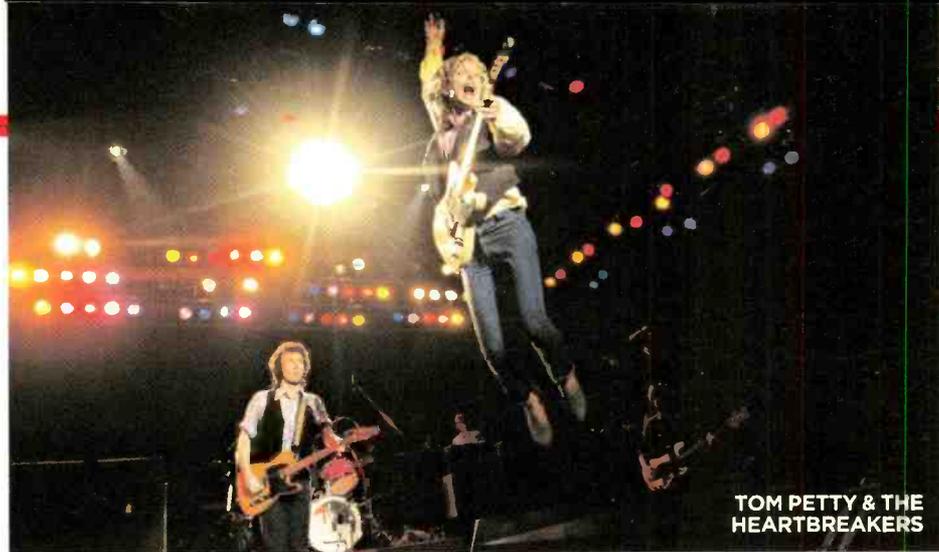
Dimitriadis also ran a pre-order cam-

aign, offering free shipping and a two-month trial subscription to the Best Buy Digital Music Store, with members of Petty's Highway Companion club. He says that promotion has generated 20% of sales.

In addition to what Dimitriadis says was "a limited amount of television advertising," radio contests were set up to award tickets to the screenings and copies of the boxed set and coffee-table book of the same name.

For the latter, which features hundreds of photos of Petty and the band, writer Warren Zanes worked from the documentary interview transcripts to create his own version of the Heartbreakers' story. "It's the same story, from a different perspective," Dimitriadis says.

"Sometimes, giving up your privacy is a little like going to the dentist, and we have let [Bogdanovich] have access that no one's ever had," Petty told Billboard in March 2006. "[But] I think it's a worthwhile project." ...



TOM PETTY & THE HEARTBREAKERS



MINT CHICKS

Chicks In Mint Condition

New Zealand Band Heading Stateside After Award Wins

Picking up three major trophies at the New Zealand Music Awards Oct. 18 in Auckland was "surreal," Christchurch-based garage punk act Mint Chicks guitarist Ruban Niel-

son says. "We had no idea we'd win over acts who sold a lot more records than us."

The act was named best group, while its Flying Nun record, "Crazy Yes, Dumb No,"

topped the best album and rock album categories. "Not bad for an album that hasn't even reached gold [7,500 units] at home," Nielson quips.

Nielson reckons the awards

confirmed Mint Chicks had achieved all they could in New Zealand, and in January they will relocate to Portland, Ore. "It's got a similarly slow pace of life to NZ," he says. "We don't want to hit the ground running."

Formed in 2002, the self-managed act's 2003 debut album on Flying Nun, "Fuck the Golden Youth," was a mesh of its cited inspirations, from Motörhead to At the Drive-In and Ornette Coleman.

Currently unsigned in the United States, the Mint Chicks paid their third visit stateside in March, playing 32 dates booked through Panache Booking. Publishing worldwide is handled by Mushroom Music.

—Christie Eliezer

OJOS ALIGHT: Gaining a Latin Grammy Award nomination for its 2006 album "Techari" is "a blessing and a recognition of our work," Barcelona-based Ojos de Brujo percussionist Max Wright says. "It is one more unforget-

table experience in our lives."

The band's nomination in the best flamenco album category ahead of the Nov. 8 Las Vegas event is the latest milestone on the unconventional act's 10-year career. "Techari" and its 2004 predecessor "Bari" have each shipped more than 100,000 units worldwide on the band's own Diquela Records label.

The group is renowned for its live shows, which display its unique gypsy fusion, taking in Catalan rumba, Cuban percussion and dhol drums—as captured on in-concert album "Techari Live" (Diquela Records), which arrived internationally Oct. 8. The band is currently on tour, taking in the United Kingdom, the Netherlands, Belgium, Germany and Mexico before year's end.

The independently minded Ojos handles its own publishing through its Ediciones Tahita company and its own booking via Diquela Concerts.

—Howell Llewellyn

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Rhythm & Blues

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Willie's World

Legendary Producer Relaunches Long-Dormant Label

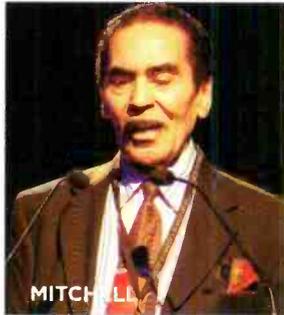
Neither age (a youthful 79, thank you) nor health (cataract surgery a couple of days before this interview took place) can keep a good music man down. Just ask **Willie Mitchell**.

Yes, the same Willie Mitchell who wrote and produced **Al Green's** 1972 hit "Let's Stay Together." He later went on to produce six more No. 1 R&B hits, an accomplishment shared by such illustrious colleagues as **Marvin Gaye**, **Berry Gordy Jr.** and **Barry White**.

Mitchell's latest project: the relaunch of his Waylo Records label. Having secured distribution through Select-O-Hits, Mitchell is busy getting the word out about the label's first release, "Anytime, Anyplace, Anywhere."

The Southern soul album marks the debut solo project for singer/songwriter **Mashaá** (pronounced "mashaw"). Initially discovered as a teen by Stax Records co-founder **Estelle Axton**, Mashaá (born **Erma Shaw**) segues from a background-vocalist career that lists gigs with **B.B. King**, **Michael McDonald** and **Otis Rush** (on Rush's 1998 Grammy Award-winning album "Any Place I'm Going").

Mitchell, who produced the album, also co-wrote several tracks with Mashaá. Their relationship dates back to when Mashaá was part of the session crew at Mitchell's legendary Royal Recording



STUDIOS IN MEMPHIS.

"She's been working around the studio with me for a long time," Mitchell says while recuperating at home. "One day we wrote a song called 'The Reason' [featured on Mashaá's album] and decided, 'We're going to put out a record.'"

Waylo—which is derived from the names of Mitchell's two daughters and grandchildren—was established in 1982. The label's most recognizable artist was singer **Otis Clay**. However, Mitchell's busy production and recording schedules as the president of Hi Records caused him to shutter Waylo after seven years.

Unperturbed by the uphill battle he faces pushing a seasoned R&B/blues singer in a youth-driven music climate dominated by R&B/hip-hop and pop, Mitchell points to other vets who are still making an impact like **Tony Bennett** and **Chaka Khan**.

"I'm a firm believer that a good song will always have a place," he says. "We've cut some good songs here that

are worth giving a try."

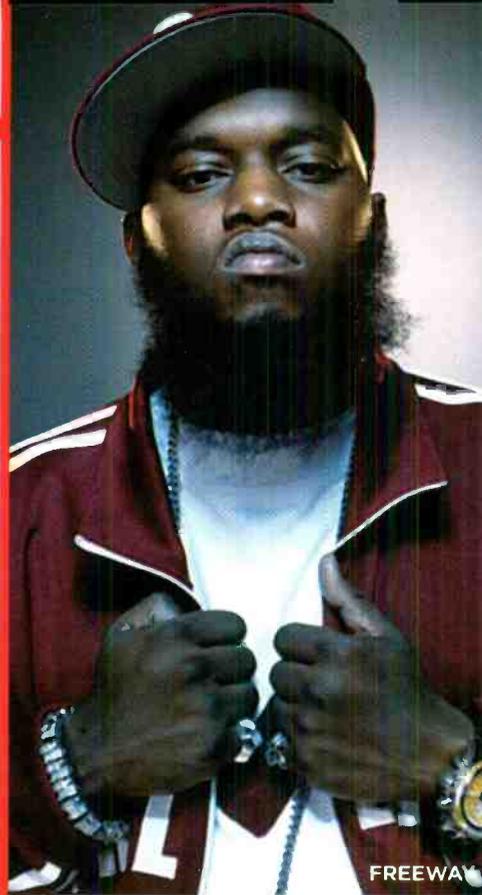
That's not to say Mitchell is out of tune with the contemporary scene. His handiwork as a horn arranger can be heard on "I'm Gonna Find Another You," featured on **John Mayer's** 2006 Grammy-winning pop album "Continuum." Among other artists he's eyeing for Waylo is a 19-year-old R&B singer from Memphis who goes by the moniker **Ice**.

"I work with all kinds of music," he says with a laugh. It was Mitchell's knowledge of chords and rhythms as a former jazz player that helped him transform Green from a relatively obscure blues/gospel singer into an R&B/pop crossover legend.

"There's no telling what I might come up with: R&B, jazz, hip-hop, blues, pop, whatever," Mitchell adds. "I don't limit myself."

With 54 gold and platinum records lining his walls, Mitchell—along with **Booker T. of Booker T. & the MG's**—was recently honored for his career achievements by the Memphis chapter of the Recording Academy. As excited as he was about receiving that accolade as well as previous honors, Mitchell says it all boils down to what got him started as a session player and instrumentalist:

"I've been doing music since I was 8 years old. It's music that keeps me going."



FREEWAY



SIGEL

HIPHOP! BY HILLARY CROSLY

Can't Stop The Roc

Label Looks For Boost From Freeway, Sigel CDs

Roc-a-Fella elevated Jay-Z and Kanye West to platinum status, but the label has been unable to lift other artists to that level. More recent signings—such as **Teairra Mari**, **DJ Clue**, **Uncle Murder** and **Tru Life**—have yet to go gold.

Clue's "The Professional, Pt. 3" shifted 55,000 units its first week late last year, according to Nielsen SoundScan; Mari's 2005 album, "Roc-a-Fella Records Presents Teairra Mari," sold 69,000 units its debut week, but she was dropped soon after.

Meanwhile, **Uncle Murder** and **Tru Life** have yet to release albums.

Now, Roc-a-Fella is hoping new releases from two of its key artists will hit bigger. First up is the sophomore album from Philadelphia rapper **Freeway**, "Free at Last," due Nov. 20. A new **Beanie Sigel** album, "The Solution," follows Dec. 11.

Freeway has spent the last year touring and releasing music online, garnering underground buzz with tracks like "Roc-a-Fella Billionaires." But the biggest boost to his career may come from a co-branding agreement with 50 Cent's G-Unit camp, which arrived with the blessing of Def Jam head Jay-Z. The two superstar rappers co-produced "Free at Last," which also boasts contributions from **Lil Wayne**, **Jadakiss**, **Paul Wall**, **Busta Rhymes** and **Rick Ross**.

"I definitely benefitted from the partnership. 50 brought a lot of motivation," Freeway says, adding that he "didn't have much direction" after the original Roc-a-Fella partners split.

To spread the word, Freeway is posting studio and concert footage on freewayatlast.com, and dropping a new freestyle every week on rocafella.com. Def Jam is also releasing three videos—"Still Got Love," "It's Over" and "Lights Get Low"—simultaneously via the latter site.

"We're concentrating our attention online because that's where his consumer lives," Def Jam marketing VP **Ashaunna Ayars** says.

"I didn't fall into what people thought I was

going to do or what everyone else is doing," Freeway says of the new album.

Pushing himself to try new sounds was also a priority for Sigel, who spent nearly a year in jail on weapons charges in 2004-05.

"I told the producers, 'Don't make a track for me,'" says Sigel, who worked with **Dre & Vidal** as well as newcomers **Harry and Alex**. "Make something I wouldn't do—something you'd want to hear me on."

Indeed, the live trumpets, saxophones and pianos are a significant departure from Sigel's previously gritty beats.

Sigel acknowledges the once-familial climate at Roc-a-Fella has changed in the four years since Jay split with co-owners **Damon Dash** and **Kareem Burke**.

Roc-a-Fella "dropped the ball with my last album," he says of 2005's "The B. Coming," which has sold 419,000 copies in the United States. "I shot seven videos. Did you see any of them?"

Sigel says that while he toyed with joining Dash's **Damon Dash Music Group**, he decided to stay at Roc-a-Fella. "Money was promised to me that didn't pan out," he says. "So I had to back away" from working with Dash.

Insisting that "Roc-a-Fella still operates as one unit," Ayars says the label is preparing posters for retailers featuring Sigel, Freeway and West. In addition, Sigel's upcoming 25-market promo tour will be filmed and cut into six webisodes.

"He does wonderful things in his community," Ayars says. "We're focusing on showcasing his personality outside of the grimace."

In the meantime, Sigel and Freeway may turn up during Jay-Z's six-day promo tour to promote his new "American Gangster" album, and a 2008 tour with those three artists as well as West has been discussed, according to Freeway's manager, **Ryan Press**.

Sigel is also in talks to join West's own **Glow** in the Dark tour next spring or **R. Kelly's** upcoming outing, according to his manager, **Mark Byers**.

WILLIE MITCHELL, fourth from right, was honored in September by the Memphis chapter of the Recording Academy.





Nashville Scene

KEN TUCKER ktucker@billboard.com

Par For The Course

Owen Trades Golf Dreams For Country Success

Have you heard the one about the guy who wanted to be a professional golfer but scored a top 10 country song instead? Meet Jake Owen, who but for a career-ending injury during his first year of college might be chasing hole-in-ones instead of No. 1s.

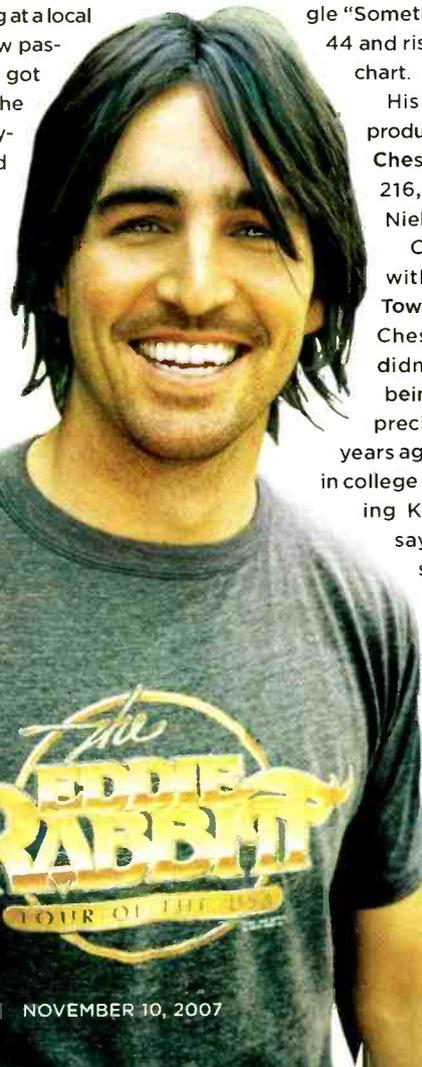
Raised in Vero Beach, Fla., Owen and his twin brother, Jarrod, excelled at sports. By the time he was 12, Owen had decided on his career path. "I couldn't wait to get out there and start playing with Tiger Woods," he says.

After high school, Owen and his brother went to Florida State University in Tallahassee, where Jarrod had been awarded a tennis scholarship and Owen would try to become a walk-on member of the golf team. But a waterskiing accident during his first semester on campus altered Owen's course. After reconstructive shoulder surgery, he was told to put down the golf clubs for at least a year.

Looking for an alternative to "twiddling my thumbs," Owen turned to music. "My neighbor had a guitar in his closet, so I kind of stole it from him," he recalls. "I had never played guitar or really sang, but I just started playing and singing and teaching myself to play."

Owen, who grew up listening to country, eventually landed a gig at a local bar and found his new passion, with benefits. "I got \$75 and free beer," he says. Soon, he was playing at fraternity and sorority parties.

While his local popularity grew, so did his resolve to follow his new dream. "I had nine hours of school left at Florida State and decided I would call home to Mom



OWEN

and Dad and tell them I was going to head to Nashville," he recalls. "Something just told me I needed to go, and I did."

As can happen only in Nashville, Owen was "discovered" his second day in town. "I started a bank account, and the teller asked me if I was new in town. I told her I played music, and she said, 'I would love to hear your music sometime.'" Owen had a CD in his pocket and gave it to the woman. Within hours, he got a call from an executive at Warner/Chappell Music. While that arrangement didn't work out, the quick attention helped Owen realize that he'd made the right decision.

Success, however, didn't come easily. Owen frequently drove back to Tallahassee to perform weekend gigs to make money. But when a song he wrote was placed on hold by Kenny Chesney, he started to draw attention. After making the rounds of Nashville labels, Owen signed with RCA.

Owen has released three singles to radio, the first of which, the party-hardy "Yee Haw," reached No. 16 on Billboard's Hot Country Songs slightly more than a year ago. The introspective ballad "Startin' With Me" made it to No. 6 in July of this year, and current single "Somethin' About a Woman" is No. 44 and rising after nine weeks on the chart.

His album, "Startin' With Me," produced by Jimmy Ritchey (Mark Chesnutt, Clay Walker), has sold 216,000 copies, according to Nielsen SoundScan.

Currently on the CMT Tour with Sugarland and Little Big Town, Owen has also opened for Chesney. And even though he didn't grow up with dreams of being a country star, Owen appreciates where he is now. "Four years ago, I was sitting on a barstool in college playing for my friends, playing Kenny Chesney songs," he says. "Fast-forward to today, stepping on a stage for the first time with him and opening a show—it was pretty cool."

Owen is also grateful for the fast track his career has taken so far. "I am definitely very aware and humbled by the fact that it didn't take as long as I know it does for a lot of people," he says. "My life has always worked out for a reason." ...

DINNERSTEIN



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Dinnerstein's Bach

Goldberg Recordings Prove A Polarizing Force

The big chart surprise this fall has been **Simone Dinnerstein's** traversal of the **Bach Goldberg Variations**, released on Telarc. (See billboard.com's Sept. 24 article for more on the pianist's rise to the top of Billboard's Classical chart.)

As Dinnerstein herself observes, "I knew when I made this recording that people would either love it or hate it, and that's what happened—I've received very strong reactions from both ends of the spectrum and very little in the



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

A Different Kind Of Goal

Colts Punter Moonlights With Christian Band

When a professional athlete tries to launch a music career, the results aren't always pretty. However, Hunter Smith, punter for Super Bowl champions the Indianapolis Colts, is the exception. In partnership with longtime friend and fellow worship leader Chris Wilson in the group **Connorsvine**, Smith has helped fashion one of the most impressive debuts to hit the Christian format this year.

Wilson has long had a love affair with Christian music and began leading worship by the time he was in middle school. Smith and Wilson met in 2001 while leading worship for a young adult ministry at a church in Indianapolis. "We really didn't

set out intending to start a group," Wilson says. "We were writing songs to use the next week in worship. People started coming up to us saying, 'You guys should start recording.' Then we started thinking maybe God had something in mind."

Smith had met manager **Scott Brickell** (MercyMe, Audio Adrenaline) years ago and when they reconnected, Brickell was impressed with the duo's music and steered the pair to a deal with INO Records. **Connorsvine's** self-titled debut streeted Oct. 23.

"When we started this whole process, we knew it was going to be unorthodox. We knew the whole football

thing would play a part," says Smith, acknowledging that the Super Bowl champ-turned-artist angle held press appeal, but that there would also be scheduling challenges. "We also knew it would be a hindrance as well. We knew a conventional record label might not be the best way to go. We needed people who were willing to think outside the box."

With Smith in the middle of football season, **Connorsvine** interviews and appearances have to be scheduled around his Colts duties. During street week, the duo held a record release party at an Indianapolis church as well as in-store events, signing autographs and doing acoustic sets at a

middle." Her artistic choices, especially in taking unusually slow and spacious tempos, have been heatedly discussed throughout the classical music industry. So what was the idea behind her interpretation?

"I really wanted the Goldberg Variations to have an organic sense of rhythm, not something motor-like, and that sort of affected the whole structure of the piece," the 34-year-old Brooklynite says. "And since I made the recording, I've been experimenting with making it even more rhythmically free. I have this idea that rigidity of rhythm, of pulse, is something very much belonging to the 19th and 20th century. I have a feeling that that strictness, that kind of rhythmic precision, has something to do with the development of the mechanical engine and the industrial revolution. To me, there's a certain kind of improvisatory freedom to Bach's writing that should be explored."

ESSENTIAL READING: If you know **Alex Ross'** writing already from his work at the New Yorker, the pleasures of his first book, "The Rest Is Noise: Listening to the 20th Century" (published last month by Farrar, Straus and Giroux) will be familiar. If not, you're in for a great adventure. Highly readable and tautly written, Ross' smart narrative laces together a fascinating range of musical personalities from **Richard Strauss** to **Steve Reich** and beyond. You don't have to be a classical music fanatic to appreciate his work, although his remarks on individual pieces should have many readers running straight to iTunes. Instead, Ross uses classical

music as a lens to observe larger arcs of modern history, politics and culture.

OUT OF PRINT NO MORE: Classical fans are used to frustrating searches for albums that have long gone out of print. However, Arkiv-Music.com now has agreements with all four major-label groups—Universal Classics, EMI Classics, Sony BMG Masterworks and Warner Classics—as well as two dozen indie labels to produce discs on demand under the ArkivCD program. These titles include sets with massive booklets, such as operas with lengthy libretto texts and translations. By year's end, about 5,000 such titles will be available.

NEW & NOTEWORTHY: Cellist **Matt Haimovitz's** album "Vinylcello," with music by **Tod Machover**, **Luna Pearl Woolf** and **David Sanford**, along with Haimovitz's reworking of **Jimi Hendrix's** "Machine Gun" (Oxingale, available Nov. 6) . . . The debut release from CMS Studio Recordings, the new in-house label of the Chamber Music Society of Lincoln Center. First up: pianist **Wu Han**, violinists **Erin Keefe** and **Arnaud Sussmann**, and cellist **David Finckel** tackling the **Beethoven** and **Dvorak** piano quartets. The CMS albums are available online only (at chambermusicsociety.org) as well as at their concerts . . . Violinist **Gidon Kremer** and his **Kremerata Baltica** pairing together an unusual and intense program of music by **Mahler** and **Shostakovich** on their newest release (ECM New Series, issued Oct. 23). . . .



CONNORSVINE

Borders location and at a Berean Christian store. After football season, Connorsvine plans to embark on a tour.

How does Wilson feel about his musical partner also juggling another high-profile career? "For a number of years, I've actually been looking for a professional athlete to do this," Wilson says, as he and Smith erupt with laughter. "Actually, I'm not a football fan, not a sports fan at all. I had no idea what Hunter did for a living. When we were introduced, we just hit it off."

And how does the music industry compare with professional football? "Art is art, and there may be people

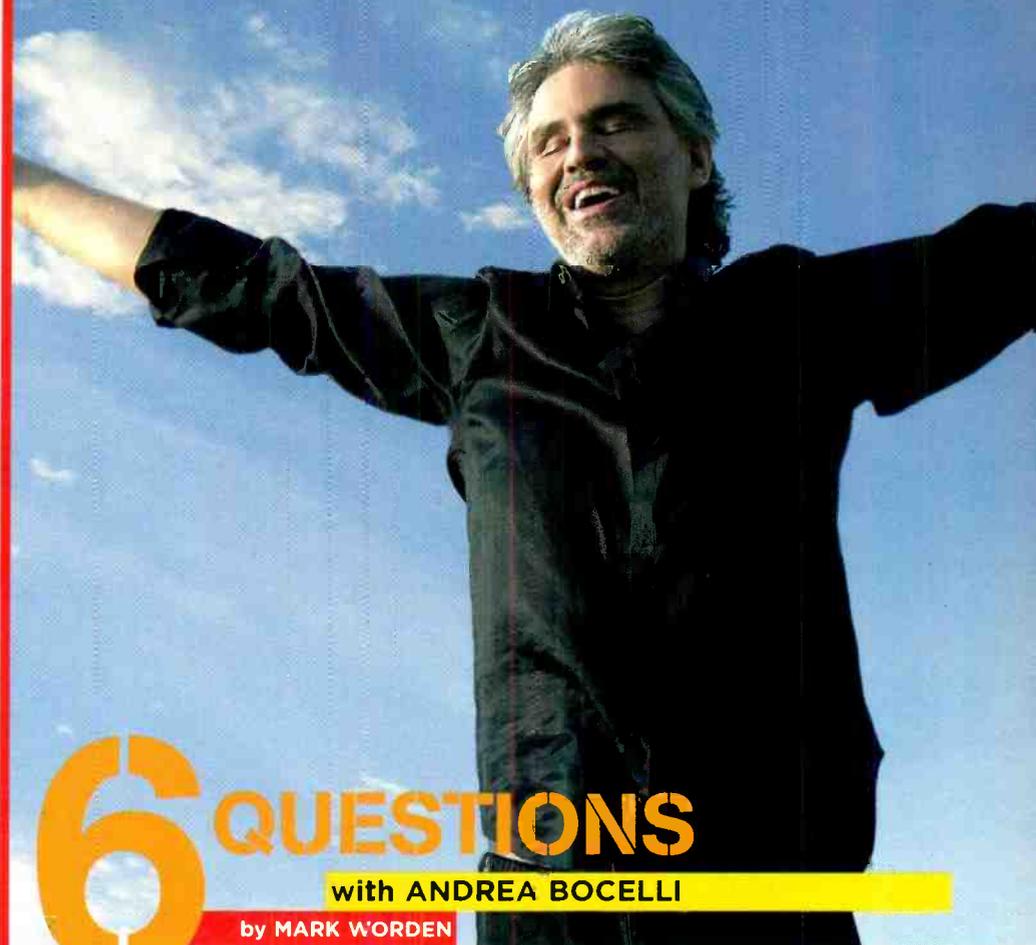
who don't like your art, but it doesn't mean it's bad art," Smith says. "Football performance is not as subjective. [The careers] are similar in that you're in front of people, but one is much more cut and dry in terms of how success is defined."

With so many acts recording worship albums these days, how did Smith and Wilson approach making an album that would offer something unique? "We believe God's relationship with Christian people differs depending on the person because all people are different," Smith says. "So we feel like we had a distinct expres-

sion of gratitude and praise and worship for our relationship with him and the things he's done in our lives. That expression will be unique and fresh."

The duo's unusual name was inspired by a friend at church who gave them some fresh tomatoes, grown by his son Connor, thus coming from Connor's vine. Smith says, "We looked at other names, but Connorsvine kept coming back. We felt like it had a great meaning behind it—the whole idea of a young man with childlike faith who planted seed and reaped a harvest and was bearing fruit." . . .

BOCELLI



6 QUESTIONS

with **ANDREA BOCELLI**
by **MARK WORDEN**

Following the recent death of Luciano Pavarotti, much attention has been paid to the search for a successor to the world's best-known classical tenor. If sales history and crossover appeal can be used as guides, Tuscany, Italy-born Andrea Bocelli—who sang at Pavarotti's funeral—is surely the key contender.

Bocelli's Italian label, Sugar, claims the singer has racked up career sales in excess of 60 million albums at home and abroad through a series of international licensing deals. That figure looks set to increase significantly following the rollout of Bocelli's career retrospective "Vivere," which arrived Oct. 30 via Decca.

Bocelli's route to international stardom was hardly a conventional one; blind since the age of 12, he financed his singing lessons through performing in piano bars in Pisa, while he attempted to launch a career as a lawyer. Ahead of the new release, the artist talked to Billboard about his remarkable career.

Does a "best of" release feel like a milestone to you?

I guess so. I see it almost as marking the end of one part of my career and the start of another. I wanted to do a "best of" before my 50th birthday [in September 2008] and moving onto other things. I've already got plenty of projects lined up for the next part of my career, such as a recording of "Carmen" and a couple of other things that I'll talk about at a later date.

Luciano Pavarotti played an important role in discovering you—was he your mentor?

I wouldn't say [that], as I was already fairly mature when I met him, but he played a key role in my career. He was the first important person to believe in me and introduced me to other important people. He helped open a lot of doors that might otherwise have remained shut.

Do you see yourself as an heir to Pavarotti? For me, the idea of "artistic inheritance"

doesn't exist—inheriting can only apply to material things. For that reason, I don't think there's much point in looking for heirs to Pavarotti. He was unique. He touched people's hearts the world over in a special way. The rest of us just try to do our best.

Why does the world love Italian tenors?

Opera was born in Italy. We are at an advantage when it comes to singing opera, in the same way Americans are at an advantage when it comes to jazz and rock'n'roll.

Speaking to Billboard in 2004, you said you wished opera could return to its historical role as "the music of the people." Is progress being made?

Opera is still largely confined to the opera houses. Part of the problem is that the mass media—radio, TV and the press—doesn't take much interest, and part of the problem is the snobbery of the opera world, which puts a lot of people off. That's a real pity.

I've received negative reviews from opera critics, [but] that's a slightly different issue—more to do with resentment of my commercial success and the assumption that I've made a lot of money. [But] negative criticism isn't necessarily bad for a successful artist. It can help you keep your feet on the ground. For a young artist who has yet to make it, it's completely different. It can destroy you.

You "made it" relatively late for a singer, in your mid-30s, but did you ever feel like giving up in the early days?

There were certainly times when it all seemed very difficult, but I don't think I ever reached the point where I wanted to give up. And in retrospect, I have to admit that I'm grateful I became a star in my 30s and not in my teens. I had already grown up, and I think I was able to handle it. For an 18-year-old, it must be terrible. . . .

THE BILLBOARD REVIEWS

ALBUMS

HIP-HOP

CASSIDY

B.A.R.S.—The Barry Adrian Reese Story
Producers: various
Full Surface/J

Release Date: Nov. 6

▶ Three albums might be a little early for a comeback, but Cassidy is positioned to make good on a series of bad circumstances. His eight-month manslaughter incarceration in 2005-06 and a subsequent car accident put the crimp on 2005's "I'm a Hustla." But "B.A.R.S." finds him fit and focused with a revised worldview that's not unlike the faith-restoring turn Kanye West took after his own auto mishap. Cassidy is lucky to be alive and free—and knows it, thanking the heavens on such tracks as "I Pray," "Leanin' on the Lord" and the Latin-flavored "Celebrate." His Da Hustla alter ego manages to get some pointed disses into the proceedings, while the single "My Drink N' My 2 Step" has club hit written all over it. But it's telling that Barry beats Da Hustla in the opening "Intro" face-off, while the rest of the album voices relatively high-minded ideals.—GG

R&B

SHARON JONES & THE DAP-KINGS

100 Days, 100 Nights
Producers: Neal Sugarman,

Gabriel Roth
Daptone Records

Release Date: Sept. 25

★ You may remember Sharon Jones & the Dap-Kings from such records as Amy Winehouse's "Back to Black," where they served as the house band for half the songs (including its trip to "Rehab"); Mark Ronson's "Version" (where they were nearly everywhere); or a great cover of "This Land Is Your Land." But where those projects lifted soul to the present, this new record is all about the past. "100 Days, 100 Nights" is a scruffy set of funk/soul whose reviews will set indoor records for use of the term "old-school." The band's reverence for its source material—all horns, Stax/Volt soul and he-done-me-wrong lyrics—occasionally gets so close that it's more clone than homage. But there's no denying the 51-year-old Jones' brutal, Aretha-ish voice, best-employed on the title track and the ringing "Nobody's Baby."—JV

ROCK

ANGELS & AIRWAVES

I-Empire
Producer: Tom DeLonge
Geffen

Release Date: Nov. 6

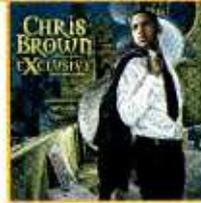
▶ Tom DeLonge isn't the first rocker to conclude that love is all you need—but with Angels & Airwaves, it just

CHRIS BROWN

Exclusive
Producers: various
Jive

Release Date: Nov. 6

It's often difficult transitioning from teen star to rub-'em-down R&B singer, and Chris Brown's "Exclusive" feels those growing pains. Fortunately, the balance of ballads and danceable grooves is enough to string Brown's audience from puberty to legal drinking age. "Take You Down" features frisky lyrics, as Brown croons, "It ain't my first time, but baby girl we can pretend." While the words are a bit jarring, the fantastic melody ultimately wins. "Damage," another standout ballad, displays a stripped-down, Prince-esque bop with big keys. The will.i.am-produced "Picture Perfect" showcases Brown's ability to start the party, although Stargate's "With You" leans a bit too heavily toward Beyoncé's "Irreplaceable." Lil Wayne, Kanye West, the Game and Big Boi each contribute verses to "Exclusive," though the best cameo goes to T-Pain. Even after heavy radio rotation, "Kiss Kiss" is still a gem.—HC



takes him a little longer than others to actually say that. Like 2006's "We Don't Need to Whisper," "I-Empire" is a sweeping conceptual piece with a message as big as its sound and just a bit more enigmatic. If "Whisper" was about leaving one world and finding another, "I-Empire" focuses on not only living in that new realm but also mastering it. Musically, the band demonstrates a better grip on dynamics, thanks partly to the locked-in rhythm section of drummer Adam "Atom" Willard and new bassist Matt Wachter. A&A also laces more techno and industrial sounds into the textured guitar drone that shimmers atop most songs, and it taps into the Brian Eno/Daniel Lanois phase of U2 on "Star of Bethlehem"/"True Love" and "Heaven."—GG

BLUE RODEO

Small Miracles
Producers: Blue Rodeo,
Chris Shreenan-Dyck
Telesoul Records

Release Date: Oct. 30

It's been more than a decade since one review said "the best American band is from Canada," but much has changed for Blue Rodeo since that proclamation. For better or worse, the Toronto group hasn't deviated from the roots-rock path it started down more than 20 years ago. That's the band's strength and weakness, as wit-

nessed with "Small Miracles." Country-tinged songs like "Mystic River" and "Blue House" wear the Blue Rodeo trademark of twangy guitars and rootsy harmonies, and wouldn't be out of place on any of the group's 12 studio efforts. However, the band does mix it up on tracks like the jazzy "Together," the early-'70s vibing "Summer Girls" and "C'mon," which works out its inner Byrds. It's a breezy listen that won't likely convert many who haven't already drunk Blue Rodeo's particular brand of Kool-Aid.—RT

DUST GALAXY

Dust Galaxy
Producer: Brendan Lynch
ESL

Release Date: Nov. 6

▶ Fans of Thievery Corporation's lushly textured downtempo might be surprised to find the production duo's Rob Garza sounding more crunchy than smooth on this, his first solo release, and his first as a frontman. Handing the production reins to Primal Scream's Brendan Lynch, Garza erases almost all electronic marks from the album's 11 songs, relying instead on a band with live instruments. "River of Ever Changing Forms" boasts a swirling sitar solo; "Sons of Washington" wags a finger at corrupt politicians with a reggae pulse.

"Overhead" is as straightforward rock as things get, and it's refreshing in its simplicity, like seeing a great band in a local bar. Garza's voice is the weakest link: He sounds like an undergrad doing karaoke to the Afghan Whigs. But the intimacy of a songwriter singing his own songs nearly makes up for it.—KM

PUSCIFER

"V" Is for Vagina
Producers: Mat Mitchell,
Puscifer

Puscifer Entertainment

Release Date: Oct. 30

This side project of Tool's Maynard James Keenan goes in for ironic shock with the title "V" Is for Vagina," clearly seeking an audience who won't blink at the name. Talk about wasted tactics. If these rudimentary electro loopings were being pushed at the crowd who watches "The View," the act could find in spades the controversy it would declare it never sought. Instead of investing in what "V" sounds like, Puscifer focused on its appearance and dressed up the artwork with rude cartoon spoofs of airplane safety instruction pamphlets. The lyrics are lightly V-coded and limited to a few repeated sentences per track—spouting musings like, "Show you the difference between my gun and my pistol"—except for the preacher-

styled rant "Sour Grapes." Not every album can be a tour de force, but Keenan is normally much better than this even on his worst days.—CLT

COUNTRY

THE CHARLIE DANIELS BAND

Deuces
Producers: Charlie Daniels,
David Corlew

Blue Hat Records/Koch

Release Date: Oct. 9

★ Charlie Daniels and his famed namesake band are joined here by a diverse array of duet partners, including Brooks & Dunn, Gretchen Wilson, Vince Gill, Bonnie Bramlett, the Del McCoury Band, Dolly Parton, Darius Rucker, and Earl Gary and Randy Scruggs. "Deuces" opens with Daniels and Travis Tritt serving up a sizzling version of "What'd I Say." On the softer side, Brenda Lee joins Daniels for the Everly Brothers classic "Let It Be Me." Other highlights: Wilson and Daniels on the personality-packed "Jackson" and Brad Paisley's turn on the killer instrumental closer "Jammin' for Stevie," a tribute to the late Stevie Ray Vaughan. Every track is brimming with a soulfulness and energy that makes the listener feel like he or she has a front-row seat at one of Daniels' famed Volunteer Jam shows.—DEP

LITTLE BIG TOWN

A Place to Land
Producer: Wayne Kirkpatrick
Equity Music Group

Release Date: Nov. 6

Refusing to limit itself to country conventions, this four-way-harmonizing Nashville group's follow-up to its platinum breakthrough, "The Road to Here," marks a huge leap in confidence—not to mention, maybe, the best Fleetwood Mac album in 30 years. Skeptical? Start with "Fine Line" and "Evangeline," respectively revolving their relationship desperation around co-dependence and physical abuse, and work from there. "Fury," the Eagles-riffed warning of a woman scorned, is basically hard funk; "Novocaine" and "Firebird Fly" remind you why folks used to dance to Sheryl Crow and the Doobie Brothers; "Vapor," which opens like Neil Young and features one verse about an unnamed Jesus, concocts a chorus by switching around John Mellencamp's "Paper in Fire"; "Lonely Enough" hitches theological doubts to a melody appropriately reminiscent of (but a lot warmer than) "Dear God" by XTC. And both road songs mention Arizona.—CE



WISIN & YANDEL

Los Extraterrestres
Producers: various
Machete Music/Universal

Release Date: Nov. 6

After selling more than half a million copies in the United States of previous album "Pa'l Mundo," reggaeton duo Wisin & Yandel needed to somehow evolve while preserving its fan base. The result is an album heavy on classic reggaeton dance tracks like first single "Sexy Movimiento" and "Ahora Es" (which quotes from Colombian dance classic "La Noche"), but also full of ear-catching duets. Those include "Control," featuring Eve rapping in English, and the romantic "Oye Donde Está el Amor" with baladeer Franco De Vita. There's social conscience on "Ya Me Voy," a plaintive tale of a life lost to gangs, and naturally, rhythmic fusions, like the quick merengue on "Dime Quiénes Son." While this is well and good, "Los Extraterrestres" will be a success thanks to W&Y's formidable ability to fuse rhythms without ever sounding contrived.—LC

THE BILLBOARD REVIEWS

SINGLES

LATIN

RICKY MARTIN

Black and White Tour

Producer: David Cabrera

Sony BMG Norte

Release Date: Oct. 30

▶ Ricky Martin's "MTV Unplugged" found him singing in an acoustic, pared-down format. But this second live set in less than a year features him backed by a large ensemble befitting his recently ended arena tour. The sheer energy is radically different from the spiritual uplift of the "MTV" set. Martin includes tracks like "Living la Vida Loca," but the underlying beat leans more sharply syncopated rock than Latin, with electric guitar lines subbing the trademark horns. It sounds like heresy, but it works, as does the rave intro of the danceable "Drop It or Me" and the more classic torch balladry of "Tal Vez." The set ends with Martin's latest single, "Tu Recuerdo," an acoustic ballad with Spanish singer La Mari that detours into lengthy instrumental improvisation. It's a sign that Martin can afford to take chances that go beyond just dancing.—LC

WORLD

YOUSSOU N'DOUR

Rokku Mi Rokka

Producer: Youssou N'Dour

Nonesuch

Release Date: Oct. 30

▶ Senegalese world music icon Youssou N'Dour follows his Grammy Award-winning album "Egypt" (2004) with "Rokku Mi Rokka," a collection of songs every bit as compelling as its predecessor. This time out, however, N'Dour focuses on tunes from the north of Senegal, the region bordering Mali and Mauritania. N'Dour wrote all 11 songs, which

is quite an accomplishment given that he's working with several regional styles. One constant is his sense of rhythmic groove, and a good place to plug into that vibe is "Sama Gammu," which features guest vocalist Ousmane Kangué. Another winning number, "Pullo Ardo," is a simple song about a simple man, yet the rhythmic hook will linger most pleasantly for days. In a more dramatic vein, cue up "Xel," a powerful, quintessential slice of rock à la Senegal.—PVV

VITAL REISSUES

DAVID BYRNE

The Knee Plays

Producer: David Byrne

Nonesuch

Release Date: Oct. 30

A CD reissue of music originally released on vinyl and cassette in 1985, "The Knee Plays" collects short pieces that David Byrne created for Robert Wilson's famously unproduced avant-garde opera "The Civil Wars" (which also featured music by Philip Glass). Much of the material is Byrne's brainy version of New Orleans-style brass-band music; think honking horns and swinging rhythms. Byrne provides spoken-word narration on a handful of cuts, such as "The Sound of Business," where he describes the "feeling of drifting slowly through a field of moving vehicles." Other selections, like the droning "Winter," don't really go anywhere without Wilson's theatrical accompaniment. Nonesuch's reissue appends seven instrumental tracks to the original program, none of which make "The Knee Plays" anything more than a handsome curio for devoted Byrne fans.—MW

POP

SPICE GIRLS

Headlines (Friendship Never Ends) (3:29)

Producers: Richard Stannard, Matt Rowe

Writers: R. Stannard, M. Rowe, Spice Girls

Publishers: various
Virgin

★ Reunions are a tenuous proposition. While Europe is guaranteed to lather over the return of the Spice Girls—as it did last year with the rejuvenated Take That—one never knows what to expect on these shores, particularly with a pure pop act. That's unfortunate, given that all five of the originals—Emma, Geri, Mel B, Melanie C and Victoria—mustered a group hug for first single "Headlines," a midtempo ballad that is familiar, melodic and fondly reminiscent of a near-decade ago, when pop hits were determined by hooks as much as looks. Here's hoping that new media—along with Spice Girls' sold-out tour that includes a half-dozen major U.S. cities—will convince FM programmers that yesterday's teen fans are eager to give "Headlines" front-page priority over the airwaves.—CT

R&B

ANGIE STONE

Happy Being Me (4:06)

Producers: Designated

Hitters, Angie Stone

Writers: A. Stone, D. Allen, S. Asad

Publishers: Soul Insurance/Careers BMG, BMI; Lazyboy/Bass in the Face, SESAC
Stax

▶ Soul songstress Angie Stone, lovingly crowned a modern-day Aretha Franklin, has already made her triumphant return to the No. 2 position on Adult R&B Airplay and top 25 on Billboard's Hot R&B/Hip-Hop Songs chart with "Baby," the first single from fourth album "The Art of Love & War." On its heels is the resplendent "Happy Being Me," a cozy, dreamily layered anthem of self-acceptance. "I'm so happy being me, I'm regretting nothing," Stone rails with a sonic smile on her face—which she says is her favorite song on the set, marking

mental and spiritual contentment. Co-written and co-produced by the singer, the gentle arrangement, complete with acoustic guitars and harmonica, quenches like lemonade on a sunny day. The fact that the whole deal is delivered on the revitalized Stax label adds a finishing touch of enchantment.—CT

DANCE

DEBBIE HARRY

Two Times Blue

(Stonebridge Radio Edit) (4:29)

Producer: Super Buddhas

Writers: D. Harry, B. Morrison, C. Neilard

Publisher: not listed

Remixer: Stonebridge
Eleven Seven

▶ Debbie Harry's fifth solo album, "Necessary Evil," offers a stew of the musical personas that have propelled the Blondie frontwoman to timeless stature, from new wave, rock, acoustic pop—and dance. Ah, the memory of such classics as "French Kissin' in the USA," "In Love With Love" and "I Want That Man." The set's launch single, "Two Times Blue" has already demonstrated the dance community's devotion, reaching the top 20 on Billboard's Club Play chart, her highest position in 14 years. Now it's radio's turn. The Stonebridge radio

SEAL

Amazing (3:04)

Producer: Stuart Price

Writer: Seal

Publisher: not listed
Warner Bros.

Before he became known as a consummate balladeer—a la "Kiss From a Rose," "Prayer for the Dying" and "Crazy"—Seal was a staple in Britain's rave scene, gaining acclaim as the vocalist on Adamski's 1990 "Killer." His fifth album, "System," due Nov. 13, is a professed return to roots. Working with Jonathan Price, the musical muse behind Madonna's "Confessions on a Dancefloor," first single "Amazing" is a joyous, straight-ahead blur of beats: a timeless mesh of synthesizers, driving tempo and a melody so crisply executed that every damn note is a hook. How refreshing to hear a song whose original production is a proud club thriller: not a ballad, hip-hop anthem or rocker sheepishly rebuilt and repackaged as a remix. The world will embrace "Amazing" with open arms—with one potential exception. Let's hope U.S. programmers get over their irritating aversion to dance music and hear one of the most obvious hits of the year.—CT



edit maintains the original version's guitar-fueled-meets-beatbox template, though synthesizers muddy the mix and bury the vocal a bit too much. Harry's vocal is rough around the edges, but the joyous cloud-sweeping chorus ultimately possesses the moxie to keep pundits twirling until dawn. The return of this great talent is a moment to behold. Remember to bow in reverence as the final note fades.—CT

ROCK

QUEENSRÛCHE

Welcome to the Machine (4:54)

Producers: Kenny Nemes, Jason Slater

Writer: R. Waters

Publisher: Warner-Tamerlane Publishing, BMI
Rhino

★ When Queensrÿche tackled "Scarborough Fair" in 1992, it reinvented the gentle folk standard as a thundering rock anthem. For Pink Floyd's "Welcome to the Machine," the quintet treads more lightly, bowing to the original instead of vastly rearranging it. Cold industrial tones are replaced by pulsing, almost taunting keyboards and sax. Queensrÿche infuses it with knowing attitude, borne from surviving 30 years in a business that mercilessly devours its own young; maybe that's why the band chose it. The extended album version lets the members sink their teeth into the determined groove—and listen to that guitar wail. "Machine" is a natural fit and one of many highlights on covers album "Take Cover," due Nov. 13.—CLT

FOR THE RECORD

In the review of Queen Latifah's "Poetry Man," the pianist contributing to the track should have been listed as Alan Pasqua.

AVRIL LAVIGNE

Hot (3:23)

Producer: Dr. Luke

Writers: A. Lavigne, E. Taubertfeld

Publishers: Avril Lavigne/Almo/Big Evil/EMI April, ASCAP
RCA

▶ It's seemingly business as usual on "Hot," the third single from Avril Lavigne's "The Best Damn Thing," following No. 1 "Girlfriend" and top 20 "When You're Gone." This time around, Lavigne drives home a midtempo pop rocker with frenetic verses and a stop-and-go chorus, as electric guitars and popping percussion frame the hook effectively enough... all quite typical. But it's the song's bridge that serves as saving grace from "Hot" becoming an overt copycat of so many hits before, as Lavigne breaks from the hormone-fueled motif and slows the tempo to a dreamily layered cascade of angelic voices, singing, "Kiss me, gently, hold me love me, don't ever go," then building with nervous intensity into a Dolores O'Riordan-branded vocal swoop. All said, the track should keep Lavigne's "Hot" streak in the fast lane.—CT



LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Hillary Crosley, Chuck Eddy, Deborah Evans Price, Gary Graff, Kerri Mason, Chuck Taylor, Robert Thompson, Christa L. Titus, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

LATIN BY LEILA COBO

SUCH GREAT HEIGHTS

Juanes Establishes Charting Bests With Latest Album

Buoyed by one of the most impressive marketing campaigns ever seen for a Spanish-language release, Colombian rocker Juanes debuts this week at No. 1 on Billboard's Top Latin Albums chart with "La Vida . . . Es un Ratico" (Universal Music Latino) after selling 47,000 copies in the United States, according to Nielsen SoundScan. He also landed at No. 13 on the Billboard 200, his highest debut on that chart.

The sales continue Juanes' growth trend: 2002's "Un Día Normal" debuted at No. 2 on the Latin chart with 5,000 copies sold, while 2004's "Mi Sangre" scanned 34,000 copies the first week and topped the tally.

"La Vida" established a record at a digital level, selling 8,000 copies in its first week, the biggest number for a Spanish-language album.

The digital response, Universal Music Latino president John Echevarria says, is a sign of the direction the market is taking. In marketing "La Vida," meticulous attention was given to the digital realm, with iTunes promoting the album on its main page and offering the only exclusive track made available to buyers.

Digital sales were also aided by a massive Sprint campaign that included exclusive behind-the-scenes content, promoting mobile sales of the single "Me Enamora" and, this week, the full album. Original content was created

for YouTube in tandem with the re-launch of Juanes' own site and a label site rich in multimedia offerings.

Outside the States, a deal with Sony Ericsson had "La Vida" embedded in 500,000 Juanes-branded phones throughout Latin America. According to Universal, by the week prior to release, accumulated sales of "La Vida" singles totaled more than 6 million downloads worldwide.

"Me Enamora" has topped Hot Latin Songs for seven consecutive weeks. In a move that may be unprecedented for a Latin artist, Universal convinced several stations nationwide to declare a "Juanes Day" with one of them, WAMR (Amor 107.5 FM) Miami, playing only his music during a 24-hour period.

During street week, Juanes appeared on such mainstream outlets as NBC's "Today," along with such national Spanish-language shows as "¡Despierta América!" At retail, Target sold the album for a special price of \$9.98.

Juanes is an artist who, historically, sells consistently well beyond the first week. "Un Día Normal" has sold 696,000 copies, while "Mi Sangre" is at 668,000.



JUANES

DROPKICK DOUBLE PLAY: GIG AT SOX GAME IGNITES LOCAL SALES

Boston band the Dropkick Murphys had plenty to celebrate last week. Aside from joining the Red Sox in their World Series victory rally, the group received a sales boost after performing at Fenway Park before Game 7 of the American League Championship Series. The Murphys sang the national anthem and then played "Tessie" and "Shipping Off to Boston," both from their 2005 Hellcat release, "The Warrior's Code."

According to Duncan Browne, GM of Boston-area indie chain Newbury Comics, sales of "The Warrior's Code" more than doubled there the week after the performance. Plus, the band's month-old Born & Bred record "The Meanest of Times" remains a strong seller.

"Code" is No. 11 on the weekly Newbury Comics Top 100 for the week ending Oct. 28; "The Meanest of Times" is No. 14.

Across the Northeast region, the band experienced a similar bump, with sales of "Code" up 140% the week after its Fenway performance (compared with an increase of 55% nationally), according to Nielsen SoundScan. Sales for "Times," which were down 9% nationally, jumped 21% in the Northeast region during the same week.

"The Warrior's Code" has sold 211,000 copies to date, according to SoundScan. "The Meanest of Times" has sold 67,000 copies so far.

—Cortney Harding



BACK IN THE BLACK: AC/DC'S DVD A HIT ACROSS THE CONTINENTS

Veteran Aussie rock act AC/DC is back on the highway to sell, with monster DVD set "Plug Me In" topping music video/DVD charts worldwide.

"Plug Me In," available in five-hour two-disc or deluxe three-disc versions, was released through Sony BMG Video Oct. 15 and 16 in North America and Australia, respectively, and Oct. 22 internationally.

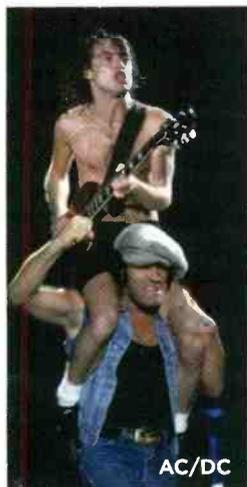
Within a week of release, "Plug Me In" topped music video/DVD charts in Australia, Canada, the United Kingdom and continental Europe. Sony BMG Australia & New Zealand chairman/CEO Denis Handlin says the Australian ship-out was 45,000 units, while the Official U.K. Charts Co. reports British first-week

sales of slightly less than 9,000. The album headed Billboard's Nov. 3 Top Music Video chart, with U.S. sales of 35,000, according to Nielsen SoundScan.

Tim Prescott, CEO of AC/DC's Australian record label/publisher Albert Music, says, "We expect worldwide sales to have exceeded half a million units in the first week of release."

"The more faithful they are to their fans, the more new fans they win over," Prescott adds. "And there's definitely a new generation coming through."

—John Ferguson



AC/DC

ROCK BY ANDRE PAINE

Making Sense Out Of Shambles

With Doherty In Rehab, EMI Goes Online To Promote New CD

"It's never easy in this band," Babyshambles drummer Adam Ficek wearily confides.

Ficek joined Pete Doherty's post-Libertines group in early 2005—just as a U.K. media feeding frenzy erupted around the singer/guitarist's on/off romance with super model Kate Moss and his various drug convictions.

Babyshambles' U.S. label could be forgiven for sharing Ficek's mood. Astralwerks issued "Shotter's Nation" Oct. 23, but faces working it without the band, as Doherty's criminal record precludes him obtaining a U.S. visa. "We haven't even tried," Ficek says.

Indeed, when "Shotter's Nation" hit U.K. stores Oct. 1 via Parlophone, Doherty was nowhere to be seen.

"He was in rehab," Ficek says. "There were times when I thought this [album] wasn't going to be made." Doherty's unavailability, he says, meant "we couldn't really play or do any band stuff."

Ficek suggests, however, that on one level Doherty's recent rehab stint helped the band, reasoning that if he wasn't receiving treatment, "he would have been in prison, and that's no place for a drug addict."

"Shotter's Nation" hit No. 5 on the Official U.K. Charts Co. albums list Oct. 13, gaining a BPI silver disc for shipping 60,000 units.

EMI has shipped a further 80,000 in continental Europe and Japan, Parlophone managing director Miles Leonard says.

With Doherty just out of rehab, Babyshambles will play eight U.K. arena shows Nov. 22-Dec. 1, booked through Primary Talent, with several U.K. and European TV/radio appearances lined up.

In the United States, Leonard says, "we can only rely on the press, online and video to do what we can. There are clearly limitations when you haven't got a band out in the marketplace playing." Indeed, the album sold slightly more than 1,000 copies in its first week of U.S. release, and failed to chart.

Still, Astralwerks label manager Glenn Mendlinger says the EMI artist-development imprint has substantial experience of working records where "normal channels of promotion are not available."

With Babyshambles, Astralwerks plans an online viral marketing campaign including MP3 giveaways and video/EPK placements. The label will also work key indie retail outlets for in-store plays and reports the animated video for album track "French Dog Blues" is already gaining substantial online exposure.

In Europe, Ficek says Parlophone/EMI is "going to push the second single, 'You Talk,' and really build the campaign."



BABYSHAMBLES

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



EURO CROWN

>> Leona Lewis from British TV talent show "X-Factor" tops Euro Digital Tracks with 112,000 downloads. Her song is the first to top 100,000 in one week. The previous high sum on this chart was 46,000 for Rihanna's "Umbrella," a mark also beaten this week by runner-up Take That.

HARDLY 'CLUMSY'

>> With a 45-28 jump on The Billboard Hot 100, Fergie locks in her fifth top 40 hit from "The Dutchess." She becomes the first female solo artist since Toni Braxton in 1994 to reap five top 40 singles from a debut album on the Hot 100.



COUNTRY ROADS

>> With veteran performer Gary Allan, above, following Carrie Underwood and the pairing of Alison Krauss and Robert Plant, country albums debut in The Billboard 200's top three slots for the first time in the 51-year history of the big chart.

CHART BEAT

>> It's prime time for the Temptations, who put together their first string of three top 20 records on Top R&B/Hip-Hop Albums since 1976. On The Billboard 200, "Back to Front" is the quintet's 50th charted title.

>> Chubby Checker recently made news when he had his first top 10 hit since 1962; now he has his first No. 1 on a Billboard chart since "The Twist," also in 1962.

>> Carrie Underwood's "Before He Cheats" is two weeks away from becoming the longest-running Billboard Hot 100 single of this century. This week, it moves into fourth place among the longest-running singles of all time.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS



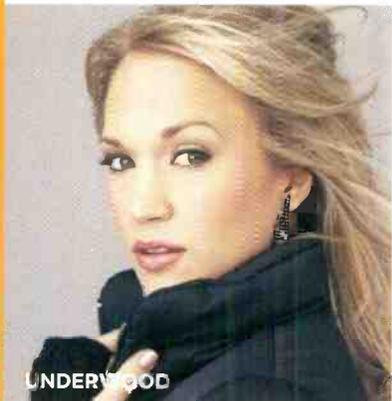
Over the Counter

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Underwood Tops Charts; Spears In The Wings

Following last week's lackluster top 10, "American Idol" champ **Carrie Underwood** gives this week's charts the bombast of a fireworks display.

The opening-week tally of 527,000 copies for her sophomore effort, "Carnival Ride," is substantial by several measures. Only five albums have fetched larger



numbers in 2007, and it's the second-largest sum by any of this year's country acts, exceeded only by the 545,000 that **Rascal Flatts'** "Still Feels Good" ran through when it crowned The Billboard 200 five weeks ago.

Underwood's total also represents the second-largest week by any "American Idol" contestant, surpassed only by

613,000 sales that greeted the first album by 2003 runner-up **Clay Aiken**. That accolade goes nicely with the distinction she recently earned when her first album, "Some Hearts," overtook **Kelly Clarkson's** second set for the best release-to-date total by any "Idol"-related album (5.98 million to date, compared with 5.87 million for Clarkson's 2004 set "Breakaway").

"Hearts," incidentally, gets a 38% lift in the week of the new album's release, good for Greatest Gainer honors on Top Country Albums (No. 13) and the big chart (81-60).

"Carnival" beats Underwood's first album's start by 213,000. It also establishes the best week for any female solo artist since **Beyoncé's** "B'Day" rallied 541,000 sales when it opened at No. 1 in September 2006 and the biggest by a female country solo artist since **Shania Twain's** "Greatest Hits" did 530,000 units when it entered the big chart at No. 2 in November 2004.

One would have had to live under a rock to be unaware that the fourth-season "Idol" winner had a new album coming to market. If you somehow missed her numerous magazine and newspaper stories, including cover pieces in Billboard and Entertainment Weekly, she gave you ample opportunity to find her on TV dur-

ing release week. Aside from multiple shows on CMT and Great American Country, her opening tracking week included shots on "Good Morning America," "Live With Regie and Kelly" and "The Early Show."

As one might expect for a country artist whose career was born on a huge platform of pop culture, Underwood had a healthy weekend. She posted 28% of her sales during the first day from the eight large merchants represented on Nielsen SoundScan's Building Charts.

On the Building Chart released Oct. 26, unweighted sales from those same sellers accounted for 55% of the final projected 527,000 units she tallied for the overall panel.

THAT GIRL: For more than a year, her headlines have been about divorce, child custody, partying, wardrobe malfunctions and lately, driving mishaps. Next week, The Billboard 200 will remind people why they heard of **Britney Spears** in the first place, as "Blackout" is poised to notch her fifth No. 1 album (see story, page 12).

According to Nielsen SoundScan's Building Chart, posted Oct. 31 and reflecting sales through the close of Tuesday's tracking, unweighted sales from eight leading accounts put Spears at 124,000. The

next-highest number posted in that period was less than half Spears' first-day total, as current champ **Carrie Underwood** posted 49,000 on that day's report.

Competitors of Zomba project that the album will open somewhere in the range of 300,000-350,000, while Spears' label itself expects the title will move at least 330,000. Her public relations dilemma is that while most artists are selling smaller quantities in 2007 than in earlier years, any drop from her previous marks will be interpreted by a blood-thirsty consumer press as evidence that her sales prowess has been eroded by her negative publicity.

Also tricky is the shadow of the Eagles' "Long Road out of Eden," which is ineligible to appear on The Billboard 200 because it is only sold at Wal-Mart in the United States. At press time, manager **Irving Azoff** told Billboard, "If the Eagles were SoundScanning this week, even though it's only available at one retailer, Britney wouldn't be No. 1," referring to the Building Chart.

The Eagles were missing from the Oct. 31 Building Chart, suggesting Wal-Mart would withhold that title from Billboard's Top Comprehensive Albums chart, but the department store giant has until the end of the tracking week to decide whether it will report those sales.

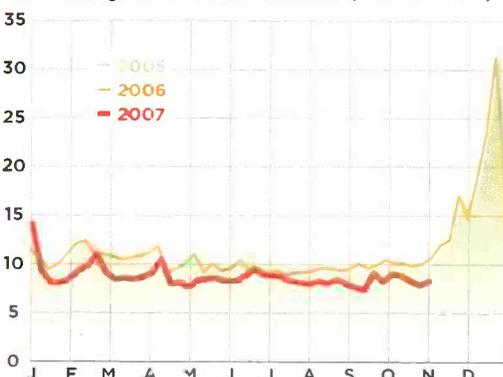
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,345,000	952,000	14,449,000
Last Week	7,932,000	937,000	14,708,000
Change	5.2%	2.7%	-1.8%
This Week Last Year	12,024,000	672,000	10,436,000
Change	-16.8%	43.2%	38.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	433,561,000	370,870,000	-14.5%
Digital Tracks	458,560,000	671,241,000	46.4%
Store Singles	3,156,000	1,865,000	-40.9%
Total	895,277,000	1,043,976,000	16.6%
Albums w/TEA*	479,417,000	437,994,100	-8.6%

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

DIGITAL TRACKS SALES



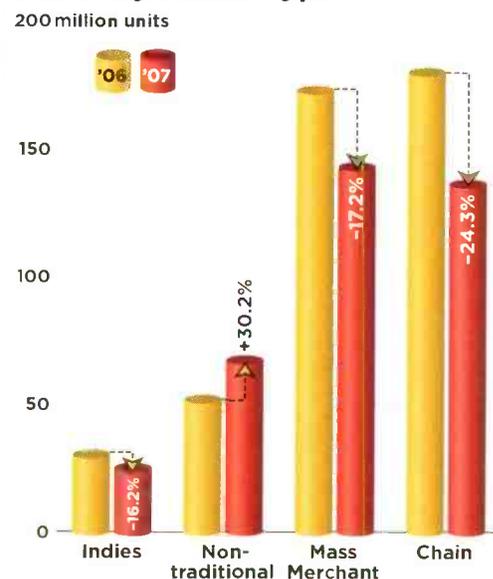
SALES BY ALBUM FORMAT

CD	406,556,000	330,077,000	-18.8%
Digital	25,287,000	39,710,000	57.0%
Cassette	969,000	247,000	-74.5%
Other	749,000	836,000	11.6%

For week ending Oct. 28, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

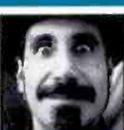
nielsen
SoundScan

Year-To-Date Album Sales By Store Type



NOV 10 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	CARRIE UNDERWOOD MCA/ARISTA NASHVILLE 13221/RMG/SBN (18.98)	Carnival Ride		1
2	NEW	1	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		1
3	NEW	1	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		1
4	NEW	1	SERJ TANKIAN SERJICAL STRIKE/REPRISE 286076/WARNER BROS. (18.98)	Elect The Dead		1
5	4	10	JOSH GROBAN 143/REPRISE 231548/WARNER BROS. (18.98)	Noel		3
6	NEW	1	COHEED AND CAMBRIA COLUMBIA 16454* SONY MUSIC (18.98) ⊕	No World For Tomorrow		1
7	2	1	KID ROCK TOP DOG ATLANTIC 290556* AG (18.98)	Rock N Roll Jesus		1
8	3	3	RASCAL FLATTS LYRIC STREET 000384 HOLLYWOOD (18.98)	Still Feels Good		5
9	NEW	1	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		9
10	7	9	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		2
11	NEW	1	NEIL YOUNG REPRISE 311932 WARNER BROS. (18.98) ⊕	Chrome Dreams II		11
12	1	2	BRUCE SPRINGSTEEN COLUMBIA 17060* SONY MUSIC (18.98)	Magic		4
13	NEW	1	JUANES UNIVERSAL LATINO 010159 (17.98) ⊕	La Vida... Es Un Ratico		13
14	6	7	REBA MCENTIRE MCA NASHVILLE 008903 UMGN (13.98)	Reba Duets		1
15	10	16	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		15
16	9	6	KANYE WEST ROC-A-FELLA DEF. JAM 009541 IJ/JMG (13.98)	Graduation		2
17	17	22	MILEY CYRUS WALT DISNEY HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		2
18	14	15	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962* IGA (13.98)	souljaboytellem.com		4
19	12	11	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475* IGA (13.98)	Just Like You		2
20	13	5	MATCHBOX TWENTY MELISMA ATLANTIC 29340/AG (19.98) ⊕	Exile On Mainstream		3
21	18	24	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons		7
22	8	2	SANTANA ARISTA/LEGACY/COLUMBIA 06293/RMG (18.98)	Ultimate Santana		1
23	15	18	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		4
24	NEW	1	HURRICANE CHRIS POLO GROUNDS J 18697/RMG (15.98)	51/50 Ratchet		24
25	27	29	TIMBALAND MOSLEY/BLACKGROUND INTERSCOPE 006594* IGA (13.98)	Timbaland Presents Shock Value		30
26	31	33	TAYLOR SWIFT BIG MACHINE 12002 (18.98)	Taylor Swift		13
27	NEW	1	SAY ANYTHING DOGHOUSE J 18701/RMG (15.98)	In Defense Of The Genre		27
28	33	42	SUGARLAND MERCURY (NASHVILLE) 007411/UMGN (13.98)	Enjoy The Ride		4
29	26	28	FERGIE WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		2
30	21	19	50 CENT SHADY/AFTERMATH INTERSCOPE 008931* IGA (13.98)	Curtis		2
31	30	45	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		24
32	25	26	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		7
33	22	17	FOO FIGHTERS ROSWELL/RCA 11516* RMG (18.98)	Echoes, Silence, Patience & Grace		5
34	16	20	J. HOLIDAY MUSIC LINE 11805* CAPITOL (12.98)	Back Of My Lac'		4
35	20	14	ERIC CLAPTON DUCK/REPRISE 294332/WARNER BROS. (25.98)	Complete Clapton		14
36	23	4	LEANN RIMES CURB 78994 (18.98)	Family		4
37	19	8	SARA EVANS RCA NASHVILLE 08770/SBN (18.98)	Greatest Hits		8
38	5	2	JIMMY EAT WORLD TINY EVIL/INTERSCOPE 009924* IGA (13.98)	Chase This Light		2
39	34	39	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		3
40	NEW	1	RYAN ADAMS & THE CARDINALS LOST HIGHWAY 010177* (6.98)	Follow The Lights (EP)		40
41	35	36	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight		1
42	NEW	1	DWIGHT YOAKAM VIA 6129* NEW WEST (16.98)	Dwight Sings Buck		42
43	28	21	ANNIE LENNOX ARISTA 15260/RMG (18.98)	Songs Of Mass Destruction		9
44	44	38	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers		5
45	29	25	JOHN FOGERTY FANTASY 30001* CONCORD (18.98)	Revival		14
46	11	2	ANGIE STONE STAX 30146 CONCORD (18.98)	The Art Of Love & War		11
47	NEW	1	STEVEN CURTIS CHAPMAN SPARROW 86393 (17.98)	This Moment		47
48	47	48	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1227 (18.98)	Christmas Song		47
49	54	61	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		15
50	43	34	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2



System of a Down frontman's debut album starts with 66,000. The band's last effort, 2005's "Hypnotize," started with 320,000 at No. 1.

While Carrie Underwood's new release debuts at No. 1, her first album—the second-oldest title on the chart—vaults with a 38% increase.



Band's second album, "...Is a Real Boy," spent 47 weeks on Top Heatseekers, but never reached the big chart. Third full-length begins with a career-high 25,000 copies.



Bob Dylan's new indie album "See the Light," released exclusively through Wal-Mart and digital retailers, debuts at No. 91 on Top Comprehensive Albums with 10,000 copies.



Coheed and Cambria bows at No. 6 with 62,000. Its last set, 2005's "Good Apollo I'm Burning Star V," debuted and peaked at No. 1 (84,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	54	RIHANNA SRP DEF. JAM 008968*/I/JMG (13.98)	Good Girl Gone Bad		2
52	NEW	1	SHOOTER JENNINGS UNIVERSAL SOUTH 008887* (10.98)	The Wolf		52
53	40	43	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
54	42	41	JUSTIN TIMBERLAKE JIVE 80052*/ZOMBA (18.98)	FutureSex/LoveSounds		3
55	46	49	VARIOUS ARTISTS UNIVERSAL EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
56	56	62	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		3
57	NEW	1	ROB ZOMBIE GEFFEN 009501/UME (13.98)	Zombie Live		57
58	53	53	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		4
59	38	12	JENNIFER LOPEZ EPIC 87754 SONY MUSIC (18.98) ⊕	Brave		12
60	81	91	GREATEST GAINER CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
61	36	46	SOUNDTRACK INTERSCOPE 009801/IGA (13.98)	Across The Universe		36
62	48	40	JAMES BLUNT CUSTARD ATLANTIC 286396/AG (18.98) ⊕	All The Lost Souls		1
63	61	64	EDDIE VEDDER MONKEY WRENCH J 15944/RMG (18.98)	Into The Wild (Soundtrack)		11
64	32	23	THE NAKED BROTHERS BAND NICK/COLUMBIA 16220 SONY MUSIC (11.98)	The Naked Brothers Band (Soundtrack)		23
65	45	30	TREY SONGZ SONG BOOK ATLANTIC 135740/AG (18.98)	Trey Day		11
66	68	78	DETHKLOK WILLIAMS STREET 0002/ADULT SWIM (13.98)	The Dethalbum (Soundtrack)		21
67	57	60	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
68	50	31	BROOKS & DUNN ARISTA NASHVILLE 11163/SBN (18.98)	Cowboy Town		13
69	NEW	1	WEEN CHOCODD6 619077*/ROUNDER (17.98)	La Cucaracha		69
70	37	13	ALTER BRIDGE UNIVERSAL REPUBLIC 009955/UMRG (10.98)	Blackbird		13
71	71	84	COMMON G.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
72	58	32	FAITH HILL WARNER BROS. (NASHVILLE) 44230 WRN (18.98) ⊕	The Hits		12
73	64	69	PLIES BIG GATES SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
74	39	2	TOBY KEITH SHOW DOGS NASHVILLE 015 (18.98)	A Classic Christmas		39
75	76	74	AMY WINEHOUSE UNIVERSAL REPUBLIC 008128*/UMRG (10.98)	Back To Black		6
76	77	66	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY/EMI CHRISTIAN 96677/SPARROW (19.98)	WOW Hits 2008		60
77	66	75	BON JOVI MERCURY ISLAND 008902/UMGN/IJ/JMG (13.98)	Lost Highway		1
78	59	56	DIANA KRALL VERVE 009412/VG (13.98) ⊕	The Very Best Of Diana Krall		19
79	52	65	CHRIS BOTTI COLUMBIA 07606/SONY MUSIC (15.98) ⊕	Italia		27
80	NEW	1	COBRA STARSHIP DECRADANCE 344636/FUELED BY RAMEN (13.98)	!Viva La Cobra!		80
81	65	59	BOB DYLAN LEGACY/COLUMBIA 05928 SONY BMG (18.98)	Dylan		38
82	55	37	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		1
83	63	51	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder		18
84	75	77	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
85	60	55	JONI MITCHELL HEAR 30457 (18.98)	Shine		14
86	69	67	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
87	74	71	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		1
88	73	63	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray		2
89	NEW	1	LITTLE BROTHER ABB 81095 (15.98)	Getback		89
90	98	89	CHRISTETTE MICHELE DEF. JAM 008774 IJ/JMG (10.98)	I Am		29
91	NEW	1	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND GAITHER MUSIC GROUP 42729 (17.98)	Together		91
92	82	93	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		31
93	49	47	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/IJ/JMG (13.98)	Baby Makin' Project		1
94	80	86	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		6
95	62	27	PUDDLE OF MUDD FLAWLESS/GEFFEN 009377/IGA (13.98)	Famous		27
96	79	72	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		15
97	87	85	BRAD PAISLEY ARISTA NASHVILLE 07171 SBN (18.98)	5th Gear		1
98	85	82	RASCAL FLATTS LYRIC STREET 165075 HOLLYWOOD (18.98)	Me And My Gang		4
99	24	2	THRICE VAGRANT 478 (13.98)	The Alchemy Index Vols. I & II: Fire & Water		24
100	109	120	THE 101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS S2906/MADACY (13.98)	Halloween		100

THE BILLBOARD 200 ARTIST INDEX

50 CENT	30	LA ARROLLADORA	15	DERKS BENTLEY	195	COLBIE CAILLAT	15	ERIC CLAPTON	35	DAUGHTRY	39	FABOLOUS	137	DAVE GAHAN	120	FAITH HILL	72	MIRANDA LAMBERT	173	MAROON 5	53
THE 101 STRINGS ORCHESTRA	100	BANDA EL LIMON	200	BIG & RICH	154	CAMILA	140	KELLY CLARKSON	194	DETHKLOK	66	FALL OUT BOY	135	GAITHER VOCAL BAND	136	HINDER	136	AVRIL LAVIGNE	87	MATCHBOX TWENTY	20
RYAN ADAMS & THE CARDINALS	40	ATREYU	168	JAMES BLUNT	62	VANESSA CARLTON	160	COBRA STARSHIP	80	DJ KHALED	23	FEIST	83	AND ERNIE HAASE & SIGNATURE SOUND	91	HURRICANE CHRIS	24	ANNE LENNOX	43	JOHN MAYER	125
AKON	109	RODNEY ATKINS	165	BON JOVI	77	JASON MICHAEL	160	KEYSHIA COLE	19	DRDOPKICK MURPHYS	66	FERGIE	29	KIDZ BOP KIDS	192	REBA MCENTIRE	14	LIFHOUSE	157	TIM MCGRAW	84
JASON ALDEAN	176	THE BEATLES	153	CHRIS BOTTI	79	CARRROLL	198	ANGIE STONE	11	BOB DYLAN	81	VICENTE FERNANDEZ	113	SEAN KINGSTON	128	CHRISTETTE MICHELE	90	THE 101 STRINGS ORCHESTRA	100	THE 101 STRINGS ORCHESTRA	100
GARY ALLAN	3	THE BEATLES	153	BOYS LIKE GIRLS	158	CASTING CROWNS	50	THE ART OF LOVE & WAR	11	DAVID CROWDER	107	A FINE FRENZY	129	MARK KNOPFLER	122	JONI MITCHELL	85	MONTGOMERY GENTRY	132	THE 101 STRINGS ORCHESTRA	100
ALTER BRIDGE	70	THE BEATLES	153	BROOKS & DUNN	68	CHAMILLIONAIRE	107	THE 101 STRINGS ORCHESTRA	100	DAVID CROWDER	107	FINGER ELEVEN	92	LITTLE BROTHER	89	JENNIFER LOPEZ	59	CRAIG MORGAN	151	THE 101 STRINGS ORCHESTRA	100
		THE BEATLES	153	MICHAEL BUBLE	67	CHAMPMAN	17	THE 101 STRINGS ORCHESTRA	100	MILEY CYRUS	17	FLYCAR	121	CHRISTETTE MICHELE	90			GORDON MOTT	170	THE 101 STRINGS ORCHESTRA	100
		THE BEATLES	153	BUCKCHERRY	174	THE CHEETAH GIRLS	161	THE 101 STRINGS ORCHESTRA	100	GLORIA ESTEFAN	15	JOHN FOGERTY	33	JENNIFER LOPEZ	59			MOTION CITY SOUNDTRACK	166	THE 101 STRINGS ORCHESTRA	100
		THE BEATLES	153			KENNY CHESNEY	32	THE 101 STRINGS ORCHESTRA	100	MELISSA ETHERIDGE	37	FOO FIGHTERS	33								
		THE BEATLES	153			DASHBOARD CONFESSIOAL	110	THE 101 STRINGS ORCHESTRA	100	SARA EVANS											

Billboard HOT 100 NOV 10 2007

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 NO ONE ALICIA KEYS (RCA/J/RMG)
2	3	7	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
3	9	7	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
4	2	16	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
5	4	15	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6	8	7	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
7	5	14	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
8	6	20	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
9	7	24	BIG GIRLS DON'T CRY FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
10	12	7	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	10	16	WHO KNEW PINK (LAFACE/ZOMBA)
12	11	21	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
13	15	8	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
14	16	20	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
15	14	10	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
16	17	13	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	18	10	BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
18	19	9	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)
19	13	20	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)
20	24	7	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
21	21	9	DON'T BLINK KENNY CHESNEY (BNA)
22	20	24	WAIT FOR YOU ELLIOTT YAMIN (HICKORY/RED)
23	22	8	WAKE UP CALL MARDON 5 (A&M/OCTONE/INTERSCOPE)
24	27	10	OVER YOU DAUGHTRY (RCA/RMG)
25	23	19	ROCKSTAR NICELBACK (ATLANTIC/ROADRUNNER/LAVA)

1,309 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	19	WHO KNEW PINK (LAFACE/ZOMBA)
3	4	15	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMAT/ATLANTIC)
4	6	13	OVER YOU DAUGHTRY (RCA/RMG)
5	3	21	BIG GIRLS DON'T CRY FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
6	5	26	FIRST TIME LIFEHOUSE (GEFFEN)
7	7	13	WAKE UP CALL MARDON 5 (A&M/OCTONE/INTERSCOPE)
8	8	15	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
9	12	13	HER EYES PAT MONAHAN (COLUMBIA)
10	13	7	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
11	9	26	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
12	10	42	ROCKSTAR NICELBACK (ROADRUNNER/ATLANTIC/LAVA)
13	17	14	PICTURES OF YOU THE LAST GOODNIGHT (VIRGIN)
14	16	14	PARALYZER FINGER ELEVEN (WIND-UP)
15	11	31	MAKES ME WONDER MARDON 5 (A&M/OCTONE/INTERSCOPE)
16	14	20	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
17	25	4	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
18	20	10	LOVE SONG SARA BAREILLE (EPIC)
19	18	20	WAIT FOR YOU ELLIOTT YAMIN (HICKORY/RED)
20	21	6	LOST HIGHWAY BON JOVI (MERCURY/ISLAND/IDJMG)
21	19	18	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)
22	22	14	CALLING YOU BLUE OCTOBER (UNIVERSAL MOTOWN)
23	24	8	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)
24	27	6	BREATHE IN BREATHE OUT MAT KEARNEY (HOLLYWOOD/AWARE/COLUMBIA)
25	23	16	HOLLYWOOD COLLECTIVE SOUL (EL)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 BIG GIRLS DON'T CRY FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
2	2	25	HOME DAUGHTRY (RCA/RMG)
3	3	16	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	4	28	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
5	5	17	WAIT FOR YOU ELLIOTT YAMIN (HICKORY/RED)
6	7	20	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)
7	9	13	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	6	28	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
9	8	31	EVERYTHING MICHAEL BUBLE (143/REPRISE)
10	10	10	HOW LONG EAGLES (EPIC)
11	11	24	MAKES ME WONDER MARDON 5 (A&M/OCTONE/INTERSCOPE)
12	13	6	TAKING CHANCES CELINE DION (COLUMBIA)
13	12	12	WHO KNEW PINK (LAFACE/ZOMBA)
14	14	11	BAND OF GOLD KIMBERLEY LOCKE (CURB/REPRISE)
15	15	24	MY WISH RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	17	10	FIRE AND RAIN KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)
17	16	13	LOST IN THIS MOMENT BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)
18	18	5	LOST FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)
19	19	7	SOMEBODY'S ME ENRIQUE IGLESIAS (INTERSCOPE)
20	20	6	NOTHIN' BETTER TO DO LEANN RIMES (CURB/REPRISE)
21	22	4	DREAM ON KELLY SWEET (HAZOR & TIE)
22	27	2	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
23	21	7	INCONSOLABLE BACKSTREET BOYS (JIVE/ZOMBA)
24	23	8	FIRST TIME LIFEHOUSE (GEFFEN)
25	24	6	I DON'T WANNA SING THAT SONG KELLY KING (CALELLD)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
2	3	13	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	2	16	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
4	4	15	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	7	7	NO ONE ALICIA KEYS (RCA/J/RMG)
6	5	14	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
7	6	14	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
8	10	8	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMAT/ATLANTIC)
9	8	5	GIMME MORE BRITNEY SPEARS (JIVE/ZOMBA)
10	9	7	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
11	12	7	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
12	26	2	CLUMSY FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
13	14	21	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
14	16	16	PARALYZER FINGER ELEVEN (WIND-UP)
15	11	27	ROCKSTAR NICELBACK (ROADRUNNER)
16	13	12	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	67	9	SO SMALL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
18	15	28	BIG GIRLS DON'T CRY FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
19	22	5	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
20	24	9	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (MAYBE/EPIC)
21	23	4	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
22	20	4	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)
23	18	6	DO IT WELL JENNIFER LOPEZ (EPIC)
24	19	11	WAKE UP CALL MARDON 5 (A&M/OCTONE/INTERSCOPE)
25	21	10	OVER YOU DAUGHTRY (RCA/RMG)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	20	BLEED IT OUT LINKIN PARK (WARNER BROS.)
3	6	9	BIG CASINO JIMMY EAT WORLD (TIMMY EVIL/INTERSCOPE)
4	3	17	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
5	5	9	FAKE IT SEETHER (WIND-UP)
6	4	23	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
7	7	37	PARALYZER FINGER ELEVEN (WIND-UP)
8	8	7	EMPTY WALLS SERJ TANCIAN (SERJICAL STRIKE/REPRISE)
9	10	10	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
10	9	21	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)
11	12	14	THRASH UNREAL AGAINST ME! (SIRE/REPRISE)
12	14	15	I GET IT CHEVELLE (EPIC)
13	15	8	EVERYTHING'S MAGIC ANGELS AND AIRWAVES (SURE/ONE/GEFFEN)
14	17	14	WELL THOUGHT OUT TWINKLES SILVERSN PICKUPS (DANGERBIRD)
15	11	27	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
16	13	30	WHAT I'VE DONE LINKIN PARK (WARNER BROS.)
17	20	4	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
18	18	13	TIME IS RUNNING OUT PAPA ROACH (ELECTRA/GEFFEN)
19	23	4	ALMOST EASY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
20	21	11	BECOMING THE BULL ATREYU (HOLLYWOOD)
21	16	17	STRAIGHT LINES SILVERCHAIR (ELEVEN/ELG/ATLANTIC/LAVA)
22	22	15	ISLAND (FLOAT AWAY) THE STARTING LINE (VIRGIN)
23	28	3	HARD SUN EDDIE VEDDER (MONKEY WRENCH/J/RMG)
24	19	11	SO HOT KID ROCK (TOP DOG/ATLANTIC)
25	27	4	BELIEVE THE BRAVERY (ISLAND/IDJMG)

NOV 10 2007 POP Billboard

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 APOLOGIZE by TIMBALAND.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #51 SHAWTY IS A 10 by THE-DREAM.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Top entry: #1 APOLOGIZE by TIMBALAND.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Top entry: #26 HOW FAR WE'VE COME by MATCHBOX TWENTY.

127 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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 WHAT TIME IS IT by HIGH SCHOOL MUSICAL 2 CAST.

HITPREDICTOR

ATA PROVIDED BY promosquad. See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release. POP 100 AIRPLAY: NATASHA BEDINGFIELD FEAT. SEAN KINGSTON Love Like This EPIC (68.8) 33.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard R&B/HIP-HOP

NOV
10
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	INPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	4	7	#1 KANYE WEST	ROC-A-FELLA/DEF JAM 009541/DJMG (13.98)	Graduation	2	1
2	2	1	KEYSHIA COLE	CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		
3	3	5	JILL SCOTT	HIDDEN BEACH 03050 (18.98)	The Real Thing: Words And Sounds Vol. 3		
4	HOT SHOT DEBUT	1	HURRICANE CHRIS	POLO GROUNDS/L 18697/RMG (15.98)	51/50 Ratchet		4
5	6	5	SOULJA BOY TELL'EM	COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		
6	5	4	J. HOLIDAY	MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		
7	1	2	ANGIE STONE	STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
8	0	8	50 CENT	SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
9	1	4	TREY SONGZ	SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		
10	16	19	GREATEST GAINER CHRISSETTE MICHELE	DEF JAM 008774/DJMG (10.98)	I Am		5
11	12	12	PLIES	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
12	13	13	COMMON	G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
13	9	5	JAGGED EDGE	SO SO DEF/ISLAND URBAN 009493/DJMG (13.98)	Baby Makin' Project		3
14	15	16	TIMBALAND	MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
15	7	10	SOUNDTRACK	ATLANTIC 307772/AG (18.98)	Tyler Perry's Why Did I Get Married?		
16	12	5	CHAKA KHAN	BURGUNDY 09022/SONY BMG (17.98)	Funk This		
17	NEW	1	TRAE	G-MAAB/RAP-A-LO* 4 LIFE 307388/ASYLUM (17.98)	Life Goes On		
18	18	1	LITTLE BROTHER	ABB 81095 (15.98)	Getback		18
19	19	1	THE TEMPTATIONS	NEW DOOR 009451/UME (13.98)	Back To Front		
20	14	11	QUEEN LATIFAH	FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		
21	20	21	RIHANNA	SRP/DEF JAM 008938*/DJMG (13.98)	Good Girl Gone Bad		
22	18	17	JUSTIN TIMBERLAKE	JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
23	17	5	GORILLA ZOE	BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		8
24	9	18	T.I.	GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
25	1	20	DJ KHALED	TERROR SQUAD 4229/KOCH (17.98)	We The Best		
26	21	7	JENNIFER LOPEZ	EPIC 97754/SONY MUSIC (18.98)	Brave		
27	25	13	UGK	UGK/JIVE 02633/ZOMBA (18.98)	Underground Kingz		
28	28	26	NE-YO	DEF JAM 008697*/DJMG (13.98)	Because Of You		
29	33	33	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		
30	27	21	T-PAIN	KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		
31	33	9	LEDISI	VERVE 008909/VG (10.98)	Lost & Found		
32	26	23	CHAMILLIONAIRE	CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory		3
33	24	22	GUCCI MANE	BIG CAT 4000/TOMMY BOY (13.98 CD/DVD) ⊕	Trap-A-Thon		
34	35	34	YUNG JOC	BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustlenomic\$		
35	32	32	FABOLOUS	DESERT STORM/DEF JAM 008162*/DJMG (13.98)	From Nothin' To Somethin'		
36	31	10	TALIB KWELI	BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum		
37	30	7	TWISTA	ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007		
38	51	48	PACE SETTER KY-MANI MARLEY	GHETTO *OUTHS/VOX/REALITY 40651/AAO (13.98)	Radio		38
39	29	20	BOYZ N DA HOOD	BLOCK/BAD BOY SOUTH 135596/AG (18.98)	Back Up N Da Chevz		
40	38	38	AKON	KONVICT/UPFRONT/SFC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted		2
41	34	35	R. KELLY	JIVE 08537/ZOMBA (13.98)	Double Up		
42	1	53	ROBIN THICKE	STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		
43	42	43	VARIOUS ARTISTS	UNIVERSAL/EMU/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		
44	43	46	RICK ROSS	SUAVE HOUSE II 70020 (17.98)	Rise To Power		
45	33	33	DIPLOMATS PRESENTS: HELL RELL	DIPLOMATIC MAN 5952/KOCH (17.98)	For The Hell Of It		
46	40	13	SEAN KINGSTON	BELUGA HEIGHTS/KOC-/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		
47	45	6	TRIN-I-TEE 5:7	SPIRIT RISING 0402/MJUSIC WORLD (15.98)	T57		12
48	48	7	CUPID	ASYLUM/ATLANTIC 242364/AG (18.98)	Time For A Change		
49	1	2	LUTHER VANDROSS	LV/LEGACY/J/EPIC 11856/SONY BMG (53.98)	Love, Luther		23
50	60	60	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		
51	44	35	FOXX	TRILL 290476/ASYLUM (13.98)	Street Gossip		21
52	41	50	TANK	BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		
53	47	49	FANTASIA	J 78962/RMG (18.98)	Fantasia		
54	50	51	BEYONCE	COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
55	32	32	JOSS STONE	VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	INPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	1	6	KENNY "BABYFACE" EDMONDS	MERCURY 009495/DJMG (13.98)	Playlist		7
57	63	52	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 067563*/UMRG (13.98)	Like Father, Like Son		
58	15	5	WILL.I.AM	WILL.I.AM/INTERSCOPE 009964*/IGA (13.98)	Songs About Girls		14
59	62	23	YOUNG JEEZY PRESENTS U.S.D.A.	CORPORATE THUGZ/DEF JAM 008738*/DJMG (10.98)	Cold Summer: The Authorized Mixtape		1
60	62	33	LLOYD	THE INC./UNIVERSAL MOTOWN 068554/UMRG (13.98)	Street Love		2
61	60	51	BYRON CAGE	GOSPD CENTRIC 11114/ZOMBA (7.98)	Live At The Apollo: The Proclamation		24
62	52	14	PRINCE	NPG/COLUMBIA 12970/SONY MUSIC (13.98)	Planet Earth		1
63	61	64	CORINNE BAILEY RAE	CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
64	53	5	RAHSAAN PATTERSON	ARTISTRY 7013 (17.98)	Wines & Spirits		42
65	54	33	MUSIQ SOULCHILD	ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
66	56	5	DONELL JONES	LAFACE 15490/ZOMBA (17.98)	The Best Of Donell Jones		17
67	72	100	CHRIS BROWN	JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
68	67	62	LUTHER VANDROSS	LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		
69	53	18	SWIZZ BEATZ	UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man		
70	NEW	1	SMIF-N-WESSUN	DUCK DOWN 2065 (16.98)	The Album		
71	70	27	JOE	JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		
72	NEW	1	VARIOUS ARTISTS	SO SO DEF/ISLAND URBAN 010225/DJMG (13.98)	Jermaine Dupri: Y'all Know What This Is... The Hits		
73	68	32	ELLIOTT YAMIN	HICKORY 90019 (18.98)	Elliott Yamin		
74	66	54	JOHN LEGEND	G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		
75	65	7	B5	BAD BOY 116156/AG (13.98)	Don't Talk, Just Listen		5

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

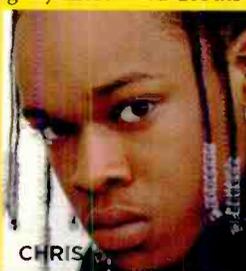
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	INPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	32	#1 BOB MARLEY	MADACY SPECIAL PRODUCTS 52*/MADACY	Forever Bob Marley		
2	2	5	KY-MANI MARLEY	GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio		
3	3	1	COLLIE BUDDZ	COLUMBIA 76322/SONY MUSIC	Collie Buddz		
4	2	2	STEPHEN MARLEY	GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control		
5	20	20	VARIOUS ARTISTS	VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean		
6	67	67	MATISYAHU	OR/EPIC 97695*/SONY MUSIC	Youth		
7	NEW	1	FATHER GOOSE	FESTIVAL FIVE 10	It's A Bam Bam Diddy		
8	7	2	DJ SPOOKY	TRÖ. AN 80581/SANCTUARY	Creation Rebel		
9	5	5	WAYNE WONDER	VP 1787*	Foreva		
10	5	5	MAVADO	VP 1781*	Gangsta For Life / The Symphony Of David Brooks		
11	9	3	BOB MARLEY AND THE WAILERS	QUANGO 701	Roots, Rock, Remixed		
12	12	1	BOB MARLEY AND THE WAILERS	ISLAND/TUFF GONG 005723/LME/ID.MIG	Africa Unite: The Singles Collection		
13	15	24	NOTCH	CINCO POR CINCO 008970/MACHETE	Raised By The People		
14	RE-ENTRY	1	BEDOUN SOUNDCLASH	SIDEONEDUMMY 1333	Street Gospels		
15	13	4	MATISYAHU	ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be		

BETWEEN THE BULLETS rgeorge@billboard.com

HURRICANE CHRIS STORMS LIST

Hurricane Chris blows through Top R&B/Hip-Hop Albums, landing Hot Shot Debut honors at No. 4 with "51/50 Ratchet." The 18-year-old Shreveport, La., native moves slightly more than 26,000 units to open at No. 24 on The Billboard 200.

Although his opening numbers could be considered soft, single "A Bay Bay" has sold close to 300,000 downloads. Maybe fans are waiting for a second hit.



CHRIS

Compared with this week from 2006, Top R&B/Hip-Hop Albums volume is down by 129% at core stores. That week's top 10 sported debuts from Lil Boosie, Shareefa, Jibbs and Kelly Price, while John Legend sprinted to No. 1 as the Greatest Gainer following street-date violations. With the exception of Price, each of them opened with at least 36,000 on the big chart.

—Raphael George

NOV 10 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 NO ONE ALICIA KEYS (MBK/J/RMG)	☆
2	2	20	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	4	5	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
3	3	32	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
5	15	15	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
6	6	11	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
7	7	12	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
8	17	17	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	☆
9	11	11	I'M SO HOOD DJ KHALED (TEARROR SQUAD/KOCH)	☆
10	12	12	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
11	12	20	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
12	14	14	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
13	15	15	MY DRINK N' MY 2 STEP CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
14	16	16	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)	☆
15	17	17	WHEN I SEE U FANTASIA (J/RMG)	☆
16	18	18	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)	☆
17	19	19	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
18	20	20	SOULJA GIRL SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)	☆
19	21	21	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
20	22	22	FREAKY GURL GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
21	23	23	DO YOU NE-YO (DEF JAM/IDJMG)	☆
22	24	24	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
23	25	25	BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
24	26	26	HATE ON ME JILL SCOTT (HIDDEN BEACH)	☆
25	27	27	ROC BOYS (AND THE WINNER IS)... JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	#1 NO ONE ALICIA KEYS (MBK/J/RMG)	☆
2	1	15	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
3	3	32	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
4	4	13	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
5	5	13	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
6	6	35	WHEN I SEE U FANTASIA (J/RMG)	☆
7	7	29	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
8	8	17	MY LOVE JOE (JIVE/ZOMBA)	☆
9	9	16	HATE ON ME JILL SCOTT (HIDDEN BEACH)	☆
10	10	56	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
11	11	18	DO YOU NE-YO (DEF JAM/IDJMG)	☆
12	12	9	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
13	13	12	HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
14	14	17	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)	☆
15	15	10	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
16	16	15	BRUISED BUT NOT BROKEN JOSS STONE (VIRGIN/CAPITOL)	☆
17	17	14	ALRIGHT LEDISI (VERVE FORECAST/VERVE)	☆
18	18	4	PUT YOU UP ON GAME ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
19	19	10	STOP BREAKING MY HEART RAHSAAN PATTERSON (ARTISTRY)	☆
20	20	5	AFTER TONIGHT WILL DOWNING (PEAK/CONCORD)	☆
21	21	23	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
22	22	3	DO YOU FEEL ME ANTHONY HAMILTON (DEF JAM/IDJMG)	☆
23	23	7	I APOLOGIZE ANN NESBY (IT'S TIME CHILO/SHANACHIE)	☆
24	24	4	HEARTSTRINGS ELISABETH WITHERS (BLUE NOTE/CAPITOL)	☆
25	25	8	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆

HOT R&B/HIP-HOP SINGLES SALES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 SWERVING TMI BOYZ (TMI/FACE2FACE)
2	5	4	BIG GIRL (NOW) SILVA JAGUAR (RPM)
3	3	33	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
4	2	4	SHE'S HOT ROGUE SOULJAHZ (STICO & DA BANDIT) (IMAGINATION)
5	6	23	OOH WEE AYANNA (ELEASE)
6	7	30	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)
7	7	5	SHAKE THAT BODY PI FEAT. ELEPHANT MAN (TRACK PUSH)
8	4	19	I GET IT IN CHAOS THA COMMUNITY SERVA (FAM FIRST)
9	11	11	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
10	2	5	BOUNCE IT, SHAKE IT MEEKO (FENIX/RPM)
11	13	10	BLUE MAGIC JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
12	22	22	THE PEOPLE COMMON (G.O.O.D./GEFFEN)
13	10	10	BOSS STATUS KUZ (AVENUE ENTERTAINMENT)
14	16	62	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
15	23	23	WHAT BOYZ LIKE PIT & CROW (BLACK 8)
16	20	20	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS (REAL/BUNGALO)
17	20	20	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
18	24	17	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)
19	20	7	LISTEN TRIN-I-TEE 5-7 (SPIRIT RISING/MUSIC WORLD)
20	15	16	BOOM DI BOOM DI SKULL (YG)
21	21	21	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
22	21	21	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)
23	12	39	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING OICE GAMBLE (KINGS MOUNTAIN)
24	17	17	COME OVER CHERYL PEPSEIR RILEY (CPR)
25	17	17	GET UP ON IT EL GRECO FEAT. TERRAH (LEVEL 3)

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 CRANK THAT (SOULJA BOY) SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)	☆
2	6	7	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
3	1	1	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	2	2	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
5	4	4	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
6	4	10	BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
7	19	19	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
8	17	17	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	8	19	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
10	10	19	LET IT GO KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
11	13	10	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
12	11	11	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	☆
13	12	12	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
14	14	14	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
15	15	15	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
16	17	17	LOW FLO RIDA FEAT. T-PAIN (POE BOV/ATLANTIC)	☆
17	17	17	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
18	10	10	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
19	19	19	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
20	14	14	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
21	21	21	GET BUCK IN HERE DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	☆
22	22	22	SOULJA GIRL SOULJA BOY TELLEEM FEAT. I-15 (COLLIPARK/INTERSCOPE)	☆
23	23	23	THE HAND CLAP HURRICANE CHRIS FEAT. BIG POPPA (POLO GROUNDS/J/RMG)	☆
24	24	24	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
25	21	21	YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆

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	
KANYE WEST FEAT. T-PAIN Good Life IDJMG (87.9)	3
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	6
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	7
THE-DREAM Shawty Is A 10 IDJMG (80.3)	8
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (89.3)	12
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7)	13
MARY J. BLIGE Just Fine GEFFEN (70.0)	19
MARIO Crying Out For Me RMG (86.3)	38
TANK Heartbreaker UNIVERSAL MOTOWN (80.2)	48
FANTASIA Only One U RMG (84.5)	50
BROMAN FEAT. LIL WAYNE Pop Bottles UNIVERSAL MOTOWN (67.5)	52
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)	53
TYRA B Grvin' Me A Rush WARNER BROS. (66.4)	60
RHYTHMIC AIRPLAY	
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (75.5)	2
KANYE WEST FEAT. T-PAIN Good Life IDJMG (89.9)	3
ALICIA KEYS No One RMG (74.0)	5
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1)	11
THE-DREAM Shawty Is A 10 IDJMG (71.9)	12
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (82.5)	14
TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	17
DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck In Here ROCK HILL (70.2)	21
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)	30
PITBULL FEAT. LLOYD Secret Admirer TVT (70.1)	31
SEAN P. KINGSTON Take You There EPIC (69.5)	32
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	33
MARY J. BLIGE Just Fine GEFFEN (71.5)	-
FERGIE Clumsy INTERSCOPE (68.2)	-
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** This data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	10	#1 DON'T BLINK 3 WKS B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA		1
2	2	4	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BEATLEY)	Dierks Bentley CAPITOL NASHVILLE		2
3	4	5	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		3
4	6	8	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE		1
5	3	3	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB		3
6	9	11	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE		6
7	10	12	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		7
8	11	13	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE		8
9	8	10	LIVIN' OUR LOVE SONG A. REYMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		9
10	13	15	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		10
11	7	7	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE		1
12	14	14	EVERYBODY D. HUFF, K. URBAN (R. MARK, K. URBAN)	Keith Urban CAPITOL NASHVILLE		12
13	16	17	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		13
14	15	16	AS IF J. SHANKS (S. EVANS, H. LINOSKY, J. SHANKS)	Sara Evans RCA		14
15	12	9	TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET		1
16	17	18	FAMOUS IN A SMALL TOWN F. LIODELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		16
17	18	21	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		17
18	20	24	AIR POWER STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES)	Sugarland MERCURY		18
19	19	20	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHEREMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		19
20	23	41	GREATEST GAINER WINNER AT A LOSING GAME D. HUFF, RASCAL FLATTS (G. LEVOX, J. DEMARCUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET		20
21	21	22	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		21
22	22	23	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. SILLERS)	Trisha Yearwood BIG MACHINE		22
23	27	33	READY, SET, DON'T GO F. MOLIN, A. ARMATC, T. JAMES (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		23
24	24	25	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		24
25	25	26	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, L. MURPHY)	Blake Shelton WARNER BROS./WRN		25
26	26	27	HOW LONG EAGLES (J. D. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY		26
27	30	31	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		27
28	32	35	INTERNATIONAL HARVESTER C. MORGAN, P. DONIUELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		28
29	29	29	LAUGHED UNTIL WE CRIED M. KNOW (K. LOVEFACE, A. GORLEY)	Jason Aldean BROKEN BOW		29
30	38	60	LETTER TO ME F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		30



With spins detected at 79 monitored signals, harmony-driven quartet logs its seventh top 40 title (see story, page 47).



Up 10 spots from "Enjoy the Ride" crosses Airpower threshold in seventh chart week. Draws 14 million impressions at 111 monitored stations.



Sports-themed second single from group's self-titled debut set opens with 693,000 impressions at five monitored stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	33	38	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON, GOODMAN)	Rodney Atkins CURB		31
32	34	34	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		32
33	31	30	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington MERCURY		3
34	35	36	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, V. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		34
35	36	39	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. -ERG, T. JAMES)	Bucky Covington LYRIC STREET		35
36	37	37	I GOT MY GAME ON F. ROGERS (J. JOHNSON, G. -TEREN III, J. COLLINS)	Trace Adkins CAPITOL NASHVILLE		34
37	39	41	BETWEEN RAISING HELL AND AMAZING GRACE B. KENNY, J. RICH (W. K. ALPHEIN, E. JAMES)	Eig & Rich WARNER BROS./WRN		37
38	40	42	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnut LOFTON CREEK		38
39	41	43	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIE TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)	Little Big Town EQUITY		39
40	42	45	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, C. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		40
41	49	-	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOWBOO NASHVILLE		41
42	45	51	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		42
43	47	47	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		42
44	46	46	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REEHN, J. RITCHEY)	Jake Owen RCA		44
45	43	44	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson UNIVERSAL SOUTH		42
46	44	48	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		44
47	52	57	TILL WE AIN'T STRANGERS ANYMORE D. HUFF (J. BON JOVI, R. SALBORA, B. JAMES)	Bon Jovi Featuring LeAnn Rimes ISLAND/CORB/MERCURY		47
48	48	49	GOES DOWN EASY M. WRIGHT, J. NIEBANK (T. H. MBRIDGE, D. L. MURPHY, G. NICHOLSON)	Van Zant COLUMBIA		45
49	50	53	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCLEARY)	Lee Brice ASYLUM-CURB		49
50	51	-	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		50
51	56	54	SINNERS LIKE ME J. JOYCE (E. CHURCH, J. SPIELMAN)	Eric Church CAPITOL NASHVILLE		51
52	57	59	THE POWER OF ONE C. HOWARD (M. P. C. ST. L. HEINZ, B. E. NASH)	Bomshel CURB		52
53	54	56	ONCE A WOMAN GETS A HOLD OF YOUR HEART J. RICH (J. RICH, R. MCDONALD)	Heartland COUNTRY THUNDER		53
54	RE-ENTRY	2	JUST GOT STAR-ED LOVIN' YOU J. RICH (J. J. TOTT, J. FEMINO, E. V. WILLIAMS)	James Otto WARNER BROS./WRN		54
55	HOT SHOT DEBUT	1	HOT SHOT DEBUT LOAD UP THE BASES (THE BASEBALL SONG) C. DOWNS, J. BRADDT, W. HESSEY FALLS (S. WILLIAMS, W. BRADDT, B. BRADDT)	Whiskey Falls MIDAS/NEW REVOLUTION		55
56	53	58	YOU DON'T HAVE TO GO HOME G. WILSON, J. RICH, M. WRIGHT (G. WILSON, V. MCGHEE, J. RICH)	Gretchen Wilson COLUMBIA		53
57	NEW	1	NEW GOD MUST BE BJSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		57
58	55	52	WHAT IF IT'S ME F. MYERS (J. MYERS, J. STONE)	Ancy Griggs MONTAGE		52
59	60	-	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAH, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE		59
60	NEW	1	NEW MAKE YOU MINE M. KNOW (R. CLAWSON, J. STONE)	Crossin Dixon BROKEN BOW		60

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	13	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	27
KENNY CHESNEY Don't Blink BNA (85.6)	1	SARA EVANS As If RCA (89.7)	14	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	29
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	2	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	16	BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	30
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	3	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	17	RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	31
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	4	SUGARLAND Stay MERCURY (87.4)	18	EMERSON DRIVE You Still Own Me MIDAS (86.6)	34
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	6	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	19	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	35
CLAY WALKER Fall ASYLUM-CURB (90.3)	7	RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	20	TRACE ADKINS I Got My Game On CAPITOL NASHVILLE (84.4)	36
JOSH TURNER Firecracker MCA NASHVILLE (88.6)	8	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	21	MARK CHESNUT Rollin' With The Flow LOFTON CREEK (88.5)	38
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	9	BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	23	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	40
TAYLOR SWIFT Our Song BIG MACHINE (85.1)	10	CHUCK WICKS Stealing Cinderella RCA (76.0)	24	CLINT BLACK The Strong One EQUITY (82.5)	43
KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	12	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	25		

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HOT COUNTRY SONGS: 111 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations

BETWEEN THE BULLETS wjessen@billboard.com

SWIFT'S SWIFTEST SPRINT YET TO TOP 10

Newcomer Taylor Swift collects her third consecutive top 10 on Hot Country Songs, as "Our Song" gains 1.7 million audience impressions and jumps 13-10.

In doing so, Swift becomes the third solo female this decade to score three straight top 10 singles from a debut album. Gretchen Wilson became the decade's first such artist when she competed in the top 10 with "Redneck Woman," "Here for the Party" and "When I Think About Cheatin'" (2004-



05). "American Idol" winner Carrie Underwood went one better with four top 10 songs from "Some Hearts" (2006-07).

Swift's new single also marks her quickest top 10 climb, reaching that mark in 11 weeks. Her debut single, "Tim McGraw," needed 24 weeks while "Tear Drops on My Guitar" took 20.

Watch for Swift's self-titled debut set (No. 6 on Top Country Albums) to benefit from an expanded limited edition, which streets Nov. 6. —Wade Jessen

NOV 10 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	7	7	#1 GREATEST GAINER ME ENAMORA G. SANTAOLALLA, JUANES (JUANES)	Juanes UNIVERSAL LATIN	1
2	2	2	30	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2
3	3	-	2	SEXY MOVIMIENTO NESTY, EL NASTY (J. L. MORERA, LUNA, L. VEGUILLA, MALAVE, V. MARTINEZ)	Wisín & Yandel MACHETE	3
4	4	3	16	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3
5	5	4	24	NO TE VEO DJ BLASS (J. BORGES, BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ)	Casa De Leones WARNER LATINA	4
6	6	6	15	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee EL CARTEL/INTERSCOPE	2
7	7	7	11	LA TRAVESIA J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEvisa	6
8	10	9	17	AYER LA VI NOT LISTED (W. O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI/MACHETE	8
9	20	27	5	NO PUEDO OLVIDARLA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	9
10	9	12	23	BASTA YA J. GUILLEN (M. A. SOLIS)	Conjunto Primavera FONOVISA	1
11	8	11	22	A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4
12	11	8	27	DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR, S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ E. (J. OJEDA)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
13	HOT SHOT DEBUT	1	1	QUE BONITO NOT LISTED (NOT LISTED)	Banda El Recodo FONOVISA	13
14	17	20	15	CHUY Y MAURICIO NOT LISTED (J. ONTIVEROS)	El Potro De Sinaloa MACHETE	14
15	23	37	4	ALGUIEN SOY YO J. SHANKS (E. IGLESIAS, J. SHANKS, K. OIGUARDI)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	15
16	18	14	20	LAGRIMAS DEL CORAZON J. L. TERRAZAS (PSOSA)	Grupo Montez De Durango DISA	4
17	13	5	13	BASTO R. MUNOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEvisa	5
18	22	22	15	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	18
19	19	16	12	TE PIDO QUE TE QUEDES A. RAMIREZ CORRAL (A. RAMIREZ CORRAL)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA/EDIMONSA	16
20	14	13	25	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA/EDIMONSA	2
21	15	10	7	SOLO DIME QUE SI E. MARTINEZ (TITO EL BAMBINO)	Tito "El Bambino" EMI TELEvisa	9
22	12	28	7	SIN QUE LO SEPAS TU LOS TEMERARIOS (M. A. VAZQUEZ)	Los Temerarios FONOVISA	12
23	24	19	7	SOLO PARA TI M. DOMM, TEMAS, PHURTADO (M. DOMM)	Camila SONY BMG NORTE	14
24	25	21	6	INTOCABLE A. AVIL (A. SYNTEK)	Aleks Syntek EMI TELEvisa	21
25	37	18	15	ZUN DADA DJ MEMO (G. A. C. PADILLA, R. OJAZ, F. G. ORTIZ TORRES)	Zion BABY/CMG/SRC/UNIVERSAL MOTOWN	12



Group debuts with fifth Hot Latin songs entry and a 78% audience gain. Enters Top Latin Albums at No. 9, Regional Mexican Albums at No. 3.

Act claims its 30th Hot Latin Songs entry and chart's highest debut with a 211% audience gain, due to weeklong radio promotions in California.



Tropical crooner's 29th chart entry comes from "Caribe Gardel," a tribute album to Argentine tango legend Carlos Gardel.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	41	50	3	QUITARTE TO NOTALOKA, D. GIANI, DEXTER GREENZ (T. CALDERON, R. ORTIZ, G. STAR)	Tego Calderon WARNER LATINA	26
27	26	23	19	YO TE QUIERO EL NASTY, NESTY (J. L. MORERA, LUNA, L. VEGUILLA, MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisín & Yandel VI/MACHETE	19
28	27	25	19	CUANDO REGRESAS J. A. MEDINA (M. A. SOLIS)	Patrulla 81 DISA	24
29	NEW	1	1	SOBRE MIS PIES R. CAMACHO (I. CHAVEZ, Z. ESPINOZA)	La Arrolladora Banda El Limon DISA/EDIMONSA	29
30	33	41	6	CARITA DE ANGEL NOT LISTED (NOT LISTED)	Invasion Featuring Angel & Khriz VI/MACHETE	30
31	30	31	4	SI NOS DUELE NOT LISTED (V. M. RUIZ)	Victor Manuelle SONY BMG NORTE	30
32	29	32	9	5 LETRAS DOLBE, A. NALES (J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	29
33	44	40	5	BAILA MI CORAZON C. LOPEZ, BELANOVA (D. GUERRERO, R. ARREOLA, E. HUERTA)	Belanova UNIVERSAL LATINO	33
34	35	-	2	NO ESTAMOS SOLOS C. GUIDETTI, S. KRYS, T. TORRES (C. GUIDETTI, E. RAMAZZOTTI, K. ABALLA)	Eros Ramazzotti & Ricky Martin SONY BMG NORTE	34
35	36	29	19	MUEVELO C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
36	32	30	15	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
37	31	35	9	POR AMARTE PAGUIAR (L. ARRIGAGA, J. E. MURGIA)	Pepe Aguilar EMI TELEvisa	29
38	28	42	6	NO PENSE ENAMORARME OTRA VEZ M. HERNANDEZ, J. L. PILOTO, M. LOPEZ (J. L. PILOTO)	Miriam Hernandez LA CALLE/UNIVISION	28
39	34	24	13	TUYA S. KRYS, J. PENA (J. PENA, O. BERMUDEZ)	Jennifer Pena UNIVISION	5
40	38	39	3	AYER BLACK, GUAYABA (J. MORALES)	Black: Guayaba MACHETE	38
41	43	48	3	ES DE VERDAD NOT LISTED (NOT LISTED)	Belinda EMI TELEvisa	41
42	39	-	2	PERDONAME PREDICADOR (E. MOSQUERA, A. VARGAS)	La Factoria UNIVERSAL LATINO	39
43	NEW	1	1	CUESTA ABAJO NOT LISTED (NOT LISTED)	Jerry Rivera EMI TELEvisa	43
44	42	-	2	NO ME HAGAS SUFRIR A. CASTRO (A. CASTRO, J. BARRIOS)	Manny Manuel UNIVERSAL LATINO	42
45	NEW	1	1	AHORA QUE ESTUVISTE LEJOS NOT LISTED (NOT LISTED)	Jenni Rivera FONOVISA	45
46	NEW	1	1	CONTEO REGRESIVO NOT LISTED (NOT LISTED)	Gilberto Santa Rosa SONY BMG NORTE	46
47	RE-ENTRY	2	2	LAS DE LA INTUICION NOT LISTED (NOT LISTED)	Shakira EPIC/SONY BMG NORTE	47
48	RE-ENTRY	4	4	WHINE UP REDONE (J. DELUNA, REDONE, J. SEWELL, ULEPIC, O. O'BRIAN, I. EDMOND)	Kat DeLuna Featuring Elephant Man EPIC	43
49	NEW	1	1	CALABRIA 2007 NOT LISTED (NOT LISTED)	Enur Featuring Natasha MINISTRY OF SOUND	49
50	45	43	15	NUUESTRO AMOR ES ASI T. PINEIRO, MAGNATE (R. OLIVEIRA, A. QUILES)	Magnate VI/MACHETE	21

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	7	7	#1 GREATEST GAINER JUANES UNIVERSAL LATIN 010159 (17.98) ⊕	La Vida... Es Un Ratico	1	1
2	1	2	4	LOS TEMERARIOS AFG SIGMA/FONOVISA 352162/UG (12.98)	Recuerdos Del Alma	1	1
3	2	3	3	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 502376/EM TELEvisa (16.98)	NOW Latino 3	2	2
4	4	4	6	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre	2	2
5	3	1	6	GLORIA ESTEFAN BURGUNDY 09055/SONY BMG NORTE (17.98)	90 Millas	1	1
6	7	6	24	GREATEST GAINER MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2
7	6	7	17	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	6	6
8	5	5	26	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	1	1
9	NEW	1	1	LA ARROLLADORA BANDA EL LIMON DISA 721127 (12.98)	Y Que Quede Claro	9	9
10	9	10	38	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolito	1	1
11	8	11	5	LOS PRIMOS DE DURANGO ASL 730029/MACHETE (10.98)	Voy A Convencerte	4	4
12	12	17	43	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	2	2
13	11	8	5	LOS TEMERARIOS DISA 726637 (12.98 CD/DVD) ⊕	La Mujer De Los Dos: Exitos De Pelicula	8	8
14	13	15	7	VARIOUS ARTISTS DISCOS 605 14450/SONY BMG NORTE (14.98)	Top Latino V3	9	9
15	10	16	4	ROCIO DURCAL DISCOS 605 16118/SONY BMG NORTE (14.98) ⊕	Canta A Mexico	10	10
16	14	14	14	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
17	16	23	17	GRUPO MONTEZ DE DURANGO DISA 721115 (12.98)	Agarrese!	1	1
18	20	22	62	MANA WARNER LATINA 63661 (18.98) ⊕	Amar Es Combatir	2	1
19	NEW	1	1	DON OMAR VI 010164/MACHETE (18.98)	King Of Kings Live	19	19
20	16	13	4	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA 721112 (12.98)	Las Fuentes De Corridos, Rancheras Y Mas...	6	6
21	15	18	10	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2
22	17	19	5	GRUPO MONTEZ DE DURANGO DISA 721111 (12.98)	En Directo De Mexico A Guatemala	8	8
23	25	23	23	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	23	23
24	2	21	4	GLORIA TREVI UNIVISION 311057/UG (13.98)	Una Rosa Blu	9	9
25	33	26	11	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 262562 (15.98)	El Regreso De Los Reyes	1	3

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	RE-ENTRY	27	27	INTOCABLE EMI TELEvisa 58875 (15.98)	Crossroads: Cruce De Caminos	1	1
27	19	9	4	TITO "EL BAMBINO" EMI TELEvisa 02365 (13.98)	It's My Time	8	8
28	23	25	4	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres	23	23
29	26	24	21	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/JGA (13.98)	El Cartel: The Big Boss	21	21
30	24	28	10	LOS TIGRES DEL NORTE FONOVISA 353266/UG (12.98)	Herencia Musical: 20 Comidos Prohibidos	1	1
31	35	40	22	VARIOUS ARTISTS MOCK & RULL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	26	26
32	NEW	1	1	ALEGRES DE LA SIERRA EDIMAL 622381/UNIVERSAL LATINO (11.98) ⊕	Acustico	32	32
33	32	52	18	BRAZEROS MUSICAL DE DURANGO DISA 729316 (5.98)	Linea De Oro: La Abeja Moppe...	21	21
34	29	33	30	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	1
35	27	44	10	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos...	27	27
36	43	46	14	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
37	36	29	18	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98) ⊕	El Indomable	4	4
38	34	36	5	ALACRANES MUSICAL UNIVISION 311201/UG (11.98)	20 Alacranazos	25	25
39	30	27	5	WISIN & YANDEL MACHETE 010020 (16.98) ⊕	Tomando Control: Live	7	7
40	38	41	38	LOS HUMILDES VS. LA MIGRA BCI LATINO 11393/BCI (6.98)	Los Humildes Vs. La Migra	20	20
41	39	39	6	VARIOUS ARTISTS MACHETE 009902 (12.98)	Bachata: Simply The Best	32	32
42	31	30	7	LOS TUCANES DE TUJANA UNIVISION 311068/UG (10.98)	La Mejor... Coleccion: De Canciones	19	19
43	28	20	3	CAFE TACUBA UNIVERSAL LATINO 009986 (14.98)	Si No	20	20
44	NEW	1	1	LOS HURACANES DEL NORTE UNIVISION 311061/UG (12.98)	Vientos Huracanados	44	44
45	37	47	8	PONZONA MUSICAL ASL 730021/MACHETE (10.98)	Son De Amores	25	25
46	42	43	8	EL CHAPO DE SINALOA DISA 729333 (8.98)	15 Autenticos Exitos	21	21
47	RE-ENTRY	7	7	TIMBIRICHE EMI TELEvisa 04451 (14.98)		25	25
48	41	49	3	VALENTIN ELIZALDE UNIVERSAL LATINO 010096 (13.98 CD/DVD) ⊕	Homenaje A Una Vida Vol. 1	41	41
49	51	67	18	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...	31	31
50	48	72	5	LALO MORA DISA 729338 (5.98)	Linea De Oro: El Hombre Que Mas Te Amo...	44	44

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	58	57	13	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	13	13
52	50	50	32	JUAN LUIS GUERRA Y 440 EMI TELEvisa 88392 (14.98)	La Liave De Mi Corazon	1	1
53	73	-	2	PACE SETTER LOS PAIZAS DE GUANACEVI ASL 730022/MACHETE (10.98)	El Autobus	53	53
54	NEW	1	1	LOS ORIGINALES DE SAN JUAN UNIVISION 311203/UG (11.98)	Corridos De Hombres Valientes	54	54
55	47	42	40	A.B. QUINTANILLA II PRESENTS KUMBA ALL STARS EMI TELEvisa 73597 (15.98)	From Kumba Kings To Kumba All Stars	2	2
56	52	51	18	BANDA ARKANGEL R-15 DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera	13	13
57	54	59	17	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269/UG (10.98)	B.B.T.3	11	11
58	56	37	3	LOS INVASORES DE NUEVO LEON FREDDIE 1987 (11.98)	30 Corridos: Historias Nortenas	37	37
59	61	61	9	LOS GREYS FONOVISA 352848/UG (5.98)	Linea De Oro: Dos Gotas De Agua...	42	42
60	53	60	4	LA ARROLLADORA BANDA EL LIMON DISA 729342 (8.98)	15 Autenticos Exitos	50	50
61	45	38	45	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
62	49	34	9	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irreemplazable (EP)	3	3
63	22	12	29	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy	2	2
64	40	31	6	PESADO WARNER LATINA 312828 (14.98)	Gracias Por Tu Amor	14	14
65	44	35	8	MANU CHAO BECAUSE 08496 NACIONAL (16.98)	La Radiolina	1	1

LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATIN)
2	3	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
3	5	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATIN)
4	4	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATIN)
5	6	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	4	SOLO PARA TI	CAMILA (SONY BMG NORTE)
7	8	INTOCABLE	ALEKS SYNTER (EMI TELEVISION)
8	5	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
9	7	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
10	1	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
11	1	NO ESTAMOS SOLOS	EROS RAMAZZOTTI & RICKY MARTIN (SONY BMG NORTE)
12	12	ME DUELE AMARTE	REIK (SONY BMG NORTE)
13	13	POR AMARTE	PEPE ABULAR (EMI TELEVISION)
14	14	NO PENSE ENAMORARME OTRA VEZ	MYRIAM HERNANDEZ (LA CALLE/UNIVISION)
15	21	BAILA MI CORAZON	RELANDIA (UNIVERSAL LATIN)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
2	5	NO TE VEO	CASA DE LEONES (WARNER LATINA)
3	7	CUESTA ABAJO	JERRY RIVERA (EMI TELEVISION)
4	3	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
5	4	SI NOS DUELE	VICTOR MANUELLE (SONY BMG NORTE)
6	6	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
7	2	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
8	9	DIME QUE FALTO	ZACARIAS FERREIRA (M P/J/W/J & N)
9	1	ME ENAMORA	JUANES (UNIVERSAL LATIN)
10	10	AYER LA VI	DON OMAR (V/MACHETE)
11	11	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
12	11	MALDITO AMOR	ANDY ANDY (EMI TELEVISION)
13	8	AGUANILE	MARC ANTHONY (SONY BMG NORTE)
14	15	CAMBIARE POR TI	ORQUESTA GUAYACAN (SONY BMG NORTE)
15	15	MI GENTE	MARC ANTHONY (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
2	2	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
3	27	QUE BONITO	BANDA EL RECORD (FONOVISA)
4	8	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
5	9	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
6	11	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
7	10	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
8	5	BASTO	INTOCABLE (EMI TELEVISION)
9	4	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
10	6	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
11	7	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
12	12	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
13	3	SIN QUE LO SEPAS TU	LOS TEMERARIOS (FONOVISA)
14	13	CUANDO REGRES	PATRUILLA 81 (DISA)
15	20	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JUANES	LA VIDA... ES UN RITMO (UNIVERSAL LATIN)
2	1	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/TELEVISION)
3	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
4	2	CAMILA	TODDO CAMBIO (SONY BMG NORTE)
5	5	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
6	4	ROCIO DURCAL	CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
7	7	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	6	RICARDO ARJONA	QUIEN DIO AYER (SONY BMG NORTE)
9	8	GLORIA TREVI	UNA ROSA BLU (UNIVISION/UG)
10	9	CAFE TACUBA	SI NO (UNIVERSAL LATIN)
11	15	TIMBIRICHE	25 (EMI TELEVISION)
12	15	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
13	11	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
14	15	BEYONCE	IRREPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
15	11	MANU CHAO	LA RADIOLINA (RECAUSE/NACIONAL)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
2	2	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
3	3	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
4	4	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
5	5	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
6	6	VARIOUS ARTISTS	BACHATA: SIMPLY THE BEST (MACHETE)
7	7	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISION)
8	8	VICTOR MANUELLE	LIVE AT MADISON SQUARE GARDEN (SONY BMG NORTE)
9	9	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/EMUSICA)
10	10	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATIN)
11	11	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
12	12	JERRY RIVERA	CARIBE GAROL (EMI TELEVISION)
13	18	VARIOUS ARTISTS	40 BACHATAS PAL PUEBLO: MAS PUEBLO QUE NUNCA (UNION)
14	16	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
15	-	HECTOR LAVOE	GREATEST HITS (FANIA/EMUSICA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOS TEMERARIOS	RECUERDOS DEL ALMA (FONOVISA/UG)
2	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	-	LA ARROLLADORA BANDA EL LIMON	Y QUE QUEDE CLARO (DISA)
4	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	3	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASU/MACHETE)
6	5	LOS TEMERARIOS	LA MUJER DE LOS DOS: EXITOS DE PELICULA (DISA)
7	8	GRUPO MONTEZ DE DURANGO	AGARRESE! (DISA)
8	6	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	LAS FAVORITAS DE CORRIDOS, RANCHERAS Y MAS... (DISA)
9	7	GRUPO MONTEZ DE DURANGO	EN DIRECTO DE MEXICO A GUATEMALA (DISA)
10	11	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATIN)
11	16	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGRESO DE LOS REYES (WARNER LATINA)
12	-	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISION)
13	9	AK-7	EL AVION DE LAS TRES (UNIVISION/UG)
14	10	LOS TIGRES DEL NORTE	HERENCIA MUSICAL: 20 CORRIDOS PROHIBIDOS (FONOVISA/UG)
15	-	ALEGRES DE LA SIERRA	ACUSTICO (COMAL/UNIVERSAL LATIN)

Billboard DANCE

NOV
10
2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 DO IT	NELLY FURTADO (WOLFEY/GEFFEN)
2	3	10	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
3	6	5	AMAZING	SEAL WARNER BROS.
4	4	9	IN MY ARMS	PLUMB CURB
5	1	7	DISRESPECTFUL	CHAKA KHAN FEAT. MARY J. BLIGE (BURGLIN/COLUMBIA)
6	8	8	YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ
7	7	9	STRONGER	INEZ SILVER LABEL/TOMMY BOY
8	9	8	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
9	11	7	TWO TIMES BLUE	DEBBIE HARRY VS. SOULSEEKER FIVE SEVEN/ELEVEN SEVEN
10	5	12	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY
11	14	7	SOMEWHERE BEYOND	MICHAEL GRAY FEAT. STEVE EDWARDS THRIVE/DANCE/T-TRIVE
12	18	4	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/IDJMG
13	13	8	BE WITH YOU	TAXI DOLL WWW.TAXIDOLL.COM
14	20	3	DO IT WELL	JENNIFER LOPEZ EPIC
15	17	8	D.A.N.C.E.	JUSTICE VICE/DOWNTOWN/ATLANTIC/LA*A
16	15	8	IT'S GOT TO BE LOVE	RACHEL PANAY ACT 2/MUSIC PLANT
17	16	8	WAIT FOR YOU	ELLIOTT YAMIN HICKORY/RED
18	10	12	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
19	22	5	NO, NO, NO	ONO MIND TRAIN
20	21	7	I NEED A MIRACLE 2007	KLM MUSIC FEATURING COCO STAR THRIVE/DANCE/T-TRIVE
21	19	8	PIECE OF MY LOVE	DEBBY HOLIDAY NEBULA 9
22	26	4	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
23	32	2	POWER PICK KEEP YOUR BODY WORKING	TONY MORAN FEAT. MARTHA WASH DANCE MUSIC PRODUCTIONS
24	23	12	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA
25	30	5	CROCODILE	UNDERWORLD SIDE ONE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	29	5	HIGHER	TIFFANY DAUMAN
27	12	11	WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC./TOMMY BOY
28	7	7	WE ARE ONE	KELLY SWEET RAZOR & TIE
29	24	8	WHAT I WANT	BOB SINCLAIR PRESENTS FIREBALL YELLOW/SILVER LABEL/TOMMY BOY
30	38	3	SOMEBODY'S ME	ENRIQUE IGLESIAS JUNIOR (UNIVERSAL LATIN)/INTERSCOPE
31	43	2	BAND OF GOLD	KIMBERLEY LOCKE CURB/REPRISE
32	10	1	HUSTLER	SIMIAN MOBILE DISCO INTERSCOPE
33	33	6	NO SUBMISSION	MATT DAREY VS. TALL PAUL FEAT. ALABAMA 3 TWISTED X/OCH
34	31	11	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
35	28	11	GIRL, I TOLD YA	VALERIA INTERSCOPE
36	42	3	YOU JUST DON'T GET IT	CHRIS THE GREEK PANAGHI DJG
37	27	14	LOVE VIBRATIONS	RIHANNA TUCKER P STAR/MUSIC PLANT
38	45	3	BRAND NEW DISEASE	JESSICA VALE EXPLICIT
39	41	8	THE WAY I ARE	TIMBALAND FEAT. KE\$HA HILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
40	HOT SHOT DEBUT		LIFT YOUR VOICES	GEORGIE PORGIE MUSIC PLANT
41	34	15	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS
42	NEW		ONE LAST KISS	STEVIE JEWEL MED A GIANTS
43	NEW		BUSY CHILD	THE CRYSTAL METHOD/GEFFEN
44	35	11	SALALA	ANGELIQUE KIDJO FEAT. PETER GABRIEL STARBUCKS/RAZOR & TIE
45	49	2	MORE	JUNKIE XL NETWORK
46	50	2	SOUND OF YOUR VOICE	ALTAR FEATURING AMANNA MAMA HOUSE
47	NEW		LIKE SOMETHING 4 PORNO!	FELIX DA HOUSECAT NETWORK
48	39	15	MAKE IT LAST	DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS
49	NEW		GOODNIGHT TONIGHT	DJ SCOTTY K FEATURING KNOCKHOPPER DAUMAN
50	44	8	WHEN DID YOUR HEART GO MISSING?	ROONEY CHERRY/TREE/GEFFEN

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CENT.
1	NEW		#1 DAVE GAHAN	HOURLASS MUTE 08721**VIREN+	
2	2	2	TIESTO	IN SEARCH OF SUNRISE 6: BRZA BLACK HOLE 3075/NETTWERK	
3	10		M.I.A.	KALA XL/INTERSCOPE 009659**JGA	
4	NEW		PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 16C3/Ultra	
5	1	2	UNDERWORLD	OBLIVION WITH BELLS SIDE ONE 21381+	
6	5	104	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
7	6	51	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 5229/MADACY	
8	4	6	METRO STATION	METRO STATION RED INK 10521	
9	7	16	JUSTICE	CROSS ED BANGER/BECAUSE 224832/VICE	
10	NEW		PREFUSE 73	PREPARATIONS WARP 10156	
11	9	11	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
12	8	11	BLAQK AUDIO	CXCCELLS TINY EVIL/INTERSCOPE CD9512/IGP	
13	10	50	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SIRE/REPRISE 44250/WARNER BROS.	
14	12	78	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
15	13	32	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
16	11	8	DJ SKRIBBLE	THRIVE MIX 04 THRIVEDANCE 90766/THRIVE	
17	15	3	DJ 4 STRINGS	ULTRA TRANCE 07 ULTRA 51570	
18	16	15	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94150*/ASTRALwerks	
19	18	4	JOHNNY VICIOUS	THRIVEMIX PRESENTS DANCE CLASSICS THRIVEDANCE 90766/THRIVE	
20	17	29	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
21	14	36	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 69147	
22	NEW		MARK FARINA	LIVE IN TOKYO QM 30784	
23	19	75	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTO/BLACK PLANET/GEFFEN 00587/GEA	
24	21	32	LCD SOUNDSYSTEM	SOUND OF SILVER OPA 85114*/CAPITOL	
25	25	24	JOHNNY VICIOUS	THRIVEMIX PRESENTS DANCE ANTHEMS THRIVEDANCE 90766/THRIVE	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
2	2	16	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
3	6	14	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
4	3	12	THE WAY I ARE	TIMBALAND FEAT. KE\$HA HILSON MOSLEY/BLACKGROUND/INTERSCOPE
5	7	10	I WANT YOUR SOUL	ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
6	8	12	AGAIN	KIM LEONI ROBBINS
7	10	6	IN MY ARMS	PLUMB CURB
8	9	16	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
9	5	14	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
10	4	13	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
11	-		STRANGER	HILARY DUFF HOLLYWOOD
12	13	11	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
13	20	20	FEELS LIKE HOME	MECK FEATURING DINO YOSHITOSHI/DEEP DISH
14	10	10	GET DOWN	TODD TERRY STRICTLY RHYTHM
15	16	8	WHO KNEW	PINK LAFACE/ZOMBA
16	19	3	I WISH YOU WOULD	MARTIN TEN VELDEN ROBBINS
17	12	15	STOP ME	MARK RONSON FEAT. DANIEL MERRIFIELD/AL

NOV
10
2007

HITS OF THE WORLD THE Billboard

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	NEW	BACKSTREET BOYS	(SOUNDCAN JAPAN)		
2	NEW	CHATTO MONCHI	SEIMEI-RYOKU KIDON		
3	NEW	VARIOUS ARTISTS	DJ KADRI'S JMIK UNIVERSAL		
4	NEW	EBI OKUDA ABE NISHIKAWA TEJIMA	UNICORN SONY		
5	NEW	VARIOUS ARTISTS	TAMIO OKUDA COVERS SONY		
6	NEW	YUMI MATUTOYA	SEASONS COLOURS AKI FUYU SENKYOKU SYU EMI		
7	1	SPITZ	SAZANAMI UNIVERSAL		
8	NEW	MORNING MUSUME	MORNING MUSUME ALL SINGLES COMPLETE ZETIMA		
9	NEW	TOMOYASU HOTELI	AMBIVALENT EMI		
10	4	YUKI	FIVE-STAR (FIRST LTD VERSION) EPIC		

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	NEW	LIM	(SNEP/FOP/TITE-LIVE)		
2	1	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD		
3	4	CHRISTOPHE MAE	MDN PARADIS WARNER		
4	2	VANESSA PARADIS	DIVINDYLLE UNIVERSAL		
5	3	MANU CHAO	LA RADIOLINA BECAUSE		
6	42	YANNICK NOAH	CHARANGO SAINT GEORGE		
7	7	AMY WINEHOUSE	BACK TO BLACK ISLAND		
8	NEW	FREDERIC FRANCOIS	MERCI LA VIE VOGUE		
9	NEW	NEIL YOUNG	CHROME DREAMS II REPRISE		
10	6	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND		

THIS WEEK		LAST WEEK		OCTOBER 29, 2007	
1	NEW	GIGI D'ALESSIO	MI FACCIO IN QUATTRO RCA		
2	NEW	ANDREA BOCELLI	VIVERE (BEST OF) SUGAR		
3	NEW	GIANNI MORANDI	GRAZIE A TUTTI EPIC		
4	2	NOMADI	ORCHESTRA ATLANTIC		
5	1	FRANCESCO RENGA	FERRO E CARTONE MERCURY		
6	3	BRUCE SPRINGSTEEN	MAGIC COLUMBIA		
7	7	R.E.M.	R.E.M LIVE WARNER BROS.		
8	NEW	DAVE GAHAN	HOURLASS MUTE		
9	NEW	PALMA & BLUEBEATERS	BOOGALOO V2		
10	7	TIZIANO FERRO	NESSUNO E' SOLO CAPITOL		

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	1	HELL IF I	(VERDENS GANG NORWAY)		
2	NEW	BEGGIN	MADCON BONNIER		
3	6	APOLOGIZE	TIMBALAND FT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
4	3	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE		
5	4	INGENTING	KENT RCA		

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	1	HELLBILLIES	SPISSROTGANG ODEON		
2	3	BRUCE SPRINGSTEEN	MAGIC COLUMBIA		
3	2	KENT	TILBAKA TILL SAMTIDEN RCA		
4	4	KATIE MELUA	PICTURES DRAMATICO		
5	NEW	NEIL YOUNG	CHROME DREAMS II REPRISE		

THIS WEEK		LAST WEEK		OCTOBER 28, 2007	
1	NEW	HOOSIERS	(THE OFFICIAL UK CHARTS CO.)		
2	NEW	VAN MORRISON	STILL ON TOP - THE GREATEST HITS EXILE		
3	8	MARK RONSON	VERSION COLUMBIA		
4	2	SUGABABES	CHANGE ISLAND		
5	4	AMY WINEHOUSE	BACK TO BLACK ISLAND		
6	1	STEREOPHONICS	PULL THE PIN V2		
7	3	ERIC CLAPTON	COMPLETE CLAPTON POLYDOR		
8	7	PHIL COLLINS	HITS VIRGIN		
9	5	FOO FIGHTERS	ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA		
10	6	KATIE MELUA	PICTURES DRAMATICO		

THIS WEEK		LAST WEEK		OCTOBER 28, 2007	
1	NEW	DELTA GOODREM	(ARIA)		
2	1	MATCHBOX TWENTY	EXILE ON MAINSTREAM ATLANTIC		
3	2	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD		
4	3	FOO FIGHTERS	ECHOES, SILENCE, PATIENCE & GRACE RCA		
5	4	ROGUE TRADERS	BETTER IN THE DARK COLUMBIA		
6	NEW	SANTANA	ULTIMATE SANTANA ARISTA		
7	5	BRUCE SPRINGSTEEN	MAGIC COLUMBIA		
8	9	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA		
9	6	SOUNDTRACK	HAIRSPRAY DECCA		
10	11	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE		

THIS WEEK		LAST WEEK		OCTOBER 31, 2007	
1	NEW	EL BARRIO	(PROMUSICAE/MEDIA)		
2	NEW	JUANES	LA VIDA ES UN RATICO UNIVERSAL		
3	3	LUCIANO PAVAROTTI	PAVAROTTI FOREVER UNIVERSAL		
4	NEW	PIGNOISE	CUESTION DE GUSTOS DRO		
5	1	BRUCE SPRINGSTEEN	MAGIC COLUMBIA		
6	2	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 DISNEY		
7	4	CHENOA	ABSURDA CENICIENTA VALE		
8	5	DIANA NAVARRO	24 ROSAS DRO		
9	7	MIGUEL BOSE	PAPITO CAROSELLO		
10	6	FITO Y LOS FITIPALDIS	POR LA BOCA VIVE EL PEZ DRO		

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	2	HOSPITAL	(IFPI/NIELSEN MARKETING RESEARCH)		
2	1	MY SECRET LOVER	PRIVATE UNIVERSAL		
3	5	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
4	3	THE WAY I ARE	TIMBERLAND FT. KERI WILSON INTERSCOPE		
5	4	GI MIG DANMARK TILBAGE	NATASJA PLAYGROUND		

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	2	ANNE LINNET	AKVARIUM SONY BMG		
2	4	NATASJA	I DANMARK ER JEG FODT PLAYGROUND		
3	1	VARIOUS ARTISTS	M.G.P 2007 DE UNGES MELODI GRAND PRIX UNIVERSAL		
4	NEW	POUL KREBS	SIGNATUR SONY BMG		
5	8	KATIE MELUA	PICTURES DRAMATICO		

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	1	MARIO BARTH	(MEDIA CONTROL)		
2	NEW	DAVE GAHAN	HOURLASS MUTE		
3	3	KATIE MELUA	PICTURES DRAMATICO		
4	4	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD		
5	2	ROGER CICERO	BEZIEHUNGSWEISE STARWATCH		
6	5	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 DISNEY		
7	NEW	SUBWAY TO SALLY	BASTARD WARNER		
8	6	BRUCE SPRINGSTEEN	MAGIC COLUMBIA		
9	7	NIGHTWISH	DARK PASSION PLAY ROADRUNNER		
10	NEW	SERJ TANKIAN	ELECT THE DEAD WARNER BROS		

THIS WEEK		LAST WEEK		NOVEMBER 10, 2007	
1	NEW	CARRIE UNDERWOOD	(NIELSEN BDS/SOUNDCAN)		
2	1	JOSH GROBAN	CARNIVAL RIDE ARISTA/ARISTA NASHVILLE/SONY BMG		
3	NEW	SERJ TANKIAN	ELECT THE DEAD SERJICAL STRIKE/REPRISE/WARNER		
4	NEW	GREGORY CHARLES	LOIN DE LA LUMIERE NEW DEP		
5	NEW	ROBERT PLANT / ALISON KRAUSS	RAISING SAND ROUNDER/UNIVERSAL		
6	2	PAUL POTTS	ONE CHANCE SYCO/COLUMBIA/SONY MUSIC		
7	3	JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC/WARNER		
8	NEW	NEIL YOUNG	CHROME DREAMS II REPRISE/WARNER		
9	4	SYLVAIN COSSETTE	70S VEGA/DEP		
10	NEW	SEETHER	FINDING BEAUTY IN NEGATIVE SPACES WIND-UP		

THIS WEEK		LAST WEEK		OCTOBER 26, 2007	
1	1	BEDANKT MIJN VRIEND	(MEGA CHARTS BV)		
2	4	DOE MAAR GEWOON	ANDRE HAZES/GERARD JOLING EMI		
3	3	ALLES IS LIEFDE	BLOF EMI		
4	6	HEATER	SAMIM 541 LABEL/NEWS		
5	2	JIJ BENT ZO	JEROEN VAN DER BOOM RED BULLET		

THIS WEEK		LAST WEEK		OCTOBER 26, 2007	
1	1	KATIE MELUA	(RIM)		
2	NEW	K3	KUSJES STUDIO 100		
3	NEW	ANDREA BOCELLI	VIVERE (BEST OF) UNIVERSAL		
4	2	NICK & SIMON	VANDAAG ARTIST & COMPANYY		
5	3	GUUS MEEUWIS	HEMEL NR. 7 EMI		

THIS WEEK		LAST WEEK		OCTOBER 30, 2007	
1	10	MARIZA	(IFPI/NIELSEN MARKETING RESEARCH)		
2	1	CHIQUITITAS	CHIQUITITAS SOM LIVRE		
3	3	AVO CANTIGAS	FANTASMINHA BRINCALHO COLUMBIA		
4	8	JORGE PALMA	VOO NOCTURNO EMI		
5	7	VANESSA DA MATTA	SIM SONY BMG		
6	6	LUCIANO PAVAROTTI	PAVAROTTI FOREVER UNIVERSAL		
7	9	DAVID FONSECA	DREAMS IN COLOUR MERCURY		
8	NEW	TERESA SALGUEIRO/LUSITANIA	LA SERENA FAROL		
9	2	PEDRO KHIMA	PEDRO KHIMA FAROL		
10	4	MAFALDA VEIGA/JOAO PEDRO PAIS	LADO A LADO SOM LIVRE		

THIS WEEK		LAST WEEK		OCTOBER 29, 2007	
1	7	BLEEDING LOVE	(NIELSEN SOUNDCAN INTERNATIONAL)		
2	NEW	RULE THE WORLD	TAKE THAT POLYDOR		
3	3	APOLOGIZE	TIMBALAND FT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
4	1	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA		
5	4	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA		
6	2	ABOUT YOU NOW (RADIO EDIT)	SUGABABES ISLAND		
7	17	ME ENAMORA	JUANES UNIVERSAL		
8	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
9	9	ABOUT YOU NOW	SUGABABES ISLAND		
10	6	1973 (ALBUM VERSION)	JAMES BLUNT CUSTARD/ATLANTIC		
11	20	UNINVITED	FREEMASONS FT. BAILEY TZUKE LOADED		
12	8	GOODBYE MR. A	THE HOOSIERS RCA		
13	15	HAPPY ENDING	MIKA CASABLANCA/ISLAND		
14	13	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE		
15	10	BEAUTIFUL GIRLS	SEAN KINGSTON DELUGA HEIGHTS/KDCB/EPIC		
16	12	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE		
17	16	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM		
18	NEW	BUENA, BONITA Y BARATA	EL BARRIO SENADOR		
19	11	LET ME THINK ABOUT IT	IDA CORR VS FEDOE LE GRAND DATA		
20	NEW	DU HAST DEN SCHONSTEN ARSCH DER WELT	ALEX C. FAETURING Y-ASS KING SIZE POLYDOR		

THIS WEEK		LAST WEEK		OCTOBER 29, 2007	
1	1	DON'T STOP THE MUSIC	(AUSTRIAN IFPI/AUSTRIA TOP 40)		
2	2	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD		
3	3	1973	JAMES BLUNT ATLANTIC/CUSTARD		
4	4	VOM SELBEN STERN	ICH + ICH POLYDOR		
5	9	ROCKSTAR	NICKELBACK ROADRUNNER		

THIS WEEK		LAST WEEK		OCTOBER 29, 2007	
1	NEW	KIDDY CONTEST KIDS	KIDDY CONTEST VOL. 13 SONY BMG		
2	1	EAV	AMORE XL ZONE 6		
3	2	SOUNDTRACK	HIGH SCHOOL MUSICAL 2 DISNEY		
4	19	STS	NEUER MORGEN UNIVERSAL		
5	NEW	SERJ TANKIAN	ELECT THE DEAD WARNER BROS		

THIS WEEK		LAST WEEK		OCTOBER 26, 2007	
1	1	PIO POLI	(IFPI GREECE/DELOITTE & TOUCHE)		
2	3	DEN PISTEUO	LAVA VS ELENI DIMOU MINOS		
3	NEW	NON SIAMO SOLI	EROS RAMAZOTTI/RICKY MARTIN AR/DLA		
4	6	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
5	2	IRREEMPLAZABLE	BEYONCE COLUMBIA		

THIS WEEK		LAST WEEK		OCTOBER 26, 2007	
1	5	BOB DYLAN	DYLAN COLUMBIA		
2	NEW	JENNIFER LOPEZ	BRAVE EPIC		
3	4	NIGHTWISH	DARK PASSION PLAY SPINEFARM		
4	3	MANU CHAO	LA RADIOLINA BECAUSE		
5	1	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD		

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 28 EUROPEAN COUNTRIES. OCTOBER 31, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	3	RIHANNA	DON'T STOP THE MUSIC
2	1	PLAIN WHITE T'S	HEY THERE DELILAH
3	2	SEAN KINGSTON	BEAUTIFUL GIRLS
4	3	SUGABABES	ABOUT YOU NOW
5	NEW	LEONA LEWIS	BLEEDING LOVE
6	6	TIMBERLAND FT. KERI WILSON	THE WAY I ARE
7	NEW	ALEX C. POLYDOR	RULE THE WORLD
8	5	JAMES BLUNT	1973
9	4	50 CENT FT. JUSTIN TIMBERLAKE	AYO TECHNOLOGY
10	9	KOXIE AZ	GARÇON
11	7	MELISSA M. UP	ELLE
12	NEW	MCFLY	THE HEART NEVER LIES
13	12	FERGIE	BIG GIRLS DON'T CRY
14	NEW	ALEX C. POLYDOR	DU HAST DEN SCHOENSTEN ARSCH...
15	10	BRITNEY SPEARS	GIMME MORE

ALBUMS

OCTOBER 31, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	3	PICTURES	KATIE MELUA
2	2	ATLANTIC/CUSTARD	JAMES BLUNT
3	1	MAGIC COLUMBIA	BRUCE SPRINGSTEEN
4	NEW	HOURLASS MUTE	DAVE GAHAN
5	4	BACK TO BLACK ISLAND	AMY WINEHOUSE
6	7	HIGH SCHOOL MUSICAL 2 DISNEY	SOUNDTRACK
7	NEW	STILL ON TOP - THE GREATEST HITS EMI	VAN MORRISON
8	NEW	THE TRICK TO LIFE RCA	HOOSIERS
9	NEW	CHROME DREAMS II REPRISE	NEIL YOUNG
10	12	MAEYNER SINO PRIMITIV, ABER GLUECKLICH SPASSG	MARIO BARTH
11	10	DARK PASSION PLAY SPINEFARW	NIGHTWISH
12	11	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	MIKA
13	NEW	LA VIDA ES UN RATIOCO UNIVERSAL	JUANES
14	14	PAVAROTTI FOREVER UNIVERSAL	LUCIANO PAVAROTTI
15	17	GODD GIRL GONE BAD SRP/DEF JAM	RIHANNA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 31, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	JAMES BLUNT	1973
2	3	PLAIN WHITE T'S	HEY THERE DELILAH
3	2	SEAN KINGSTON	BEAUTIFUL GIRLS
4	5	RIHANNA	DON'T STOP THE MUSIC
5	4	FERGIE	BIG GIRLS DON'T CRY
6	8	SUGAR BABES	ABOUT YOU NOW
7	14	KYLIE MINOGUE	2 HEARTS
8	7	TIMBERLAND FT. KERI WILSON	THE WAY I ARE
9	6	AKON	SORRY, BLAME IT ON ME
10	9	50 CENT FT. JUSTIN TIMBERLAKE	AYO TECHNOLOGY
11	15	TIMBERLAND FT. ONE REPUBLIC	APOLOGIZE
12	11	MIKA	BIG GIRL (YOU ARE BEAUTIFUL)
13	13	BRITNEY SPEARS	GIMMIE MORE
14	10	MAROON 5	WAKE UP CALL
15	12	CRAIG DAVID	HOT STUFF

SALES DATA COMPILED BY

nielsen SoundScan

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	3	21 WKS	MICHAEL BUBLE	CALL ME IRRESPONSIBLE	143/REPRISE 140313/WARNER BROS.
2	1	1	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VC
3	1	5	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC
4	2	5	QUEEN LATIFAH	TRAV'LIN' LIGHT FLAVOR UNIT	VERVE 009203/VG
5	5	1	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1	RPM/LEGACY/COLUMBIA 15320/SONY BMG
6	6	1	SOUNDTRACK	THE WAR LEGACY 10203	SONY BMG
7	11	1	LUCIANA SOUZA	THE NEW BOSSA NOVA	VERVE 009456/VG
8	7	1	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FOOLISH HEART LIVE AT MONTREUX	EDM 009887/UNIVERSAL CLASSICS GROUP
9	8	2	PINK MARTINI	HEY EUGENE! HEINZ 3	
10	9	1	PAUL ANKA	CLASSIC SONGS: MY WAY	DECCA 008707/UNIVERSAL CLASSICS GROUP
11	10	1	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY
12	14	2	MILES DAVIS	THE COMPLETE ON THE CORNER SESSIONS	LEGACY-COLUMBIA 06239/SONY BMG
13	13	1	SOPHIE MILMAN	MAKE SOMEONE HAPPY	LINUS 270077/KOCH
14	15	1	ELLA FITZGERALD	LOVE LETTERS FROM ELLA	CONCORD JAZZ/STARBUCKS 30213/CONCORD
15	20	1	MICHAEL BUBLE	CAUGHT IN THE ACT	143/REPRISE 49444/WARNER BROS.
16	24	1	MILES DAVIS QUINTET	LIVE AT THE 1963 MONTEREY JAZZ FESTIVAL	MONTEREY JAZZ FESTIVAL 303/QCONCORD
17	17	1	DAVE BRUBECK	INDIAN SUMMER	TELARC 83670
18	19	7	SOUNDTRACK	THE WAR: SENTIMENTAL JOURNEY: HITS FROM THE SECOND WORLD WAR	LEGACY 14538/SONY BMG
19	16	5	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG
20	22	7	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324
21	RE-ENTRY	1	TERENCE BLANCHARD	A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA)	BLUE NOTE 91532/BLG
22	RE-ENTRY	1	CHRIS BOTTI	LIVE WITH ORCHESTRA & SPECIAL GUESTS	COLUMBIA 80458/SONY MUSIC
23	RE-ENTRY	1	DAYNA STEPHENS FEATURING JOHN SCOFIELD	THE TIMELESS NOW	CTA 805
24	23	5	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252
25	RE-ENTRY	1	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-OVERVE/CHRONIC_ES 004893/UME

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL	
1	1	2	CECILIA BARTOLI	MARIA	DECCA 009989/UNIVERSAL CLASSICS GROUP	
2	4	8	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK	DENON 17657/SLG	
3	2	7	ROLANDO VILLAZON & ANNA NITREBKO	DUETS	DG 008845/UNIVERSAL CLASSICS GROUP	
4	7	4	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE WITH SISSEL	SPIRIT OF THE SEASON	MORMON TABERNACLE CHOR 0711	
5	3	4	THE 5 BROWNS	BROWNS IN BLUE	RCA RED SEAL 11322/SONY BMG MASTERWORKS	
6	5	3	DANIELLE DE NIESE/LES ARTS FLORISSANTS (CHRISTIE)	HANDEL ARIAS	DECCA 010035/UNIVERSAL CLASSICS GROUP	
7	11	42	YO-YO MA	APPASSIONATO	SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
8	6	8	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO	SONY CLASSICAL 88060/SONY BMG MASTERWORKS	
9	10	13	YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES	SONY CLASSICAL 10319/SONY BMG MASTERWORKS	
10	14	12	SOUNDTRACK	NO RESERVATIONS	DECCA 009397/UNIVERSAL CLASSICS GROUP	
11	25	56	ANDRE RIEU	THE HOME COMING!	DENON 17613/SLG	
12	13	60	JOSHUA BELL	VOICE OF THE VIOLIN	SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
13	12	7	ANDRE RIEU	MASTERPIECES	PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
14	20	21	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK)	GERSHWIN: PIANO CONCERTO IN F/Rhapsody in Blue/Cuban Overture	HARMONIA MUNDI 807441	
15	19	56	STING	SONGS FROM THE LABYRINTH	DG 007220/UNIVERSAL CLASSICS GROUP	
16	15	3	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS	ORPHEUS/EMI CLASSICS 5 94431/BLU	
17	RE-ENTRY	1	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLLOV: ANADAMAR: FOUNTAIN OF TEARS	DG 006429/UNIVERSAL CLASSICS GROUP	
18	NEW	1	PAAVO JARVI/CINCINNATI SYMPHONY ORCHESTRA	TCHAIKOVSKY: ROMEO AND JULIET OVERTURE	FANTASY SYMPHONY NO. 6: PATRIOTIQUE	TELARC 80681
19	21	9	SIMONE DINNERSSTEIN	BACH: GOLDBERG VARIATIONS	TELARC 80692	
20	9	5	JANINE JANSEN	BACH: INVENTIONS & PARTITAS	DECCA 009905/UNIVERSAL CLASSICS GROUP	
21	NEW	1	LORRAINE HUNT LIEBERSON/JOSEPH KAISER/STEVEN BLIER/MICHAEL BARRETT	SPANISH LOVE SONGS	BRIDGE 9228	
22	23	16	VARIOUS ARTISTS	GOLLOV: OCEANA	DG 009069/UNIVERSAL CLASSICS GROUP	
23	17	3	CHICAGO SYMPHONY ORCHESTRA (HAITINK)	BRUCKNER: SYMPHONY NO. 7 IN E MAJOR	CSO RECORDING 901704	
24	16	3	HELENE GRIMAUD/DRESDEN STAATSKAPPELLE (JUROWSKI)	BEETHOVEN: PIANO NO. 5/PIANO SONATA NO. 28	DG 006840/UNIVERSAL CLASSICS GROUP	
25	NEW	1	ANDRAS SCHIFF	BEETHOVEN: THE PIANO SONATAS, VOL. V	ECM NEW SERIES/ECM 035922/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	5	HERBIE HANCOCK	RIVER: THE JONI LETTERS	VERVE 009791/VG
2	2	1	EVERETTE HARP	MY INSPIRATION	SHANACHIE 5155
3	3	3	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENT: THE BEST OF SMOOTH JAZZ	MIDAS 90230
4	2	2	STANLEY CLARKE	THE TOYS OF MEN	HEADS UP 3128
5	4	1	NAJEE	RIISING SUN	HEADS UP 3129
6	5	5	KENNY G	I'M IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME	ARISTA 82690/RMG
7	7	9	RICK BRAUN & RICHARD ELLIOT	R N R ARTIZEN	
8	19	3	RICARDO SCALES	I'M HERE	BAY SOUND 1022
9	11	9	KIRK WHALUM	ROUNDTRIP	RENDEZVOUS 51322
10	6	1	EUGE GROOVE	BOHN 2	GROOVE NARADA JAZZ 78763/BLG
11	RE-ENTRY	1	ACOUSTIC ALCHEMY	THIS WAY	NARADA JAZZ 65124/BLG
12	10	6	CANDY DULFER	CANDY STORE	HEADS UP 3131
13	14	5	GEORGE BENSON & AL JARREAU	GIVIN' IT UP	MONSTER 2316/CONCORD
14	16	5	BONEY JAMES	SHINE	CONCORD 30049
15	8	3	DAVE KOZ	AT THE MOVIES	CAPITOL 11405
16	13	27	NORMAN BROWN	STAY WITH ME	PEAK 30218/CONCORD
17	12	2	ERIC MARIENTHAL	JUST AROUND THE CORNER	PEAK 30220/CONCORD
18	20	9	KENNY G	THE ESSENTIAL KENNY G	LEGACY/ARISTA 75487/SONY BMG
19	17	23	PAUL TAYLOR	LADIES' CHOICE	PEAK 30223/CONCORD
20	21	23	ANDRE WARD	CRYSTAL CITY	HUSH 959/ORPHEUS
21	15	9	BRIAN SIMPSON	ABOVE THE CLOUDS	RENDEZVOUS 51332
22	23	8	SUZU BOGUSS	SWEET DANGER	LCYAL OUTCHESS 0004
23	22	27	SIMPLY RED	STAY SIMPLY RED	COM 89935
24	NEW	1	BONEY JAMES	CHRISTMAS PRESENT	CONCORD 30329
25	RE-ENTRY	1	KIM WATERS	YOU ARE MY LADY	SHANACHIE 5147

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	4	JOSH GROBAN	NOEL	143/REPRISE 231548/WARNER BROS.
2	2	6	PAUL POTTS	ONE CHANCE	SYCO/COLUMBIA 15517/SONY MUSIC
3	3	51	JOSH GROBAN	AWAKE	143/REPRISE 44435/WARNER BROS.
4	5	91	ANDREA BOCELLI	AMOR SUGAR	DECCA 006069/UNIVERSAL CLASSICS GROUP
5	4	5	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT	SURFDUG 211388/WARNER BROS.
6	6	93	IL DIVO	ANCORA	SYCO/COLUMBIA 76914/SONY MUSIC
7	8	51	ANDREA BOCELLI	UNDER THE DESERT SKY	SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP
8	7	49	IL DIVO	SIEMPRE	SYCO/COLUMBIA 02673/SONY MUSIC
9	10	58	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC	006144/UNIVERSAL LATINO
10	9	34	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL	FLOW 1894/MARANATHA
11	11	103	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005620/UNIVERSAL CLASSICS GROUP
12	12	2	CHANTICLEER	LET IT SNOW	WARNER CLASSICS 28498/RHINO
13	13	5	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION	NEMO STUDIO/ANGL 73671/BLG
14	15	23	SOUNDTRACK	LA VIE EN ROSE	00:01/EMI CLASSICS 67822/BLG
15	14	38	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD	MORMON TABERNACLE CHOR 4973811
16	19	82	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL	MORMON TABERNACLE CHOR 70036
17	24	25	THE CELTIC TENORS	REMEMBER ME	TELARC 80667
18	18	33	HAYLEY WESTENRA	CELTIC TREASURE	DECCA 008560/UNIVERSAL CLASSICS GROUP
19	20	3	JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION	SONY CLASSICAL 14047/SONY BMG MASTERWORKS
20	16	01	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK)	SIRY CLASSICAL 74706/SONY BMG MASTERWORKS
21	22	94	CHLOE	WALKING IN THE AIR	MANHATTAN 42961/BLG
22	NEW	1	SERGIO & ODAIR ASSAD	JARDIN ABANDONADO	NONESUCH 278140/WARNER BROS.
23	21	5	VARIOUS ARTISTS	WEST SIDE STORY	DECCA BROADWAY 009818/UNIVERSAL CLASSICS GROUP
24	17	2	TRIO MEDIAEVAL	FOLK SONGS	ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP
25	25	59	VITTORIO	VITTORIO POLYDOR	DECCA MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP

CHARTS LEGEND

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. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓡ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, 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 Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 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 Songs for more than 20 weeks and rank below No. 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 No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓡ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓡ Vinyl single available. Ⓡ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

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 CEREMONES

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓡ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

NOV 10 2007 ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	NEW	1	POINT OF GRACE	WINTER WONDERLAND WORD-CURB 886413/WARNER BROS. (18.98)	
2	1	135	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
3	2	3	JOHN ST. JOHN	SOUNDS OF HORROR MADACY SPECIAL PRODUCTS 51354/MADACY (7.98)	
4	10	13	GREATEST KIDZ BOP KIDS	KIDZ BOP HALLOWEEN HAZOR & TIE 89086 (14.98 CD)	
5	3	142	MICHAEL BUBLE	ITS TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓡ	2
6	5	188	GUNS N' ROSES	GREATEST HITS GEFFEN 001714/JGA (16.98)	3
7	4	358	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	1
8	11	5	MICHAEL BUBLE	LET IT SNOW! (EP) 143/REPRISE 279036/WARNER BROS. (7.98)	
9	NEW		THE LONDON PHILHARMONIC ORCHESTRA/THE LONDON PHILHARMONIC CHOIR (ALLOIS) HANDEL: THE MESSIAH SPARROW 51560 (13.98)		
10	9	730	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	4
11	8	157	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	4
12	7	132	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	
13	6	38	BEE GEES	GREATEST REPRISE 287740/WARNER STRATEGIC MARKETING (19.98)	
14	14	172	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	
15	NEW		SOUNDTRACK	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION WALT DISNEY 861636 (14.98)	
16	12	102	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓡ	4
17	15	562	CREEDECE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
18	42	32	TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 93148/AG (18.98)	
19	NEW	818	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	
20	16	363	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	4
21	17	675	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
22	13	292	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	4
23	19	163	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	4
24	32	6	MANNHEIM STEAMROLLER	HALLOWEEN 2: CREATURES COLLECTION AMERICAN GRAMAPHONE 1033 (18.98)	
25	22	161	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
26	20	918	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) Ⓡ	4
27	25	162	MAROON 5	SONGS ABOUT JANE A&M/OCTONE 650001*/JGA (18.98)	4
28	34	9	VARIOUS ARTISTS	MONSTER MASH AND OTHER SONGS OF HORROR MADACY 0028 (5.98)	
29	26	246	BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
30	28	295	LINKIN PARK	HYBRID THEORY WARNER BROS. 47755 (18.98/12.98)	4
31	1	694	JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	4
32	41	207	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
33	30	49	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	6
34	33	102	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
35	40	92	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	
36	21	616	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	4
37	23	708	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
38	29	123	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓡ	4
39	24	285	KID ROCK	DEVIL WITHOUT A CAUSE TOP DOG/LAVA 83119*/AG (12.98/18.98)	4
40	27	31	GENESIS	TURN IT ON AGAIN -- THE HITS ATLANTIC 121276/RHINO (11.98)	
41	NEW		VARIOUS ARTISTS	WOLFMAN JACK'S HALLOWEEN SPECIAL ST. CLAIR 1075 (8.98)	
42	RE-ENTRY		VAN HALEN	BEST OF VOLUME 1 WARNER BROS. 46332 (11.98/17.98)	3
43	35	236	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	2
44	NEW		CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)	
45	36	137	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSH FIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
46	39	458	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	4
47	45	63	JIM CROCE	PHOTOGRAPHS & MEMORIES-HIS GREATEST HITS 21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	
48	43	38	LEANN RIMES	GREATEST HITS CURB 78829 (18.98)	
49	48	179	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓡ	5
50	49	147	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1	CARRIE UNDERWOOD	Carnival Ride	1	
2	NEW		ROBERT PLANT / ALISON KRAUSS	Raising Sand	2	
	NEW		JUANES	La Vida... Es Un Ratico	13	
		2	SOUNDTRACK	Across The Universe: Deluxe Edition	31	
	NEW		SERJ TANKIAN	Elect The Dead	4	
		3	COLBIE CAILLAT	Coco	15	
	NEW		SEETHER	Finding Beauty In Negative Spaces		
	NEW		RYAN ADAMS & THE CARDINALS	Follow The Lights (EP)	30	
	NEW		COHEED AND CAMBRIA	No World For Tomorrow		
		6	EDDIE VEDDER	Into The Wild (Soundtrack)	63	
		5	KANYE WEST	Graduation	16	
	NEW		NEIL YOUNG	Chrome Dreams II	11	
		1	JIMMY EAT WORLD	Chase This Light	38	
		4	BRUCE SPRINGSTEEN	Magic	12	
	NEW		GARY ALLAN	Living Hard	3	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1	NEIL YOUNG	Chrome Dreams II	11	
2	NEW		ROBERT PLANT / ALISON KRAUSS	Raising Sand	2	
	NEW		CARRIE UNDERWOOD	Carnival Ride	1	
		2	JOSH GROBAN	Noel	5	
	NEW		COHEED AND CAMBRIA	No World For Tomorrow		
		3	BRUCE SPRINGSTEEN	Magic	12	
	NEW		SAY ANYTHING	In Defense Of The Genre		
		5	ERIC CLAPTON	Complete Clapton	35	
	NEW		WEEN	La Cucaracha	69	
	RE-ENTRY		PAT GREEN	Lucky Ones		
	NEW		SEETHER	Finding Beauty In Negative Spaces		
	NEW		DWIGHT YOAKAM	Dwight Sings Buck	42	
		25	DETHKLOK	The Dethalbum (Soundtrack)	66	
		11	REBA MCENTIRE	Reba Duets		
	NEW		SERJ TANKIAN	Elect The Dead		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	4	NOEL	JOSH GROBAN (143/REPRISE/WARNER BROS.)
2	3	4	CHRISTMAS SONG	MANNHEIM STEAMROLLER (AMERICAN GRAMAPHONE)
3			WINTER WONDERLAND	POINT OF GRACE (WORD-CURB/WARNER BROS.)
4	2	2	A CLASSIC CHRISTMAS	TOBY KEITH (SHOW DOG NASHVILLE)
5		10	LET IT SNOW! (EP)	MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
6	7	2	GREATEST GAINER	DISNEY CHANNEL HOLIDAY VARIOUS ARTISTS (WALT DISNEY)
7		4	IT'S A WONDERFUL CHRISTMAS	MICHAEL W. SMITH (REUNION)
8	NEW	DEBUT	LET IT SNOW BABY...LET IT REINDEER	RELIENT K (GOTEE/CAPITOL)
9		8	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION	SOUNDTRACK (WALT DISNEY)
10	9	35	THE LOST CHRISTMAS EVE	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
11	12	2	CHRISTMAS SONGS	JARS OF CLAY (GRAY MATTERS/NETWORK)
12	6	4	HAPPY HOLIDAYS FROM VICKIE WINANS	VICKIE WINANS (DESTINY JOY)
13	10	15	A CHRISTMAS CELEBRATION	CELTIC WOMAN (MANHATTAN/BLG)
14	14	3	HOME FOR THE HOLIDAYS	ELVIS PRESLEY (SONY BMG SPECIAL PRODUCTS/MADACY)
15	17	30	A VERY LARRY CHRISTMAS	LARRY THE CABLE GUY (JACK/WARNER BROS. (NASHVILLE)/WRN)

VIDEO

TOP
DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 TRANSFORMERS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 345534 (29.98)	Shia LaBeouf/Tyrese Gibson	PG-13	
2	NEW	PLANET TERROR THE WEINSTEIN COMPANY/GENIUS PRODUCTIONS 80387 (29.98)	Rose McGowan/Freddy Rodriguez	NR	
3	1	SURF'S UP SONY PICTURES HOME ENTERTAINMENT 17746 (28.98)	Animated	PG	
4	3	THE JUNGLE BOOK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52615 (29.98)	Animated	G	
5	2	EVAN ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO 61028674 (29.98)	Steve Carell/Morgan Freeman	PG	
6	NEW	THE REAPING WARNER HOME VIDEO 73670 (28.98)	Hilary Swank/David Morrissey	R	
7	4	FANTASTIC 4: RISE OF THE SILVER SURFER 20TH CENTURY FOX 2247077 (29.98)	Ioan Gruffudd/Jessica Alba	PG	
8	6	KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO 61101740 (29.98)	Seth Rogen/Katherine Heigl	R	
9	5	28 WEEKS LATER 20TH CENTURY FOX 2246990 (29.98)	Robert Carlyle/Rose Byrne	R	
10	NEW	THE INVISIBLE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50754 (29.98)	Justin Chatwin/Margarita Levieva	PG-13	
11	7	REIGN OVER ME SONY PICTURES HOME ENTERTAINMENT 7387 (28.98)	Adam Sandler/Don Cheadle	R	
12	8	1408 THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80530 (29.98)	John Cusack/Samuel L. Jackson	PG-13	
13	NEW	RETURN TO HOUSE ON HAUNTED HILL WARNER HOME VIDEO 114675 (27.98)	Amanda Righetti/Cerina Vincent		
14	17	FAMILY GUY: VOLUME 5 20TH CENTURY FOX 2246146 (39.98)	Animated	NR	
15	14	300 WARNER HOME VIDEO 73662 (28.98)	Gerard Butler/Lena Headey	R	
16	24	DEATH PROOF THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80388 (29.98)	Kurt Russell/Rosario Dawson	NR	
17	16	WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53736 (29.98)	Tim Allen/John Travolta	PG-13	
18	13	BARBIE AS THE ISLAND PRINCESS UNIVERSAL STUDIOS HOME VIDEO 63100385 (19.98)	Animated	NR	
19	11	WE ARE MARSHALL WARNER HOME VIDEO 83512 (28.98)	Matthew McConaughey/Matthew Fox	PG	
20	12	HANNAH MONTANA: LIFE'S WHAT YOU MAKE IT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 55234 (19.98)	Miley Cyrus/Cody Linley	NR	
21	NEW	MIGHTY HEART PARAMOUNT HOME ENTERTAINMENT 350524 (29.98)	Angelina Jolie/Dan Futterman		
22	21	NEXT PARAMOUNT HOME ENTERTAINMENT 351664 (29.98)	Nicolas Cage/Julianne Moore	PG-13	
23	9	WRONG TURN 2: DEAD END 20TH CENTURY FOX 2241104 (26.98)	Erica Leerhsen/Henry Rollins		
24	19	THE WAR: A FILM BY KEN BURNS PBS HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 705212 (39.98)	Keith David/Tom Hanks	NR	
25	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	

TOP
TV DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	2	#1 FAMILY GUY: VOLUME 5 20TH CENTURY FOX 2246146 (39.98)			
2	1	HANNAH MONTANA: LIFE'S WHAT YOU MAKE IT WALT DISNEY/BUENA VISTA 55234 (19.98)			
3	3	THE WAR: A FILM BY KEN BURNS PBS/PARAMOUNT 705212 (39.98)			
4	12	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA 54055 (59.98)			
5	14	IT'S ALWAYS SUNNY IN PHILADELPHIA 20TH CENTURY FOX 2244416 (39.98)			
6	5	HEROES: SEASON 1 NBC/UNIVERSAL STUDIOS 61100131 (59.98)			
7	NEW	THAT 70S SHOW: SEASON SEVEN 20TH CENTURY FOX 2246732 (49.98)			
8	9	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)			
9	8	MICKEY MOUSE CLUBHOUSE: MICKEY'S TREAT WALT DISNEY/BUENA VISTA 55359 (19.98)			
10	3	STEPHEN KING'S IT WARNER REPRIS VIDEO/WARNER 21982 (14.98)			
11	4	THE OFFICE: SEASON THREE NBC/UNIVERSAL STUDIOS 61100979 (49.98)			
12	7	ENTOURAGE: SEASON THREE, PART 2 HBO/WARNER 94243 (39.98)			
13	20	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT 876904 (14.98)			
14	19	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)			
15	17	DORA THE EXPLORER: DORA SAVES THE MERMAIDS NICK JR./PARAMOUNT 851204 (19.98)			
16	15	GO, DIEGO, GO!: SAFARI RESCUE NICK JR./PARAMOUNT 851214 (16.98)			
17	22	SALEM'S LOT: THE MINISERIES WARNER BROS. TELEVISION/WARNER 6847 (19.98)			
18	23	THE ORIGINAL TELEVISION CHRISTMAS CLASSICS (6 DVD SET) CLASSIC MEDIA/GENIUS PRODUCTS 80315 (39.98)			
19	25	DOUBLE, DOUBLE TOIL AND TROUBLE QUALSTAR VIDEO/WARNER 27612 (14.98)			
20	13	SMALLVILLE: THE COMPLETE SIXTH SEASON WARNER BROS. TELEVISION/WARNER 112586 (59.98)			
21	11	METALOCALYPSE: SEASON ONE CARIBOON NETWORK VIDEO/WARNER 7977 (29.98)			
22	RE-ENTRY	SOUTH PARK: THE COMPLETE TENTH SEASON COMEDY CENTRAL/PARAMOUNT 851844 (49.98)			
23	NEW	GARFIELD: HOLIDAY CELEBRATIONS 20TH CENTURY FOX 2223027 (9.98)			
24	6	DEXTER: THE FIRST SEASON SHOWTIME/PARAMOUNT 851364 (42.98)			
25	NEW	SQUIDBILLIES: VOLUME ONE CARTOON NETWORK VIDEO/WARNER 7921 (29.98)			

TOP
VIDEO RENTALS™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 TRANSFORMERS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT		PG-13	
2	1	EVAN ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO		PG	
3	NEW	THE INVISIBLE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT		PG-13	
4	NEW	THE REAPING WARNER HOME VIDEO		R	
5	4	KNOCKED UP UNIVERSAL STUDIOS HOME VIDEO		R	
6	3	REIGN OVER ME SONY PICTURES HOME ENTERTAINMENT		R	
7	5	FANTASTIC 4: RISE OF THE SILVER SURFER 20TH CENTURY FOX		PG	
8	7	1408 THE WEINSTEIN COMPANY/GENIUS PRODUCTS		PG-13	
9	6	SURF'S UP SONY PICTURES HOME ENTERTAINMENT		PG	
10	2	28 WEEKS LATER 20TH CENTURY FOX		R	

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TOP
VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	1	#1 X360: HALO 3 MICROSOFT		ES	
2	2	PS2: MADDEN NFL 08 EA SPORTS		ES	
3	3	X360: THE ORANGE BOX: HALF-LIFE 2: EPISODE TWO TEAM FORTRESS 2 VALVE/ELECTRONIC ARTS		ES	
4	4	X360: MADDEN NFL 08 EA SPORTS		ES	
5	NEW	PS2: TRANSFORMERS: THE GAME ACTIVISION		ES	
6	8	PS2: NCAA FOOTBALL 08 EA SPORTS		ES	
7	6	X360: BIOSHOCK 2K GAMES		ES	
8	5	X360: MEDAL OF HONOR: AIRBORNE ELECTRONIC ARTS		ES	
9	9	X360: SKATE EA SPORTS		ES	
10	NEW	X360: NCAA FOOTBALL 08 EA SPORTS		ES	

LAUNCH PAD

NOV
10
2007TOP
HEATSEEKERS™

THIS WEEK	LAST WEEK	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	#1 DAVE GAHAN MUTE 08721*/VIRGIN (16.98) ⊕	Hourglass	
2	NEW	SOILWORK NUCLEAR BLAST 1879 (15.98)	Sworn To A Great Divide	
3	NEW	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
4	NEW	EXODUS NUCLEAR BLAST 1938 (15.98)	Atrocity Exhibition	
5	NEW	EMMY ROSSUM Geffen 010157/IGA (9.98)	Inside Out	
6	NEW	SKINDRED BIELER BROS. 70020 (15.98)	Roots Rock Riot	
7	3	INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	
8	2	BEIRUT 8A DA BING 055 (13.98)	Flying Club Cup	
9	NEW	SALLY ANTHONY GRACIE 31023/IMPERIAL (12.98)	Goodbye	
10	NEW	STEEL TRAIN DRIVE-THRU 03657 (12.98)	Trampoline	
11	2	KENNA STAR TRAK/INTERSCOPE 008809/IGA (9.98)	Make Sure They See My Face	
12	6	SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
13	7	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
14	14	GREATEST GAINER TIERRA CALI VENEMUSIC 65321C/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
15	NEW	JENS LEKMAN SECRETLY CANADIAN 160* (15.98)	Night Falls Over Kortedala	
16	NEW	RISSI PALMER 1720 7001 (13.98)	Rissi Palmer	
17	NEW	JESCA HOOP 3 ENTERTAINMENT/COLUMBIA 74730/REJUNE (11.98)	Kismet	
18	11	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison	
19	NEW	OH, SLEEPER SOLID STATE 94971 (13.98)	When I Am God	
20	13	AK-7 UNIVISION 311225/UG (12.97)	El Avion De Las Tres	
21	NEW	SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
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38	38	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
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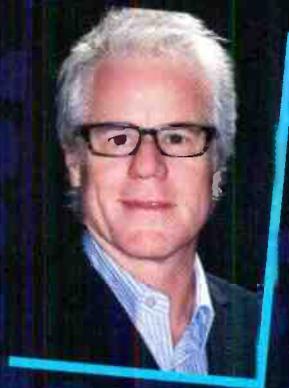


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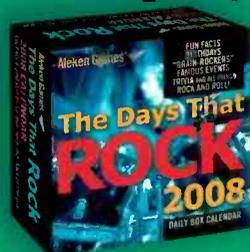
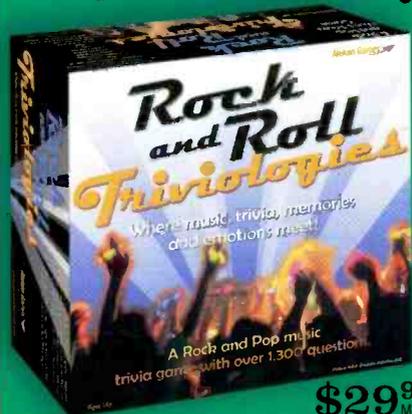
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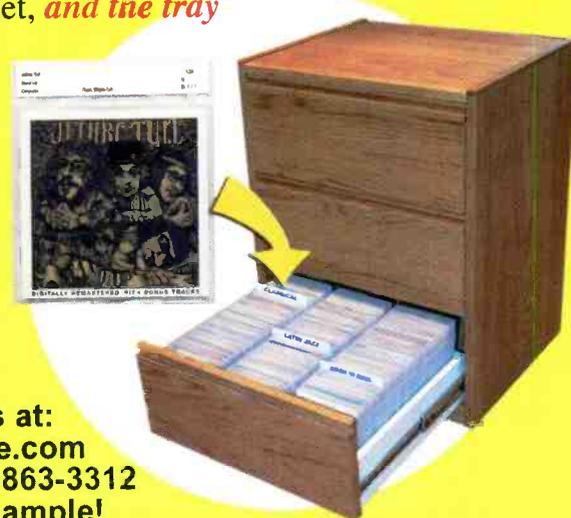
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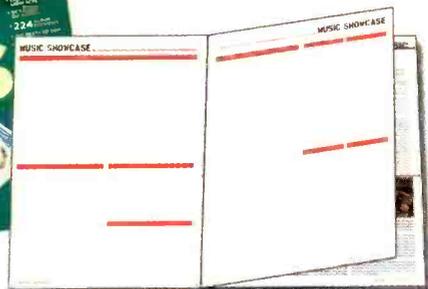
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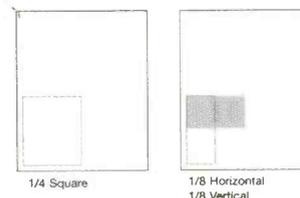
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NOTICE OF PUBLIC SALE OF ASSETS
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THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007, April 10, 2007, May 22, 2007, July 3, 2007, August 14, 2007, September 18, 2007 and October 30, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, December 4, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
 2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
 3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
 4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the persons identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
 5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
 6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
 7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
 8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
 9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
 10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
 11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
 12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
 13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
 14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.
- Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

November 3, 2007

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

Robert Goulet, 73

Robert Goulet, 73, award-winning Broadway singer/recording artist, died Oct. 30 at a Los Angeles hospital. He was awaiting a lung transplant after a September diagnosis of pulmonary fibrosis.

After beginning his career as a DJ, Goulet studied at the Royal Conservatory of Music in Toronto on a singing scholarship and at 16 made his first appearance with the Edmonton Symphony Orchestra. He soon landed parts on-stage in "Little Women" and "Spring Thaw."



GOULET

In 1960, he broke into stardom opposite Richard Burton and Julie Andrews as Sir Lancelot in the musical "Camelot," for which he won the World Theatre Award. The following year, he was featured on "The Ed Sullivan Show," among several other programs.

Goulet was frequently showcased on the Las Vegas Strip and at the Persian Room in the Park Plaza Hotel. He gave performances for the White House and Queen Elizabeth II, and more re-

cently, displayed his comic tendencies, lending his talent and voice to such shows as "The Simpsons" and "The Howard Stern Show."

His list of accomplishments include a Tony Award for best actor in the musical "Happy Time" and a Grammy Award for best new artist in 1962. In addition, his single "My Love Forgive Me" went gold, charting in the top 20, and he scored two top 10 albums on Billboard's charts—"Sincerely Yours" in 1963 and "My Love Forgive Me" in 1964. His name is immortalized on the Hollywood and Canadian Walks of Fame, and he was also a spokesman for the American Cancer Society.

Goulet is survived by his wife, Vera; daughter, Nicolette; two sons, Christopher and Michael; and two grandchildren. —Derek Shore

DEATHS

Rob Deacon, 42, new-music pioneer and producer, died Sept. 8 in a canoeing accident.

Deacon published his first fanzine at 17. In just three years, he issued a number of vinyl albums under the name Abstract, featuring tracks and interviews from artists across the industrial, independent and new-music spectrum.

He created his first label, Sweatbox, in 1991, releasing compilations that coupled select tracks with a CD booklet of artist profiles and photos. Among the acts mixed and sampled were Blur, Nine Inch Nails and Moby.

In his 1993 joint venture with Helen Mead, Deacon produced "Trance Europe Express" and "Trance Atlantic," a CD series that captured and inspired the trance, techno and electronic music scenes. After touring Australia and Japan, he released music by Paul Van Dyk and DJ Sammy on his new label, Deviant Records.

Deacon is survived by his mother, Doreen; father, Dudley; and sister, Heather.

Dean Johnson, 45, performer and underground nightlife promoter, was found dead Sept. 20 in a Washington, D.C., apartment.

After graduating from his role as a go-go dancer at the Pyramid Club,

he went on to host his own parties in various East Village nightclubs. Among these were "Rock and Roll Fag Bar" and a gay music showcase at CBGB dubbed "HomoCorps." As a musician, Johnson headed two rock groups, Dean & the Weenies and the Velvet Mafia.

Johnson is survived by his father, Ellis, and sister, Beth.

Linda Stein, 62, former manager of the Ramones and former wife of Sire Records founder Seymour Stein, was found dead Oct. 31 in her New York apartment. The cause of death was a severe skull fracture, and a medical examiner has ruled the death a homicide. Police have yet to name a suspect.

During their marriage, the Steins worked together to build the careers of many notable Sire artists, including Madonna and the B-52's. Linda Stein also arranged a number of the Ramones' overseas performances, which some claim helped spark the U.K. punk scene. After splitting with the Ramones in the early '80s, she worked in real estate and became known as a realtor to the stars. LaToya Jackson, Sting and Billy Joel were among Stein's clients.

She is survived by her ex-husband, two daughters and a granddaughter.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Concord Music Group names **Julie Porter** director of finance for Hear Music. She was senior account manager at business management firm Rigney/Friedman/Clancy.

Koch Records promotes **Paul Grosso** to VP of creative services and names **Christopher Herche** digital marketing product manager. Grosso was senior director, and Herche was manager of digital marketing at J Records/Arista.

Sony BMG Nashville elevates **Heather McBee** to VP of digital business. She was senior director.

Universal Music Group Nashville ups **Joe Putnam** to senior director of regional promotion for the Northeast at MCA Nashville, **EJ Bernas** to senior director of regional promotion for the Southwest at MCA Nashville and **Sally Green** to director of regional promotion for the Northeast at Mercury Nashville.



PUBLISHING: BMI names **Jake Cavazos** and **Marissa Lopez** associate directors of Latin writer/publisher relations. Cavazos, based in Miami, was senior manager of programming and acquisitions at Miami's Animus Entertainment Group. Lopez, based in Los Angeles, was creative assistant manager at peer-music's Southern Music Publishing in Los Angeles.

TOURING: Washington Sports & Entertainment promotes **David Touhey** to VP of booking and entertainment for the Verizon Center in Washington, D.C. He was senior director of entertainment.

DIGITAL: VH1 Digital, a division of Viacom's MTV Networks, promotes **Tina Imm** to senior VP/GM. She was VP.

SpiralFrog appoints **Jennifer Link** to VP of licensing. She was senior director of licensing for the East Coast at Warner Music Group.

MEDIA: Music and entertainment network ME Television names **Corrine Perry Rotan** director of marketing. She was marketing manager at UpLink.

—Edited by Mitchell Peters

GOODWORKS

MYSPACE ROCKS FOR DARFUR

More than 35 concerts will occur simultaneously around the globe Nov. 10 as part of MySpace's second annual Rock for Darfur benefit, which aims to raise funds for the ongoing humanitarian crisis in Sudan, Africa. Among the acts scheduled to participate in the one-day event are Cartel, Fall Out Boy, Hot Hot Heat, Maroon 5, Mute Math, NOFX, Rogue Wave, the Decemberists, Xavier Rudd and Three Days Grace. Portions of proceeds from the concerts will be donated to Oxfam America and the Save Darfur Coalition. Last year's event, which featured 22 concerts, raised \$50,000 for relief efforts.

BEYONCÉ'S VIRTUAL FOOD DRIVE

Beyoncé, the Global FoodBanking Network and Pastor Rudy Rasmus have joined forces with the Aidmatrix Foundation to raise funds to feed the hungry in Ethiopia, India and Turkey. Money donated to aidmatrix.org/beyonce will be given to the Global FoodBanking Network and later used to purchase food items for people in need. Through Aidmatrix's Virtual Aid Drive, donors can choose from a shopping list that is approved for each country.

JAGGER NIGEL WILLIAMSON

BACKBEAT



Whitestar member **Cisco Adler** was on hand for a guest DJ set during a Halloween bash held Oct. 27 at Rande Gerber's Underbar at the W Hotel in New York.

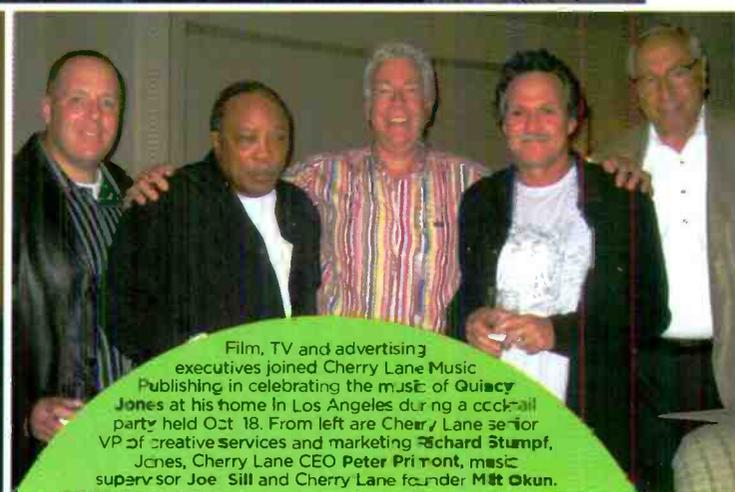


Songwriter **Denise Rich** hangs out with Epiphany, the new girl group just signed to her record label, 785 Records. The group, which includes Sister Sledge member **Kathy Sledge's** daughter and three nieces, made its public performance debut Oct. 29 at Ficht's G&P Foundation Angel Ball. Standing in the back row, from left, are Rich and 785 Records president **Mark Eichner**. In the middle row, from left, are Sledge and Epiphany's **Anjeli Lenoir** and **Candace Allen**. Sitting on the couch, from left, are Epiphany's **Domini Lenoir**, **Kristen Light-Cot** and **Prinnie Stevens**, and 785 Records CEO **Joe Giardino**. PHOTO: COURTESY OF ALBERT FERRERA

The Country Music Hall of Fame and Museum's inaugural All for the Hall New York fundraiser, held Oct. 10 at New York's Nokia Theatre Times Square, included performances by **Bill Anderson**, **Vince Gill**, **Patty Griffin**, **Jewel**, **Raul Malo**, **John Rich** and **Taylor Swift**. Pictured at the ga from left, are performer **Randy Scruggs**, artist **Anastasia Brown**, actor **Greg Kinnear**, Country Music Hall of Fame and Museum director **Kyle Young**, BettyBeauty owner **Nancy Jarecki** and performer **Trisha Yearwood**. PHOTO: COURTESY OF EBET ROBERTS



Sony held a launch party introducing the new Sony Walkman digital music player at a house in east London and re-created an authentic British "rude party" atmosphere, right down to the beer being chilled in the bath. Pictured arriving at the party are Arctic Monkeys' **Matt Helders**, left, and **Alex Turner**.



Film, TV and advertising executives joined Cherry Lane Music Publishing in celebrating the music of **Quincy Jones** at his home in Los Angeles during a cocktail party held Oct. 18. From left are Cherry Lane senior VP of creative services and marketing **Richard Stumpf**, Jones, Cherry Lane CEO **Peter Priemont**, music supervisor **Joe Sill** and Cherry Lane founder **Mit Okun**.

INSIDE TRACK

JAGGER'S INDIAN SUMMER

Mick Jagger was a surprise visitor to the inaugural Rajasthan International Folk Festival, held Oct. 25-29 in the Indian city of Jodhpur. "I wouldn't say I'm an expert, but I'm definitely an enthusiast for Indian music," he told *Billboard* after the opening night of the event, held within the historic 500-year-old Mehrangarh Fort. "I've listened to Bengali, Gujarati and Rajasthan folk music, and a festival like this gives a great platform to folk artists in a magnificent venue."

During his four-day stay, Jagger—who told *Billboard* he was on vacation—attended festival performances by several internationally acclaimed Indian recording artists, including sitar maestro **K.N. Bhatt** and virtuoso flautist **Hariprasad Chaurasia**. He also

turned up to see the locally popular rock-fusion band **Ind an Ocean**, which toured the United States in 2006. And, although the Rolling Stones completed a marathon two-year world tour in August, Jagger told the *Times* of India that the band is hoping to announce dates in India and elsewhere in Asia next year.

SINGING A NEW TUNE

Cheetah Girl **Adrienne Bailon** has her sights set on the Latin market. The singer, whose parents are Ecuadorian and Puerto Rican, is a featured guest on new single "No Me Digas Que No" from Univision Records' urban bachata act **Xtreme**. The song has gotten spins on a handful of stations, including **KXOL** Los Angeles. Univision doesn't

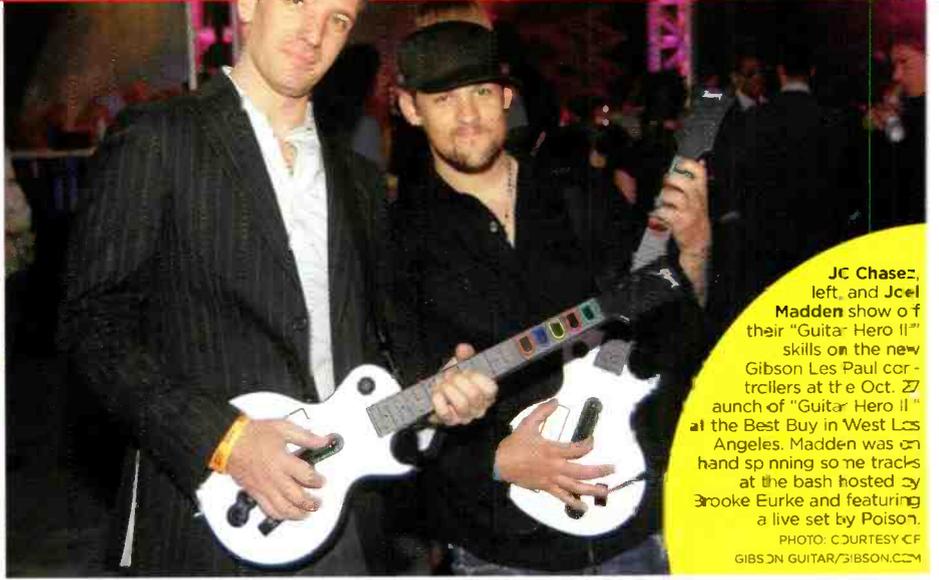


JAGGER, right, at the Rajasthan International Folk Festival.

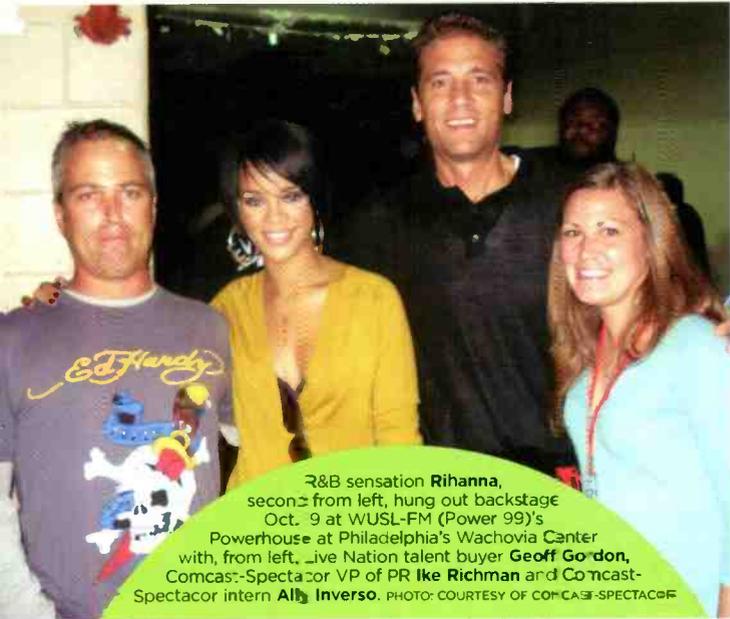
have plans to sign **Bailon**, but *Track* hears she's seeking a label deal for a Spanish release. **Bailon's** latest project with the Cheetah Girls, "TCG," features Spanish versions of two songs on the album's Wal-Mart bonus EP.



Celebrating the gold certification of the self-titled debut album by Elliott Yamin are, from left, Sony/ATV Music Publishing VP of A&R Rich Christina, Sony/ATV Music Publishing chairman/CEO Martin Eandier, Yamin, Sony/ATV Music Publishing president Danny Strick and Three Ring Projects managers Jeff Rabhan and Cal Turner.



JC Chasez, left, and Juel Madden show off their "Guitar Hero II" skills on the new Gibson Les Paul controllers at the Oct. 27 launch of "Guitar Hero II" at the Best Buy in West Los Angeles. Madden was on hand spinning some tracks at the bash hosted by Brooke Eurke and featuring a live set by Poison. PHOTO: COURTESY OF GIBSON GUITAR/GIBSON.COM



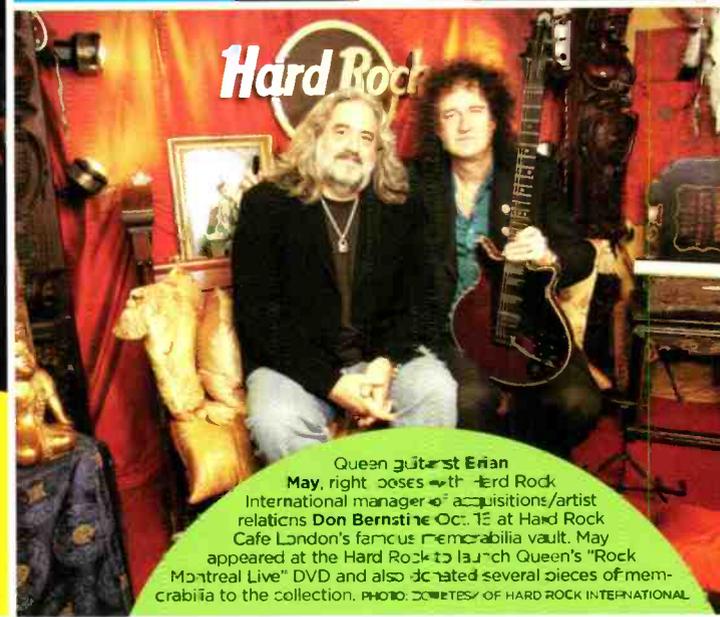
R&B sensation Rihanna, second from left, hung out backstage Oct. 9 at WUSL-FM (Power 99)'s Powerhouse at Philadelphia's Wachovia Center with, from left, Live Nation talent buyer Geoff Gordon, Comcast-Spectacor VP of PR Ike Richman and Comcast-Spectacor intern Ally Inverso. PHOTO: COURTESY OF COMCAST-SPECTACOR



Linkin Park's Chester Bennington, left, and Dave Farrell attend the Sunset Strip Block Party presented by SanDisk Oct. 26 in West Hollywood. PHOTO: COURTESY OF TODD WILLIAMSON/WIREIMAGE.COM



Queen guitarist Brian May, right, poses with international manager Don Bernstine Oct. 15 at Hard Rock Cafe London's famous memorabilia vault. May appeared at the Hard Rock to launch Queen's "Rock Montreal Live" DVD and also donated several pieces of memorabilia to the collection. PHOTO: COURTESY OF HARD ROCK INTERNATIONAL



INSIDE TRACK

WELCOME TO THE MACHINES

Despite the loss of founding member Benjamin Curtis, Secret Machines are pressing on with their third Warner Bros. album. The group, which features core members Brandon Curtis and Josh Garza, is recording in New York through Thanksgiving with producer Brandon Mason. Guitarist Phil Karnatz is assisting in the studio, and was on-stage with the Machines during a recent residency at New York's tiny Annex, where epic new songs like "The Fire Is Waiting" and "Atomic Hell" were tested out.

"I like the idea of jam bands—being that creative person who can spontaneously write great melodic lines," Brandon Curtis tells Track. "But it seems like Secret Machines is the kind of band that benefits from calculation and having an idea of where we're going."



CURTIS, left, and GARZA



The Eagles sold out six concerts to open the Nokia Theatre L.A. Live. Featured at the brand-new venue Oct. 27 in downtown Los Angeles are, from left, the Eagles' Glenn Frey, venue GM Lee Zeidman, the Eagles' Timothy B. Schmit and Joe Walsh, AEG Live president Randy Phillips and the Eagles' Don Henley.

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THE INTERSECTION OF MEDIA, ENTERTAINMENT & WALL STREET...

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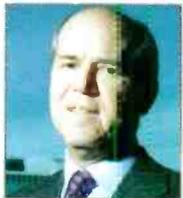
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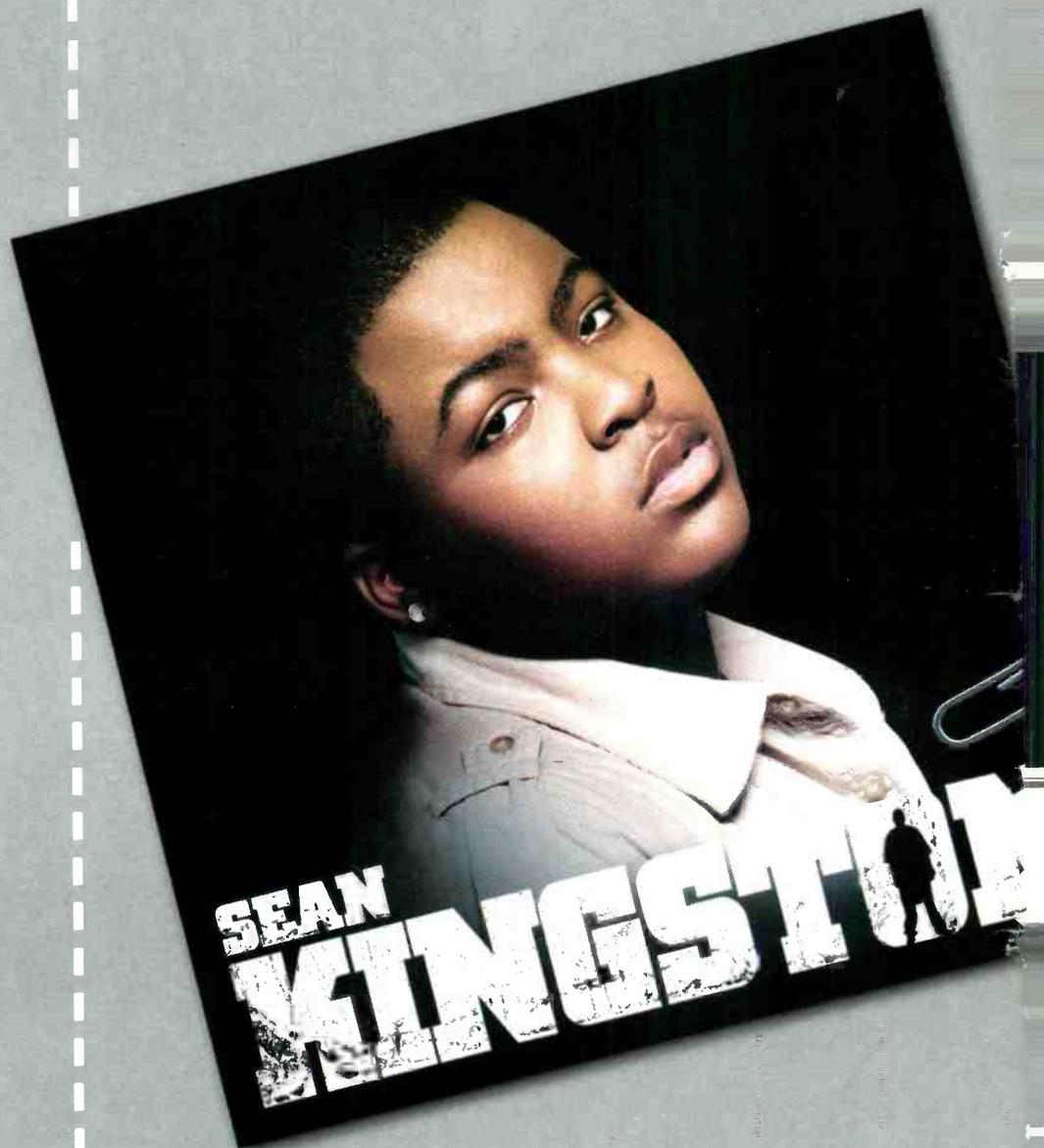
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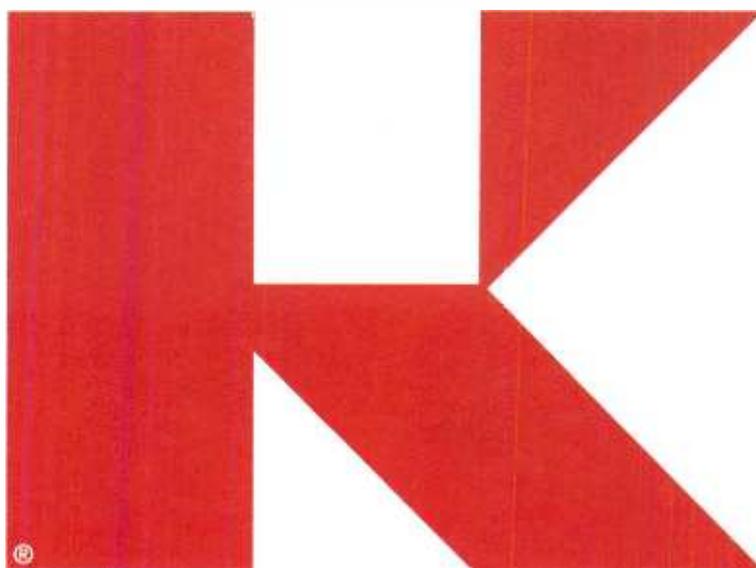
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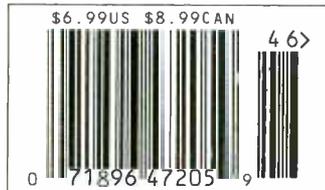
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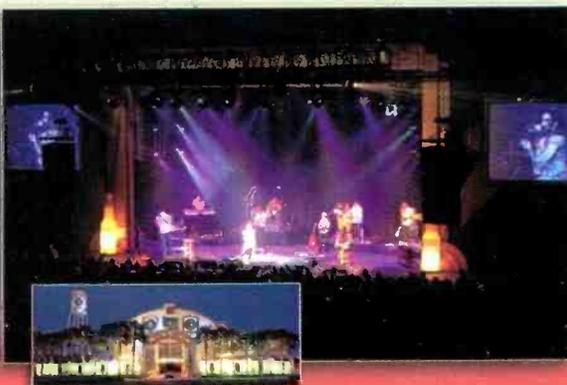
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